



აღმოსავლეთ ევროპის მულტიკულტურული სივრცე

საერთაშორისო კონფერენციის მასალები

EAST EUROPEAN MULTICULTURAL SPACE

PROCEEDINGS OF THE INTERNATIONAL CONFERENCE



East European Multicultural Space 2018

PROCEEDINGS OF THE INTERNATIONAL CONFERENCE

BATUMI SHOTA RUSTAVELI STATE UNIVERSITY

Batumi 2020

ადმოსავლეთ ევროპის მულტიკულტურული სივრცე

2018

საერთაშორისო კონფერენციის მასალები

ბათუმის შოთა რუსთაველის სახელმწიფო უნივერსიტეტი

ბათუმი 2020



ISSN 2587 5485

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Ajara Autonomous Republic
Ministry of
Education, Culture and Sport
Batumi Shota Rustaveli State University
Batumi Art Teaching University



International Conference
Proceedings
"East European Multicultural Space"

Batumi

2020

აჭარის ავტონომიური რესპუბლიკის განათლების,
კულტურისა და სპორტის სამინისტრო,
ბათუმის შოთა რუსთაველის სახელმწიფო
უნივერსიტეტი,
ბათუმის ხელოვნების სასწავლო უნივერსიტეტი



საერთაშორისო კონფერენციის
„აღმოსავლეთ ევროპის
მულტიკულტურული სივრცე“
მასალები

ბათუმი

2020

რედაქტორები

ხათუნა ბერიძე
იულია ტრუბიხინა
ედით კლუზი
ბელა წიფურია
მარინე გიორგაძე

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რამაზ ხალვაში
ნანა ცეცხლაძე
ზეინაბ გვარიშვილი
თამარ სირაძე
ხათუნა დიასამიძე

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“East European Multicultural Space” was the first international conference held at Batumi Shota Rustaveli State University devoted to the post-Soviet politics and its impact on culture in Georgia. The goal of the conference was the promotion of the interdisciplinary research in new directions of language and culture, scientific enrichment, sharing experience and holding a creative dialogue between Georgian and international researchers on such significant issues as history, literature, translation, and interdisciplinary research.

Translation Studies was one of the special focuses of the conference as it has been part of the cultural and literary studies. After the demise of the Soviet Empire not much has been contributed to the metaphor of *postcolonial translation* or to the minority languages of the USSR and translation into the dominant language of the Metropolis. Could we hear authentic voices in the translations? Can we now?

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AKNWOLEDGEMENTS

Ajara Autonomous Republic Ministry of Education, Culture, and Sports, Minister Inga SHAMILISHVILI, Head of the Education Department, Nazibrola BERIDZE-GABAIDZE, officer Nino NAKASHIDZE.

At the inaugural conference at Batumi Shota Rustaveli State University, Ministry of Education, Culture, and Sports of the Ajara Autonomous Republic offered 20 travel grants to professors, doctors and doctoral fellows from various countries: USA, Germany, Romania, Azerbaijan, Turkey, Greece, and Kyrgyzstan.

Special thanks to:

Edith CLOWES, Brown-Forman Chair in the Humanities and Professor of Slavic Languages and Literatures at the University of Virginia, for her valuable consultations on co-organizing issues. Her inspiration, from the very early stages of putting the conference together, is very much appreciated.

Bela TSIPURIA, Professor, Director of Comparative Literature Institute, Ilia University, School of Art and Sciences, for her support to the conference, advise, time, and dedication to the present proceedings.

Julia TRUBIKHINA, Doctor of Comparative Literature, Hunter College, the City University of New York, poet, translator and editor, for her contribution to the conference, and the proceedings, and for friendship since meeting in NY in 2012.

Batumi Shota Rustaveli State University, the Faculty of Humanities, Dean Marine GIORGADZE, and all the colleagues whose contribution to the success of the conference was immense and whose support made the present volume possible.

Editorial statement

Focused on the East European and Black Sea regional literatures and cultures, this interdisciplinary conference truly manifested its timeliness and relevance.

Not a single volume can account for the salvaged culture evolving from the repressive traumatic pasts of Tsarism and Communism.

However, consistency of such efforts would create a corpus that would formally locate Georgian culture within the global Postcolonial context, as a unique historiographic model of the cultural translation, since “Each Postcoloniality is situated and therefore different” (Spivak, 2005); Nonetheless, it would be paradoxical to ordinarily expand the matrix of the canonized Postcolonial critique: its theoretical framework and vocabulary could not hold debates regarding the Eastern European and post-Soviet countries.

Consistency of such enterprises could also encourage a new paradigm of research: **Comparative Postcolonial Studies**, to triangulate in between the experiences of the “East European states, that suffered Soviet Empire’s *occupation*, and the ex-Soviet states, that fell under the post-Tsarist Russian Empire’s *colonization* (Condee, 2005).

Such a project would specify on the conceptual differences of the terms: *occupied* and *colonized territories*, and on the one hand, weigh against each other the forms of control, the Imperial powers, and multi-ethnic model vs the single-nation model along with the political, social, economic and cultural consequences of the authoritarian regime in these regions (to follow Spivak’s debate of 2005).

On the other hand, the **Comparative Postcolonial Studies** would decide on the commensurability of the colonizing affects, political, ideological, physical, psychological, and moral devastation in the ex Tsarist and Soviet colonies against the South American, African, Asian, Indonesian, or Indian societies.

Eventually, descriptive studies of the East European area would offer “analytic representation of positions” (to quote Spivak) and compile a comparable Postcolonial terminology.

For the Georgian model of such a corpus, I would suggest, beyond investigative expertise in Post-colonialism, a thorough analysis of Georgian translated literature of the Soviet times, archival and fieldwork in place, with the retrospect of the historical context.

I believe studies of the Colchis, and even proto Colchis, descriptive analysis of the political and cultural proximity with the Byzantine Empire, and translations of the Christian sacred texts into Georgian in the fifth, eleventh and twelfth centuries would be also relevant. Such retrospective studies of the translation (and methodology of translation) of the Patristic and philosophic texts, as of the medium of communication with Europe, as well as shedding more light on the founding and educational mission of the Ikalto and Gelati academies in the IX and XII cc. would do justice to the theorizing approaches.

Georgian Renaissance and truly World heritage of the poem ‘The Knight in the Panther’s Skin,’ would also corroborate national assertions on having a shared culture

with Europe. Potentially, such a cause would also do good to disbanding the doxastic Orientalizers.

Exoticizing approaches of the Tsarist and Communist Empire writers hyperbolized and over-accentuated reflections of the Muslim Imperial dominance on the national lifestyle. Disintegrated from Europe upon the demise of the Byzantine Empire, in the course of Persian hegemony, translators embraced Persian romantic fables, moving on the philosophic and religious texts. Hence, many of these oriental influences are due to translations. More with that, many Georgian royals were themselves avid translators.

The civilizing mission of the powerful empire would, of course, ‘overlook’ the doomed old glory of the culture with the older history, under such a disguise of the dark centuries. Contiguity with Russia since XVIII c. brought into the focus Russian literature, along with European Enlightenment in Russian translations. On the one hand, the political and cultural dominance of Russia opened up the European heritage to its periphery, but it also hindered it from the direct exposure to the European culture and philosophy. The Empire took the advantage, placing Georgia in the liminal, in-between space, acting itself as an intermediary “third voice.”

Each literary piece in Russian dealing with Georgia proved to be a translation of the nation and its culture through the Empire’s conceptual and textual grids, if I borrow Lefevre’s terms, and almost every translation of the national literature into Russian turns out digestive (devouring, in the sense of Bassnet’s anthropophagic approaches to translation) of the original and the author. Meanwhile, each truly patriotic literary text written in the Tsarist or Soviet periods intended to bring about freedom and independence to the country.

Finally, not a single volume can accommodate and account for the salvaged culture in translation, as are many papers in the present tome. Because translation can compromise their embedded descriptive elements of historiography, folklore, ethnic imagery, any untranslatable metalinguistic information, language variation, register and tone of the resistant voice that confronted repressions.

Focusing on the East European and Black Sea cultures, the volume offers an insightful review of the common ground of the Black Sea literatures, as well as a plethora of research topics, such as the Georgian language ecology in the era of decolonization, or, the unwanted legitimacy of Georgia becoming a theme in the acerbic discourse of the Imperial literature, the post-colonial cultural paradigm in 70-80s of XX Century, cultural dialogue in Georgia in the post-totalitarian regime,

The exclusively gained materials, integrated into the volume, are part of the joint international project for the Linguoculturological Digital Archive at BSU; The unique data are collected during the fieldwork in Ajara, studying modern lifestyle in the Georgian borderline villages of those folks, who suffered from the Soviet purges but survived the exile. The resources study the political, social and linguistic perspectives of the repatriated exiles from the Ajara region.

Continuing the topic, the phenomenon of exile is studied in the multangular paradigm. Spanning over the writings of the Communist period, the volume offers an analysis of literatures in exile, ranging from the classical to modern entrances of Ovid,

his mood and desolation reaching from the Black Sea two millennia ago, occurring in the works of British, European and American poets. The readers will have an opportunity to pursue topics on Translation Studies, as an ever progressing domain of scholarly interest; On the exile and Nabokov, Nabokov's paratexts, E. Tatishvili's valuable literary heritage including translation of Nietzsche's philosophical masterpiece during the Red Terror period, cultural approaches to the Turkish translations of the Georgian author, A. Kazbegi; The conceptually metaphoric subset of the topic of translation comprises articles on the 'translations without originals,' or hybridity of the deterritorialized language in the German writings by a Georgian author, N. Haratishvili, and the analysis of the monolingual translation of two Georgian poems, followed by the Teleological approaches to translation. We are proud to have procured interviews with the Saba-award winner translator of Orlando into Georgian, and with a terminologist and editor. Their reflections on the literary translation as a scholarly domain are truly valuable for many reasons, one of which is sharing of professional mastery, and the other scarcity of discussions and interviews with the translators and editors.

We committed to pay tribute to the Kartvelian Studies, integrating papers devoted to the Ajara regional studies in the book. We take pride in the dissemination of the studies which concentrate on the language of lesser diffusion. Such studies rarely appear in English and it is highly prestigious to encourage both acclaimed and young scholars of Georgian, a wider international audience, all interested parties. Ajarian regional studies cover various topics: Pontic Greeks in Ajara in the Post Soviet Period, Hydronymy of Tao, Apostle St Andrew in Georgia, Muhajir movement of the Abkhazian people, Old Georgian Translations of Stephanus Orbeliani, Legends on Flood in the Folklore, etc.

The volume comprises articles devoted to the postcolonial heritage of the Georgian cinematography of early XX c. analyzing early period Georgian film "My Grandmother" by Kote Miquaberidze, and to the architecture of the contemporary Batumi, problems of urbanization in the post-soviet times.

The heterogeneous themes range from the issues of multiculturalism and ethnic minorities in the Post-Soviet Georgia, religious identities in modern Georgian intercultural-migrant literature, political myths evolving in the Georgian literary texts, the didactics in the literature in the times of the Georgian Enlightenment, to the comparative study of the melancholy in the writings of Orhan Pamuk vs. in the Georgian literary texts, etc. but we hope, their formal alignment secures their conceptual consistency intact.

Translation Studies

Julia Trubikhina is an Associate Professor at Hunter College, CUNY, where she works in the Department of Classical and Oriental Studies. Her paper, **Translation and Performativity: Vladimir Nabokov's Paratexts**, analyzes in very general terms but with very specific examples of Nabokov's paratexts, how these paratexts function as a performative form of translation. The author suggests that the paratexts serve as an integral part of literary interpretation. Prof. Trubikhina gives an in-depth examination

how Nabokov, instead of facilitating reception of the translations to potential readers by providing useful information, used translation as means to engage in a conversation on a completely different subject, in particular, the essence and meaning of art. Prof. Trubikhina's second contribution to the volume, **Vladimir Nabokov: The Intersection of Exile and Translation**, is focused on translation as a critical avenue into literary history and theory, philosophy and interpretation.

Ana Chabashvili is a Senior Editor at Bakur Sulakauri Publishing, with experience of over 300 books edited and published. Beyond her rich experience as an editor, she is a member of the International Association of Terminologists and member of the Expert Committee of the State Department of Georgian Language. A. Chabashvili served as an editor and lecturer for the NIMD Project "School of Democracy" in 2011 and 2016. In 2015 - 2016 she served as a jury member for the "Crane" Literary Award and in 2016, as a jury member for the Literary Prize Member of the "Saba" Jury. (as an award committee member?) In her interview, she speaks about the **scholarly aspects of literary translation**.

Gul Mukerrem Ozturk is an Assistant Professor at Recep Tayyip Erdogan University Rize / Turkey. Her paper, **Comparative Analysis of Turkish Translation of a Story "Elguja" by Alexandre Q'azbegi**, is based on the comparative analysis of the Georgian-Turkish texts of a short story "Elguja" by the famous early twentieth-century Georgian writer. Dr. **Mukerrem Ozturk** underlines that though literary contacts between Georgia and Turkey emerged only in the last century, Georgian and Turkish people have been intensively developing friendly relations primarily expressed in the literary and cultural cooperation. The paper gives a critical analysis of a Turkish translation of the Georgian short story, determines the quality of the translation's accuracy by means of comparing the original text to the translation and exploring the style, manner, and competency of the translator. The author studies specific problems of translation from Georgian into Turkish.

Lela Dumbadze is an educator at Tbilisi Ivane Javakhishvili University and a distinguished literary translator. Her translations include: „Once There Was a Girl“ – A Collection of Fairy Tales, "Orlando: A Biography" and "To the Lighthouse" by Virginia Woolf, "To Kill a Mockingbird" and "Go Set a Watchman" by Harper Lee, Saul Bellow's "Henderson the Rain King," Jerome Salinger's "Seymour – An Introduction" and the only novel by Edgar Poe, "The Narrative of Arthur Gordon Pym of Nuntucket"; and many more, including her English translations of Georgian writers and poets. Lela Dumbadze also translated and co-authored several academic coursebooks: "Modern Social Work Practice – Teaching and Learning in Practice Settings" – the first textbook for sociologists of TSU Department of Sociology in Georgian by Mark Doel and Steven M. Shardlow; Ashgate; "All Around the Human Rights" (translated) "Read, Discuss, and Write", BOOK I, II, III (co-authored). **Interview with a Translator** is a QA reflections on translation as a science and art.

Nana Trapaidze is an Associate Professor at Batumi Shota Rustaveli State University. Her contribution, **An Exercise for the Beginners in Philology (Analysis of One Monolingual Translation)** explores an intralinguistic translation of verse by a Georgian poet and a translator who "shadows" it. The author suggests that such efforts are neither safe nor altogether fruitful. Endeavors like this may add some content to the existing objects (verse, in this case), which may vary and seem different in each case. As N. Trapaidze writes, the content is created by its proper time flow to which the translation adds on its own terms: it gives birth to its proper chronotope. Such "overlying" of time and meaning, in its own right, represents "an input" made by the "observers," hence it is necessary to create a "beneficial environment" for the observation process. Besides, the "object-based" poetic subjects are both "uncatchable" and mysterious. Trapaidze claims that the analyzed intralingual translation is a modeled version of a poem, which could not revoke the right of the original to remain the same.

Tamar Siradze is a Professor at Batumi Shota Rustaveli State University, she holds PhD in Philology. Prof. Siradze's research interests involve American Studies and Literary Studies. She also serves as a Vice Rector at BSU. Her paper honors the contribution of Erekle Tatishvili who translated Friedrich Nietzsche's philosophical masterpiece "Thus Spoke Zarathustra." Tatishvili's translations at that time of the Red Terror, equaled heroism. His legacy as a translator also includes translations of Charles Darwin's "Origin of Species," Friedrich Schiller's "Intrigue and Love," Bernard Shaw's "Caesar and Cleopatra," Edgar Allan Poe's "Silence." The latter deserves special attention. It vividly reveals his poetic vision and imagery as a writer. The paper discusses the artistic values of the translation and assesses the important stages of Erekle Tatishvili's heritage.

Khatuna Diasamidze is a Doctoral student at Batumi Shota Rustaveli State University; Her paper, **Teleological-Pragmatic Interpretation of the Text in Context and the Problem of Translation** refers to the importance of teleological-pragmatic interpretation of the texts, their realization in context and the problem of translation equivalence. The aim of the paper is to define theoretical problems of linguistics in regards to translation equivalence using examples of different language systems by means of teleological-pragmatic interpretation analysis. In her research of the EU-Georgia Association Agreement, the author concludes that teleological and pragmatic analysis of the texts in a parallel mode makes legal interpretation easier and the content clearer.

Black Sea Regional Cultures and Literatures - Postcolonial Approaches to the Soviet Georgian Literature and Culture

Professor Edith Clowes, University of Virginia, Charlottesville, Virginia, USA, outlines various cultures and areas of cultural production around the Black Sea and across the Black Sea in her conference speech: **Finding Common Ground in the Black Sea: The Imagined Geography of the Black Sea among Regional Writers**. The author considers ways in which various cultures and areas of cultural production around

the Black Sea, and across the Black Sea have brought and can bring the area from being what Russian writer Liudmila Ulitskaia calls a "periphery" of world empires to a cultural network of its own that is centered in the Black Sea area. Prof. Clowes focuses on a discursive-geographical examination of late 20th- and early 21st- century writers from the Georgian (Chiladze), Russian (Ulitskaia), Crimean Tatar (Shem'i-zade, artist), Ukrainian (Pavliuk), Bulgarian (Slavov), Romanian (Stanescu), Greek (Papadopoulos), Turkish (Öztürk), and Abkhazian (Iskander) literary traditions. She mentions briefly external writers who have major work dealing with Black Sea imagined geography, e.g. Austrian (Ransmayr) and Italian (Magris), to help create a contrastive frame for the conversation. Prof. Clowes points out that it is time to grow and enhance the multidisciplinary scholarly conversation about the Black Sea world in order to establish a baseline for future discussion about common ground and common interests. The larger aim of Prof. Clowes' project is to bring these Black Sea literary voices out of isolation and into potential conversation with one another, in other words, to find a "common ground" in this area united by one of the world's major seas.

Khatuna Beridze is an Associate Professor at Batumi Shota Rustaveli State University. She heads the Translation and Interdisciplinary Research Centre at the Faculty of Humanities. The paper "**Postcolonial Cudgeons in Georgia**" analyzes how Colonial literature created racial stereotypes that further deepened social hierarchies, portrayed cultural or technological superiority, thereby justifying the colonial power of the empire in a "foreign," "exotic" country. F. Astafiev's short novel "Ловля пескарей в Грузии" (1986) is not listed among the English language translated prose. However, the internet search yields different titles in English: "Catching Minnows in Georgia", "Catching Cudgeons in Georgia", "Catching of Gudgeons in Georgia," and "Fishing for Cudgeon in Georgia" by the Western critics. Emil Draitser mentions the novel as a "notorious sketch 'Catching Cudgeons in Georgia'" (Draitser, 71:2008) to point out the hatred toward Americans embedded in the slogan: "Everyone off to Fight the Colorado Beetle!" The ideological metaphor behind the slogan was "fight against the "transatlantic warmongers" who "sent beetles from Colorado to starve the Soviets to death". Astafiev was part of the propagand machine that sowed fear of the West among the Soviet readers. However, he was criticized for anti-semitism as well: Kathleen F. Parthé writes that "the anger and resentment found in many of these post-1985 works are directed not only toward Jews and their Masonic "co-conspirators" but also toward Georgians (in Astafiev's 'Fishing for Cudgeon in Georgia') and other non-Russians, as well as the Western-influenced urban intelligentsia and Western mass culture. (Parthé, 96:1992).

Professor Paschalis Nikolaou's paper (Ionian University, Corfu, Greece), **The Sorrows of Ovid in the Black Sea: An Exilic Voice Experienced Again in the Poetry of Josephine Balmer**, investigates the "fate" of Ovid, exiled in 8 AD in Tomis after mysteriously angering the Roman Emperor, and how this solitary figure is considered, along with the barriers –and bonds– of language. Prof. Nikolaou surveys Ovid's presence in the work of Josephine Balmer, adding towards the end of the paper two

examples from modern poets that reconfirm the fascination Ovid exerts. The Roman author has been variously repositioned or appropriated, the sharing of his story pointing to a diachrony of the conditions and the outcomes of (literary) exile. Ovid's circumstances may also channel socio-political commentary, for instance, on the relationship between artists and their patrons as well as between poetry and positions of power.

Samantha Guthrie graduated from the University of Virginia; she holds Master of Public Policy degree from Frank Batten School of Leadership and Public Policy. Samantha holds a B.A. in Russian and Eastern European Studies from the College of Arts and Sciences. As a Research Fellow in September 2017 through June 2018, she designed and conducted a 9-month research project titled *The Role of Ethnic Minorities in Georgian Society*. Her research was supported in part by the Title VIII Combined Research and Language Training Program, which is funded by the U.S. State Department, Program for Research and Training on Eastern Europe and the Independent States of the Former Soviet Union (Title VIII) and administered by American Councils for International Education. Her paper, **The Social and Economic Consequences of Non-Integration of Ethnic Minorities in Georgia**, evaluates levels of inter-ethnic integration, quality of life measures, language skills, and desires regarding integration to Azeri-Georgians and Armenian-Georgians. Guthrie administered surveys and conducted interviews in Tbilisi as well as minority-majority settlements in Kakheti, Kvemo Kartli, and Samtskhe-Javakheti. The author identified barriers to full social participation on the part of minorities, used quantitative and qualitative data to demonstrate ways Georgia will benefit from greater integration of ethnic minorities, and made several policy recommendations.

Zhainagul Kadyrkulova is a Candidate of Philosophy and Associate Professor in the Department of Philosophy, KNU. Her paper, **The Doctrine of Multiculturalism to a New State of Post-Soviet Countries (the example of Eastern Europe)**, examines possible modifications of multiculturalism in the case of East Europe for young national states. Her paper dwells upon the ways globalization creates a situation of diffusion of agents and policy functions on a global scale and significantly reduces the value of a nation-state, which in our time needs to prove its usefulness and capacity. Following the American philosopher and political scientist F. Fukuyama, who denoted the stability of national states as the most important factor of the international order, the paper argues, that the task of multicultural policies should be harmonization of group and individual rights and interests as well as preservation and development of ethnic cultures in parallel with the creation of such a significant layer of national societal culture that it becomes capable of ensuring the emergence of an ethnic identity that could be common for all.

Ermile Meskhia is a Professor and former Rector of Batumi State Art Teaching University. His paper, **The Role of the Cultural Tourism in Intercultural Communications**, observes cultural tourism in the industry of world tourism, pointing out the significant place it occupies. The author recommends taking into consideration the increasing demand for cultural tours in Georgia. The paper discusses tourism as one

of the forms of building a dialogue between cultures in the globalized world. However, the author also indicates that the increased number of international visitors poses new challenges to a small country such as Georgia.

Sophio Tavadze, Associate Professor at Batumi State Art Teaching University, writes on how the Expressionistic strategies, which neglected the objective reality and instead, took to the creation of some illusory worlds, were put to use by the young Georgian cinematographers to allegorize the vices of the Soviet Union. Her paper, *Expressionistic Trends in Georgian Cinematography in the 1920s*. ("My Grandmother" by Kote Miquaberidze) focuses on the late 1920s when the Georgian filmmaking industry started developing rapidly. As Dr. Tavadze states, the film directors applied accentuated optical effects and used Expressionism as a strategy to depict the altered real world, perceiving and presenting it fantastically dilapidated and reshaped, with all natural elements substituted for decorations. The author argues, that "My Grandmother", directed by Kote Miquaberidze, borrowed much from the Expressionistic visual realities. It embraced the creative strategies of the trend.

Professor **Maia Chichileishvili** is a Rector of Batumi State Art Teaching University, Her paper deals with the modern urban planning in Batumi. Many of the historical structures, the so-called *bel-étage* buildings, have been removed to give way to the cosmopolitan, high-rise glass constructions. Many posh hotels, mostly skyscrapers, eclectically mushroomed along the seaside boulevard. Prof. Chichileishvili makes the point that in the central part of the city developers have replaced many original architectural pieces by Kitsch edifices, whereby the green spots of the city have been reduced.

Khatuna Tavdgiridze is an Associate Professor at Georgian American University, Tbilisi. Her paper, **New Mythological Paradigm – Political Myth**, shows the path of an old sacral myth through a long and non-homogeneous period until it became a modern mytho-political narrative. Dr. Tavdgiridze stipulates that the Political myth is composed of three categories, and is characterized by specific features, Together, they form an inseparable and structurally and conceptually strong archetype based on the paradigms of the universal archaic, mythological and modern political systems. The paper argues, that political myth has a specific ontological and empiric relation with reality and is connected with a historical, social, and ideological context of the era, which is instrumental for influence and manipulation.

Tamar Paitchadze is a Professor at Tbilisi Ivane Javakhishvili State University. Prof. Paitchadze authored the paper **Cultural Dialogue - Alternative for Georgian Post-totalitarian Reality**, which considers the integration of the post-soviet national culture into the Euro-Atlantic cultural space. The paper accounts for the significant challenges in the process, invoking new historical regulations. Prof. Paitchadze examines the modern cultural space in search of certain forms that would allow adapting Georgian culture to European standards. Her specific focus is on the new national genres, themes, and images in literature, which gain specific meaning. Prof. Paitchadze points out that

totalitarian policy affected the intercultural dialogue and information availability when translation of foreign literature was limited during the existence of the USSR.

Marie-Christine Boucher, IPP, is a graduate student at Justus-Liebig-Universität Gießen. She has been working on the corpus of contemporary novels written by authors born in the former Soviet Union (including Olga Gjasnowa, Nellja Veremej, Marjana Gaponenko, and Nino Haratischwili). In her paper, **Cultural Translation as Emancipation in Transnational German Literature, Nino Haratischwili's *Das achte Leben (Für Brilka)***, Boucher argues that, by writing in a deterritorialized language, these authors work in a way that is similar to that of translators, by translating their original frame of reference into another frame of reference. Therefore, their writing should be seen not simply as hybrids, but rather as "translations without originals" (Apter 2006).

Professor **Marine Giorgadze** and Dr. **Teona Abuladze** have contributed a paper **Diaspora and Migration Studies: Pontic Greeks in the Post Soviet Period**, which examines the collected resources to study the language of the Pontic Greeks, their lexical and grammatical forms and syntactic features. The authors focused on the ethnic-mental markers, the Greek-Georgian linguistic and cultural background, the contact zone where the cultural influences occur, and the issues of identity and authenticity of the Pontic Greeks. The findings of the study prove that while the Greek Diaspora has developed its culture in the Georgian ethnic environment and they adopted much from the locals, the Greek community at the same time, through peaceful cultural interaction, enriched the locals with their traditional culture. The long and complex process of cultural merger, interaction, and exchange was best reflected in the language. Based on the research outcomes, the authors argue that the speech variety of the Ajara domiciled Pontic Greeks is a separate sub-dialect of the Pontic dialect.

Dr. **Nino Popiashvili** is affiliated with Ivane Javakhishvili Tbilisi State University. In her paper, **Literary and Didactic Aspects of the Georgian Enlightenment**, Dr. Popiashvili points out that the basis of the European Enlightenment is considered to be an establishment of new values, such as tolerance, freedom, and equality. The Enlightenment and its significant trends became an integral part of social development in Georgia in the 17-18th centuries. Although the Soviet Union ignored the ideals of the Enlightenment, Georgian literature still nurtured them. The paper examines the approaches to the Enlightenment in Georgian literature.

Dr. **Natela Chitauri** and **Shorena Shamanadze**, Ph.D. student, are research fellows of Shota Rustaveli Institute of Georgian Literature at Ivane Javakhishvili Tbilisi State University. Their contribution deals with the issue of identity, combining individual and collective identities against the background of religious self-identification, i.e. cultural religiosity. The paper, **Representation of Religious Identities in Modern Georgian Intercultural-Migrant Writing**, overviews how Post-Soviet cultures in Eastern Europe tried to get out of the previously closed colonial space. The special focus is made

on the instability of identities, hybridity and invoked physical, structural and cultural changes that tag along with liberalism and multiculturalism. The authors point out that those political and cultural transformations are followed with ethnic-conflicts and their escalation, identity crisis, problems of coincidence and separation of citizenship and national/religious identities, and confrontation between religious identities and ethnoreligious models that emerged after the USSR.

Professor **Shorena Makhachadze**, Batumi Shota Rustaveli State University, studies the problem of East-West relations in Orhan Pamuk's literary writings. Her paper, **Melancholy of Becoming Different in Orhan Pamuk's Postmodern Texts and Georgian Reality**, is a comparative study of the process of globalization reflected in Turkish and Georgian works of literature. Prof. Makhachadze examines two novels by Pamuk: "Istanbul. Memories and the City" and "Black Book." Through her analysis, Pamuk's sharp description of the ethnocultural self-identification problems, Prof. Makhachadze explores the author's critical approach to the westernization policy of the Kemalist Republic, the creation of a copy of the world (simulacrum), and the problem of national melancholy of the Turkish people in between of two cultures, who affiliate themselves neither with modern Western, nor with traditional Turkish-Islamic cultures. The paper draws a comparison between O. Pamuk and K. Gamsakhurdia on "merging" of the irreconcilable extremities and contrasts of Europe and Asia and on painful transformations of the historically established national lifestyles.

Marine Sioridze is an Associate Professor at Batumi Shota Rustaveli State University. She studies the literary genre of tales, categorizing them into the texts that are based on real events or are purely fantastic. Since the Renaissance, tales have been often rewritten and they have become a proper literary genre, with features different from those of a novel, short stories, and adventure stories. Her paper, **Aspects Culturels du Texte Folklorique et les Problèmes de Traduction**, examines the problems of teaching tales as a literary genre to the learners of the second foreign language. The author presents a new approach to Georgian tales, emphasizing the need for an analysis of cultural and national features.

Tamila Davitadze is an Assistant Professor at Batumi Shota Rustaveli State University. Her paper, **Reflections of French Decadence in Georgia**, presents the analysis of the letters, essays, and observations by the Georgian symbolist Paolo Iashvili. The author distinguishes literary-polemical letters by Iashvili, which pinpoint Paolo as a poet for whom everything is related to symbolism. The attitude of Paolo Iashvili towards great poetry is presented in his thoughts, dreams, and associations. T. Davitadze analyzes the letter "The day of poetry," dating back to 1922 and the symbolist movement of "Blue Horns".

Ada Nemsadze, Ph.D., is a Scholarly Fellow at Ivane Javakhishvili Tbilisi State University, Shota Rustaveli Institute of Georgian Literature, and **Anna Letodiani**, Ph.D., is an Assistant professor at Ivane Javakhishvili Tbilisi State University, and Scholarly collaborator at Shota Rustaveli Institute of Georgian Literature. Their joint

paper, **Commencement of Post-colonial Cultural Paradigm of the 1970-80s**, is focused on the anti-Soviet nature of the national character of the Georgian cultural space since the 1960s. The paper examines problems of Postcolonialism and Existentialism in Georgian cinematography, music, and literary writings, with the particular emphasis on the latter. The authors present insightful observations on Western European influences on Georgia beyond the Iron Curtain, innovations in literary forms and writing techniques, the demolishing of the traditional epic plot scheme, introduction of the "stream of consciousness", and other features characteristic of the Georgian culture and literature of the Soviet period.

Teaching Georgian as a Second Language

Sophio Makhachashvili, Ph.D. is a Professor of Georgian language at Gori Teaching University. Dr. Makhachashvili teaches Georgian language at Recep Tayyip Erdogan University in Rize, Turkey. Dr. Makhachashvili, in her contribution, **Selecting Strategies for Teaching Georgian in a Non-Georgian Environment**, shares her experience of using various valuable teaching strategies of Georgian as a second language, e.g. TPR – Total Physical Response and TBLL – Task-based Language Learning methods at the beginner's level of language teaching.

Madona Giorgadze, Ph.D. is an Adjunct Lecturer at Ilia State University, Tbilisi, and **Mariam Mardaleishvili** is an MA Student of Ivane Javakhishvili Tbilisi State University, Faculty of Education and Psychology. In their paper, **The Importance of Teaching Intercultural Values in the Context of Multilingual Education**, the authors concentrate on the mobility, change, and diversity characteristic of education in the 21st century, and on how people from different ethnic groups, cultures, linguistic contexts, and religious backgrounds live, work and develop in the contemporary world and in Georgia, an ethnically diverse country, where interculturalism has always been a characteristic feature. The paper points out the importance of introducing intercultural values and intercultural strategies into Georgian educational system. The authors offer recommendations for successful integration of students in the multi-ethnic and multi-lingual environment.

Teaching English as a Second Language

Professor **Tinatini Margalidze** is a Director of the Lexicographic Centre at Ivane Javakhishvili Tbilisi State University. Prof. Margalidze's paper, **Language and Ecology of Culture**, presents an analysis of processes taking place in the Georgian language on every level — in its vocabulary and morphology, as well as its syntax. Prof. Margalidze addresses the problem of borrowings faced by the lexicographers, who need to be aware of the cultural considerations of individual languages. The paper is dedicated to the analysis of factors, which cause the processes currently underway in the Georgian language. The post-colonial mentality is certainly playing its role in these processes. However, the in-depth research into the subject has revealed that one of the

reasons of the influx of English words and the production of calques in the Georgian language is the new methods for teaching foreign languages wide-spread in schools and institutions of higher-education in Georgia. These methods greatly diminished the role of translation and reduced the practice of using native language and bilingual dictionaries in the process of teaching foreign languages (Margalitadze, Meladze 2016). The paper emphasizes the need for developing language ecology strategies and adjusting them to the needs of our rapidly developing world—the task, which should be accomplished by the professional lexicographers and translators together with specialists from different domains, and with the help of professional, knowledgeable teachers and the support of the general public, as well as with a greater political and financial support.

Zeinab Gvarishvili and **Zhuzhuna Gumbaridze** are Associate Professors of Batumi Shota Rustaveli State University. Their paper, **Negative Lexical Transfer in the Process of Foreign Language Acquisition**, examines the so called English-Georgian “false friends,” which constitute one of the most deceiving parts of cognates. The researchers determine and assess from diachronic and cognitive standpoints the communication problems that may arise due to the misuse of the “false friends” and the causes for the emergence of false cognates. Based on the analysis, the researchers’ account for the these lexical units may become the source for the emergence of the new Georgian-English FFs, as a newly acquired meaning contradicts to the existing knowledge about the meanings of the words stored in the long-term cognitive base of the nation, which, in majority of cases, causes ambiguity.

Lali Tavadze and **Ivdi Diasamidze** are Assistant Professors and **Natia Katamadze** is an Associate Professor at Batumi Shota Rustaveli State University. Their research paper, **The Role and Impact of Borrowings on the Georgian Language in the Process of Globalization**, analyzes the influential role of the presence of English in the present-day Georgian language. The authors examine the overwhelming influence of English on the Georgian language using the examples of borrowings (barbarisms, neologisms, anglicisms). In fact, in terms of globalization, it is impossible to maintain language borders, which makes studying these processes in the Georgian language especially important. The paper emphasizes the urgent necessity of revitalizing the Georgian thesaurus to describe any phenomena in specific languages.

Kartvelian Studies

Professor **Mamia Paghava** heads the Centre of Kartvelology at Batumi Shota Rustaveli State University. His paper, **Hydronymy of Tao**, is a detailed analysis of the method of deriving Kartvelian geographic names, e.g. from a name of a river, gorge, or water is common for Georgian culture. The findings indicated that sometimes the same river might have different names according to its location. (The different names are coinages of the village communities. The author considers noteworthy that the Russian sources, for example, the five-verst map, represent the river names mostly with Turkish su or

chai. The paper by Prof. Paghava draws on the comparative analysis of hydronyms in Tao and stipulates that the map distorts several toponyms of Georgian origin.

Professor **Ramaz Khalvashi** heads the Centre of Digital Humanities at Batumi Shota Rustaveli State University. His paper, **Apostle St Andrew in Georgia**, traces the earliest information on St. Andrew's preaching in Georgia, which was found in the Georgian translations included into *The Polycephalon* (5th-6th centuries). It is confirmed by *The Klarjeti Polycephalon* (10th century). The paper by Prof. Khlavashi examines the oldest sources, which mention the route of St. Andrew in Georgia.

Dr. **Nana Tsetskhladze** is an **Associate Professor** and Dr. **Mzia Khakhutaishvili** is an **Assistant Professor** at Batumi Shota Rustaveli State University. They authored the paper: **Traces of Postcolonialism in Ajara** (Linguoculturological Aspects). The paper is based on the materials collected during the fieldwork carried out within the framework of the joint international project of Batumi Shota Rustaveli State University and Goethe University Frankfurt, "Linguoculturological Digital Archive, (LinCuDiGi, grant №DI 2016-4). The historical memory of the people in Ajara keeps devastating episodes of exile, purges, and of the so-called "special exile" under Stalin's rule. The scholars examine the linguoculturological aspects of the repressive regime in the Ajara region. According to the findings, the vernaculars that share the language and culture describing cultural and historical facts from their memory.

Professor **Malkhaz Chokharadze**, Dr. **Manana Tavdgiridze**, **Associate Professor Qetevan Shotaze** contributed a paper **The Dynamics of Muhajir Movement of the Abkhazian People in the Collective Memory of Abkhazians Living in Ajara**. The paper examines the problem of migration, known in the 19th century as Muhajiroba. The migration of the Caucasians, including the Abkhazians, is associated with Russia's Caucasian wars and the policies of the Russian and Ottoman empires. The traces of migration are followed in the narratives of the contemporary generation of Abkhazians living in Ajara, Collective memory stories are essentially related to the expatriation happening in the 1860s and 1870s. The authors note that the memory of specific dates in the present generation is weakened and the consistent perception of chronology is rarely found. The paper deals with the topic of emigration as a process and the strategy and geography of their resettlement.

Maia Baramidze is an Associate Professor at Batumi Shota Rustaveli State University. Her paper, **Old Georgian Translations of Stephanos Orbelian's "Life of Orbelians" - Source for Georgian Synonyms**, focuses on Stephanos Orbelian, an Armenian historian of the 13th century who authored the book "The History of the House of Sisakan." Dr. Baramidze's paper focuses on two translations of the above source into Georgian. Dr. Baramidze stipulates that the editions of the Georgian translations of the book are primarily interesting from the lexical point of view. The vocabularies in both editions are rich with synonyms. Although Dr. Baramidze's larger project of comparative research identified several groups of synonyms in translations, the current

paper focuses on only two groups of synonyms. The analysis shows that in edition A the archaic vocabulary prevails, which is consistent with the new lexical units in **B**. The author argues that those old Georgian translations of Stephanus Orbelian's "Life of Orbelians" are rich and substantial sources for the dictionary of Georgian synonyms.

Professor **Tina Shioshvili** works at Batumi Shota Rustaveli State University. She authored the paper **Legends on Flood in the Folklore: Descendants of the Ajarian Muhajirs**, which is based on the national historical memory. Prof. Shioshvili has been carrying out extensive fieldwork while participating in the expeditions in the historical Georgian regions. She recorded descendants of the Ajarian Muhajirs, who preserved the memory of the Great Flood folk tales. The paper offers a comparative analysis of the traditional Georgian and Ajarian Muhajirs folklore versions of the legend. The scholar argues that the versions narrated by the Ajarian Muhajirs exhibit some Islamic traces. Prof. Shioshvili stipulates that the folk tales recorded in Shavsheti and Klarjeti correlate with the Ajarian versions.

Khatuna Beridze

წინასიტყვაობა

საბჭოური ცენტრი და საბჭოთა პერიოდის ქართული ლიტერატურა პოსტკოლონიური პერსპექტივიდან

საბჭოურ პერიოდში, საბჭოთა კავშირისა და მთელი სოციალისტური ბანაკის ერებზე რუსულ-საბჭოური ცენტრის დომინირების მიზნით, კულტურული ურთიერთობის იმგვარი მოდელი შეიქმნა, რომლის ანალიზიც დღეს პოსტკოლონიალიზმის თეორიული მიდგომებით მიმდინარეობს.

1950-იანი წლების ბოლოდან, პოსტსტალინური პერიოდიდან საბჭოთა კავშირის დაშლამდე საქართველოში შექმნილი ლიტერატურული პროდუქციის - პოეზიის, პროზის, სალიტერატურო კრიტიკის გადააზრებისას ნათელი ხდება, რომ: ქართულ ლიტერატურასა და საბჭოურ ცენტრს შორის ურთიერთობა ჩამოყალიბდა როგორც ცენტრისა და პერიფერიის მიმართების შებრუნებული მოდელი; ქართველები საკუთარ ლოკალურ კონტექსტს აღიქვამენ როგორც ნაციონალურ-კულტურულ ცენტრს, რომელიც, როგორც ესთეტიკური, ისე ზოგადი ღირებულებების ერთგულების ნიშნით, აღემატება საბჭოურ ცენტრს; საბჭოური იდეოლოგიური დისკურსისადმი ერთგულების ნიშნით სწორედ საბჭოური ცენტრი აღიქმება პერიფერიად; ქართული ცენტრი თვლის, რომ არ ექვემდებარება საბჭოურ კულტურულ-იდეოლოგიურ სტანდარტებს, ცდილობს, თავი აარიდოს იდეოლოგიურ კონტროლს და გაემიჯნოს ცენტრში შემუშავებულ კულტურულ მოდელებს. ქართველი ავტორების მიერ ლიტერატურული ტექსტები მხოლოდ ქართულად იწერება და უშუალოდ ქართველი მკითხველის სამიზნე აუდიტორიისკენ არის მიმართული. ამავე დროს: საბჭოთა სისტემა ჯერ კიდევ ფლობს საბჭოთა რესპუბლიკებში, მათ შორის, საქართველოს სსრ-ში, კულტურული სიტუაციის კონტროლის ბერკეტებს; თუმცა, სტალინური პერიოდისაგან განსხვავებით, პოსტსტალინურ პერიოდში სტალინის მიერ დაარსებული საბჭოთა მწერალთა კავშირი აღარ მოქმედებს რესპუბლიკების ცენტრთან საკომუნიკაციო და მაკონტროლებელი არხის ფუნქციით; საკუთრივ საქართველოს კულტურულ გარემოში ამ ინსტიტუციის აქტიური ჩართულობა აღარ იგრძნობა; სოციალისტური რეალიზმის შემდეგ ცენტრიდან პერიფერიისკენ აღარ გავრცელებულა რაიმე მნიშვნელოვანი ესთეტიკური დოქტრინა; საქართველოს მწერალთა კავშირი, პრაქტიკაში, ანგარიშვალდებულია საქართველოს კომუნისტური პარტიის წინაშე, რომელიც, თავის მხრივ, ანგარიშვალდებულია საბჭოთა კავშირის კომუნისტური პარტიის ცენტრალური მმართველობის წინაშე; ამდენად, საბჭოური პოლიტიკური ცენტრი ქართულ კულტურას აკონტროლებს პოლიტიკური ბერკეტებით, საქართველოს ადგილობრივი ხელისუფლების მეშვეობით; შესაბამისად, რუსულ-საბჭოური კულტურული ცენტრი,

როგორც ასეთი, არ ფიგურირებს ქართულ ლიტერატურაში, ცენტრი წარმოდგენილია ქართველ ხელისუფალთა სახით. ერთი მხრივ, ქართველ მკითხველთან, მეორე მხრივ კი ოფიციალურ საბჭოურ ცენტრთან მიმართების შედეგად, ამ პერიოდის ქართული ლიტერატურა თავის ორ სახეს განივითარებს. ოფიციალური ბერკეტებით აქ ჯერ კიდევ მხარდაჭერილია საბჭოური კოლონიური დისკურსი, რომელიც მძლავრი სტალინური კულტურული პოლიტიკის ფარგლებში დაინერგა. ამავე დროს, ძალას იკრებს ნაციონალური დისკურსი და ქართველ მკითხველთა გარემოში დომინირებს. შესაბამისად, ფორმირდება ორმაგი დისკურსი, და ჰიბრიდულობა ამ პერიოდის ქართული ლიტერატურის ერთ-ერთი ძირითადი მახასიათებელი ხდება.

ბელა წიფურია

პროფესორი, შედარებითი ლიტერატურის ინსტიტუტის დირექტორი,
ილიას სახელმწიფო უნივერსიტეტი, თბილისი, საქართველო

Foreword

For decades, postcolonial approaches have become more and more widely used to analyze the cultural/societal reality of the Eastern European nations that experienced the Soviet-Russian domination in the 20th century. Although initially not targeted towards this cultural-geographic area and the specificities of Russian dominance, postcolonial theory is now being adjusted and applied to certain experiences of many nations in the region. East European scholars see that Soviet-Russian domination upon their nations created similar modes of cultural relations, which can now be described through existing and well-developed postcolonial concepts.

While the history of dependence on Russia is not exactly alike for all East European, Transcaucasian or Central Asian nations, cultural and ideological models indoctrinated by the Russian metropolis in these countries, in order to establish its political authority, are certainly comparable, since, in different cases, the Russian center was applying to same, or similar, well-tested models. While the Russian imperial state altered its forms throughout history, its agenda of supremacy and dominance upon nations/territories remained unchanged. Russian domination over East European nations can be seen in a few historic phases: the period of the Russian Empire, 1821-1917; Russian Bolshevism and the establishment of the USSR; Stalin's totalitarianism; the spread of Soviet power upon the Russian-dominated Eastern Bloc, till the fall of the Berlin Wall and the USSR. Some nations, like Ukraine or Georgia (since 1801), experienced almost all phases of the imperialism; after the establishment of Russian domination they enjoyed only a brief momentums of state independence between the Bolshevik Revolution and Sovietization; and some other Eastern European nations avoided dominance for longer periods. Although the Russian Empire already created the model of imperial power, which can certainly be analyzed as colonial, the Soviet model, fully developed within the Stalinist totalitarianism and not that much changed till the collapse of the USSR, is, in many ways, more illustrative to major postcolonial concepts. The history of the national discourses of the Soviet republics and the Eastern

Bloc states in the times of the Russian dominance can be seen from the angle of the adaptation/mimicry or resistance to the discourse of the colonizer.

For example, while rethinking Georgian poetry and fiction, as well as literary criticism of the post-Stalin decades (1950s-1980s), we may argue that: the relations between the Soviet center and Georgian literature are formed as a reversed mode of center-periphery relations; Georgians are seeing their local context as a cultural/national center, aesthetically superior and freed from Soviet cultural and ideological standards; Georgians are refusing to submit to Soviet ideological control and detaching from centrally developed cultural models; Georgian literary texts are produced solely in Georgian and targeted to Georgian readers; anti-imperial messages are delivered through allegorical forms of representation. On the other hand, the Soviet system still holds leverage for the overall control of the cultural situation in Soviet republics, including the Georgian SSR; although, unlike the Stalin-totalitarian period, in the post-Stalin period Georgian literature does not have any direct channels for communicating the center; the Union of Soviet Writers, which was introduced within the Stalin cultural policy as a controlling body is not that actively present in Georgia anymore; nor any new important aesthetical principles are delivered from the center to peripheries since the Socialist Realism; the Union of Georgian Writers is accountable to the Georgian Communist Party; Soviet political center controls Georgian culture through the Georgian Communist Party/Soviet Georgian Government, which is accountable to the center; the Soviet-Russian center per se is not present in this period in Georgian culture, and it's represented by Georgian officials. Addressing Georgian people on the one hand, and officials/center on the other, Georgian literature of this period develops its two faces. The Soviet colonial discourse, introduced by the powerful Stalin cultural policy, is still officially supported, while the national discourse is gaining its power and dominating among Georgian readers. Thus, the double discourse is formed, and the hybridity is one of the main qualities of Georgian literature of the Soviet period.

Over the last century, Eastern European nations have experienced differences and similarities in their cultural development. There is still much to be rethought and re-interpreted, much to be shared and discussed. The cultural and scholarly contacts among the Eastern European nations, including Russians, which, in the 20th century, used to be centrally managed and controlled from the metropolis, can now enjoy free and unbiased analysis of Soviet and post-Soviet realities.

Bela Tsipuria

Professor, Comparative Literature Institute Director,
Ilia State University, Tbilisi, Georgia

Translation Studies

Prof. Edith W. Clowes, Associate Editor, *The Russian Review*

Recommendations for getting translations reviewed in major academic journals.

During our roundtable (6 October, 2018, ed.) I made the following recommendations for gaining broader resonance for your translations in the academic world. Typically, Slavic and other scholarly journals will review a new translation, but only when it is published in a critical edition including significant scholarly material. I strongly recommend including these materials with your translations:

- brief biography of the writer with critical sources for the biographical information
- cultural-social historical context
- discussion of interpretive issues
- explanatory notes on difficult aspects of the text that foreign (English-speaking) readers would need to have explicated.

თარგმანმცოდნეობა

პროფ. ედით ქლოუზი, აშშ, ჟურნალ The Russian Review-ს ასოცირებული რედაქტორი

რეკომენდაციები თარგმანის მაღალრეიტინგულ, რეცენზირებად ჟურნალებში მისაღებად:

კონფერენციაზე, მრგვალ მაგიდასთან მსჯელობისას (6 ოქტ. 2018) მე, როგორც რედაქტორმა, ჩამოვაყალიბე რეკომენდაციები, რაც თარგმანის აკადემიურობას განაპირობებს და მას სამეცნიერო რეზონანსს შესძენს: ამერიკული აკადემიური ჟურნალები, რომლებიც სლავური და აღმოსავლეთ ევროპული ენების, ლიტერატურისა და კულტურის შესახებ ბეჭდავენ სამეცნიერო სტატიებს, ჩვეულებრივ, ახალ თარგმანს სარეცენზიოდ მიიღებენ მხოლოდ იმ შემთხვევაში, თუ ის დაბეჭდილია უაღრესად მნიშვნელოვან გამოცემაში და თან ახლავს სამეცნიერო დონეზე დამუშავებული მასალა. მე მტკიცედ ვუწევ რეკომენდაციას, რომ თქვენს თარგმანებს თან დაურთოთ შემდეგი ინფორმაცია:

- მწერლის მოკლე ბიოგრაფია და წყაროები, სადაც ბიოგრაფიული ინფორმაციის მოპოვება შეიძლება;
- კულტურული და სოციალურ-ისტორიული კონტექსტი
- მსჯელობა მხატვრული ტექსტის ინტერპრეტაციის (იგულისხმება თარგმანიც) პრობლემებზე)
- განმარტებები და შენიშვნები რთულად გასაგები ასპექტების შესახებ, რაც უცხოენოვან მკითხველს დასჭირდება.

Translation and Performativity: Vladimir Nabokov's Paratexts

JULIA TRUBIKHINA

Abstract

The focus of translation studies has been, traditionally, on analyzing the text of a translation and comparing the source text (the “original”) to the translated text in the target language. More recently, along with the general shift from the framework of the Modern and Postmodern to the discourse sometimes defined as the Metamodern, Translation Studies have shifted their focus to the analysis and function of various paratexts, that is, so to speak, from the center to the periphery. Since the range of Nabokov's paratexts is very broad, this paper will consider mostly (but not exclusively) his translator's prefaces. Reading Nabokov's prefaces one becomes keenly aware of their “hybridity,” as well as the performativity of their gesture. This hybridic genre combines elements of literary criticism, manifesto, autobiographic discourse, and specific use of epigraphs and quotations. Just as the Formalists, reviving the OPOJAZ in 1928, positioned it as parallel to the Pushkin-era Arzamas Society, that is an “anti-academia” of sorts, juxtaposing themselves with officialdom's “false” authority and proclaiming the “true” hierarchy of literary values, Nabokov also used his prefaces not only (and actually, not primarily!) for the purpose of exegesis, but as literary manifestoes¹. This means that instead of facilitating reception of the translations of the original work (his own or by other authors) to potential readers by providing useful information, he used translation as means to engage in a conversation on a completely different subject, namely the essence and meaning of art.

Key words: Nabokov, paratexts, Delalande, Sartre, translation, epigraphs, quotations

The exegetic role these prefaces play is always to make the author–translator strikingly visible, in fact, central to the potential reception of the work. Nabokov's prefaces both enact the recipient of his texts as an active, even competitive co-author (in the manner somewhat similar to that of Shklovsky's and Russian Formalists) *and* exact his self–avowed “total tyranny” over the text.²

G rard Genette, a famous theorist of French structuralism who died in May this year, wrote: “More than a boundary or a sealed border, the paratext is, rather, a threshold...a zone between text and off-text, a zone not only of transition but also of transaction: a privileged place of pragmatics and a strategy, of an influence on the public, an influence that ... is at the service of a better reception for the text and a more

¹Cf. Ефим Курганов, “Был у вас Аразамас, был у нас ОПОЯЗ,” *Revue des  tudes slaves*, Tome 70, Fascicule 3, *L'espace po tique. En hommage   Efim Etkind*: 567-574.

²Nabokov, Vladimir. *Lolita: A Screenplay*. New York: McGraw-Hill Book Company, 1974: ix-x

pertinent reading of it.”³ It is interesting that the way Michel Foucault explains his post-structuralist theory of discourse on language and science can also be related, with some reservations, to Genette’s understanding of a paratext as a “threshold of interpretation.”⁴ According to Genette, the goal of a paratext is “to ensure the text’s presence in the world, its reception and consumption in the form of a book.” (Ibid.,1) One of the important elements of a paratext, the epigraph, comments, elucidates, clarifies and justifies the title of a text, as well as the text as a whole. Strategically chosen quotes in an essay or preface perform, perhaps, a similar function. Genette further claims that the name of the author is more significant than what the quote expresses. He identifies what he calls, in terms of literary history and sociology, the “epigraph–effect”: by its sheer presence or absence, an epigraph marks “the period, the genre, or the tenor of the piece of writing.” (Ibid., 160, 98-99). Since the Romantic period, he claims, the ubiquity of epigraphs becomes a “signal,” a special sign of culture, an “intellectual password,” foreshadowing subsequent reviews, literary awards, and other forms of recognition and cultural capital, thus signifying the emerging professionalization of authorship and literary production. (Ibid.,160, 99) Therefore the epigraph (or the quotation), as a paratextual element, grants additional cultural capital while performing an authorial gesture. Thus the Romantics legitimized their own texts by adapting the classical, Greek texts to a new understanding of the national: for example, Percy Bysshe Shelley, in his “Author's Preface” to *Prometheus Unbound* (1820), presented his Prometheus as a redeemer of the nation⁵.

Vladimir Nabokov's prefaces, along with the epigraphs he uses in them, can serve as salient examples of the paratextual function as described by Genette. Let us take a closer look at the author's foreword to the American edition of *Invitation to a Beheading* (1959).⁶ The French epigraph to the Foreword reads as follows: “Comme un fou se croit Dieu, nous nous croyons mortels.” No English translation is provided; the epigraph means more or less, “As a madman believes himself to be God, we believe ourselves to be mortal” (translation is mine).⁷ The epigraph is attributed to the author of *Discours sur les ombres* (*Speech on the Shadows*), a writer known as Delalande. As Michael Rodgers noted in “The Will to Disempower? Nabokov and His Readers,” “Given the anti-totalitarian stance early in the foreword and the assumption that such an author is not going to use his authority to deceive, most readers are likely to believe the epigraph’s veracity.”⁸ However, instead of offering an interpretation, Nabokov plunges into a paragraph-long denial of literary influences upon his work by authors both real and fictional: Kafka, Orwell, Gogol, “Tostoyevsky,” Joyce, Voltaire, Stendhal, Sade,

³ Genette, Gérard, *Paratexts: Thresholds of Interpretation*. Trans. Jane E. Lewin. Cambridge et al: Cambridge University Press, 1997 (1987): 1, 2.

⁴ See Foucault, Michel, *The Archeology of Knowledge and the Discourse on Language*. Trans. by A.M. Sheridan Smith. New York: Vintage, 2010 (1969).

⁵ For more on this, see Sedlemeir, Florian, *The Postethnic Literary: Reading Paratexts and Transpositions Around 2000*. Eds. Lucia Kornexl et al, Volume 48, Berlin, Munich, Boston: De Gruyter, 2014: 122-125.

⁶ The original novel, written in Russian, was published in installments in 1935-1936 in *Contemporary Notes* (*Современные записки*), a Russian émigré literary journal published in Paris from 1920 to 1940, and as a book—in 1938.

⁷ Nabokov, Vladimir, *Invitation to a Beheading*. Trans. by Dmitri Nabokov in collaboration with the author. New York: G. P. Putnam's Sons, 1959: 5.

⁸ Rodgers, Michael, “The Will to Disempower? Nabokov and His Readers.” In *Nabokov and the Question of Morality: Aesthetics, Metaphysics, and the Ethics of Fiction*. Eds. Michael Rodgers & Susan Elizabeth Sweeney. Palgrave, Macmillan, 2016: 64 (55).

Balzac, Byron, Proust, “Baroness Murasaki” (sic!), Pushkin, Ruskin, an absurd trio slapped together for the sake of alliteration alone, or so it seems—“Makar Marinski, Mary McCarthy, Meredith,” and “even Sebastian Knight”—the latter being Nabokov’s own character who is also a writer! (Foreword, op. cit., 6) In a similar semi-absurd manner, elsewhere in other prefaces, Nabokov insists that he could have not been influenced by “German impressionism” (which, rather, must have been German expressionism...) because he does not know any German.

Nabokov ends the paragraph with a recognition of the only author who had an influence upon him—“the melancholy, extravagant, wise, witty, magical, and altogether delightful Pierre Delalande, whom [he] invented.” (Ibid.) The situation is even more bizarre as he claims that some fictional writers (Knight, Marinski) have not influenced him a bit, while another equally fictional author (Delalande) has! Since the reader is now aware of Delalande being the author’s creation, he/she begins to understand that Nabokov’s epigraph is a parody of literary convention—referencing and alluding to the text by another author at the beginning of his own work, like T.S. Eliot does, for example, using a quote from Dante’s *Inferno* at the beginning of “The Love Song of J. Alfred Prufrock.” (Rodgers, op. cit., 56) By appropriating and parodying the function of an epigraph, Nabokov asserts his complete control over his literary text and claims himself as a “master.” Further on in the same preface, Nabokov writes:

“My favorite author (1768-1849) once said of a novel now utterly forgotten... [what follows is a French quote in italics without a translation], *‘Il a tous pour tous. Il fait rire l’enfant et frissonner la femme. Il donne a l’homme du monde un vertige salutaire et fait rêver ceux qui ne revent jamais.’*⁹ Invitation to a Beheading can claim nothing of the kind. It is a violin in a void. The worldling will deem it a trick. Old men will hurriedly turn from it to regional romances and the lives of public figures. No clubwoman will thrill. The evil-minded will perceive in little Emmie a sister of little Lolita, and the disciples of the Viennese witch-doctor will snigger over it in their grotesque orld of communal guilt and *progressivnoe* education. [*progressivnoye* in transliterated italics!] But (as the author of *Discours sur les ombres* said in reference to another lamplight): I know (*je connais*) a few (*quelques*) readers who will jump up, ruffling their hair.” (Foreword, op. cit., 7-8)

It is reasonable to assume that the unattributed and untranslated French quote is fake and “belongs” to Delalande, but the experienced Nabokovian reader would inevitably undertake a detective-like effort to investigate—and translate (the author *literally* makes the reader engage in translation and interpretation, become a translator in his/her own right!). As far as I can see, this investigation of the quote and its source will lead nowhere. The dates, however, belong to François-René de Chateaubriand, the French author who is far from being forgotten. Well, almost, since Chateaubriand died in 1848. Like Nietzschean “masters” in *On the Genealogy of Morality*, “who felt and ranked themselves and their doings as good, which is to say, as of the first rank, in contrast to everything base, low-minded, common and vulgar,”¹⁰ Nabokov, in this

⁹“There is everything for everybody. It makes a child laugh and thrills women. It causes healthy vertigo in worldly men and makes dream those who never dream.” (English translation is mine. JT)

paratextual example, asserts his status of an *auteur* who “has the right” (Dostoyevskian “право имеет”) and who can freely dispense with utilitarianism and reject its value. As Michael Rodgers concisely summed it up: Nabokov “implicitly connects anti-utilitarian customs to superior literature through his own textual practice.” (Rodgers, op. cit., 56).

Art can be “fantastically deceitful and complex,” as Nabokov claimed in *Strong Opinions*,¹¹ but the purpose of such a paratext as a preface to a translated foreign book is normally not supposed to deceive but to interpret and facilitate. With Nabokov’s prefaces, however, one feels that the invitation extended is not only to a beheading, so to speak, but to becoming a *homo ludens* in the Nietzschean sense of the word, in order to participate in a “dialectical relationship where opposing value systems are at play.” (Ibid.)

In many of Nabokov's paratexts, utilitarianism and his contempt for it are linked to writers' and readers' concern for social issues and Nabokov's dislike thereof. Thus, for example, in the very first page of his Foreword to the American edition of *Соглядатай* (translated as *The Eye*),¹² Nabokov states rather straightforwardly: “I have always been indifferent to social problems.” (Ibid., Foreword, no page numbers) Such indifference, however, is attributed to the author's adherence to *true* freedom and resistance to tyranny: “I do not mind repeating again and again that bunches of pages have been torn out of the past by the destroyers of freedom ever since Soviet propaganda, almost half a century ago, misled foreign opinion into ignoring or denigrating the importance of Russian emigration (which still awaits its chronicler).” (Ibid.) In his Foreword to *Despair*, Nabokov makes the same claim in a more outrageous manner: “*Despair*, in kinship with the rest of my books, has no social comment to make...It contains far fewer ‘ideas’ than do those rich vulgar novels that are acclaimed so hysterically in the short echo-walk between the ballyhoo and the hoot...”¹³ Nabokov is at his most acerbic when he is speaking to or about his equals, “masters” in their own right. This is apparent, for example, when Nabokov argues with Edmund Wilson about Wilson’s lack of appreciation for his novel *Bend Sinister* or his translation of *Eugene Onegin*,¹⁴ or when he references Sartre (whom he calls “a Communist reviewer (J.P. Sartre)”!) in a footnote on Sartre’s “remarkable silly article” devoted to the French translation of *Despair*. (*Despair*, Foreword, op. cit., xiii) In the same English foreword, Nabokov notes that, unlike German, French is the language he knows well and therefore wonders “if anyone calls [his] Hermann ‘the father of existentialism’.” (Ibid) Sartre, undoubtedly, would have appreciated this sneaky repartee...

The performativity of Nabokov's remarkable forewords to translations of his own texts or works by other authors manifests itself particularly in those aspects of the prefaces that are closest to those of a literary manifesto. Discussing manifestoes proper,

¹⁰ Nietzsche, Friedrich Wilhelm. *On the Genealogy of Morality*. (Hackett Classics). Eds and trans. Alan Swensen & Maudemarie Clark. Hackett Publishing Company, Inc. 1998: 10.

¹¹ Nabokov, Vladimir. *Strong Opinions*. New York: McGraw-Hill Book Company, 1973: 33.

¹² The Russian original entitled *Соглядатай* was published in 1930 in the Russian émigré journal *Contemporary Notes* (*Современные записки*). The American edition quoted here is: Nabokov, Vladimir. *The Eye*. Trans. by Dmitri Nabokov in collaboration with the author. New York: Phaedra Publishers, Inc., 1965.

¹³ Nabokov, Vladimir, *Despair*. Trans. by the author. New York: Putnam Publishing Group, 1966): xii.

¹⁴ Karlinsky, Simon, ed., *Correspondence Between Vladimir Nabokov and Edmund Wilson, 1940-1971*. New York: Harper & Row, 1979: 209-212 and 374-377, 492-494, respectively.

Laura Winkiel observes that a manifesto declares a “break from the past” as it “draws attention to the present moment in order to generate a radically different future.”¹⁵ The shaping of this future is performed by a call to action in the present and by means of creation of “oppositional collectivities.” (Ibid.) In other words, an audience, which is not clearly defined, is addressed, and, by means of being addressed (as a rhetorical “we” or some other category), it is in effect performatively created.

Furthermore, a manifesto concisely describes an antagonistic system and “outlines a program of action” (Ibid.)—a gesture of radical renewal and an appeal to end whatever is constructed as oppressive, be it a political system, societal organization, or artistic convention. What is crucial is that a manifesto negotiates the new terms by means of negation; it recalls “gesture” rather than “posture.” (Ibid.) Florian Sedlemeier, in his discourse on paratexts, actually sees in the manifesto’s performative nature kinship with a “question-heavy preface.” (Sedlemeier, op. cit., 85) Quoting Theodor Adorno, as a major authority on the literary essay theory, he also comments on the preface’s kinship to the concept of an essay. Adorno, in “The Essay as Form” (1958), associated an essay with such aspects as speculativeness and playfulness; concepts in the essay are construed as both provisional and relational. The essay is both “more open and more closed than traditional thought would like.” The form in the essay is forced “to make unlimited efforts” due to what Adorno calls “non-identity” between presentation and the material that is being presented. According to him, “in that aspect alone it [the essay] resembles art.” As an essay “takes the anti-systemic impulse into its own procedure,” it becomes the embodiment of dialectical critique by means of negation.¹⁶

The ambivalent nature of the essay (which simultaneously creates an illusion of a spontaneous reaction, the text’s fusion with its object, and is conscious of this illusion) leads to those instances when a literary manifesto and an essay might become practically undistinguishable. The difference lies primarily in the individual performative gesture of the manifesto, while the essay invites a dialogue with the reader created by the gesture.

Nabokov forewords to the translations of his own works or those by other authors share this ambivalent nature in so far as he consistently (and bizarrely!) addresses various categories of readers and/or reviewers of these translations—inviting them to a dialogue, but then systematically deconstructing and rejecting their ideas. Perhaps the best example of such Nabokovian classifications of readers and their deconstruction comes from Translator’s Foreword to the Ardis edition of Lermontov’s *A Hero of Our Time*.¹⁷ Nabokov lists the following categories of readers:

1) “the meek and imbecile reader” who exists in the publisher’s imagination as a target audience for a translated text and welcomes “slick English clichés,” simplification and

¹⁵Winkiel, Laura, *Modernism, Race, Manifestoes*. Cambridge et al.: Cambridge University Press, 2008: 12.

¹⁶Adorno, Theodor W., “The Essay as Form” [1958], trans. Bob Hollut–Kentor and in Frederic Will. In *New German Critique* 32, 1984: 151-171 (160+, 166).

¹⁷Lermontov, Mikhail, *A Hero of Our Time. A Novel*. Trans. from the Russian by Vladimir Nabokov in collaboration with Dmitri Nabokov. [1958] Ann Arbor: Ardis: 1984. Nabokov, Vladimir, “Translator’s Foreword,” v-xix.

toning down of anything unfamiliar, and omissions or additions that make the consumption of the translation easier. (Ibid., xii)

2) “The good reader” who would be able to make sense of Pechorin’s complicated character “by studying the book.” Such reader just needs to be warned against “sociological approach to literature.” (Ibid., xv)

3) “The “human interest reader” who is most interested in touching details of human relationships, for example, the descriptions of Maxim Maximych and his relationship with Pechorin (Ibid., xvii-xviii). And, finally,

4) “The emotional type of reader” who will always be looking for autobiographical details in the lives of literary characters (Ibid., xix).

In a similar way, practically in all other prefaces, Nabokov disparages those readers and/or reviewers who tend to interpret the authorial texts from the vantage point of psychoanalysis. Nabokov’s attacks on the “Viennese delegation,”¹⁸ “eager Freudian[s]” (*Despair*, Foreword, op.cit., xii), and so on and so forth, are repeated like mantras practically throughout all his prefaces. Oftentimes, his bombastic anti-Freudian invectives border on the ridiculous. Thus in his Foreword to the American edition of *Glory* (*Иодѳуз*, in Russian original), Nabokov writes: “It would make things too easy for a certain kind of reviewer (and particularly for those insular innocents whom my work affects so oddly that one might think I hypnotize them from the wings into making indecent gestures).”¹⁹

Having established the ambivalent performative nature of Nabokov's paratexts, it is now time to address the actual program that Nabokov champions by means of his gestures of negation. Since the forewords we have discussed are prefaces to translated editions, it is only natural that the ideas central to Nabokov's oeuvre, in general, are discussed by talking about translation. First and foremost, Nabokov claims fidelity to the original: “the present translation is meticulously true to the text.” (Ibid., ix) However, this fidelity is metonymical, that is the English texts exist not *instead*, but *next to* the originals. In the case of Nabokov’s four-volume translation of *Eugene Onegin*, which was published by the Bollingen Foundation in 1964 (a second revised edition came out in 1975), the translation took up 240 pages, while the commentary and index ran to almost 1200, performing in English the function that Pushkin’s text of the poem is supposed to perform in Russian. Nabokov’s *Onegin*, in essence, one giant paratext, is a statement of non-identity with the original and the spatial, metonymic displacement of meaning to the “other” (commentary, index) as the “next best thing,” that is, the best available option in light of Nabokov’s literalism. The resulting “copy” is not imitative, but Nabokov insists on their kinship, as he does explicitly in his poem “On Translating *Eugene Onegin*,” even though he recognizes the imperfection of the “plant” he has grown vis-à-vis the original: “all thorn, but cousin to your rose.”²⁰

¹⁸Nabokov, Vladimir, *King, Queen, Knave*. New York: McGraw-Hill, 1968: x. *The Defense*. New York: G. P. Putnam’s Sons, 1964.

¹⁹Nabokov, Vladimir, *Glory* [1930]. Trans. by Dmitry Nabokov in collaboration with the author, McGraw-Hill International, 1971: xi.

²⁰First printed in *The New Yorker* (8 Jan. 1955): 34; reprinted in Vladimir Nabokov, *Poems and Problems* (New York and Toronto: McGraw-Hill, 1970), 175.

Furthermore, Nabokov discusses the inevitable concessions and losses that happen in the process of translation, that is what can or should be more or less successfully and painlessly sacrificed. One example of this would be his discussion of reasons for the ways he translated the titles of his Russian novels into English. For instance, explaining his choice of *The Eye* as the English title for his *Соглядатай*, he writes: “after toying with ‘emissary’ and ‘gladiator,’ I gave up trying to blend sound and sense, and contented myself with matching the ‘eye’ at the end of the long stalk.” (*The Eye*, Foreword, op. cit.) In a similar way, he explains his choice for *Mary* as the English title for his first Russian novel *Машенька* by its “neutral simplicity.”²¹

Another consistent point that Nabokov makes throughout his paratexts is that “genuine art is neither chaste nor simple.” (*Hero of Our Time*, Translator’s Foreword, op. cit., xix) In terms of translation, this means foreignizing the translated text, rendering it difficult by making translation more and more literal, in opposition to the prevalent American tradition of domestication and simplification. Nabokov denies the notion of “abusive fidelity” that would adjust a foreign text to the dominant cultural discourse of the target language.²² Nabokov’s anti-utilitarian stance is the hallmark of everything truly great—both in original works and in their translations.

Again and again, in his forewords, Nabokov signals the presence of patterns—both in the original texts, as well as rendering these patterns in translation by all means available. Thus, in his foreword to the American edition of *The Defense* (*Защита Лужина*), Nabokov points out his delight in endowing “the description of a garden, a journey, a sequence of hum-drum events, with the semblance of a game of skill” and sums it all up by claiming: “My story was difficult to compose, but I greatly enjoyed taking advantage of this or that image and scene to introduce a fatal pattern into Luzhin’s life.”²³

Finally, Nabokov juxtaposes true art with everything that is banal, trivial, *poshlyi*, (his famously mistransliterated *poshlust* became currency after his book on Gogol), including banal interpretations, that is, ultimately, bad translations. This juxtaposition, one of Nabokov’s most closely held ideas about art, is addressed in ethical terms, that is, in categories of good and evil. In the foreword to *The Eye*, he describes creativity as “the forces of imagination, which, in the long run, are the forces of good.” (*The Eye*, op.cit.)

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²¹Nabokov, Vladimir, *Mary*. New York, McGraw-Hill, 1970: xiii

²²Venuti, Lawrence, *The Translator’s Invisibility: A History of Translation*. New York: Routledge, 1995: 23.

²³Nabokov, Vladimir, *The Defense*. Trans. by Michael Scammell in collaboration with the author. New York: G. P. Putnam’s Sons, 1964: 8.

Vladimir Nabokov: The Intersection of Exile and Translation

JULIA TRUBIKHINA

Abstract

As a literary scholar, I focus on translation as a critical avenue into literary history and theory, philosophy and interpretation. I am also a Vladimir Nabokov scholar and as such, I wrote a book entitled *The Translator's Doubts: Vladimir Nabokov and the Ambiguity of Translation*. But today I would like to focus on what interests me very much and very personally, since I live and operate, so to speak, within two languages and cultures, as so many of us do. There is an inherent in-betweenness in such experience, but there is also an invaluable advantage: as an essayist and literary critic George Steiner once put it speaking of Nabokov, it helps “to keep words and phrases in a charged, unstable mode of vitality.”²⁴ So in today's talk, I want to focus on the intersection of exile and translation, using Nabokov, the writer I study and write on, as my primary “case study.”

Key words: Nabokov, literature, foreignizing, domestication, translation.

Vladimir Nabokov, one of the twentieth century's best stylists, poet, critic, literary translator, and avid lepidopterist, once described himself as “a perfectly normal trilingual child.” From the outset, the multilingual experience and translation lie at the heart of Nabokov's creativity. Nabokov's family went into exile after the Bolsheviks seized power in Russia. Since then, his life was split into three almost equal periods of twenty years each—Russia, Europe, and the United States. In *Speak, Memory*, his English-language autobiography, he describes his own life in the dialectical, Hegelian terms: the “thetic” arc of his Russian childhood, the “antithesis” of the European exile, and—negating the negation—the stage of synthesis, his life in his “adopted country,” and, consequently, a new thesis.²⁵ In her essay “Lewis Carroll” (1939)—the author who held special importance for Nabokov, Virginia Woolf, wrote that childhood remained whole in Carroll, like a hard crystal in the jelly of life: “For some reason, we know not what, his childhood was sharply severed. It lodged in him whole and entire. He could not disperse it.”²⁶ Nabokov's Russian past, “severed” in its entirety, turned into “intangible property, unreal estate” (*Speak, Memory*, op. cit., 40); it inhabited his fiction and his translations alike. It is interesting that many years later Nabokov described *Alice*

²⁴ George Steiner, *Extraterritorial: Paper on Literature and the Language Revolution*. New York: Atheneum, 1976: 126.

²⁵ Vladimir Nabokov, *Speak, Memory: An Autobiography Revisited*. New York: G. P. Putnam's Sons, 1966: 275.

²⁶ Virginia Woolf, “Lewis Carroll,” *The Moment, Collected Essays*, vol. 1, New York: Harcourt Brace & World, Inc., 1967: 254-255 (254).

in an interview as “a specific book by a definite author with its own quaintness, its own quirks, its own quiddity. If read carefully, it will be seen to imply, by humorous juxtaposition, the presence of a quite solid, and rather sentimental, world, behind the semi-detached dream.”²⁷

Loss and exile are among Nabokov’s persistent themes; the émigré aloof humor, a sometimes gruesome playfulness, inform all of Nabokov’s narratives. Nabokov’s innovative and controversial fiction and memoirs bring into focus the complex phenomenon of his art, in which protagonists, including the autobiographer himself, become fugitives of fate and function alongside their unsettling doubles.

Obviously, the issue of exile, so central to Nabokov’s praxis and status, ties in closely with the problematics of translation, since for one thing, overcoming the linguistic consequences of exile after Nabokov’s second exile, to the United States, entailed torturous linguistic consequences, as Nabokov had to abandon his native language and start anew as an English-language writer. This “caused him more torment than any of the other sufferings imposed upon him by emigration.”²⁸ Walter Benjamin’s requirement that a translator should not convert a foreign language into his own but should instead allow his own language to be powerfully affected, even penetrated by the foreign one, resonates profoundly with Nabokov’s bilingual status. In her treatment of Nabokov’s bilingualism, an American scholar and my colleague at Hunter College Elizabeth Beaujour observes that “Nabokov’s bilingualism has made him both a ‘native user’ and a ‘foreigner’” (Ibid., 105). Investigating translation as a transformational rather than mimetic experience allows us to understand the strikingly original end-result: in what emerges, both the “target language” and the “native” language undergo something new that dispenses with the quest for and the “anxiety” of influences. In this sense, Nabokov constitutes a perfect object for comparativist study since his oeuvre offers us the unique opportunity to look at his major texts twice: as originals and as translations. *Laughter in the Dark* (*Camera obscura*), *Glory* (the Russian *Podvig*), *Mary* (*Mashenka*), *The Gift* (*Dar*), *Lolita*, *Despair* (*Otchaiane*), *Speak, Memory* and *Conclusive Evidence* (the Russian *Drugie berega*), and other texts—all function as their own doubles in two languages (translated by Nabokov or by Nabokov and son, or by other translators with considerable contribution on Nabokov’s part). The translations are also carefully supplied with Nabokov’s prefaces, which, though much shorter, possess the same explanatory and revelatory features of his commentaries to *Eugene Onegin*.

As translator proper, Nabokov translated Rupert Brooke, Walter De la Mare, Yeats, Shakespeare, Ronsard, Musset, Baudelaire, Rimbaud, Goethe, Roland, Byron, Keats, Tennyson into Russian. His translation of Lewis Carroll’s *Alice in Wonderland* can be seen as the playground for his own nascent fiction. Into English and French, he translated Pushkin, Tiutchev, Lermontov, Fet, *The Song of Igor’s Campaign*. His monumental *Eugene Onegin* (four volumes, with Index and Commentary) is his perverse *magnum opus*.

²⁷ Vladimir Nabokov, *Strong Opinions*. New York: McGraw-Hill, 1973: 184.

²⁸ Elizabeth Klosty Beaujour, “Vladimir Nabokov,” *Alien Tongues: Bilingual Russian Writers of the “First” Emigration*. Ithaca: Cornell UP, 1989: 89-118 (84).

As George Steiner wrote, “the multi-lingual, cross-linguistic situation is both the matter and form of Nabokov’s work (the two are, no doubt inseparable, and *Pale Fire* is the parable of their fusion).” (Op. cit., 123) The complex, almost erotic relationship between the speaker and his speech underlies Nabokov’s novels (*Lolita*, *The Gift*, *Invitation to a Beheading*), hence the frequent theme of incest and, in Steiner’s words, “the dazzling infidelities which exile has forced on him, and the unique intimacy he has achieved with his own writings as begetter, translator, and re-translator.” (Ibid. 24) The peculiar “Nabokovian” language of Nabokov’s English writings, which often goes against the grain of Anglo-American diction, owes to syntactic, semantic, and stylistic characteristics of the Russian sentence, as well as, possibly, to the re-invention of the Edwardian and Georgian English of his European exile, his Cambridge years, of Bloomsbury, and of erotic ambiguity of the Victorian era.

In his poem “On Translating Eugene Onegin,” Nabokov wrote, addressing Pushkin:

The parasites you were so hard on
 Are pardoned if I have your pardon,
 O, Pushkin, for my stratagem:
 I traveled down your secret stem,
 And reached the root, and fed upon it...²⁹

Translator as a traitor, as a parasite, or indeed “worm,” is also a “traveller” down the “secret stem” of the original. As a distant echo, perhaps, the traveller who is “pardoned,” comes into this poem by way of Nabokov’s early infatuation with Walter de la Mare’s poetry during Nabokov’s time at Cambridge as a student. The famous *Georgian Poetry* series (1912-1922) published De la Mare’s poetry, which was later endlessly anthologized and admired by many, including such poets as T. S. Eliot. In the then oft-quoted poem by De la Mare’s, “The Listeners,” a mysterious lonely Traveller knocks at the moonlit door and utters his famous line: “Is there anybody there?” As nobody answers, he says before riding away: “Tell them I came and no one answered/that I kept my word.” Only phantoms quietly listen to the “voice from the world of men.”³⁰ A “solitary traveler” in search of self, pardon and absolution, of the same provenance, I believe, appears also in Virginia Woolf’s *Mrs. Dalloway*. One of the characters, Peter Walsh, perambulating in a state of suspension in time and space, falls asleep in the park on a bench next to a Moira- or Parcae-like “grey nurse” knitting over a sleeping baby. “An atheist perhaps,” but also a lost son, an exile, the “solitary traveller” is overcome by “extraordinary exaltation” beyond the here and now and taken along the journey to “search for a rider destroyed,” for his own past and origin.³¹ Peter Walsh wakes up from his dream with the words “the death of the soul.” The one who travels “down [the] secret stem” in Nabokov’s poem is not just a vampiric parasite, but also the lost son in search of origin, who “has kept [his] word” (to art? to his native language? to Pushkin?) and thus deserves pardon.

²⁹ First printed in *The New Yorker* (8 Jan. 1955): 34; reprinted in Vladimir Nabokov, *Poems and Problems*. New York and Toronto: McGraw-Hill, 1970: 175.

³⁰ Cit. in Johnson, Barton D., “Vladimir Nabokov and Walter de la Mare’s ‘Otherworld’.” *Nabokov’s World*, eds. Jane Grayson, Arnold McMillin, and Priscilla Meyer, vol. 1, New York: Palgrave: 2002: 71-87 (74).

³¹ Virginia Woolf, *Mrs. Dalloway*. New York: Harcourt & Company, 1981: 56-58.

Just as situating Nabokov within or without Russian literary tradition was an issue for the Russian émigré critics (well into the 1950s they still commented on his “un-Russianness”), it is equally hard to situate him within or without Russian or Western tradition of translation. His origin—his own “secret stem,” leads back to Russian romanticism, but translation for him also has another, non-straightforward purpose, serving as a vehicle for expressing Nabokov’s own, profoundly held ideas about art. While Nabokov’s practice of translation undergoes significant changes in the course of his career, his adherence to the idea of some “true” but lost “metaphysical” language—ever elusive and ever present—remains surprisingly constant. Drawing on Nabokov’s metaphysics, a Nabokov scholar Vladimir Alexandrov points out as a uniquely Nabokovian feature “the tantalizing possibility that there is only one correct way in which details can be connected, and one unique, global meaning that emerges from them. This follows from the fact that Nabokov elevates the creation of extraordinarily cunning puzzles to a fundamental esthetic principle, and draws explicit parallels between this literary tactic, the phenomenon of mimicry in nature, and the composition of chess problems.”³² As Nabokov later defined Gogol’s style, it is “the sensation of something ludicrous and at the same time stellar, lurking constantly around the corner,” the difference between its comic and cosmic side depending “on one sibilant.”³³

The notion of exile (the first banishment, perhaps) inherently underlies the “true” but “lost” language; the alternation between the “global meaning” and metaphysical uncertainty is, conceptually speaking, an in-between position. This in-betweenness makes not only Nabokov’s idiosyncratic translation but also much of his fiction so lucidly mad. The loss of his native language, along with the necessity to establish his literary reputation anew in his English-speaking environment, made his life-long engagement with Pushkin more important than ever. As Jane Grayson wrote, “it was the example of Pushkin’s cultural eclecticism which helped him maintain his point of balance.”³⁴ Pushkin, as the quintessential Russian poet, drew indiscriminately from foreign cultures and, by way of an inexplicable metamorphosis, succeeded in turning these appropriated sources into something original and decisively “native.” Nabokov’s contribution to Pushkin studies is now recognized first and foremost for his investigation of Pushkin’s multi-cultural eclecticism. Nabokov adopted similar “cross-cultural reference, intertextuality, multilingual play” as his own artistic method. (Ibid., 10) Pushkin’s cultural eclecticism had its roots in the eighteenth-century Russian cultural developments. It was one of the reasons why Pushkin’s true—perhaps only—the cultural hero was Peter the Great, who had forcefully transposed European culture onto the resisting Russian soil. Borrowing and appropriating from elsewhere was recognized by Peter as discipleship in nation-building. In his case, the result was a national empire; in Pushkin’s national literature. By way of Pushkin, this strategy of unapologetic

³² Vladimir Alexandrov, *Nabokov’s Otherworld*. Princeton: Princeton University Press, 1991: 14-15. It is interesting that Eisenstein, reflecting on the structure of his work, took much interest in the passage in his friend L. S. Vygotskii’s *The Psychology of Art* “in which the author develops the idea of the great Russian philologist Potebnia that, in the fable, each hero (animal) is univocally defined and functions like a chessman, i.e., he is limited to certain types of moves.” See V. V. Ivanov, “Functions and Categories of Film Language,” trans. Stephen Rudy, *Film Theory and General Semiotics: Poetics in Translation* 8 (1981): 1-35 (5).

³³ Vladimir Nabokov, *Nikolai Gogol*. New York: New Directions, 1978: 141.

³⁴ Jane Grayson, “Introduction.” *Nabokov’s World*, op. cit., 9.

borrowing and appropriation became Nabokov's artistic makeup—a fully embraced multiculturalism.

It is worth remembering that Russian romantic translation of the 19th century itself slowly worked as deferred action, as Freudian “*Nachträglichkeit*,” for generating a new origin from foreign sources. In his 1912 “Remembering, Repeating and Working Through,” Freud formulated “*Nachträglichkeit*” thus: “There is one special class of experiences of the utmost importance for which no memory can, as a rule, be discovered. These experiences which occurred in very early childhood and which were not understood at the time but which were subsequently [*nachträglich*] understood and interpreted.”³⁵ Within psychoanalysis, this has to do with the establishment of meaning, with restoring the link between cause and effect, broken not because of the failure of causality, but because the patient cannot recall. The patient is outside the event, and the mental functioning of the individual is defined not only in terms of causality but also by the dichotomy between the inside and the outside—a gap to be bridged by the analyst (Ibid., 115). “The question of origin is posed within the field of desire,” writes Andrew Benjamin in *Translation and the Nature of Philosophy* (Ibid., 110). If one considers Russian literary translation in this light, the desire for an origin “necessitates a narrative that includes and completes.” (Ibid.) In the “subsequent action” of translation, reworking places foreign literary experiences *within* native literary subjectivity. The important and revolutionary innovations in poetic language (for instance, the creation of the Russian hexameter and octave, experiments with rhyme and blank verse in the works of Gnedich, Shevryev, Kireevskii, Katenin, Batiushkov) were brought about in the process of translation. Pushkin's translations of André Chénier, Catullus, Anacreon, and Horace simultaneously were experiments in the genre—genre being understood as a “larger context”³⁶ that went beyond the “smaller context” of the original. Such experimentation allowed Pushkin in his translation of the French alexandrine of Chénier to alternate between hexameter and iambic meters, or to introduce rhymes in Anacreon; in other words, to acquaint the nineteenth-century reader with a broad variety of unaccustomed strophic and metric arrangements.

That same nineteenth-century romantic tradition that nurtured the Russian school of translation also suggested the existence of an absolute, if unattainable, “ideal” translation, something that the German romantics, e.g. Novalis, called “mythical.” Novalis did not provide examples of “mythical” translations; its *helle Spuren*, according to him, were to be found only in some critical descriptions of works of art. This perhaps allows us to identify the origins of the status of superiority that both Nabokov (and Walter Benjamin, for that matter) attributed to translation as criticism/”scholastic passion” as well as of his engagement with the discourse of “truth.” Benjamin wrote: “If there is such a thing as a language of truth, the tensionless and even silent depository of the ultimate truth which all thought strives for, then the language of truth is—the true language. And this very language. . . is concealed in concentrated fashion in translation. . . For there is a philosophical genius that is characterized by a yearning for that language

³⁵ Cit. in Andrew Benjamin, *Translation and the Nature of Philosophy: A New Theory of Words*. London and New York: Routledge, 1989: 146.

³⁶ For the detailed discussion of this, see Efim Etkind., *Russkie poety-perevodchiki ot Trediakovskogo do Pushkina*. Leningrad: Nauka, 1973: 209.

which manifests itself in translation.”³⁷ Nabokov’s narrator in his novel *The Real Life of Sebastian Knight*, who himself is engaged in a “translation” project, trying to re-create his brother and his brother’s life, says: “I sometimes feel when I turn the pages of Sebastian’s masterpiece that the ‘absolute solution’ is there, somewhere, concealed in some passage I have read too hastily, or that it is intertwined with other words whose familiar guise deceived me.”³⁸

When Nabokov’s views on translation undergo a change, his anti-utilitarian literalness still remains profoundly romantic insofar as its rebellion against classicist “purposefulness” is concerned, just as is Walter Benjamin’s radical “no poem is intended for the reader, no picture for the beholder, no symphony for the listener.” (Walter Benjamin, op. cit., 69) Much as it was for Benjamin, the mere transmission of information is for Nabokov a “hallmark” of a bad translation. Benjamin’s Judaic tendency toward conceptualizing translation as a cabalistic text is echoed by Nabokov’s “acrimoniousness toward heretical corruption of a sacred text.”³⁹ Nabokov’s later hostility to the “inventions” and “self-inventions” of free translators is paradoxically very much like what Harold Bloom, drawing on Vico, called “the prohibition of the divination” on which the Jewish religion was founded.⁴⁰

The notion of romantic irony, crucial for Benjamin, was instrumental also for Nabokov in his fiction and translation (in equal measure) because of its role in foregrounding ironic play, referentiality, and intertextuality. The romantic irony, as the alternation or indeed simultaneous co-existence of opposing meanings—of faith and skepticism, reality and illusion, the absolute and the relative—are realized in Nabokov’s oeuvre both through the radical playfulness of his art and the metaphysical uncertainty at the core of it.

On the other hand, it is not difficult to see that Nabokov’s translation theory is also at odds with the Poundian influence that largely informed Western and especially Anglo-American theory and practice in the twentieth century. Translation played an important role in Pound’s own evolution as a poet. The achievement of Pound’s translations lay not in comparative poetics but in rethinking the nature of an English poem: he was, in T. S. Eliot’s words, “an inventor of Chinese poetry for our time” rather than a mere translator. Drawing on multiple mistranslations of Pound’s—a notorious conflation of two poems in one title and a large number of errors—Hugh Kenner argues that many were deliberate. Pound would dismiss vast commentaries, which could explain obscure meanings, and instead would summon up the tradition through allusions, for the sake of making the poems in English “uncluttered and self-sufficient.”⁴¹ He would counterpose a “focal strangeness” (Ibid., 208) to the stance that “correct” is always synonymous with “traditional.” A text, a word, means what has been continuously understood by it, and systematized understanding has always been based

³⁷ Walter Benjamin, “The Task of the Translator.” *Illuminations*. Ed. Hannah Arendt. New York: Schocken Books, 1978: 69-83 (77).

³⁸ Vladimir Nabokov. *The Real Life of Sebastian Knight*, 1959: 180.

³⁹ John O. Lyons, “Pale Fire and the Fine Art of Annotation,” *Nabokov: The Man and His Work*. Ed. L.S. Dembo. The University of Wisconsin Press, 1967: 157-164 (161).

⁴⁰ Harold Bloom, “Poetry, Revisionism, Repression.” *Critical Theory Since 1965*. Eds. Adams and Searle. Florida State University Press, 1992: 331-343 (333).

⁴¹ Hugh Kenner, *The Pound Era*. Berkeley: University of California Press, 1971: 206.

on a long tradition of interpretation. The far-reaching consequences of Pound's understanding, as well as of his "mistranslations," eventually came to signify the new practice of poetical translation in general: Pound would be content to "leave it on record that the Chinese had come to him by way of Japan, as 'Jupiter' comes from 'Zeus' by way of Rome." (Ibid., 222) Nabokov's "servile path" of fidelity in translation stands in sharp contrast to Pound's defiant license in appropriating the classics for the sake of the terseness of his own poetic word.

Having traced Nabokov's theoretical origins to their romantic roots, one cannot fail to notice the vertiginous gap his approach opens up between theory and practice. Benjamin posits translation in metonymic contiguity to the original, "just as a tangent touches a circle lightly" only to pursue "its own course according to the laws of fidelity in the freedom of linguistic flux" in the perpetual renewal of language. (Walter Benjamin, op. cit., 80) The metaphor/metonymy tension also informs Nabokov's fiction, endlessly deferring an ultimate interpretation. It is this tension that makes it so hard to situate Nabokov's translation within the Russian and Western traditions. This becomes especially clear in comparing Nabokov's translation theory to the poststructuralist/deconstructionist theories of the language of De Man, Foucault, Derrida. Their double vision of translation—a translation that kills the original and still constantly rewrites it (thus problematizing authorship), that both manifests and conceals, deferring meaning in the play of intertextuality—could easily be Nabokov's vision as well. However, this vision always confronts Nabokov's romantic and insatiable desire for absolute identification, for the "absolute solution." Having consciously assumed the "servile path" of "the translator's invisibility" (to use Lawrence Venuti's term), Nabokov nonetheless thrust himself into the limelight with his *Eugene Onegin* and forced everyone to discuss his amazing translation.

Finally, Nabokov's understanding of fidelity to the original resulted in "foreignizing translation in opposition to the Anglo-American tradition of domestication," and in his denial of the notion of "abusive fidelity" that would adjust a foreign text to the dominant cultural discourse of the target language.⁴² All this situated Nabokov in the perennial exile status of "non-citizenship": in-between the Russian and English languages, Russian and Western traditions, between theory and practice. And perhaps this exile status is what makes Nabokov so profoundly modern.

I would like to conclude by pointing out that when we look at this truly bilingual writer from the vantage point of translation, we can see with special clarity, in our era of globalization and involuntary territorial displacement, how Nabokov's personal experience of literary and linguistic exile resonates with the situation of modernity. In an essay aptly titled "Extraterritorial" that I have already quoted earlier in this talk, George Steiner writes: "...A great writer driven from language to language by social upheaval and war is an apt symbol for the age of the refugee. No exile is more radical, no feat of adaptation and new life more demanding. It seems proper that those who create art in a civilization of quasi-barbarism which has made so many homeless, which has torn up tongues and peoples by the root, should themselves be poets unhoused and

⁴² Lawrence Venuti. *The Translator's Invisibility: A History of Translation*. New York: Routledge, 1995: 23.

wanderers across language. Eccentric, aloof, nostalgic, deliberately untimely as he aspires to be and so often is, Nabokov remains, by virtue of his extraterritoriality, profoundly of our time, and one of its spokesman.” (Steiner, op. cit., 126-127).

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ინტერვიუ რედაქტორთან: მხატვრული თარგმანის სამეცნიერო მიმართულება

ანა ჭაბაშვილი

რას ნიშნავს ლიტერატურული, ანუ მხატვრული თარგმანი? როგორ განმარტავდა ამ ფენომენს ანა ჭაბაშვილი, რედაქტორი უმდიდრესი გამოცდილებით?

მართლაც, აი, უკვე სადაცაა, 20 წელი გახდება, რაც რედაქტორად ვმუშაობ და ჩემს ხელში გაიარა ძალიან ბევრი უცხოელი ავტორის ცნობილი თუ უცნობი ნაწარმოების აუარებელმა თარგმანმა. ამდენად, მართლაც მივიღე დიდი გამოცდილება, რაც მაძლევს შედარებისა და შეფასების საშუალებას. მხატვრულად თარგმნა არ არის ადვილი საქმე. ხშირად დამწყებმა მთარგმნელებმა ეს არ იციან და ადვილად ჰკიდებენ ხელს რომელიმე დიდი მწერლის ნაწარმოების თარგმნას ასეთი ლოგიკით: ინგლისური (ფრანგული, გერმანული, ესპანური, თურქული...) ვიცი და ქართული ხომ ისედაც ვიცი და ვიცი... ეს კი ძირშივე მცდარი მიდგომაა. შეიძლება ორივე ენა იცოდეს კაცმა, მართლაც კარგად იცოდეს, მაგრამ ის ვერ გახდეს მთარგმნელი. აქ მთავარი ისაა, რომ მას უნდა შეეძლოს ავტორის ენის დანახვა - გაარჩოს ის სხვა მწერლის ენისაგან, ჩავიდეს მის სიღრმეებში, დაიჭიროს იმ მწერლის ენის თავისებურებები და, რაც მთავარია, თავის (ამ შემთხვევაში ქართულ) ენაზე გადმოსცეს ეს ყოველივე. ამას ჰქვია ოსტატობა. მაგრამ, თარგმანის ოსტატი, ისევე როგორც ნებისმიერი სხვა დარგისა, სამწუხაროდ, ცოტაა. თარგმანების დიდი ნაწილი, რომელსაც ჩვენ წიგნის ბაზარზე ვხედავთ და ვყიდულობთ (და, უკეთეს შემთხვევაში - ვკითხულობთ) არის ეგრეთ წოდებული „კეთილსინდისიერი“ ნამუშევარი, ანუ ტექსტი სწორადაა ნათარგმნი, მაგრამ, სამწუხაროდ, ოსტატობისაგან შორს არის. აქ მთავარია ერთი და ძალიან მნიშვნელოვანი მომენტი: ეს საქმე მოითხოვს ფართო ჰორიზონტს, ზოგად განათლებას, იმისათვის, რომ მთარგმნელი გაერკვეს იმ ეპოქაში, რეალიებში, გამიჯნოს ისტორიული და გამონაგონი. მოკლედ, მძიმე საქმეა მთარგმნელობა.

უდავოა, რომ საქართველოში მხატვრულ თარგმანს ხელშეწყობა სჭირდება, ვგულისხმობ უცხოენოვანი ლიტერატურის ქართულად თარგმნას და ასევე ქართული ლიტერატურის უცხო ენებზე თარგმნასა და პოპულარიზაციას; როგორ გესახებათ სახელმწიფოს როლი და როგორ შეაფასებდით არსებულ ვითარებას?

დღეს, განსხვავებით საბჭოთა დროინდელი დიდი სახელმწიფო გამომცემლობებისაგან, სადაც სახელმწიფო წყვეტდა, რის გამოცმა შეიძლებოდა და რის არა, წიგნების გამოსაცემად მომზადება გამომცემლების ხელშია. დღევანდელი გამომცემლობები თავად წყვეტენ, რა გამოსცენ, რომელი ავტორები, რა თარგმნონ და სხვ. ამაზეა დამოკიდებული მათი კულტურული და ფინანსური წარმატება. 90-იანებიდან სახელმწიფო იშვიათად ერეოდა საგამომცემლო პოლიტიკაში - რა გამოეცათ პატარ-პატარა გამომცემლობებს, რა ეთარგმნათ და სხვ. შემდეგ ნელ-ნელა დაიწყო ქართული კულტურის, ხელოვნების, მწერლობის - ქართველი ავტორების საზღვარგარეთ გატანა - პროფესიონალურ დონეზე მათი თარგმნა და მიწოდება დასავლეთის მკითხველისათვის. სწორედ აქ მიიღო დიდი მონაწილეობა სახელმწიფომ, არ დაიშურა სახსრები და გერმანიაში, ფრანკფურტის წიგნის ყოველწლიურ ბაზრობაზე, სადაც საქართველო იყო მასპინძელი ქვეყანა, დასავლელმა მკითხველმა დაინახა, რომ საქართველოს მწერლობა არ აქვს იმაზე ნაკლები, ვიდრე ნებისმიერ ევროპულ ქვეყანას. ეს იყო უდიდესი საქმე, რაც კი ოცდამეერთე საუკუნის პირველი ოცწლეულის მანძილზე შეეძლო გაეკეთებინა სახელმწიფოს. სამწუხაროდ, ახლა ისეთი ვითარება ჩანს, რომ ეს წამოწყებული საშვილიშვილო საქმე რეგრესის გზით აპირებს წასვლას. ვნახოთ, როგორ განვითარდება მოვლენები.

კონფერენციაზე, რომელშიც თქვენ წელს მონაწილეობდით სულაკაურის გამომცემლობის დირექტორთან და მთარგმნელებთან ერთად, შევთანხმდით, რომ, თუ აკადემიური პირი არა მართო თარგმნის მხატვრულ ტექსტს, არამედ წინასიტყვაობას, ბოლოთქმას, შენიშვნებსა და განმარტებებს დაურთავს, უმაღლეს საგანმანათლებლო დაწესებულებაში სამეცნიერო ნაშრომად ჩაეთვლება. როგორია თქვენი მოსაზრება?

ვფიქრობ, რომ ყოველთვის არა, მაგრამ ასეთად შეიძლება მივიჩნიოთ ის მხატვრული თარგმანები, რომლებსაც ახლავს სამეცნიერო აპარატი: კომენტარები, განმარტებები, პირთა და გეოგრაფიულ სახელთა საძიებლები და სხვ. ანუ ის ნაწარმოებები, რომლებიც მთარგმნელებმა არა მართო თარგმნეს, არამედ მეცნიერულადაც იმუშავეს მასზე. მათ შორის გამოვყოფდი ლევან ბერძენიშვილის მიერ თარგმნილ უდიდეს ანტიკურ ძეგლებს: ძველი ბერძნულიდან თარგმნილ ჰომეროსის, ესქილეს, ვერგილიუსის, არისტოფანეს და სხვათა ნაწარმოებებს, გიორგი ლობჯანიძის არაბულიდან თარგმნილ წმინდა წიგნს - ყურანს, რომელსაც ახლავს დიდი სამეცნიერო აპარატი, დავით წერედიანის თარგმნილ გოეთეს „ფაუსტს“, გია გოკიელის თარგმნილ ლუის კეროლის „ელისს საოცრებათა ქვეყანაში“ და სხვ. ძნელია ყველას ჩამოთვლა. ეს ნაწარმოებები გახლავთ ამ მთარგმნელების არა მართო მთარგმნელობითი ღვაწლის, მრავალი წლის სამეცნიერო შრომის შედეგი.

თარგმანის კრიტიკა კვლავ კრიტიკულ ვითარებაშია, რა სტრატეგიას მივმართოთ, რომ ერთმანეთს შევადაროთ ქართულიდან უცხო ენაზე

თარგმნილი ტექსტები და სრული ლინგვო-სტილისტური სურათი დავინახოთ? ითვლება, რომ ავტომატიზებული რაოდენობრივი კვლევები დაგვეხმარება, მაგალითად, თუ გვეცოდინება, რომ დედანში 15 მეტაფორაა და თარგმანში მხოლოდ 3...

კრიტიკის ნაკლებობას საერთოდ განიცდის ზოგადად ქართული ლიტერატურა და, კერძოდ, თარგმანი, მით უფრო, ქართულიდან უცხო ენაზე ნათარგმნი ნაწარმოებებისა. მგონია, რომ შეიძლება ეს არ გააკეთოს პროფესიონალმა კრიტიკოსმა (მით უფრო, რომ ასეთები თითქმის არ გვყავს), მაგრამ, თუკი საჭიროება გაჩნდება, ამის გაკეთება ძალუბთ მის კოლეგებს, ამა თუ იმ უცხო ენის სპეციალისტებს.

დღეს პრაქტიკისგან „მოწყვეტილი“ უმაღლესი განათლება წარმოუდგენელია, ბათუმის შოთა რუსთაველის სახელმწიფო უნივერსიტეტში სტუდენტების მხატვრული თარგმანით დაინტერესება დიდწილად არის დამოკიდებული წამახალისებელ გარემოზე... უნივერსიტეტის თანამშრომლობა გამომცემლობასთან, მასტერკლასები, სეზონური სკოლები, კონკურსები, წიგნად გამოცემისთვის მზადება, დღევანდელ დღეს სტუდენტისთვის არა ფუფუნება, არამედ მოტივაციაა. როგორ გესახებათ თანამშრომლობა ბსუ-სა და სულაკაურის გამომცემლობას შორის?

სრულიად ვიზიარებ თქვენს მოსაზრებას ამ საკითხზე. უნივერსიტეტი უნდა თანამშრომლობდეს იმ ორგანიზაციებთან, სადაც სტუდენტებს მომავალში მოუწევთ მუშაობა - ამ შემთხვევაში - გამომცემლობებთან, და, კერძოდ, „სულაკაურის გამომცემლობასთან“. ამ სტუდენტთაგან ზოგმა შეიძლება თარგმნას მოჰკიდოს ხელი, ზოგმა - რედაქტირებას, ზოგმა - დიზაინს და სხვ. ჩვენ მუდმივად გვაქვს ასეთი პრაქტიკა: გვყავს სტაჟიორები, რომლებიც ადგილზე სწავლობენ საქმეს, ხედავენ, როგორ იბადება წიგნი, რა გზას გადის, სანამ ის მკითხველამდე მივა. ეწყობა შეხვედრები საუკეთესო მთარგმნელებთან და ტარდება შემოქმედებითი სახელოსნოები თუ მასტერკლასები. გარდა ამისა, ეწყობა კონკურსები საუკეთესო თარგმანის გამოსავლენად. სტუდენტების და ახალგაზრდა მთარგმნელებისათვის დაწესებულია ჯილდოები და მათგან საუკეთესო ნამუშევრები იბეჭდება, რაც, მგონია, რომ დიდი ჯილდოა დამწყები მთარგმნელისათვის. ასე რომ, ველით ბსუ-ს სტუდენტებს ჩვენთან. იმედია, ეს თანამშრომლობა წარმატებით შედგება.

ინტერვიუს კითხვები:

ხათუნა ბერიძე

Comparative Analysis of Turkish Translation of a Story “Elguja” by Alexandre Kazbegi

GUL MUKERREM OZTURK

Abstract

Literary contacts between Georgia and Turkey emerged only in the last century. One of the authors that attracted Turkish translators' interest is Aleksandre Q'azbegi. It is noteworthy that writers and translators working in Turkey contributed significantly to the translation of the Georgian literature in the 19th century. They translated the stories written by Aleksandre Q'azbegi. Niyazi Ahmed Banoglu translated and issued "Elguja" (see summary in the newspaper "Haber", page 156) in 1933, "Caucasian Stories" (Elguja, Eliso, Ateria (Berdia) and Egnate Ninoshvilis Tiflis Gülü - "Kristine") in 1937, "One Caucasian Novel -Elguja" (Summary, in the newspaper "Vakit", page 320), "Eliso" and "Ateria (Berdia)", "Elguja-Caucasian Love", "Eliso" and "Ateria (Berdia)" in 1964, Ahmad Özkan Melashvili translated and published "Elguja and Mzago" in 1973.

Key words: Georgia, Turkey, literary contacts, Q'azbegi

In general, literary translation represents a form of creativity in which the original plays the same role as the reality for the original. Besides, as a well-known Georgian translator, Dali Panjikidze says, “there is no need for finding an exact alternative of the original. Here we ought to see the difference between the author's and traditional literary techniques. Let alone all this, the original undergoes changes when being transferred at a different linguistic and cultural field. Therefore, the issue of the identity of the original and translation is always controversial, but the latter represents the only way to the original. We rely on the abovementioned point of view when targeting to evaluate the Georgian translation of Aleksandre Q'azbegi's stories.

Georgian and Turkish people have been intensively developing friendly relations that should primarily be expressed in the literary-cultural cooperation. From our point of view, translation activity shall be developed further. To achieve this it is necessary to take the existing experience into account. We share the point of view that ‘the secret of the translation phenomenon should be examined in the relationship between the language and reasoning. As Dali Panjikidze says, if there were no dialectic unity of the language and translation and if the language had no ability to transform or transpose each opinion, there would be no translation at all. Therefore, critical evaluation of the existing translation is always essential as we assess the quality of a particular translation, its weak and strong features, on one hand, other translators will consider all the complications and peculiarities arisen from a particular language, in this case, from Turkish on the other hand.

The summary of the work named “Elguja” by Aleksandre Q'azbegi, one of the most important Georgian writers of the 19th century, was first translated into Turkish by

Niyazi Ahmet Banoğlu with the help of P. Akobashvili employed in the Georgian Catholic church in Istanbul. However, in the current study, it is aimed to discuss the Turkish version of “Elguja” translated by Ahmet Özkan Melashvili and published in 1973 for the first time, to identify similarities and differences between the source text and the target text, and to reveal whether it is an efficient or acceptable translation.

National Library of Batumi, National Parliamentary Library of Georgia and Batumi Shota Rustaveli State University library were visited to obtain resources used for the study. First of all, we will look at the outer and inner covers, pages and chapter numbers of the works. Secondly, excerpts from the source text will be presented. Finally, it will be determined how equivalents of the sentences in the source text have been translated by the translator and whether he has translated the text literally or used a translation method intended for readers.

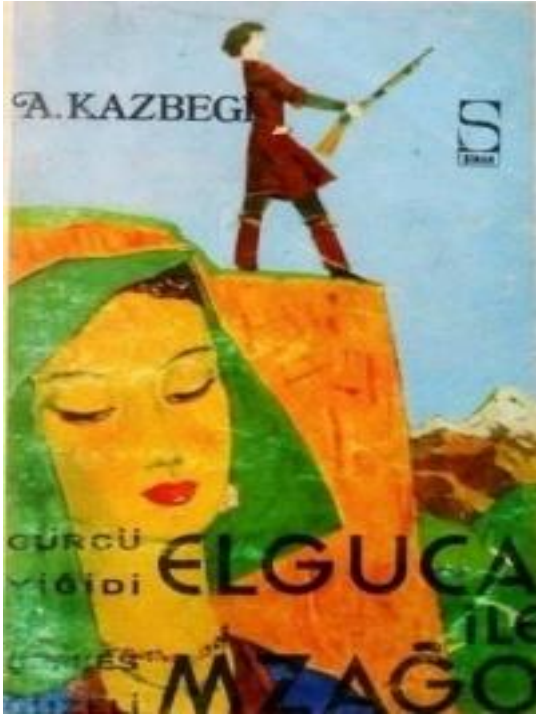
The results of the study show that translators divided or shortened some sentences, omitted some words from the sentences and did not translate a sentence in the original text or added some words and sentences not included in the original text. In line with this information, translations made faithfully and regarded as the most similar to the original text are considered to be efficient while those which are the most different from the original text are defined as acceptable translations. Therefore, it is thought that the findings of the study will contribute to future translations.

The study aims to conduct a critical analysis of the Turkish translation of Aleksandre Q’azbegi’s story (Elguja), determine the quality of the translation’s adequacy by means of comparing the original text and its translation, and find out the style, manner, and competency of the translators themselves, such as Ahmet Ozkan Melashvili. It is also aimed to define all the peculiarities and specific complication characteristics of the process of translation from Georgian into Turkish.

The relevance of the theme is determined by the fact that the Georgian and Turkish people have been intensively developing friendly relations that should primarily be expressed in the literary – cultural cooperation. From our point of view, translation activity should be more and more developed. To achieve this it is necessary to take the common experience into account. We share the perspective, that ‘the secret of the translation is language and reasoning. As Dali Panjikidze points out, the language and translation have the potential to convert each opinion, so that an existing translation is always of actual nature as we assess the quality of a particular translation, its weak and strong features. Translators will also consider all the complications and peculiarities arisen from a particular language, in this case, from Georgian.

One of the authors that drew Turkish translators’ interest is Aleksandre Q’azbegi. It is noteworthy that writers and translators working in Turkey contributed significantly to a translation of the Georgian literature in the 19th century. They translated the stories written by Aleksandre Q’azbegi. Niyazi Ahmed Banoglu translated and issued "Elguja" (Summary, in the newspaper "Haber", page 156) in 1933, "Caucasian Stories" (Elguja, Eliso, Ateria (Berdia) and Egnate Ninoshvilis Tiflis Gülü - "Kristine") in 1937, "One Caucasian Novel -Elguja" (Summary, in the newspaper "Vakit", page 320), "Eliso" and "Ateria (Berdia)", "Elguja-Caucasian Love", "Eliso"

and "Ateria (Berdia)" In 1964, Ahmad Özkan Melashvili translated and published "Elguja and Mzago" in 1973.



Translator: Ahmed Özkan Melashvili
Publishing house: Sinan /Turkey

Publication Date: 1973
Page number: 208



Translator: Niaz Ahmet Banoglu
Publishing house: Pınar/Turkey

Publication Date: 1964
Page number: 10×11,5 cm, 320



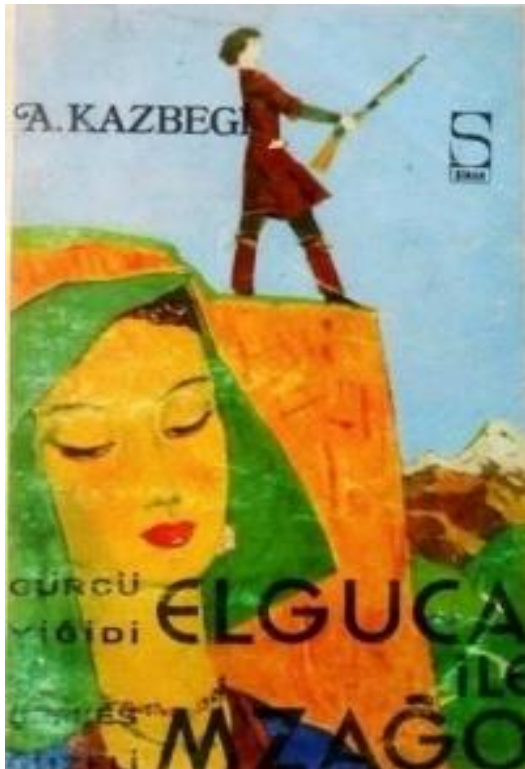
Translator: Niaz Ahmet
Publishing house: Vakıt/İstanbul
Publication Date: 1933- 1941
Page number: 10×14 cm, 83.156



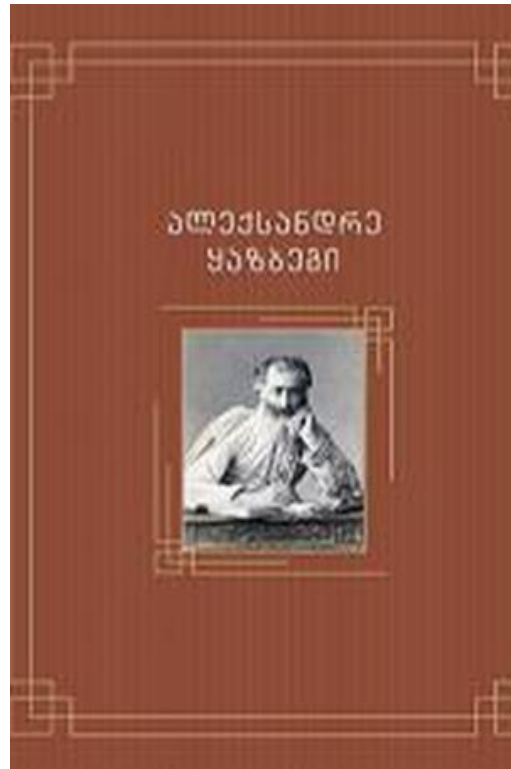
Translator: Niaz Ahmet Okan
Publishing house: Vakıt /İstanbul
Publication Date: 1937
Page number: 9,5×13,5, 83.120

In the study of the cover of the translation, "Elguca ile Mzağo" (Elguja and Mzağo) published by Ahmad Özkan Melashvili at the publishing house "Sinan", the interesting detail of the book sleeve is included. The interior side consists of the translator's name and surname, the author's name and surname, the publisher, book title, and short information about Aleksandre Q'azbegi. The author's brief autobiography is given in the cover of the work. The book data and the introduction section begins. The study of the preceding norms can be translated as the translation by Ahmad Özkan Melashvili, publishing house "Sinan", was oriented on the source.

Translation



Source Text



The story consists of a total of 179 pages. The book consists of 26 chapters. Ahmet Özkan Melashvili's translation consists of 209 pages and 26 titles.

	Source Text	Translation
Page number	179	209
Title number	26	26
Publishing house:	Palitra L	Sinan /Turkey
Publication Date:	1988	1973

Table: Number of book pages and headings studied.

In the above-mentioned stage, we are prepared to perform the comparative analysis of the original and translated texts of "Alexander Q'azbegi". For example:

1. მცირე მემამულე - მებატონე არ დაავალა ახალმა წესდებამ, რომ თავის მოყმეებისათვის მამული მიეცა, და გადასახლება კი რაცა

ღირს, - ნამეტნავად ჩვენის გლეხკაცობისათვის, - თქვენ თითონ კარგად მოგეხსენებათ. (ყაზბეგი, 5)

Kanun, küçük prensleri ve ağaları köylüye toprak vermeğe zorunlu tutmuyordu. **Ancak büyük prensler ve ağalar toprak dağıtmak zorundaydı. Fakat ormanlar onların emrinde kalmıştı. Ormandan yararlanmadan yaşayamaz, köylüler ağalara bağımlı olmak zorundaydı.** (Elguja ile Mzağo, ss. 15)

The first Turkish translation omits the sentence "და გადასახლება კი რაცა ღირს, - ნამეტნავად ჩვენის გლეხკაცობისათვის, - თქვენ თითონ კარგად მოგეხსენებათ. " -. However it has been meaningfully translated.

2. „ყარაულებმა დაავლეს თოფებს ხელი და ერთს. წუთში ჩაესაფრნენ გზის აქეთ-იქით მდებარე ქვების უკან. ეს ისესწრაფად და ჩუმად მოხდა, რომ კაცი ვერ შეამჩნევდა მათ მოძრაობას, და გულდანდობილი მგზავრი ადვილად ჩაუვარდებოდა ხელში“ (ყაზბეგი, გვ.18).

Muhafızlar derhal silahlarını kaldırdılar, dakikasında, yol boyunca orada burada bulunan kayaların arkasına mevzilendiler. Bu hareketler öyle süratli ve sessiz olurdu ki, insan bir şeyin farkına varmaz, emniyet içinde giden yolcu kolayca ellerine düşerdi. (Elguja ile Mzağo, ss.18).

The original text and translation of the above example are accurate.

3. - აბა, ღმერთს არ მოეტყუების, ეს ჩერქეზში ვერ გავიდოდა.
 - ოსი არაა, შენა იჭირაიმე, ჩერქეზში საით გავიდოდა? - უპასუხა ერთმა (ყაზბეგი,8).
 - Tanrı'ya **yemin ederim ki** bu ÇERKESYA' ya uzanamazdı.
 - Osetyalı değilmi, **kurbanın olayım** ÇERKESYA' ya nasıl gider?

(Elguja ile Mzağo, ss.19).

In the original text blessing „ღმერთს არ მოეტყუების“ was translated as "yemin ederimki". The phrase in the original text „შენაი ჭირაიმე“ is a form of the Khevi dialect in Georgia. The translator accurately translated it as "kurbanın olayım".

4. – „სიკვდილი არ კმარა, შე ცოდვიანო, განა? არ გეყოფა იმათი სისხლი... შენ იმათი წვალება გინდა და ვნახოთ... მაშ კარგი, მეც იქ მივალ... ან მეც მოვკვდები და ან დავიხსნი როგორმე!“ (ყაზბეგი, გვ. 29).

- Yalnız ölüm az gelir, namussuz herif, onların kanı az gelir he...
 - Sen onlara işkence ediyorsun, görelim bakalım... Peki peki gidiyorum!..

(Elguja ile Mzağo, ss.41).

In the Georgian text, „ან მეც მოვკვდები და ან დავიხსნი როგორმე!“ is omitted in Turkish translation.

5. „უსირცხვილოვ!.. ნამუსდაკარგულო! ფუი შენს კაცობას. მაღლა წამოიძახა ქალმა და დაუმატა. მაშ შენთვის აღარც ნათესაობაა, აღარც ძმათნაფიცია!“ (ყაზბეგი,172).

- **Utanmaz!.. namussuz!.. yazıklar olsun senin erkekliğine** bağırdı kadın, ekledi: - senin için ne hısmılık ne kardeş andı. (Elguja ile Mzağo, ss.201).

The derogatory address used in the original text: „**უსირცხვილოვ!.. ნამუსდაკარგულო! ფუი შენს კაცობას**“ is found in Turkish translation as "Utanmaz! .. namussuz! .. yazıklar olsun senin erkekliğine" i.e. it was translated literally.

6. „ამ ყოფით გაჩუმებულნი, შუბლშექმუხვნილნი დადიოდნენ ისინი ამ ადგილებში, როდესაც მარტია მიაღწია იმ გორაკს, სადაც ელგუჯა იყო. გიორგიმ პირველმა **მოჰკრა იმას თვალი** და ჩაცმულობაზედ მაშინვე იცნო, რომ მომავალი მთიული უნდა ყოფილიყო“ (ყაზბეგი,..30).

Onlar böyle sessiz - sedasız, kaşlar çatılmış, alınlar kırılmış halde adım adım ilerlerken, MARTİYA ELGUJA'nın bulunduğu tepeye ulaşmıştı. Önce GİORGI'nin **gözüne ilişen** gelen, kıyafetine bakılırsa dağlı olmalıydı. (Elguja ile Mzağo, ss.42).

In the comparison of the original and translated texts, the Georgian phraseology „**იმას თვალი**“ is literally translated in Turkish as: "**gözüne ilişen**".

At this stage of the comparative analysis of the Turkish translation and the original Georgian text, both similarities and differences are observed. Based on the analysis of the selected paragraphs, we can argue that the translator achieves through both literary translation and /or omissions clarity of the original content. Omission as a translation strategy is used in some cases, where Georgian expressions, containing social and cultural elements, seemed to cause language and cultural problems. However, we observe that in the translation of "Elguja ile Mzağo" some episodes were misinterpreted. This translation deviates from the original. In some chapters, the choice of words manifests difficulties to understand the translation. In addition, some chapters are left out untranslated, which is seen as a major drawback. The comparative study makes clear further need for the translation analysis to develop a strong practice for further successful scholarly analysis of Georgian to Turkish translations of literary texts.

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An Interview with a Translator

LELA DUMBADZE

- Lela, many scholars, both national and international, point out that literary translation equals to the philological research. Georgian theoretician of translation, Dali Panjikidze described it in her book extensively.

-- In my opinion, to say that literary translation equals philological research, is an understatement, and I will try to prove what I mean. There's no doubt that literary translation involves philological research, it is an essential, integral part of the process, without which a translator is like a craftsman without tools. But the process of translation cannot be reduced to merely 'scientific' approach, as a literary text itself, is a result of creative thinking, individual artistic imagination, it has aesthetic function, so its rendering into another language requires much more skills and talent, and not merely philological knowledge and expertise. Why? Because, we have to remember that a literary text integrates both – verbal and supravocal layers, which means that it is a poetic thinking of an individual, whose tools of expression are words, phrases, sentences, paragraphs, tropes, etc., that make up an invaluable, complex and unique aesthetic fabric, dealing with which cannot be performed only on the basis of philological analysis. So, the translator ought to be 'armed' both – with a good philological education and artistic and creative skills, to enable him/her to render not only the content, the plot etc. of the original text, but find in the target language the way to fully convey the stylistic and artistic values, which are beyond and above the verbal layer of the text. This is the only way to find a kind of balance between philology and art, if I may say so. And, by the way, I think (not only I, I am sure) translation is one of the most instrumental ways for linguistic studies, comparative linguistics in particular.

-- How would you describe the concept of the third language, or a language of a translator?

-- A very interesting question. What I mean, is, that if a writer has an individual manner of writing, language and style, one might speculate that it is also natural for a translator to have his/her individual style; And that is one of the most precarious approaches to our profession, because, this is what makes the task of a translator the more so difficult and laborious. What is the responsibility and role of a translator? To be a faithful and reliable medium between the original text and the translated text, and the more he/she forgets her/his self and manages so to say, 'to put oneself in the writer's shoes', the better for the ultimate result. That's why, I sometimes compare our profession with the profession of an actor who has to "walk in the shoes" of different characters, and the better he manages to transform his manner of acting, the better the character is revealed.

So, if we are speaking about the ideal kind of translation which seems like an almost unachievable goal, at least, we have to do our best and move in that direction. First and foremost is to ‘catch’ and represent in the target language the gist of the author, his voice, his language, his style. As a beginner in this sphere, I experienced what it means to be lured, tempted by a literary text while translating. For instance, you come across a beautiful passage that fascinates you, and you – as an individual, visualize the written text in your own way and your fantasy may carry you very far into an illusion that you’ve found an excellent way to translate the passage; though later, after comparing it with the original text you may find that the passage is your own imagination and has little to do with the original; So, a translator has to be always extremely watchful, not to fall under this kind of ‘spell’.

So, in an attempt to summarize my idea about “the concept of the third language—a language of a translator”, I would wish myself and my colleagues to be always able to keep as close to the language of the original text and convey the style and artistic expressiveness of the author into the target language as much as our skill, talent and experience makes it possible.

- It is always interesting to discover a trace of censorship in a literary translation, especially of the Communist period; This is part of the broader concept of *Postcolonial translation*. It seems Georgian scholars have not paid much heed to it; However, is not it time to raise awareness?

-- A very interesting question, Khatuna, to which, as I remember, you had some fascinating answers by way of finds and comments... But, if you will allow me, I want to say a few words as a foreword to your question, about the period preceding Soviet occupation of the independent Republic of Georgia in 1921. Because, I consider that epoch directly connected with the problem of censorship and of the development of translation into- and from Georgian, as such. I mean the annexation of Georgian Kingdom by the Russian Empire, starting from the end of the 18th century: full elimination of statehood, abolition of the autocephaly of the Georgian Orthodox Church, suppression and abolition of the national institutions, of the use of the Georgian language in schools, churches, abolition even of the unique Georgian hymns and Georgian preaching in churches, and whitewashing of the unique Georgian frescoes all over the churches in Georgia, which naturally did great harm to the Georgian language and culture in general. And only thanks to the great Georgian public figures of that time, founding the Society for Dissemination Literacy among Georgians and carrying out lots of other activities, the Georgian language escaped extinction, in which case, our interview would not be taking place at all (a smile). By the way, the first Georgian translation of Shakespeare appeared exactly then, and it was made by Dimitri Kipiani, followed by Ivane Machabelli and Iliia Chavchavdze, the founders of the modern Georgian literary translation. And that is when the revival of literary translation – dating back to the 5th century when the first three (!) translations of the Bible gave incentive to the culture and tradition of translation in Georgia—started anew. But, let’s get back to

the present times.

Like you mentioned, the communist regime was characterized by its own suppression, let us say, of all the human rights as such. Though, if any, it had one very significant benefit for our country: Georgian language was no more abolished and it was taught at schools, higher educational institutions (though, we have to remember that all the scientific theses were to be sanctioned by Moscow, which naturally, had to be translated into Russian, as well as all documentations of state institutions were written in Russian etc.). Whereas, censorship on literary translation, as well as any sphere of culture, involved first of all, the choice of writers (artists, cinematographers etc...) that had to be approved by the strictest Soviet censorship – only a restricted ‘circle’ of foreign writers were ‘admissible’ for the population of the Soviet Union; And Georgians had to read foreign literature mainly in Russian, as the same ‘censorship’ covertly restricted the development of the Georgian language and encouraged Russian instead. Though, notwithstanding not only the strict, but life-threatening suppression and censorship of freethinking in Soviet era, Georgian writers and translators did their best and managed to leave the legacy of quite a number of wonderful pieces of prose and poetry translated into Georgian. But as soon as Georgia became independent in 1991, this sphere flourished and now we can be proud of the increased number of publishing houses existing in a country with a population of around three million! They have a healthy competition with one another and this process has brought about already innumerable number of translated literature. As an example of their effective work can be named the fact, that sometimes they are almost spontaneously translating contemporary writers’ books – which was unthinkable during the communist era -- and by the way, such was the case with the unanimously acclaimed American writer Harper Lee’s second novel “Go Set a Watchman”, which Bakur Sulakauri Publishing House printed in the same year. And it was my privilege to translate both of those novels by my beloved author... Also, annual literary contests like Saba (under the aegis of TBC Bank) have been a great stimulus for the development of literature in general, and of literary translation in particular, the more so, that now annual prizes are awarded for the translation of Georgian literature into foreign languages, and, by the way, Lyn Coffin, a remarkable American writer, poet and playwright won this prize for her wonderful poetic translation of “The Knight in the Panther Skin”. So, I may say, if we, as a state and nation, manage to maintain the hard-won democracy, the kind of censorship we spoke about may become history.

-- How should we modernize a literary translation syllabus? Shall not is be compulsory to offer students workshops led by the literary translators?

-- Thank you for this question, Khatuna! As you know, besides being a translator, I am a lecturer at Ivane Javakhishvili Tbilisi State University, where I teach two major aspects to the students of English Philology: A Practical Course in Analytical Reading (for which we have worked out and published special textbooks for three semesters) and Stylistic Interpretation. As my experience of a teacher of ‘English as a second language’ has convinced me, translation – i.e., literary translation – is the best way to achieve the

goals and objectives of both these aspects. In practice, we apply translation in our everyday classwork, but, so far, the importance of it is somehow overlooked at an official level. I believe, it should by all means be made compulsory, especially while Georgian students are studying Indo-European languages. It is common knowledge that Georgian and English do not belong to the same family of languages – the former is a purely synthetic language and the latter – analytical, while this linguistic difference is of a profound importance; In the English language we have a fixed order of words (SPO) in the sentence, while the Georgian sentence has a free order of words owing to the above-mentioned linguistic difference. And it is one of the most puzzling issues for the learners. So, only with the introduction of elementary rules of translating from- or into English/Georgian students start to cope with the analysis of the text much faster and easier, and the same happens with the stylistic interpretation. And then, what is the objective, and if you will, the vocation of a teacher? To guide the students and show them the shortest way through the most complex and seemingly insurmountable difficulties of acquiring and mastering a foreign language, for which teaching them little ‘secrets’ of translation is an invaluable asset. Hence, I absolutely agree with you, that teaching translation to the students learning foreign languages should by all means be introduced as an integral and compulsory part into the academical curriculum at the institutes of higher education in Georgia.

-- You have a rich practice as a literary translator and your translation of the book *To Kill a Mockingbird* is epic. What would you like to share to the readers?

I adore Harper Lee and her great novel “*To Kill a Mockingbird*”. It was my luck that in the early 80s of the 20th century, being a young and ‘green’ translator, I was entrusted with such a wonderful responsibility to translate this book. The only thing I regret is, that though H. Lee was our contemporary, there was no chance for me (because of the infamous Soviet restrictions) to communicate with her, or even to write her a letter of gratitude for giving the world the wonderful characters of Atticus Finch, Scout, Jem, Dill and others, as well as bestowing us with the goodness and ideals that this fascinating book so naturally and sweetly inculcates in the readers; and to tell her how happy I was to translate it into Georgian, and how the Georgian public appreciated her novel... And then, as you know, by the end of her life, her second (actually the first) novel was discovered and published – and again, I was lucky with the privilege of translating it too... In the meantime and later on, among my translations are three more American writers, both of them my favorites – Saul Bellow’s “*Henderson the Rain King*”, Jerome Salinger’s “*Seymour – An Introduction*” and the only novel by Edgar Poe, “*The Narrative of Arthur Gordon Pym of Nuntucket*”; Also, I have translated my favourite British writer, Virginia Woolf’s novels, “*To the Lighthouse*” and “*Orlando*” and I hope to do much more... It is a privilege to be translating such masterpieces of world literature... And recently, I translated from Georgian into English a collection of stories specially written by Georgian writers about famous Georgian women; It was an interesting project accomplished by UN Joint Programme For Gender Equality, and certainly, I worked in cooperation with a wonderful editor, a native speaker. I mentioned it because the issue of translating Georgian literature into foreign languages, and especially into the international English language without native-speakers’ help is always a challenge... I would like to express hope that more interest and attention will

be paid to this issue and more books by Georgian authors – of both, the old and living authors – will be translated into English, as we have truly fascinating ancient and modern Georgian literature, prose and poetry, deserving to be known by the broader public abroad. As a proof of that, I want to remind you of the dear friends of Georgia, who made invaluable contribution to the process of popularization of our literature by translating it. First of all, Marjory Scot Wardrop, who was fluent in seven languages and studied Georgian too, after she travelled to Georgia with her brother, the British diplomat and scholar of Georgia, Sir Oliver Wardrop, primarily known as the United Kingdom's first Chief Commissioner of Transcaucasia in Georgia (1919–21), and also as the founder and benefactor of Kartvelian studies at Oxford University. Both of them fell in love with the history and literature of our country and dedicated great part of their lives to the cause of popularization of Georgian literature; Marjory made the first English prose translation of *The Knight in the Panther's Skin*, as well as of Georgian folk tales and of her contemporary Georgian writers. Today, we are happy to have Donald Rayfield, whose contribution to the same cause is also invaluable. There are others as well, and we are looking forward to the future development of this process. In 2018 Georgia was Guest of Honour at the Frankfurter Buchmesse and presented great variety of Georgian literature translated into foreign languages at a success rate unseen before. And I'd like to repeat, that if we, Georgians manage to maintain freedom and democracy in our country which seems somewhat shaky these days, most of our dreams will come true.

And again, Khatuna, thank you for the opportunity to answer your fascinating questions!

(Interviewer: Khatuna Beridze)

An exercise for the Beginners in Philology (Analysis of One Monolingual Translation)

NANA TRAPAIIDZE

Abstract

Exploring a subject or an event is impossible unless making it an ‘objective’, which means we must give it a dimension of the ‘present’. It is necessary to create a ‘beneficial environment’ for the observation process. However, such efforts are neither safe nor altogether fruitful. Endeavors like this may add some content to the existing objects, which may vary and seem different in each case of approach. Therefore, the content is created by its proper time flow, to which the aspect of observation is added on its own terms: it gives birth to its proper Chronos, thus thrusting into the privacy of the subjects. Such ‘overlays’ of time and meaning, on their own rights, represent inputs made by the observers. While they are context-based, they may vary tremendously. If I started the argumentation from the very initial point, I would say something else, because the history of the ‘object-based’ poetic subjects is a relict at each time of approaching and perceiving. They are both ephemeral and mysterious. Therefore, Philology is an unconventional study. The time essence of its object, i.e. literature, is present, however, it shall be imagined as a “past”.

Key words: translation, intralingual, poetry, Rtveliashvili, Matiashvili

If poetry is placing of the subjects and words in the present, or better to express, in the life registry, then philology places these inter-relations into the archives. It is a great database which keeps the expressive forms and their history. As far as the main activity of an individual is making past, philology is historiographical. However, when it endeavors to keep the live form of the fictional present or shake off the historical dust from it, it turns into the sacral job.

Poetry is the live part of history and it is an honorable part due to its ephemeral and blasting nature. Poetry seeks life and existence as a gesture, a gesture of reality and itself, being the truest essence is essentially a gesture. To the contrary, philology seeks movement, as it deems it important for creating a gesture. Therefore, this science, from the point of view of etiquette, needs to have it a proper gesture as a counterbalance of the most refined and dangerous gesture, in order that these two not astray each other regrettably enough. In this case, they are destined to be shelved on the dry intellectual circulars of the Academies, which are kept nowhere and in nobody.

This straightforward privilege of the poetry aims its criticism and it can be expressed in the question: if poetry is a gesture, does it have a semantic or aesthetic oscillation dynamic? To put it more accurately, is the nature of the gesture static or variable, invariable or replaceable? These questions are classical and enigmatic parts of the translation. Definitely, the direct answer would be just partial. More with that if it deals with linguistic translation or hermeneutics. In this case, the ontology of poetry is

made of unstable and indefinite facts. Therefore, bilingual or hermeneutic operations would give us their proper renditions.

On the contrary, we are posed to a different issue when we deal with the monolingual variations, i.e. when poetic figures have monolingual duplicates. The study of poetic variations means discussing how the variations change the meaning of the emotion and its expression. This meaning is formed into a unique intention, which we call a 'gesture'. We may consider important the changes and the policy of deviations if we are faced to the semantic or cultural modulations.

Therefore, the question is, if the variations are possible, does this phenomenon make void the uniqueness of a gesture? Moreover, the trustworthiness of the poetic gesture and the uniqueness of this truth? Can a poetic gesture have a semantic or syntactic equivalent, as a spare one?

This is how we arrive at the major question: where is the main nucleus of the poetic gesture, which can reproduce variables of the poetic syntax of Lexis or drawing red lines for these possibilities? Because, if we follow the opinion of Romantic poet Coleridge, in our general poetic discussion, it is impossible to change something in the poetic writing without harming it, or at least, make it say something else.

Historic technology applies invariants, which yield important content for the reproduction or authentication of a source text. In this case, the chronology of variants has decisive importance. If the chronological principle says nothing, text analyzers apply a method of comparison to authenticate the original. However, the phenomenological goal is different, it is immaterial, and its objective is to find the aura, which only a source text can have. It is reflected neither on the surface nor in the depth. When time and exterior factors interfere in the poetic architectonics, changes it or damages it, the philological work is to restore the text. Therefore, this kind of work goes beyond the boundaries of a text and involves cultural studies, as far as each literary architecture, qualitatively and functionally, is built of the existing environment.

However, when we deal with the objective role of 'aggression' (used to be brought along with the time, or ideology) replaced by an experiment, the philological studies may retaliate, because we still have authentic unity of the poetic creation. Hence, the significance and focus are shifted to the metaphysics of the unity of a body. After all, if poetry as a form of life is a gesture, the gesture represents the body. The gesture is a language of a body, which can convey pathos as a soul of poetry (and not an emotional pose, as we often witness).

However, when we are posed to the experimental act, in which a poetic body of a text is artificially modeled when the language variables are known and monolingual, then the reading of a text acquires a phenomenological prospect about the rules and possibilities of the alternations and similarities.

Hence, we are posed to a problem: can a poetic variable downsize to zero the traditionally serious dichotomy of a source text and its copy? What is the role of the language and a word in this venture? Is the euphony of a poem a compensation/imitation of the musical nature of the world and its nonverbal phonemic structure? It, as is known, gives a start to a history of verse.

The reason for this discussion is a joint experiment of a poet and a translator. Zurab Rtveliashvili and Manana Matiashvili joined forces to perform a monolingual translation of a poem.

**მომეცი ნება...
Give Me the Right ...**

**ზურაბ რთველიაშვილი
Zurab Rtveliashvili**

ნება მომეცი, ჩავიგუებ ოფილტვებში ქარი,
ამივსე მზერა ენერგიით - გამოვწვავ მზეებს,
თუ არ გაჩნდება ზედაპირი, ამოვყრი ძალით,
მარმარილოზე დავაყენებ ფოლადის მძევალს.
Give me the right to breathe wind in my lungs,
Fill my vision with energy – I'll burn the suns,
If the surface does not appear, I'll pull it up,
And make a bronze hostage stand on the marble.

ნება მომეცი ვერ შევეხო ევროპის დაისს —
შორს დევს აზიის მიმზიდველი უაზრო მტვერი,
ფართე ფილტვებში ჩავიგუებ დამუხტულ აირს —
ათას ცეკელინს დაუდევრად გავისვრი ზევით!
Don't let me touch Europe's dusk -
The far and futile fascinating Asian dust,
Take in my wide lungs some charged air –
Carelessly throw up thousands of zeppelins above!

ნება მომეცი გავურიო სიყვარულს რკინა,
ამივსე მზერა ენერგიით — გამოვწვავ მზეებს!
შენს ბაგეს ენით, როგორც სარკმელს, შევალე ფრთხილად,
როგორც ლიანდაგს — ლიანდაგზე გადავჭრი სტვენით!
Let me mix iron with love,
Fill me with energy, I'll burn the suns!
I'll open your lips as windows, with care,
And as the rails - will cross as the rails with a whistle!

სისხლი ფარულად წაიკითხავს საკუთარ ანბანს,
ცადაიშლება, როგორც ფერი უცნაურ ხმებზე —
ისმოდის ახლოს, ბრწყინვალე და ახალია ღთქმა,
რომ ოქროს სხივი, როგორც კვერთხი, შემახოს ფრთებზე.
The blood will secretly read its own alphabet,
The sky will lapse, as a color in strange voices –
It comes closer, brilliant and new testament,
To touch my wings with the gold rays, like the scepter.

გაშალე ბგერა, გადარეცხონ აზრებმა სივრცე —
 მაკოცე ისე, როგორც ჰკოცნი სინათლის ღმერთებს,
 იქ, სადაც ცეკვავს განუწყვეტლად რამა და შივა,
 სადაც ის იშვა, ყველაფერი დასრულდა ერთ დღეს.
 Open the sound, let's the ideas wash the space –
 Kiss me, as you kiss the gods of light,
 There, where Rama and Shiva dance eternally,
 Where it was born, all ended one day.

ნება მომეცი! ჩავიგუბო ფილტვებში ქარი,
 ამივსე მზერა ენერგიით, გამოვწვავ მზეებს —
 თუ არ გაჩნდება ზედაპირი, ამოვყრი ძალით,
 მარმარილოზე დავადუღებ ფოლადის მძევალს.
 Give me the right to breathe wind in my lungs,
 Fill my vision with energy – I'll burn the suns,
 If the surface does not appear, I'll pull it up,
 And make a bronze hostage stand on the marble.

**უფლებას ვითხოვ...
 I Claim the Right...**

**მანანა მათიაშვილი
 Manana Matiashvili**

ვითხოვ უფლებას, ჩავისუნთქო სუფთა ჰაერი,
 თვალეში მინდა მზის ნათება - მზეს რომ შევება,
 თუ არ გამოჩნდა ზედაზღვარი, თვითონ გავაჩენ,
 მტკიცე ფილაქანს დავაჭედებ, რაც რამ განმი გაქვთ.
 I claim the right, to breath in the fresh air,
 I want the sun to shine in my eyes – I'll fight the sun,
 If the upper edge will not appear, I'll give it the way,
 I'll nail it to the pavement, all your treasures.

უფლებას ვითხოვ, არ მოვესწრო ჩამქრალ ევროპას,
 თუმცა თავისი უსაგნობით აზია მიწვევს.
 ფილტვებს ავივსებ საბრძოლველად ნაწრობი ჟინით
 და დაუთვლელად დავთმობ ცისკენ ათას დირიჟაბლს.
 I claim the right, not to survive the burnt-out Europe,
 Though Asia lures me with its futility.
 I'll fill my lungs with the ardor to fight
 And will countlessly submit thousands of dirigibles to the sky.

უფლებას ვითხოვ, შევაზავო ვნება ლითონით,
 თვალეში მინდა მზის ნათება, მზეს რომ შევება,

შენი ტუჩები - ფანჯარაა, შევალე ენით,
 დაუფიქრებლად გადავკვეთავ, გზად რაც შეგვხვდება.
 I claim the right, to mix my passion with metal,
 I need I want the sun to shine in my eyes – I'll fight the sun,
 Your lips - are windows, I'll open with the tongue,
 I'll cross all that's on the way, with second thoughts.

მარღვებში რაც დის, ის სხვა ძალით დაიწყებს დენას,
 ზეცა ფერს იცვლის, როგორც წყალი ჩაგდებულ კენჭზე,
 ის ახლოსაა - დიდებული ახალი სიტყვა
 ოქროსფერ სხივებს ის კვერთხივით შემახებს ფრთებზე.
 What runs my veins, will flow with another force,
 The sky will change the color, as water on the pebble cast,
 It's close – the great new word
 Which will touch the gold rays as scepter on my wings,

ხმები ამრავლე, რომ აზრებით განათდეს სივრცე,
 მაკოცე ისე, როგორც ჰკოცნი სინათლის ღმერთებს,
 სადღაც ცეკვავენ უწყვეტ წრედში შივა და რამა,
 ათასი წელი იქ წამს უდრის, წამი კი დრო-ჟამს.
 Multiply the sounds, to lighten the space with ideas,
 Kiss me, as you kiss the gods of light,
 Where Shiva and Rama dance in an eternal circuit,
 Thousands of years equal a second there, a second equal time.

უფლებას ვითხოვ! ჩავისუნთქო სუფთა ჰაერი,
 თვალეში მინდა მზის ნათება - მზეს რომ შევება,
 თუ არ გამოჩნდა ზედა ზღვარი, თვითონ გავაჩენ,
 მტკიცე ფილაქანს გადავადნობ, რაც რამ განძი გაქვთ.
 I claim the right, to breath in the fresh air,
 I want the sun to shine in my eyes – I'll fight the sun,
 If the upper edge will not appear, I'll give it the way,
 I'll nail it to the pavement, all your treasures.

As we can see, the versification and the pathos are unaltered, each syntagma of the source verse has found its proper variable. However, just one line – “kiss me like you kiss the Gods of the light,” – has been “translated” from the SL text word by word. Does this indicate a parody, that translation as an attempt of bilingual interpretation remains, at least in some cases, absolutely the same as the original text, to the exact copy of it?

As the experiment shows that the versification and the pathos are unaltered, each syntagmatic element has found its proper variable. However, only one line – “Kiss me as you kiss the Gods of the light”, repeats itself in the monolingual translation. This is an indication (a parody of translation) that the translation is an attempt of bilingual interpretation, to repeat the original, to achieve total sameness at some point.

This experiment manifests insignificance of a word, of a verse as a material part, downgraded to zero with the emphasis, which is semantic and depends not on the word but on the voice. A word does not create a voice, but the voice creates a word. In this position, the primary role belongs to the voice. It is the initial creator, therefore, it naturally remained unaltered as it could not undergo pressures of translation.

Another importance of the experiment is that the language, Georgian, has the role of an artist, a performer, which must play the role of a foreign language too. However, the function and the goal of the performance does not follow the same rule, as the translation shall. The problem of a translation is not a language barrier, but the aura of the original, which is untranslatable. This is an inspiration of each successful and fascinating translation, to be different and not to copy, to create its proper aura.

If we sum up the questions, is it an adjudication for the poetry that it shall not be open for the most brutal interferences? Both superficial and thought-out responses to this question are the same - yes. This experiment shows that the personal boundaries of individual art are not personal any more. They have shifted. To be more accurate, the author returns the prehistoric privilege of the non-personalized anonym to express not its own voice, but just voice.

Space may echo the voice in the series of models, without damaging its uniqueness or homogeneity. The cult of an individuum and personality, which turned a human into an anthropological monster, had been promulgated with the political ecstasy. It has been tried and suffered by history overtimes. The poetry, which has been buddying on the same roots as every law making of all times, friends, and it always acknowledged it in some form, which a cultural horizon could offer, and expressed it.

In this experiment, we witness a challenge to measure the poetic essence of the idea, which means to alter its micro-organism. In this respect, the experiment turned out to be successful.

This is a modeled version of a poem, which could not revoke the right of the original to remain the same. The translation retains all the information flow of the energy, which the original poem possesses. It does not or cannot make any alteration of the source text, which is quite possible. Actually, this is what destroys the hierarchy of the original text and its copy.

Let's take one stanza for example: "Let me take some wind in my lungs//I claim the right to breathe in some fresh air". The comparison of the syntagma points out that this is not a deconstructive act. Here, the idea is not weakened regressive interpretation, neither the multiple reproduction /reiteration can make the meaning void, because its reiteration remains an indicative instrument towards the eternal commencement, or initial point. Nor the syntagmatic doublets alter the text, because it essentially does not/cannot alter the surface. In such a case, the idea would also be altered.

As is seen, the monolingual variables, despite their phonemic and lexical differences, are tautological. It means that the present, which has neither layers of the past and nor the prospect of the future, is syncretic; Therefore, the topographic and chronographic flows are strange to it. There is something dictatorial in this very tautological equality.

The reason for it is that the static present allows to retain its reference unaltered and to remain the same. This creates the best condition for common sense, i.e. absolute referentiality. In general, the common sense originates from the sameness and impossibility of differentiation between the reality and the signs. Since the reality here is a proper sign of itself, it will not admit a clash which would separate the object (surface) from the sense (depth). Such a voice comes from the space; hence, it exists in the form of an echo and not in the form of reflection.

It is impossible to talk about the literature and not to mention anything about reality even in it is a daily revelation. The boundary between the fictional (word-based) and real (material) is conditional, and not because they are the same. If we point out the differences between the verbal and non-verbal, it indicates the plurality of the nature of languages and not to their non-homogeneity. The language, with only the verbal causality, is an instrument of politics.

The language of poetry enlarges the existential circuit of reasons and outcomes. It can express the words not only within their boundaries but also beyond the conditional formality of these boundaries and gradation. This has always been a disposition of the elevated poetry. Its history is specifically the experience of these desires and forms, which even in the most isolationistic dispositions, moved within the very center of life.

This experiment, despite the previous intentions of the authors, is a poetics of the echo and not of its reflection. I think this experiment reads accurately Zurab Rtveliashvili's poetic diction. This is a poetic authority, which means the sameness and not variability, of similarity and not the difference. This is also poeticism of the syncretic present.

This experiment is worthwhile to be noted as a poetic and linguistic play, an attempt to point out and to reproduce the unconditional stability of the poetic perception and thus create an impression of the nonmaterial nature of the formal essence, or formal providence. The aesthetic deliverables of this attempt are protected with the warrant, which a specific poem, as a gesture awards to them. In this respect, a gesture has an immense authority to disseminate its own copies on its own will, where material (verbal) variables can cancel privilege of the original, similar to the ancient practice of altering but never diminishing the identity of the voice.

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Erekle Tatishvili's "Iron-bound Melancholy Volumes"

TAMAR SIRADZE

Abstract

The Soviet ideology turned the lives and creative activities of many artists into a road to Calvary. Erekle Tatishvili is one of the distinguished figures in the educational and translation space of the first half of the 20th century. At the same time, one of the underestimated ones. The present work is an attempt to honour the merit of an important creator and to demonstrate his incomparable translating talent. Erekle Tatishvili's literary and translation heritage is not great but sufficiently valuable. Performing the translation of Friedrich Nietzsche's philosophical masterpiece "Thus Spoke Zarathustra" during the Red Terror period equals to heroism from his part. His translation legacy also comprises Charles Darwin's "Origin of Species", Friedrich Schiller's "Intrigue and Love", Bernard Shaw's "Caesar and Cleopatra". Tatishvili's translation of Edgar Allan Poe's "Silence" deserves special attention. It vividly reveals his poetic vision and belletrist imagery. The article discusses the artistic values of the translation and assesses the important stages of Erekle Tatishvili's as a man-phoenix's heritage.

Key words: translation, Red Terror, Edgar Allan Poe, Erekle Tatishvili

The Soviet ideology turned the lives and creative activities of many artists into a road to Calvary. Erekle Tatishvili is one of the distinguished figures in the educational and translation space of the first half of the 20th century. At the same time, one of the underestimated ones. The present work is an attempt to honour the merit of an important creator and to demonstrate his incomparable translating talent. Erekle Tatishvili's literary and translation heritage is not great but sufficiently valuable. Performing the translation of Friedrich Nietzsche's philosophical masterpiece "Thus Spoke Zarathustra" during the Red Terror period equals to heroism from his part. His translation legacy also comprises Charles Darwin's "Origin of Species", Friedrich Schiller's "Intrigue and Love", Bernard Shaw's "Caesar and Cleopatra". Tatishvili's translation of Edgar Allan Poe's "Silence" deserves special attention. It vividly reveals his poetic vision and belletrist imagery. The article discusses the artistic values of the translation and assesses the important stages of Erekle Tatishvili's as a man-phoenix's heritage.

Erekle Tatishvili was born in 1884 in Gori. He received his primary education in Gori and continued study in Elisabethopol gymnasium. In 1904-1906 he studied in Leipzig university but returned home without graduation. He was twice arrested (in Gori

and Petersburg) for his anarchist activities while collaborating with the anarchist newspapers “Musha” (Worker) and “Khma” (voice). After being released from prison, he is forced to emigrate, first in Turkey and then in Europe. In 1909, he studied law at Montpellier University, graduated from the Paris School of Political Sciences with the International Law. He travels to London to study journalism.

The First World War found in Brussels. He traveled to Constantinople where he taught French language and science in St. Joseph's College. He even worked as a doctor. Finally, he returned to the homeland, which had gained national independence. Since 1918, he had been teaching the German language first at the Gori Gymnasium and then at the Georgian Gymnasium in Tbilisi.

For a short period, he returned to political activity: in 1920-21, he was the head of the political department of the Ministry of Foreign Affairs, then the director of the same ministry but could not come to terms with the Menshevik government. His intense national interests did not tolerate anything that was not for the benefit of Georgia and hence he left the position of the director in the Ministry.

In 1921-1923 he taught in the third vocational school for boys (former Georgian gymnasium). After the loss of national independence of Georgia, together with other honorable compatriots, Erekle Tatishvili became a member of the newly founded Academic Association of Georgian Writers in 1922, which aimed to save a national spirit, through the preservation of cultural autonomy in the difficult political situation. He actively participated in the journals and newspapers of the association: “Ilioni”, “Sakartvelos samreklo” (Editor Konstantine Gamsakhurdi), “Poeziis dge” (Editor Vakhtang Kotetishvili), “Kavkasioni” and “Akhali Kavkasioni” (Editor Pavle Ingorokva). He also published literary-philosophical essays including one of his translation masterpieces – Edgar Allan Poe’s verse in prose – “Silence”. Regretfully, the translation of Poe’s other novel “Black Cat” was not published due to closure of “Kavkasioni” publication. However, recently the translation has been discovered in Pavle Ingorokva’s archive). As for the activities in “Sakartvelos Samreklo”, he was heading the department of international reviewing in the editorial staff but after the first issue the publication was ceased.

In 1923 Erekle Tatishvili was invited by Ivane Javakhishvili to read lectures in international public and private law at Tbilisi State University. From 1927 foreign languages and literature was also added to the list of the courses he taught there.

In 1931, the government dispersed and finally dissolved the Academic Association of Georgian Writers and together with the others Erekle Tatishvili was excluded from the Georgian Writers' Union (at the May 17th Session).

In 1935 he founded the Chair of Foreign Languages at the University (the predecessor of the present Faculty of Western European Languages and Literature) and was his first chairman. Although E. Tatishvili never officially defended an academic degree, the Scientific Board of the University still awarded him the rank of a Docent and then a professor for the distinguished pedagogic activities.

As if persecution, exile or imprisonment were strange to him, Erekle Tatishvili could not avoid repressions in his later life either. He had gradually been oppressed –

first he was deprived of his courses in international law and foreign literature and in the aftermath arrested on 23 June 1941 as an untrustworthy personality for the government. He spent over two years in Tbilisi jail. After release, he returned to the Tbilisi University and resumed teaching foreign languages. At the same time, he was given a course in Eastern diplomacy at the newly opened faculty of Oriental Studies (in 1945). Unfortunately, he did not live long after that – he died on 1 February 1946. His body was carried by his younger friends and students from Mtatsminda district – where he lived in a tiny room – to the Vake cemetery. The tombstone was brought from the mountains by his close friend and a famous poet Niko Samadashvili.

Erekle Tatishvili's merit and contribution is enormous to the Georgian culture. Suffice it to mention his pedagogical activities: he brought up and educated generations in international law, European and American literature and translation. His personal qualities and mentor's dignity including his uncompromising and self-sacrificing nature and boundless literary-religious and philosophical-legal education played particularly significant role in the formational of far-reaching mental vision of the new generation. It was with his striving and perfect pedagogical instinct that he taught youth how to relate world literary and cultural heritage to the no-less valuable ancient Georgian culture and base their understanding on European values.

As for Erekle Tatishvili's creative activities, his literary and translated legacy is not numerous but valuable. The heritage has not been thoroughly known or studied yet. His collaboration with the last journal of the Academic Association – “Akhali Kavkasioni” – ceased with the closure of the journal in 1925. Erekle Tatishvili is said to have translated Charles Darwin's “The Origin of Species”. However, due to unidentified reasons, the manuscript that was ready for the publication suddenly disappeared in the printing house. He appears to have translated from Russian into Georgian some pieces from Grigol Tsereteli's work on Greek literature. The source of information is the Introduction to the second volume of “The History of Greek Literature” by Grigol Tsereteli where the famous Hellenist expresses his gratitude to three translators including Erekle Tatishvili.

Erekle Tatishvili translated several plays on request of his nephew, stage-director Giorgi Zhuruli: Friedrich Schiller's "Intrigue and Love", Bernard Shaw's "Caesar and Cleopatra", Maxim Gorky's “Yegor Bulichov”. Schiller's "Intrigue and Love" was first staged in 1935. The play was published only after the students had fulfilled the original text found in the form of editing text. Bernard Shaw's "Caesar and Cleopatra" has never been staged so far. However, the text was fully published long afterwards in 1985. As for Maxim Gorky's “Yegor Bulichov”, the original translated version has not been found yet.

The crown of E. Tatishvili's creative activities is his translation of Friedrich Nietzsche's philosophical masterpiece "Thus Spoke Zarathustra". Setting translation of Nietzsche's banned book as a goal in the primetime of Communism was a brave decision indeed. The translator managed to grasp the essence of “Zarathustra”, reveal its undercurrent swirls and meanders and depict the spiritual tragedy of the author as the herald of a new word, magician of extremities, appearing before the reader as a hero,

victim and executor simultaneously. According to scholars, translation of Nietzsche's "Thus Spoke Zarathustra" is the most significant creation of Erekle Tatishvili's lifetime. The translation was long banned after his death. Most of his works are considered lost owing to repressions – he was generally considered as an undesirable author, political figure and translator for the Soviet authorities.

Getting acquainted with Tatishvili's translations shows all the difficulties and craftsmanship of translator's work. Suffice to compare Nietzsche's and Shaw's works. The reader feels that Shaw's play is translated by an aesthete whereas Zarathustra's philosophical deviations are rendered pathetic, elevated and archaic style, full of rhythmic diversity akin to magic-mystic and poetic texts. Contrary stylistics is given to Shaw's "Caesar and Cleopatra", permeated with contemporary linguistic accents enriched with colloquial diction. The author's apt choice reflects the ideas and themes of the original works in appropriate emotional and poetic style (Jaliashvili 2018).

One more masterpiece of translation made by Erekle Tatishvili is Edgar Allan Poe's "Silence". This lyrical poetry in prose is more like surrealist painting in words. Its mystic atmosphere is enchanting and luring. Skills and mastership of the translator is vividly seen in the perfectly fit and appropriately chosen lexis that renders the translation the same ghostly-mythic and mysterious atmosphere as the original requires. We can rightfully ascertain that "the iron-bound melancholy volumes of the Magi" retelling the glorious history of Heaven and Earth arise the associations of the Georgian translator as himself a Magus surrounded by disciples and spreading the volumes of his enigmatic heritage into the cosmic world.

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Teleological-Pragmatic Interpretation of the Text in Context and Problem of Translation

KHATUNA DIASAMIDZE

Abstract

Teleological-Pragmatic Interpretation of the legal texts is significant, but what is teleological interpretation? The paper aims to focus on the problem of teleological approaches to the text in search of the translation equivalence, to define theoretical problems of linguistics in regards of translation equivalence, by means of teleological-pragmatic interpretation analysis. Linguists agree that communicative meaning of separate sentences can be perceived and understood only through the context. According to Levinson, pragmatics is the study of the correlation between the language and the context, which is encoded in the language structure. We have carried out a comparative analysis of the EU-Georgia Association Agreement based on the pragmatic and teleological studies. The comparative analysis of the parallel texts, according to the above mentioned criteria, has revealed numerous cases of violation of translation equivalence, which leads to the misinterpretation of the TL text. The examples of the original and target texts illustrate misinterpretation of the SL text and its reflection in the TL text.

Key words: EU-Georgia Association Agreement, teleology, translation, corpus linguistics

According to different sources, teleology originates from the word “telos”(the end, ending). It can be found even in Aristotle`s works, who used to define the existence, evolution of every creature from the viewpoint of its designation. Every word, like living beings, has a kind of “ending” i.e. designation or function. To define the given phenomenon, Aristotle mentions that every individual creature has to realize the aim of its existence – “what is the designation of its existence.” He brings the example of a duck`s foot that enables it to swim, get food, which is of utmost importance for its existence.

Some scholars define teleology from a philosophical viewpoint. It took an important place in works by the old Greek as well as of XVIII-XIX century philosophers. From the teleological perspective, the universe is defined as the eternal phenomenon, having the tendency for perfection, unlike the previous opinions. Given definition became the basis for many religions, especially for Christianity by means of resurrection and eternal life (the Bible itself teaches the eternity and almightiness of a word: “first there was a word...”).

The term *teleology* belongs to the philosopher Christian Wolf, who defined it as “the part of philosophy, which explains the endings or purpose of objects” (Glaserfeld, 17).

Aristotle defines two different meanings of the term “telos”: first – the one, which is the best, “for the sake” of which the human being exists, and the “end of things” which lead us to the given purpose (ibid, 28).

In Aristotle’s opinion, the term “best” defines the unique perfection that the universe seeks for, according to teleology. So does the language.

The universe and everything within it, language as well, undergo continual development and changes. As a result of these processes, objects and phenomena get more forms and importance. Everything changes for the better. Aspiration for the best is encoded in every creature from the very beginning. So is the word – certain information, aim and purpose are encoded in it like in any other living being.

There are different viewpoints concerning teleology among scholars. Some of them define it from a positive viewpoint, others pay special attention to its negative factors.

According to Maslow, philosophy is defined as the dialogue between the inner world of the human being and the outside world and the role of a human in the existing reality. Here appears a question: what is the motivation of human activity? Whenever we perform any kind of activity, we usually have some definite motivation that pushes us to achieve the intended purpose. The unity of different goals lead us to the final purpose, that is the essential meaning of human existence. From this viewpoint, teleology is of utmost importance, namely, the teleological analysis of the text, because a human being plans any activity to reach a goal with the help of words.

Some scholars used to connect teleology to superstition (Glaserfeld, 18), as they could not accept the fact that something that belongs to the future, that has not happened yet defines the events taking place in the present. This was equal to the admission of supernatural forces, which they considered to belong to the sphere of mythology and religion. Though from the second half of the XIX century most philosophers used to accept the existence of final purpose and discussed the priority of teleological analysis in their works.

Teleology is closely connected to pragmatics. While speaking about pragmatic meaning it is worth mentioning the opinion of different scholars about the term *pragmatics*. It is known, that modern usage of the term belongs to the philosopher Charles Morris (Levinson, 2). He separated pragmatics as one of the parts of semiotics (the science of signs), together with two other parts of his trichotomy – syntax, and semantics.

According to Levinson, while talking about pragmatic meaning, it is worth taking into consideration, that pragmatics is used with two completely different approaches. According to Morris, pragmatics is too broad as a concept, which studies psychological, biological and social processes taking place during the functioning of signs. Such definition of pragmatics is too general and in case we agreed to it, it would include linguistic aspects that are studied by the following independent branches of linguistics: psycholinguistics, socio-linguistics, etc. The frames of pragmatics have been narrowed in linguistic studies (Levinson, 2).

According to one of the definitions by Levinson, pragmatics means the study of principles, which help us understand the anomaly of some sentences, e. g:

ST: The Parties reiterate their commitment to the principles of a free market economy, sustainable development and effective multilateralism (Article 2, AA).

TL: მხარეები კიდევ ერთხელ ხაზს უსვამენ მათ ერთგულებას თავისუფალი საბაზრო ეკონომიკის, მდგრადი განვითარებისა და ეფექტიანი მულტილატერალიზმის პრინციპებისადმი.

While we distinguish no language anomaly in the English sentence, if we scrutinize a widespread Georgian neologism: „მდგრადი განვითარება“ [mdgradi ganvit'areba] (sustainable development) sounds quite anomalous, as something that is **immobile, stable** or **static** can hardly be associated with dynamics and development.

Linguists agree that communicative meaning of separate sentences can be perceived and understood only through the context. According to Levinson, pragmatics is the study of the correlation between the language and the context, which is encoded in the language structure.

Modern linguistic studies not only separate words, phrases or texts, but linguistic acts as well. In the process of speech, a speaker not only creates expressions, including grammatical structures and words but s/he performs some kind of action through these expressions.

As pointed out by the scholars of Pragmatics, the circumstances, including the unity of certain expressions, are called speech acts and as the nature of a speech act itself defines, if the participants of the communicative act are able to make certain interpretation of the expression, it can be perceived as the performance of a certain speech act.

According to Cruse, speech has a leading role in communication. A speaker is aware of the listener`s knowledge and mental abilities, so s/he tries to render implied information and perform a speech act in the way that the listener is able to make its right interpretation, e. g: advice of a lawyer to his client:

“If you would like to know your rights, you`d better read the civil code”.

The above example is proof that the participants of the communicative act meet the terms of the successful communication.

During the comparative analysis of the parallel texts, according to the above mentioned criteria, we found numerous cases of violation of translation equivalence, which leads to the misinterpretation of the TL text. The examples of the original and target texts below illustrate misinterpretation of the SL text and its reflection in the TL text. articles of AA:

Article 348

The Parties shall **strengthen** their dialogue and cooperation on **promoting** the Decent Work Agenda, **employment policy, health and safety** at work, **social dialogue, social protection, social inclusion, gender equality** and **anti-discrimination**, and corporate social responsibility and thereby contribute to the promotion of more and better jobs, poverty reduction, enhanced social cohesion, sustainable development and improved quality of life.

მუხლი 348

„მხარეები გააძლიერებენ დიალოგსა და თანამშრომლობას) ღირსეული შრომის პირობების დასაქმების პოლიტიკის, სამუშაოზე ჯანმრთელობისა და უსაფრთხოების, სოციალური დიალოგის, სოციალური დაცვის, სოციალური ჩართულობის, გენდერული თანასწორობისა დისკრიმინაციისა კრძალვის, ასევე კორპორაციული სოციალური პასუხისმგებლობის ხელშესაწყობად, და ამგვარად წვლილს შეიტანენ მეტი და უკეთესი სამუშაო ადგილის, სიღარიბის შემცირების, გაძლიერებული სოციალური ინტეგრაციის, მდგრადი განვითარებისა და გაუმჯობესებული ცხოვრების დონის უზრუნველყოფაში“.

Analyzing the poor quality of the above translation, we can assess it as an example of the *word for word translation*.

As the misinterpretation of the SL concept, **Decent Work Agenda** led to the wrong Georgian equivalent, i.e. the wrong concept, the translation is posed to the misinterpretation by those text users, whose command of English does not support comparative analysis of the SL and the TL texts.

The third point, what is nevertheless important, is the pollution of the native language in translation, use of the incorrect adjective, misuse of the *signifiers* and *signified*.

In conclusion, the perfect interpretation of the text became possible through teleological and pragmatic analysis in parallel mode. In translation, a good teleological analysis is important which means the understanding of the speaker`s intention, final (implied) purpose.

The research proves that one and the same text may have different meanings, serve different purposes in different contexts. The factor of the context is of utmost importance for the perfect interpretation of the text. Finally, detailed teleological and pragmatic analysis of the texts in parallel mode is absolutely necessary to define the rate of equivalence of the source and target texts. The analysis makes legal interpretation easier and the content clearer.

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Black Sea Regional Cultures and Literatures - Postcolonial Approaches to Georgian Studies

Finding Common Ground in the Black Sea: The Imagined Geography of the Black Sea among Regional Writers

EDITH W. CLOWES

Abstract

This talk considers ways in which various cultures and areas of cultural production around the Black Sea and across the Black Sea have brought and can bring the area from being what Russian writer Liudmila Ulitskaia calls a "periphery" of world empires to a cultural network of its own that is centered in the Black Sea area. My goal is to perform a discursive-geographical examination of late 20th- and early 21st- century writers from the Georgian (Chiladze), Russian (Ulitskaia), Crimean Tatar artist (Shem'i-zade), Ukrainian (Pavliuk), Bulgarian (Slavov), Romanian (Stanescu), Greek (Papadopoulos), Turkish (Öztürk), and Abkhazian (Iskander) literary traditions. I am currently searching for contemporary writers who can also join this conversation. To help create a contrastive frame for the conversation, and in addition to writers from the region, I will mention briefly external writers who have major work dealing with the Black Sea imagined geography, so far, Austrian (Ransmayr) and Italian (Magris). To the extent that time allows, because expression is often visual, I would like to include in my discussion visual art from the region—for example, Sheikh-Zade (Crimean Tatar) and Kadyrova (Ukraine). The larger aim of this project is to bring these Black Sea literary voices out of isolation and into potential conversation with one another, in other words, to find "common ground" in this area united by one of the world's major seas. Just as no one "owns" the Black Sea, so no one person or group "owns" the conversation about the Black Sea. It is time to grow and enhance the multidisciplinary scholarly

conversation about the Black Sea world in order to establish a baseline for future discussion about common ground and common interests⁴³.

Key words: Black Sea, culture, literature, empire, East Europe, common ground

Introduction:

The Black Sea is much more than a physical sea. It is the center of a complex human community, called at different times, the “dark sea” (ancient Greek Akheinos Pontos), the “inhospitable sea” (also Greek, Akseinos Pontos) and later the more friendly “Hospitable Sea” (Greek and Latin Pontus Euxinus). By the very nature of communities that live on its coasts, it is multicultural and historically full of conflict and conquest. On the other hand, after millennia of mutual attack and invasion, representatives of these cultures now tend mainly to ignore one another and stick to their own nationally-oriented Black Sea lives and stories. Which has won—the idea of the “hospitable” or “inhospitable” sea?

As a political-cultural region the Black Sea is the object of a rich and varied imagined geography. It has been most broadly defined by writers from world-area languages, for example, English, Russian, and German, as the “barbarian” edge of various European and Asian empires. In fact, however, it is home to a great many peoples and cultures who either colonized or were colonized in those empires. More recently, the Black Sea as a poetic figure has become more frequent among regional-area writers dealing with issues of national and regional identity, whether positive or negative. Currently, it is a neo-imperial zone in which formerly imperial players—particularly Russia—are making bids for new control, at least of parts of the region. This aggression finds something of an anti-imperial counterweight among writers from other littoral communities that have their own perceptions of the Black Sea region and its possibilities. These writing cultures typically ignore each other (Ljuckanov, 288) and do not perceive the need to share common themes and interests.

My goals for this talk are, to the extent possible: 1) to hear the voices of writers from this region who take the Black Sea as one of their main themes as they probe questions of identity and: 2) interrogate the meanings that the sea has, and what sorts of expressions of identity the image of the Black Sea might convey. And my main questions are these: What commonalities might we discover in this body of poetry and fiction in these disparate visions of the Black Sea? And if these (and other) writers were to come into contact with one another, what might they say to one another?

Definitions and methodologies:

How can we conceptualize centers, borderlands, and peripheries? Do these geopolitical and geocultural areas far from the center present challenges to the codified cultural norms of traditional imperial centers? In his book *The Universe of the Mind* (1990), the Russian-Estonian critic, Iurii Lotman, argued that the cultural-political center of a country or an empire—typically its capital—is the bearer and enforcer of cultural codes

⁴³Draft: please do not quote without permission of the author.

and norms, while various types of periphery can often present challenges to those norms, and with those challenges—they can inject new energy and life. Lotman does not openly consider but does imply the situation in which the peripheries are often inhabited by much older civilizations than that of the colonizing center, such as is the case with many Black Sea communities. I wonder whether these imperial peripheries really can be said to mark the border between the barbarian edges of empires and the civilized center, and whether the center really marks a somehow “superior” cultural norm. And, again in relation to the Black Sea, as many Russian and European authors have suggested, are these coasts merely empty places of exile or escape from the center? (We think of Pushkin’s life and exile poetry; Austrian writer Christoph Ransmayr in his 1988 novel, *Die letzte Welt*; Ascherton, *Black Sea*; Magris, *Danube*)? Are these Black Sea communities merely exotic (“non Western”) tourist destinations (Aksenov; Ulitskaia)? Or are they sources of great cultural value both for their traditions and their newness (Lotman)? Can we find in the Black Sea region with its rich literary traditions what has been called an “epicenter,” or perhaps a community of potential or real “centers”?

A recent trend in comparative literary theory that disrupts the colonizer-colonized dichotomy is the attempt to define writing cultures subordinate to but much older than the current politically powerful one. In his suggestively titled 2014 article, “Toward Paired Histories of Small Literatures to Make Them Communicate,” Bulgarian comparatist Jordan Ljuckanov differentiates between subaltern literatures (of the postcolonial world), minor literatures (embedded within dominant national or imperial cultures), and small literatures. Small literatures are “small” by dint of their limited resources and the somewhat limited ability of the literary language to reach a broad readership. Following this line of thinking, I ask whether small literatures sharing the same region interact or share any themes—or like postcolonial literatures do they tend to interact instead (through translation, theme, or allusion) only with major literatures that have much greater political and cultural resources to reach a wider audience? Georgian historian Nutsa Batiashvili’s work on Georgian narratives of national identity helps us understand, confront, and perhaps move beyond the tendency of these perhaps intentionally “hermetic” writing cultures to look backward and to tell defensive tales, thus hardening their own traditionalist vectors of national identity formation (Batiashvili, 194). We point out here areas of commonality and possibly stimulate a conversational community among neighboring small literatures.

Before I start discussion of actual writers and works, I want to engage in a brief self-critique, the chief being to avoid typical “Eurocentric interpretive habits” that miss the voices of writers, artists, and intellectuals from and located in a particular region (Ljuckanov, 291). I come to this talk aware of my position as an outsider and a non-specialist (except for the imperializing, colonizing Russian culture that is my research home). I am myself from a heavily imperial, colonizing American writing culture—that, by the way, has recently done a pathetically poor job of conveying and translating new literary and intellectual voices from other languages and cultures. My limitations and focal points which I now articulate and resist to the extent possible: in my research and teaching life I have dealt mainly with writing cultures in traditionally “major” languages—English, Russian, German, French—and one “smaller” language—Czech.

In my experience, though, Deleuze and Guattari's "minor" literatures and Ljuckanov's "small" literatures often punch well above the weight of their material resources, political force, and readership population. I am asking here how best to bring this literature to broader readerships, and especially how to share this literary art among the readerships of the Black Sea region. There is strength in first discovering cultural community in one's home region.

What I bring to our conversation at this conference about multicultural place, though, is precisely my outsider's view from a distance of the possibilities for writing cultures in the Black Sea region. By imagining the Black Sea as potentially a more interactive multicultural region beyond the political-historical realia of conflict and domination, we might move beyond the relatively limited and defensive national narratives that Batiashvili delineates.

To do so, I have opted to give much less attention to one of my specialist cultures—Russian, which is one of the somewhat now curtailed empires that would like again to control the Black Sea. I do bring individual Russian authors to the table when they have something to say about the Black Sea and multicultural issues.

Another issue concerns my linguistic resources—how to handle the issue of language and the inaccessibility of many works written in the multitude of Black-Sea-region languages? I have opted to deal in writing that appears in the languages I do know—and to call on friends and colleagues for the languages that I don't know—Georgian, Bulgarian, Romanian, and so forth. I am grateful to Khatuna Beridze, Svetlana Vassileva-Karagyozeva, and Saviana Stanescu for their generous help.

Significant shared themes:

In the second half of the 20th century and start of the 21st century the Black Sea has become something of a red thread in most writing cultures of the region. A considerable number of writers have found in the sea suggestive meanings that encourage us to probe its relevance for questions of regional geocultural and geopolitical identity.

Of course, there is massive geopolitical variation among these writing cultures: some, such as Russian and Turkish, have recently ruled empires; and at least one of them has strong interest in rebuilding empire. Others, such as Georgian and Bulgarian (and we are also marginally counting Greek here, even though Greece has no national coastline on the Black Sea) had ancient or medieval empires, which means that they have historically established identities and states. Still others, such as Ukrainian, Romanian, and Abkhazian, are much more recent, Romania was established in 1866 as an independent state; Ukraine sporadically around 1920 and then in 1991; and Abkhazia (1999) is hardly a country, recognized only by a couple of countries. Still others, such as the Crimean Tatar community, have never established an independent state. Since their 2014 loss of Crimea as an autonomous republic the Crimean Tatars are once again a landless people with their leadership in diaspora. Among all these writing cultures the most silent on our topic appears to be Turkish.

Definition of “small literature”:

Before I discuss predominant ways of imagining the Black Sea, it is important to consider more fully what Ljuckanov calls “small literatures.” They share some features of Homi Bhabha’s concept of post-colonial “hybrid” literatures, though they also differ strongly in other ways (Ljuckanov, 285-288). For example, these writing cultures tend to be isolated and what I have called “hermetic.” They interact relatively little with other formerly imperial writing communities in the quite stressed political environment of the region, no matter which empire they most recently left, whether Turkish or Russian. Nor do they adhere to the postcolonial model in their historical profile—at least three of them have proud histories of their own writing cultures that are much, much older than those of the recent imperial powers. In some cases, the older writing cultures offered formative models for the newer imperial power. That being said, according to Ljuckanov and Batiashvili, these writing cultures do have a tendency to turn inward and remain hermetic—not even attempting a regional conversation about art, geography, and other matters of shared interest. If they interact, at all, then it is likely to be with former colonizers (Russia), perceived allies (in the case of the Crimean Tatars and Turkey), and contemporary but distant imperial forces (the US) who operate in languages with broad global currency. For example, Georgian writers reach a broader readership through translation into Russian, German, and English, among other languages. Some younger Greek and Romanian writers, who now live in emigration, choose to write directly in English. Newer literatures, for example, Ukrainian and much more recently Abkhazian—can be written in the imperial language (Russian, as in the example of Fazil Iskander), or publish translations into English and other major languages.

Sidestepping for the moment the issue of colonization, I propose that we use Ljuckanov’s terminology of the “beside-colonial world” (288) to designate Black Sea writing cultures, and focus on these authors’ imagined geographies of the Black Sea with its literary “epicenters in the Black Sea region” (Ljuckanov, 291) and as a medium or conduit for movement, whether external threat or beneficial exchange, that could build mutual strength. And, moving further, I suggest we focus on the questions raised by Batiashvili (191), who articulates the introverted, hermetic tendencies and crucial obstacles in this effort to “open up” the Black Sea region to regional conversation. In her 2012 article, “The ‘Myth’ of the Self: The Georgian National Narrative and Quest for ‘Georgianness’,” Batiashvili examines the considerable resistance to such transnational attempts. These age-old national narratives always have three parts that include: 1) a threat from an enemy; 2) steady resistance to foreign domination through individual sacrifice; and 3) following successful liberation or removal of the threat, the reintegration of (surrounding) territory (195).

My procedure is to take the very incomplete body of Black-Sea-oriented works that I have assembled—and I heartily invite friends and colleagues in the audience to help me build this bibliography with their suggestions. My discussion will record and examine in these works the Black Sea not just as a physical-geographical “space” but as a human-made, human-conceptualized, and emotionally charged “place” of belonging. I divide writings into the following groups: those who view the Black Sea as a particular local or national “home” (whether lost or still functioning); those who view the Black

Sea in terms of imperial periphery and center; those for whom the Black Sea is a medium of international exchange, including the broadening of national identity to regional identity.

For all the sharp religious, cultural, historical, and linguistic differences in this region, I think we can find some common thematic threads that move us well beyond binary opposites of imperial centers and peripheries. First, however, I would like to address those Black-Sea-adjacent cultures, in which the Black Sea is *not* a poetic trope. The writing cultures in which I have not yet discovered literary art that touches on the theme of the Black Sea are Crimean Tatar and Turkish. While there is a sizable 20th-century Crimean Tatar literature on Crimea, there is no mention (so far as I have found) of the Black Sea itself as a meaningful place. For Crimean Tatars themes of Crimea and the experience of exile are typically the focal points. A number of poems assert, for example, that the “road to paradise lies through you [i.e. Crimea].” In others the poet prays to be buried at home in Crimea (Abliakim Il’ mii, Shevkii Bektore, Eshref Shem’i-zade in Iunusova, 2002, 235, 242, 297). In her novels, *Medea and Her Children* (Medea i ee deti, 1996) and *The Green Tent* (Zelenyi shater, 2010), Russian author Liudmila Ulitskaia emphasizes these Crimean Tatar themes.

In the Turkish world all I have been able to identify is a quite new encyclopedia of the Black Sea, published in 2011, by Özhan Öztürk, *Pontus: The Ethnic and Political History of a Black Sea Region from Antiquity to Today*. Unfortunately it has not yet appeared in English. Öztürk is a journalist who occasionally publishes articles on the Black Sea in other languages. So far, no poetic or artistic expressions of imagined geography have surfaced in the Turkish sphere.

The Black Sea as tourist destination:

Russian-language treatment in Iskander’s *Goatibex Constellation* (*Sozvezdie Kozlatura*, 1966) has a few scenes on the beach, though all are quite fatuous and superficial, and by no means central to the main plot. Another writer of the sixties generation, Vasilii Aksenov, has a significant number of works oriented toward the Crimean and Russian Black Sea coast as a politically somewhat freer vacation spot (for example, “Peremena obraza zhizni,” 1961; *Ostrov Krym*, 1979; *Tainstvennaia strast’*, 2009). Ulitskaia’s *Medea and Her Children* is a thorough and important treatment of Crimea and the Black Sea, written under the guise of a summer “beach novel.” In fact, Ulitskaia’s historical novel deals with the Russian imperial Black Sea community (oikumene or ecumene = the known, civilized world) as a multicultural group—mainly Greeks, Georgians, Crimean Tatars, and Jews, while Russians and Ukrainians are to some degree treated as outsiders. Before the Stalin period, all got along well in this community. That is as far as any Russian-language author gets in conceiving of the Black Sea region as a community.

The Black Sea as a dead place:

Here three writers are worth mentioning. Andrei Codrescu is a Romanian-American public intellectual, known to American readers and listeners for his essays and editorials on National Public Radio. In his cycle, “Song of My Emerging Self: The Poetry of

Andrei Codrescu” (*Melus*, 3 (1993), 33-40)., the poem, “Comrade,” describes ancient Tomi, now Constanta, where the Roman poet Ovid was exiled: “a city that isn’t sexy is like ropes lying there/ in the old Black Sea port/ after all the longshoremen died of clap/ & the dusty statue of Ovid applauds all by itself,/ some Roman joke floating in from the Turkish coast.” For Codrescu the Romanian Black Sea is completely uninteresting, suggesting that he left it for more promising shores. Exile and emigration are for him no loss.

The other émigré poet is a young Greek-American, Stephanos Papadopoulos, whose family underwent ethnic cleansing on the south Black Sea coast at the hands of the Turks just after WWI. His 2012 cycle of poems, *The Black Sea*, pictures the sea as a dead place: “sulfurous and dead beneath the upper zone of life/ where fish once roiled in silver clouds/ and one too many mythic rivers met/ in water ringed by mountains without names” (5) and: “For centuries dark eyes have fished this poisoned deep,/ blind to the dark below the hundred meter mark/ where the dead begin and the rivers dump their silt/ that stuffs the strangled Bosphorus./ One day all the scattered boats that line the harbor/ will sink with hulls rammed full of holes/ through which the moon will shine its cargo/ on the cold sea bed where nothing moves” (13). Partly because of the bitter experience of war and diaspora, and perhaps because Greece no longer has territory on the Black Sea, Papadopoulos’s gaze is entirely backward looking, bitter, and nostalgic: “the streets of Trebizond, Trabzon, Trapezounda/ washed by rain but won’t wash clean” (7). I mention these poems, not to start new arguments about who the greater victim was and who suffered more, but to give as complete a picture of Black Sea voices as I can.

In an interesting and suggestive shift, the issue of “death” and the Black Sea is turned by the Bulgarian poet, Kolyo Sevov (1933-1991), away from historical death toward the urgent—and shared—contemporary issue of environmental pollution and ecological death. In his poem, “Just before Midnight, July 20, 1989,” Sevov moves from a personal feeling of mourning for the lifeless sea to an expression of public responsibility. He starts the poem with: “Let the moon’s yellow lidless eye/ bear witness to the dead waves of this my sea:/ they choke on the bitter tide of bile/ that pulses down our poisoned rivers/ because a madness, like a wad of cotton stuffing,/ gags us as we stop to call for help,/ and the sea, its lips blue with cold,/ nibbles away at the coast,/ and the gulls’ wings are a cross upon its breast...” (Harteis, Meredith, *Window on the Black Sea*, 165). In the middle of the poem Sevov rewords the ownership of the Black Sea as “this *our* sea.” The “we” is both the poet and the audience with whom the poet shares his grief and openly urges social action to clean up rivers and the sea. Words by themselves are dead: “My grief for my sea in its final agony/ sets sail now with the black armadas,/ and I have nothing left to tell you but the truth,/ because tonight the sea is a desert/ of dead or trivial words” (165). Action is required.

The Black Sea as (barbarian) area at the edge of empires:

This large shared theme has received really productive resistance, particularly from Georgian and Romanian writers. Not surprisingly, many writers remember the sea as the northern edge of the ancient Greek world and the eastern edge of the subsequent Roman empire. As Khatuna Beridze points out in a new article, Otar Chiladze, in his

novel, *A Man Was Going Down the Road* (1973), revitalizes the Medea story as a Georgian legend. Chiladze tells the Jason and Medea story from the point of view of Medea and her royal family living in the Eastern Black Sea, in Colchis, in a kind of Georgian-Greek community or “oikumene” (the known, civilized world). This land and its central city, Vani, and its gardens form a kind of Eden. The Greek Jason is the visitor with greedy eyes, lusting after wealth, the golden fleece, and Medea is a wise young woman, a “handmaiden to the moon” (40), and visionary, who is not particularly interested in the world of women—husbands, houses, and children. Eventually Medea’s biggest transgression is not murder, as in the traditional story, but betrayal of her father and her (Georgian) homeland.

Other examples come from the western Black Sea shore, now Romania, which marked the edge of the Roman empire and the site of exile of the famous Roman poet, Ovid. It is here that assumptions and prejudices about the “civilized” authority of the imperial center and the “barbaric” nature of the periphery receive sustained challenge. Two Romanian writers, themselves both writing in emigration, bring us a different take on this history and a rethinking of empire, center, and periphery. Writing in French, Vintila Horia wrote a novel about Ovid in Tomi, *God Was Born in Exile* (1960). Ovid’s exile took place during the life of Christ, and this story deals with Ovid’s turn to monotheist belief. Ovid learns the local “barbarian” Getae language from his servant, Dokia. With time Ovid starts to worry about the destructive impact of empire on colonized peoples (46). Though Romans view peoples on the periphery as murderous barbarians, Ovid recalls and meditates on the fact that Rome itself was built on fratricide and other forms of murder (56). As an imperially minded poet, Ovid thinks of the sea as a highway that brings the Roman “message of good and of peace as far as distant Britain and the distant Euxine” (58). But it is on this very Euxine, this border between so-called “civilization” and so-called “barbarity,” that Ovid starts to change his mind. Toward the end of the novel Ovid comes actually to enjoy the Black Sea, meeting Greeks and others who have a good life here. And, most importantly, Ovid meets a Roman centurion, who, he predicts, will desert from the Roman army and make a new life here (275).

The recent play by Romanian-American playwright, Saviana Stanescu, *For a Barbarian Woman* (2008), presents two protagonists who speak truth to representatives of imperial power. Set 2000 years apart, a barbarian, Tristia, is enslaved to Ovid in 8 CE; and a contemporary Romanian graduate student in classics and comparative literature, Theo, serves as a translator to American NATO colonel, Rich, in 2008. Here the Black Sea is actually a character who is bored with the cycle of life—the empires, the multitudes of languages and peoples on his coasts, the scientists and tourists. He is grateful to the Romans for giving him a “good” name, “Pontus Euxinus” (which actually comes from ancient Greek for “hospitable sea”). Tristia, a brave woman who saves Ovid on numerous occasions and manages the delivery of his letters from Tomi to Rome, implicitly views the Black Sea as a conduit for communication among peoples and geographical spheres. Theo, who lives in 2008, loves the Black Sea as “home” (Scene 1) but has dedicated herself to studying “power languages” and their cultures—Latin and English (Scene 3). In her conversations with Rich Theo speaks directly on behalf of smaller peoples (Scene 5). Theo articulates the views of the less wealthy world to the

“rich” world (and I’m sure the pun with Rich’s name is intended). To use Vaclav Havel’s term, Theo represents the “power of the powerless” in her determination to tell the truth to the powerful (Scene 13). For Stanesco, the Black Sea becomes a place where genuine love and real conversation between center and periphery, and people on the periphery can have an impact. On a deeper existential level, the Black Sea also is a place of potentially renewed life—Theo overcomes her own father’s suicide when she herself first considers suicide, walks into the Black Sea, and then rejects death by walking out again.

The Black Sea as a place where new life is possible:

A final commonality is the vision of the Black Sea as a place of exchange and possibility. This part of my talk is best introduced with Titsian Tabidze's 1925 poem, "The Black Sea," that embraces the sea as a place rife with newness, new love, and new life: "Beautiful Black Sea, / who created the voice/which makes me shiver/ when you sing Medea's song? // I yield to this hurricane of fantasies/ to the fire of the dragon's jaw./ I hunt for the golden fleece./ I yield to fatality. // Say what you will:/ poetry lives long./ The waves of Mitos [myth?] clasp me / as I sing the new songs. // The unsaid embraces me. / Old myths bind me. // Something said trembles in me. / New Argos, Orpheus I sing. /I want to speak of our heroes, / sweet as this dark sea, / but I choke on my creeds. //This city resembles a dove in palm trees. / It flies towards me and the mountain. /The moon hides in the waves of the clouds,/as though demons commanded him to drown. // The world is filled with gods. I heed the roar of the tides. /I observe the Argonauts crossing / their tumultuous path to sanity. // Like the Argonaut's song/ this August night bends /into the heavens. They make the sky and earth fall in love again." Interestingly, the poet is hampered by his “old myths” and “creeds,” perhaps his traditions that keep him from exploring newness, though he finds the possibility of newness in the August night on the sea.

Among contemporary Bulgarian poets, many of whom refer to the Black Sea, the poet Blaga Dmitrova in her cycle, “The Forbidden Sea,” most fully addresses the sea as movement, a medium for adventure, liberation, and a broadened outlook. Though she does not explicitly mention the Black Sea, in my view, we can infer its presence. Toward the end of the cycle, she urges land-based people: “You who rose from the earth/ and are becoming earth, / welcome the sea as your liberation, / let it flow deep inside you— / a wide-cut bay/ between the earth of yesterday / and the earth of tomorrow:/ this thimbleful of immensity, / this little bubble of freedom” (31).

The poet who most completely hails the Black Sea as a freeing force is the Ukrainian poet, Ihor Pavlyuk, whose 2014 book, *A Flight over the Black Sea*, deals with the poet’s movement from his landlocked region of Ukraine, Volynia, to the Black Sea, which functions, in the words of Pavlyuk’s English translator, Stephen Komarnyckyj, “as an image, either of all of humanity or of absolute possibility” (iv). The cycle’s first poem, “A Sea Elegy,” conveys the freedom of the sea: “A sail beseeches insurrection” (2). In the title poem, “A Flight over the Black Sea. Istanbul. The Return,” Pavlyuk tries to reach beyond the borders of real political Black Sea divisions, still affected by past wars.

This world is still implicitly split between Christian and Muslim. Pavlyuk mentions Roksolana, the sixteenth-century woman from Pavlyuk's region who married the Turkish sultan, Suleiman the Magnificent, and had a major impact on international affairs: "A Turkish lady with eyes the color of tea/ And Aia Sofia...a different god. / The muezzin's call sounds deranged to me./ The floor rugged with hardness...So antique / For so much/ Slavonic blood was spilled here./ Roksolana. The Stars. Cossacks" (13). The Black Sea is transparent, fabulous, but full of scars: "Over the sea, black scars in salt water,/ Bleached/ Fathoms of light" (13). Istanbul itself Pavlyuk describes as being "without shadow," as if undead, which is strange and disturbing. This lead poem gives us Pavlyuk's vision of the difficult political-cultural geography of the Black Sea region.

Another poem toward the beginning of the cycle, "Witches," pictures hundred-year-old women flying wherever they want, across borders and over states: "Chinese and Turkish bazaars sparkle below them/ Where flags of words flutter on state buildings, / They fly against the current of tears,/ The glitter of human anguish in the dawn,/ Each casts a shadow akin to the silhouette of a crane" (17). The witches are an emblem of freedom, marvelous and irreverent toward state order.

In Pavlyuk's poetic world there is no obvious political solution to the Black Sea community. He focuses on personal celebration of the freedom of the Black Sea's water and air and the personally expanding experience of both. Poems of a deeply personal nature continue the idea of expansion, transparency, and the sea as limitless possibility. "Mussel" contrasts the poet's love of his landlocked home, the Volyn region, and the borderless sea, which has penetrated the poet's very being. The poet is remembering the seaside and the "perspectives" that it brings that have broadened his view on the world: "The wind languishes in its own enchantment./ The mussel shell lies on my table,/ Filled with the whisper/ Of distant tides. The ships// Drift through me, each transparent sail/ Waving goodbyes" (21). In "Dolphin" Pavlyuk explores the water-based nature of the human body and our ancient connection to the sea: "We respire salt/ Through our veins./ The heart would grow wings,/ But the heart is fashioned from water,// Leaving traces on the sea, / And in the dark/ Where you are the muse/ And I am only music.// We are crucified/ On the waves and resurrected,/ Supple as viscous honey./ And so the tide lifts us// On a summit/ Of foam,/ The life/ That happens out of the sea,// Its expanse our boundless/ Possibility" (29).

Conclusion:

Surprisingly, while the scars of the past and the status of being on the periphery of former empires still are significant issues, the Black Sea functions also as a site for a kind of private or semi-public liberation from one's narrow (and sometimes landlocked) national home, a shared place with some potential to become its own center in the 21st century. In his 2017 address at the American Modern Language Association the comparatist, Anthony Kwame Appiah has the following criticism to make of nationalism: "imagined or not, once nationalism takes hold, the borders come to mean something profound—they're not the arbitrarily negotiated property line of this or that principality but the membranes of a shared and breathing soul. The very idea of literature took shape in this

gleaming cartography. '[W]e must not blame any nation for preferring their poets to all others', Herder wrote in 1797; 'after all, they are *its* poets. They have thought in *its* language, have exercised their imaginations in *its* context; they have felt the needs of the nation within which they were raised and have answered them in turn'" (Appiah). Appiah finishes his speech with the idea that walking, wandering, and rambling—metaphorically, intellectually, or physically—might offer a way to bridge those mental and physical borders and to find new conversations. We might add swimming, sailing, and flying to those movements that bridge old, ingrained borders. What are the possibilities for creative interaction across the Black Sea region? Interactions that could start a process of people-to-people (or public intellectual to public intellectual) strengthening of the region across boundaries of language, culture, and religion. Ljuckanov's article already proposes a way to "escape the trap" of the "beside-colonial" literatures—that they continue to "communicate with the colonizer but not with each other" (285). Ljuckanov specifically proposes a "geo-cultural relocation of Bulgarian literature" (285). He hypothesizes "cross-Black-Sea interliterary community, or at least, neighborhood" (300). The idea of an interliterary, or more broadly an interart, community could form the idea for our next gathering—this time a roundtable of writers, translators, humanists, as well as humanistically oriented social scientists. Such interactions might become the seed for a kind of new "oikumene," a civilized, known world that moves beyond conquest and injury and celebrates human creativity and renewal. What might this roundtable look like? And what would be the agenda?

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პოსტკოლონიური „ციმორი“ და საქართველო

ხათუნა ბერიძე

რეზიუმე

ვ. ასტაფიევის რომანი, „ციმორის ჭერა საქართველოში“ პოსტკოლონიალური ლიტერატურის მცოდნეობისთვის აქტუალური საკითხავია. წიგნის ავტორისა და ტექსტის შეფასების რაოდენობრივი და ხარისხობრივი ასიმეტრია იგრძნობა ინგლისურ და ქართულ სამეცნიერო წყაროებს შორის. ინგლისურენოვანი კვლევები, რაოდენობრივით, კვლევის აკადემიური მეთოდოლოგიით, ავტორის შესახებ აკადემიურად დამუშავებული ინფორმაციითა და ტექსტის კრიტიკული ანალიზით, ქართულთან შედარებით, უპირატესობით სარგებლობს. ეს ვითარება კიდევ ერთხელ შეგვახსენებს, რომ ერთია სუბიექტური დამოკიდებულება და პოპულარულ დონეზე დამკვიდრებული ბინარული ოპოზიცია: „მომწონს - არ მომწონს“ - ხოლო მეორე, მეთოდოლოგიური მიდგომა და აკადემიზმი. ამავე დროს, თუკი კვლევა არ არის შემდგარი, არ არის ჩამოყალიბებული დასკვნა ლინგვო-კულტურული შესწავლის საფუძველზე, ამ საკითხზე ლიტერატორების „ენაწყლიანობას არაკადემიურ არენაზე“, იდეოლოგიური ზიანის მოტანა შეუძლია, რადგან ეს საჯარო სივრცეა, ხოლო აუდიტორია არ არის ვალდებული ფლობდეს უკუ-მამტიკებელ სამეცნიერო არგუმენტებს იმ „მსუბუქი“ სუბიექტური იდეოლოგიის წინააღმდეგ, რომელიც არ ემყარება დისკურსის „მძიმე“ კრიტიკულ ანალიზსა და პოსტკოლონიალიზმის თეორიებს.

საკვანძო სიტყვები: პოსტკოლონიური, ასტაფიევი, დისკურსის კრიტიკული ანალიზი

წარმოდგენილი ნაშრომი მულტიმოდალური დისკურსის ანალიზის პარადიგმას მიჰყვება, მოიცავს პოსტკოლონიური და დისკურსის კრიტიკული ანალიზის მეთოდოლოგიებს და იკვლევს ვ. ასტაფიევის რომანის, „ციმორის ჭერა საქართველოში“ იდეოლოგიის ენობრივ სტრუქტურებს;

თავდაპირველად, განვსაზღვროთ ზოგადად, *საბჭოთა ავტორისა და მოქალაქის ვიქტორ ასტაფიევის* მსოფლმხედველობა, მრწამსი და პოზიცია მისი სამწერლობო ინტენციის გაანალიზებისთვის; ამ მიზნით, საინტერესოა, გავეცნოთ არსებულ წყაროებს ტექსტის შესახებ. ეს პოლიტიკურ-იდეოლოგიური ნარატივი, ფაქტია, რომ არ გახლავთ მხატვრული პროზა.

როგორც კ. პარტე წერს ნაშრომში „რუსული სოფლური პროზა“, „1985 წლის შემდეგ შექმნილი ლიტერატურული ტექსტების ავტორებმა ბრაზი და სიძულვილი არამარტო მასონებთან შეთქმული“ ებრაელების წინააღმდეგ

მიმართეს, არამედ ქართველებისკენაც (მაგ.: ასტაფიევის „ციმორის ჭერა საქართველოში“) ასევე, სხვა არა რუსი ხალხებისკენ“ მათი რისხვა დასავლეთის ზეგავლენის ქვეშ მყოფ ქალაქელ ინტელიგენციასა და დასავლურ მასკულტურასაც გადასწვდა (Parthé, 96:1992).

ავტორის რადიკალური ანტიდასავლური განწყობის შესახებ წერს ე. ენდრიუსი:

..[They]...started to drift into an even stronger anti-Western direction, assuming, what Schlapentock calls an ‘increasingly radical and hostile stance towards the West. Bondarev and Proskurin derided Western culture as undermining the foundations of the Russian state. Bondarev, Rasputin and Astafiev attacked rock music as another manifestation of the Western culture, alien, in their view, to the Russian canons. By Ernest Andrews Legacies of Totalitarian Language in the Discourse Culture of the Post (Andrews, 168:2011).

ასტაფიევის ოდიოზური ბიოგრაფიიდან ირკვევა, რომ იგი რუსო-ფილური მოძრაობის წამყვანი ფიგურების, ბონდარევისა და რასპუტინის გვერდით იდგა. შეიძლება დღეს არასერიოზულად ჟღერდეს, მაგრამ თავის დროზე, ეს სამეული და მათი მომხრეები გაცხარებით გამოხდნენ როკმუსიკას... (იხ. რუს მწერალთა კონგრესზე სიტყვით გამოსვლის ჩანაწერები, 1985 წ. დეკემბრის არქივში, რომელშიც როკმუსიკის „მავნებლობის“ შესახებ 3 სტატია იბეზნება). პერესტროიკის პერიოდისათვის დამახასიათებელი იყო ლიბერალების დასავლეთთან თანამშრომლობის გააქტიურება და საბჭოთა თავდაცვის სისტემის დაფინანსების შემცირება, საგარეო პოლიტიკური კურსის რეორიენტაცია, მილიტარიზაციისა და კონფრონტაციის შემცირება. ამ ფონზე, რუსმა კონსერვატორებმა მკვეთრად ანტიდასავლური კურსი აიღეს... მტრულად განწყობილი ბონდარევი და პროსკურინი წერდნენ, რომ „დასავლური კულტურა საძირკველს უთხრიდა რუსულ სახელმწიფოებრიობას“. ბონდარევის, რასპუტინისა და ასტაფიევის როკმუსიკა, როგორც დასავლური კულტურის „პირმშო“, „უცხო და რუსული ხელოვნებისთვის მიუღებლად“ მიაჩნდათ, ამიტომაც, გამუდმებით ესხმოდნენ თავს:

Leading figures in the Russophile movement such as Iuri Bondarev, Rasputin, Astafiev, and other preoccupied with the denunciation of rock music (see the speeches at the Congress of Russian Writers in December 1985; Bondarev 1987 a; Rasputin 1988 a; p. 171; NS, no 10, 1988, with three articles against rock music (Shlapentokh, 270:1990).

ასტაფიევი ცნობილი იყო ქსენოფობიით, იგი ორგანიზაცია „პამიატში“ „იღვწოდა“ და ანტისემიტიზმით „გაითქვა“ სახელი.

როგორც ე. ენდრიუსი წერს ნაშრომში: „ტოტალიტარული ენების მემკვიდრეობა პოსტ-ტოტალიტარული ეპოქის დისკურსის კულტურაში“, „...ლიბერალები თავს ესხმოდნენ საბჭოთა პოლიტიკურ კულტურაში გამეფებულ ანტისემიტიზმს, რომელიც განსაკუთრებით გამლიერდა საბჭოთა კავშირის არსებობის ბოლო პერიოდში, დაარსდა უაღრესად

ქსენოფობიური მოძრაობა „პამიატი“. ცენტრალური ხელისუფლება კონსერვატიულად და ანტისემიტურად განწყობილი ნაციონალისტი ოპონენტებისადმი ტოლერანტულად იყო განწყობილი, განსაკუთრებით კი ასტაფიევისადმი“.

The liberals also attacked the persistent anti-Semitism of the Soviet political culture, which, in the late Soviet period, manifested itself in the official toleration of virulently xenophobic Pamyat. In general, they exhibited tolerance and universalism, as opposed to the increasing anti-Semitism and xenophobia of their conservative and nationalist opponents, especially Astafiev (Andrews, 168:2011).

პოსტკოლონიალიზმის თეორია საფუძველს გვაძლევს განვსაზღვროთ ე. წ. „კლასიკური კოლონიზაციის“ ძირითადი კრიტერიუმები და საზომები პოსტსაბჭოთა პარადიგმაზე მათი განზოგადების მიზნით; პოსტსაბჭოთა სივრცეში საკმაოდ დუნედ, ნელი ტემპითა და უწადინოდ ხდებოდა „შეგუება“ ტერმინ *პოსტკოლონიურთან*. ვიდრე სამეცნიერო საზოგადოება პოსტკოლონიალიზმის პარადიგმაზე მსჯელობდა, კლასიკურ ნიმუშებთან მსგავსება-განსხვავებებებს აკვირდებოდა და აანალიზებდა, იშვა კიდევ ერთი, „შუალედური“ ტერმინი „პოსტსაბჭოთა პარადიგმა“, თუმცა, ის ცნებითი ღირებულება, რაც ამ ტერმინით აღინიშნება, არ ავლენს რადიკალურად განმასხვავებელ ნიშნებს სტანდარტული პოსტკოლონიალიზმისთვის დამახასიათებელი ნიშან-თვისებებისაგან და ამდენად, ტერმინი „პოსტსაბჭოთა პარადიგმა“ „პოსტკოლონიური პარადიგმის“ ეკვივალენტია.

ე. დრაიტსერი წიგნში, „პინგვინების გასეირნება კინოთეატრში: ეთნიკური იუმორი რუსეთში“ (Taking Penguins to the Movies, Ethnic Humor in Russia” – Emil A. Draitser, 1998, Wayne State University Press) წერს, რომ პოსტსტალინისტურ ეპოქაში, როდესაც რუსეთის ხელისუფლებამ გადაწყვიტა რუსეთი „C“ ვიტამინის შემცველი ციტრუსითა და ყვავილებით უზრუნველყო, ქართველებმა ხელიდან არ გაუშვეს შანსი და ბაზრის მომარაგება დაიწყეს; რუსებმა კი სასწრაფოდ „დანერგეს“ ლექსიკაში ქართული გარეგნობის სტერეოტიპი: შავგვრემანი და ულვაშიანი... მოგვიანებით, ეს სტერეოტიპი დამაკნინებელ-დამამცირებელი ელფერის შემცველ, უფრო ფართო რეგიონულ სტერეოტიპს შეერწყა: „ეროვნებით კავკასიელის სახე“. ჩვენ არ ვიცით, როდის დაიწყეს რუსეთის მოქალაქეებმა ყველა შავგვრემანის და ულვაშიანის იდენტიფიცირება ქართველად, მაგრამ, ფაქტია, რომ სუბიექტური მიდგომა გამოიჩინეს - ქართველების გვერდით ბაზარზე სავაჭროდ იდგნენ სხვა ერის წარმომადგენლებიც, როგორც ამიერკავკასიიდან, ისე შუა აზიიდან.

დრაიტსერი ასკვნის, რომ რუსეთის მოქალაქეებში ქართველთა მიმართ გამოვლენილი ქსენოფობიური დამოკიდებულება ქართველების ფინანსურმა კეთილდღეობამ გამოიწვია. შეითხზა მითები: „საქართველო,

ფულიანი ხალხის ქვეყანა“, “ქართველები, მდიდარი, გაზულუქებული ხალხი“, „საქართველო, მილიონერების ქვეყანა“:

„The stereotypical assumption was that Georgia was where the people with money lived. Signifying this perception of Georgians as “fat cats” is the title of a sampling of jokes in L. A. Barsky’s (190) collection. “Georgia, a Country of Millionaires’.... ‘What represented a material dream for the average Russian was portrayed as a more trifle for a Georgian’ (Draitser, 1998:40).

ქართველებზე ხშირად ამბობდნენ: „den’gi chemodanami zagrebaiut“, - they rake in the shekels by the suitcase (ibid).

ამავე დროს, რუსეთში გამდიდრებული ქართველები საქართველოს მოსახლეობის მხოლოდ 1%-ს შეადგენდნენ.

როგორც ემპროფტი, გრიფიტსი და ტიფინი წერენ, ტერმინი პოსტკოლონიური იმპერიული პროცესების ზეგავლენის ქვეშ მყოფ კულტურას აღნიშნავს, დღიდან კოლონიზაციისა, მიმდინარე პროცესების ჩათვლით. ...იგი კულტურათმორისი კრიტიკული დისკურსის მიერ ყველაზე მისაღებ ტერმინად არის აღიარებული:

We use the term 'post-colonial'... to cover all the culture affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of preoccupations throughout the historical process initiated by European imperial aggression. We also suggest that it is most appropriate as the term for the new cross-cultural criticism which has emerged in recent years and for the discourse through which this is constituted. In this sense this book is concerned with the world as it exists during and after the period of European imperial domination and the effects of this on contemporary literatures⁴⁴.

დასავლეთ ევროპის ყოფილი კოლონიებისაგან განსხვავებით, რომლებიც საკუთარ კოლონიზატორებს მუდმივად ეპაექრებოდნენ სამეცნიერო დონეზე, იცავდნენ საკუთარ ისტორიას, მსოფლმხედველობასა და ინტერესებს, რუსეთის ყოფილი კოლონიები დუმდნენ განაგრძობდნენ. დასავლეთში განათლებამიღებულმა ეროვნულმა ელიტამ ჯერჯერობით ვერ მოიპოვა დასავლური აკადემიის სათანადო მხარდაჭერა, ქვეყანა კი კვლავაც რუსეთის ქვეშევრდომად აღიქმება, რაც რუსეთისთვის ხელსაყრელი პარადიგმაა.

Unlike Western colonies, which have increasingly talked back to their former masters, Russia's colonies have by and large remained mute, sometimes lacking Western-educated national elites and always lacking the encouragement of Western academia that foregrounding issues relevant to them would afford. They continue to be perceived within the paradigms relevant to Russia, the objects of Russian perception rather

⁴⁴ <http://www.postcolonialweb.org/poldiscourse/asheroft3a.html>

than subjects responding to their own histories, perceptions, and interests⁴⁵.

პოსტკოლონიური ქართველი ინტელიგენციის დისკურსი შეიცავდა და შეიცავს ისეთ ტრაფარეტულ ფრაზებს, როგორცაა: „ჩვენ ხმა არა გვაქვს ამოსაღები, როგორც ერს, ჩვენ კოლონია როგორ ვიყავით? საბჭოთა კავშირში ყველაზე კარგად ქართველები ვცხოვრობდით სხვა ქვეყნებთან შედარებით და საკუთარი ენა სახელმწიფო ენა იყო, განსხვავებით სხვა რესპუბლიკებისაგან“.

თუკი ტერმინი „პოსტსაბჭოთა პარადიგმა“ მისაღებია იმ პოლიტიკური და კულტურული მდგომარეობის აღსაწერად, რაც საბჭოთა კავშირის დაშლის შემდეგ დადგა ქვეყანაში, მაშინ, მხედველობის მიღმა რჩება საქართველო-რუსეთის გასაბჭოებამდელი ისტორია, ანუ, რუსეთის იმპერიის სტრატეგიული გეგმა, რაც განხორციელდა კავკასიასა და კერძოდ, საქართველოში. ამ პერიოდის პოლიტიკურად კორექტული შესაფასებისთვის კონცეპტი „კოლონიზაცია“ უპრიანია, რადგან, მეფის რუსეთის წინააღმდეგ მიმართული ეროვნულ-განმათავისუფლებელი სისხლისღვრა, უდავოდ, კოლონიური მმართველობისაგან თავის დაღწევის ისეთივე ბრძოლაა, როგორც დასავლეთევროპული იმპერიების წინააღმდეგ მიმართული ანტიკოლონიური გამოსვლები. განსხვავება მხოლოდ იმპერიის პოლიტიკის სისასტიკის ზღვრული დონეებია... ეს ზღვრული დონე დამოკიდებულია იმპერიის გეოგრაფიულ მდებარეობაზე, ტერიტორიულ სიდიდესა და სამხედრო ძალებსა და შეიარაღებაზე კოლონიზებულ ქვეყანასთან შეფარდებით. მაგალითად, ბრიტანეთის იმპერიის შიდა პოლიტიკა ინდოეთთან მიმართებით იგივე ვერ იქნებოდა, რაც რუსეთის შიდა პოლიტიკა საქართველოსადმი, ან საფრანგეთისა და ბრიტანეთის იმპერიებისა აფრიკისადმი.

პოსტსაბჭოთა ქართველი ინტელიგენციის შემეცნებაში კოლონიალიზმთან გაიგივებული ერთადერთ ცნებად დღემდე მონათვაჭრობა რჩება. თუმცა, ცნება „მონათვაჭრობა“ არ არის კოლონიალიზმის განმსაზღვრელი ერთადერთი ნიშანი. კოლონიალიზმის მასშტაბურობა დამოკიდებულია იმპერიის კონკრეტულ მიზნებსა და ამოცანებზე, რაც განსაზღვრავს მის შიდა პოლიტიკას სამიზნე ქვეყანაში, როგორცაა მმართველობა, განათლება, კულტურა, ეკონომიკა, სოციალური სფეროები და ა. შ. რაც, საბოლოოდ, აზროვნების კურსის ჩამოყალიბებით სრულდება.

აზროვნების ფილოსოფიის ჰომოგენურობის მიღწევა, მსოფლმხედველობათა დაახლოება, მსგავსი ფსიქო-ემოციური განწყობებისა და დამოკიდებულებების ჩამოყალიბება, სოციალური ფენების დაახლოება, საერთო

⁴⁵ <http://www.postcolonialweb.org/poldiscourse/ewt/1.html>

პრობლემებზე ყურადღების გადატანა, ეროვნული კულტურული ველიდან კოლონიზატორის, როგორც „უცხოს“ ამოშლა და ხანგრძლივი ურთიერთობების ფონზე „თვისტომის“ ილუზიის შექმნა, საერთო რელიგიური ღირებულებების წარმოჩენა და პატივისცემის გამომუშავება კოლონიზატორული ხელისუფლების პოლიტიკური რიტუალებია, რაც მიზნობრივად და თანმიმდევრულად შლის ფსიქო-კულტურულ ბარიერს კოლონიზებულ და იმპერიის ხალხებს შორის, შედეგად კი ბადებს ანტიიმპერიულ ენას, საპასუხო ლიტერატურას, რომლის ენაც, თავისთავად, პოლიტიკას ქმნის.

პოსტკოლონიური დისკურსის კრიტიკული ანალიზის პარადიგმა ყურადღებას ამახვილებს შემდეგ ასპექტებზე:

1. სტერეოტიპების შექმნა რეალობის მანიპულაციის მიზნით; სტერეოტიპებია: ეგზალტირებული კოლონიზატორი და დამამცირებელი შუქრდილებით წარმოდგენილი კოლონიზებული.
2. როგორც მანგანი წერს, „იმპერიული რეალობის წარმოჩენა როგორც სწორი ღირებულებების, მიზანმიმართებების, მაღალი კულტურისა და პრიორიტეტების მქონე წყობის,“ ხოლო, მეორე მხრივ, კოლონიზებულის აღწერა როგორც „უცხოს“, „ველურის“, მისი „განივთება“, მისი ადამიანური გრძნობების აბუჩად აგდება და დეჰუმანიზება (Mangan 12: 2012).

ასტაფიევის მოთხრობის თემა, იდეა, ტონი, სტილისტური გაფორმება, ენის სოციოლინგვისტიკური ვარიანტულობა და პრაგმატიკული იმპლიკაციები ზედმიწევნით თანხვდება პოსტკოლონიური მწერლობის ზემოხსენებულ ასპექტებს. ავტორი, როგორც სუპერიორი, საკუთარ მიზანმიმართებას ავლენს „ველიკოდერჟავული“ იმპლიკაციების შემცველ ჩანართებში; სამეტყველოდ შერჩეულია კრიტიკულ-დიდაქტიკური ტონი, რომელმაც ყოველივე რუსულის უპირატესობა უნდა დაანახოს მკითხველს და სოციალური იერარქიის „მაღალი კვარცხლბეკიდან“ გასცეს მითითებები ინფერიორისადმი (რაც ყველა ეპიზოდში გაისმის). დეროგაციულად მარკირებული ლექსიკა გადმოსცემს ავტორის განწყობას.

ერთიანობაში, ტექსტის ენობრივი გაფორმება განისაზღვრება ინგლისურ ენაში არსებული ტერმინით inflammatory, რომლის ეკვივალენტი ქართულად შეიძლება „პროვოკაციული“ იყოს, რადგან ასეთი შინაარსის ნაწერზე ითქმის „გამაღიზიანებელი“, „ემოციური აშლის გამომწვევი“. „აღმაშფოთებელი“ ტიპის დისკურსზე ადამიანის ქვეცნობიერი მყისიერად რეაგირებს, ხოლო მისი კოგნიტური სისტემა გამომწვევი მიზეზის შეფასება-გაანალიზებას უფრო მოგვიანებით ახდენს.

ასტაფიევმა და მისმა თანამოკალმეებმა რუსეთში ფრიად შეუწყეს ხელი სტერეოტიპის შექმნას **პრიორიტეტული ენის შესახებ**. ასტაფიევის მოთხრობაში ენობრივი პოლიტიკის უპირატესობის პროპაგანდა ღიად

გაისმის: «из кладезя нашего великого языка». ამის საპირისპიროდ, ასტაფიევი მეორე, კოლონიზებულის დამამცირებელი სტერეოტიპის შექმნას ცდილობს: რაზეც ქვემოთ მოყვანილი „დიდაქტიკური“ დასკვნა მეტყველებს:

«Смотри на этот Грузия, на этот грузин. Народ по рукам надо знать, которые держат мотыгу, а не по тем, что хватают рубли на рынку». ასტაფიევის იდეოლოგიური „ბინარული ოპოზიცია“ ქართველს სახნისსა (мотыгу) და ბაზარს (рынку) შორის უტოვებს ლიმიტირებულ ზონას, სახნისზე დამოკიდებული ქართველი ხომ გაცილებით ადვილად დასამორჩილებელია იმპერიის მშენებლისთვის: სახნისი = განათლების, მაშასადამე ინტელექტის ნაკლებობას = ეკონომიკურ სიმწირესა და სიდუხჭირეს = იმპერიის მორჩილებას და მამულის დამოუკიდებლობის, თავისუფლების ცნების დავიწყებას. ბაზარი ასოცირებულია შემოსავლის ზრდასთან და სიმდიდრესთან, გამდიდრებული ქართველი კი იმპერიას არ სჭირდება - ის იოლად სამართავი ვერ იქნება. ასტაფიევი მოხერხებულად ქმნის იდეოლოგიურ სამანს - ლექსიკურ ერთეულს мотыга დადებითი, ხოლო рынок-ს უარყოფითი თანამნიშვნელობა აქვს. თუ სახნის-გუთანი „სასიქადულოა“, მისი ბინარული ოპოზიცია - ბაზარი - სამარცხვინოა ქართველისთვის;

«Тут есть генацвале, которые с гор спускаются на рынок, чтоб с народом повидаться, -- два-три пучка зелени положит перед носом, чтоб видно было, не напрасно шел. Цц-элый дэн просидит, выпит маленько з друззами, поговорит, на зэлэн свою лицом поспит, потом бросит ее козам и отправится за тридцать километров обратно и „цц-цэлый год будет вспоминать, как он хорошо провел время на рынку»...

ასტაფიევის მიერ გაიდებულ ბუკოლიკური იდილია - ეროვნული ტრაგიკომედიაა, რომლისკენ მოწოდებაც სცადა ავტორმა.

სიმბოლიკა და სემიოტიკა მოთხრობაში „ციმორის ჭერა საქართველოში“

რა თვისებებით ხასიათდება თევზი „ციმორი“ და რა ნიშნების მიხედვით შეაჩერა სწორედ ამ თევზზე ყურადღება ავტორმა? და არა, მაგალითად „კალმახზე“? რასაკვირველია ეს არ იყო შემთხვევითი, უნებლიე არჩევანი. იგი ავტორის ინტენციას ირიბად გამოხატავს და ენობრივ პოლიტიკას მკაფიოდ განსაზღვრავს. ამიტომ, საინტერესოა ციმორის ფიზიკურ დახასიათებას გავეცნოთ:

ციმორის თვისებები: ამ თევზს რუსეთში ახალბედა მეთევზეებიც კი არ ეტანებიან დასაჭერად და ტრადიციული „უხის“ მოსამზადებლად. იგი გემრიელია, თუმცა მასში იმდენი ფხაა, მადას დაგიკარგავთ. მეორე თვისებაა მეთევზის მოტყუებისა და ანკესიდან თავის დამკრენის უნარი, სიცოცხლის-უნარიანობა და ფსკერზე თავდაყირა, ლაყურებით ჩაფლობა. რა საერთო

ნიშნები აღმოაჩინა ავტორმა ციმორსა და საქართველოს შორის? ფაქტია, რომ ასტაფიევმა საქართველოს ხატი საკუთარი ნიშნისმიერი ინტერპრეტაციით წარმოაჩინა.

არაკონსტატირებული, იმპლიციტირებული სემიოტიკური ნიშნები:

ავტორი აღწერს საქართველოში უმაღლესი საბჭოს არჩევნების დღეს:

(1) რუსეთის საბჭოთა იმპერიის არჩევნების დღე ზეიმიან ქართველი ხალხისთვის: ისინი სეირნობენ, მღერავენ და დროს ხალისიანად ატარებენ;

(2) საბჭოთა არჩევნებით აღფრთოვანებული ქართველი ხალხი homo sovieticus-ის იმპლიკატურაა, ავტორის დადებითი განწყობა რეჟიმისადმი თვალსაჩინოა. გაუგებარია, თუ რომელ სოციალურ წრეს მიეკუთვნებიან ეს ქართველები. აქ უნებურად გვახსნდება მელორ სტურუას რუსულენოვანი წერილი (რომელსაც იგი მშობლიურად მიიჩნევდა) ამერიკაში, ალკატრაზე მოგზაურობის შესახებ, სადაც სტუმართა წიგნში ჩანაწერი დატოვა: «...Я снова склонился над книгой. Имя. Фамилия. Все в порядке. Адрес – Москва. Племя. Племя? Задумался, водя ладонью по шершавой бумаге. Затем написал – коммунистическое...». ეს წერილი იმ ფენომენის ტიპური ნიმუშია, რასაც პოსტკოლონიურ თეორიაში წოდება ტერმინი: „The empire writes back.“ იმპერიის „ქართველი შვილები“, ივიწყებენ რა საკუთარ მშობლიურ ენას, „განმანათლებელი“ იმპერიის ენაზე ეუფლებიან ცოდნას, ხოლო შემდეგ იმპერიის ენაზე იწყებენ მწერლობას. ამის ერთ-ერთი კარგი მაგალითია საბჭოთა მწერალი კ. ბუაჩიძე წიგნით: „ასეთი გრძელი, ვრცელი წერილი ვიქტორ ასტაფიევს და სხვა გზავნილები შავ-თეთრი სურათებით“, რომელიც რუსულ ენაზე თბილისში, გამომცემლობა „განათლებამ“ 1989 წელს დასტამბა. ამ წიგნში ბევრი რამაა საგულისხმო; უპირველესად, ყურადღებას იქცევს ის ფაქტი, რომ 1989 წელი გარდამტეხი წელია საქართველოს სსრკ-საგან დამოუკიდებლობისათვის ბრძოლის ისტორიაში, ესაა სისხლიანი 9 აპრილის წელი; მეორე ფაქტი კი ის გახლავთ, რომ ავტორს სათაურის ქვემოთ საკუთარი მისამართი აქვს მითითებული: „კ. ბუაჩიძისაგან, მცხოვრები ქ. თბილისში, 79, ბარნოვის ქ. 102“ .

ავტორი „აღმაშფოთებელი“ ტიპის დისკურსით მოყენებულ შეურაცხყოფას გრძნობს, თუმცა, ვერ ვიტყვით, რომ სრულად აქვს გაანალიზებული საკუთარი პოსტკოლონიური მდგომარეობა. იგი იდეოლოგიურ-პოლიტიკური კოლონიალიზმის მსხვერპლია, კომუნისტური ნიღბის მიღმა მის სამშობლოს ვერ აღიქვამს კოლონიად, ხოლო საკუთარი ერს - კოლონიზებულად. ბუაჩიძე ინფერიორის პოზიციასა და საკუთარ მსოფლალქმას გაუცნობიერებლად ავლენს, როცა ვრცელი ეპისტოლარული ანგარიშით, ასტაფიევს წინაშე რუსულ ენაზე დაწერილი საპასუხო წიგნით „წარსდგება“, რასაც პოსტკოლონიური თეორიის ტერმინით, „იმპერია პასუხს

გვცემს“ ეწოდება. მიუხედავად იმისა, ბუაჩიძე აცნობიერებს საკუთარი იდენტობის მეტამორფოზას.

ქართველი გასაკიცხად თავად იმ წყობამ აქცია, რომელიც რუსეთმა მოახვია თავს. ბუაჩიძე ასტაფიევს სწერს როგორც სოციალური ინფერიორი:

„როგორც არ უნდა ვეცადოთ, ფაქტი ფაქტად რჩება - სიტყვა „ქართველი“, როგორც თქვენ (ასტაფიევი) წერთ, იქცა საღანძღავ წოდებად. რომ სწორედ რუსული იმპერიული სსრკ-ს დროს, კომუნისტების ეპოქაში არავის ჰყოფნიდა ხელფასი, თუმცა ამის თქმა ხმამაღლა ციხეს ნიშნავდა; სოციალური რეალიზმი კრძალავდა ისეთი ფრაზების წერასა და ლაპარაკს, განსაკუთრებით კი სცენიდან, როგორცაა „ხელფასი არ მყოფნის“, „ჩემი ხელფასით ორ ცოცხალ ბატს ვერ იყიდი“, „გთხოვ ხუთი მანეთი მასესხო ხელფასამდე“, „ოქროც გამვირდა, რკინაც გამვირდა“. ასეთ ვითარებაში ვაჭრობას ხელი არამართო გლეხმა, არამედ ექიმმა და მასწავლებელმაც („მათ, ვისაც ხალხი ნახევრად ღმერთებად რაცხდა) მოჰკიდა.“ (ბუაჩიძე 182:1989)

ქართული მენტალიტეტის ასეთ ცვლილებას და რუსეთში ხილით ვაჭრობის ამ ფენომენს მწერალი „საბაზრო დრამას“ უწოდებს; ბუაჩიძე მიიჩნევს, რომ რუსეთის ბაზრებზე ხილით მოვაჭრე ქართველების სახელის გატეხვა ნაწილობრივ იმის ბრალიცაა, რომ მონღოლოიდური „ხილით მოვაჭრეებიც“ („ფრუქტოვშიკები“) ქართველებად ასაღებდნენ თავს, საკუთარი ერისათვის რომ სირცხვილი აერიდებინათ.“

ასტაფიევის მონათხრობში *ინტელიგენტი ქართველი, რომელიც შემოქმედებით სახლებში* ხვდება მას, ისეთივე უარყოფითი ტიპაჟია, როგორც *ქართველი, რომელიც ძვირადღირებულ ლუდხანებში და სასტუმროებში* ხვდება; ყურადღებას იმსახურებს სიგნიფიკატორი, *ძვირადღირებულო*, სწორედ იგი აქვს ტაბუირებული ქართველისთვის ავტორს - ანუ, ქართველი, რომელსაც ფული აქვს, უარყოფითად არის შეფასებული.

ასტაფიევი კიცხავს *ქართველს, რომელიც ბაზარზე დგას* (ვაჭარი - ზოგადად, კომუნისტების დროს ინვექტიურ ლექსიკას მიეკუთვნებოდა). სოციოლინგვისტიკური იერარქიის თვალსაზრისით, ბუაჩიძის „გასაუბრება“ ასტაფიევთან სოციალური ასიმეტრიის ორგანოზომილებიანი პირობითი შკალით უნდა შევაფასოთ, სადაც „ძალაუფლება“ უპირისპირდება „სოლიდარობას.“ ბუაჩიძე მეტროპოლიის წარმომადგენელს „ესაუბრება“ პერიფერიიდან, „ინფერიორი-სუპერიორის“ ტონალობით.

დისკურსის პრაგმატიკის ანალიტიკოსმა, ჰერბერტ გრაისმა, 1957-69 წლებში გამოქვეყნებულ ნაშრომებში პირველად წამოაყენა *თეორია ნიშნის ორიგინალური მნიშვნელობის ცვალებადობის შესახებ კონკრეტული შემთხვევისას*, იმის მიხედვით, თუ რა ნაგულისხმეობაა მასში ჩადებული წარმომთქმელის მიერ: “What a particular speaker or writer means by a sign or a

particular occasion...may well diverge from the standard meaning of the sign” (Grice, 1957). ასტაფიევის კოდირებული გზავნილები გრაისისეული იმპლიკატურის თეორიას მიჰყვება, ყველა ირიბი მინიშნება საქართველოსა და ქართველების ანტისაბჭოთა განწყობას ასახავს და სწორედ ამის მიმართ ჩანს ასტაფიევის, პროსაბჭოთა, პროიმპერიული მწერლის რეაქციული დამოკიდებულება. ანტისაბჭოურ განწყობას ავტორი სუბიექტურად აღიქვამს როგორც ანტირუსულს, რაც მისთვის ქვეცნობიერად ასოცირდება ანტიიმპერიულთან, ანტიველიკოდერჟავულთან. სწორედ ეს ფარული პოლიტიკური უკმაყოფილება არის კოდირებული ლექსიკო-სემანტიკურ დონეზეც, მაგ.: ავტორი „გესლიანად“ თვლის ქართულ ანტისაბჭოთა ანეგდოტს: «Дорогой Филипп. Колхоз такой хороший, а мы, грузины, такие плохие, что друг другу не подходим»... და საპასუხოდ, იქვე თხზავს დეფორმირებულ ანეგდოტს ირონიული ობერტონით: «Дорогой Отар! Кутаиси -- город такой богатый и такой роскошный, а мы, русские гости, такие бедные и неловкие, что друг другу не подходим» - რომელიც საწყისი ანეგდოტის კალკირებული, ენობრივად პრიმიტიული ვარიანტია, არ ახასიათებს ანეგდოტის ერთ-ერთი უმთავრესი თვისება - აზრობრივი სისხარტე და მით უფრო, არც ეროვნული განწყობის იუმორისტული გამოხატულებაა; ავტორის ღვარძლნარევი ტონალობა ვლინდება საბჭოური იმპერიის „უკბილო“ დაცვისას. ასტაფიევის ეპითეტი «богатый» ქუთაისის შესახებ ბინარულ ოპოზიციაშია მომდევნო წინადადებაში გადმოცემულ დამოკიდებულებასთან: «Вокруг городища и оно само -- все-все почти истлело, обратилось белым и серым прахом»; ძნელი წარმოსადგენია, ავტორი რეალურად თვლიდეს მინავლულ, მოთეთრო-ნაცრისფრად ჩაფერვლილ ქალაქს მდიდრად - «Кутаиси -- город такой богатый» ... ამდენად, სივრცის დიქოტომიური აღწერაც ავლენს ავტორის გულისწყრომას. ასტაფიევის დისკურსში უარყოფითი კონოტაციის შემცველი ლექსიკის სიჭარბე საგრძნობია: ლექსიკური ერთეული „ველური“ ტექსტში 6-ჯერ გვხვდება, მათგან 5 შემთხვევაში უშუალოდ საქართველოსთან მიმართებით: **Дикие мотоциклы, диковинные одежды, обложенного диким, обомшелым камнем, диких костров, дикого камня, дикоплеменных обитателей.**

- (1) «Меж ними, разрывая живую, грохотом оглушающую, чудовищную гусеницу, еще гуще, выше подняв тучу пыли, хрипели и рвались куда-то **дикие мотоциклы** с дикими молодцами за рулем, одетые в **диковинные** одежды из кожаменителей, в огромные краги, в очки, изготовленные аля «мафиози».
- (2) «Более Отар ничего не говорил до самой ночи, до остановки возле горного ключа, обложенного **диким**, обомшелым камнем и полустертymi надписями на нем и стаканом на каменном гладком припечке. По велению царя Давида меж кровлями собора была налита прослойка свинца».

- (3) «От жара **диких костров** свинец расплавился, и горячие потоки металла обрушились карающим дождем на головы завоевателей. Они бежали из Гелати в панике, побросав награбленное имущество, оружие, коней, рабынь, считая, что какой-то всеильный, неведомый им Бог покарал их за нечестивость»...
- (4) «С опущенной головой, с приглушенно работающим, благодарным сердцем покинул я оскверненный, но не убитый храм, у выхода из которого, точнее, у входа, лежала громадная плита, грубо тесанная из **дикого камня**, и на ней виднелась полустертая ступнями людей вязь грузинского причудливого письма».
- (5) «Я воткнул в берег удочку, пошел к кукану, поднял его над водой и чуть не умер от разрыва сердца: весь мой кукан, вся рыба были облеплены присосавшимися, пилящими, раздирающими на части рыбин раками, ухватками и цветом точь-в-точь похожими на **дикоплеменных обитателей** каких-нибудь темных, непролазных джунглей».

საყურადღებოა ავტორის ენობრივი პოლიტიკა ადგილის ქრონოტოპის აღწერისას, კერძოდ, გურიის შესახებ ავტორი წერს: «...где главными и самыми ловкими персонажами выступали гурийцы, **густо населяющие грузинскую землю, как бы после вселенской катастрофы окутанную пылью**».

ავტორის მიერ გურიის სუბიექტური „აღქმა“ ემოციურ-დრამატული ლექსიკით არის გაწყობილი. წინადადება: „სამყაროს კატასტროფის შემდეგ მტვერში გახვეული ქართული მიწა“, მკითხველის წარმოსახვას სთავაზობს ამ რეალურად მშვენიერი მიწა-წყლის მიკერძოებულ ხედვას, რომელიც დამახინჯებულ სურათს, მრუდე სარკეს მოგვაგონებს. უარყოფითი მნიშვნელობების ლექსიკა საქართველოსთან კონტექსტში იძენს დამატებით თანამნიშვნელობას: ის გაუთვითცნობიერებელი აუდიტორიისათვის ქვეყნის ერთგვარი სავიზიტო ბარათი ხდება. ასევე უარყოფითი კონოტაციის შემცველ ლექსიკას მიმართავს ავტორი გელათის ტაძრის აღწერისას, საგრძნობია იდეოლოგიური ზეგავლენაც:

«Ничего не тревожило слепящим зноем окутанную горную вершину с выгоревшей травкой, обнажившей колючки, потрескавшийся камешник, скорлупки от белеющих древних строений из ракушечника. Ослепшее от времени, молчаливое городище с полуобвалившимися каменными стенами рассыпалось по горе и срасталось с горами, с естеством их. Вокруг городища и оно само -- все-все почти истлело, обратилось белым и серым прахом».

ავტორის იდეოლოგიური მოტივაციის ამოკითხვა ქრონოტოპის აღწერისას დამაკნინებელი სემების შემცველ ლექსემათა საშუალებით შეიძლება, თვით მცირედ ტექსტურ ფორმატზეც კი: «Возле домов **ворошились** и сидели в пыли куры, **злобно** дергали головами и болтали **блеклыми, вислыми гребнями и подбородками**, напоминающими **порченное сырое мясо, индюки**». თხზულებაში უარყოფითი კონოტაციის შემცველი ლექსიკის მცირე წილიც კი ავტორის ანგაჟირებაზე მიუთითებს:

1. выгоревшей травкой
2. обнажившей колючки
3. потрескавшийся камешник
4. Слепшее от времени, молчаливое городище с полуобвалившимися каменными стенами рассыпалось по горе и срасталось с горами
5. Вокруг городища и оно само -- все-все почти истлело, обратилось белым и серым прахом.

ავტორის მტრული ტონალობა გაისმის საბჭოთა იმპერიის მეტოქის, ამერიკის მისამართით:

1. «Американский подарок! ...**заокеанский паразит не дает себя истребить**, плодится, щупальцами своими, которые изрубил на куски – и кусочки все равно отрастут, ползет во тьме земли, куда растению хочется».
2. «Н-да, подарок! То цветочек с овсом, то колорадский жук с картошкой, то варроатоз на пчел, то кинокартинка с голыми бабами-вампирами, то наклейка на форменные штаны переучившемуся волосатому полудурку с надписью отдельного батальона, спалившего живьем детей в Сонгми».

ასტაფიევის **იდეოლოგიური დისკურსი** ორიენტირებულია მკითხველის განწყობის ჩამოყალიბებაზე: «**ბურჟუი ничего нам даром не дают, все с умыслом**». მკითხველის აღქმაზე ზემოქმედების მიზნით, ავტორი მიმართავს **იდეოლოგიურ სტრატეგიას** ქრონოტოპის მყისიერი გადანაცვლების ეფექტს, მტრის თემიდან დადებითი ქრონოტოპისკენ: «А по Грузии катил **праздник**. Был день выборов в Верховный Совет».

ავტორი საბჭოთა ქრონოტოპს: «**день выборов в Верховный Совет**» მიმართავს დადებით სიგნიფიკატორთან «**праздник**» [ზეიმი] კორელაციაში, რათა საქართველო მკითხველის კოგნიტურ ველში საბჭოეთი ზეიმთან ასოციაციურად დააკავშიროს: «и по всем дорогам, приплясывая, **шли, пели, веселились грузины**, совсем не такие каких я привык видеть **на базарах, в домах творчества** или в **дорогих пивнушках и столичных гостиницах**».

ასტაფიევი იმპლიციურებულად ავლენს, რომ მისთვის სასურველი ქართველობა ე.წ. „**პროსტალიუბინია**“, ნაკლებ საშიში, ნაკლებგანათლებული, გაურკვეველი ხელობის, მცირედიტაც კმაყოფილი ხალხი, რომელიც ვერ აუმხედრდება რეჟიმს. საბჭოეთში არსებული სოციო-კულტურული ვითარების სურათი ასეთი იყო: რადგან საერთო საბჭოთა ენა რუსული იყო ყველა რესპუბლიკის ხალხებისთვის, ისინი იძულებული იყვნენ, ან რუსული შეესწავლათ რუსზე უკეთ, ან აპრიორი, დაბალი განათლებისა და მდაბიო სოციალური წარმომავლობის მეორეხარისხოვან სტატუსს დასჯერებოდნენ საბჭოთა სოციუმში „ცუდი რუსულის“, ანუ მეტყველების სტრატეგიკაციული ვარიანტულობის გამო. სწორედ ეს ფაქტორი გახლდათ ასტაფიევის ოპუსის ერთ-ერთი არაეთიკური მიზანიც,

იმ ქართველების „მეორეხარისხოვნებაზე“ მიეთითებინა, ვინც არ დათმეს დედაენა და რუსულ ენას იმპერიასთან „თავის მოსაწონებლად სათანადოდ ვერ დაეუფლნენ.“

ეროვნების ფსიქო-კულტურული აღქმა.

ასტაფიევი მისი მკითხველის, ანუ „შეტყობინების ადრესანტის“ კოგნიტურ ველში საქართველოს შესახებ მკვეთრად უარყოფით ინფორმაციას გზავნის. ერთ-ერთი ტიპური მაგალითია მტვერში გახვეული საქართველოს ხატი, რომელსაც, თითქოსდა სამყაროს კატასტროფა დასტყდომია თავს: «ядовитых анекдотов, услышанных в Грузии, (...где главными и самыми ловкими персонажами выступали гурийцы, густо населяющие грузинскую землю, как бы после вселенской катастрофы окутанную пылью)».

თვალსაჩინოა ეროვნების მიმართ ცინიკური დამოკიდებულებაც, როდესაც უარყოფითი ინფორმაცია კოდირებულია მთელ რიგ ეპითეტებში. დეროგაციული მარკერია ასტაფიევის ტერმინი «Племя». რასაკვირველია, ლექსიკური ერთეული „ტომი“ არ აღნიშნავს ცივილიზებულ ერსა და უძველეს კულტურას. ამ ლექსიკური ერთეულის პრესუპოზიციული მნიშვნელობა მოითხოვს, რომ ენის სელექციური შეზღუდვის მიხედვით, მას წინ უსწრებდეს სიტყვა „ველური“. როგორც ტერმინი, იგი ხასიათდება უარყოფითი თანამნიშვნელობით; ნებისმიერი ავტორის მიერ მისი გამოყენება ცივილიზებული სოციუმის მიმართ შეფასებითი ხასიათისაა და განსაზღვრავს მის ენობრივ პოლიტიკას, ინდივიდუალურ აგენციასა და იდეოლოგიურ ანგაჟირებას. ანალოგიურად, ტერმინი „ტომის“ გამოყენებას გურულების მიმართ თან ახლავს ავტორის აგენციისა და ენობრივი პოლიტიკის წილი.

დასკვნა

კოლონიური მწერლობა ქმნიდა *რასობრივ სტერეოტიპებს*, რითიც კიდევ უფრო აღრმავებდა *სოციალურ იერარქიებს*, წარმოაჩენდა *იმ კულტურულ თუ ტექნოლოგიურ უპირატესობას*, რითაც ამართლებდა საკუთარი ქვეყნის კოლონიზატორულ ძალაუფლებას „უცხო“, „ეგზოტიკურ“ ქვეყანაში. ასტაფიევის თხზულება არ შეიძლება განვიხილოთ კონსტრუქციული კრიტიკის ჟანრულ ვარიანტად, იგი კლასიკური პოსტკოლონიური ტექსტია.

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The Sorrows of Ovid in the Black Sea: An Exilic Voice Experienced Again in the Poetry of Josephine Balmer

PASCHALIS NIKOLAOU

Abstract

The fate of Ovid, exiled in AD 8 in Tomis (in the Black Sea, coast of present-day Romania) after mysteriously angering the Roman Emperor, has haunted other authors for aeons. Sources and accounts are debatable, confusing fact and fiction. Nothing is perhaps more conducive to further verse, reflecting on, and making dramatic use of, Ovid's predicament. There is prose too: it is indeed worth checking how this solitary figure is considered, along with the barriers –and bonds– of language, in the novel *An Imagined Life* (1978) by David Malouf, and two decades later, in stories by authors such as Margaret Atwood, Joyce Carol Oates and Marina Warner included in *Ovid Metamorphosed* (1999; edited by Philip Terry). In these notes, however, I wish to survey Ovid's presence in the work of Josephine Balmer; adding towards the end two further two examples from modern poets that reconfirm the fascination Ovid exerts. The Roman author has been variously repositioned or appropriated, the sharing of his story pointing to a diachrony of the conditions, and the outcomes, of (literary) exile. Ovid's circumstances may also channel socio-political comment – for instance, on the relationship between artists and their patrons, between poetry and positions of power.

Key words: Ovid, Balmer; Black Sea, myths, translations

Balmer's work, and the place she occupies as a practitioner of poetry is especially enticing. She started out as a classical translator, and consequently modes and situations of translation variously leave their mark on the poetic act. "What makes a translation faithful? What makes a poem original? Having worked on a series of classical texts –lost, disputed, fragmented, often requiring more reconstruction than translation– I wanted to explore such questions further", she writes in the Preface to *Chasing Catullus* (2004: 9). And sure enough, this series just mentioned means also her translations of Sappho: *Poems and Fragments* (1984 and 2018) and those included in *Classical Women Poets* (1996). The Sappho project especially, recently republished (August 2018) in an expanded and revised edition, involves incomplete originals that have force Balmer, like others before her, to dig beneath the remaining words. In cases like this, as Diane J. Rayor (1990 and 2016) has argued, one inevitably takes part in processes of decipherment and re-assembling, in which both scholarly-critical and more subjective elements are intensified. Balmer herself notes in a recent post on her blog (2018) that the appeal in publishing a revised edition of Sappho lies also in the inclusion

of translations of fragments recently discovered. In one case, which she first discusses some few years earlier (see Balmer 2013a),

[W]hen a hitherto unknown Sappho papyrus was discovered at the University of Cologne in 2004 –and later published by Martin West in 2005– there was huge media interest in the ‘new’ Sappho poem. However, as Sappho scholars soon recognised, most of this ‘new’ work was actually another piece of the puzzle from an existing piece of papyrus from Oxyrhynchus, fragment 58. With tattered, disputed text, scholars have had to become inured to the fact that not just their interpretation but their very content might constantly be shifting. (my emphasis)

If such circumstances define sometimes the translation of classical texts, then when a translator’s energies are redirected to creative expression, and beyond the expectations of fidelity that translation ordinarily imposes on its practitioners, certain modes of work are accelerated. New possibilities of processing and positioning textuality emerge. Chasing Catullus indeed includes a range of interpretive positions: “from straightforward translation to versions based on or inspired by an original, as well as what I have called ‘transgressions’ – versions which shamelessly subvert a source text’s original intent or meaning.” (Balmer 2004: 9)

Eventually, readers are offered a hybrid work: one that intensely recognizes forms of rewriting and the workings of influence. In this sense, concepts of original and translation constantly provoke each other. This is also key to *The Word for Sorrow* (2009); Balmer’s comments on the genesis of this book, first published in *Modern Poetry in Translation* (see Balmer 2005: 60-8), are particularly illuminating regarding events in the creative consciousness:

One rainy spring day I was working on an initial translation from *Tristia* using the Perseus site’s on-line Latin dictionary, when an electrical storm required me to log off. Turning to an old dictionary, bought at a village feteas a school-student, I noticed by chance an inscription on its fly-leaf which I must have seen many times over the years and yet barely registered: a name in faded ink and a date, early in 1900 (60).

She runs a search a few days later, and locates the name in First World War documents, of a soldier belonging to Royal Gloucester Hussars, posted to Gallipoli in 1915. The Hellespont was of course near Ovid’s own place of exile and, as Balmer also notes early in her short essay, Ovid’s crossing of it was described in the poem she was then translating.

From this starting point, where connections are rapidly made between the misfortunes suffered by soldiers sent to war –some of their diaries later discovered by Balmer– and Ovid’s own powerful laments about the conditions of his exile, the author of *The Word for Sorrow* seeks and embeds further narrative presences: there are letters, and photographs, even poetry, she soon realizes, some by soldiers that even mention the dictionary’s owner. Balmer also traces his daughter, records her memories as well. This makes for striking source material (see Balmer 2005: 61). Of course, the same can be said about Ovid’s verse. The Roman poet himself was no stranger to such tendencies, himself inclined to hybridity and re-voicing. In *Ovid’s Art of Imitation: Propertius in the Amores* (1977), Kathleen Morgan reminds us of a corpus permeated by imitations

of the styles of contemporaries and antecedents like Propertius, Catullus and Horace. Ovid frequently parodied Homer and epic narratives.

Balmer has argued that her efforts in *The Word for Sorrow* had to do with forging links between antiquity and modernity, with expressing “the invisible lines that connect us to often surprising points in history, finding common ground in unexpected places, celebrating the common humanity that binds us, whether we live at the beginning of the first, the twentieth or the twenty-first century AD” (2005: 61-2). Translation is part of a process of turning this material also into a meditation on conflict: the found stories of British soldiers crosscut with Ovid’s Black Sea sorrows and agonies – which become, in this manner, more tangible than ever:

If on this page you detect some new hand, fresh script
 I have dictated, don’t fret: for I am sick –
 sick, here at the end of the unknown world, half-dead
 (reports of recovery exaggerated).
 Here there’s no rest-home, rations fit for invalid,
 no one with physician’s skill in pain relief;
 no one to comfort, wile away convalescence
 with tall tales, no friend to sit in attendance.
 Stranded far away, thoughts of home creep up in vain
 But most of you, dear wife, so I mouth your name,
 whisper at shades, sigh at shadows: they take your shape.
 [...]

(“Naso Writes his Own Epitaph,” 2009: 20; lines 1-11)

– says the Roman poet, but he is not as alone anymore in feeling intense pain and sadness. Elsewhere, some utterances, such as the one that completes “Naso Sees Action” (ibid.: 32, lines 22-8), escape in timelessness: even if his Muse “still dances to those same old tunes”, an anguished Ovid reflects,

I write for myself, read to myself: what else can I do?
 To whom can I recite my verse? Who knows the steps?
 Who can hear the music, follow Latin syntax?
 Yet my work, at least, is safe in my own judgment –
 for those who cannot read can give no assessment.
 Many lines are inscribed although most are condemned –
 still I send them home in the hope you will read them.

There are specific elements drawn from *Tristia*, lines and phrases and versions of poems; translations which are initially faithful. For instance, towards the end of the book, the first italicized stanza of a poem titled “Naso’s Last Word” (ibid: 44, lines 1-6) reads:

The vultures can stop tearing at this exile’s flesh
 or plot to scatter my ashes – at least, not yet.
 Everything might be lost, only so much life left
 (to feel, to suffer this sense of doom is enough).
 For where’s the use in stabbing at a dead man’s chest?
 I don’t have the strength – or space – for one more cut and thrust ...

As Balmer indicates in her “References and Notes” at the end (ibid: 54), these are Ovid’s last known lines in *Epistulae ex Ponto* (4.16). Following her translation opening “Naso’s Last Word”, a five-line stanza then completes the poem. And this second part conveys to the reader once more the comparisons made, as well as the logic that drives Balmer’s project overall:

Lover or soldier, war hero, disgraced poet –
 against all odds, Geoffrey came home, Naso did not;
 the player, the trickster, smiling behind the mask,
 teasing out the threads of sadness, refugee’s path,
 this twisting, transforming journey from life to art.

Thus, elements from the ancient text combine with, or are subsumed by, original or ‘found poetry’, by historical document as poetry, and towards a retelling that works through analogy and juxtaposition. Overall, the three parts of the book (“The Journey Out”, “Landed”, “The Way Home”) track situations and persons, Ovid and the soldiers (and the poet herself) across time-frames and place-names. Translating is essentially involved in a modernist approach: some of Ovid’s poems and lines may be accurately enacted, yet even when this happens, new verse, and recontextualized Gallipoli accounts, lead to results far beyond an ‘Ovid translated’. Balmer indeed specifies in her later study, *Piecing Together the Fragments: Translating Classical Verse, Creating Contemporary Poetry* (2013b) that in this second book she consciously started to explore

an interaction between translation and translator-as-narrator, this time based around a single source text [...] As I wrote of the work, then still in progress, in a paper for the 2005 *Living Classics* conference in Oxford, my aim was that: ‘Here translation is not just a means of expressing or exploring the process of narrative but becomes an integral part of that narrative itself.’ (201)

Such comment becomes even more pertinent as we consider the work done towards the *Paths of Survival*, the book Balmer publishes in early 2017, which again deploys translation, exercises it imaginatively, sees it as an essential aspect of literary creation. This book relates to us encounters with Aeschylus’ lost play, *Myrmidons*, as fragments of the text resurface across history. And in *Letting Go* (subtitled ‘Thirty Mourning Sonnets and two poems’), published the same year, we move back from textual to personal history, the poems here written following the sudden death of Balmer’s mother. Some of them are indicating ‘after’ Virgil, Ovid, Thucydides, Homer, Hesiod, Livy, Ibycus and Plato. Several others, as Balmer reveals in her “Sources and Notes” (46-8), also relate to classical authors – albeit less visibly. The places of translation within this poetry, these ventriloquisms joining past and present, arguably reveal an underlying impulse, if not parallel purpose, of life-writing.

Josephine Balmer is certainly not an exception when it comes to contemporary poetry’s fascination with the classical world, and Ovid in particular. Manchester-born John Ash, whose first collection was published in the late Seventies, is a poet already drawn to modes of historical anecdote, and to Mediterranean cultures, more so after relocating in Istanbul in the mid-1990s. The daily experience of fused cultures in that

big city has energized, if not transformed, Ash's poetry over the past two decades. Increasingly, this is a verse featuring scenes set in antiquity, but also in the Byzantine period (and travel writing is, not surprisingly, a significant aspect of Ash's output; most notably in 1995's *A Byzantine Journey*). For instance, in a book such as *The Parthian Stations* (2007), the ancient account of the route from Antioch to India connects with the poet's own autobiographical circumstances of relocation, and the antagonism of Parthia and Rome similarly echo Middle East conflicts in the present. *In the Wake of the Day* (2010), moreover, features a poem where melancholy appears to transcend time, as events from the past (the weather even), inhabit present day scenes:

TRISTIA

They planted trees on Music Street,
 And how they've flourished,
 Tossing their bright hair whenever
 A breeze blows in from the Black Sea.
 Then we recall the unforgiving
 Emperor, Ovid's bitterness,
 The nereids of Mandelstam...
 Music blasts briefly from the stores,
 Too loud and a little stupid like a drunk,
 But I don't dislike it. Its energy
 Irritates and infects. I edge
 Forward through intervals of
 Silence, albeit like a small boat
 On a sea of uncertain temper.
 Clouds pile up. The sun flashes.
 Dust dims the street. Rain
 Crashes down. The cat growls. Absurd,
 All of it! But the tree that was cut
 Almost to extinction has come back,
 Shimmering, affording generous shade.
 The past arrives much later
 Like starlight, salt or poisoned water.

Such modern entrances of Ovid, this mood and desolation reaching us from the Black Sea and two millennia ago, by no means occur only in the work of British or European poets, but also in that of Americans: an example would be Edwin Frank, born in 1960, and chiefly known for his work as an essayist as well as his successful stewardship of New York Review Books since 1999 – rediscovering for readers and republishing a large number of astounding novels, for instance, John Williams's *Stoner* (1965/2006). There is a poem titled "Diptych", most recently included in *Snake Train* (Frank 2015: 120-4), a tome collecting poems between 1984 and 2013. It revisits the *Metamorphoses*, and at the same time, the predicament of someone finding themselves in exile (and dramatizing their condition; and seeking solace in writing).

The first part of Frank's 5-page poem draws from myths in which female figures turn to trees – that of Daphne and Apollo for instance, which is featured in the *Metamorphoses*. In Frank's often clipped rewriting of this transformation, the unnamed female is first seen hurtling "out of the heavens" (120), plummeting to earth, the American poet's elliptical, two-line stanzas glimpsing her gradual becoming. "Now she

is of it”, Part II of the poem opens, “inseparable from the tree / its branches” (122); but we are quickly aware of what precedes these images, how she may be part of the branches, though “...not as in Ovid / Identical with them // No, present instead”. Then a certain figure, that of an “...unlucky / Poet banished / To the end of the world / And edge of the Black Sea” (123) more decidedly enters the written text and the mind of the later poet, Edwin Frank. Described as stepping into “The next stanza to observe” (123), to interpret for us the scenes unfolding, Ovid’s presence gradually increases; indeed, the transformation of a woman into a tree, and his own exiled consciousness and biography unite in the last stanza. There, distinctions of past, present and future, boundaries between myth and autobiography, between experience and literary art, appear to collapse (124):

And so beneath the wheeling sky
 And sequent arches of the sun and moon
 And storm and cloud and ice
 And smoke and mirrors
 Always remembering those limbs unbarred
 At length in the bare branches of the tree
 And Ovid at the bitterest end of fall
 Sentenced to walk apart
 And so forth
 Over the Black Sea shining blue
 Between the spare lines of this archaic craft –
 And so forth (and so on.)

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The Social and Economic Consequences of Non-Integration of Ethnic Minorities in Georgia

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Abstract

The largest minority ethnic groups Georgia are Armenians and Azerbaijanis, together comprising over 10 percent of the population. Ethnic minorities often face systematic economic, educational, and social disadvantages, propagating a cycle of continuous alienation and exclusion. In nine months of active field research in Georgia, I studied the question: what are the social and economic consequences of the marginalization of minorities on both minority communities themselves and Georgian society as a whole? I hypothesized that the current lack of integration creates sub-optimal conditions for every stratum of Georgian society economically, socially, and politically. Using a mixed method approach comprised of a quantitative survey and personal interviews, I evaluated levels of inter-ethnic integration, several quality of life measures, language skills, and desires regarding integration to Azeri-Georgians and Armenian-Georgians. I administered surveys and conducted interviews in Tbilisi as well as minority-majority settlements in Kakheti, Kvemo Kartli, and Samtskhe-Javakheti. I have identified barriers to full social participation on the part of minorities, used quantitative and qualitative data to demonstrate ways Georgia will benefit from greater integration of ethnic minorities, and made several policy recommendations.

Key words: Georgia, Kakheti, Kvemo Kartli, and Samtskhe-Javakheti

Background

Georgia today is in the throes of a fast-paced and often rocky development transition. Development funding is being rerouted from an increasingly restrictive working environment for non-governmental organizations (NGOs) in Russia, while the Georgian economy is still recovering from its centrally planned past (Giorgadze & Kochlamazashvili, 2016). The government continues to champion Euro-Atlantic integration and is balancing a growing dialogue on the question of national identity. In the midst of all these factors, the half million Georgian citizens who are not ethnically Georgian – approximately 13 percent of the population – often face systematic economic, educational, and social disadvantages, propagating a cycle of continuous alienation and exclusion. Minority groups have extremely low regional and national political participation, even in regions of the country where they are the majority, and

there are currently only seven ethnic-minority members in the 150-member Parliament (Parliament of Georgia, 2016). The largest minority ethnic groups in the country are Armenians and Azerbaijanis, together comprising over 10 percent of Georgia's population. 51 percent of ethnic Armenian and 74 percent of ethnic Azerbaijani people living in Georgia do not speak fluent Georgian (State Ministry of Reconciliation and Civic Equality, 2014). Among other challenges, low knowledge of Georgian language bars them from government jobs and limits their access to national news media. There are deep divisions in Georgian society.

In 2015, 39 percent of Armenians and 26 percent of Azerbaijanis living in Georgia reported that they did not approve of people of their ethnicity doing business with ethnic Georgians. Amongst ethnic Georgians, 24 percent said they did not approve of people of their ethnicity doing business with Armenians living in Georgia, and 22 percent disapproved of doing business with Azerbaijanis living in Georgia (Caucasus Research Resource Centers, 2015). Minority disapproval of working with Georgians has decreased since 2015, but Georgian disapproval of working with minorities has increased. Despite their widespread marginalization today, minorities have always been a vibrant part of Georgia's history.

They have helped shape the modern economy and made significant cultural contributions including in literature, architecture, drama, and diplomacy. In 1925, approximately 25 percent of the population of Georgia was not ethnically Georgian (Kobaidze, 1999), and there is a well-documented history of Tbilisi as a bustling trade city dominated by Armenian merchants (Blauvelt & Berglund, 2016).

Methodology:

This project examined the consequences of the marginalization of minorities on both minority communities themselves and Georgian society as a whole. The status of minorities affects not only the lives of those community members but the entire country, as Georgia attempts to fulfill its potential for sustainable economic growth and development and its goals of Euro-Atlantic integration. My primary research goal was to test my hypothesis that the current lack of integration creates sub-optimal conditions for every stratum of Georgian society economically, socially, and politically.

I aimed to identify the sectors that could benefit the most from greater integration of ethnic minorities, laying the groundwork for future cooperation with civil society leaders and policy makers to incorporate my research findings into concrete policy prescriptions. I wanted to join the existing conversation on minority rights and sustainable development for rural minority communities and inform my positions with data from the field.

To better understand the interests, needs, and circumstances of Georgian citizens, I observed existing minority-integration programs, applying a public policy-perspective to evaluate what is working, what is not, and why. This work was facilitated by relationships and conversations with dozens of Georgian development experts and policymakers, members of ethnic minority communities including young people, community leaders, and non-governmental organizations, and other researchers. I worked in the field, based in Tbilisi, from September 2017 to June 2018. I applied a mixed-methods approach to test my hypotheses. A quantitative analysis provided a

picture of minority integration and self-perceptions and allowed me to observe the influence of language, location, and, economic development on social integration, as well as compare ethnic Armenian and ethnic Azerbaijani communities. The ability of survey data to present full pictures of minority marginalization is limited, however, due largely to the imprecise sampling techniques necessitated by a lack of resources. Participants were not randomly selected and there is pairing not always reflected in the analysis.

However, I am able to provide a speculative interpretation of the survey results informed by extensive ethnographic observation reflected in the personal interviews. I incorporated qualitative measures, namely personal interviews and one focus group session, to act as a check on the conclusions drawn from my survey results. The personal interviews helped identify implications of marginalization that I did not predict or address in the survey. I conducted informational interviews with experts on Georgia's ethnic minorities from NGOs, universities, and government. I used these interviews to verify that my proposed methodology was appropriate in the specific context and to help me better understand the subject's nuances. I then researched historical sources and statistical trends to ask why the position of minorities in Georgia has eroded so greatly over the past 150 years. I focused on institutions, practices, and historical factors that have led to and maintain the current marginalization of minorities. I also looked at recent scholarship relating to ethnic minorities in Georgia, finding particularly interesting work relating to education, language, and economic policy. I primarily used data from the National Statistics Office of Georgia and academic papers.

Quantitative Data Collection:

I designed a survey, drawing from several sources including the World Bank, the UN, and local surveys. It was administered using a modified snowball method. I connected with students from minority-majority settlements who served as my guides in the field. These guides acted as translators and led me to parts of their hometowns or villages where we could find people of various ages, genders, and social classes. I sampled populations in three regions – Samtskhe-Javakheti (55 percent Armenian), Kvemo Kartli (45 percent Azerbaijani), and Azeri-majority villages in Kakheti (National Statistics Office, 2014).

The surveys were administered primarily in person, on paper, but approximately 20% of Azerbaijani responses were collected electronically. Paper surveys were available in Armenian or Azerbaijani and electronic surveys were additionally available in Russian and Georgian. A variety of outside data sources contributed to the research, including, primarily, the recently released 2017 Caucasus Barometer from CRRC and data from the National Statistics Office of Georgia (GeoStat). The Caucasus Barometer data exposed perceptions between different ethnic groups, socioeconomic conditions, and well-being in nationally representative samples, and the GeoStat data showed several measures of quality of life and economic participation among ethnic minority group members. I administered my survey to ethnic Azerbaijani populations in Kakheti and Kvemo Kartli at the sites of: Iormughanlo, Marneuli, Gardabani, and Kesalo. Due to weather conditions, I was unable to visit Samtskhe-Javakheti until early May. I spent 10 days in the field there administering my survey among the ethnic Armenian

population in the following sites: Ashkala, Kizilkilisa, Avranlo, Kushi, Akhaltsikhe, Akhalkalaki, Vale, and Ninotsminda. I collected survey data from a total of 217 people – 105 ethnic Armenians (17% male, 73% female) and 112 ethnic Azeris (53% men, 38% women). I used STATA software to conduct data analytics, including running various statistical regressions on the data collected.

Qualitative Data Collection:

I gathered qualitative data from a series of personal interviews and one focus group. The focus group was comprised of 10 ethnic Azerbaijani university students, male and female, 8 of whom were in the 1+4 program. We discussed their experiences at university in Tbilisi, the experience of being a Georgian ethnic minority group member, and their understandings of the consequences of non-integration for them and their community members.

We also discussed how they envision their role in an ideal Georgian society, and their opinions on existing policies and institutions. To ground my work in the human reality of personal narratives, I conducted semi-structured interviews with 30 people from February – May, 2018. Of those, 12 were students, 9 were ethnic Armenians, 16 were ethnic Azerbaijanis, and 5 were ethnic Georgians. The interviewees came from both the regions and Tbilisi, and from varying socioeconomic backgrounds. The interviews were conducted in English and Russian or in Armenian/Azerbaijani through a translator. The material from these interviews helped me process my survey data to support my conclusions.

Important Research Findings:

Solving a problem begins with understanding its root causes. It is abundantly clear that the number one barrier to integration, as perceived by policymakers, ethnic Georgians, and the majority of ethnic minority members in the regions, is language. The question as to why language is such a significant barrier, however, is complex. Is learning a language really such a struggle? The contributing factors are poor quality education, neglect of rural areas (particularly minority-majority settlements) and interethnic tensions. There is a common perception among ethnic Georgians that people living in minority-majority settlements are uninterested in integration and, in fact, have intentionally created settlements that, due to limited Georgian, are often perceived as no-go zones for ethnic Georgians. Ethnic Georgians sometimes feel hostile towards these areas, based on a feeling of rejection which furthers the ‘us’ and ‘them’ narrative.

According to 2014 Census data, in all regions of the country, at least 90% of households are fully Georgian-speaking (nationally 91%), apart from Samtskhe-Javakheti and Kvemo Kartli, which report 57% and 58% respectively. Households in these two regions, account for 81% of non-Georgian speaking households nationally, and 47% of households where at least one, but not all household members fluently speak Georgian (27% of these households in this category reside in Tbilisi). Of the 263,706 non-Georgian speaking Census respondents who do not speak Georgian (7% of the population), 93% are native Armenian or Azeri speakers. Of the 376,248 Armenian and Azeri speakers in Georgia, 73% are counted as not speaking fluent Georgian and native Azerbaijani speakers have much lower levels of Georgian fluency (19%) than native Armenian speakers (40%) (National Statistics Office, 2014). Researching the

consequences of non-integration begs the question – what are the consequences of being born into an ethnic minority family? Ethnic minorities are more likely to live in rural areas, where there is less access to high quality education (including the Georgian language, and particularly in minority-language schools), public services, and social activities and conveniences (movie theaters, shopping malls, large grocery stores, cafes). Ethnic minorities also see a narrower world of opportunities before them – less access to higher education due to language barriers and poorer primary and secondary education, fewer positive role models in media and society, and less access to Internet and other information sources, such as public or university libraries, which is, again, largely a consequence of rural living. In fact, the intersection with rurality is critically important to examine.

The economic challenges faced by ethnic minorities appeared acutely in my research, but a large portion of those issues could not be disentangled from the economic challenges of living in a rural area. 74.1% of Armenian-Georgians and 93.7% of Azerbaijani-Georgians live in the regions, outside Tbilisi (National Statistics Office, 2014). In the regions, there is a lack of economic infrastructure to support industry. Rural Georgia does not offer competitive conditions for manufacturing enterprises due to transportation costs and the difficulties of achieving economies of scale— rent is low but cost of transportation is high due to isolation, poor quality roads, and limited railway networks. One possibility for economic growth in the regions is tourism, but currently the path of tourism infrastructure development is narrow. Outside the most popular, established sites, there are few options for accommodation, few easily understandable, comfortable transportation links, and little informational support available in foreign languages. I discussed the challenges of rural schools in a conversation with Kakha Khandolishvili, Head of the Strategic Planning and European Integration Department at the Ministry of Education and Science.

In rural schools, the average age of teachers is increasing by one year each year, indicating that there are little to no new teachers coming into the schools. Echoing many other Georgian voices, Khandolishvili noted that local traditions are a barrier for some to receiving education, particularly women in ethnically Azerbaijani areas who have a higher rate of early marriage (Khandolishvili, 2017). Interestingly, when asked in the 2017 Caucasus Barometer how important it is for a good citizen to protect traditions, 90% of respondents in Georgian answered 4 or 5 (5 being extremely important, 1 being not important at all), compared to 89% of those answering in Azeri and just 44% of those answering in Armenian (Caucasus Research Resource Center, 2018). Khandolishvili also expressed concern for population decreases in rural Georgia, saying that young people who attend university tend to not want to go back to their villages, and instead settle in Tbilisi or Baku, Yerevan, or Moscow.

“Religion and language [are the] two most important factors in [how] people identify their selves. People’s attachment to the language is a symbol of their identity and a desire for independence. Everywhere and [in] every case the importance of the language...is very difficult to overestimate” (Weber, 2017). Minority group members do not want to lose their cultures and are often afraid that if schools focus more on teaching Georgian, their children will not be able to speak good Armenian or Azeri. On the other

hand, most members of ethnic minority groups say that Georgian is a key that unlocks many opportunities that otherwise wouldn't be available. There are few jobs in rural villages, and many of the jobs that are there (school teacher, bank employee, local government) require Georgian. Without Georgian, the main options are agricultural work or running a business such as a small store – neither of which offer significant income. In larger villages, there are more opportunities for non-Georgian speakers, such as working in cafes, restaurants or tea houses, gas stations, print shops, or sometimes even construction work. A small number of towns and villages are fortunate to have industrial employment opportunities where the language is generally not a barrier – dairy or meat processing factories, energy plants, or manufacturing facilities.

The lack of employment opportunities and low salaries in the regions spur many people to move to Tbilisi, which can be more difficult for ethnic minorities. For non-ethnic Georgians, language remains the key factor, but is not the only barrier. Simply knowing Georgian is often not enough to land a lucrative or stable job. Many people of all ethnic backgrounds in rural areas have poor education, no soft skills, and no opportunities for job training.

There are no technical and vocational education training (TVET) programs offered in Armenian, Azerbaijani, or Russian languages in the country. Khandolishvili agrees that making TVET programs more accessible for minority members should be a major component of an integration strategy. According to Khandolishvili, many preschools in the regions were closed or their educational capacities limited during the previous administration, creating something more akin to daycare centers than schools. In 2015, a new law on preschool facilities was adopted with the goal of reintroducing educational components, renovating facilities in disrepair, and enforcing standards for preschool teachers. UNICEF is assisting with the implementation of the new law nationwide, writing new standards for teachers – many of whom currently do not have higher education. The capacity of preschool facilities in the regions is still severely limited, however, and transportation between isolated villages along barely paved roads is a serious problem. Another difficulty is figuring out how to introduce the Georgian language at the preschool level.

Khandolishvili is proud of the progress that has been made over the last 10 years in improving levels of Georgian. The major challenge is how to balance the right of children to study in their native language with the need to learn the state language as a functional tool. The Ministry of Education is testing different models of multilingual education but has not yet found an ideal solution. Khandolishvili is in favor of starting all children in their native languages, and then slowly introducing Georgian as the language of instruction.

Currently, regional schooling options are not unified – Russian and minority language schools are the norm, where Georgian is taught as a foreign language, often by teachers who are not native Georgian speakers. There is a fear that pushing Georgian too hard could backfire and incite Ukraine-like tensions. Many ethnic Georgian interviewees commented that they are constantly aware of Russia to the north, ready to take advantage of any ethnic division. Georgians are also sensitive to language policies

in occupied Abkhazia, where native Georgian speakers are oppressed. Many point to Tsalka Municipality as an example of successful interethnic integration.

I conducted interviews and administered surveys in the municipality. For many generations, the municipality was 50% Armenian and 50% Greek. After the Soviet Union collapsed, most of the Greek families emigrated and left empty homes that were later filled by ecological migrants from the Ajara and Svaneti regions. The common refrain is that the region was “Georgianized” by the new migrants, proving that integration is the key to harmonious social development. However, the reality in Tsalka Municipality is that the Armenian and Georgian populations are still relatively isolated from each other. Schools are not integrated and there are few spaces to allow young people to interact with each other, especially in the villages. The remaining Greek population is relatively integrated, likely out of necessity due to such small numbers, and there are no schools with Greek as the language of instruction.

This example shows that integration is a more complex process than simply living nearby. Although speaking Georgian makes it far easier to integrate, there is evidence that speaking with an identifiable minority accent penalizes the speaker on several measures in terms of social perception by ethnic Georgians. A 2016 paper found that “There are virtually no social rewards to moving between language families – at least when the speaker retains a foreign accent characteristic of her ethnic group” (Driscoll et. al., p. 7).

There are “benefits and punishments associated with assimilation,” which the authors call social rewards – strangers’ judgement in terms of respect, friendship, affection, perceived job prestige, etc. (Driscoll et.al., 2016, p. 6). The research also found that “Georgians are not rewarded for attempts to speak in the minorities’ languages. Both minorities and Georgians are given higher professions ratings when speaking in Russian than when speaking ‘into’ each other’s languages” (Driscoll et.al., 2016, p. 13). While Russian currently is a sufficient bridge, it is unclear whether people recognize or even care that Russian is still needed for interethnic communication without Georgia. English is quickly gaining dominance as the foreign language at the school level, and as long as crossing ‘into’ each other’s’ worlds is not a priority recognized by many Georgian parents, Russian will rarely be taught as a way to speak with ethnic minorities in their country, and English will be seen as providing better opportunities overall. The burden falls strongly on minority communities. Evidence still seems to show that members of minority groups gain more social rewards speaking Russian than Georgian – but Russian is becoming increasingly less functional in Georgia, and minority youth are probably not learning any second language to gain social rewards, but to gain financial rewards. Interestingly, the effect is not seen for non-accented Georgian speakers with identifiably ethnic minority names (Driscoll et.al., 2016). This further supports the need to introduce robust Georgian education from a young age. But is flawless Georgian alone enough? We can inform our speculations of the potential consequences of ethnic minority groups speaking more fluent Georgian by observing another ethnic group – the Kists. Kists are ethnic Chechens who settled in Georgia’s Pankisi Valley in the mid-19th century.

They are a much smaller group than either Armenians or Azeris, are concentrated in one geographic location, and can often pass for Georgian through physical features and Georgianized surnames. The Kists have also been associated with terrorism and Islamic extremism (Wahabbism), adding an additional element that feeds non-integrative tendencies on the part of both Georgians and Kists. There are also similarities – both Armenian/Azeri-Georgians and Kists have historical, linguistic, and cultural ties to an external nation, practice a collective religion different from the Georgian Orthodox Church, actively speak a non-Georgian native language, and live largely in more rural areas surrounded by co-ethnics. Kists generally speak excellent Georgian (schools are taught in Georgian) yet they maintain the Chechen language in the home and social realms – this is a model for successful language education within Georgia, but shows that language is not enough. Despite their Georgian fluency, their Georgian surnames, and the length of time their community has called Georgia home, the Kists are still marginalized. Religion is certainly an important component of the non-integration. Despite the fact that there are nearly 400,000 ethnic Georgian Muslims, Georgian Orthodoxy still acts as a proxy for Georgianness (National Statistics Office, 2014). Another major barrier to integration, in some respects more important than language, is the lack of role models. The importance of role models has been well studied. Decision making is strongly influenced by a person's mental models of the world, and the social norms he sees as appropriate for himself (Hoff & Stiglitz, 2015). Exposure to role models, even fictional ones, “can be particularly powerful in getting people to think differently and raising aspirations” (World Bank Group, 2015, p. 46).

There are few, if any, real role models for young members of ethnic minority groups to look up to, people who are attractive and successful and have both retained their ethnic identity and integrated into wider Georgian culture and society. Without role models, young minorities will not know that it is possible to do both. There are no well-known politicians or celebrities who are ethnic minorities. Without role models, young minorities struggle to envision themselves living integrated lives. There are also social and political consequences to non-integration. Members of ethnic minority groups have lower levels of political engagement and tend to vote mainly as a block for the ruling party, giving politicians less of an incentive to tailor their policy platforms to the needs of ethnic minorities. When asked if their local government is more, less, or equally concerned with governing and creating a policy that benefits people of their ethnic group as compared to others, 49% of Azeri survey respondents said they believe the government is less concerned and 33% said equally concerned.

Of Armenians respondents, 34% said they believe the government is less concerned and 42% said they see their government as equally concerned with their minority constituents. Non-Georgian speakers also have less access to fair, balanced information in their native language to inform their voting choices. Georgia's flagship minority integration program is the college preparatory 1+4 Program. 1+4, initiated in 2010, offers non-native Georgian speaking students one free year of Georgian language classes before full time enrollment in a bachelor's degree program. For admission, students need only to pass one general education test, offered in their native language, rather than four national exams in Georgians. The program is designed to prepare

minority students, mainly from outside Tbilisi, both for the rigors of university education and academic level Georgian, in just one academic year. Unfortunately, the program often fails at both goals. While there are plenty of examples of successful 1+4 students, I interviewed many who said the program is an additional tool for already high achievers but hangs struggling students out to dry, with no support systems when they fall behind. Several universities participate in the program, and the quality is not equal across the board. The program at Ilia State University is widely considered to be the strongest, but also has the most competitive acceptance requirements. Most students end up in lower quality universities with weaker 1+4 programs. The program curriculum is standard, focusing on reading and writing rather than speaking, implementation, or real-world communication. Ilia State's 1+4 director, Merab Basilia, and TSU's 1+4 director, Kakha Gabunia, both recognize flaws in the program and advocate reforms. At TSU, students are divided according to ability, as Gabunia estimates that 30% of students cannot even say "hello" in Georgian when they begin the program and recommends a minimum language requirement for applicants to incentivize students to learn some Georgian while in secondary school (Gorgodze, 2015).

However, I anticipate that such a requirement would reduce the program's effectiveness for its target audience – the students most in need, most disadvantaged by their background. Before considering a minimum language requirement, school curriculum changes must be made to include more Georgian for all students and all 1+4 programs should divide its students by level. Basilia believes that one year of preparation is sufficient for 80% of students to study well at the bachelor level, but Ilia State has high standards and demand its students meet them. For the 20% of students who struggle, Ilia hopes its innovative teaching methods like a focus on practical usage and combining Armenian-Georgian and Azeri-Georgian students will help, but other universities have what Basilia calls a "more human" approach, which in effect means that failing students are still graduated from the program, and sometimes at the bachelor's level as well; he calls upon the Ministry of Education to strengthen its monitoring mechanisms for preventing such cases (Gorgodze, 2015). In a 2015 article, DFWatch wrote that the students claimed the program's quota system was "easy to abuse" and that there was "a lack of transparency in finances" (Popovaite, 2015). The program's quota system allots 12% of all bachelor or academic certificate level academic placements in Georgian public universities to students with an ethnic minority background. Each year, 100 Armenian and 100 Azeri students are awarded state funding for their complete undergraduate studies. There are anecdotal reports from students that the system is being abused by some minority students who could already study at university in Georgian but instead, apply through the 1+4 program in order to circumvent the normal entrance exam requirements and increase their chances of receiving state scholarships.

On average, students taking the United National Exams in Armenian or Azeri score lower than those taking it in Russian or Georgian. This can most likely be attributed to variations in the quality of education in different regions of the country. For Azerbaijani students, there is an additional opportunity for funding – since 2009, the Georgian Representation of the State Oil Company of the Azerbaijan Republic,

SOCAR, has granted scholarships to “97 talented Azerbaijani students studying at higher education institutes of Georgia” (SOCAR, n.d.). The Ministry of Education shared some information with me on the 1+4 Program, writing “Receiving a higher education in the Georgian language proves to be an effective tool for building a career for ethnic minority population in Georgia and contributes to their integration in the Georgian society.” (Lukava, 2017). While enrollment numbers are rising, the program is significantly more popular among Azerbaijani students than Armenian, perhaps because the Kvemo Kartli region, home to most of the country’s Azeri population, is significantly closer to Tbilisi’s universities than the Samtskhe-Javakheti region where the majority of Georgia’s Armenian population lives.⁴⁶

Table 1: 1+4 Enrollment Numbers by Year and Ethnic Group, Ministry of Education

	2010	2011	2012	2013	2014	2015	2016	2017
<i>Armenian</i>	124	179	198	183	217	219	300	373
<i>Azerbaijani</i>	175	250	386	708	456	522	660	673

Non-Georgian speaking citizens are much more vulnerable to Russian propaganda and soft power programs. Turkish state media is also quite popular among Azeri-speakers, and the government of Azerbaijan regularly builds schools and mosques in Azeri regions of Georgia. Among Armenian respondents in my survey, 62.9% said they get information from Armenian state media, 39% from Russian state media, 36.2% from Georgian state media, and 7.6% from independent media sources (multiple answers were accepted).

Among Azeri respondents, 39.3% said they get information from Azeri state media, 9.8% from Russian state media, 34.8% from Georgian state media, 29.5% from Turkish state media, and 7.1% from independent media sources. According to data from the 2017 Caucasus Barometer, however, non-ethnic Georgians have higher levels of trust for Georgian media. When interviews were conducted in Georgians, 23% of respondents say they “rather trust” or “fully trust” Georgian media, compared to 31% and 35% when interviews were conducted in Armenian and Azerbaijani, respectively (Caucasus Research Resource Center, 2018).

Policy Implications and Recommendations:

Strong institutions and an inclusive economic system are the foundations of a stable liberal democracy. As Georgia continues to pursue policies that bring the country closer to the European Union and NATO, the integration of national minorities becomes increasingly relevant. Current policies and institutions have failed to encourage minority integration and leave many ethnic minority communities marginalized on the edges of the economic, political, and social systems that simultaneously influence and benefit from development.

I hope these recommendations will provide avenues for Georgia to incorporate all its citizens into its growth and encourage social equity. When everyone benefits from growth, people are more likely to be active participants in the process, as well as

⁴⁶ According to the data shared with me by the Ministry of Education, there has never been an Abkhaz student enrolled in the program, and 2017 saw the first Ossetian student enroll.

safeguard their gains through social and political support for pro-development policies. Foreign aid is a major source of income for the Georgian government and ensuring that ethnic minorities are also allowed to benefit from that is vitally important to Georgia's security and growth, and progress towards Euro-Atlantic integration goals. Minority-majority regions face higher levels of poverty, less economic and business development, lower wages, and higher unemployment (National Statistics Office of Georgia, 2014). The exclusion of minorities from national-level economic and political systems risks the loss of potentially transformative voices and powerful changemakers. The State Ministry for Reconciliation and Civic Equality considers language the biggest problem facing ethnic minorities, and in the last few years the government has introduced several Georgian language programs into regions with significant minority populations, but results have been mixed.

Especially, but not only, in the NGO sector, but the drive to integrate national minorities also lacks cohesiveness; there are too many organizations with overlapping and conflicting projects and missions. From the government side, the framework for minority issues is the Civic Equality and Integration State Strategy and respective Action Plan 2015-2020. In May 2018, the Committee of Ministers of the Council of Europe adopted a Resolution on the implementation by Georgia of the CoE Framework Convention for the Protection of National Minorities (Council of Europe, 2018).

Based on data from January, 2016, the Resolution praises progress made in protecting ethnic minority groups since 2011, including the Action Plan 2015-2020, new legislation and policies to ensure equality and integration and to combat discrimination, continued support for media and cultural activities in minority languages, and promotion of the participation of minorities in public life. The Resolution notes, however, that there is still a long way to go. Ethnic minorities remain marginalized, there are significant language barriers, the quality of teaching at minority language schools is low, and the report identified rising hate speech and inter-faith tensions. The Resolution recommended several steps to continue the progress of minority rights and protection in Georgia which largely confirm the observations from my work, including enhancing support for ethnic minority cultural activities, promoting an attractive and diverse media environment with ample opportunities for persons belonging to ethnic minorities (role models), and improving the standards of minority language learning by implementing modern language learning methodologies.

My primary recommendation is simple and well supported – integration. Integration is critical for many reasons, including evidence that close personal relationships can inoculate people against bias, hatred, and prejudice, particularly for majority group members (Tropp and Pettigrew, 2005). Although intergroup interactions help participants see the similarities between themselves and members of other groups, “the development of a more inclusive common identity does not necessarily require members of each group to completely forsake their less inclusive ethnic or racial group identities” (American Psychological Association, 2012, p. 11). In fact, people can establish an overarching shared identity (e.g., nationally Georgian), while simultaneously remaining connected to subgroup identities (e.g., ethnically Armenian, Azeri, or Georgian).

Table 2: Interest in Integration – quantitative survey, 2018

Question	<i>Do you feel, in general, that people of ethnic minorities are interested in integrating with ethnic Georgians? (1)</i>		<i>In general, are you personally interested in integrating more with ethnic Georgians? (2)</i>	
Response Group	Armenian	Azeri	Armenian	Azeri
Yes	32.30%	53.50%	45.30%	70.90%
No	10.40%	20.80%	21.10%	14.60%
(1) Depends on the individual / (2) Already well integrated	58.30%	25.70%	31.60%	14.60%

Table 2 shows that the majority of both Armenian-Georgians and Azerbaijani-Georgians surveyed want to integrate more with ethnic Georgians. My research indicates that people underestimate the amount of desire for integration there is in their communities. Ultimately, a fragmented society performs worse, insists economist Karine Torosyan of ISET Policy Institute (K. Torosyan, personal communication, March 7, 2018). Specifically, the integration of public schools could have a significant effect on the development of social relations among different ethnic groups. One suggestion is for all schools in minority-majority settlements to teach in both Georgian and the minority language – ensuring all students are fluent in both languages, putting neither in first place. The base that could support this policy change is a consolidation of regional public schools – rather than having a small school in every village, one large school should be built in a central location and transportation should be provided for students from around the area.

There are approximately 2,800 public schools in Georgia, and according to Khandolishvili, two-thirds are ‘underpopulated’ – meaning they serve less than 100 students. Consolidation will also require improving the infrastructure of school buildings, including heating systems and energy efficient construction, and road infrastructure, which could have other positive network effects. While politically unpopular, as a school is often the main source of employment in a village, consolidation is the only way to ensure quality education that actually benefits students, and a lower number of higher paid teachers will increase the quality of teachers. Khandolishvili says the integration of ethnic minorities is a priority for the Ministry of Education. The ministry has been brainstorming ways to better use school facilities, particularly for underpopulated schools: lifelong learning, integrate kindergartens, English classes, public libraries. The conditions of many village school buildings, however, are extremely poor and offer neither a good learning environment for students nor a promising second life as a multiuse community space. By the end of 2018, the ministry plans to have high speed Internet access in every public school. There are also ongoing discussions about introducing online classes, which would allow for better matching between teachers and their subjects.

The reform of the 1+4 Program is another critical step. The largest problem with the program is the lack of monitoring and evaluation. In more than eight years the structure has barely changed. While individual universities work to improve the program in some regards, there must be systematic improvements in order to reach the

most in-need students. Students in the 1+4 Program at GTU told me that the curriculum is focused mostly on language, not culture, although there are a few field trips to historical sites and cities. They also wanted to have Armenian-Georgian and Azeri-Georgian students integrated – as it is at Ilia State. Students said that combining the groups would force them to speak Georgian as a bridge language, while now the friends they make in their first year in Tbilisi are only co-ethnics, whom they spend their time outside class with speaking their native language. Another suggestion would be to give the program participants Georgian ‘buddies’ to help them make more Georgian friends, connect with local Tbilisi culture, and adjust to university life.

Two Azeri-Georgian second year 1+4 students at GTU told me they understand approximately 35% of what they read for class and what the professor says in Georgian. Their professors try to help, looking for materials in Azeri or even Russian, but generally they teach themselves the material after class from Internet sources, just enough to pass their exams. Both live in Tbilisi with other Azeri 1+4 students during the week and go home to their Azeri-speaking villages most weekends. According to the students I interviewed, about half of their 17-person class finished the 1+4 prep year strongly, while the others, including them, continue to struggle.

Another major opportunity for improvement is the TVET system. It is critical that more opportunities for higher education be made available in the regions, and for courses to be offered in non-Georgian languages – preferably Armenian and Azerbaijani, and perhaps Russian as well.

Conclusions:

Policymakers attempt to do one of two things – solve a problem or realize a vision. There are plenty of problems to be solved regarding Georgia’s ethnic minority populations, many of which my survey identifies. What is the vision, though? What is ideal Georgia? Many advocate for, consciously or subconsciously, a vision of Georgia as a nation unified under a single culture, where everyone has the same work and social opportunities because everyone speaks Georgian. While this may initially seem positive, compared to the vision I promote, it is bleak. I promote that we work towards a vision of a multiethnic Georgia, where, yes, everyone is comfortable using the state language, but also where all ethnic groups celebrate all others as part of Georgian identity. We must distinguish Georgian ethnicity from Georgian nationality,⁴⁷ otherwise, even in our speech, as we cannot distinguish between being Georgian as an ethnic marker (only by birth), and being a member of the multiethnic, multi-linguistic Georgian nation. Otherwise, we conflate ethnicity and nationality, implying that Georgian nationality is only for ethnic Georgians. We should not only try to coat the country with a layer of ethnic ‘Georgianness,’ but if we can see each group as a collection of colored marbles, held in separate containers, then the goal is to break the walls of the containers, allowing the marbles to flow freely together, colliding, combining, yet retaining their unique characteristics. Follow-up research should compare ethnic minority populations in the

⁴⁷In the Russian language, there are two words for “Russian” – *russkiy* (русский), meaning of the Russian ethnicity, and *rossiskiy* (российский), meaning of the Russian state or nation. This allows politicians, media personalities, and everyday people to be explicitly inclusive of the variety of ethnic groups living in Russia.

regions with populations in Tbilisi, controlled for the effects of living in a large urban area, for a statistical measure of how integration with non-co-ethnics affects economic success and social and political participation. Other research could also go deeper into the perspectives of ethnic Georgians living in minority-majority settlements, and the lives of those who live in settlements that are relatively evenly mixed in terms of population numbers.

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The Doctrine of Multiculturalism to a New State of Post-Soviet Countries

(on the example of Eastern Europe)

ZHAINAGUL KADYRKULOVA

Abstract

This article examines possible modifications of multiculturalism in the case of East Europe for young national states. The ways of solving the problems of multiculturalism from a scientific point of view are determined. Globalization creates a situation of diffusion of agents and policy functions on a global scale, hence - significantly reduces the value of a nation state, which in our time needs to argue its usefulness and capacity. Famous American philosopher, political scientist F. Fukuyama denoted the stability of national states as the most important factor of the international order. The paper analyzes the mistakes in the policy of multiculturalism and argues that the young states with unconsolidated nations require that the concept of multiculturalism change its target, not focusing on minorities, but on culture.

Key words: East Europe, Georgia, Kyrgyzstan, multiculturalism, ethno national, young national states

After the collapse of the Soviet Union, the young national states will stop "on their feet" in the unfavorable conditions of globalization and postmodernism.

Globalization creates a situation of diffusion of agents and policy functions on a global scale, hence - significantly reduces the value of a nation state, which in our time needs to argue its usefulness and capacity. Famous American philosopher, political scientist F. Fukuyama denoted the stability of national states as the most important factor of the international order.

State stability has one of the means of ensuring a successfully chosen and implemented the concept of ethno national policy, whose goal is to harmonize the tasks of national consolidation with the trend towards ever increasing ethno-racial-cultural diversity. The best basis for such a policy in Georgia, Kyrgyzstan and, perhaps, in other newly-formed states, where the problems of national consolidation are still on the agenda, today could be a suitably adapted to the conditions of such states the concept of liberal multiculturalism.

In a broad sense, multiculturalism is used to refer to policies not only regarding ethnic, but also linguistic, religious, regional, sexual and other cultural identities. However, in this article, we shall limit ourselves to consideration of its ethno-cultural component. The concepts of multiculturalism should be seen as a challenge that not only the young states but also the developed democracies do not always cope with. The show

which approaches to its understanding is acceptable and useful as a principle and conceptual basis of ethno national policy for young states, where the political consolidation of nations has not ended.

Multiculturalism is a policy aimed at preserving and developing cultural differences in a single country and in the world as a whole, and the theory or ideology that justifies such a policy consists in demanding the parallel existence of cultures for the purpose of their mutual penetration, enrichment, and development in a universal human channel of mass culture

The concept of multiculturalism, which appeared for the first time in Canada in the late 1960s, was widely spread across Europe during the next couple of decades. In the 1980s, the principles of multiculturalism entered the political practice of most European countries. The rejection of the assimilation model of integration of immigrants and the transition to a multicultural model used here (during the nineteenth and twentieth century's) was due to the serious problems faced by European countries. Numerous migrants, mostly from the countries. Third world, flooded Europe, did not show readiness to assimilate. Moreover, they united in different ethnic communities, which helped them not only to survive in new conditions for them but also to actively defend their rights, including the right to preserve the culture, traditions, and customs that existed in their homeland. In these conditions, it was multiculturalism that was viewed by politicians as an instrument that promotes the mutual enrichment of cultures and the building of a harmonious society. Unlike traditional liberal ideology or political liberalism, it focuses on protecting not individual rights of citizens, but the rights of collective individuals in the face of various ethnic and confessional communities.

Researchers distinguish two basic approaches to understanding the essence of the policy of multiculturalism. They use such descriptors for their concept **Multiculturalism:** "hard" or "strong," which, actually, are synonyms for "narrow", "radical", "unenlightened;" Is this a type of ethno-cultural policy, when the interests of ethno-cultural groups are put on the interests of the society as a whole? Radical multiculturalism promotes the isolation of ethno-cultural groups and the mosaic nature of society and denies integration as a supposed camouflaged way of assimilation. The policy based on this doctrine can bring definite benefit only in the rigidly segmented societies, where it reaches the armed confrontation of the warring groups. The doctrine of "weak" or "soft" liberal multiculturalism presupposes the promotion of processes of social integration, including at the level of societal culture. Supporting cultural diversity, protecting rights and creating opportunities for preserving the identity of ethno-cultural groups in parallel with the preservation (and in young states - the formation) of a national identity that encompasses all citizens regardless of their ethnic origin. For them, this doctrine is suitable in an even more relaxed and modified form - in the direction of increasing attention to integration tasks and the problems of titular ethno nations, which were able to develop freely only after the creation of their own states. The task of the multiculturalism, as a policy, which is based on it will be the harmonization of group and individual rights and interests, preservation and development of ethnic cultures in parallel with the creation of such a significant layer of national societal culture that it becomes capable of ensuring the emergence of a common for all ethnic identity.

The doctrine requires the state to recognize the collective rights of ethnic and other groups to protect their culture and identity, as well as to equal opportunities to preserve and recreate these cultures. It also provides for the possibility (if necessary) of temporary use of means of increased support ("positive discrimination") for those groups whose culture was particularly repressed in the previous period.

The protection of collective rights, as shown in the works of U. Kimliki, does not pose a threat to individual human rights if traditional forms of culture autonomously practiced by ethnic groups are recognized by the state only to the extent that they do not conflict with the rights guaranteed by a liberal state. On the other hand, if some "temporary support" policy is temporarily applied to some groups as compensation for past limitations in rights and opportunities, individual the rights of representatives of other groups should not be considered infringed (this, as practice of many countries, shows, is one of the most controversial elements of the policy of multiculturalism).

Not so long ago in the media there were reports that the leaders of Germany, and then France and Britain, abandoned the doctrine of multiculturalism, saying that in their countries this policy did not work. Instead of integrating immigrants into a large society, a policy of excluding them was conducted, and the result was a sense of isolation and unfair inequality that later developed into extremism and led to social unrest. With them repeatedly in recent decades faced the countries of Western Europe.

The dangers and risks of multiculturalism in Europe are associated with two major mistakes in the ethno cultural policy of states that in words recognize this principle. The first was the interpretation of multiculturalism as an exclusion policy, which inevitably leads to the formation of an "alienated lower class with bright marked racial features turns into political instability and moral losses, including for the dominant majority. The lesson from this error, which young states of Central and Eastern Europe must necessarily assimilate, is that only integration gives a positive "charge" to multiculturalism and is beneficial to both the majority and the minority.

The second mistake is the underestimation of the need for careful consideration of the cultural needs of not only minorities but also of the majority, which leads to the erosion of the ethno-cultural core of nations and causes frustration and a tendency to violent acts of a part of people from dominant ethnic groups.

U. Kimlika, who closely follows the successes and failures of the doctrine and policy of multiculturalism in the world, that the young states of Central and Eastern Europe face two major challenges that impede the successful implementation of this policy in the region: the coherence of the protection of ethno-cultural rights and the national security and insufficient level of institutionalization of the rule of law and the development of democracy. This means that the positive perception and success of the policy of multiculturalism here will depend on achieving a degree of state independence in which the recognition of the diversity of cultures will not threaten their territorial integrity and national security. The second condition is consolidation of democracy and raising the level of protection of human rights. U. Kimlika touches upon this issue in terms of historical grievances and the need to overcome them. But the question is much broader. It concerns the creation of new opportunities to develop the culture not only of minorities but of a titular ethnos, the state of which can be no better. This feature of

young states with unconsolidated nations requires that the concept of multiculturalism change its target, not focusing on minorities, but on culture. In principle, such a modification of the concept is necessary for all countries. It would remove the concern of those researchers and politicians who point to threats to the dominant culture, the cultural core of the nation, without which state unity is significantly weakened.

Such changes in the concept would also be logically justified since multiculturalism appealed to the need to create equal opportunities for all (large and small, strong and weak) ethno-cultural groups to store and multiply their culture.

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The Role of the Cultural Tourism in Intercultural Communications

ERMILE MESKHIA

Abstract

Georgia has always been distinguished by its hospitality, engrained in the traditional national culture, in which the guest is considered to be the “Man from God” and respect for the guest is recognized as one of the most sacred duties of all families. Though, we should also take into consideration that the traditional worldview of our society “fails to get adapted to new and foreign values”. In General, the process of intercultural communication between the local population and tourists is rather successful in Georgia, but similar to many other countries, in Georgia, precedents occur which need to be taken into account by relevant institutions. The role of the Government stakeholders, educational institutions, tourism organizations and media is particularly important in addressing the problems. The educational systems in every country shall set their primary goals to raise the sense of tolerance as well as respect towards other cultures.

Key words: tourism, Georgia, tolerance, hospitality culture

After the Second World War, modern tourism has acquired a massive character and produced a significant impact on human lives and society. However, tourism as a social-cultural event, has not been actually studied, as the established viewpoint of the Georgian experts indicates. Nevertheless, its impact on the culture is evident. In addition to this, it must be noted that the literature on cultural tourism studies is actually almost unavailable in the Georgian Language.

In the industry of the world tourism, Cultural Tourism occupies a significant place. According to the evaluation of the specialists, more than 60% of the Tourism types come on the Cultural Tourism. We should also take into consideration that in any direction of tourism the demand for cultural tours is being increased on a daily basis.

A similar trend is observed in Georgia as well. Unique nature of Georgia, the monuments of the material culture, protected areas, rare folk traditions and cuisine, diverse programs of the local and international festivals of culture and art, as well as concerts by pop-stars fall among the interests of the tourists. The number of International Visitors in Georgia has reached 7.9 million (<https://gnta.ge/ge/Statistics>). Receiving the above-stated number of tourists of various religion, nationalities, political belief and orientation puts a small country like Georgia in front of new challenges. This is first of all related to the theme of intercultural communication between the tourists and local population, being one of the most actual issues in all countries.

As the world history proves, tourism has always played a significant role in all epochs in approaching various cultures. Travelling greatly contributes to tolerance among the citizens, forming respect towards other cultures. Therefore, tourism is seen as one of the forms of building the dialogue between the cultures.

Intercultural communication is a multilateral process, during which interrelation between the cultures take place on a voluntary basis. Language barrier greatly hinders communication between the visitors and the citizens of the host country, being a vividly expressed cultural difference. Other hindering factors include religion and culture.

The place of tourism among the state priorities is rather significant. In the countries, which have taken a course towards development of tourism industry, almost all fields of tourism are developing simultaneously, in a package way. Development or refurbishment of the accommodation, catering, road infrastructure, entertainment recreation, and transportation is not sufficient. Implementation of the educational projects is not a matter of less significance. The future industry workers education and requalification shall consider introduction of a course in the intercultural studies.

Due to the fact that the language, culture and traditions and moral values of the host country are rather unfamiliar for the visitors, due to unforeseen experiences, the first “encounter” with the culture can end with the feeling of mistrust, confrontation, and in the worst case, with dramatic consequences.

None of the ethnic conflicts has ever occurred on the national and religious grounds. The War of Abkhazia and Ossetia proved to be the political conflicts; it is even admitted by the representatives of the Separatist Government (<http://www.interpressnews.ge/ge/>).

Georgia has always been distinguished by its hospitality culture, in which the Guest is considered as a “Man from God,” and respect for the Guest is recognized as one of the most sacred duties of all families. Though, we should also take into consideration that the traditional world insight of our society, the rule of thinking and lifestyle “fails to get adapted to new and foreign values” (Berdzenishvili, 2004:3), disrespect towards the customs and traditions of the local residents.

In General, the process of intercultural communication between the local population and tourists is rather successful in Georgia. However, in Georgia, similar to many other countries of the world, relevant institutions shall take intercultural communication development to the next level.

Social Networks and Media in Georgia often reflect the facts of possibly naïve attraction towards Georgian sacred items and customs and traditions, or the facts of ignoring the rules of behavior and radical response towards local public groups. Sometimes, negative attitude is observed towards the tourists carrying distinguished National-Religious attributes, or vice versa, the visitors manipulate with their national-religious clothing. Sometimes, officers exceed their authority, as it occurred at Tbilisi International Airport in case of Iranian tourists (<https://metronome.ge>) and at Sarpri Customs’ Office.

Such facts are unusual and seldom take place; hence, they do not pose threat to the tourism industry. Similar facts occur in many developed countries of the world, including the USA (<https://imedinews.ge>). However, such facts also serve us a lesson

not to ignore those accidents. The history teaches that the majority of intercultural conflicts are caused as a result of intolerance and negligence of the differences (Intercultural Education, 2015:114). A rather insignificant case from the first glance can turn into a large scale confrontation.

Similar accidents can become a preventative factor in the cultural relationships between the local population and the tourists, who come from different cultures and cultural backgrounds. Cultural intolerance can form negative attitude towards one another. We think that the main cause of the above-stated problems and the threats faced by the country shall be eliminated through education.

In recent years, the conflicts in Europe have been caused by the migration processes. Millions of refugees and migrants after to the “demographic explosion in the Middle East” (K.V, Berovs., T.Havers., D. Raynolds, 2012:64) fled from the hard social and economic conditions, that had “negative consequences on the hosting society” (Ch.R. Geldner, J.R. Brent Ritch, 2013:289). Migration evoked a fear of the failure in self-defense, and fear of losing national identity. The role of the Government stakeholders, as well as tourism organizations, educational institutions and media is particularly important in addressing the problems accounted above.

Communication skills of the professional guide-interpreters and guide-drivers is very important for the tourist industry. In the recent years, the educational institutions of Georgia have taken rather significant steps for training the specialists in the field of tourism. However, general competence level of the professional guides is still insufficient. The situation is even worse in the case of foreign guides. Georgian laws and regulations fail to ensure monitoring of the excursions guided by the foreign guides. Foreign guides often broadcast and highlight the history of Georgia in an incompetent manner, that forms an undesirable attitude of the tourists towards Georgia. This issue can become one of the preventative factors in the process of intercultural communication.

The importance of the above-mentioned professionals for the process of intercultural communications is emphasized with their direct exposure with the representatives of the foreign culture. In view of this, it is necessary that the personnel in the tourist business (employed in the above-mentioned sector) have a knowledge of the peculiar features and characteristics of the foreign culture, business etiquette, business principles, international relations, etc.

Visiting other countries for study or other reason requires relevant preparation. The same way, before arranging the tours and excursions for the target groups, the guides shall be specially trained. (providing information upon travelling sites, environmental conditions, local residents lifestyle, customs, traditions, risks or other kind of information). The tourists must be prepared for travelling (Management of the Cultural Routes, 2017:74).

Travel agencies operating in Georgia, as well as in other countries, sometimes ignore the basic, statutory guidelines and requirements foreseen in the International Declarations, (see “Charter of Tourism”, “Code of Tourism”) and show less care for respecting the basic rules for arranging the tours and excursions. As a matter of a fact, while selling a tourist product the manager should provide information about peculiar

features and characteristics, as well as the values of the culture of selected regions to their customers in a correct manner, as required by the above-mentioned document. International Tour-operators should work and cooperate with the local partners (Management of the Cultural Routes, 2017:74).

“Cultural Identity plays a crucial role in taking a decision upon the travelling” (Guidebook for planning the business of visitor tourism, 2017:15). Travel agencies are requested to provide more information to the tourists about the diverse nature of the cultures (Tourism Code, Article XIII).

The contribution and role of the social networks, Media and Non-Governmental Organizations are particularly significant in the dissemination of the information. Regrettably, the above-named institutions, often reveal partiality, or express their attitude in the broadcasts on the conflicts between the tourists and the local population. Of course, the tourists’ rights shall be duly observed and protected, though they often do forget that their “rights are closely connected with the responsibility” (Golobi, 2002:122), as the “local population are obliged to meet the tourists with hospitality, and behave in a polite and respectful manner” (Charter of Tourism, Article VII). Furthermore, the “tourists must also respect the political, social and religions environment of the country and obey the laws and rules acting on site. They must be particularly accepting towards the customs, traditions of the population, their religions and behavior” (Code of Tourism, Article XI).

Together with providing information, considerable importance shall be attached to supporting intercultural education. Similar to the Western Countries (USA, Austria, Australia, France, Germany, Finland, etc.), the education system of Georgia has significant experience of working in the above-mentioned direction.

Despite this, experts and students surveyed in Georgia think that the school and families fail to provide proper training for the students to live in a culturally diverse society (Malazonia, 2017:332). According to the specialists’ opinion, “resources of the schools are not effectively used in terms of developing the students’ competences and opportunities (Malazonia, 2017:334).

D. Bogishvili points out, that intercultural education and pedagogy not only transfer mere facts and knowledge to people but also greatly contribute to mastering various skills and competences in their practice. School and University are the “places of obtaining social experiences”, where the social diversity is studied and analyzed.

Therefore, cultural tourism as one of the most popular among numerous fields in the tourism industry takes a significant place in the field of intercultural communication. It supports strengthening cohabitation between the countries and the peoples.

The educational systems worldwide (the visitors as well as the hosts) shall consider their primary task teaching tolerance as well as respect towards other cultures. „It's important to carry out special projects for the development of cultural awareness and offer these projects to tourists and hosts“ (Temizkan, 289). This is the way we can achieve cohabitation of the diverse cultures and intercultural communication, avoid conflicts and achieve success in the field of tourism.

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Expressionistic Trends in Georgian Cinematography in 20s of XX c. (“My Grandmother” by Kote Miqaberidze)

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Abstract

Georgian cinematography was rapidly developing in the late 1920s. The filmmakers who practiced expressionist strategies neglected the objective reality and instead, took to the creation of illusory worlds, striving to merge mystic and pessimistic details. Their generalized approach to individuals and the environments did not attribute specific features, but rather focused on the commonalities. They accentuated the optical effects and used expressionism as a strategy to depict the altered real world, perceiving and presenting it deformed and reshaped. All-natural elements were substituted with decorations, ample amounts of optical effects, and hues of colors. Kote Miqaberidze was a pioneer in establishing new film language in national cinematography, a language of bitter irony and criticism of the Soviet system of bureaucracy. “My Grandmother”, directed by Kote Miqaberidze, borrowed much from the creative expressionistic visual realities. It embraced the creative strategies of the trend. The film metaphorically uses the kinship vocative, with the social “status” equal to a protector at the hierarchic ladder of the Communist party. Miqaberidze’s film expressed protest against protectionism and venality. Such career promotions called forth anger and dissatisfaction. The film stages the life of a young individual, who gets fired. Having lost his job, he finds a Grandma who mediates with the high rank officer to find him a job. Eventually the Grandma beguiles the job seeker and leaves him with a shattered reputation.

Key words: Soviet Georgian cinematography, “My Grandmother,” Miqaberidze

The late 1920s witnessed a significant development of Georgian cinematography, with new formal expressions and experiments in cinema language.

National cinematography was certainly enriched by the international film directors who arrived in Georgia in the early 1920s. Ivane Perestiani, Vladimir Barsky, and Amo Bek-Nazarov established the so called “Oriental trend” in the Georgian filmmaking industry. Admittedly, due to the tendency of symbolizing Georgia as an exotic country, traits of the national identity were neglected in the films. Nonetheless Perestiani, Barsky, and Bek-Nazarov contributed to the further development of Georgian film.

The same period is characterized with the challenges to substantial change, and the need for vivacious effects in film directing. New competencies, along with new policies and conventions, would establish a new framework for national filmmaking.

However, the prospective fundamental changes did not occur until the late 1920s. A new revolutionary generation of film directors was distinguished for its talent, civil stance, professional performance, and experiments. Nikoloz Shengelaia, Mikheil Kalatozishvili, Kote Miqaberidze, and Mikheil Chiaureli were the founders of the prosperous new national cinema. They introduced new genres and original visual effects. Their innovative approach was the hallmark of Georgian filmmaking at the time and they successfully took it to the next level.

The stylistically versatile films and genres landmarked Kote Miqaberidze's original and witty movie satire "My Grandmother" (1929), which ridiculed the bureaucracy and protectionism. Currently honored with the distinguished place in the World Cinema Fund, the film disappeared from the screens for over five decades. In the film, the characters are placed in the dilapidated "closed circle", where the decorations symbolized the grotesqueness of the absurd policies. "My Grandmother" was accepted with strong resentment by the government officials, and the disgruntled regime ordered to immediately ban the film. Only in 1976 did the film reappear after it had been restored by the film director Leila Gordeladze.

Kote Miqaberidze was a pioneer in establishing new film language in national cinematography, a language of bitter irony and criticism of the Soviet system of bureaucracy.

Young filmmakers (script by Giorgi Mdivani, Kote Miqaberidze, artists: Irakli Gamrekeli, Valerian Sidamon-Eristavi) represented their modern lifestyle in a distinctly new form, reflecting a state institution as an environment of lazy and idle routine, and negligence. Obviously, the tough Soviet regime would not allow outright criticism, which gave impulse to the directors to employ the Expressionistic approach, a popular European artistic trend at the time. The non-complacent team of filmmakers managed to half-mask their actual stance.

Expressionism was one of the complex and controversial artistic directions. The artists mostly reflected their subjective emotions and inner world. Originating in Germany, Expressionism was a response to the social and political regress, eventually followed by the spiritual crisis after World War I.

The filmmakers who practiced Expressionist strategies neglected the objective reality and instead, took to the creation of some illusory worlds, striving to merge mystic and pessimistic details. Their generalized approach to the individuals and the environments did not attribute specific features but rather focused on the commonalities.

Expressionism, as a strategy, altered the real world while perceiving it in some fantastically deformed and reshaped way, all-natural elements were substituted with decorations, ample amount of optical effects, and hues of colors.

Hallucinations, dreams, shocking imagery, and liberation from the descriptive reality were extra features of the Expressionist movement. The actors, starring in Expressionist films, accentuated the gestures and mimics to better render the individuality of a character. The artists used to transform their faces with thick layers of

makeup in an Expressionist manner. Such films may be assessed as paintings by Expressionist artists.

Many Georgian artists were attracted to German Expressionism in the early 1920s through the Georgian language translations of the German Expressionist writers. Georgian literature and art distinguished a cohort of the great representatives of the genre: writers Grigol Robaqidze, Konstantine Gamsakhurdia, Sandro Shanshiashvili; painters Irakli Gamrekeli, Shalva Qiqodze, Davit Kakabadze, Lado Gudiashvili; and theatre directors Kote Marjanishvili and Sandro Akhmeteli.

National cinematography followed the influence of Expressionism. “My Grandmother”, directed by Kote Miqaberidze, borrowed much from the creative Expressionist visual realities. It embraced the creative strategies of the trend. The film metaphorically used the kinship vocative, while the social “status” was equal to a protector at the hierarchic ladder of the Communist party. Miqaberidze’s film expressed protest against protectionism and venality. Such career promotions called forth anger and dissatisfaction. The film stages the life of a young individual, who gets fired. Having lost his job, he finds a Grandma who mediates with the high rank officer to find him a job. Eventually the Grandma beguiles the job seeker and leaves him with a shattered reputation.

The directors of the Expressionist films used more dramaturgic potential when directing. They reshaped the essence of the reality into the deformed spirituality, reflected in the stage decorations. National cinematography employed devices of grotesqueness, satire, caricature, and hyperbole, painted by the Georgian Expressionists. The film “My Grandmother” was styled by the Georgian painters Irakli Gamrekeli and Valerian Sidamon-Eristavi, who were employed by Kote Miqaberidze. The masterful artistic innovations in the film were due to the Expressionist vision and creative interpretation. The input of this talented artistry made the film an unforgettable experience.

The filming location - premises of the pavilion were filled with decorations reflecting a huge hall. State officers sat around a round table, symbolizing the government institution. None of them had names, but instead their chairs were labelled on the back with the officers’ rank.

The door led to the “office”, which was stylized with one chair, the interior and decorations served to convey the effect of the illusory work, exposing misperformance and the true desires of the officers, who were never busy with their obligations. The film portrayed a new type of individual from the real world however, Expressionism substantially disguised the reality.

The artists mannered the decorations as the channel of narration. For instance, the large size round table can be interpreted as a closed circle –an Expressionist symbol of routine and vanity.

Hence, the collaborative project with the Expressionists turned out more beneficial for the success of the film than it would have been with the scriptwriters, as far as that of a composed dramaturgic background (Iakashvili 31). Their outstanding contribution impressed the audience with the artfulness for details.

Due to the Expressionist strategies, the film deviates from the real to surreal and offers relativity of the world perception. This major attribute gave Kote Miqaberidze the freedom to use parody, satire, grotesqueness, and caricature against the regime, having creatively masked them with the Expressionist devices.

Certain facets of the grotesqueness and fantasy, characteristic of Expressionism, are featured in the final episodes of the film when people start to fly and upon bumping into the walls, shift into shadowy caricatures. The main character shifts into a small animated doll (intertwining animation, Kote Miqaberidze spearheaded this effect in the Georgian cinematography).

“My Grandmother” was one of the most interesting films, with the most relevant theme, that combined criticism with the original artistry. The Expressionist form acquired dramaturgic charge, which gave more prominence to the acute criticism of the essence of bureaucracy. The search for the formal expressive means became the main reason for fear of the soviet nomenclature, who banned the film.

Expressionism in cinematography was a remarkable trend worldwide, it brought significant progress and introduced types of images, placed new emphasis, and showed the benefits of the new forms for the articulation of the ideas and opinions. Hence, the popularity of the trend in the 1920s became an optimal mode of expression attitudes (Iakashvili 32).

Kote Miqaberidze’s film, which became an eye-opener, threw light on the misconduct and vices of the Empire’s leadership and the government officers. The special optical effects, the narrative style, and the symbols were groundbreaking for the national filmmaking industry. The film not only provided timely political accents but developed an interesting and innovative language for Georgian cinema.

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თანამედროვე ბათუმი და პოსტსაბჭოთა ურბანიზაციის პრობლემები

მაია ჭიჭილეიშვილი

რეზიუმე

დანიშნულება განსაზღვრავს ქალაქის ურბანულ სახეს. XX საუკუნის დასასრულიდან ბათუმის სატრანზიტო და საპორტო ფუნქცია შესუსტდა და მას თანდათან ტურისტული ქალაქის მნიშვნელობა მიენიჭა, რომელშიც გარკვეულ როლს არქიტექტურაც ასრულებს. ბათუმის განახლების სურვილით იყო განპირობებული შენობების რეკონსტრუქცია ფსევდოისტორიზმისა და უმეტესად მოდერნის. ტული ინტერპრეტაციის პრინციპებით, რასაც მოჰყვა ქალაქის ძველი ნაწილის მასშტაბების ზრდა, ურბანული ქსოვილის შეცვლა ან ისტორიული ნიმუშების განადგურება. რამაც გამოიწვია ქალაქის მყუდრო, კამერული სივრცითი სტრუქტურის, “ადგილის სულის” ტრანსფორმაცია უფრო მასშტაბური, დინამიკური, ზოგჯერ გაუაზრებელი და დაუბალანსებელი, ნეოეკლექტური, ფსევდო სტილების, ზოგიერთ შემთხვევაში ბათუმისათვის უცხო მხატვრული ელემენტებით შედგენილი (მავრიტანულ-ისლამური, სხვადასხვა სტილთა ნაზავის) შენობებითა და მოედნებით (პიაცა). თანამედროვე ბათუმის არქიტექტურა სრულიად კოსმოპოლიტური ხდება.

საკვანძო სიტყვები: პოსტ-საბჭოთა, ბათუმი, კოსმოპოლიტური, არქიტექტურა

ქალაქის ურბანული სახე მის სარგებლობაში, გარემოსა და არქიტექტურის ურთიერთთანხვედრაში მდგომარეობს. დანიშნულება განსაზღვრავს ქალაქის ურბანულ სახეს და პირიქით, არქიტექტურამ შეიძლება მიანიჭოს მას გარკვეული ფუნქცია, გახადოს იგი მიმზიდველი და საინტერესო.

XIX-XX საუკუნეების ბათუმი საპორტო ქალაქია. საპორტო-სატრანზიტო დანიშნულება და მდიდარი ბუნებრივი გარემო განაპირობებდა ძველი ბათუმის საკურორტო და სამრეწველო ფუნქციათა სინთეზს. XX საუკუნის დასასრულიდან კი მისი სატრანზიტო და საპორტო ფუნქცია შესუსტდა და მას თანდათან ტურისტული ქალაქის მნიშვნელობა მიენიჭა, რომელშიც გარკვეულ როლს არქიტექტურაც ასრულებს.

შეიძლება ითქვას, რომ ჩვენი საუკუნის 20-იან წლებში შემუშავდა ბათუმის არქიტექტურის ახალი გაგება, კონცეფცია, რომელიც გულისხმობდა წინარე პერიოდის სადა და კამერული ქალაქიდან ეკონომიკურად მზარდი, სწრაფად განვითარებადი, ქმედითი, აქტიური, რამდენადმე პრეტენზიული არქიტექტურული იერსახის მქონე ურბანული გარემოს ჩამოყალიბებას. ბათუმის განახლების სურვილით იყო განპირობებული შენობების

რეკონსტრუქცია ფსევდოისტორიზმისა და უმეტესად მოდერნისტული ინტერპრეტაციის პრინციპებით, რასაც მოჰყვა ქალაქის ძველი ნაწილის მასშტაბების ზრდა, ურბანული ქსოვილის შეცვლა ან ისტორიული ნიმუშების განადგურება. ქალაქის ტურისტული იმიჯის გასაზრდელად ხელისუფლებამ განახორციელა ახალი პროექტები, რომლის შემუშავებაში მონაწილეობდნენ ქართველი და უცხოელი არქიტექტორები. არქიტექტურა ტურიზმის პოლიტიკის ნაწილი გახდა. ამ ახალი კონცეფციით, რომელიც საფუძვლად დაედო ბათუმის კულტურული მემკვიდრეობის ძეგლთა რეაბილიტაციას, ბათუმის ზომიერი მასშტაბისა და სადა მხატვრული იერსახის მქონე განაშენიანება წინააღმდეგობაში აღმოჩნდა მოცულობრივ, მასშტაბურ, ტურისტულ “ჰვრეტაზე” ორიენტირებულ პროექტებთან. თანამედროვე ბათუმის ურბანულ პროცესების პრობლემებს განვიხილავთ სანაპირო ზოლის განაშენიანების მაგალითზე.

ძველი ბათუმის კულტურული ძეგლების დაცვის უმთავრეს პრობლემას სიძველის შენარჩუნების დეფიციტი წარმოადგენს. ძეგლის სტატუსის მქონე მრავალმა შენობამ დაკარგა თავისი ისტორიული სახე. ზოგიერთი მათგანი კი მიზანმიმართულად განადგურდა (ყოფილი სასტუმრო ლონდონი, სასტუმრო “ბელ ვიუ” და სხვ.).

განსაკუთრებული საფრთხის წინაშე აღმოჩნდა ე.წ. ფონური შენობები, ის ისტორიული ქუჩები, რომლებსაც არ ჰქონდა კულტურული მემკვიდრეობის ძეგლის სტატუსი, მაგრამ წამოადგენენ ერთ ისტორიულ პერიოდში ჩამოყალიბებულ, გამომსახველ ურბანულ ქსოვილს. კომერციულ ინტერესებს შეეწირა ძველი ბათუმის განაშენიანების ძირითადი მახასიათებლები: პირველ რიგში - ზომიერი მასშტაბი, არქიტექტურისა და სივრცის ჰარმონია, განაშენიანების ჯერ კიდევ შენარჩუნებული ავთენტურობა. მთელი რიგი ქუჩებისა და კვარტლების რეკონსტრუქცია და განახლებული განაშენიანება განხორციელდა ისტორიული ურბანული ქსოვილის, ავთენტური ფორმების ინტერპრეტაციისა და მოდერნიზაციის, მხატვრული მთლიანობის იგნორირების პრინციპით, რამაც გამოიწვია ქალაქის მყუდრო, კამერული სივრცითი სტრუქტურის, “ადგილის სულის” ტრანსფორმაცია უფრო მასშტაბური, დინამიკური, ზოგჯერ გაუაზრებელი და დაუბალანსებელი, ნეოეკლექტური, ფსევდო სტილების, ზოგიერთ შემთხვევაში ბათუმისათვის უცხო მხატვრული ელემენტებით შედგენილი (მაგრიტანულ-ისლამური, სხვადასხვა სტილთა ნაზავის) შენობებითა და მოედნებით (პიაცა). ამ პრინციპით განხორციელდა მემედ აბაშიძის, ი. გოგებაშვილის, ქუჩების რეაბილიტაცია-რეკონსტრუქცია. ახალმშენებლობებს შეეწირა დ. კლდიაშვილის (ყოფილი ბაღის) ქუჩის ერთ-ერთი ყველაზე

მიმზიდველი კვარტალი, ზ. გამსახურდიას ქუჩის ისტორიული განაშენიანების ნაწილი (ყოფილი სასტუმრო “ლონდონი” და მისი მიმდებარე ტერიტორია) და სხვ.

თანამედროვე ბათუმის განვითარებას საფუძვლად დაედო კოსმოპოლიტური არქიტექტურა⁴⁸. ხელისუფლების ძალისხმევაც სწორედ ახალი, თანამედროვე, აპრობირებული მხატვრულ-ტექნიკური სიახლეების დამკვიდრებისაკენ იყო მიმართული. ბოლო წლების განმავლობაში განხორციელებული მშენებლობების შედეგად გამოიკვეთა ქალაქის ახალი სილუეტი. ადრინდელი ბათუმის კონცხისა და სანაპიროს ტერიტორიაზე განთავსებული მაღლივი შენობები, თითქმის ყველა ცენტრალურ ქუჩაზე აგებული და მშენებარე მრავალსართულიანი, მრავალფუნქციური სახლები მოწმობენ, რომ წინარე ხანის კამერული, ზომიერი და ადამიანური მასშტაბებით გამორჩეული ქალაქი ბეტონის მასებით დატვირთულ მეგაპოლისად იქცა. გაჩნდა ტურიზმის პოლიტიკას მორგებული სანახაობითი შენობები, რომელთა ფუნქციონირება წლების განმავლობაში შეუძლებელი იყო დიდი ფინანსური დანახარჯების გამო.

ტურისტებისათვის ქათული კულტურის ღირებულებათა გასაცნობად, 2010-2011 წლებში, “საოცრებთა მოედანზე”, აღიმართა ანბანის კოშკი - 130 მეტრის სიმაღლის, მინის სფეროთი დაგვირგვინებული, ცილინდრული ფორმის ლითონის კონსტრუქცია, რომელიც აგებულია ესპანელი არქიტექტორის ალბერტო დომინგო კაბოს პროექტით. კოშკის ბადისებურ ზედაპირს გაყოლებული, დნმ-ის სტრუქტურას მიმსგავსებული სპირალური სალტეები და მათზე დამაგრებული ქართული ანბანის 33 ასო სიმბოლურად ქართული გენის უნიკალურობას განასახიერებს. კოშკის ფუნქციურ, მინის სფეროში მოთავსებულ ნაწილებთან დაკავშირება ძირითად კონსტრუქციაში ჩამონტაჟებული პანორამული და შიდა ლიფტების მეშვეობითაა შესაძლებელი⁴⁹. შენობა ძირითადად პანორამული ხედების აღქმისათვისაა გათვალისწინებული. სფეროს სხვადასხვა სართულებზე რესტორანია განთავსებული. ლითონის კონსტრუქციების სიმსუბუქე, შუშის სფეროს ამრეკლავი ზედაპირი გამომსახველობას ანიჭებს ნაგებობას. კოშკის მხატვრული გადაწყვეტის მიუხედავად, ნაგებობის ტექნიკური მხარის პრობლემურობა, წყლისა და ელექტრო სერვისების მიწოდების სირთულე, ხარჯების გაზრდილი რაოდენობა განაპირობებდა მის უფუნქციობას წლების განმავლობაში⁵⁰.

⁴⁸ ბათუმის არქიტექტურული იერის დასახასიათებლად ასახელებდნენ ისეთ ქალაქებს, როგორცაა ნიცა და კანი, დუბაი და სინგაპური და სხვ.

⁴⁹ ალბერტო დომინგო კაბო ქუთაისის პარლამენტის შენობის პროექტის ავტორია.

⁵⁰ შენობა ამჟამად ფუნქციონირებს. მის ასაშენებლად 65 მილიონი ლარი დაიხარჯა. ამჟამად ობიექტის მართვისათვის ტურიზმის სააგენტო ყოველწლიურად 60 000- მდე ლარს ხარჯავს. კოშკის სიახლოვეს, უშუალოთ ზღვასთანაა განლაგებული ქართველი მოქანდაკის თამარ კვესიტაძის კინეტიკური

კოსმოპოლიტური არქიტექტურის ნიმუშია სასტუმრო “რედისონი”, რომელიც იტალიელი დიზაინერისა და არქიტექტორის მიკელე დე ლუკის პროექტით, 2009-2011 წლებშია აგებული. ნაგებობის თხელი, ძირში გაგანიერებული, მართკუთხა კორპუსი ქუჩის მიმართ დიაგონალურად არის განთავსებული. აღქმის სხვადასხვა კუთხეზე გათვლილი ტეხილი სილუეტი, წახნაგოვანი მოცულობები და ფასადების ლითონის ბადეში მოქცეული, ლურჯი მინის ამრეკლავი ზედაპირი მას გამომსახველობას ანიჭებს და ქალაქის ერთ-ერთ მნიშვნელოვან დომინანტად აქცევს.

სანაპიროს ამავე ნაწილში, არქიტექტურული თვალსაზრისით, საინტერესოა სასტუმრო “კემპინსკის” შენობა, რომელიც, ზღვის მხრიდან მაღალ პლატფორმაზე განვითარებული გეგმარებით, დენადი ტალღოვანი კონტურებითა და მოქნილი პლასტიკით, გამომსახველ ხედებს გვთავაზობდა⁵¹, თუმცა ნაგებობის მხატვრული ჩანაფიქრის აღქმა ამჟამად შეუძლებელია მოედნის მხრიდან მის წინ მდებარე ცათამბჯენის ვერტიკალურ-კუბური მოცულობის გამო.

ქალაქის სანაპირო ზოლში, თითქმის ბულვარის სივრცეში მდებარე “ტექნოლოგიური უნივერსიტეტისათვის” განკუთვნილი შენობა შპილით დასრულებული, თეთრი პერანგითა და შემინული პანელებით, განათების და ეკრანის ეფექტით, ოქსფერი აფრითა და 130 მეტრი სიმაღლეზე დამონტაჟებული კარუსელით “ემმაკის ბორბალით” – იქცევს ყურადღებას (არქიტექტორი დ. გოგიჩაიშვილი). ფუნქციური შეუთავსებლობისა და სივრცის სარგებლიანობის პრობლემურობის გამო ამ ორიოდ წლის წინ ნაგებობა რეკონსტრუქციას დაექვემდებარა – ძირითად კორპუსს დაემატა გვერდითი და მათი გამაერთიანებელი ჰორიზონტალური მოცულობა. აღნიშნული ფაქტები ადასტურებენ გაუაზრებელ დამოკიდებულებას არქიტექტურის იდეის, დანიშნულებისა და სარგებლიანობის შესახებ.

თანამედროვე ბათუმში ცათამბჯენების განთავსების იდეა სასტუმრო „შერატონის“ მშენებლობით იწყება. სასტუმროს სიმაღლე დაახლოებით 115 მეტრია. სწორედ ამ ნაგებობამ მისცა ბიძგი პროპორციების ზრდას რუსთაველის ქუჩის განაშენიანებაში. სასტუმროს არქიტექტურული კონცეფცია სიახლეს არ შეიცავს. საუკუნეების განმავლობაში არაერთხელ განმეორებული “შუქურისებრი”, საფეხურებრივი სტრუქტურა, ფსევდოკლასიციური დეტალები განსაზღვრავენ შენობის მკაფიო კომპოზიციას, თუმცა, პროპორციული თვალსაზრისით, ნაგებობის ყველაზე მაღალი,

ქანდაკება ~ალი და ნინო”. ქალისა და მამაკაცის ერთმანეთისკენ მოძრავი, შემდეგ შერწყმული და დაშორებული ლითონის ჭვირული ფიგურები სიყვარულის იდეას განასახიერებენ.

⁵¹ სასტუმრო “კემპინსკის” არქიტექტურული კონცეფცია ეკუთვნის ამერიკელ არქიტექტორს ლეო ა დალის (ლეო და მალე)

კომპურა ნაწილი, რომელიც შათაგონებულია რომანული სტილის ნიმუშებით, ამკარად წინააღმდეგობაში მოდის შენობის ძირითად სწორკუთხა და წახნაგოვან მოცულობებთან და ფაქტობრივად ვერ იძენს კულმინაციური აქცენტის მნიშვნელობას. სასტუმრო “შერატონის” შენობა ეკლექტური მშრალი სინთეზის, ფსევდო ღირებულებების, კიტჩის გამოვლინებაა თანამედროვე ბათუმის არქიტექტურაში.

ბათუმის თანამედროვე არქიტექტურისადმი გარკვეული ნეგატიური დამოკიდებულება განპირობებულია იმით, რომ ახალმშენებლობები არ უწევენ ანგარიშს კულტურულ მემკვიდრეობას, არ არიან ორიენტირებული მის შენარჩუნებასა და წარმოჩენაზე. შოთა რუსთაველისა და დემეტრე თავდადებული ქუჩების გადაკვეთაში აღმართული მრავალსართულიანი სახლები თრგუნავს, ალყაში აქცევს ქუჩის კუთხეში მდებარე მე-19 საუკუნის ბელეტაჟს⁵², რის შედეგად ირღვევა გარემოს ავთენტურობა და ძეგლის ვიზუალური დაცვის არე. ახალი შენობები, კაზმული ფასადების მიუხედავად, კონტრასტს ქმნიან არსებულ ურბანულ ქსოვილთან. ამ მხრივ საინტერესოა საცხოვრებელი სახლი „სახე“, რომლის მთავარი ფასადი, ადამიანის სახის ნაკვთების აღმნიშვნელი დეტალებით, თეატრალურ-დეკორაციული ბუტაფორიული განწყობით, გარკვეული ინდივიდუალიზმის მიუხედავად, ერთგვარ ირონიულ, წარმოსახვით ილუზიას ქმნის სივრცეში.

სამხრეთი სანაპიროს მიმართულებით, ი. ჯავახიშვილისა და შ. ხიმშიაშვილის ქუჩების გადაკვეთაში, ქალაქგეგმარებითი თვალსაზრისით რამდენადმე უსისტემოდ განთავსებულ მაღალსართულიან სახლებს შორის საიტერესოა რესტორან “მაკდონალდსის” შენობა. ფუტურისტულ სტილში გადაწყვეტილი ნაგებობა (პროექტის ავტორი გიორგი ხმალაძე)⁵³ ხასიათდება საინტერესო გეგმარებით, მოძრავი სილუეტით, ზედაპირის დინამიკური ფაქტურით, მახვილი ტეხილი კონტურებით, ვიზუალური გამომსახველობით. კომბინირებული სივრცე აერთიანებს ბენზინგასამართ სადგურს,

⁵² ბელეტაჟის ტიპის ერთსართულიანი ნაგებობა მნიშვნელოვანია თავისი ისტორიული წარსულით. 1888-1900-იან წლებში ამ სახლში ცხოვრობდნენ ბათუმს სტუმრად მყოფი რუსი მწერლები ანტონ ჩეხოვი და მაქსიმ გორკი. გადმოცემის თანახმად, ა.ჩეხოვის ერთ-ერთი ცნობილი პიესის - “სამი და” - პერსონაჟების შათაგონების წყაროს, აქვე მახლობლად მცხოვრები ანდრეევიჩის ოჯახის ქალბატონები წარმოადგენდნენ. ამავე შენობაში ცხოვრობდა ქალაქის თავი - ლუკა ასათიანი, რომლის სახელთან არის დაკავშირებული, 1895-1901 წლებში, ბათუმის განაშენიანება: რეპუბლიკური საავადმყოფოს, ბათუმის საქალაქო საბჭოს (მერიის), ელექტროსადგურის, ფოსტა-ტელეგრაფის შენობების აგება, ჭაობების ამოშრობა, სანიაღვრე-საკანალიზაციო არხების გაყვანა, ქუჩების მოკრწეველა და მოასფალტება, ახალი ქუჩების კეთილმოწყობა და სხვ. საბჭოთა პერიოდში ამავე სახლში ცხოვრობდა არქიტექტორი ბოგდან კირაკოსიანი (1912-1972). წითელი აგურით ნაგები შენობა გამოირჩევა დახვეწილი პროპორციებით, სადა, კლა-სი-ცის-ტური დეკორით, აგურის ფერადოვნებითა და სუფთა, ფაქიზი წყობით, შემამკობელი დეტალების ზომიერებითა და მოხდენილი ფორმებით.

⁵³ გიორგი ხმალაძე ჰარვარდის დიზაინის სკოლის კურსდამთავრებულია. მაკდონალდსისა და ბენზინგასამართი სადგურის კომბინირებულმა შენობამ გაიმარჯვა არქიტექტურული ვებ-გვერდის ArchDaily -ს კონკურსში.

რესტორანს, რეკრეაციულ ზონას და აუზს. ეს ნაგებობა ამერიკული გამოცემის The Huffington Post-ის მიერ აღიარებულია 2014 წლის მაკდონალდსის ქსელის ყველაზე ლამაზ და კრეატიულ შენობად ამ კომპანიის რესტორნების ქსელს შორის.

ახალი ბათუმის არქიტექტურის ერთ-ერთი ნიმუშია იუსტიციის სახლის შენობა (2009–2011), რომელიც იტალიელი არქიტექტორის მიკელე დე ლუკის მიერ არის დაპროექტებული. არქიტექტორის მოსაზრებით, შენობა სიმბოლურად 17 იარუსიანი ცილინდრული კოშკია, რომელიც ჩანს მთებიდან და ზღვიდან, როგორც ორიენტირი მოსახლეობისათვის, იგი ტიპური შუქურაა, რომელიც კი არ ბატონოს გარემოზე, არამედ ორიენტაციას მატებს პეიზაჟს. არქიტექტორისა და ნაგებობის კონცეფცია ზომიერების, ადგილის შეგრძნების უნარს ამჟღავნებს. შენობა ორგანულად იკითხება სივრცეში. თუმცა ეს მხოლოდ გარკვეული დროით, რადგან ინტენსიური მასშტაბური მშენებლობების შედეგად ნაგებობამ დაკარგა სივრცის ორიენტირის მნიშვნელობა და ჩაიკარგა სივრცეში გაბატონებულ ბეტონის მოცულობებში.

ახალი ბათუმის არქიტექტურაში პოპულარული გახდა ცნობილი შენობების ასლების ან მათ მოტივებზე აგებული ობიექტების განთავსება (“ნეპტუნის შადრევანი”, “ჭაჭის კოშკი”, “აკროპოლისი”, “ყირამალა” “კოლიზეუმი”). კომერციული მიმზიდველობის თვალსაზრისით წარმოდგენილი ნაგებობები, ძირითადად, მდებარეობენ სანაპიროსა და ბულვარის ზონაში იმ სარტყელზე, სადაც ფიჭვისა და ნაძვის ხეივანი უნდა იყოს გაშენებული. ბულვარის სივრცის ინტენსიური დატვირთვა ახალი საზოგადოებრივი შენობებით მოწმობს, რომ მისი თანამედროვე განაშენიანება არ ითვალისწინებს რეკრეაციული ზონის ტრადიციებს - ხეივნების გაშენების პრინციპს. ადგილი აქვს რეკრეაციული ზონის შეზღუდვას საზოგადოებრივი ზონის სტატუსით.

საბჭოთა პერიოდისაგან განსხვავებით, ახალი ბულვარის მიმდებარე ტერიტორიაზე გამოიკვეთა ტენდენცია იმისა, რომ ურბანული სივრცე კვლავ დაუბრუნდა თავის პირვანდელ ორიენტირს ზღვას. ამას მოწმობს დიდი მასშტაბისა და მოცულობის მრავალფუნქციური სახლები, რომლებიც, გრანდიოზულ აქცენტებად აღიქმება 70–80–იან წლებში აშენებულ უსახურ ცხრასართულიან საცხოვრებელ სახლებთან შედარებით.

ამავე უბანში, აგებული სასტუმროს კომპლექსი ე.წ. “სემირამიდას ბაღები” - დინამიკური, კუთხოვანი მოცულობებით, სხვადასხვა სამშენებლო მასალის სინთეზით გვიჩვენებს, რომ თანამედროვე ბათუმის არქიტექტურა სრულიად კოსმოპოლიტური ხდება. სანაპირო ზოლის ახალ უბნებში კი ე.წ. “მანჰეტენიზაციის” პროცესმა მასიური და რამდენადმე ქაოსური ხასიათი

შეიძინა. არქიტექტურის შეუზღუდავი ბატონობა და ურბანული ქაოსი ქალაქის ამ ნაწილში იწვევს დამთრგუნველ გრძნობას.

ამდენად, სანაპირო ზოლის თანამედროვე განაშენიანების ზოგადი სურათი გვიჩვენებს, რომ ტურიზმის ბუმს აყოლილი ქალაქი ინვესტორთა და არქიტექტორთა კომერციული ინტერესების ასპარეზად იქცა.

ბოლო წლების განმავლობაში ქალაქის ვიზუალური ტრანსფორმაცია დაექვემდებარა საზოგადოებისათვის ქალაქ ბათუმის - როგორც ბრენდის მიწოდების სურვილს, რაც არ არის ინტერესმოკლებული იდეა, მაგრამ დასანანია ის, რომ ამ მიზანს ეწირება ბათუმის კულტურული მემკვიდრეობის ნაწილი, საფრთხის ქვეშ დგას მისი ისტორიული ღირებულებები, ქალაქის “ადგილის სული” და ახალი უბნების ჰარმონიული განვითარების პერსპექტივა.

ახალშენებლობათა ხასიათი ადასტურებს, რომ იკვეთება ბათუმის ახალი მაღლივი, მასშტაბური, უსისტემო განაშენიანების პერსპექტივა, რომელშიც ქალაქის მთავარი ორიენტირის – ზღვის ხილვა მხოლოდ ელიტური ფენებისათვის განკუთვნილი პრივილეგია გახდება. ქალაქს არ გააჩნია განაშენიანების რეგულირების გეგმა, რომლის დაცვა და დამტკიცება მნიშვნელოვანია არქიტექტურული ქაოსის შესაჩერებლად. განსაკუთრებულ აქტუალობას იძენს ბათუმის ზომიერი მასშტაბების შენარჩუნების პრობლემა. ბიზნეს ინტერესებს დაქვემდებარებული ზღვის სანაპირო ზოლი თანდათან იხურება „ბეტონის ფარდით“, ადამიანური მასშტაბებისა და სიმწვანისაგან დაცლილი ქალაქი თანდათან ნაცრისფერ ნისლში ეხვევა. ახალი უბნების მჭიდრო განაშენიანების შედეგად დარღვეულია ქალაქის ქუჩების განიავების, ინსოლაციის პრობლემა.

ამდენად, ქალაქის სანაპირო ზოლის არქიტექტურული განვითარების შედეგად გამოიკვეთა თანამედროვე ბათუმის ურბანიზაციის პრობლემები: ავთენტურობის დაკარგვა და კონფლიქტი კულტურულ მემკვიდრეობასთან; რეკრეაციული ზონების შემცირება-შევიწროება კომერციული დანიშნულების ელემენტებით; განაშენიანების აგრესიული და ქაოტური ხასიათი; სამშენებლო და ქალაქმშენებლობითი ნორმების იგნორირება, ქალაქის გენერალური გეგმის არ არსებობა და დეველოპერების მიმართ ლიბერალური დამკვიდრება. უკონტროლო ურბანიზაციის პროცესის, გაზრდილი სიმჭიდროვის მქონე ურბანული ცენტრის ჩამოყალიბება წარმოშობს მაღალი შენობების აგების იდეას, რაც მნიშვნელოვნად ცვლის ქალაქის ვიზუალურ სახეს. ანალოგიურ პროცესებს ვხედავთ სხვა ქალაქებში, განსაკუთრებით თბილისში, სადაც ინტენსიურად მიმდინარეობს სარეკრეაციო და საზოგადოებრივი ზონებისათვის განკუთვნილი სივრცეების კონვერსია საცხოვრებელ ზონად. საცხოვრებელი კორპუსების ბეტონის “ჯუნგლები” იჭერს სივრცის უმეტეს ნაწილს, ქალაქი კარგავს სარეკრეაციო ზონებს,

მოსასვენებელ და გასართობ ადგილებს, ურბანულ ჰარმონიას და ტრადიციულ იერსახეს.

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ილუსტრაციები:



ბათუმის საერთო ხედი, სასტუმრო შერატონი



სასტუმრო რედისონი



ანბანის კოშკი



სასტუმრო კუმბინსკი



ყოფილი ტექნოლოგიური ინსტიტუტი;



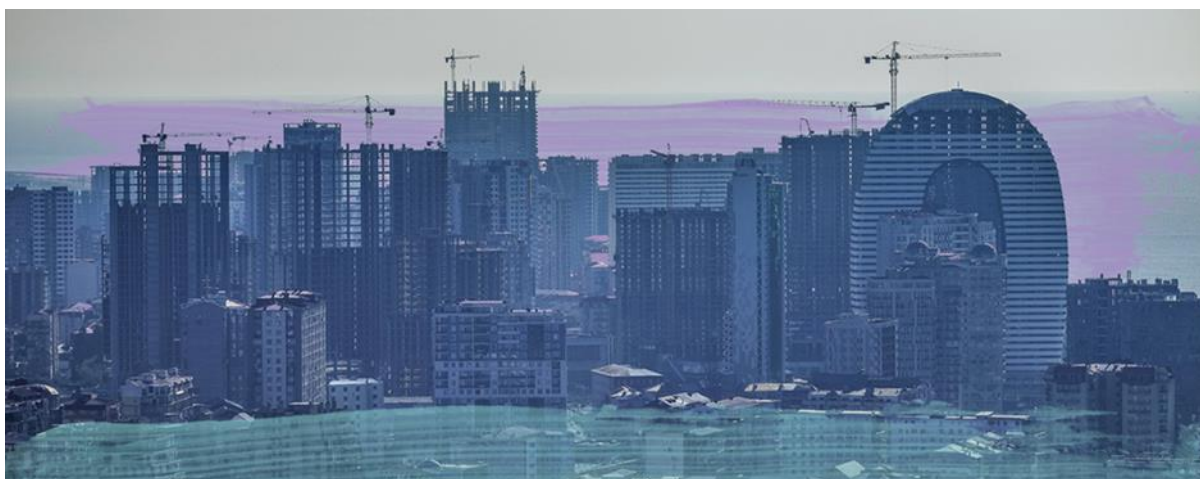
რუსთაველისა და თავდადებული ქუჩა



სანაპირო ზოლი, სასტუმრო სემირამიდას ბაღები



ქალაქის ხედი ზღვისკენ



ქალაქის ხედი (ზ. ბილიბოდის ფოტო)

New Mythological Paradigm – Political Myth

KHATUNA TAVDGIRIDZE

Abstract

An old sacral myth went through a long, non-homogeneous period until it became a modern mytho-political narrative. Political myth has a specific-ontological and empiric relation with reality and relates to the historical, social, and ideological context of the epoch. This is the way in which it influences and manipulates. The point of the political myth is that it exists in nature "mythologically", i.e. naturally, and can manifest itself or be manifested artificially by means of technology. This dualistic, natural vs. technological character of a political myth results in the formation of three types: real or "eternal" myth, pseudo or technological myth, and simulated-preceding myth. All three categories of the political myth, in their specific features, still represent the whole. Together they form an inseparable, structurally and conceptually strong archetype based on the universal archaic, mythological, and paradigmatic modern political system.

Key words: Political myth, technological, totality, simulation

Introduction

An old sacral myth went through a long, non-homogeneous period until it became a modern mytho-political narrative. During this process it preserved, lost, and gained something. It kept its external form and structure but lost its sacral beginning. It gained a wide narrative canvas and a new technological-instrumental ability. The first works in Western political philosophy in which the concept of a modern political myth was worked out were the books by the French philosopher and theorist of revolutionary syndicalist, Georges Sorel. His publications appeared in the 1900s. In 1961 they were collected and published in his most famous book "Reflections on Violence" (Sorel, 1961). According to Sorel, a myth was an ideological propaganda tool for conscious manipulation of society's mind. Another book that aimed at fundamental research of a modern political myth was German philosopher Ernst Cassirer's posthumous "The Myth of the State", which appeared in 1946 (Cassirer, 1946). Cassirer and Sorel became the first theorists of the political myth. Their books appeared at the beginning of research and interpretation of the modern political myth.

Cassirer and Sorel directed their research in another modern direction, which differed from the earlier focus on the mythology of primitive traditional society. Since the second half of the twentieth century, myth has been studied from the prism of the political theory instead of the theory of collective imagination. Currently, modern myth is interpreted as a result and the instrument of ideological and symbolic struggles. The area of analysis has been broadened from cultural incipience to political phenomenon.

Christopher Flood, a modern theorist of political mythology, connects political myths and political interests of specific social groups. In his opinion, the main point of political myth is first and foremost its ideology, and not in explanations of political events or expressing and protecting interests of specific social groups. Flood characterizes political myth as “an ideologically marked narrative which purports to give a true account of a set of past, present, or predicted political events and which is accepted as valid in its essentials by a social group” (Flood, 2002:44). In Flood’s mind, the influence of political myth is possible when it relates to historical, social, and ideological contexts. A political myth is in direct relation with reality, whereby it needs correct and accurate historical, social, and cultural context. Such political myth is a powerful instrument, or weapon, that influences society. If political myth lacks historic, social, and ideological context, it is brittle and short-lived (Flood, 2002:44).

The General Picture of Political Myth

A modern political myth is a cultural phenomenon and the form of social consciousness as the means of perceiving, describing, and explaining the events. It emphasizes the ideological and symbolic ground of modern societies. Modern political myth inherited ideological, political, and social nature from the old myths, but by means of securitization it shaped its own sacred-religious meaning. Despite totalitarian mythologies, for example, fascism and communism, that steadily wanted to make their ideology sacral.

Modern political myths neither narrate about Gods nor about the supernatural creatures, personalized forces of nature. Those are replaced by charismatic leaders associated with Demiurge. These myths usually tell us about power and obedience, dependence and freedom, or unfairness and equality, which are everlasting problems. A political myth is a narrative that comes from specific social-political groups and expresses their ideology. It is the instrument for the legitimization of authority and means of propaganda, which is carried out by technological and instrumental devices.

A political myth is ontologically and empirically related to reality and relates to a historical, social, and ideological context of an epoch. It seems to be a powerful instrument for influence and manipulation. The main point of political myth as a modern mythological phenomenon is its "mythological" existence. Its actualization is either original-natural or artificial-technological, initiated by a specific social-political group. The qualitative differences between political myths caused their classification into several basic categories. The primary classification of political myths belongs to Roland Barthes, famous French semiologist and researcher of modern myths, who separated mythologies of the powerful and weak. He used the terms "right" and "left" myths, he himself considered these terms as terms of the indefinite notion (Barthes, 224-226). Barthes' classification of political myths is solved in fields of semiotics and describes only a part of political mythological events and processes. It is only possible to achieve a perfect classification of myths by means of showing its full morphological picture, which in the end is defined by a qualitative doubling of political myth: naturally (actualized by itself) and technologically (actualized artificially). Thus, we get two categories of political myth: 1. Real political myth or pure mythological, a natural

political myth; 2. Pseudo-political myth or technological-artificial political myth. However, in the myths at the end of the twentieth century and beginning of the twenty-first century (political, social, economic, ecological, geographical etc.), the diametrically new "world's picture" is constructed, the question of the relation of reality to its doubling is raised, and a copy "simulacrum" is posited. One more type of myth, which was revealed through examination, is named "simulation." It is philosophically and ontologically modeled as its preceding myth. Simulation is the third type of political myth. The name simulation - preceding myth comes from Jean Baudrillard's concept of "simulacrum" (Baudrillard, 166-184).

Real (natural) political myths

Real political myths originated from "mythology," i.e. they came into being naturally and they are tightly connected to the archaic "saint myth" by their genesis and morphology. They are related to traditions and customs and their main point is that the profane narratives are based on primitive sacral and universal archetypes, that give them paradigm character.

Real political myth, as a natural mythological phenomenon, has always existed in society. It itself stands out and actualizes a suitable archetype. It also defines the proper time of its appearance. As Cassirer writes: "For myth has not been really vanquished and subjugated. It is always there, lurking in the dark and waiting for its hour and opportunity. This hour comes as soon as the other binding forces of man's social life, for one reason or another, lose their strength and are no longer able to combat the demonic mythical powers" (Cassirer, 1946:280). A real political myth provides not only social organizing and political order, but like an archaic myth, it restores the modern social and cosmogonic picture of the world, which was destroyed during social-political cataclysms. The main purpose of archaic myth was to restore the cosmogonic model of the universe by means of any social activity. That is a new paradigm of myth or mythology in general. The paradigm of a real political myth is a new qualitative paradigm. It creates a new mythological image of the modern world from an old mythological perspective.

A real political myth becomes universal, steady, or prolonged in time due to the paradigm. That is why real political myths unlike pseudo-myths, which do not have paradigm nature, will never disappear or be overlaid by a counter-myth. Real political myths somehow have obtained "eternity" and influence resembling old myths. "In a manner analogous to sacred myth, they need to be transmitted and received as what Eliade calls exemplary history. They need to carry sufficient authority, in Bruce Lincoln's sense, to have paradigmatic value as "simultaneously a 'model of' and 'model for' reality' among those who believe them" (Flood, 2002:41). A real logical model having a paradigm value creates a unique synthesis of irrational universal archetype and rational, logical thought in real political myth. In such mytho-political narratives, pragmatic-mental aspects and mystical aspirations are harmonically merged. In real political myth, which is constructed upon archaic origins, "its own plan of reality is created with its logical and plot laws, its own system of symbols and images. But

political myth, unlike archaic one, is created not only by emotional worrying but rationally with hard mental basis" (Kolev, 2003:31).

Totalitarian mytho-political narratives are based on solid, mental, logical background, which first is founded on the paradigms of archaic myths that give them the status of modern doubles of sacred myths. Thus, according to the above, a real political myth has four unique qualities:

Archetypes, Founding an Archetype

Ideological and thematic homogeneity of archaic and modern myths refers to pragmatism and mysticism, logical and pre-religious thinking, profane and sacred archetype homogeneity that forms the whole narrative.

Thematic Homogeneity

Coming closer to the sacred themes, the real political myths based on archetypes seem to appear as modern doubles of old sacral myths. They continue such fundamental sacral cycles as cosmogonies of origin and foundation, heroic activities of cultural heroes, ritual cycles and eschatological myths of renewal, or Easter.

Totality (Global Themes)

A real political myth has always been associated with bringing along great political events, cardinal changes, ideological struggles, and new political systems (more often totalitarian regime). This is one more important factor in the durability of real political myth. The fourth factor is conditioned by the above accounted three factors: **stability, eternity, and duration in time**. Total scheme of a real political myth is often built according to archetypes of "the Gold Age" and eschatological myth. These two archetypes are united and reinforced by anthological markers. One cycle of the end of the universe, which is enclosed by the third archetype, "Sunset of Gods" (in modern circumstances – changing of old political authority by a new political power) is followed by the birth of a new, ontologically absolute other world, the beginning of a new cycle. The most drastic changes and totalitarian regimes of the twentieth century's political reality are connected to these mythical archetypes.

Except for totalitarian (Fascism, Communism) political regimes, the paradigm of an eschatological myth includes an experience of a non-civilian society of nondemocratic countries, caused by the fight and greed of autocrat leaders to throw down the existing regime. Thus, as real political myths are based on archetypes, they resemble archaic sacral myth. Like those myths, they not only restore cosmogony, spiritual, and social landscape of the destroyed world, but they also change the ontological status of the world. They form a model of a new political and social mythical reality too.

Pseudo-Myth or Technological Myth

Construction of pseudo-myth becomes possible by the construction of a new myth based on the "political substance" of an archaic myth. Pseudo-myth does not have its own archetype, which makes impossible their independent functioning. Therefore, its narrative is built on another real myth, which has the archetype. Pseudo-myths contain the "remains" of the real myths but, their common genetic line is not seen on the surface.

Pseudo-political myth has three main exclusive features:

Expendability, short duration.

Technological nature, artificiality.

Non-global themes, lack of it.

Since pseudo-political myth is not based on the archetype, it does not have a stable, traditional basis that would secure its viability; that is why it has a short duration and is disposable. It is formed to fulfill momentary political aims. Unlike the eternal myth, it does not concern total political or social event, but it is directed to minor political themes. Instead of universal archetype, a pseudo-myth conveys changes, emotions, and passion, and reflects the consciousness of the society. It does not concern profoundly deep layers of human consciousness and does not cause profound changes in social-political life.

Pseudo-myth is not formed naturally or spontaneously, it is formed consciously and advisedly in order to carry out specific political purposes. They are formed artificially and instrumentally, by means of modern technologies - media, relationship with society, and PR. Political myth becomes a powerful instrument in the hands of politicians for manipulating people. Cassirer was the first who wrote about the technological character of political myth. In his opinion political myth is formed the same way as modern material technology (planes, machine-guns): "The new political myths do not grow up freely; they are not wild fruits of an exuberant imagination. They are artificial things fabricated by very skillful and cunning artisans. It has been reserved for the twentieth century, our own great technical age, to develop a new technique of myth. Henceforth myths can be manufactured in the same sense and according to the same methods as any other modern weapon – machine, guns or airplanes. That is a new thing – and a thing of crucial importance. It has changed the whole form of our social life"(Cassirer, 1946:282).

Our life is full of political pseudo-myths, they are inseparable parts of our daily life. Public opinion (true and false) is formed by means of them. Mass propaganda, public opinion of everyday social and political themes, and consequently the manipulation of the masses is fulfilled basically by disposable myths.

Actualization of disposable political pseudo-myths relates to the crash of great totalitarian myth at the end phase and in the posterior period of totalitarian regimes. In the 1990's, new ideological manipulative myths appeared in the Soviet Union, when the republics began to gain independence. One new ideological myth was formed and spread, like the myth about the "Independence of Russia". That political myth contained the ideology of improving socio-economic conditions of the Russian people by the necessity of releasing Russia from the hard obligation of being a "bread-winner". The technological aspect of the pseudo-myth is the main "power source" of political mythology. That is the main factor in general that makes political mythology dynamic and adequate, and keeps it attached to the political reality.

Simulation-Preceding Political Myth

Simulation-preceding political myth is an ontological phenomenon. It is a new kind of ontological political myth that is made from joining eternal and pseudo-myth. Simulation-preceding myth is oriented to modeling a near future by ontological forming of existing political reality which it carries out by means of technological and instrumental opportunities. Its action or functioning is a simulation. The word "simulation" comes from the word *simulacrum* (pl. simulacra). It is the result of the functioning of simulacra that reflects the process when a copy-simulacra or "the copy of a copy" is parted from the original, primary source. The result of the functioning of simulacra is a phantasmagorical mythical phenomenon, which is produced by the social and political machine of modern time - first, a new "quality" and a new condition of reality. Thus, we can argue, that an old myth is turned into simulacra in contemporaneity. Roland Barthes' understanding of the term "myth" was replaced by Jean Baudrillard's term "simulacra" by which he emphasized the simulation meaning of myth (Baudrillard, 2000:8).

Myth and its re-narration forms a new reality. The mythical narration is mythical imagination or phantasmagoria. It contrasts with objective "reality" by the sign of metaphysical "reality". It has the ability to form super-reality, making it dominant and "legal". This is Baudrillard's hyper-reality and means a metaphysical act of preceding. "The territory no longer precedes the map nor survives it. Henceforth it is the map that precedes the territory — precession of simulacra — it is the map that engenders the territory and if we were to revive the fable today, it would be the territory whose shreds are slowly rotting across the map" (Baudrillard, 1998:166). A myth is just a "preceding map"; it has the function of such a map, which can form reality by imprinting itself. Simulation-preceding political myth has symbolic-ontological character. It is not necessary "to come true", "to get alive". The aim of preceding is to feel the new simulated situation, which means that there is a similarity between real and modelled conditions including the immediate reaction of the society.

The examples of simulation-preceding political myths are "modeled chronicles" on authoritarian TV channels or the internet about the latest political life of the Soviet Union. This strategy aims to produce an ideological influence on society before elections. Modeled chronicles include the idea of eternity, everlasting rule, and messianic views of the incumbent(s) for prolonging their power endlessly. The idea of the permanence of Russia modeled "Future" is declared in the title – "Russia without Putin? Welcome to hell!". The video was spread by YouTube and most of the world's population has seen it. Georgian simulation-preceding political myth about Georgia's annexation by Russia was especially shocking on television company "Imedi" on 13 March 2010 20.00 – "Modelled Chronicle". Even though the program had the logo that it was the "Modelled Chronicle", most people perceived it as a real fact. This was immediately followed by nervousness, mass panic or scare, health problems, fleeing to safety, and/or prewar preventative actions.

Simulation-preceding myths were spread even when there was no media. We can recall information spread by Colin de Borg in England in 1814 about Napoleon Bonaparte's death, which was followed by a great celebration in England as the

emperor's death meant the end of the war. Simulation-preceding myth was also spread in 1938 by one of the radio stations of New York when musical radio-program was unexpectedly interrupted and the information about the attack of aliens (that killed people) was announced. This information was followed by mass panic causing up to twenty Americans to die at places of congregation.

Conclusion

The observation of modern mythologies has shown that on one hand, their ontological features, their viability, and the ability of adaptation and maneuvering allows for live processes. On the other hand, the modern political-social myth has a power of dominance, manifested into forming various political-social systems. The three types of the political myth: real, pseudo and simulation-preceding all have the same ideology, the same archetype, and specific signs; therefore they can also interact with one another and form a paradigm of the modern political mythological system, based on the universal archaic archetype which is both structurally and content-wise whole and inseparable.

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Cultural Dialogue - Alternative for Georgian Post-totalitarian Reality

TAMAR PAITCHADZE

Abstract

The integration of national culture with Euro-Atlantic cultural space is a significant challenge in the process of new historical regulation. The given issue is especially important for a post-Soviet period country. At that point the new genres, themes, and images in literature and gain specific meaning. The modern cultural process in searching for certain forms, which would allow adapting Georgian culture with European standards. The word "Europe" does not mean a leveled space, a united cultural or even political monolith. Europe has a strong perception of common history, mutual intersections; There is quite a clear perception that many events in the history of Europe affected not just one specific country but also different peoples, their lifestyles. The discussion about whether Georgian culture belonged to the European or non-European roots started in the 1990s; "Are we ready for Georgian culture to integrate with European culture and Euro-Atlantic space?" - that was the main topic of argument. When speaking about Georgia we must consider two issues: to what extent our culture is compatible with general principles of liberal democracy. There is an opinion that Georgian culture has a very strong spirit of being European and different political approach is necessary. Additionally, there has also been a so-called "Georgian dominant culture", which leads us to a question: what is the current Georgian dominant culture?

Key words: Totalitarian, Georgian culture, literature, diversity, dialogue

The integration of culture with Euro-Atlantic cultural space is a significant challenge in the process of forming new historical realities. In Georgian literature, as in the post-Soviet one, the new genres, themes, and images gain specific significance and meaning. The modern cultural processes involve searching for certain forms, which would allow adapting Georgian culture with European standards.

The word "Europe" does not specifically mean a unified cultural space, or even political monolith, which would span from Scandinavia to the Pyrenees. Europe is a union of diversity. What Georgians find in common with Europeans is the very strong similarity in the perception of history; The history of civilization has preserved many facts of geopolitical and cultural intersections of Georgia with Europe.

The discussion about Georgian culture being "European" or "non-European" started in the 1990s; Degree of Georgia's European integration caused controversies: compatibility with general principles of liberal democracy, the ability of the dialogue in a civil environment, openness to different opinions and positions and at the same time overcoming the national "Nostria".

Are we ready for Georgian cultural integration into European culture and Euro-Atlantic space? To what extent is our culture compatible with the general principles of liberal democracy? To what extent can our cultural and mental spaces integrate into the European, considering the historical and cultural peculiarities?

There is an opinion that Georgian culture has a very strong spirit of being European, and because of that, a different political approach is necessary. Additionally, there has also been a so-called "Georgian dominant culture", which leads to a question: what is the current Georgian dominant culture? In the Soviet reality, social-realism was dominant; governmental policy in the cultural environment (till the end of the last century) looked like a "mechanical orange", while the mechanical orange is an absurd term. However, national culture is not an orange that can be transformed mechanically; it is a living organism.

Georgian culture is a Christian culture. The religious moment is very significant and largely defines the national culture. Orthodox religion has ambitions to actively participate in state affairs. Additionally, the Georgian nation has a unique and well-formed image of aesthetes, that has always been traced in Georgian culture, despite the many attempts of suppressing it by aggressive totalitarian empires (Mongol, Persian-Iranian, Russian).

Georgia, just many other post-totalitarian countries, experienced the so-called violent model of dominance, which was against the essence of western civilization. Totalitarian consciousness prohibited fictional shows, mystical and sacral topics, the so-called "immaterial themes" in each field of the Art. Those fields gained the "green light" and perspectives of ideological realization during the last decade. Such a "*violent model*" is opposite of western civilization, its natural model of formation and development, where there is culture first, which we call Western (Protestant culture), one of the incarnations of which is its social aspect (capitalism).

The historical memory of the culture, traditional approach and mentality were supportive factors for integration of our nation in the civilized world.

Totalitarian policy also affected the intercultural dialogue and information exchange; translation of foreign literature into Georgian and of Georgian literature into the foreign languages was limited. There was almost no information accessible about the worlds' celebrated writers, or about Georgian authors living in emigration, as the totalitarian regime did not accept their literary heritage. The cultural disintegration from Europe, as a process, did not occur in the XX century: due to its historical fate, Georgia remained under the Oriental and Russian influences for centuries.

At the beginning of the 20th century, there were new trends introduced in Georgian literature, which followed the western trends. Translation of western literature started at the end of the 19th century. Despite the process was not consistent, it included trends of "carnivalization". However, it is apparent that "carnivalization" was not the aim of its creators. "Carnivalization" - the art of turning dogmas, clichés and official ideology upside down, appeared in Georgian art due to the European artifacts. "Carnival" modus and culture introduced the new literary forms; famous and fabulous literary parody and its spirit were gradually translating, as the aesthetic experience, into the social and cultural discourse.

As noted above, there is another moment, religious nationalism characterized by such statements as: "I am an Orthodox believer - I am a Georgian". This moment is also worth consideration regarding the historically established tolerance, predisposed by the religion. The given reality is based on democratic and free choice principle, "this is my choice and not an obligation"... It is well known and accepted, that dialogue is a very important European value, the major stipulation of which is that the dominant culture should not absorb an individual or subculture in the process of dialogue.

If we look back at the stages of development of Georgian culture, there were facts of an appearance of the so-called democratic aesthetics; liberal and democratic texts, artistic discussions appeared in Georgian cultural space from time to time. (For example, David Guramishvili, who was completely different from his contemporary Georgian poets with his mysticism, and the attempts of poetic reasoning)

At the boundary of the XVII-XIX centuries, after the Russian political protectorate was established, the processes developed according to the following scheme: European romanticism found its way through Europe to Russia and then in Georgia; one of the most celebrated characters of that era was Georgian poet Nikoloz Baratashvili famous for his democratic aesthetics. During the second half of the 19th century appeared the "Tergdaleulebi" with their liberal-national ideology and the new world views, that composed an even more comprehensive image of the process of cultural development.

The Georgian modernism of the 1910-1920s was the greatest "explosion" of democratic aesthetics; Georgians showed that they were able to share the trends and aesthetics forming in Europe. This is called "peripheral Modernism" and "peripheral Avant-gardism", but everything that came to Tbilisi at those times from Russia and also directly from Europe was enthusiastically read by the then-new generation writers; they formed a Georgian group of Symbolists; they managed and creatively processed an enormous volume of information from European modernist schools and followed the trends. Great artworks were created in the painting also, but unfortunately, the "red terror" in the 1930s destroyed almost all that comprised the Tbilisi Avant-garde and Georgian Modernism and the process was ended.

Thus, Georgian culture did not completely share the aesthetic values of democracy which was being formed in Europe, in independent cities through dialogue, and thus its experience remained limited.

In defiance of the destroyed generation of the Soviet regime, the revival started in the 1960s. The new generation of analytics and critics appeared in literature, cinematography, and theatre. Despite the cultural isolation and ideological oppression, the democracy and liberalism still appeared in Georgia at the level of aesthetics at that time. Georgian culture of the '60s shows the moments of not only modernism, but also of post-modernism. The aesthetic mentality of the nation managed to regenerate and "democratic aesthetics" reappeared. Naturally, translating that into social, economic and political language was impossible under the Soviet conditions. The process continued in the 1990s, especially in literature. Change of language in the prose and poetry, re-reading of classics, parody emerged through the innovations.

These processes have been especially apparent in the Georgian culture in the XXI century, as predisposed by three major factors: I - freedom from the totalitarian regime; II - tradition of integration of Georgian culture with European processes (at the boundary of XIX-XX centuries); III - critical, analytical and aesthetic-democratic innovations in Georgian literature, cinematography, and TV-space, the emergence of new genres in the new reality.

There has always been a potential of Georgian integration into Europeans cultural dialogue, although the reality shows that the process is still far from being systemic. The process is somewhat amorphous and uncertain. "Translation" of the process into the "languages" of methodology and analytical discourse is still ahead.

The primacy of liberal-democratic aesthetic moment always converges in the given issue, in view of the historical values. The significance of stimulating and developing those elements has historically been understood by Georgian society.

As for the readiness of Georgian culture for the dialogue - there is a good will, but it is hard to start the dialogue, not so much with Europe, or the rest of the world, but with the ethnically related cultures (Abkhazian or Ossetian) which is a result of the political imbalance and position of mutual isolation.

There are similarities and differences between Georgian and western cultures; for example, in view of the approach to religion, or family values. Still, overall Georgian culture, by its regional location, it is part of European culture and civilization. At the same time, there are commonly shared values that are respected more at the level of ideas and declarations, and sometimes at the emotional level. Georgian culture has a precise mental position regarding the gender equality policy, respected by the Georgian nation historically, and reflected in cultural traditions, specifically in literature. The early medieval classical Georgian literature artwork: Shota Rustaveli's poem "Vepk'histkaosani" ("The Knight in the Panther's Skin", the subjective-fictional structure of which is based on the idea of equality; there are many other similar examples found in Georgian culture. Nonetheless, in practice, gender equality still needs paying heed.

Georgian culture was always based on cultural diversity and the dialogue, and if it were not for the totalitarian regimes, there would be fewer problems and questions about Georgia's estrangement from Europe.

Summing up the overview, the following questions appear to be consistent with the further development of the present topic: what is the main feature of Georgian mentality? How was it reflected in common cultural perception? What do Georgians believe comprises a "Georgian"? What does the Georgian spirit mean for people? How does it appear in Georgian culture? What is the national feeling of independence?

The adaptation of Georgian culture is one of the foundations of its viability in the current reality, which is the path to Europe. In its turn, this process will need a new methodological approach, analysis, and evaluation.

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Cultural Translation as Emancipation in Transnational German Literature

Nino Haratischwili's *Das achte Leben (Für Brilka)*

MARIE-CHRISTINE BOUCHER

Abstract

Transnational literature, which thematizes questions of border crossings and the creation of transit spaces, has been rapidly gaining attention in German literary studies. I am working with a corpus of contemporary novels written by authors born in the former Soviet Union (including Olga Gjrasnowa, Nellja Veremej, Marjana Gaponenko and Nino Haratischwili), and I argue that, by writing in a deterritorialized language, these authors work in a way that is similar to translators, by translating their original frame of reference into another frame of reference. Therefore, their writing should be seen not simply as hybrids, but rather as "translations without originals" (Apter 2006), the result of a translation process, where the target system (Vermeer 2004) plays a similar role to the one of a translation process, and should be analyzed by means of the theoretical categories of translation studies.

Key words: Haratischwili, deterritorialized language, translation, Brilka

Using translation theory as a methodological starting point allows moving the focus away from the idea of hybridity, putting it instead on its part in the dialogue between two specific cultural realms, as the text reterritorializes the experience of the author in a German speaking context. In the spirit of the "translational turn" (Bassnett, Snell-Hornby, Bachmann-Medick), I analyze the translational texts with the analytical categories of "translation proper" and translation studies. This paper proposes a first look at the framework I am developing for my dissertation, which I will later be using to closely analyze questions of gender, space, time, and language in my corpus of novels.

Over the last decades, German literary studies have been paying an increasing amount of attention to transnational literature produced by migrant or exiled authors. This paper argues that the concept of cultural translation should be preferred to hybridity in the analysis of literary texts that result from the contact of different cultures, since "an understanding of travelling concepts along the model of hybridity has the disadvantage that it often lacks precise contextualizations und historicizations and leaves universalizing assumptions unreflected (Bachmann-Medick, "From Hybridity to Translation" 129)". It shows how the transnational nature of the novel at hand is inextricably linked to the German language, and how processes of cultural translation can function as a form of emancipation in transnational literature.

Nino Haratischwili was born in 1983 in Tiflis, Georgia, where she studied at a German *Gymnasium*. She has written and directed many plays in German and has also published novels (*Juja* [2010], *Mein sanfter Zwilling*, [2011], *Die Katze und der General*, [2018]) and numerous plays in German, as well as translations from Georgian (“Biographie von Nino Haratischwili”). Georgia is a recurring theme in her work, with several of her novels, short stories, and plays tell stories taking place between that country and Germany. This paper will be discussing her third novel, *Das achte Leben (Für Brilka)*, which was originally published in German in 2014 by the *Frankfurter Verlagsanstalt* and has made Haratischwili known to a larger public, earning her the *Literaturpreis des Kulturkreises der deutschen Wirtschaft*, the *Anna Seghers-Literaturpreis*, the *Lessing-Preis-Stipendium*, and the *Bertolt-Brecht-Preis*. Translations of the novel have also appeared or are set to be published in several other languages – Polish (2016), French (2017), Dutch (2017), Turkish (2018), and English (2018).⁵⁴

Das achte Leben tells the story of a Georgian family over six generations, starting with the birth of Stasia, the daughter of a chocolatier, known as *der Schokoladenfabrikant*, in 1900. A child of the wealthy upper-class – her father has earned himself a reputation in Tiflis with his almost unworldly delicacies –, she marries Simon Jaschi, a member of the anti-communist White Guard who spends most of his career outside of Georgia, in remote parts of the Russian Empire and later Republic, away from his family. Years later, when Joseph Stalin succeeds to Lenin as leader of the Soviet Union, Stasia and her children, Kitty and Kostja, seek refuge at her sister Christine’s, whose breathtaking beauty grabs everyone’s attention, including a certain secret service man who is solely referred to as *der kleine Große Mann* [the little Great Man], although precise biographical details unambiguously point to Lavrenti Beria, who was on his way to becoming the leader of the NKVD. The story is narrated by Niza, Stasia’s great-granddaughter, who left her family some time after the Georgian Civil War of the early 90s, and moved to Germany, where she studied Eastern European history with great success and pursues her doctoral studies as a research assistant. Brilka, Niza’s twelve-year-old niece, manages to find her long lost aunt during a European trip, as she does not want to return to Tiflis. Brilka – the *eighth* life of the title – is the one Niza is telling the whole story to the story of Stasia and Christine, of Kitty, Stasia’s daughter who lost everything at home, in Georgia, and later became a famous singer in London, of Kostja, whose political power, acquired over the course of his career in the military, had a great impact on the family, the story of his own daughter Elene, and at last, of Elene’s daughters Daria and Niza. The hot chocolate recipe that Stasia’s father had brought from Western Europe and is kept secret throughout generations of women in the family, binds all the stories together. Nobody can resist its mouth-watering smell,

⁵⁴The Georgian translation should appear in November 2018 at Intelekti Publishing House. According to the UK publisher, the rights to the novel have also been sold in Bulgaria, but we could not confirm if the translations have been published yet. See “Scribe UK wins a PEN Translates grant for The Eighth Life.”

yet the family has come to fear it, as it seems to be a curse that brings them bad luck, misfortune, disaster every time someone drinks it.⁵⁵

As aforementioned, this paper wishes to reflect on the use of the concept of ‘cultural translation’ as an alternative to ‘hybridity’, as well as to explore the emancipating potential of cultural translation in transnational literature. The analysis provided is based on an understanding of cultural translation as provided by Anthony Pym, a “process in which there is no start text and usually no fixed text”, in which the “prime cause [...] is the movement of people (subjects) rather than the movement of texts (objects)” (138). Haratischwili’s *Das achte Leben* qualifies as a cultural translation in this regard, because it results from the movement of people on two levels: the author herself migrated from Georgia to Germany, and in the story itself, the (mostly) extradiegetic narrator followed the same path and moved from that former country to the latter.

We choose to speak of translation, rather than hybridity, to analyze transnational German literature because the concept of hybridity tends to lead to analyses that lack proper contextualization:

The overemphasis on historical rootlessness and hybrid identity runs the risk of replacing one normative model (homogeneous cultural identities) with another (hybridity), of blurring the lines between a modern rootlessness that is not the result of migration, and an hybrid identity that is the result of a migration experience, and of thereby losing perspective of the social reality in Germany (Schmitz 11).⁵⁶

Christina Lutter also calls for a “less nominal and monumental use of the word ‘culture’”, a definition that would not understand culture and language, space, or nation as being one and the same. This would enable, amongst other things, to pay attention to differences that are present inside of one’s own culture, instead of understanding the ‘other’ as a phenomenon that is external to it (Lutter 164). In a similar fashion, Jon Solomon draws on the work of Naoki Sakai to plead for the “indeterminacy of people(s) and language(s)” (Solomon 69), and sees the position of the translator as “the concrete, practical social relation in which the indeterminacy of social relations is unfailingly present” (Solomon 78). Thus, in a transnational study of culture, where “people enter the stage as cultural brokers” (Bachmann-Medick, “From Hybridity to Translation” 130), there is a need for a contextualizing, yet the non-deterministic view of the results of cultural contact. Since cultural contact, be it as a result of migration or any other phenomenon, takes place at a specific time, in a specific historical context, in a specific place and space, translation becomes a useful conceptual tool that allows focusing on the dialogue and movement between two cultural realms, without needing to conceive cultures as fixed, immutable entities. “[I]t allows us to dissect, examine, and understand

⁵⁵ This summary is loosely adapted from the summary provided by the German editor of the novel. As the novel is 1275 pages long (in the original German edition), it would be impossible to provide a more detailed summary of the story in the context of such a short paper. See “Das achte Leben (Für Brilka).”

⁵⁶Our translation. The original reads as follows: “Die Überbetonung der historischen Entwurzelung und der hybriden Identitäten [...] läuft weiterhin Gefahr, ein normatives Modell (homogene kulturelle Identitäten) durch ein anderes (Hybridität) zu ersetzen, die spezifischen Differenzen zwischen einer nicht auf Migration beruhenden modernen Entwurzelung und einer auf Migrationserfahrung beruhenden hybriden Identität zu verwischen und die sozialen Gegebenheiten in Deutschland aus den Augen zu verlieren.”

instances of migration as an individual or collective steps of translation (Bachmann-Medick, “Migration as Translation” 276).”

Sarah Maitland sees in cultural translation potential for emancipation. Drawing on Paul Ricoeur’s hermeneutics, she argues that if “the shortest route from self to self is through the other”, if “self-knowledge is achieved only in the encounter with otherness” (Maitland 146), translation, as a form of interpretation, brings attention to difference. “Working at the point of maximal exposure to embodied difference, the translator is forced to realize, to make visible, the perimeters, either spacious or confined, of his own tongue, of his own culture, of his own reserves of sensibility and intellect (Steiner 381-2).” Questioning one’s own culture, the cultural discourses one is being or has been exposed to, through cultural translation, therefore, gives way to emancipation.

Language and culture play a crucial role in the emancipatory processes of *Das achte Leben*. It is through the linguistic and cultural distance that Niza and *a fortiori* Brilka gain the position of the translator towards their own culture, thereby releasing themselves from the weight of a deterministic past.

Though this is not directly problematized by the narrator herself, there is a shift in the use of names and nicknames over the course of the 20th century. The *Schokoladenfabrikant’s* – who remains otherwise unnamed – daughter Anastasia is, and remains throughout the whole story, addressed with the Russian diminutive form ‘Stasia’. The only person who deviates from that rule is her friend Sopio, who is active in the anti-Soviet resistance and refuses to use Russian nicknames; she prefers to call her by the Georgian affectionate form for ‘Anastasia’, ‘Taso’.

The influence of Russian culture is still felt in Stasia’s children’s names, ‘Kitty’ and ‘Kostja’. In the next generation, on the other hand, Kostja’s daughter is named Elene, in a Georgian fashion. The narrator, and Elene’s daughter, Niza, brings attention to the fact that her own name, as well as her sisters, both, contain words: ‘tsa’, the Georgian word for ‘sky’, and ‘aria’, ‘chaos’. The young Brilka, on the other hand, was named Anastasia by her mother, after her great-great-grandmother. She chose the name ‘Bri’ for herself, which later became ‘Brilka’; a name that has no meaning, no history, no baggage (*‘unbeschriftet und unstigmatisiert’* [unmarked and unstigmatized] (Haratschwili 15)). Brilka herself is not detached from her culture or family baggage: she was given the name of an ancestor with whom she shares a passion for dance. Stasia dreamed of becoming a dancer in Western Europe, and dance is what brings Brilka to Western Europe in the first place.

Contrary to the former generations, though, her chosen name is a blank slate, it does not bear the influence of the imperialist loyalty or nationalist resistance of some of her ancestors. Niza the narrator hopes that by telling Brilka the story, she will break the spell that her family has been under for the last century – as it is symbolized throughout the novel by the hot chocolate that, so do the members of the family believe, causes misfortune every time it is consumed. The first step of their emancipation thus takes place in language, in the translation into something new, into a word that does not already carry meaning.

Furthermore, the question of translation as emancipation is problematized by the narrator herself. Namely, she criticizes the common Georgian belief that one should not

assume a translator position, that one has to be open to the ‘other’ so long as it doesn’t question one’s own fixed understanding of culture: “*Sei immer stolz auf dein Land, verlerne nie deine Sprache, finde das Ausland, egal welches, schön, spannend und interessant, aber niemals, nie besser als deine Heimat. [...] Verhalte dich tendenziell offen, tolerant, verständnisvoll und an anderen Kulturen interessiert, solange diese die Besonderheit und Einzigartigkeit deiner Heimat achten und stets bejahen.* [Always be proud of your country, never forget your language, find foreign countries, any foreign country, beautiful, exciting and interesting, but never ever better than your home(land). [...] Be rather open, tolerant, understanding of other cultures, and interested in them, so long as they respect, and always approve of, its distinctiveness and uniqueness.] (21)” Although she does criticize this discourse, Niza believes she has personally never really achieved to ‘exorcise’ (*austreiben*) herself from her country. She left Germany to not return, and lost herself on the way – “*ich verdanke diese Zeilen mir selber, die die Heimat verließ, um sich zu finden, und sich doch zunehmend verlor* [I owe these lines to myself, who left my home(land) to find myself, and yet lost myself even more] (1271)”. Yet she sees that potential in Brilka, the potential for emancipation.

Brilka already unconsciously assumes the position of the translator, even beyond the question of her first name. “*Für jeden Fluch gibt es einen Zauberspruch, der ihn unschädlich Macht, fügte sie, ihrer selbst vollkommen sicher, hinzu (...)* [For every curse, there is a magic spell that renders it harmless, she added completely sure of herself (...)] (Haratischwili 1239)”. By questioning matter-of-factly the curse that her family has been taking for granted for generations, and suggesting there is an antidote to it, the *Zauberspruch*, she calls attention to a possible alternative, one that nobody else in the family had ever conceived. Niza believes that Brilka herself is the counter spell to this ‘*Zauberspruch*’, that she is the one who has the capacity to break the curse. The novel, ‘her book’, is a gift that Niza offers her, as a sign of care. She wishes for her to continue it – the eighth and last chapter, after all, is still only composed of a blank page.

The novel is structured as a loop, with the narrator repeating these lines at the beginning and end of the novel: “*Ich verdanke sie [diese Zeilen] dir, weil du das achte Leben verdienst. Weil man sagt, dass die Zahl Acht gleichgesetzt ist mit der Ewigkeit, mit dem wiederkehrenden Fluss. Ich schenke dir meine Acht.* [I owe you these lines because you deserve the eighth life. Because it is said that the number eight equals eternity, the returning of the river. I give you my care.] (16).” This is an example of how cultural translation is located and contextualized through the use of the German language. The symbolism of the number eight, the endless loop, can be explained – *translated* – in other languages, yet there is an important layer of meaning that is transmitted through the ambiguity of the German word. ‘*Acht*’ means both ‘eight’ and ‘care’. When Niza tells Brilka, “*Auf immer und Acht. (...) Nimm meine Acht an.* (1271)”, she is offering her the future (the ‘eighth’ life), continuity (‘*Auf immer und Acht*’ plays on the German expression ‘*Für immer und ewig*’, ‘ever after’), and to care for her. She wants Brilka to distance herself even more from the past than she had done with her name only. But what she suggests, though, is not a clean cut, a future that would be completely detached from the past. ‘*Wiederkehr*’ – ‘*mit dem wiederkehrenden Fluß* (16)’ – means to return. She wants her to become everything they, her ancestors were

and were not (“*Sei alles, was wir waren und nicht waren.*”, 1274). Brilka shares her name and her love of dance with Stasia, she is a return to the beginning in some way. What she suggests is not to break the circle completely, but to keep moving, to go and then return: to constantly put herself in the position of the translator. The source of this advice, too, lies in translation, in the linguistic distance. It is inextricably linked to the German language since it is the untranslatable ambiguity of this formulation that creates meaning.

Another potential source of linguistic emancipation lies at the boundary between reality and fiction. *Das achte Leben*, the novel, presents itself as ‘Brilka’s book’, the novel Niza is offering her, for her to learn about the past and emancipate herself. Since it is not indicated otherwise by the narrator, who addresses Brilka directly in the novel, it would seem that the story she wrote for her is the story we are reading. Which would mean that Niza – who has been complimented for her writing talent before, “*Sie schreiben mittlerweile ein besseres Deutsch als ihre muttersprachlichen Kommilitonen* [you now write a better German than your nativespeaking colleagues] (1184)” – wrote the story of her family and her country in German, a language that is foreign to most Georgians, as well as to her own family members, including to the young Brilka, the main intended recipient. If that is the case, Brilka will have to learn a whole new language in order to be able to read the novel. To emancipate herself from the burden of her cultural and familial heritage, to be able to fully assume the position of the translator, she would have to appropriate this foreign language. To enter the loop – the ‘eight’ – that Niza is offering her, she would need someone else’s words, metaphorically and physically. Since after all, “the shortest route from self to self is through the other”.

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Diaspora and Migration Studies: Pontic Greeks in the Post Soviet Period

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TEONA ABULADZE

Abstract

Georgia has had established historical, social and cultural relations with numerous ethnic groups. In the rich ethnic mosaic of our country, which those relations developed, the Pontic Greeks have had an important place. These close relations has created a logical system of multi-century contacts, which on its behalf amalgamated elements of the two cultures, traditions, lifestyle. The process of cultural blending is a long process which is reflected in the language as well (M. Giorgadze., 2017: 10-12; 312-315). The study of the influence of the foreign language, the dialogue of the cultures, social and cultural aspects can lead to the formulation of the common profile of particular language development and the historical graph.

Key words: Greek diaspora, Georgia, memory, national heritage

Language is an infinite source of the traditional social culture, national heritage, identity sign system. The sign system, which has the major assertive power to decide the national uniqueness and its mentality.

It is important to study the language or one particular dialect, moreover, if the dialect under the study is used in the foreign language environment, with the high risk of its total assimilation or loss. These questions rise needs for scholarly studies. We assume the language peculiarities of the Greek diaspora should be placed within the framework of the research fields in order to have possible answers to the questions.

The Pontic Greeks who live in the Ajara geographic area reveal interdisciplinary and sociocultural specifications, the phonetic, lexical and grammatical peculiarities are instilled in the speech and memory of the local inhabitants. The research is focused on the social environment and the society, the language features characteristic to the Pontic Greeks in Ajara. We assume that the linguistic study of the lexical units and phraseology is interesting as far as it spans beyond the language and extends to the culture, showing how one nation and culture in the foreign language environment can become part of another culture. Their migration, repatriation to their homeland and back migration to the adjacent villages of Batumi, left some traces from the points of view of the ethnic changes, historical and geographical development, lexical and socio-cultural alternations.

We have studied the authentic speech patterns of the Pontic Greeks and the current condition of the language through the fieldwork. We have recorded each lexical unit, its

grammar form, and constructions to present the linguistic reflections of their multi-century contacts with the foreigners, the form of the modern language and the cause of the changes.

We have examined the collected resources and the resources within our accessibility to study the language of the Pontic Greeks, their lexical and grammatical forms and syntactic features. We have focused on the ethnic-mental markers, the Greek-Georgian linguistic and cultural background, the contact zone where the cultural influences occur, and the degree of the identity and authenticity of the Pontic Greeks.

The Greek Diaspora has developed its culture in the Georgian ethnic environment and even exerted some influence on it. Moreover, they adopted from the locals much. Later they even exported some of it internationally. The long and complex process of the cultural merger, interaction and exchange were on its way, which is best reflected in the language.

The language is a live organism, it changes permanently, it gains new forms. However, it is important not to lose its authenticity. We assume that these aspects are relevant to be examined as much as the modern world (globalization, migration and back migration) can cause the loss or obliteration of many linguistic elements and peculiarities of the traditional lifestyle.

We have carried out fieldwork study, which was an instrument for the collection of the materials within the natural environment. Besides, it was an opportunity to study the culture of the traditional lifestyle. We obtained empiric materials during the fieldwork, which were recorded manually and on the A/V.

The Pontic dialect of the Greek language has been developing isolated due to the historical and geographic conditions, therefore, it shows differences from the other dialects of the Greek language, as well as from the literary language. The dialect within the foreign language environment had been developing mostly through the spoken mode.

The current increasing interest towards the documentation of dialects has not yet attracted the interest to the speech of the Greeks located at the Black Sea area. The major data were compiled during the fieldwork, based on the special surveys specially developed within the Project “Pontic Greeks in Ajara, Past and Present” financed by the Shota Rustaveli National Science Foundation. We also carried out individual fieldwork in order to verify some of the material and to fill in with the additional data.

The fieldwork was carried out nearby Batumi, in the adjacent villages of the Khelvachauri and Kobuleti municipalities, which are Dagva, Kvirike, Akhalsheni, Achkva, Ortabatumi, Peria.

Besides, we used comparable material from the scientific circulation (Pontic texts, lexics) with the indication of the adequate sources.

We have used the data from the corpus from the international portal (corpus resource: TLA, Donated Corpora, XTYP Lab). The corpus includes recorded interviews with the Pontic Greeks dated with 2005-2014-2016. The interviews were conducted by the Bielefeld University (Germany) scholars. Simultaneously with the fieldwork, we have studied the adequate scholarly sources and literature.

Lexical Peculiarities of the Pontic Dialect has concentrated on the lexical features of the Ajara domiciled Pontic Greeks speech. It overviews the speech types and forms, borrowings (from Turkish, Russian, Georgian, and Laz). The analysis of the Pontic Greek lexics juxtaposes it with the contemporary Greek language, and the Pontic dialect.

The samples of the Pontic Greeks living in Ajara show an interesting picture to study the identity of the Pontians. These samples reveal the elements of their and what they received from the locals, what did they take close to their souls from the local culture and to what extent were Georgian cultural elements established in their culture.

The Greek language of Pontus is still preserved quite well, but it should also be noted that their speech is more likely to reflect contacts of the languages, there are the elements of life or lexical-grammatical features, created due to the cultural mixing.

Apart from the borrowed vocabulary, we pay attention to the (1) **Pontic Greek speech of Pontian Greeks**, (2) Pontian Greeks' **speech of Georgian** and the (3) Pontian, as **Bilingual / Multilingual's** speech, because all three forms of speech demonstrate certain linguistic peculiarities.

It is not surprising that the Pontians living in Ajara speak Georgian very well: they were born here, grew up here, got acquainted to the Georgian culture from their childhood, and became intimately linked to the traditions and lifestyle of the local people. The important thing is that part of the Greek vocabulary is still left in Pontians' Georgian: which is a clear testimony of their mentality, such the as, for example: *magis mshoblebs chemi tavi ar undoden da movtatse, mevikavi κλέφτε* (a thief); *chemi kumbarea* (godfather). (Her parents did not want me as a son-in-law and I kidnapped her, I was κλέφτε (a thief); My **kumbare** (godfather).

The Georgian language spoken by the Pontian Greeks seems to have been influenced by the Ajarian speech patterns. Here we can see not only the lexical-grammatical features that are characteristic to the Ajarian dialect, but also some elements of the culture, lifestyle and consciousness of the particular community. For instance: *-erti alali berdzenia, rom kvelas vukvarvar da kvelai mafasebs, erti ulvashai dagrekhili, „atchareli“ (kvirike)*. (There I am one honest Greek, that everyone loves and appreciates, one with moustaches, **wrung. „Ajarian“ (Kvirike, a village in Ajara)**. *Patara, shavi* (Little, black) **Karamanai, Khristoi**, (a name of a person) *karaja-i* - black, with dark-complexion, plain, homely (Nizharadze, 369), also similar words **kurumi-tchvartli, muri** (soot) (Nizharadze, 377).

Georgian speech by the Pontian Greeks contains many Turkisms such as the **mosafiri** (visitor), **emo** (uncle, your father's brother)... We think they entered and established in their speech mostly through the Ajarian dialect of the Georgian language. Some Turkisms had been established in Pontian Greek's speech before their settlement in the Black Sea region and it became part of the lexical fund of the Pontic Dialect.

In the process of **the multilingual speech** there is a code switching at every level of the language hierarchy. In the process of speaking, Pontic Greeks code switch codes from one language to another, which can be caused by various different reasons. The code switching may occur as an identification signal of the topic of their speech, in other cases, code switching may occur because of the speaker's bilinguism. For instance: *dagvas στηνπαναγιά* (*Mariamobas* – **celebration** of Virgin Mary's Day is meant), **σα**

ίκοσι επτά (on 28th) *iqneba kontserti, ori avtobusi mova..*(village Dagva); **Εμείς Khulo εβδομάδα, εμείς στο Beshumi, ενέ sofeli, ενέ oktomberi** (village), *Dioknisi* (village)...*ra vitsi, mteli chemi tskhovreba maq gavatare...*(Kvirike); (In Dagva, on Virgin Mary's Day there will be a concert, two buses will come, (village Dagva); **Khulo**, (Ajarian mountaneous village), **Beshumi**, village Oktomberi, Dioknisi (village in Khulo)... I don't know what else, I spent whole my life there... (kvirike).

Όλον τον κοσμόν που τα χαρτιά πείναμε **στοлы-а**, επείναμε τραπέδια, **garmoshka, isa**,(interjection- when remembering the name of smth) **doli, akardioni..**(Names of musical instruments (Kvirike) – *mteli qvekana, kvela vshlit magidebs da aris garmoshka, doli, akardioni..*(Whole village, all of us set the tables and there is garmoshka, doli, akardioni (musical instruments).

Pontian's also switch codes when they speak to a Georgian (foreigner for them) and tell him/her about their past, culture, or lifestyle. During our encounter, we asked them to speak in Pontic, since we could understand the language, but their speech still turned out to be bilingual: (Russian-Greek / Georgian-Greek). Using both Georgian and Russian vocabulary, they make us feel that they are also a part of the Georgian culture. In this case, using Georgian or other language during their speech, obviously, is the result of code switching and this doesn't make us think that this vocabulary is established among them and they do not remember the Greek equivalents of those words.

We think that, Georgian vocabulary, displayed in live speech should be separated from the vocabulary which seems well-established in Pontian's Pontic speech and that cannot be considered as the indicator of code switching. In the first case they use Georgian vocabulary for identification of what they have to say, to make the speech more convincing for somebody new, and in the second case, the Greek equivalents of Georgian lexemes are forgotten, such as: a *celery*, “we know what's celery too” (kvirike). *coriander* etc.

Interesting cases of adstrat are displayed in their speech, which is a result of interrelation of two independent languages. For instance: αφούσκω **gogol mogul** πείκανε ζαχάρη, κε το νούτουρο margarine, λίγοντα ζαχάρια (*afusko gogli mogli, pikane zakhari, ke to vuturo margarine, lighon ta zakharia*) –*I whip gogol mogul, I add sugar and butter and margarine, a little bit of a sugar*; **tchadis αλεύρια** (tchadis alevria)-corn flour; κοκία ετα το εν κανονα **day of a funeral** εφταμε την κοκία (*kokia eta to en kanona tirlis dgheeftane tin kokia*) - they say that on the day of a funeral they make a traditional dish, called kokia.

Adstrat is one witty saying established in the speech of Pontian Greeks', which is common in Ajarian's speech also, this is: **molam tskhenze shezhda da ia kismet/dedofali tskhenzeshezhda da ia kismet izakhdao**. (Mullah mounted his horse and was saying kismet/A bride mounted a horse and was saying kismet) *Ia kismet* means - such a thing may happen, which you do not expect. *Kismet* is an Arabic word and it means – fate, fortune, one's portion. (Nizharadze, 373).

Above mentioned phraseological unit is an adstrat developed in Pontic speech. And it is preserved in the Greek translation with the same form. It seems, that sometimes,

during the translation, and they say it as it is, such is for example - they cannot find the same lexical equivalent for a word „*Ia Kismet*“.

Pontian Greek's **Pontic speech** is distinguished by the variety of borrowed vocabulary. Turkish and Russian borrowings are natural in it, also quite a lot of Georgian vocabulary is evidenced in it, some of which are already established, and some, “secretly tiptoed”, but do not seem to have been established completely, because in other parts they still remember Greek equivalent's of those words, such as: **information** στην Ελλάδα. **Information** in Greek is **πληροφορία**. They found it difficult to remember a Pontic equivalent of the Georgian word *midwife*, “*bebiaqali* (midwife), *I don't know another name for it, it sounds nicer in Georgian, I don't know how to say it in our language*”– says Khristo Ksandopulo (Kvirike). In another case, they used ακου [sh]ερκα (**Akusherka**), which is of Russian origin. “Midwife“ in today's Greek language is called **μαία/μαμή (maia/mami)**;

The Pontic Greek language has received and preserved some of the lexemes from the archaic vocabulary, however, some lexemes are common for the old and modern Greek language, they haven't changed at any of the development stages, and are preserved in Pontic in the same form. It is true that, some of the modern Greek lexemes are derived from the archaic vocabulary. It is difficult to say how archaic the lexemes are for the Pontic Greek, or whether Pontic Greek directly developed from the ancient Greek language.

The Pontic dialect of the modern Greek language was developed in isolation due to certain historical-geographical conditions, and thus it is highly distinguished from other dialects of Greek, as well as from the literary language. In addition, it should be noted, that the Pontic is more conservative compared to other dialects of modern Greek, which in turn contributed to the preservation of the old Greek forms.

Vocabulary is of a main importance for the study of the dialects. It is also known that lexical fund of the language changes more than the Grammar Structure. The lexical fund changes together with the socio-political changes, Thus, obsolete words and expressions that were coined over the centuries are faded and forgotten gradually, and instead, new terminology, reflecting the new lifestyle is established.

Taking into consideration these circumstances, it is interesting to what extent the speech of one area preserves characteristics of the dialect, where will changes occur, and what are the types of transformations.

We tried to compare the speech of the Black Sea Region people to the Pontic Dialect per se, as the profile of a provincial speech, first of all, reflects in the varied and peculiar verbal fund, by which one dialect is different from both the literary language and other dialects.

Modifications are more or less observed at all levels of the language hierarchy. Some of the phenomena of the Pontian Greeks living in Ajara may only play the role of an indicator at this stage. Although, it is known that an indicator may become a marker, and markers will “eventually create a peculiarity that may be different from other groups, they may become stereotypes”.

The borrowed lexics: mustache - **πουίχια**(puikhia) (Pont.)-μουστάκι (contemp. Greek), comp Turk. **Biyik**- mustache. It's widespread in the Lazi - buoughi. This word

was borrowed from Turkish in the Ajarian, Shavshi, Klarji, and Tao (Chokharadze...,2015:512).It's confirmed in **the Pontic -Μουστάκι**).

bedsheet[**ch**]αρ[**ch**]άφ(charchap) (Pont.)- **σεντόνι** (sentoni) (contemp. Greek), comp. **Turk. carsaf**-bedsheets, in the Pontic **-σεντόν**.

Hat - [**sh**]άπκαν(shapkan) (Pont.) - **καπέλο / πύλος** (kapelo/pilos) (contemp. Greek), comp.**Rus. Шапка-с** Adjar. shapkha –hat cylinder;

umbrella- **ζόντικον**- (zontikon) (Pont.) **-ομπρέλα** (ombrela) (contemp. Greek), comp.**Rus. зонтик**- umbrella;

buffalo- [**ch**]αμέ[**sh**] [contemp. Greek - **βούβαλος**,old Greek - οJ **bouvbalos**~], comp. **Geo. buffalo**;

fist - **μούστα (musta) (Pont.)** -γροθιά (**ghrotia**) –**fist** (contemp. Greek). **Comp.Geo.fist**;

The Pontic lexics revealed certain similarities and differences compared to the contemporary Greek. Many lexical units have been preserved in the Pontic, just as is characterized for the old and contemporary Greek. Part of the lexics transformed phonologically, phonetically and semantically.

It is also noteworthy, that the Pontic has preserved archaic linguistic layers at the lexical, grammatical, syntactic levels. Many lexical units, lost or transformed in the contemporary Greek were preserved in Pontic with minor phonetical alternations, and in some cases, they have retained precisely the same forms characteristic to the archaic Greek. This was mainly due to the conservative nature of Pontic, as well as due to the compact lifestyle of the locals. E.g. egg **old Greek** pronunciation - **to; w/jon** (to oon), **in the Pontic dialect occurrence of -β**-derived **ωβόν** (ovon), in the speech of the Ajara domiciled Pontic Greeks **οβά** (ova) form is used, **contemp. Greek** –**τοαυγό** (toavgho); ear, ears–old Greek-**to; ou**\~, **ωτός**, (sing. relative case. **w\toiv**, mascul. Nominat.**w\ta**, relat. **w[twn]**) Doric -**wς**. **Ponticωτίv, ωτία** (otin, otia) form is confirmed, we think that it must have born markers of the Archaic Greek. The contemporary Greek has **το αντί/το αφτί** (to avti/apti), which originates from the old Greek plural **ταουτία<τ'αφτία<τ' αφτί** form; **Μετρούγα** (metrugha) The Pontic step-mother, which is a variant of the archaic Greek **h Jmhtruia (metruia) v** form, derived from the occurrence of a phoneme. The **contemporary Greek have ημητριά** (metria), as a result of the language development, which originates from the archaic form of the Greek **Μητρυιά<μητηρ**.

Based on the samples, we suppose that some of the features have already become a linguistic cliché of the Pontic language. This distinguishes the Pontic language from the Pontic dialect. The Ajara Pontic Greek speech patterns make it obvious that it is a separate sub-dialect of the Pontic dialect. Our observations also rely on the scientific observations on the condition of the Pontic dialect in Turkey.

The analysis makes clear that Pontic is closer to the old Greek language from the lexical and grammatical points of view. However, the present-day Ajarian Pontic speech is characterized by the trend of establishment the vocabulary peculiar to the modern Greek language; This trend may be explained by the closer relationships with the Hellenistic Greeks. The younger generations of the Georgian Greeks live currently in Greece, and speak Hellenic Greek. Hence, new Greek vocabulary penetrates the dialect

as a result of the frequent language contacts. This creates another ground for the transformation of the Pontic dialect.

Language influence and culture fusion resulted lexical derivatives, which gives an interesting picture. We have found quite a big variety of the borrowed vocabulary into Pontic Greeks' speech from the Georgian, Turkish, and Russian languages.

We analyzed the ways and forms of morphological integration of the borrowed vocabulary. The borrowings from the Turkish language do not contain gender markers, while borrowings from Russian have gender specific suffixes. It is noteworthy, that Pontic is not only influenced itself, but it influences other languages too, Georgian and Laz in this case (Narakidze, 165). The process of borrowing was going on both directions, from Greek to Laz and Ajarian, and on the contrary, from Georgian to the Greek sub-dialect.

Pontic was progressively borrowing words from the Laz language, bearing peculiarities of the Ajarian dialect and Georgian language.

The linguistic connections between the Laz and Greek languages are particularly interesting. The result of their close relationship are the linguistic elements, which depict, on the one hand, the influence of the Pontic dialect on the language spoken by the Laz population in Turkey, and, on the other hand, on the Pontic sub-dialect.

Many Greek words have penetrated the Laz language and the Ajarian dialect. for instance: **Kestane** (Laz.) chestnut – **το κάστανο, η καστανιά/καστανέα** (kastano)(Greek) - chestnut (cf. Adj. kešana- pumpkin, gourd); **the horon** (Laz)-dance-**οχορός (horos)**, (Greek)-dance, chorus,(cf. Adj. khoromi//khorumi//khoroni-group folk (Ajarian-Gurian) dance (Nizharadze, 438). They say in Ajara, that Khorumi is easy to dance for outsiders.

Besides lexical and grammatical peculiarities in the Pontic Greeks' speech, there are many cases of cultural borrowings, which represent interesting facts from the linguistic point of view.

The cultural and spiritual life of the Greek community procured maintenance of the national values in the foreign country. Although many elements which are embedded in the Pontic Greeks lifestyle and culture are pagan, but what is important, the local groups made all efforts to maintain the characteristic traditions, lifestyle realia, culture and language. That equaled to the protection of their national identity and national mentality. Through the protection of the cultural, linguistic and religious identity, the Pontic Greeks managed to maintain their ethnic authenticity in the Anatolian and other regions, including Georgia. Another facilitating factor for the protection of the heritage values was commonly shared life and interrelation of the related group members, living in the neighborhood. That was also an expression of their national identity and authenticity.

This is a general picture which features the speech of the nation living in the foreign language environment. The nation, with the history of multiple territorial shifts, migrations, expatriations and repatriations, back-migration, the nation, which struggles for the protection of its own identity. Despite all the above said, the physical characteristics of the Pontic Greeks living in Georgia transformed into the Caucasian and they became an integral part of the contemporary Georgian life.

The speech of the Ajara domiciled Pontic Greeks features many interesting peculiarities. It has maintained many archaic layers which can be related to their isolated and dense style of living.

Besides, it shall be noted, that the speech of the Pontic Greeks living in Ajara, compared to the Pontic Greek dialect, features contemporary Greek lexics, which is explained with the frequent contacts with the Hellenic language speakers. Moreover, their speech reflects impact of some other languages (Turkish, Russian, Georgian) through their contacts.

As has been mentioned, the lifestyle of the Ajara domiciled Pontic Greeks, due to the historical past was always exposed to the other cultures, such as the Ottoman, and the Black Sea region cultures. In spite of this, we may assert that the Greek culture established itself as an authentic one with many common elements.

We assume that the linguistic factors that have been discovered during the study are significant: since the dialect operates in the spoken mode and passes on from generations to generations, it may erase from the cultural memory. There is a decreasing number of individuals in Ajara who speak the Pontic dialect. As the language undergoes changes, the Pontic sub-dialect is at the risk of absolute assimilation. Naturally, it is significant to describe and record what still survives (Greeks in Ajara, 1990:150).

The Pontic dialect spoken on the territory of Turkey is extensively exposed to the Turkish language influence. The scholarly literature about the linguistic condition of the Pontic mentions that the language is exposed to many risks. Some of the villages are depopulating, while the language has borrowed too much of the lexics and transformed the grammar. The Turkish language influence was partly facilitated by the political factor; Some of the Pontic Greek families who adopted Islam tried to avoid use of the Pontic, since they feared that the language might have stood on the way of their children's successful integration into the society. The Pontic Greeks who live in Ajara try to teach the Pontic to their children and grandchildren, but the generation of their grandchildren rarely have a command of the Pontic, which their parents still have. The spoken mode of the language use is another risk factor for the sub-dialect.

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Literary and Didactic Aspects of the Georgian Enlightenment

NINO POPIASHVILI

Abstract

The basis of the European Enlightenment is considered to be the establishment of new values, such, as tolerance, freedom, and equality. Enlightenment values have changed the world with critical thought and scientific observations which have led humanity to the development. Enlightenment values were one of the fundamental bases of democratic development. Not much attention, if any, was paid to these values in the Soviet Union. However, the Enlightenment ideals weren't a novelty for the Georgian literature. During the era of the European Enlightenment, the emergence of those values in the Georgian literature and public life was significant. The process involved concentration on the problems of education of the new person, didactics, critical approach to the supreme power, preparation of encyclopedic works, the establishment of the printing house, etc. Tendencies of establishment and development of Enlightenment were an integral part of the social development of Georgia of the 17-18th centuries. The paper overviews Enlightenment issues in the Georgian literature using an example of the Georgian literature and development tendencies of the Soviet and Post-Soviet scholarly opinions concerning Enlightenment.

Key words: Enlightenment, Didactic Aspects, Georgian Literature, Sulchan-Saba Orbeliani

"European Enlightenment is the beginning and basis of the European culture and history" - these are Ernst Troeltsch's words in the introduction to his work about the Enlightenment published in 1897. According to Troeltsch, the Enlightenment was not just the movement, but the development of the society which included all spheres of life. European Enlightenment demanded changes, brought about new values, opinions, different world views, for the benefit of humanity.

The basis of the European Enlightenment is considered to be the establishment of new values, such, as tolerance, freedom, and equality. The Enlightenment values changed the world. It triggered critical thought, scientific observation of many issues began, which have led humanity to the development. The Enlightenment values were one of the fundamental basis of democratic development. During the Soviet Union, those values were not paid due attention.

The establishment of new values, such, as tolerance, freedom and equality, dissemination of knowledge that questioned religious hierarchy and rules is deemed to make the essence of the European Enlightenment. The nobles and absolute monarchy were criticized, and the new ideas criticized the depravity of society. In the Age of

Enlightenment, a new literary hero was interested not only in a spiritual state but in the socio-political issues. Society needs new heroes, people of new times. That is why the object of reflection is the education of children (Russo, Diderot). According to the Enlightenment thinkers, knowledge has scientific and moral architecture. The first encyclopedia, edited by Diderot, collected knowledge gained by humanity in such spheres as science and culture.

During the era of the European Enlightenment, the emergence of the Enlightenment ideals and values in the Georgian literature and public life were significant. and characteristic of that era: The process involved concentration on the problems of education of a new person, didactics, criticism of the supreme power, preparation of encyclopedic works, establishment of the printing house, etc. Tendencies of establishment and development of the Enlightenment were an integral part of social development in Georgia of the 17-18th centuries.

Georgian literature, which dates back to the fifth century, is characterized by the versatility of genres and epochal literary tendencies. Following the Georgian literature of early Christian genres (hagiography, hymnography, etc.), a major literary work emerged, a poem by Shota Rustaveli, "The Knight in the Panther's Skin," a true heritage of the Georgian and world literature, reflecting Renaissance ideals.

Georgian literature stands out by its literary programmatic nature and criticism, carrying the ideals and values of the Enlightenment. Against the background of criticism existing in the literary pieces by Sul Khan-Saba Orbeliani, David Guramishvili, and other Georgian authors, their literature is distinguished for new accents, aspirations to different values, accentuating proper raising and education of young people.

As the Enlightenment played a crucial role in the establishment of many new ideas and values in Europe, it is interesting to study how the Enlightenment ideas and ideals were reflected in the Georgian literature.

During the Soviet Union, research of purely European discourse to search for the parallels was strongly discouraged. Georgian scholars have recently devoted studies to the reflections of the Enlightenment discourse in the Georgian literature of the eighteenth century. On the one hand, the studies point out that the "literature by Sul Khan-Saba Orbeliani and David Guramishvili cannot be defined as classical examples of neoclassicism or Enlightenment" (Ratiani 48,78). On the other hand, I. Amirkhanashvili stipulates that "Sul Khan-Saba Orbeliani, with his style of thinking, social criticism, rational, logical thinking, simplicity of expression, creates the Enlightenment style which on the one hand originates from the European influences, and on the other hand acquires the Georgian national character" (Amirkhanashvili 348). In her book "For Historiography of the Georgian Enlightenment" N. Gaprindashvili considers the Georgian Enlightenment as the subsequent social, political and literary trend of the late nineteenth century: "The political romanticism was the ideological basis for the Georgian literary romanticism, the democratic ideals of the Enlightenment prepared ground for realism, and the Enlightenment humanism - for both of them. Politically dependent, Georgian writers expressed national aspirations in the literature of the nineteenth century" (Gaprindashvili 89).

European scientific literature notes that the "Enlightenment is rather a keyword, multifaceted and multipurpose. Some researchers see in it the western tools for fighting social problems, and some find naive rationalism. A starting point of this discussion is the historical epoch which called itself the Enlightenment" (Schneider, 10).

The Enlightenment ideas are very close to the literary works by Sulokhan-Saba Orbeliani. "Sulokhan-Saba Orbeliani lived in one of the most difficult epochs for Georgia. It was the time of formation of new Georgian identity and cultural strategies, against the background of which the Georgian literary process starts its cardinal revival" (Ratiani 89).

"A Book of Wisdom and Lies" by Sulokhan-Saba relates to questions of upbringing a new person, who is a hero of new times. There are only five characters in "A Book of Wisdom and Lies": Phinez, Sedrak, Leon, Ruka, and Djumber. The writer introduces the king, Phinez as fair, wise and famous, but the writer wants to describe the new king, Djumber, who is even better, fairer and cleverer. Naturally, it was possible to find a suitable tutor for upbringing the king's son in Phinez's kingdom, but unexpectedly, an unknown young man, Leon, becomes the tutor of the prince. This young man first appears before the king in the divine vision. Leon decides to bring up the king's son to a separate royal house. This points out to his unique method of upbringing and educating. "If the child grows out of the palace, without direct supervision of the parents, it doesn't mean something special and unusual, such parenting institution used to exist both in the West and in the East since ancient times" (Javelidze 38). When Djumber comes to the palace, Phinez does not understand the behavior of his son until Djumber explains it to him. Phinez "dispatched his mace-bearer to summon his son Djumber, but he did not come. He sent the Master of the Household but he returned alone. Next, he sent the Master of Ceremonies, with no success. He sent the vizier, but his son did not follow him. Then he sent his Treasurer, and his son came to him mounted on an elephant. He jumped down, unfastened his belt and laid it on the elephant's back. Then he took some earth in one hand and a stone in the other and offered those to his father. He bowed to the ground and kissed his hand" (Orbeliani 51). Phinez is surprised by Djumber's strange behavior. The King cannot explain it, and he asks his son about the reason. It is thus clear that Djumber is different, he exceeds everyone among the best and the wisest. The education in a place remote from the palace does not alienate him from society. He explains his actions, he lifts the veil of obscurity and strangeness, and we witness his true wisdom. The author presents the prince's self-determination that reveals Djumber's wisdom once more. Djumber did not come with the mace-bearer so that they did not feel sorry for him, he did not come with the Master of the Household because he was not a slave, and this Master had no authority over him. Why he did not come with the Master of Ceremonies, who was the highest in rank among the nobles? "If I came as a guest, who would be the host?" Jumber explained (Orbeliani 53). Why he did not come with the vizier? "Am I attempting to seize the throne? God forbid! A vizier should never leave the king's side" (ibid). Djumber found wise and indisputable explanation for the reason he came with the Treasurer, who was "unsatisfactory in his office": "He may be worthless to others, and he would not have been sent to them, but it is most proper to send your Treasurer to me: I am your treasure,

and your riches” (ibid). It seems that Djumber’s symbolical, not easily comprehensible actions become clear and acceptable for Phinez after a reasonable explanation. With a few exceptions, the characters do not talk without fables in Sulkhan-Saba Orbeliani's book, "A Book of Wisdom and Lies". Each explanation of Djumber's actions is an example of the character's bright ideas or witty opinions. Djumber's symbolical actions are explained, and need no further justification, even it is absolutely suitable and exactly corresponding (Popiashvili 57).

In one episode, Sedrak the Vizier asks Djumber: “Why did you mount the elephant and rode it here?” (Orbeliani 53). It is obvious that even Sedrak, who is a wise and educated man, could not explain the prince’s action. Djumber answered: “Because of my noble rank, my royal blood and high position I shall have a lofty seat” (Orbeliani 53). Hence, Djumber sat on the elephant on purpose.

The main starting point for the Enlightenment thinkers was the fact that people shall not be judged by their social origins. According to Lessing (1729-1781), one of the founders of the Enlightenment theory, the evaluation of a person should not be based on his/her social origin.

Sedrak asks explanations of the following action from Djumber when he got to the palace: “Why did you take off your belt and lay it on the elephant’s back?” (Orbeliani 52). The prince answered: "Whenever a king or a great person rises from his seat in haste, he should leave something of his/her own on the seat in token of its exalted usage; otherwise it would be pulled down in his absence" (Orbeliani 52). The above-mentioned glory and "having a lofty seat" now obtains the robbed and decolored look against the background of one truth: only "the seat of degree-pedestal" is glorious. The prince, as an experienced person, strengthens this point of view with an example: "There is a saying: "A stone weighs heavy when it is at rest, but grows light when it is in motion" (ibid). Again, Phinez asks his son to explain his following action: “why did you offer me a stone and a handful of earth?” (ibid). In reply, the prince formulates the following thesis: “The meaning of the earth is this: even though you are a great and powerful king, you belong to the earth and to that you will return. It is better if you find favor with God than with men. The meaning of the stone is: however much wealth you have if you do not make use of it, stone and gold are of equal worth to men” (ibid). That is how Djumber explains his symbolical behavior. In the Age of the Enlightenment, the fables gained special importance in Europe, along with other literary genres. Lessing pointed out that literature should show human weaknesses and shortcomings through fables. The genre of fables holds a special place in the French Enlightenment literature, e.g. fables by La Fontaine (1621-1695)., as well as in the German Enlightenment literature.

We consider that Sulkhan-Saba Orbeliani’s fables in his book “A Book of Wisdom and Lies” truly reflect ideas, ideals and basic principles of the Enlightenment.

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Representation of Religious Identities in Modern Georgian Intercultural-Migrant Writing

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Abstract

Religious identity is one of the first varieties of human self-awareness and therefore, it is considered the basis of other forms of identities. It combines individual and collective identities. That is why they distinguish religious self-identification (cultural religiosity) and faith. Socio-political changes taking place in the modern world, intensive migration processes and globalization caused the disruption of political and cultural boundaries; at the same time, the threat of uniformity, the fear of getting lost in the mass-culture made people look for historical roots, recollect their own languages and culture, protect their identity. Post-Soviet and Eastern European cultures tried to get out of the previously closed colonial space, but along with liberalism, multiculturalism, humane ideas, the so-called "side effects" emerged: instability of identities, hybridity of identities, and thus physical, structural and cultural violence. This gave rise to ethno-conflicts and their escalation, brought identity crisis, problems of coincidence and separation of the citizenship and national/religious identities, and confrontation between religious identities and ethno-religious models. All this today is most of all and actively reflected in literature, which is formed in migration processes, the intercultural situation as intercultural-migrant writing. This fact once again confirmed the existence of the link between literature and identity. Today, the word, the narration has become the most reliable means of overcoming the traumatic consciousness abroad, preservation of national identity.

Key words: Post-Soviet and Eastern European cultures, migrant writing

Generally, the concept of identity is the most important feature of emigration processes. Migration and, accordingly, the description and evaluation of migrant literature are possible not only by geographical displacement but also according to the psychological, cultural aspects and identity change that accompanies migration. "The migrant's identity is realized on some movable border, where two groups of indefinite variables meet together, and it is here that the power of the "hyphens" begins. This sign represents an important step towards a hybrid character and a hybrid essence" (Tolkachev 56: 2013). The study of identities in literature already goes beyond the realm of comparative studies, relies on a joint discourse of writing and identity, requires already relevant for today's multifaceted and innovative structures of interdisciplinary formats. Our goal is the study of the national identity in literary texts using 'socioliterary methodology' developed by us, as well as search for the trace of "national identity in the texts created abroad according to the concepts defining patterns of thinking, language and behavior and on its basis the establishment of paradigms determining

identity" (Kartozia et al 12:2016). One of such paradigms is precisely the concept of religious identity.

The concept of religion in Georgian writing is one of the most important in reflecting identity. Christianity along with the Georgian language has always been the unifying factor of the inhabitants of the territory of Georgia. The defense of religion meant the protection of national identity, and therefore the strengthening of religious belief has always determined the historical factor. "Ilia's desire to preserve and expand the traditional marker of Georgian identity in accordance with the new time is clearly seen in his attempt to treat equally national and religious, being a Georgian equal to being a Christian" (Chkhartishvili:237:2007). Christianity, particularly the Orthodoxy, plays an important role in determining the identities of Georgians today too. However, some part of the society is still looking for new orientations. "To some extent, religion also has pharisaic signs, and in a few decades, when Georgia put an end to the post-Soviet period, it is quite possible that religion will lose the importance it has had before" (Gogishvili:76: 2012).

In today's Georgian intercultural-migrant writings several directions reflecting religious identity are identified:

1. Internal displacement, ethnic conflicts and post-Soviet chaos reinforce the tragedy of the homeland themes, which significantly defines the prevalence of national and religious concepts in such texts.
2. In some texts, the process of substitution of national/religious identity with intercultural is observed.
3. The texts depicting religious and national tolerance are frequent. If the eternal values were previously considered only from the viewpoint of national identity, now there are more attempts of taking into account the intercultural reality.
4. Religious identity is revealed by special markers in the texts reflecting cultural violence. As we know, the mechanisms of cultural violence reinforce in a rapidly changing society, i.e. in migrations, ethno-conflict processes, when old rules and values are no longer relevant to real relations, and new ones have not yet been established.
5. Religious identity is particularly represented in the imagological discourse; at this time, the ability to see and evaluate from afar is enhanced, and that is currently important in determining the phenomenon of religious identity.
6. Positions of secure stability in the postmodern and intercultural conditions of the 21st century are changed by the positions of motion, action which are characterized by a less idealization of the homeland.

We examine the issues of religious identity on the example of "The Sons of Canaan" written by the Georgian writer Gabriel Tanie who lives and works in the Czech Republic. Gabriel Tanie (penname of Soso Gachava) was born in 1971, a film director by profession. Over the years he worked as a cleric, as well as a teacher (taught drawing and decorative felt production) in the most strategically important border regions of Georgia - Samtskhe-Javakheti and Pshav-Khevsureti. 'Tanie' is the name of a small lake in Pirikita Khevsureti, which has the heart shape.

For the last two years, Ioseb Gachava lives in Prague where he serves for the Orthodox autocephalous Church of the Czech Republic.

Thus, the author's identity is marked by profession - he is a clergyman. At the same time, he is a nomadic writer, and thus the representative of Georgian intercultural-migrant writing.

The novel is multi-ethnic, multi-religious work. It should be noted that it was written in different places: "I started writing in the village of Argveti. Then there was the Istanbul Atatürk Airport - a genius laboratory for the writer. I wrote in Barcelona, cafe "Barako". Actually, I finished the book in Barcelona. I also wrote in Barisakho, at the post office, as well as the Luxembourg Gardens of Paris, in the Latin Quarter of Paris, Ecole Street #1, had an accommodation in the attic of the hotel "Royal Cardinal". And in Rome, I had my writing space on the Spanish stadium, for hours I was sitting on the stairs and wrote. And, most importantly, in Czech - Prague and Karlovy Vary... Here I wrote Tibetan chapter. I used to write mostly in these countries, in the airplanes and gates"(Interview, 2017).

There are several conceptual contexts of religious identity in the novel:

1. The novel takes place in the 1970s and 1980s and is mainly sprung around Muslim religion and Muslims. The battle of the Muslim Rogings with the local authorities of Burma. There they fight not only against European or American colonizers but the local authorities, the Burmese dictatorial regime. They try to break a closed circle, share European and American progressive ideas which will be useful in communication with the modern world. At the same time, they do not lose their traditions which create their mentality, their religious values. It is for this purpose they immigrate to the city of Chittagong, Bangladesh.
2. Of special importance is the relationship between the Burmese dictator (colonel Nevin, the real name is Shu Maun) and the spiritual leader of the local Buddhist organization "Sanguha" (Tui). Their dialogue highlights the writer's attitude as to how, why and when the leader of the religious organization should intervene in the state affairs.
3. It is important to display those negative contexts that Muslims themselves see in their brothers, though here the main thing is the following: this negative is both universal and at the same time, this negative sphere is formed by a certain inherent mentality of the Muslim religion itself, and what is more important this negative context was most sharply manifested just in emigration (we mean the relations between the characters of the novel: Norul Islam, Saleh, Mullah Aushim, Shafi Ula). It is important that Mullah Aushim used his religious belief in a foreign country for immorality and oppression of people. Saleh addresses Mullah Aushim: "For you, Allah and Muhammad are just the tools with which you try to enslave and fool people so that you can easily control them and satisfy your painful self-esteem, that's why you are dangerous and miserable ... Allah listens only you ... the earth belongs you..." (Tanie 395: 2017).
4. The fundamental difference of psychosocial identities (cultural shock, acculturation, adaptation ...) between the mentality of the inhabitants of the developing (Burma) and highly developed (USA) countries on the example of the dialogue between Johannes and Kaparzas "The slaughtering of Grinds⁵⁷ is a traditional ritual [...] In this way we

⁵⁷ Dolphins (Sh.Sh.,N.Ch)

honor their memory, their names, and also guard [...] everything that barbarism displays is the determinant of our identity (Tanie 139: 2017).

5. The novel also describes religious conflicts: in one of the cities of Pakistan where Christianity was persecuted, the mother, for the sake of her son's salvation, renounces Christianity and converts to Islam; Catholic Padre fell in love with a Catholic girl Hannu, who in turn loved a son of unknown religious conviction, and the Padres killed Hannah.

6. The stories of the Rohings, Burmese, Aracans, Bengalis, Hindus and the Pakistani people are quite naturally intertwined in the novel. Different religions and communities coexist with each other: Islam, Buddhism, and Christianity. The writer evaluates events from the standpoint of different nationalities and religious views. All nationalities and religions share the same problems. Finally, you realize that we are all one on Earth, our ethnic space is pouring in as one big influx into the world, our national pain is spoken by the characters of other countries: " People who worshiped different gods were drinking tea together and looking at each other with love: Noah is a Christian, Atu was a pagan in the past, Juma is Indus and Buddhist, Ismail is Moslem ... " (Tanie 421: 2017). "The children of Canaan are together, and they are going to find new Canaan together" (Tanie 432). Emigrants from different religions, different faiths gathered in the city of Chittagong, Bangladesh. Only here, in this strange place, people are crowded not by religion, but by good and evil, morality and immorality - on the one hand: Norah, Ismail, Noah, Juma, Attu, Saleh, Nuria; on the other hand: Mullah Aishimi, Shaaf Wala ...

The writer has to walk on thin ice when he deals with religion and modernity. His skill is particularly evident in the last chapters of the novel. The puppet theatre is an unusual symbol of life in general, "The Sons of Canaan" - the name of the play, which is staged by people of different religions and nationalities. The subject and the plot of the story include excerpts from the Old Testament, historical and psychological contexts.

Finally, Saleh's and Nuria's amazing love; the aspiration of two young Muslims in the intercultural, migrant world, on the one hand, to protect sound traditions, on the other hand, to find again newly discovered and acceptable values for the salvation of the true values established by God.

In our opinion, in this novel Gabriel Tanie, as a nomadic writer and Orthodox cleric appears as a proponent of the Muslim religion as the initiator of terrorism and its ideology and offers us the ideal model of religious behavior, which in this case concerns the Muslim religion but can become a guide for people of all religions or confessions. Hence, he affirms the humanistic mission of the writer. For illustration, we will quote the words of Norul Islam's mother Fatima: "Nothing is brought by wars, empowerment, demonstration of power ... This was not our tradition ... our tradition is people who seek love and knowledge" (Tanie 117: 2017).

It is a fact that modern modifications of religious identity respond to new challenges in art, literature, and postmodern research. Theoretical and practical discourses of intercultural and migrant writings confirm that at present literature is not only an important way of reflecting the identities, but it is also capable of presenting variable identities and heterogeneity in dynamics. Besides this, the writing is one of the

areas of art that is currently actively involved in "setting" of an unstable field, in the processes of overcoming cultural and religious violence. And the study of the literary representation of religious identity is important both from public and literary viewpoints.

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Melancholy of Becoming Different

in Postmodern Texts by Orhan Pamuk

and Georgian Reality

SHORENA MAKHACHADZE

Abstract

The problem of East-West relations is acute in Orhan Pamuk's works. It is evident in many aspects: geopolitical, economic, social, cultural, religious-metaphysical, etc. This multilateral binary opposition is most painful in the culturological aspect. It is not surprising since centuries-old traditions, culture, and mentality in the process of globalization are radically changed and pressured from dominant civilization, which naturally becomes a source of conflicts. Historically established lifestyle is transformed and the agenda is a problem of maintaining national identity, which, in turn, opposes this process. Native language, belief, tradition, and national culture become especially important objects or values that require to be protected from this multicultural and multilingual environment, moreover sometimes they need to be even survived. In this sense, the problem of East-West as the ideological confrontation is discussed in Orhan Pamuk's works. In postmodern novels: "Istanbul. Memories and the City" and "Black Book" Pamuk sharply puts the issue of ethno-cultural self-identification of Turks. In his opinion, the problem lies in the following: Turks affiliate themselves neither to modern Western culture nor traditional Turkish-Islamic. According to the novelist, his compatriots "got stuck between the worlds." Pamuk accuses the policy of the Kemalist Republic, who enthusiastically created a copy of the world (simulacrum), about which nobody had a clear idea and which was not actually known. However, being a copy of someone, becoming different only because of sadness, loneliness, drowsiness, and inner contradictions lead to a sense of melancholy and a great loss. Such a westernization will not have a good end. With his postmodern texts, Orhan Pamuk also tries to deconstruct the East-West binary opposition for a highly noble purpose: to maintain Turkish identity in the confrontation process of these two, seemingly irreconcilable worlds through their synthesis and agreement. The main problems of Pamuk's creativity: East-West relations, the fear of becoming different – or the loss of national identity and becoming the copy of someone, changing the means of mass media with the virtual reality and the melancholy of the ruined and defeated inhabitants of the country - as close and painful to the Georgian readers as for Turkish readers. Georgia, like Turkey, was a "bridge of peoples" for centuries. "Our historical mission was: the reconciliation of the two irreconcilable extremities and

contrasts, the merger of the spirit of Europe and Asia of the two great worlds," wrote Konstantine Gamsakhurdia.

Key words: Pamuk, Otherness, Georgian and Turkish literary writings

I have been extensively writing about Pamuk. Regrettably, the major problems in the narratives by Pamuk are *Otherness* and relations between East and West, the fear of losing national sovereignty and becoming a faceless copy of someone else. Technologies, changing the reality with the virtual world, the depiction of the sad and remorseful population of the destroyed state echoes with the painful experience of the Georgian reader, for who these feelings are familiar and “domestic”. The problem for the analysis is not only relevant but actually vital for the minor nation of Georgians, living in the multilingual environment. Georgians survive within the less balanced boundaries in order to preserve the language, traditions, and selfhood. Consequently, the goal of our research is to reveal the similar problems in the era of globalization. These problems are described in the literary fiction of the nations living in the neighborhood, who have different traditions, mentalities, languages, and cultures.

Subsequently, our goal is to analyze the phenomenon of Georgian-Turkish cultural dialogue. As for the research outcomes, they really give ground for the second thoughts.

Globalization, whether or not we like it, is a real and ongoing process. Hence, the sorrow or fear of becoming the Other is now equally obsessive for all nations, in minor or major countries, e.g. of 80 million. The urgency of maintaining authentic identity and individual traits under the globalized world is pressing.

Georgian literary writing counts sixteen centuries. It has always been distinguished and remains so in the postmodern era: a powerful instrument in the struggle for the nationhood. Hopefully, in the coming centuries, it will proceed the same course.

The title “Black Book” by Pamuk recalls in memory its namesake, written by the Georgian author, Kita Buachidze in the 90ies of the past century. The latter is a narrative based on the national demographic problems, underestimated threat and disastrous condition, leading to the voluntary self-extinction.

These two books by the Georgian and Turkish authors are not only namesakes. They both reveal awareness of the fatal national tragedy, conveying agony and drama. Being drastically different in the genre (“Black Book” by Pamuk is a postmodern novel, while Buachidze’s book is a documentary essay) nevertheless, they are comparable for their pathos, e.g. “Even monkeys are less aping than Georgians in wrongdoing” (Buachidze 10). “(Bedi Usta) has never lost hope, that our people would be happier enough sometime, to stop aping others” (Pamuk 67).

Is not it the dream of any Georgian?

The outstanding Georgian writer Mikheil Javakhishvili, who continued the path of a national hero after the great Ilia Chavchavadze, was victimized by the soviet regime. Ilia Chavchavadze himself had been assassinated by the disciples of the Tsarist regime. Both writers used to frankly point out to the national vices. Despite the bitter tone, Javakhishvili’s words reveal empathy rather than the outright disgrace of the nation,

which is reflected in the quotation below: “The talent of aping...this is a great gift bestowed upon us, but the Lord exceeded in this: we were given less brain and more talent for imitating others. It makes us resemble the monkeys. Wherever our brain, brevity, strong will, and resistance is not enough, we start aping the foreigners to get through or get our way”.

The word “melancholy” is reiterated throughout the epigraphs of Pamuk’s novels and memoirs, especially in his autobiographic novel “Memories and the City”. Composed of 37 chapters, four of them include the word *hüzün* (*the rest of the chapters also include such concepts as depression, disaster, etc.* Yahya Kemal and Ahmet Rasim, Istanbuli writers and characters in the novel. *So, why these black and white colors are reflections of his native city, where the future Nobel Prize winner was born, raised, loved and dreamed. Maybe because that Istanbul of his times is now in the older newspapers and on the black and white engravings.*

Upon the end of the WWI the great Ottoman’s Empire was demised. By the time when Pamuk was born, the Empire was turned into ashes, its capital impoverished and marginalized from the center. Each Turkish family experienced depression and suffered loss, causing endless pain and melancholy.

Pamuk’s masterful narrative about the sad journey in the city’s history describes how tightly knit is his own family story with it, and how he shared the same destiny. Black and white engravings, photos, melancholy for the downfallen empire... The wooden fortresses of Pashas’, overlooking Bosphorus were part of the eternally lost culture: “Did not he himself witnessed how the Istanbul streets were turning into something different, resembling now more to a strange city somewhere, to dream about” (Pamuk:413). Pamuk sounds depressed with the change of values, declining traditions, demolished buildings, replaced by less attractive ones, penetrating new habits. “The pavement was covered in asphalt” (Pamuk 14) he writes, whereby his grieving tone over the losing identity is palpable.

Pamuk even devoted a special chapter in his novel to the examination of the melancholy affecting his nation. Based on the Muslim philosophy, melancholy has two reasons: “melancholy can be caused by the material world and too much attachment to this world”. Sufists believe that “melancholy is a feeling caused by the dissatisfaction because one can never approach Allah as you may wish” (Pamuk:137).

Interestingly, Pamuk compares the perception of melancholy in the West and East and points out to the radical difference: for an Easterner, melancholy is a feeling, which is common for each individual of the Istanbul population, they “bear the feeling of melancholy proudly and with dignity”.

Western spleen, or melancholy, on the contrary, is an individual experience, impelling a person towards happy loneliness. Thus, the Eastern culture is characterized by a collective approach to *hüzün*, while in the Western culture melancholy is perceived as an individual emotion. The Istanbul population perceives melancholy as the destiny, which challenges their will. For a Westerner, melancholy is equaled to a disease, e.g. depression, and struggles to find a remedy. These two mentalities are basically different: the Western culture is characterized by the extrovert nature, it is action-oriented, while

Oriental culture reveals introvert nature, passive contemplation of the inner world of a person.

For a person, who has never visited Istanbul, and the impressions of the city come from the TV, Pamuk's first person narrative of the sorrowful colors, dirty snow, blackout huts, and the impoverished population was so graphic, that I could compare my poverty-stricken country during the 1990s to it. My native city, Batumi and the rest of the cities and villages were nonetheless neglected. I recollected the destroyed Soviet Union and blackout Georgia under its ruins, with no electricity, natural gas, water or bread, destructed infrastructure, and totally desperate average people.

Having released from the Russian red empire, the Soviet Union, the ex-soviet peoples found difficult to differentiate between the false and true values of the Western civilization. Georgians who have always aspired for the European and American cultures started to "copy" extensively a practice, which somehow bears resemblance with the Pamuk's events described in the "Black Book".

Regrettably, it happens that imitating means losing or distortion of one's own identity and losing of national idiosyncrasy. The excitement and patriotism then turn into nihilism, freedom turns into anarchy and debauch, traditional cultural values become markers of regress and object of social cynicism, the government finds the leverage to legitimize embezzlement.

Gamsakhurdia⁵⁸, just like his predecessor Ilia Chavchavadze, featured national negative traits of Georgians in the bitter-sweet description: "Our foolish gentry and greedy episcopos always paved the way for the Byzantines, the kings admired the green phaetons and awards from Constantinople. Our tragedy is dancing to the foreigners' music. That is why the disasters in the overseas countries echoed in Georgia, incurring the worst. And people used to copy the gentry... People coined the word "foreign" to define a beautiful, and called the nuts cultivated in Georgia "Greek nuts", even nuts were given a name "Greek" (Gamsakhurdia:371).

The fetishism of everything that came from abroad is not characteristic only to Georgians, Pamuk discerns the same problem in the "Black Book", warning his nation: "all the tribes, which lost selfhood, all the civilizations which imitated others, all the nations, who were happy with the others' histories, are doomed for oblivion" (Pamuk, 412).

Pamuk presents cinematography in his "Black Book" as a massive ideological instrument to influence minds, to introduce simulacra instead of the real, to intervene with the foreign culture. "Could none of the state officers notice the link between the Istanbul regression and the revival of cinematography?" (Pamuk:126).

Not only the cinematography but also fashion in the postmodern era occurs to be a weapon for changing the individuality and establishing the Other. Pamuk wrote that fashion, "...for some unknown reason was spreading like the plague" (Pamuk:47). The omnipresence of the Western world in Istanbul was a kind of intervention which introduced the mass culture and created a multicultural environment, a reason for losing national selfhood. As Pamuk writes, the population of Istanbul was not well aware of the Western trends of living and the need for Europeanization (Pamuk:21-22).

⁵⁸ Konstantine Gamsakhurdia, Georgian modernist writer, 1893-1975

Meanwhile, they followed the fashion eagerly which ended with the devaluation of family values – the primary institution of a stronger nation. For Pamuk it was a signal of postmodern chaos: “the Ottoman-type families in Istanbul, once traditionally living in one wooden house, started dismantling slowly”.

This explains the acute problem of co-existence between East and West in Pamuk’s writings. The imbalance in the views from the geopolitical, economic, social, cultural, religious and metaphysical points is vivid. The binary opposition between the Orient and the West has multiple layers, but the cultural aspect is the most acute. This tension does not come as a surprise though, as far as the domineering civilization tends to push towards changing of mentality, culture, traditions, entailing conflicts and confusion. The lifestyle, that was established centuries ahead, undergoes a transformation, while national identity faces the threat of alienation from the ancestral roots. Naturally, the resurgent wave of protest against the process becomes overwhelming.

Pamuk sees the antagonism between the Occident and Orient in their competitiveness of re-establishing their proper languages, beliefs, traditions, and values. He sees important to protect national portrait from the interventions from the multicultural and multilinguistic environment.

“Black Book” by Pamuk stands out a question of ethno-cultural self-identification and points out to the in-betweenness of Turkish people, who fail to identify themselves with the modern Western culture, but also can not go back to the traditional Turkish-Islamic origins. In Pamuk’s opinion, these compatriots are stuck between the two worlds.

Orhan Pamuk tries to deconstruct the binary opposition between the Occident and Orient with a quite honorable reason: this is an attempt of reconciliation the antagonistic worlds and preserve the best of the Turkish identity in this process.

As early as in the 12th century, Shota Rustaveli⁵⁹ became a symbol of appeasement of the West and East with his phenomenal poem “The Knight in the Panther’s Skin”. “Rustaveli synthesizes his vision of the world, which is more Oriental, with the form of the poem and the temperament, reminding of the ancient Greeks masters, and he mixes the best from both worlds.

The noteworthy common ground of the postmodernist Pamuk and modernist Gamsakhurdia is the interest in the counterbalance between the East and West, and the problems arising from it. “Georgia”, he wrote, “like Turkey, served as a bridge for people, and it was our historical mission, to mediate between these antagonistic worlds, to bridge the gap between the contrasts, and amalgamate Europe with Asia at one point. Our culture is imbued with the subtle nuances from both of the worlds, coming from the shadow and light thrown from them. We suckled from both breasts, as our motherland lies at the estuary of the two cultures (Gamsakhurdia 147).

Gamsakhurdia focuses on the problem in his first expressionist novel “Dioniso’s Smile”. His characters discuss Georgian identity as neither Oriental not Western: “Georgians are neither Asians, not European...The Orient sees the eternally static world, where everything is static too, while the West sees dynamics everywhere”

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(Gamsakhurdia 24-74). This characterization has a striking resemblance to Pamuk's portrayal of Turks and their in-betweenness.

In Gamsakhurdia's opinion, "the world history is a struggle between the West and the East. The West used to borrow ideas from the East over centuries. European crisis will be settled when rational Europe's intellectual life will draw upon some of the Eastern emotions and ideas" (Gamsakhurdia 22). Gamsakhurdia's main advantage is being a modernist writer, he found a way to synthesize European novel with the Persian love stories, which shall never be underestimated.

The same problem is discussed by Mikheil Javakhishvili⁶⁰ in various cases. In his novel "Jaqo's Dispossessed" he wrote: "Georgia has always had two faces or three faces...with one to the Orient and another towards the Occident, maybe to the South or North. That's how we wasted our national will and energy" (Javakhishvili 112). This duplicity was definitely caused by the evil fate of the country, however, Georgia has always been on the crossroad, a very devastating position for a nation. In 1924 Mikheil Javakhishvili wrote a phrase in his notebook: "Combining Oriental wisdom with the Western-style activeness – this shall be our path" (Javakhishvili 390).

Pamuk, a professor at Columbia University is well aware of the significance of the dialogue between the cultures. No fear and hatred towards the alien culture can be defeated without this dialogue. No violence, but respect and compromise, acknowledging one another's values, - this is a natural way of enriching each other's cultures and reaching harmony. Pamuk believes that literary writing can play a role of a mediator towards harmonious cohabitation: "Like Shah-Zade, I am telling my story to keep up my identity" (Pamuk 399).

We can sum up that in the era of the revolutionary progress of the information technologies, the global village does not differentiate between the nations, whether eighty million in number or just five. The problem of retaining authentic national identity is a global challenge to which authors are posed. The writings of the national writers, and of Georgian authors' among them, call for the cultural autonomy and national identity.

Sometimes it is impossible to overcome fear or hatred towards foreign culture without cultural dialogue. A civilized compromise can be achieved not by force, but only by mutual respect, honoring each other's dignity and respecting the values. This is the natural way of mutual rejuvenation, mutual understanding, and harmony of the two cultures. In this case, the bonding, or, the intermediary must be an artistic word.

⁶⁰Georgian writer, 1880-1937

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Aspects culturels du texte folklorique et les problèmes de traduction

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Abstract

Since Renaissance, tales have been often rewritten and they have formed a proper literary genre, different from a novel, short stories and adventure stories by its acceptance of implausible facts. A tale is mixture of real and imaginary facts, stories, and as a literary genre it is mainly an oral narrating. Such stories convey a powerful emotional and philosophical energy. Literature and language teaching are usually interrelated. The particular characteristics of a national culture are registered by its own language. The national style of every nation's tales is perceived in their representation of particular rites, tasks, way of life in different periods of history. It is clear lexicon and semantics are the most variable components of any language, in which it is possible to perceive the prints of social phenomena. Lexicon is the key to understand the main subject of a tale, which proper meaning can only be perceived and understood through words. In this paper are considered some problems about teaching literature - particularly tales as a literary genre – and foreign languages and their cultural aspects. Our aim is to present a new approach to Georgian tales emphasizing the analysis of cultural and national marks.

Key words: folk tales, fairy tales, semantics, culture, Georgian language

Qu'est-ce que le conte? Le Petit Robert 2008 en donne la définition suivante: 1. Récit de faits réels. Histoire. 2. Court récit de faits, d'aventures imaginaires, destiné à distraire. 3. Histoire invraisemblable et mensongère.

Cette première définition «académique» ou «instituée» du conte offerte par le dictionnaire nous montre déjà que celle-ci a évolué considérablement avec le temps. Les trois propositions successives qu'elle comprend illustrent également à quel point le conte est enchevêtré dans des significations contradictoires (par exemple, à la fois récit de faits et histoire mensongère) qui dénotent sans doute les changements ou les transformations survenus au cours de l'Histoire dans le rapport qu'il entretient entre réalité et fiction. Donner une définition juste du conte n'est pas simple. Chaque individu aura sans doute la sienne. Il est possible néanmoins d'établir certaines caractéristiques de base. Le conte est un récit fictif anonyme qui s'est transmis entre les générations et qui, au fil du temps, a subi diverses modifications suivant les cultures et les époques. De plus, il est reconnaissable à sa structure narrative particulière ainsi qu'aux figures et thèmes qu'il aborde et qui sont récurrents dans toutes les cultures. Sous le couvert de la

fiction, il véhicule les conceptions du monde, les systèmes de représentation et les principes d'organisation sociale qui régissent la vie humaine.

L'origine exacte des contes est difficilement identifiable. Sans doute nés avec le désir d'enseigner, de prêcher ou encore de divertir, ces récits anciens se sont forgés dans la tradition orale et forment un corpus de récits avant tout populaires. La langue qui y est employée encore aujourd'hui est truffée de répétitions, de régionalismes et de formulettes hérités de ces origines immémoriales. Les folkloristes, en cherchant à retrouver la provenance des contes, ont fait l'étonnant constat de l'universalité de ceux-ci. Le conte de Cendrillon, pour ne prendre que cet exemple, est répandu partout: on le retrouve chez les Finnois, chez les Russes, chez les Grecs, chez les Égyptiens et encore dans une foule d'autres sociétés. Il en existerait, par ailleurs, pas moins de 345 versions connues. Cette récurrence dans toutes les cultures a rapproché le conte du mythe, lesquels se sont tous deux vus étudiés selon les mêmes procédés théoriques. Or, Lévi-Strauss démontrera plus tard qu'il existe une différence claire entre mythes et contes qui ne peuvent être analysés à partir du même canevas:

[...] l'expérience ethnographique courante incite à penser que, bien au contraire, mythe et conte exploitent une substance commune, mais le font chacun à sa façon. Leur relation n'est pas celle d'antérieur à postérieur, de primitif à dérivé. C'est plutôt une relation de complémentarité. Les contes sont des mythes en miniature, où les mêmes oppositions sont transposées à petite échelle, et c'est cela d'abord qui les rend difficiles à étudier. (Lévi-Strauss, 1973 : 156)

Le conte merveilleux est l'une des créations imaginaires les plus anciennes dans l'histoire de l'humanité. Les Russes disent qu'il est le début du commencement, littéralement « Начало начал » (Natchalo natchal). Or, malgré sa présence lointaine dans le temps et universelle dans l'espace, le conte n'est jamais un élément statique de l'imaginaire des sociétés. Bien au contraire, il constitue un facteur puissant du dynamisme de ce dernier. Au cours des époques et au gré des contrées, les contes se transmettent et se transforment. De leurs périples, ils retiennent divers traitements narratifs et différentes interprétations qui modifient à la fois leur nature et leurs usages. Les inventions techniques, culturelles, sociales ou artistiques qui jalonnent l'histoire humaine contribuent ainsi à façonner les formes d'émergence du conte dans une société donnée, à un moment précis de son existence. Faisant l'objet d'un intérêt qui ne se dément pas dans plusieurs domaines, autant en ethnologie qu'en littérature, mais aussi dans les arts et la psychologie, le conte se présente tantôt comme instrument thérapeutique, tantôt comme outil pédagogique, tantôt encore comme pur divertissement.

De nos jours, on peut ajouter qu'il est aussi un genre littéraire reconnu qui se déploie en une multitude de sous-genres (conte fantastique, philosophique, érotique, etc.) difficiles à départager. C'est pourquoi il importe de préciser que notre étude se concentre sur le conte merveilleux populaire. Ce dernier peut être défini comme suit: « Le conte merveilleux populaire est entièrement sous le signe de la fictivité. Il suppose un «jeu» de la part de l'auditeur, qui peut sans trouble aucun feindre de prêter foi aux événements narrés, parce que le conte, secrétant son espace, son temps, ses personnages propres, est entièrement coupé de la réalité - qu'il ne peut donc menacer. Loin d'être une marque de la crédulité populaire, il témoigne d'une grande sophistication ». [Dictionnaire des littératures de langue française, Bordas, 1987].

Le conte comme genre littéraire particulier occupe une place de choix dans le vaste champ des supports textuels didactiques. Le concept « conte » vient du latin « computare ». Ce dernier a généré les mots « conter » et « compter » ainsi que « conte » et « raconter » aussi « compte », « comptine », « computer ». Ces termes qui s'apparentent au mot « conte » nous donnent un avant-goût de la difficulté à cerner ce genre dans une définition qui ne nuise pas à sa valeur littéraire. Le conte est en premier lieu un genre s'apparentant à la littérature orale comme cela apparaît dans la définition du Dictionnaire des genres et notions littéraires (2001 : 152) et est illustré par Delarue : « l'expression la plus parfaite de tous nos récits oraux » ; ce qui nous aide à comprendre que le conte provient d'une tradition orale collective qui assure sa pérennité via sa transmission de génération en génération, sorte d'héritage culturel et symbole emblématique d'une appartenance commune. Le conte est un genre littéraire qui installe une énonciation cherchant à impliquer l'auditeur ou le lecteur par une suite d'événements. Il exerce un pouvoir d'attraction expliquant son succès auprès des apprenants en milieu scolaire. Identifier le genre du conte n'est pas chose facile, il recouvre des définitions, des sous-genres (conte : merveilleux, de fées, fantastique...) et des types (ascendant, cyclique, sablier, en miroir...) qui lui sont particuliers. Il est riche et intéressant autant par ses caractéristiques que par la matière qu'il véhicule ; c'est la culture qui fait, nous semble-t-il, son originalité et sa force. De ce fait, la présente contribution cherche à rentrer dans une certaine conception de ce genre textuel littéraire qui nous permettrait d'amorcer une réflexion s'interrogeant sur sa charge culturelle. Et qui nous aiderait éventuellement à penser à une approche pédagogique du conte centrée sur les phénomènes culturels que rencontrent les apprenants en classe de FLE.

En fait, on peut affirmer que les contes sont faits pour être défaits et remaniés. Charles Perrault, lui-même, n'a rien inventé. Il a seulement compris le potentiel redoutable que renfermaient ces récits. Aussi, s'en est-il saisi en adaptant des contes racontés par la nourrice de ses enfants à l'usage qu'il souhaitait en faire : divertir la cour à l'aide de gentilles historiettes bien tournées. Les frères Grimm, dans le respect des mœurs de leur époque, ont, eux aussi, retouché les contes populaires recueillis auprès des conteurs de village en transformant, par exemple, les images issues de cultes païens qui s'y trouvaient en symboles chrétiens. Ainsi, tout au long de l'Histoire, le conte a constamment été appelé à des transformations, des ré-interprétations et des ré-appropriations. Travaillé par les forces en présence au lieu de sa création ou de sa résurgence, le conte est à la fois le résultat et la conséquence de la quête de sens perpétuelle se trouvant au cœur de l'existence humaine. Il est porteur d'un « message » au sens où Lévi-Strauss l'entend pour les mythes, c'est-à-dire qu'il exprime une pensée dont le dévoilement n'est pas inhérent à la démarche rationnelle. Il apporte à la fois sens et non-sens, mensonge et vérité. Il nous plonge dans la fiction pour nous parler de la réalité.

« ... le conte s'oppose radicalement à l'événement réel tel qu'on l'observe habituellement dans l'univers. Il est très rare que le cours des choses réponde aux exigences de la morale naïve, il est très rare qu'il soit « juste » ; le conte s'oppose donc à un univers de la « réalité ».

Toutefois cet univers de la réalité n'est pas celui où l'on reconnaît aux choses l'être comme qualité universellement valide, c'est l'univers dans lequel l'événement contredit aux exigences de la morale naïve, l'univers que nous éprouvons naïvement

comme immoral. On peut dire que la mentalité du conte y exerce son action dans sens : d'une part elle prend et comprend l'univers comme réalité qu'elle refuse et qui ne correspond pas à son éthique de l'événement, d'autre part elle propose et adopte un autre univers qui satisfait à toutes les exigences de la morale naïve. (André Jolies, 1972).

Le conte populaire constitue l'une des concrétisations les plus indiscutables de l'esprit d'une nation, dans la mesure où les contes sont justement créés par le peuple lui-même, qui est le dépositaire principal de la culture de toute nation. Le caractère spécifiquement national des contes de chaque peuple est perceptible dans leur imprégnation par sa mode de vie, ses rites, ses occupations propres, ainsi que par leur ancrage dans les différentes périodes de son histoire.

Selon T. Sakhokia, les particularités nationales seraient même plus condensées dans les contes merveilleux, en particulier dans les images des héros positifs, des monstres fantastiques, dans des clichés de contes.

Le contenu idéologique très riche, la grande qualité littéraire et la coloration spécifiquement nationale des contes merveilleux populaires géorgiens, notamment des contes du bref corpus qui vient d'être présenté, permettent d'utiliser leurs textes comme un précieux vecteur de transmission de la culture géorgienne, au sens le plus large, dans le cadre de l'apprentissage de la langue géorgienne comme langue étrangère.

Il revient à une lecture sociolinguistique des contes d'un pays d'en faire ressortir les éléments nécessaires à la connaissance de son histoire et des traditions de son peuple, tout en permettant d'en apprécier la valeur littéraire et de saisir les conceptions dont ils sont porteurs. Dans le cas des contes merveilleux géorgiens, cette méthode s'avère essentielle et toujours actuelle.

La compréhension adéquate de textes littéraires de ce type requiert la parfaite maîtrise du lexique des termes dits « sans équivalents » en traduction, en raison de leur appartenance à une sémantique nationale très marquée quel que soit le niveau de la langue dont ils relèvent. Mais c'est dans le lexique qu'elle se manifeste le plus visiblement.

Il est certain que le lexique et la sémantique sont les niveaux les plus mobiles de la langue. C'est là qu'on peut observer les reflets des phénomènes sociaux du monde environnant. C'est le lexique qui nous aide à appréhender l'idée à l'œuvre dans le conte, car on ne peut comprendre et ressentir son contenu plus exactement qu'à travers les mots, sur le plan lexico-sémantique. Au sein de ce lexique, c'est à la charge de sémantique nationale et culturelle que s'intéressera notre étude.

Le noyau principal du lexique des termes sans équivalents contient les mots et les groupes de mots désignant des objets spécifiques au mode de vie, à la culture, au degré de développement social et historique d'un peuple et, au contraire, étrangers à tout autre peuple.

1. La phraséologie des contes géorgiens

Dans les contes géorgiens figurent plusieurs types d'expressions figées. Une partie de ces expressions y renvoient aux rites et aux traditions géorgiennes ou bien à la vie de tous les jours, par exemple l'équivalent de l'expression française « *Laver son linge sale en famille* » serait ne pas jeter les balayures de sa maison. D'où vient cette image? Il s'agit d'une vieille coutume superstitieuse. Autrefois, il était préférable de brûler les

balayures au four au lieu de les jeter dehors. Car un individu malveillant aurait pu jeter un sort aux maîtres de la maison en prononçant des imprécations magiques au-dessus des balayures. Peu après, cette superstition a été intégrée aux rites nuptiaux. Plus tard seulement, cette dimension rituelle une fois disparue, ce conseil sage a acquis le sens actuel : il ne faut pas divulguer les querelles de famille, car de mauvaises langues pourraient utiliser ces informations au détriment du ménage concerné.

L'équivalent en géorgien de l'expression idiomatique « être comme un coq en pâte » serait „ქერის ორმომი ჩავარდნა“. Alors, pourquoi? En des temps reculés, l'orge mondée était pour les paysans le symbole d'abondance et de satisfaction. Le sens figuré de cette expression est donc « vivre dans l'aisance complète ». Dans d'autres langues, les dictons correspondants s'appuieront sur des images différentes, par exemple, en chinois ce sera le riz ou le poisson. Un commentaire sociolinguistique s'avère donc nécessaire en vue de la transmission à des étrangers de ces réalités culturelles.

Dans un troisième groupe pourraient prendre place les expressions figées à caractère folklorique ou mythologique. « Par-delà la trois fois neuvième terre, dans le « trois fois neuvième royaume », de l'autre côté de la rivière de feu vit... » signifie que le personnage, le plus souvent négatif, habite très très loin. Une autre expression plus métaphorique, les rivières de lait et les rives de yaourt / matsoni (მაწონი - sorte de lait caillé), ou bien de tatara / phelamouchi (თათარა / ფელამუში - (pâte de) guimauve, marshmallow). Donc, les rivières de lait et les rives de yaourt ou de phelamushi, sont les symboles d'une grande abondance, car dans l'ancienne Géorgie le matsoni, la tatara et le phelamouchi étaient des plats copieux qu'on mangeait tous les jours.

Dans le même registre alimentaire, une autre expression folklorique mérite une attention toute particulière: «le pain et le vin ». Ces deux produits alimentaires sont très importants pour les Géorgiens: ce sont les symboles traditionnels de l'hospitalité et de la cordialité géorgienne. L'expression «pain et vin » est liée à une vieille coutume géorgienne: dans l'ancienne Géorgie, pendant les fêtes solennelles, on apportait aux hôtes de marque d'une cruche de vin et d'un chotie (შოთი - pain géorgien national) sur le plateau en bois ou en argent. Cette vieille coutume existe toujours, mais elle est désormais presque réservée à la cérémonie nuptiale, mais un peu changé: aujourd'hui, on offre aux jeunes mariés un panier plein des friandises et du vin comme symboles de la prospérité et du bonheur.

D'autres parties du lexique employé dans les contes merveilleux ont certes des équivalents très simples en traduction, mais leurs connotations nationales n'en sont pas moindres. Ce sont les boissons typiques (le miel, le vin), les oiseaux typiques (le faucon, le corbeau, l'aigle), les métaux précieux typiques (l'or, l'argent), les astres (le soleil, la lune, les étoiles), etc. Dans les contes merveilleux géorgiens on peut voir toute une série de récits bâtis sur ces mots ou sur les images métaphoriques qui leur sont associées: C'est le cas du cycle de contes «Jusqu'au genou en or, jusqu'au coude en argent»: le prince veut épouser une jeune fille qui lui promet de mettre au monde des enfants divins. Ces enfants devront avoir le soleil sur le front, la lune sur la nuque, des étoiles des deux côtés, ou bien ils auront des jambes en or jusqu'au genou et des bras en argent jusqu'au coude. Dans un autre conte on peut trouver le même lexique dans la description du

cheval merveilleux. Ce cheval a des étoiles des deux côtés et la lune claire sur le front. De telles descriptions reflètent l'imagination mythique des anciens Géorgiens qui munissaient leurs dieux d'attributs d'or et d'argent, parce que ces dieux personnifiaient des astres brillants.

En règle générale, les contes merveilleux finissent par le mariage du héros et le festin nuptial. La fin la plus fréquente dans ces contes est souvent rimée. Toujours présentes dans les festins, le miel et le vin, boissons rituelles et traditionnelles, étaient des symboles mythiques de la fécondité, identifiées au sang de l'homme et évocatrices des joies de la vie.

Une portée comparable peut être attribuée à l'omniprésence du chiffre 3 dans les contes merveilleux géorgiens. Par exemple, le roi et la reine avaient trois fils, ou bien le héros se bat contre trois monstres, trois fois les frères sont obligés de garder leur jardin pour que l'oiseau de feu n'y mange rien, et ainsi de suite. Ce caractère ternaire omniprésent dans la composition des contes merveilleux et à priori anodin est intimement lié la croyance en Dieu et à la ferveur chrétienne des Géorgiens, imprégnés de la Trinité du Dieu-Père, du Dieu-Fils et du Dieu-Saint Esprit.

Quand on parle de l'expressions équivalentes en langue étrangère, il faut mentionner aussi les expressions figées, en particulier les proverbes et dictons. Ce sont ces unités langagières qui donnent à la langue géorgienne ainsi que française sa vivacité et sa tonalité si particulière. Elles sont aussi une ressource inépuisable pour qui veut connaître la culture, l'histoire et des coutumes du peuple géorgien. En voici quelques exemples:

- il etait la grive, et le bon Dieu qui nous bénisse = იყო შაშვი მგალობელი, ღმერთი ჩვენი მწყალობელი.
- Une hirondelle ne fait pas le printemps = ერთი მერცხლის ჭიკჭიკი გაზაფხულს ვერ მოიყვანსო.
- Mauvaise graine est tôt venue = სარეველა ბალახი მალე იზრდება.
- Les chiens aboient, la caravane passe = ძაღლი ყეფს, ქარავანი მიდის.
- Il n'y a pas des roses sans épines = ვარდი უეკლოდ ვის მოუკრეფია.
- Les fruits défendus sont les plus doux = აკრძალული ხილი ყველაზე გემრიელიაო.
- Les murs ont des oreilles = კედლებსაც ყურები აქვს.
- qui s'excuse s'accuse = ქურდს ქუდი ეწვისო.

Mais quand on parle des expressions sans équivalent en langue étrangère, leur compréhension nécessite, pour un étranger, de longs commentaires culturels. Les proverbes citées ci-dessous sont équivalents mais le symbolisme référentiel pour le géorgien et le français n'est pas toujours identique. La première variante géorgienne est une traduction « mot à mot », la deuxième, marquée par astérisque, est le proverbe original géorgien ayant le même sens que le proverbe français, mais qui est exprimé par d'autres moyens langagiers, dont nous donnons en français une traduction « mot à mot ». En voici quelques exemples:

- Acheter chat en poche (en sac) - traduction mot à mot - ჯიბეში დამალული კატის ყიდვა.

- * თევზი წყალში არ ფასდებაო - traduction mot à mot - Le poisson n'a pas de valeur dans l'eau.
- A jeune cheval, vieux cavalier - traduction mot à mot - კვიცს გამოცდილი მხედარი უნდა.
- * გამოცდილება სიბრძნის დედააო - traduction mot à mot - L'expérience est mère de la sagesse.
- On connaît l'oiseau à son chant - traduction mot à mot - ფრინველი გალობით იცნობაო.
- * როგორც ტყე ისეთი ნადირო - traduction mot à mot - Telle forêt tel gibier.
- Cheval faisant la peine ne mange pas l'avoine - traduction mot à mot - მუშა ცხენს თივა არასოდეს ხვდება საჭმელად.
- * ერთი მუშაობს მეორე ჭამსო - traduction mot à mot - L'un travaille, l'autre mange.
- * ერთი არის მთოხნელიო, ოცდახუთი მცოხნელიო - traduction mot à mot - Un laboureur, vingt-cinq mangeurs.
- En parlant du loup on en voit la queue - traduction mot à mot - მგელზე რომ ლაპარაკობენ, მის კუდს ხედავენ.
- * ძაღლი ახსენე დაჯობი ხელში მოიმარჯვეო - traduction mot à mot - On parle du chien et on tient le bâton à la main.
- Une fourmi même a sa colère - traduction mot à mot - ჭიანჭველასაც აქვს თავისი გულისწყრომა.
- * ცხვარი ცხვარია, თუ გაცხარდა ცხარეაო - traduction mot à mot - Le mouton est le mouton, mais s'il se met en colère, gare à lui.
- Un coq est bien fort sur son fumier - traduction mot à mot - საკუთარ სანეხვეზე მამალიც ძლიერია.
- * ძაღლს თავის კარზე დიდი გული აქვსო - traduction mot à mot - Chaque chien est fort dans sa cour.
- * ყოველი თავის კარზე მამაციაო - traduction mot à mot - Chacun est courageux chez soi.
- Quand les poules auront des dents - traduction mot à mot - როცა ქათმებს კბილები ამოუვათ.
- * როცა ვირი ხეზე ავა - traduction mot à mot - Quand l'âne montera sur l'arbre.
- Mi-figue, mi-raisin - traduction mot à mot - ნახევრად ლეღვია, ნახევრად ყურძენი.
- * არც წყალია, არც ღვინო - traduction mot à mot - Ni eau, ni vin.
- * არც თევზია, არც ხორციაო - traduction mot à mot - Ni poisson ni viande.
- Ménager la chèvre et le chou - traduction mot à mot - თხას მოუარე და კომბოსტოსაცო.
- * არც მწვადი დაწვა, არც შამფურიო - traduction mot à mot - Ne brûle ni brochette ni broche.

2. Le lexique folklorique des contes géorgiens

Le lexique des termes sans équivalents regroupe avant tout les mots désignant les réalités propres aux époques historiques antérieures; étant donné le caractère encyclopédique du conte de création populaire, il touche ainsi à presque toutes les sphères de la vie sociale, telles que l'organisation politique, la religion, l'économie, le commerce etc.

Les réalités historiques qu'on peut trouver dans les contes merveilleux peuvent être divisées en plusieurs groupes révélant un vocabulaire daté et propre à un territoire. D'abord viennent les mots désignant les personnes d'après leur statut social.

Premièrement, ce sont les mots nommant les représentants de la couche sociale supérieure. Par exemple, dans le royaume géorgienne (ქართლის სამეფო) le roi (მეფე) et la reine (დედოფალი) portaient le nom de ხელმწიფე (souverain), leurs fils et leurs filles celui de prince (უფლისწული, ბატონიშვილი, მეფის ძე) et princesse (მეფის ასული). Dans les contes géorgiens merveilleux c'est souvent la fille du Roi (მეფის ასული) qui est retenue prisonnière et attend son sauveur, le fils du Roi (უფლისწული). Autres statuts sociaux historiquement datés ce sont les nobles dans l'ancienne Géorgie: თავადი - prince; თავადის ასული ან თავადის მეუღლე - princesse.

Deuxièmement, ce sont les mots nommant les représentants de la couche sociale moyenne, par exemple: აზნაური - le petit prince; სოვდაგარი, ვაჭარი - le marchand; ვაჭრის ცოლი - la femme de marchand.

Troisièmement, ce sont les mots nommant les représentants de la couche sociale inférieure (le petit peuple), par exemple: შინა ყმანი, შინა მსახურნი, ხელზე მოსამსახურენი -les domestiques, მოჯამაგირე- le garçon de ferme.

Il est à noter que ce sont des noms typiquement géorgiens, mais dont certains ont pénétré dans d'autres langues, au sein desquelles ils conservent, malgré leur assimilation, une coloration indéniablement géorgienne qui en rend impossible la restitution par un équivalent simple sans l'adjonction de longs commentaires descriptifs.

Le deuxième groupe est représenté par des survivances lexicales liées à une organisation sociale révolue. Ce sont, par exemple, les désignations des unités territoriales et administratives: გუბერნია, მაზრა -le gouvernement (dans le sens de province et de région); ქართლი- le Kartli (la région en ancienne Géorgie); მორდალი, მორდარი, მურდარი (arab. - ბეჭდის მცველი) – chancelier (celui qui est chargé de garder les sceaux du Roi aux XVII^e et XVIII^e siècles); ვეზირი (arab. ვაზირი) - titre de premier ministre en ancienne Géorgie. Il peut s'agir aussi de termes désignant des documents de service ou d'autres réalités sociales: არზა, თხოვნა- la supplique (demande écrite par laquelle on sollicitait une grâce dans la Géorgie aux XVII^e et XVIII^e siècles).

Le troisième groupe correspond aux anciennes taxinomies géorgiennes des mesures de poids, de capacité, de longueur, par exemple: არშინი - une archine (unité de mesure équivalent à 0,77 mètres); ვერსი - une verste (unité de mesure équivalent à 1067 mètres); საყენი - une sagène (unité de mesure équivalent à 2,13 mètres).

Le quatrième groupe est représenté par l'ancien système monétaire géorgien, par exemple : გროში et ნახევარგროში (pièce de cuivre d'une valeur de kopeck et un demi de kopeck); შაური (cinq kopeck); აბაზი (vingt kopeck), მანეთი (un rouble); თამასუქი (billetsimple).

Le cinquième groupe contient les vocables désignant d'anciennes armes géorgiennes. Par exemple: ჯავშანი, აბჯარი, თორი - la cuirasse (partie de l'armure qui recouvre le buste des guerriers); მუზარადი- le heaume (casque enveloppant toute la tête et parfois le visage).

Le sixième groupe est représenté par les historismes qui sont liés à la religion orthodoxe, par exemple: განდეგოლი, ასკეტი, მწირი, მეუდაბნოე - un ermite (celui qui ne quitte pas sa cellule); ტრაპეზი (rel. le repas); აღაპი (la prière et le repas d'enterrement pour le repos de l'âme d'un mort).

Le septième groupe inclut l'ensemble des réalités de la vie quotidienne dans la Georgie ancienne: objets domestiques, vêtements, instruments de musique, etc. Par exemple, ჩოხა (un vêtement d'homme); ჩიხტიკოპი (la coiffure féminine); ჩონგური, ფანდური (des instruments de musique très anciens à cordes pincées); სალამური, სტვირი (le chaluneau); ქალამნები, წკაპუნები (des chaussures de cuire croûte).

Tous les mots mentionnés ci-dessus renvoient à des réalités historiques qui n'ont plus leur place dans la vie moderne géorgienne. Mais il existe aussi un lexique archaïque sans équivalent en traduction qui s'emploie toujours dans la langue géorgienne, par exemple: კვერი, მჭადი (la galette de la farine de maïs qui symbolisait la fortune en ancienne Géorgie : le nouvel an on cuisait la galette au nom de quelqu'un (le plus souvent d'une fille célibataire), si la galette était bien cuite, c'était le signe de bonne chance, si non de malchance); ხაჭაპური (la pâte de la farine de blé farcie du fromage) = arc. ხაჭოსპური (pain farci du fromage blanc); (მაჭარი (le vin doux fermenté géorgien); თათარა (pâte de) guimauve, marshmallow) et beaucoup d'autres.

Outre l'étude de ces réalités culturelles imprégnant le récit, l'étude sociolinguistique des contes géorgiens est impossible sans celle des personnages et de leurs attributs matériels, car eux aussi reflètent des spécificités nationales. Un second lexique de termes sans équivalents s'ajoute donc au précédent, c'est le lexique folklorique et mythologique par lequel sont désignés les héros des contes et les objets animés qui les assistent.

Dans les contes géorgiens, tels que: რწყილი და ჭიანჭველა - La puce et la fourmi; ობოლი და ქოსამატყუარა - Orphelins et conseiller menteur; მეზადური და მისი ვაჟი - Pêcheur et son fils; ნაცარქეცია - (Natsarkékia/Fainéant celui qui fouille le cendre) ; ნახევარქათამა - Petit de la poule, demi-poulet; სიზმარა - Rêveur; გვრიტი - Tourterelle; ჭინჭრაქა - Roitelet; კომბლე - კომბლე (celui qui fait les massues) ; ცეროდენა - Le pouce, et beaucoup d'autres, au nombre des personnages positifs ou négatifs figurent respectivement, d'une part, მზეთუნახავი (la belle fille), მზექაბუკი (le joli garçon), ბერვეზირის ქალი (la fille du premier ministre),

მზისქალი (la fille du soleil), გლეხი (le paysan), ობოლი (une orpheline), ნაცარქეცია (qui fouille le cendre), Komblé (celui qui fait les massues), et d'autre part, დედინაცვალი (une marâtre), Dévi (დევი), კუდიანი დედაბერი (une vieille chipie), ჯადოქარი (une sorcière), წყალობურებია (celui qui boit beaucoup d'eau), ქოსატყუილა (conseiller menteur) parmi tant d'autres.

Chaque personnage légendaire possède des qualités et accomplit des actions prédéfinies qui le lient à une trame narrative particulière en faisant une sorte de symbole. Ces images archétypales naissent des contes merveilleux et revêtent une indéniable spécificité nationale. Elles sont bien connues de chaque enfant géorgien aussi bien que de chaque adulte, mais rarement des lecteurs étrangers, qui passeraient à côté de l'essentiel du récit s'ils ne disposaient pas d'éclairages et de commentaires extérieurs lui donnant les repères dont il a besoin.

C'est ainsi qu'il faut savoir que Komblé (celui qui fait les massues) est un personnage positif typique des contes géorgiens, où il est l'incarnation de l'idéal populaire. Komblé lutte toujours infatigablement pour la justice et contre le mal, il défend les offensés et les opprimés. Un personnage positif typique des contes géorgiens est Natsarkékia (celui qui fouille la cendre) : il s'agit d'un jeune garçon qui, près avoir passé de nombreuses années à ne rien faire sinon rester au coin de la cheminée est chassé du foyer paternel, ce qui l'oblige à partir courir le monde. Il rencontre alors une famille de neuf Dévis. Natsarkékia, après de nombreuses aventures, réussit par son audace et sa ruse à faire croire aux Dévis qu'il est nettement plus fort qu'eux. Terrorisés ces derniers s'enfuient et notre héros s'empare ainsi de leur demeure.

L'un des principaux personnages des contes géorgiens est le Div ou Dév ou Dévi, il se retrouve assez souvent dans les récits populaires. Ces êtres ressemblent par leurs caractéristiques au personnage du folklore européen connu sous le nom d'Ogre dupé. Tous ont en commun une grande force physique, force qui n'a d'égale que leur bêtise. Les dévs, (ou dévis), sont des géants à une ou plusieurs têtes d'une grande force. Ils ne sont pas forcément méchants: c'est selon la personnalité de chacun d'entre eux. Néanmoins la grande majorité d'entre eux est le plus souvent assez féroce et cherche à tuer et dévorer les humains qui ont la malchance de les rencontrer. Heureusement leur bêtise et leur naïveté font qu'ils sont trompés par ces malicieux humains qui les punissent de leurs mauvaises actions passées.

La vieille chipie (კუდიანი დედაბერი) est un personnage négatif, également très populaire dans les contes géorgiens. Il faut dire que c'est un des personnages majeurs du folklore géorgien. C'est une sorcière méchante, perfide et très laide, aux attributs stéréotypés: une vieille édentée avec un bâton à la main habitant dans la hutte. Le terme est même passé dans le langage courant et on utilise le mot „კუდიანი დედაბერი“ pour désigner une femme méchante, hargneuse et repoussante.

Les objets animés qui aident les héros à remporter une victoire transmettent des indications d'une portée culturelle très profonde. Parmi ces objets figurent le tapis Volant (მფრინავი ხალიჩა) ou bien le bateau Volant (მფრინავი ნავი), le chalumeau (სტვირი) qui joue lui-même, les pommes qui font rajeunir, la pomme qui roule sur

l'assiette et montre tout ce qu'on souhaite, l'oiseau de feu (ფასკუნჯი), l'eau vivante (l'eau de vie) et l'eau morte (l'eau de mort), etc.

Les termes employés pour désigner ces objets merveilleux sont très expressifs et ces images sont étroitement liées aux conceptions poétiques qu'a le peuple géorgien de la nature et de son environnement. Par exemple, le tapis volant (მფრინავი ხალოჩა) ou bien le bateau volant (მფრინავი გემი) sont une dénomination poétique du nuage. Dans les contes géorgiens, tous deux volent à une très grande vitesse dans le ciel qui sépare le monde des vivants (la Terre) du monde des morts (le « trois fois neuvième royaume »).

D'autres curiosités des contes géorgiens, telles que la nappe miraculeuse (ჯადოსნური სუფრა) qui prépare elle-même un très bon repas et le sert selon la volonté de son maître, le chapeau magique escamoteur (უჩინმაჩინის ქუდი - le chapeau qui rend invisible), etc., sont en rapport avec des notions mythiques des anciens Géorgiens.

Dans les mythes géorgiens l'eau vivante et l'eau morte symbolisaient la vie et la mort. L'eau vivante guérit les plaies, donne de la force, rend la vie au corps découpé. C'est pourquoi dans les contes géorgiens on appelle l'eau vivante, ou « l'eau immortel » ou encore « l'eau héroïque », puisqu'elle est considérée comme la boisson des héros de l'épopée géorgienne. Souvent ces héros sont obligés de prendre de l'eau magique pour devenir encore plus forts avant de combattre un Dévi.

En guise de conclusion on peut dire que le conte merveilleux est l'une des créations imaginaires les plus anciennes dans l'histoire de l'humanité. Le conte populaire constitue l'une des concrétisations les plus indiscutables de l'esprit d'une nation, dans la mesure où les contes sont justement créés par le peuple lui-même, qui est le dépositaire principal de la culture de toute nation. Le caractère spécifiquement national des contes de chaque peuple est perceptible dans leur imprégnation par sa mode de vie, ses rites, ses occupations propres, ainsi que par leur ancrage dans les différentes périodes de son histoire. Voilà un bref aperçu de l'aspect culturel et sociolinguistique des contes merveilleux populaires géorgiens. Cette analyse aidera le lecteur étranger, d'une part, à surmonter des obstacles culturels au cours de la lecture, à mieux comprendre le texte des contes, à ressentir l'idée profonde de ce texte, et, d'autre part, à acquérir des connaissances précieuses en ce qu'elles lui permettront de saisir les particularités de la langue géorgienne et d'en apprécier la richesse stylistique. Les contes et les légendes sont beaucoup plus véridiques que les livres d'histoire. Ils expriment la sensibilité d'une époque, alors que le langage rationnel des historiens ne la fait pas connaître. Donc, il faut lire des contes pour se persuader qu'il n'y a pas de contes plus beaux que ceux que la vie a elle-même composés.

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Reflet de décadance en Géorgie

Paolo Iachvili – critique et théoricien de la littérature

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Abstract

The paper presents the letters, essays, observations and reports of Georgian symbolist Paolo Iashvili. Among them, we distinguish those letters, which are more of literary-polemical character. They fully describe Paolo as a sensible poet for whom everything that is connected with symbolism or with the poetry of future is of the top-quality. The attitude of Paolo Iashvili towards the great poetry is presented by the different thoughts, dreams and associations. But in all these cases he as a real poet and moreover as a real symbolist, he prefers poetry more than the other types of art. His letter „The day of poetry“ dated back to the 1922, illustrates this fact best. We hope that, the article will greatly interest the readers, because as for as the creative work of the „Tsisperkhantselebi“ and especially Paolo Iashvili, is not fully studied.

Key words: Decadance in Georgia, Paolo Iashvili, poetry, symbolism

Même un chercheur scrupuleux ne trouverait rien dans l'oeuvre de Paolo Iachvili qui ne soit littéraire, critique ou théorique. Là tout est lié, uni, poussé comme une plante immense qui prend son origine dans l'âme dupoète et dont la verdure transmet à tout l'environnement le tremblement de cette âme poétique et s'y enracine. Tout l'oeuvre de Paolo Iachvili présente une grande critique de tout ce qui existe ou n'existe pas. C'est une insuffisance passionnante, versée d'une âme et d'un corps d'une personne dont l'essentiel est un mécontentement provoqué de l'existence humaine, une insuffisance et une soif prolongée. Cette même soif qui demande un nombre de choses pour se satisfaire, la soif d'une perfection idéale infinie. Pourtant le titre de notre ouvrage est nettement déterminé et nous limite: dans de nombreux lettres, essais, répliques ou remarques, partout où il s'exprime en prose on entend d'une manière également intéressante le battement du coeur de ce poète-symboliste, plein du contentement d'une côté et de l'insuffisance de l'autre, où il est très difficile de distinguer les choses essentielles ou accessoires. Pourtant nous avons tenté d'analyser à part les lettres qui portent un caractère plus littéraire et polémique. Parmi elles on a mis l'accent sur celles où l'on voit tout pleinement Paolo, cet artiste hypersensible pour lequel tout ce qui concerne le symbolisme qu'il détermine lui-même comme la poésie de l'avenir est le plus important.

En 1916 Paolo Iachvili publie la lettre “Les ennemis jaunes”, adressée contre les adversaires des “Tsispherkansélébi”⁶¹. C’est un vrai bombardement, une revanche à la manière de Paolo, une vengeance tellement efficace! La lettre n’est pas pleine de médisances mais de générosité, de fierté et de sa forte personnalité. La méthode polémique du poète est originale, pas directe et impolie. C’est une critique dérobée: “Nous avons entendu votre malédiction, nous vous avons vus faire un grand feu afin de brûler nos coeurs pleins du bouleversement...” C’est une ouverture pour montrer le visage de l’adversaire et la phrase suivante sert à dévoiler ces mêmes adversaires vaincus: “On entendait des voix faibles et on ne voyait pas votre épée dressée pour le combat”.

C’est justement autour de l’épée, ce symbole de la lutte que Paolo construit sa polémique: “Nous respectons l’ennemi qui soit un vrai chevalier noble, galopant sur la route qui nous séduira de sa force et nous donnera une réponse cruelle dont l’essentiel sera gracieux”. Puis vient un jugement anéantissant: “Nous ignorons quel est votre nom. Nous ignorons où est votre épée”. C’est son verdict, un verdict logique qui se termine avec un maxime étrange et immortel: “De votre hurlement bestiaire vous voulez faire taire nos voix stables et nos prières pures. Mais celui qui a une fois connu l’immortalité de l’art, il ne craindra jamais votre orgie pleine de méchanceté”.

La force du poète polémiste est dans sa grande élévation interne. Il peut céder devant les sentiments des adversaires: “Soyez libres dans votre joie”. Mais dans cette même lettre, tout à côté de cette idée il dévoile le caractère impénétrable des symbolistes: “Vous voyez donc notre calme, on en aura jusqu’à la fin...” Vous consentirez qu’on ne peut inventer aucune autre méthode polémique qui soit meilleure et qui servira pour que l’adversaire perde l’équilibre. Puis il promet encore une chose aux adversaires dont l’épée reste toujours invisible pour lui: “Mais si le temps d’un sommeil éternel doit venir, on sentira une approche de la fin et on verra un endroit lointain pour dire nos dernières prières. Le poète enlève toujours avec une même manière laconique la dernière chance aux “ennemis jaunes”, laissés avec une telle profonde excuse chrétienne quand il leur annonce un peu grossièrement mais avec une certaine modestie: “Nous ne sommes pas ravis d’avoir eu des entretiens avec vous...” Il finit sa lettre avec les mêmes idées par lesquelles il l’avait commencée, notamment par ce que ce n’est pas le métier des chevaliers –symbolistes de lutter contre les adversaires sans armes: “Affolez-vous encore une fois, vous verrez encore notre sourire froid... vous dont nous ignorons le nom et dont nous ne verrons toujours une épée étincellente” (“Aux ennemis jaunes”, Paolo Iachvili, édition en 2 vol., v.1, 2004, pp 246-247).

La réponse de Paolo Iachvili aux dames mécontentes est encore plus modeste et polie. Elle est donnée dans une lettre partiellement polémique et plutôt explicative “Notre explication” (1916). Le bouleversement né par l’apparition de l’almanach “Tsispherkansélébi” dans la société augmentait progressivement. Dans le second numéro de la revue “Nouvelle trace” est apparue “une lettre souscrite par un groupe de femmes” par laquelle on devine que l’existence des “Tsispherkansélébi” “est devenue une sorte de supplice pour nombre des êtres délicats et honnêtes”. Le poète promet aux

⁶¹Le nom d’une école des poètes géorgiens fondée en 1916, à Koutaïssi (en Géorgie occidentale), se traduit littéralement comme “Les cornes bleues.”

dames avec un ton largement discret et cette âme chevalière propre à lui que les “Tsispherkantsélébi” veulent et vont dévoiler tous les sujets à cause desquels les gens émus le médisent d’une manière si folle. Il porte ses excuses aux lecteurs en général et notamment aux dames car on ne peut pas forcer les journaux géorgiens de cette époque-là, y compris le journal “L’ami”, de céder une place infiniment vaste à cette affaire polémique. C’est justement ici, dans cette lettre, qu’on constate pour la première fois que les “Tsispherkantsélébi” vont fonder leur propre organe littéraire ”où nous donnerons une réponse directe aux messieurs les protestants pour toutes les malédictions étranges dont notre almanach est devenu l’objet”. Ici on définit la périodicité du futur journal – un hebdomadaire dont le premier numéro sera au début du mois d’avril.

La lettre critique «Notre saison » (1920) est d’un pathos et d’une destination différents, on dirait que ici le leader du symbolisme fête déjà sa victoire. Voici la phrase initiale: “L’année 1920 est la nôtre.”En voilà la seconde: “Ces quatre années sont à nous dans la poésie géorgienne. Nous n’attendons plus aucun duel même dans l’avenir”. Encore une audace: “Beaucoup de personnes ont nuit à leur santé en luttant contre nous. Les anciennes belles-lettres se sont tues, ce médiateur de l’orient qui a approché si aisément cette immense Asie de la Géorgie”. Le poète est heureux que leur discours fût suivi d’une révolution politique... cette ouverture si soutenue passe dans les odyssées dont le style est si étrange pour Paolo. C’est presque une certaine vanterie: eux ils sont quatre et ils ont pleuré toutes les nuits en Géorgie... D’après ses propres paroles: “Nous avançons d’une ville dans l’autre en bandes affolées... Nous avivons les localités abandonnées. Nous avons nommé Koutaïssi une ville fantastique, nous avons explosé les rues d’une nouvelle force affreuse et nous avons baptisé Tbilissi la ville résidentielle de la poésie. Nous avons fourni de brillance la bohème géorgienne, nous avons battu et anéanti les ennemis de la Géorgie. Nous avons fondé l’ordre des poètes – fraternité des poètes.”

Malheureusement peut-être on a vraiment réalisé tout cela mais à quoi bon et pourquoi on l’affiche ainsi, à quoi vise-t-on? On en trouve une réponse potentielle dans la phrase suivante: “C’est assez pour la Géorgie, maintenant on attend une résonance mondiale”. Cela nous paraît trop ambitieux.

Dans une lettre si minuscule il pose un très grand problème devant sa pléiade et provoque notre étonnement de ou contre notre gré: “Il y a beaucoup d’alliances gâtées qui prouvent fièrement leur force. Il faut les chasser. Nous avons anéanti beaucoup de foyers vilains, nous allons vaincre bien des gens pour atteindre la souveraineté à Tbilissi”.

L’auteur de la lettre dévoile et promet à la société des transformations très hésitantes, mais dont la réalisation était impossible: une douzaine de vrais symbolistes courageux: “Nous envahirons aussi d’autres artistes qui sont instruits dans les conditions domiciles et qui manquent de talent. Nous serons de vrais chevaliers avec les nobles de la culture, de la poésie, de la race de la démocratie républicaine. Nous dressons le dernier échafaud pour l’ennemi” (1920). C’est un vrai courage qui n’a pas d’analogie. Surtout alors, dans les années où on prononçait ou écrivait de telles paroles.

On connaît partout que les “Tsispherkantsélébi” ont débuté par une critique médisante de l’oeuvre des classiques opposés qui était devenu dégoûtant pour la société. Et comme

ce ne soit pas étonnant, dans cette liste ils ont inclus des classiques du XIX^e s. dont les noms et l'oeuvre étaient adorés par la nation géorgienne. On ne peut pas cacher que leur premier objectif était même A. Tsérétéli et on l'a fortement blâmé. Et ce n'est pas seulement à l'égard de la poésie de Tsérétéli mais aussi pour celle d'autres classiques. Voici un extrait d'une lettre critique de Paolo Iachvili - "Un poète en Géorgie: "La Géorgie était étendue dans le tombeau et toute la littérature dernière était versée dans les paroles: "il n'a pas exhalé son dernier soupir, il dort seulement et bientôt va se réveiller". Est-ce qu'on peut s'imaginer une critique plus humiliante par un tout jeune critique: "Pégase" de Barathachvili est déjà las après ses courses depuis une cinquantaine d'années, actuellement il est transformé en une vieille jument, à la chair balottante et à ventre creuse. Qui est-ce qu'elle peut étonner encore? Sa selle est rongée et le chevalier au dos courbé attend un dernier repos. Les mamelles de "La mère de Karthli" sont stériles, elles pendent à la peau bleuâtre de la poitrine, pareilles à deux bûches de fer et les enfants ont peur de les caresser. Notre siècle ne répondra plus à une lettre secrète et la scension sur une pente était si lente qu'il n'a pas pu monter au sommet (c'est trop, c'est un vrai cynisme – remarque de l'auteur). La vieillesse a joint ce voyageur honnête à mi-chemin et il s'est endormi doucement au Père-David..."

Puis Paolo nous fait rappeler le Himalaya, la coulée bruyante de Therguy, le "mugissement" de Grigol Orbéliani et n'oublie pas dire qu'ils restent encore dans les oreilles. Et vers la fin il conclut d'un seul coup: «La vallée de Dariali est profonde et magnifique mais il est très ennuyeux d'y vivre éternellement».

Après cette médisance choquante il est bien surprenant que le symboliste dévoile une immense sympathie à l'égard de Vaja Phchavéla. Il constate: "Notre siècle gardera le monstre de Bakhtrioni, le mangeur du serpent de Vaja Phchavéla, une servante de Georges de Lachar qui ne se vieillit pas" etc.

Après cette introduction nous voudrions passer à l'analyse d'une lettre de Paolo Iachvili intitulée comme "Un oeuvre fameux" (1922): cette même lettre qui est plutôt dédiée à l'analyse des écrivains géorgiens, en général qu'à l'analyse de l'oeuvre de Vaja Phchavéla, commence par l'enthousiasme de l'auteur qui est heureux car au commencement d'une réunion solennelle de l'union des écrivains on a fait des louanges à Vaja Phchavéla. Paolo qui en est séduit annonce: Cette ligne appartient à la nouvelle poésie qui a le plus grand désir et tous les moyens de défendre les intérêts et de diriger l'art géorgien moderne".

Paolo dit beaucoup de choses sincères dans cet article critique porteur un caractère concret général. Là on trouve des jugements qui ne perdront jamais leur signification: «Dans la société générale l'intérêt pour l'art s'est accru en plus, à présent elle n'écoute que l'art. Elle s'y appuie et s'en compte...Malheureusement le caractère géorgien typique d'habitude vénereux et l'incompréhension de l'époque empêche à l'unanimité de l'art, empêche à la fondation de la discipline et empêche à la voix en général. La Géorgie est biologiquement marquée de la multitude de petits gens, de vrais nains comme tous les petits pays. Malheureusement aujourd'hui il y a une base favorable pour de mauvaises langues et la réalisation des provocations».

Cette lettre présente une vraie programme pour notre littérature actuellement et même pour l'avenir. Evidemment elle l'était pour le moment où elle a été écrite et

publiée, en voilà les causes: “Les premières obligations pour l’oeuvre ce sont l’énergie et le tempérament... La Géorgie n’a pas pu s’exprimer d’une voix forte jusqu’à la fin, pourtant on a plus de moyens que quelques autres pays de l’Orient proche; je parle au moyen de la culture”. Le poète en voit la cause principale dans “le caractère inaccessible” et “le bouillonnement dans son propre sang”. “Nous reculions des dizaines d’années et ce qui est plus affreux nous ne tenions compte de cette regression... Notre littérature est comme si malade et jauni, rongée par les vers. Il faut le hurlement d’une grande rivière et pas le ronronnement d’un ruisseau. Il faut un orage et pas le plaisir d’un petit vent. Il faut une vie et pas des pleures sur la cimetière” – conclue -t-il et ajoute d’une manière symbolique: “Ici où les traces des géants sont encore visibles, nous ne pouvons plus marcher avec dignité”... Une lettre ne peut pas contenir toutes les idées de Paolo. Elles acquiescent une destination et une signification internationales. Il annonce d’une manière franche: “C’est la littérature qui déterminait toujours la force de la nation”. Puis il passe à une analyse de l’époque qui est encore plus polémique: “Avant toutes choses notre temps tente d’anéantir pour toujours le romantisme comme dans la vie ainsi dans l’oeuvre. Une idée qui ne soit forgée avec du fer ou de l’acier ne sera point éternelle et générale”.

Après il revient à un sujet important par lequel il a débuté cette lettre – il revient à Vaja Phchavéla. Ses relations à l’égard de ce poète sont profondément distinguées: “C’est une vocation des gens dont le héros préféré est Vaja Phchavéla et pour que l’espoir remporte la victoire, son amour éternel pour la Géorgie”. Enfin tout cela est suivi d’une rhétorique purement polémique à la manière de Paolo: “Le but et l’espoir les plus grands d’un poète géorgien – il doit faire entendre à tout l’univers “un bruit assourdissant”.

Les relations de Paolo Iachvili avec la grande poésie étaient pleines de multiples pensées, d’espoirs et d’associations. Mais dans tous ces cas, lui comme un poète et en plus un véritable symboliste, il avançait l’art poétique et soulignait sa grande importance. Sa lettre “Journée de la poésie”, datée de 1921, en servira pour preuve. Paolo a un ton catégorique dès le commencement de la lettre en annonçant que: “Jamais avant ce jour on n’a pas fêté une journée de la poésie en Géorgie pour le monde.” Puis il ajoute: “Il y avait des nuits, des heures poétiques, des soirées, des pathos et des sentiments fortement exprimés mais tout cela n’avait pas un caractère populaire. Il était prévu pour un petit milieu, pour peu de gens ou autrement, d’après ses propres paroles: “Pour moi-seul, pour nous-seuls, pour une centaine de personnes”.

Paolo Iachvili raconte avec un certain regret à propos de leur décision qu’on avait prise il y a huit ans – on voulait organiser une fête pour tout Tbilissi, une fête large et envahissante. Paolo dévoile les causes de l’échec. Selon lui c’était la discorde et l’inconvénience entre les écrivains. Ou d’une manière plus artistique – le pessimisme, l’humidité et la faiblesse. Il distingue trois types des écrivains: les premiers étaient notamment marqués de la faiblesse, de manque de verve qui ont choisi pour leur métier la lutte contre la nouvelle littérature et qui «voulaient s’allier mais en fait ils se sont groupés seulement.» Cela s’est produit d’après un seul trait: on avait les intérêts contre la nouvelle littérature.

Il est très intéressant d'observer l'avis de Paolo à propos du groupe des écrivains dans lequel il s'incluait lui-même. Il baptise ce groupe comme la nouvelle littérature et le caractérise avec ces paroles: "Ce qui concerne la nouvelle littérature (qui commence avec une guerre mondiale)son langage est différent, difficile, incompréhensible. Et il n'est pas étonnant qu'ils n'ont pas pu jusqu'ici s'allier avec le monde dans une fête de la poésie commune."

Pour la troisième espèce de la littérature qui cette même année (1922) allait organiser une journée de la poésie au théâtre d'Etat, il décrit cette fête avec un certain cynisme et ne semble pas très charmé que le clou de cette organisation serait l'adoration de Raphaël Eristavi, Ninochvili, Evdochvili et d'autres écrivains grimés. Il ne cache pas ses points de vue: «Selon moi s'il s'agit des écrivains avivés et maquillés, il suffirait de montrer Roustavéli, Ilya et Akaki seuls, on ne doit pas les déranger tous... » On remarquera aisément que sa position est pénétrée d'humour.

Puis Paolo déclare très fièrement en soulignant que "La nouvelle littérature organise une soirée des discours et paroles dans le palais des artistes".

Paolo s'arrête sur une chose bien intéressante: d'abord il avoue qu'il n'existe pas d'autres pays où on fête particulièrement une journée de la poésie. Puis il se souvient que Paris a inventé une journée de "tous les artistes" et que cette journée est la plus vive après le 14 juillet à Paris. Cette journée tous les poètes, peintres et artistes sortent dans les rues, vêtus dans les vieux habits héroïques et le soir on assiste à un bal masqué grandiose et à un souper qu'on donne gratuitement spécialement pour eux à l'Ecole des Beaux-Arts.

Après ce souvenir on voit le véritable Paolo Iachvili avec ses immenses réflexions. En annonçant soit à la blague, soit sérieusement: "Que l'alliance de la nouvelle littérature ait mon projet d'une journée de la poésie mondiale comme un présent." Puis il s'en va encore plus loin en prononçant des idées que personne ne pourrait avoir sauf Paolo: "Je voudrais proposer à Paul Claudel à Paris qu'il se charge de l'invitation à un congrès mondial des poètes en France. A cette démonstration imposante des poètes on doit fonder un ordre – une journée des poètes pour la poésie mondiale. Ce jour-là dans toutes les capitales règnera la parole d'après un plan élaboré au premier congrès des poètes".

Il allait publier le projet détaillé en Géorgie en disant: "Peut-être ce sera le 7 mai car c'est d'après notre proposition qu'on a fondé pour la première fois une journée de la poésie en Géorgie. Peut-être cela aura lieu à l'anniversaire de Shakespeare."

Le fanatisme de Paolo Iachvili à l'égard de Tbilissi comme une ville des poètes et à l'égard de la poésie va encore plus loin mais cette fois-ci il écrit tout sérieusement: "Je voudrais que le congrès des poètes suivant ait lieu à Tbilissi L'Europe doit être convaincue que Tbilissi le mérite".

Paolo qui est réaliste finit avec une sincère simplicité: "Mais d'abord portons un toast pour la gloire de la poésie dans notre petit milieu. Gardons l'espoir que la poésie a raison et que le poète est heureux".

Une partie des lettres littéraires et critiques est tout directement dédiée au sujet magistral - à "Tsispherkantsélébi". Maintenant la plume du poète acquiert une

sensibilité particulière. Au lieu d'écrire avec de l'encre elle verse des larmes, imprègne la feuille de gouttes flamboyantes et la brûle.

De ce point de vue il est très intéressant d'analyser la lettre «Sept années» (1924). C'est une certaine analyse de la période de l'existence des "Tsispherkantsélébi". Le poète juge avec des allusions à propos du chemin passé et de l'avenir: "La lutte continue mais la guerre s'est arrêtée et il y en aura encore d'autres".

Paolo Iachvili est mécontent de cette "impassibilité diplomatique" qui règne entre eux. Il cite que le chemin des "Tsispherkantsélébi" est un autre chemin malgré le calme extérieur et un certain accord diplomatique. Une union dangereuse lui déplaît. Cela présente pour lui un principal danger pour le crédo des "Tsispherkantsélébi": «Cette alliance a pris un tel aspect qu'il ne leur reste d'autres discours: «Taisons-nous frères». Cela signifie une approche des archives». En le disant il est sévère et impénétrant: jamais il n'a été parmi les treize "Tsispherkantséli" une seule personne qui eût jamais accepté une formule, ni du gauche ni du droit. Actuellement une telle idée perd dans la politique ainsi que dans l'art". Après ces allusions dérobées il déclare tout franchement: Le fait d'être un gauchiste ne signifie pas toujours la recherche du nouveau pour les gens sages et intelligents. Etre gauchiste alors qu'on avoue que la poésie géorgienne moderne est le centre, ce n'est pas une très grande mérite..." Et cet aveu pénétré de regrets, est suivi l'une idée essentielle pareille à une mine: "L'histoire de toutes ces sept années témoigne qu'on ne s'est pas sacrifié à la position que l'on appelle la littérature géorgienne ne de nos jours".

Paolo Iachvili n'exclue pas une collaboration avec les représentants de l'ancienne littérature géorgienne. Pourtant cette collaboration n'a eu pour résultat qu'une lutte car ils n'ont pas trouvé "une digne idéologie adversaire hostile." Alors qu'ils désiraient purger l'atmosphère de la littérature, nettoyer le terrain où il leur arrive d'exister et créer."

En le disant Paolo Iachvili n'exclue pas la discussion des provocateurs comme si le devoir devant la nation soit une question de second degré pour les "Tsispherkantsélébi". Comme si ils ne voulaient pas servir la patrie et ne désiraient qu'être des poètes seulement pour leur propre nation. La réponse de Paolo est forte et impénétrante comme une formule: "Ce problème est déjà résolu. Un poète, pour lequel une arme principale est sa parole natale, reste comme un artiste de son peuple même dans le cas où toute la nation est contre lui." Il faut avouer que c'est une formulation paradoxale et pourtant parfaitement véritable.

Après la résolution de ce problème principal Paolo Iachvili certifie avec une rare persuasion que les réflexions de "Tsispherkantsélébi" sont adressées toujours vers "l'espace de la poésie mondiale" et que les adversaires mêmes le contestent: "Nous apprenons et concernons toujours tous les problèmes qui existent actuellement dans la poésie mondiale." C'est un aveu surprenant d'une peine titanesque dont les "Tsispherkantsélébi" s'étaient chargés. Cette peine n'était pas superficielle, elle était fondée sur un travail lourd continu. Mais la chose la plus étonnante est ce que Paolo Iachvili ratifie leur choix dans la poésie mondiale. Le fait d'être "Tsispherkantsélébi" est un seul choix correct et il ne voit aucune autre école littéraire qui puisse les attirer!

Pourtant il déclare: “Cela ne veut pas dire que nous resterons sur ce même chemin déjà passé jusqu’ à la fin.”

Tout en causant à propos d’une autre école ou d’un courant littéraire, Paolo Iachvili assaille tout directement l’un d’eux: “ Le dadaïsme est une idéologie profane. C’est du gauchisme. En général ce n’est qu’une injure.” Il envoie une malédiction injurieuse à tous les siens qui choisira ce chemin: “Que celui qui deviendra un dadaïste ne voie jamais ni soleil, ni enfant, ni rêve et ni révolution.”

Après une telle résolution théorique de ce problème, Paolo Iachvili touche une autre question éternelle dans la poésie et dans toute l’oeuvre qui s’appelle “une crise.” La crise, comme un phénomène artistique normal, est admissible pour tous les vrais poètes nobles: «Sans une crise l’oeuvre reste sans analyse et la littérature ressemble à un bavardage résistant et prolongé.» Pourtant il distingue ses variétés: “Mais quand la crise rend un poète si méchant qu’on commence à puer comme un cadavre, il perdra pour toujours l’espoir et dirige le discours vers l’assassinage, alors on ne peut pas parler d’aucune école, d’aucune oeuvre, d’aucun avenir et d’aucune vie nouvelle.” Ici Paolo Iachvili comme le leader de l’ordre bleu, répond pour l’aspect et l’avenir des “Tsispherkantsélébi.” Les “Tsispherkantsélébi” ne se diminueront jamais à un tel degré d’avoir perdu le sens et la signification de la parole.” Là Paolo mentionne un courant européen tout récent - l’expressionnisme. Il trouve que cette étape est déjà passée pas seulement en Europe mais aussi dans la réalité géorgienne. Et pour la première fois, à travers de tous ses jugements littéraires il franchit la limite de la modestie et déclare: “Je ne vais pas cacher que tout ce qui est maintenant publié sous le nom de l’expressionnisme était déjà réalisé pendant la première période de notre école. (“Tsispherkantsélébi”).

En terminant l’analyse de l’histoire vécue pendant sept ans par les “Tsispherkantsélébi” il pose une question toute naturelle à propos de la terminaison ou plutôt du début: “Comment notre ordre doit-il développer, comment doit-on imaginer un avenir proche?” Il répond lui-même à cette question d’une manière laconique qu’il n’est nécessaire pour aucune école qu’elle écrive une constitution à propos de son oeuvre.” Il commente ce même avis d’une manière plus simple et compréhensible: “De quel poème a-t-on besoin demain – aujourd’hui nul le sait.”

Quand on suit ce jugement du leader des “Tsispherkantsélébi” on a une doute: ne pense-t-il pas que leur ordre n’a plus de perspective? Ne doute-t-il de rien? Non! Et une réponse suit: “Nous ne pensons pas ainsi. Tout dans notre existence, tout ce que ces sept années nous ont donné, ce n’était qu’une introduction dans le désert de ces trois saisons dont la construction doit commencer. Les “Tsispherkantsélébi” est un seul poète, en voilà sa force.”

Cette phrase qui dévoile le secret essentiel de la force de l’ordre bleu est encore plus largement commentée et dévoilée: sauf l’amour individuel ou commun c’est la connaissance du respect, de solidarité interne, de l’unité humaine entre les poètes, c’est une union éternelle - voilà les qualités qui forment la base de n’importe quelle école littéraire y compris les “Tsispherkantsélébi”. Grâce à ces mêmes qualités Paolo déclare fièrement: “Nous avons vécu pendant sept ans en Géorgie insupportable.”

Nous avons déjà mentionné un pessimisme potentiel provoqué par la dernière partie de cette lettre de Paolo Iachvili. Est-ce que quelqu’un a vu Paolo Iachvili

pessimiste et désarmé?! Vous ne le verrez jamais. Voilà le discours par lequel il finit cette analyse éloquente de l'existence des "Tsispherkantsélébi" qui durait sept ans:"Parmi les "Tsispherkantsélébi" tout le monde est pour les nouvelles journées de Koutaïssi et de Triest. Le "Barricade" nous y prépare, parmi les "Tsispherkantsélébi", nous sommes pour une révolution permanente. C'est pourquoi il est le temps de préparer le prochain numéro des "Tsispherkantsélébi" (1924).

Moi je ne pourrais pas dire que l'héritage prosaïque, littéraire-théorique et critique de Paolo Iachvili soit plus fort que son oeuvre poétique. La prose et la poésie de Paolo Iachvili ressemblent à une épée et un bouclier - l'un ne vaut rien sans l'autre. Notre analyse ne prétend pas d'être universelle. Il reste encore d'autres lettres concernant la langue géorgienne littéraire, les écrivains et les belles-lettres, les poètes, ses collègues et ses élèves ses lettres personnelles, courtes mais touchantes adressées aux "Tsispherkantsélébi". Les lettres de Paolo Iachvili portent le caractère littéraire-critique et théorique attendent encore d'autres analyses profondes adéquates.

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Commencement of Post-colonial Cultural Paradigm of 70-80s of 20th Century

ADA NEMSADZE, ANNA LETODIANI

Abstract

The republics which were part of the Soviet system in the 20th century appeared in a space isolated from the world processes. Ideological dictatorship slightly weakened in the 1970s, which was immediately reflected in the culture. Since the 1980s the public opinion saw comparative liberation, more information started coming in from the west and the level of youth education and awareness increased, which empowered the aspiration to personal self-realization. Freedom was initially felt in music: E. Machavariani's musical programs; Iveria's rock-opera *Argonauts*; Lado Burduli and his band *Recipe*; which started the new wave of rock music and post-punk era here. Innovations are also observed in fine arts of the 70s: alongside the canonized spectral painting appears the figurative art –and the similar tendencies appear in sculpture. 1960s-1970s were the period of introduction of innovative approaches and diverse directions in Georgian theatre. Georgian movies of that period were directly denounced as the dissident, as the directors of the given period introduced characters fighting against the existing situation and stereotypes: Otar Ioseliani's *Giorgobistve* and *April*; Giorgi Shengelaia's "*Alaverdoba*"; Eldar Shengelaia's *Extraordinary Exhibition*; Merab Kokochashvili's *Great Green Valley*...Traditionally literature still remained dominant in Georgian culture. Younger generation engaged in the given process along with already celebrated writers a little later. The main topic of the paper is the analysis of innovations introduced by them, namely the existential tendencies. In Georgian reality, the global problem of Existentialism emerged together with the disposition against the communist regime, and the sentiments towards the national-Christian values. Existentialism introduced innovations to literature: different forms of reflection, specific writing technique, demolishing of the traditional epic plot scheme, psychologism, introduction of the stream of consciousness. *Demolished world, suspended communication with it and due to its solitude, despair, disappointment, fear*, – are the features characterizing the Georgian literature of the Soviet period. Currently, studies of postcolonialism include various spheres and one of its significant segments is literary studies. It extensively researches the literature written in English (i.e. in the language of the metropolis) by the nations living under the influence of the Empire. Expansion of the research scale made evident that the post-colonial theory is not a uniform one. We have to consider today Georgian cultural space in this context as it has prominently national character since the 60s and after this, it gradually acquires apparently anti-Soviet nature.

Key words: Postcolonialism, Georgia, Existentialism, culture, literature.

A feeling of freedom showed up in the music from the outset. Musical shows by Evgeni Machavariani guided Georgian audience into the prohibited musical world; in 1987, Lado Burduli and group "Retsepti" (Receipt) commenced recording of their first songs and thus in Georgia, the new wave of rock music and post-punk epoch commenced. From the 70s the new generation of artists gradually stepped away from the canonized painting frames and approached non-figurative art. In 60s-70s of the 20th-century introduction to the innovative thinking was associated with the great stage directors Mikheil Tumanishvili, Robert Sturua, and Temur Chkheidze. Transformation in Georgian cinema commenced a bit earlier, in 1956. "Magdana's Donkey" by Rezo Chkheidze and Tengiz Abuladze was awarded for the best fiction film at the festival in Cannes. Georgian cinema of 60s-70s was characterized with dissent. The genre of fables, metaphors, symbols were good forms for fighting against the existing system. The film "Extraordinary Exhibition" directed by Eldar Shengelaia was quite unsuitable for the Soviet ideology, as well as Giorgi Shengelaia's "Alaverdoba", or Merab Kokochashvili's "Great Green Valley".

Irrespective of all above, we would be unbiased if we point out that literature, traditionally, was dominant in Georgian culture. The main thematic marker of the prose of that period is a tragic fate of an individual left alone in the world, the indifference of the society, sense of loneliness and misery; Soviet propaganda and ideology fought fiercely against this trend in literature. In Georgian literature of 80s existential discourse with such anti-colonial, anti-Soviet narratives emphasized the problems of an individual and his/her relations to the external world, search for one's own self, the opposition of the person and the society. New themes have brought the different forms of reflection, a characteristic technique of writing, disassembling of the traditional epic storyline and focusing on the description of the character's internal condition instead of the story. The "stream of consciousness" was introduced with the desire of unveiling the unconscious processes. To illustrate this, we shall discuss the trends in a number of stories, "Bring the Torches, Quasimodo!" by Merab Abashidze (1975), Dioskuria is a City Drowned in the Sea" by Jemal Topuridze (1978) and "A Man in Grey Coat" by Tengiz Chalaauri (1981).

Thus, Georgian literature of 70-80s of the 20th century was characterized by the anti-colonial discourse, it bore the influence of the existentialist philosophy, that was expressed in opposing to the Soviet ideological narrative, happy life of the unified Soviet people.

Currently, studies of postcolonialism include various spheres and one of its significant segments is literary studies that extensively research the literature written in English (i.e. in the language of the metropolis) by the nations living under the influence of the Empire. Expansion of the research scale made evident that the post-colonial theory is not a uniform one. "Seeking of the similar signs brought us to the false views about post-colonial unity and the criteria... it turned out that we had to discuss not one but rather several postcolonial cultures that had their national images and required individual approaches and explanations" (Yurchuk 161). And we have to consider today

Georgian cultural space in this context as it has prominently national character since the 60s and after that, it gradually acquires apparently anti-Soviet nature.

The same feeling of freedom showed also up in the music from the outset. Musical shows by Evgeni Machavariani guided the Georgian audience into the prohibited musical world; in 1986, Georgian group "Iveria" released its last vinyl disc – rock opera "Argonauts"; in 1987, Lado Burduli and group "Retsepti" commenced recording of their first songs and thus in our country the new wave of rock music and post-punk epoch commenced; in 1988, in the hall of Tbilisi State University rock festival was held and it revealed several interesting groups, among them "Taxi", "Outsider" (Gabunia). Freedom and protest influenced not the only style of songs, themes, and rhythmic innovations but also it showed up in the appearances, garments, lyrics, aggressive manner of performance, etc.

From the 70s the new generation of artists gradually stepped away from the canonized painting frames and approached non-figurative art. In that period the innovation was Temo Japaridze's world, which stylized old European districts of the city, settled with the sad, sick characters, ironic and skeptic, preaching of nihilism, sentimentalism, as well as religiousness perceived in a very special way..." (Kacharava). Generation of the 80s brought and fostered more innovations and liberty. From this point, the process of bringing the post-modernism trends to Georgian soil commenced. Seeking of the new materials and forms, experiments, demonstration of performance commenced: Gia Bughadze, with his theoretical publications and extensive exhibition practices; Irakli Parjiani, with his paintings on religious issues; Levan Choghoshvili, with the portraits of Georgian intellectuals of the turn of 19th – 20th centuries; Mamuka Tsetskhladze with his graduate project "Sulkhan-Saba Orbeliani's Journey in the Europe" ... (Kacharava). Naturally, such innovations were perceived as anti-Soviet discourse and it was not acceptable for wide society and officials.

In 60s-70s of the 20th-century introduction of the innovative seeking and different directions was associated with Mikheil Tumanishvili, Robert Sturua, and Temur Chkheidze. Transformation in Georgian cinema commenced a bit earlier, in 1956, with the award of the best fiction film at the festival in Cannes to "Magdana's Donkey" by Rezo Chkheidze and Tengiz Abuladze. This was followed by the new generation: Eldar Shengelaia and Giorgi Shengelaia, Merab Kokochashvili, Otar Ioseliani, Sergo Parajanov. They introduced a new character, fighting with the environment and stereotypes and, certainly, Georgian cinema of 60s-70s was declared as dissident one. The genre of fables, metaphors, symbols were good forms for fighting against the existing system. Certainly, in the condition of totalitarian dictatorship the local unable to support patriotic intents of Georgian intellectual wing, unveil existing unfairness and negative processes. The film "April" directed by Otar Ioseliani made use of apparently formalist techniques. coincided with Khrushchov's famous campaign against abstractionists and formalists and this has also caused problems to the film; secretary of central committee of the communist party of that period had negative attitude to his "Falling Leaves" as well, they regarded this film as perjury against Georgian winemakers, humiliating them and falsifying the reality (Kveselava 76). For Soviet ideology, Eldar Shengelaia's "Extraordinary Exhibition" was quite unsuitable, as well

as Giorgi Shengelaia's "Alaverdoba", Merab Kokochashvili's "Great Green Valley"... Generation of the 80s has also contributed greatly to seeking new forms and ways in Georgian cinema school, such as Dito Tsintsadze, Tato Kotetishvili, Levan Zakareishvili.

Irrespective of all above, we would not be biased, if we state that traditionally, literature was dominant in Georgian culture. Together with already famous old generation the new names became known as well: Merab Abashidze, Gia Lomadze, Mika Aleksidze, Tengiz Chalauri, Jemal Topuridze, Soso Paichadze, Lasha Tabukashvili, Kate Nizharadze, Anna Mkheidze, Kote Jandieri, Giorgi Bakanidze, etc. Their art clearly demonstrates the energy of youth, desire of moving away from the traditional ways, breaking of the dominating literary forms and bringing something new. And the main thematic marker of the prose of that period is a tragic fate of individual left alone in the world, the indifference of the society, sense loneliness and misery, against which Soviet propaganda and ideology fought fiercely against this. Philosophy of existentialism played a significant role in spreading these new vision and trends.

Existentialism that has emerged in French literature of the period of World War II has spread all over Europe after the war and reached the territory of the Soviet Union four decades later. This was primarily caused by the weakening of the "Iron Curtain" and window opened towards Europe. One of the authors of postcolonial theory, Edward Said regards opposing the imperial discourse and its de-construction applying various methods as an anti-colonial trend. In his book "Culture and Imperialism" he represents the culture as the source of national identity: "nations as such are the narratives. Narration, formation of the other narratives is very significant for the culture and imperialism..." (Said 13). In Georgian literature of 80s existential discourse is such anti-colonial, anti-Soviet narrative as it emphasizes the individual and its problems, relations with the external world, seeking of one's own self, the opposition of the person and the society. New themes have brought the different forms of reflection, a characteristic technique of writing, disassembling of the traditional epic storyline and focusing on the description of the character's internal condition. And the desire of unveiling of the processes in his unconscious resulted in the introduction of the "stream of consciousness". To illustrate this, we shall discuss the trends of a number of stories: Merab Abashidze's "Bring the Torches, Quasimodo!" (1975), Jemal Topuridze's "Dioskuria is a City Drowned in the Sea" (1978) and Tengiz Chalauri's "A Man in Grey Coat" (1981).

The world is intolerable, it is full of terrible evil and therefore, the sense of human existence is absurd. Nothing good and pleasant will be in his life. These trends are dominant in "Dioskuria". "Boy's bed is empty. Marina has left. Kotika will die." – repeating of these phrases several times in the story creates the space of loneliness, lacking love, where there are neither a child nor wife and nor friend. Guram is alone facing the merciless world. Disappointment causes a crisis and it, as such, is the origin of existential fear. The situation is similar to "Quasimodo" as well. Cause of the main character's confrontation with society is his ugly appearance. So-called Quasimodo (the main character has no name of his own) tells his story. He feels abandoned, as he gets from some part of the society only pity and from the other part – mocking and violence.

Neither his sister nor colleagues or students are able to ease this burden, as an individual is always at the battlefield and his enemy is the world.

Technological progress is the cause of estrangement and loneliness as well. "Technological estrangement" means self-estrangement of an individual based on the cult and fetish of technology" – wrote Zurab Kakabadze. Moreover, this is the main problem of a "Man in Grey Coat" by Tengiz Chalauri. When the Spring Street was renamed into the Progress Avenue the city has dramatically changed. Now the main issue was not to stand behind the technological progress, while the issue of happiness was put behind. This story is the best example of how the absolute priority of technological activities endangers not only human happiness but the life itself as well. The significant problems of life cannot be solved only through technology; it is not the guarantor of human life and happiness.

Time is one of the main categories in existentialism. For Heidegger existentialist time is not composed of the past, present, and future. It is one whole, composed of three ecstasies. Among these three ecstasies, the philosopher gives preference to the future. Though, this is not the future in its traditional sense. In existentialist view, the past and future exist in the present as real, as the present itself that is not a replicable copy but rather a moment of certain duration that never repeats (Kumsishvili 144-145). And this trend can be seen in the existentialist prose as well. In Jemal Topuridze's "Dioskuria" sense of time is extremely complicated. It is not divided. In the text the present, past (episodes from childhood) and future are one whole, the entire tragical life, the narration is uninterrupted, the memories and dreams are not distinguished from one another. The same is in Tengiz Chalauri's "A Man in Grey Coat", Spring Street is the past while Progress Avenue is the present and future, together. And here narration is uninterrupted as well. The author does not distinguish the events that occurred in different ecstasies of existential time with the sign of past and future and describes as one entirety. At the same time, for Heidegger, the time is finite and not infinite. Time ends with death, though it will exist with the other being, as time is the world of existence. Such a tragic sense of finiteness of time can be seen in the final of "Dioskuria" as well: "cars drove away, people left the place and there was nothing except for snow. The Earth was dressed in white clothes stained with blood" (Topuridze 55).

As we have mentioned earlier, the problem of death is one of the main ones in existentialism. Kierkegaard regards that an individual is not estranged and abandoned in the severe world at his own will, this is his fate. To be or not to be in a world where life is dangerous, boring and absurd? For the representatives of the religious wing, the solution is in existence of god. For the representatives of the atheist wing, in this situation introduction to the category of absurd, where the only solution is suicide or being passive. The death theme is dominating in the literature of that period. In all three stories, we have discussed the expectation of death is at the highest register. Guram, Quasimodo and a Man in Grey Coat face the death though none of them have the desire to commit suicide. Tragic death instead of suicide – this is the final episode of all three stories. Guram becomes the victim of catastrophe caused by carelessness of the other people: "the Earth was dressed in white clothes stained with blood" (Topuridze 55); a man in grey coat dies in the street: "between two parallel white lines there was an old

man in torn grey coat looking peacefully towards the eternal abode..." (Chalauri 46); death is the main tragedy in "Quasimodo", where absolutely innocent pregnant Ninka dies beaten by her husband. And this provokes Andro, the main character to kill: "I decided to lodge the first bullet into his stomach, when he falls down, twisting with pain, step on his chest, pass and with calm smile shoot him dead! Yes... Let us illuminate the block! Bring the torches here... Quasimodo!" (Abashidze 139).

Thus, Georgian literature of 70-80s of the 20th century was characterized by the anti-colonial discourse. It is evident, that literary dissent of 70-80s that opposed the Soviet ideological narrative about "happy life of the unified Soviet people" started through the introduction to existentialist philosophy,

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Teaching Georgian as a second language

Selecting Strategies for Teaching Georgian in a Non-Georgian Environment

SOPHIO MAKHACHASHVILI

Abstract

Teaching is a complex, multidimensional and interesting process at the same time, requiring a creative approach. Currently, a new methodology of teaching and learning a foreign language as well as textbooks, e-course and auxiliary materials are accessible online. These have been designed according to modern European standards and compiled by the Ministry of Education and Science of Georgia within the framework of "Teaching Georgian as a Foreign Language Program". Teaching is a complex, multidimensional and interesting process at the same time, requiring a creative approach. The process becomes twice as much interesting when we are talking about teaching Georgian as a foreign language to a target group with a different mentality, culture, and traditions of learning a language. It is necessary to take all of these factors into account when selecting a strategy to teach, as the right strategy is one of the preconditions of reaping fast and effective results. Summer schools programs organized in Georgia by Kutaisi, Gori and Batumi State Universities were especially productive and successful. We effectively use TPR - Total Physical Response and TBLL – Task-based Language Learning methods at the beginner's level of language teaching.

Key words: Georgian, foreign language teaching, learning method

Since effective communication is the primary function of a language and the main goal for our students is to acquire language skills quickly and effectively, we have selected communicative didactics as the main strategy for teaching the Georgian language. There has been no experience of teaching Georgian as a foreign language until recently, so there were no textbooks available to choose the right teaching methods. Currently, a new methodology of teaching and learning a foreign language as well as textbooks, e-course and auxiliary materials are accessible online. These have been designed according to modern European standards and compiled by the Ministry of Education and Science of Georgia within the framework of "Teaching Georgian as a

Foreign Language Program". The materials are intended for non-Georgian language learners and are actively supporting us in the teaching process. However, none of these materials have been customized for the mentality and pre-existing knowledge of our target learners' groups. Textbooks compiled by Lia Chlaidze and Farna Ciloğlu according to Iakob Gogebashvili's "Deda Ena" (Mother Tongue) and similarly titled, are targeted towards Turkish children for bilingual teaching of reading and writing in Georgian. A textbook, which has been specifically tailored to our target groups' and program needs, is still a work in progress and will be published soon. To some extent, these manuals should make our lives easier.

As we do not have ready-made, workable textbooks for teaching basic communication skills at the beginner level yet, in order to develop receptively (listening and reading) as well as productive (speaking and writing) skills, we plan activities and teach basic vocabulary based on non-authentic texts. Taking communicative-pragmatic methods into account, we plan activities so as to enable a learner to use vocabulary in a suitable live environment. Furthermore, as it is impossible to learn a language without knowing the vocabulary, grammar, orthography, pronunciation, and intonation we include these aspects in various activities in the teaching process. The activities integrate all of these language elements.

We have to teach the language in a non-Georgian, non-target environment, which creates a considerable problem for us. Our learners have to acquire language skills in a class, a lab, as if in a 'greenhouse' environment. Thus, to be more effective, materials which we use in class, authentic as well as non-authentic texts, literature, basic vocabulary and online materials, must be tailored to our learners' needs. We take great care in selecting texts for classroom use. We pick texts which are appropriate for a learner's age, interests, needs, language level, learning traditions and his or her understanding of the universe.

At the beginner's level, we prefer texts with the everyday vocabulary of didactic and instructional character. As the learner's language level goes up, we increase the number of instructional texts and short stories. Learners work on selected texts according to the pre-determined strategy for reading and writing. These strategies aim at improving learners' reading and writing skills.

We use the "word to sentence; sentence to text" framework to develop necessary writing skills (Basics of Teaching a Foreign Language, 2014). At the beginner's level, we select mostly preparatory exercises, such as vocabulary exercises, sentence formation by inserting words, crosswords, dictation to improve orthography, etc. On a higher level, we give priority to structural exercises, such as: create a story for a dialogue, complete the story, complete the middle part of the story, use the third person for telling a story, tell a story with a photo, write a short summary of the story, etc. Of great importance are the writing activities preparing a learner for real life communication: writing personal letters, post cards, invitations, advertisements, business documentation, etc.

Knowledge of grammar, correct sentence construction and pronunciation are not enough in order to be fluent in a language. We fully agree to the idea that a person is able to successfully communicate only if he or she is well-familiar with the partner's

cultural environment and peculiarities, can appreciate their importance and can compare own cultural peculiarities with that of the foreign culture.

In addition to teaching the system of the language and communication skills, we aspire to develop intercultural competencies in a learner. For that reason, we go to great lengths to select appropriate learning material and activities to promote interest and develop a positive attitude towards the Georgian culture, its traditions and norms; to raise awareness of cultural diversity and originality of the Georgian culture; to encourage respect and appreciation towards its uniqueness.

Traditional methods of learning a language are not enough to acquire language skills in a short period of time. We are looking for additional alternatives, intensive methods. Namely, TPR - Total Physical Response; TBLL – Task-based Language Learning; and incorporating elements of suggestopedia in practice, etc.

As for our experience while using these methods:

We effectively use the TPR method at the beginner's level of language teaching. It helps us develop listening competencies and push a learner to express himself or herself in a foreign language. Effectiveness of this method, like non-verbal communication, depends on a person's intelligence; however, this has not been a problem for us because of the age of our target groups. At the beginner's level, the TPR method includes statements to manipulate and control learners' activities. Sequence, number, and complexity of statements depend on the individuality of learners. This method adds to the diversity of the learning process and maintains the learners' interest and motivation. However, this method is only acceptable as an auxiliary method in addition to other methods and not as an individual method.

Just as interesting and fun is the TBLL – Task-based Language Learning because priority is given to understanding the content and meaning of speaking while working on such tasks, and not on strictly observing grammatical paradigms. So learners have fun participating in the activities for various real-life situations. These are real-life situations where they may find themselves and achieve their goals by using the adequate level of (by communicating) the language. These are different activities, such as question and answer, dialogues, role-plays, discussions, etc. While selecting pair-work or group activities we take into account learners' requirements, interests and level of knowledge. Learners act as members of a group or as observers of each other's activities. They are usually active and creative. Authentic material is selected from media and internet for these kinds of activities.

Likewise, it is stimulating and quite effective to use suggestopedia, a holistic teaching method in practice. This method utilizes learner's intelligence and secret reserves at its maximum. It is especially productive while working on vocabulary. With the help of this method we simplify for learners the information which needs to be processed and remembered. In the process of maximum relaxation, there are no obstacles and human memory is active and more productive. This method is especially effective for activities planned for the non-learning environments, such as while attending cultural activities at a museum or an art exhibition; participating in scientific conferences, art compositions, various competitions, etc. Summer schools programs organized in Georgia by Kutaisi, Gori and Batumi State Universities were especially

productive and successful. Knowledge and experience acquired in formal or informal settings helped the learners to better think through the Georgian language and understand the Georgian culture in real-life situations.

For the above reasons, it is of paramount importance for our students to participate in exchange programs. Javakhishvili State University had two Mevlana exchange program students for four months in Tbilisi. It was an excellent opportunity for them to learn and practice Georgian.

As mentioned above, getting fast and effective results is the goal of our target group, because their language level determines their further professionalism and quality of life. In order to succeed we have to take into account personal intelligence as well as numerous other factors and various optimal learning-teaching strategies.

All in all, we can make certain conclusions based on the level of knowledge acquired by our learners: those who take our recommendations into account successfully master the learning strategies, move towards better fluency in the language and thus, towards their goals. Their success enables us to think that we are on the right path. As a result, we can positively evaluate the teaching and learning strategies selected by us.

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The Importance of Teaching Intercultural Values in the Context of Multilingual Education

MADONA GIORGADZE, MARIAM MARDALEISHVILI

Abstract

The 21st century is characterized by mobility, change, and diversity. People from different ethnic groups, cultures, linguistic contexts and religious backgrounds live, work and develop in the contemporary world. Therefore, the concept “intercultural” is one of the most significant and valuable aspects for education in the 21st century. Interculturalism has always been a characteristic feature of Georgia as that of the ethnically diverse country. Therefore, it is an important challenge to Georgian educational system to introduce and nurture intercultural values and intercultural strategies. The purpose of this article is to highlight the importance of promoting intercultural values in a multicultural educational context; it aims to discuss and analyze the importance of teaching such intercultural values as openness to others and to the world, tolerance, pluralism, accountability, responsibility and academic honesty. The research aims at determining students’ attitude towards values, defining the components that help students acquire the values. Recommendations worked out based on the analysis shall help students’ integration in a multiethnic and multilingual environment, adapt to ever-changing surroundings, successfully communicate with the self and the world and develop a positive attitude.

Key words: Intercultural education, values, linguistic diversity

The 21st century has already been recognized as a century of mobility, change and diversity. People from diverse ethnic groups, cultures, linguistic contexts and religions live side by side, work and build a contemporary world together and care for the development and building of stable and prosperous societies. Monocultural societies are getting more uncommon nowadays. Such social values as cooperation, tolerance, openness, and diversity are becoming an essential part of our life. This, in its turn, poses a new challenge to the educational system – to promote peaceful and prosperous life and communication of various ethnic groups in one space. Given this background, it is essential to develop such skills, knowledge, and competence in young people that will enable them to live and contribute to the building and development of a democratic and pluralistic society.

From the global perspective, interculturalism is one of the most important and valuable aspects of contemporary educational space that is mirrored by huge attention it receives in international educational and scientific circles. It plays a key role in

successful communication and coexistence of diverse cultures. Therefore, intercultural education is especially significant for pluralistic societies.



Georgia, as a multi-ethnic country, has always been characterized by communication and dialogue with “others”. Therefore, promoting and encouraging intercultural values and strategies is an important challenge for the Georgian educational system. Intercultural education represents education from a global perspective which is based on the following values:

Personal values: Self-confidence, self-respect, and respect to others, independence, courage, self-

discipline, love of learning, curiosity, creativity, good loser.

Cultural values: tolerance, pluralism, openness, solidarity, cooperation, democracy (equality, peace, liberty, justice).

These values make a significant impact on students' behaviors, goals, and decisions. Consequently, the aim of the present paper is to emphasize the importance of teaching these values, underline its necessity in the context of multicultural education; Consider and analyze students' perceptions and attitudes towards the importance of intercultural values in the learning environment.

European education systems actively implement and consider recommendations on intercultural education worked out by international organizations (for example, Council of Europe, Policies and Practices for Teaching Socio-cultural Diversity (2005), UNESCO Guidelines for Intercultural Education, 2006), which manifests the fact that there is a theoretical consensus in European countries concerning the teaching of intercultural values. Georgia is part of the European space. Therefore, according to one of the most important documents in the Georgian education system, National Curriculum (2011-2016), one of the main tasks of the school is to maintain the principles of mutual respect and equality in the process of learning and teaching, as well as to provide a creative and cooperative environment at public school.

Specialists of intercultural education clearly indicate the contradiction in a multicultural society that arises from the confrontation of values and views. They explain the breadth of culture based on the iceberg model of culture. This model clearly shows that although cultures may seem similar at first glance, these similarities between cultures may be based on versatile values. Easily observable characteristics of a culture such as image, style, arts, food or clothes, behavior can be seen or heard and represent only the surface of the iceberg. While values, traditions, beliefs, perceptions, biases – values that define and shape a culture are not visible and represent the biggest and the most important portion of the iceberg and it can only be interpreted.

https://interfaithappalachia.files.wordpress.com/2012/09/iceberg_diagram.jpg

Intercultural education should play a role of mediator between universal values and cultural reality.

Intercultural education may carry out various missions through teaching and promoting the values. By developing personal values, it is possible to help students define their personal identity and realize that "diversity" is not perceived as a threat to their own culture and personal identity. This will give young people the opportunity to find their place in today's dynamic and changing world, which will enable them to appreciate and develop their characteristic and different personal qualities and thus facilitate tolerance and solidarity. One of the most important missions of the teaching of personal values is the elimination of racism, xenophobia, unacceptability, and solving conflicts through cultural dialogue, strengthening democracy and equality.

Recommendations: the following recommendations are proposed to promote intercultural values in the teaching process:

- Give the examples of people who have contributed to the spread of ideas on multicultural education, democracy and humanism;
- Hang posters in the corridor and classroom promoting equality, peace, and humanism;
- Use videos in the teaching process encouraging tolerance and equality;
- Have students create blogs and v-logs. This will help them create a diverse community and exchange versatile ideas;
- Incorporate role plays and simulations in the teaching process to help students see themselves in unusual situations and see things from different perspectives; This will help develop tolerance to different cultures in students;
- Encourage students to obtain information and conduct research independently, record interviews on intercultural issues to develop social and intercultural competencies in students.

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ინტერკულტურული განათლების ასპექტების კვლევა საქართველოს უმაღლესი სასწავლებლების მასწავლებელთა განათლების პროგრამების მიხედვით კვლევის ანგარიში. სამოქალაქო ინტეგრაციისა და ეროვნებათაშორისი ინტეგრაციის ცენტრი. თბილისი, 2014.

Teaching English as a second language

ენა და კულტურის ეკოლოგია

თინათინ მარგალიტაძე

რეზიუმე

დღეს, გლობალიზაციის, ინტერნეტის, თანამედროვე ტექნოლოგიების ეპოქაში, ქართული ენა ახალი საშიშროების წინაშე აღმოჩნდა. ამჟერად ეს არის ინგლისური ენის ყოვლისმომცველი გავლენა. ამ პროცესებს ღრმა ანალიზი და გააზრება ესაჭიროება. ქართული ენის ლექსიკა ჟამთააღმწერლის სიზუსტით აღწერს ქართველი ხალხის ისტორიას და მის კავშირებს სხვა ენებთან და ერებთან. ეს ისტორიული კონტაქტები თანამედროვე ქართულ ლექსიკაში ასახულია არაბული, სპარსული, თურქული თუ სხვა ეტიმოლოგიის სიტყვებით. ჩვენი ქვეყნის ორსაუკუნოვანმა არსებობამ ჯერ რუსეთის იმპერიის, შემდეგ კი საბჭოთა კავშირის შემადგენლობაში, ქართულ ენას დაუტოვა საკმაოდ ვრცელი უცხო სიტყვათა ლექსიკონი, რომელიც ძირითადად აღწერს ამ პერიოდში ქართულ ენაში შემოსულ უცხო სიტყვებს ან უშუალოდ რუსული ენიდან, ან ევროპული ენებიდან რუსული ენის გავლით. რუსული ენის გავლენამ ქართულ ენას დაუტოვა ასობით ბარბარიზმი, რომლისგანაც ქართული ენა კვლავაც ვერ განთავისუფლდა.

საკვანძო სიტყვები: ქართული ენა, ბარბარიზმები, ენის ეკოლოგია

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სიწმინდის დაცვაზე არანაკლებ მწვავედ აწუხებთ ეროვნული კულტურისა და ენის გადარჩენის, თავიანთ ესთეტიკურ და ეთიკურ ფასეულობათა დაცვის საკითხები“. იმ პერიოდში, როდესაც ეს სტატია დაიწერა, ქართულ ენას, ისე როგორც საბჭოთა იმპერიაში მოქცეულ სხვა ენებსაც გადაშენების საშიშროება ემუქრებოდა. დღეს, გლობალიზაციის ეპოქაში, ქართული ენა ახალი საშიშროების წინაშე აღმოჩნდა. ამჯერად ეს არის ინგლისური ენის ყოვლისმომცველი გავლენა. ამ პროცესებს ღრმა ანალიზი და გააზრება ესაჭიროება.

ქართული ენის ლექსიკა ჟამთააღმწერლის სიზუსტით აღწერს ქართველი ხალხის ისტორიას და მის კავშირებს სხვა ენებთან და ერებთან. ეს ისტორიული კონტაქტები თანამედროვე ქართულ ლექსიკაში ასახულია არაბული, სპარსული, თურქული თუ სხვა ეტიმოლოგიის სიტყვებით. ჩვენი ქვეყნის ორსაუკუნოვანმა არსებობამ ჯერ რუსეთის იმპერიის, შემდეგ კი საბჭოთა კავშირის შემადგენლობაში, ქართულ ენას დაუტოვა საკმაოდ ვრცელი უცხო სიტყვათა ლექსიკონი, რომელიც განმარტავს ამ პერიოდში ქართულ ენაში შემოსულ უცხო სიტყვებს უშუალოდ რუსული ენიდან, ან ევროპული ენებიდან რუსული ენის გავლით. გასული საუკუნის 80-იან წლებში გამოცემული უცხო სიტყვათა აკადემიური ლექსიკონი (ჭაბაშვილი, 1989) 15000-ზე მეტ სიტყვა-სტატიას მოიცავს. რუსული ენის გავლენამ ასევე ქართულ ენას დაუტოვა ასობით ბარბარიზმი, რომლისგანაც ქართული ენა კვლავაც ვერ განთავისუფლდა.

მაშასადამე, ქართული ენა ტრადიციულად „ღია“ ენაა, ის ადვილად სესხულობს სიტყვებს სხვა ენებიდან. მიუხედავად ამისა, ბოლო წლებში ქართულ ენაში მიმდინარე პროცესები იწვევს ქართული საზოგადოებისა და აკადემიური წრეების გაღიზიანებას და შეშფოთებას. როგორც უკვე აღინიშნა, ეს პროცესები დაკავშირებულია ინგლისურ ენასთან და მის ყოვლისმომცველ გავლენასთან: ინტერნეტი და თანამედროვე საინფორმაციო და საკომუნიკაციო ტექნოლოგიები; საერთაშორისო ურთიერთობები, პირდაპირი დიპლომატიური კავშირები უცხოეთთან, რაც დამოუკიდებლობის წლებს უკავშირდება; საბაზრო ეკონომიკა, ახალი სამეწარმეო და სამართლებრივი ურთიერთობები; რევოლუციური წინსვლები მეცნიერებისა და ტექნიკის თითქმის ყველა დარგში. ყველა ეს სიახლე ახალ ტერმინოლოგიასთან, ახალი ცნებების აღმოცენებასთან არის დაკავშირებული, რაც ბუნებრივად მოაწყდა ქართულ ენას სწორედ ინგლისური ენის მეშვეობით.

ლექსიკა ყველაზე სწრაფად რეაგირებს უცხო ენის გავლენაზე და ქართულ ენაში დიდი რაოდენობით შემოედინება სიტყვები ინგლისური ენიდან: დააფდეითება, დაკლიკვა, დალაიქება, დათაგვა, დაფორვარდება, დაქენსელება, დისემინაცია, დედლაინი, დეიოფი, დესტინაცია, დრაივი, დუთიფრი, ევალუაცია, ევიდენსი, ემერჯენსი, ექშენ ფლენი, ვალიდურობა,

აჯენდა, აროგანტული, კოპროდუქტი, ასისტანსი და მრავალი სხვა. ყველა ზემოთ ჩამოთვლილ ინგლისური წარმომავლობის სიტყვას აქვს ქართული შესატყვისი ან შესატყვისები. მაგ.: დააფდეითება - განახლება, დაკლიკვა - დაწკაპუნება, დალაიქება - მოწონება, დათაგვა - მონიშვნა, დაფორვარდება - გადაგზავნა, დაქენსელება - გაუქმება და ა.შ. ამ ტიპის არასაჭირო ნასესხობას ბარბარიზმებს ვუწოდებთ.

ბარბარიზმს აქვს რამდენიმე დამახასიათებელი ნიშანი: 1. ის არასაჭირო ნასესხობაა, რადგან ენას აქვს მისი შესატყვისი სიტყვა ან სიტყვები. ამ თვალსაზრისით, ბარბარიზმი განსხვავდება უცხო ენის სიტყვისგან, რომელსაც ენაში მოაქვს ახალი ცოდნა, მაგ. კომპიუტერი, ინტერნეტი, კლონი, მუტაცია და სხვა; 2. მისი ხშირი გამოყენება მშობლიური ენის სიტყვას ან სიტყვებს განდევნის ხმარებიდან და იწვევს ენის გაღარიბებას; 3. მესამე ნიშანი, რაც ბარბარიზმთან ასოცირდება ქართულ ენაში, კარგადაა გადმოცემული *ისტორიულ პრინციპებზე შექმნილი ოქსფორდის ინგლისური ენის ლექსიკონის* შესაბამის სიტყვა-სტატიაში: „ენის ვულგარული, დაუხვეწელი მდგომარეობა“ (OED).

უნდა აღინიშნოს განსხვავება რუსული წარმომავლობის ბარბარიზმებსა და ინგლისურენოვან ბარბარიზმებს შორის. რუსული წარმომავლობის ბარბარიზმები ბევრად მეტია ენაში, ვიდრე ინგლისურენოვანი: ატვიორტკა (*отвёртка*), პრაკლადკა (*прокладка*), გაიკა (*гайка*), კალოდკა (*колodka*), რაზვალი (*развал*) და მრავალი სხვა. მიუხედავად იმისა, რომ ეს ბარბარიზმები ათწლეულებია აქტიურად გამოიყენება ყოველდღიურ მეტყველებაში, ისინი არასოდეს განიხილებოდა საშიშროებად, რადგან არ აბინძურებდა სალიტერატურო ენას. რაც შეეხება ინგლისური წარმომავლობის ბარბარიზმებს, ისინი სწრაფად იქცა მოდად, ფსევდო განათლებულობის, მაღალი სოციალური სტატუსის ხაზგასმის საშუალებად. სწორედ ამან შექმნა საფრთხე, რადგან ასეთი ლექსიკა აქტიურად ისმის მასობრივი ინფორმაციის საშუალებებიდან, ჟურნალისტების, პოლიტიკოსების, ექსპერტების მეტყველებაში. სწორედ მედიამ შეუწყო ხელი ამ ტიპის ლექსიკის არა მხოლოდ სწრაფ გავრცელებას, არამედ უფრო სწრაფ მომრავლებას ენაში. თანდათან ინგლისური წარმომავლობის ბარბარიზმები იქცა ერთგვარ ზვავად, რომელიც ყოველ დღე ათობით ქართულ სიტყვას ყლაპავდა და წალეკვით დაემუქრა ენას.

ინგლისური ენის გავლენა ქართული ენის ლექსიკაზე არ შემოიფარგლება მხოლოდ ცალკეული არასაჭირო სიტყვების ენაში შემოსვლით. ძალიან გახშირდა ინგლისური სიტყვების პოლისემიური მნიშვნელობების მიწერა მათი ეკვივალენტი ქართული სიტყვებისათვის, რომელთაც ეს მნიშვნელობა არა აქვთ ქართულში. ასეთია მაგალითად ინგლისური chemistry და ქართული ქიმია. ქართულ ენაში ქიმია მხოლოდ

მეცნიერების დარგს აღნიშნავს, ინგლისურში კი ამ სიტყვას მეორე მნიშვნელობაც აქვს: „*ძლიერი ფიზიკური მიზიდულობა ადამიანებს შორის; ურთიერთსიმპათია, ემოციური მიზიდულობა ადამიანებს შორის*“. ინგლისური სიტყვის გავლენით ქართულ ქიმიასაც მიაწერენ ამ მნიშვნელობას, რაც შეცდომაა და აღნიშნული მნიშვნელობით ინგლისური chemistry არა ქიმიით, არამედ სხვა ქართული ეკვივალენტებით უნდა გადმოიცეს. უდავოა ის ფაქტი, რომ ენებს შორის ასეთი ტიპის სესხებაც ხდება და ქართულ სიტყვას შესაძლოა განუვითარდეს ახალი პოლისემიური მნიშვნელობა ინგლისური შესაბამისი სიტყვის პოლისემიის გავლენით, რასაც ენათმეცნიერაში სემანტიკური სესხება ეწოდება (Geeraerts, 2010 :29). მაგრამ აქაც უნდა განვასხვავოთ ენის საჭიროება და უცოდინრობით ენისთვის თავს მოხვეული სიტყვების გამოყენება. ასეთი შემთხვევების მეტისმეტი გახშირებაა საგანგაშო, რასაც ინგლისურიდან ქართულ ენაზე თარგმნის ტექსტებში (ფილმებში, რომანებში და ა.შ.) ვაწყდებით. ერთ-ერთი ფილმის ქართულ თარგმანში წარღვნამდელი ადამიანი კორუმპირებულად კი გახადეს! (corrupted).

კიდევ უფრო რთული ვითარებაა ინგლისური შესიტყვებების, ფრაზეოლოგიური ერთეულების ქართულად გადმოტანისას, რაც ხშირად სიტყვა-სიტყვით ითარგმნება. მაგ. სტრატოსფერული მილიონერი (stratospheric millionaire), გონების ამაფეთქებელი (mind-blowing), ინტელიგენტი ოფიცერი (intelligent officer), მილიონდოლარიანი შეკითხვა (the million dollar question) და სხვა.

საჭიროა ხაზი გაესვას ინგლისური ენის გავლენით ქართული ენის ლექსიკაში მიმდინარე პროცესების კიდევ ერთ ასპექტს. როგორც ზემოთ აღნიშნა, რუსული ენის გავლენის პერიოდში ქართულში ბევრი უცხო სიტყვა შემოვიდა. ეს სიტყვები ხშირ შემთხვევაში ლათინური ძირის სიტყვებია და თუმცა ჩვენს ენაში რუსული ენიდან შემოვიდა, შეიძლება ნებისმიერი ევროპული ენიდან შემოსულიყო.

მაგ. ინტელექტი - интеллект, intellect; ტალანტი - талант, talent; ტრანსპარანტი - транспарантный, transparent; რეზულტატი - результат, result; ნეგატიური - негативный, negative; აპლიკაცია - апликация, application; რეზერვაცია – резервация, reservation, etc. აღნიშნულმა სიტყვებმა გრძელი გზა განვლო, სანამ ქართულ ენამდე მოაღწევდა: ლათინურიდან ფრანგულში, ფრანგულიდან რუსულში, რუსულიდან ქართულში. ეს სიტყვები ქართულში ძირითადად დამკვიდრდა იმ მნიშვნელობით, რაც მათ რუსულ ენაში ჰქონდა. დღეს იგივე ლათინური ძირის სიტყვები ქართულში სხვა მნიშვნელობით შემოდის ინგლისური ენიდან, ანუ ხდება ამ სიტყვების ხელახალი სესხება ინგლისური ენიდან. მაგ. *რეზერვაცია*, როგორც უცხო სიტყვა, ქართულში დამკვიდრებულია შემდეგი მნიშვნელობით: „*ჩრდილოეთ ამერიკაში, სამხრეთ*

აფრიკასა და ავსტრალიაში: ადგილი, სადაც იძულებითი წესით არიან დასახლებული ადგილობრივი მკვიდრნი“ (ჭაბაშვილი, 1989 :430). დღეს, ინგლისური ენის გავლენით, ამ სიტყვას დაჯავშნის მნიშვნელობით იყენებენ. ამის შედეგად ენაში ჩნდება ომონიმური წყვილები, რადგან ქართულში, ინგლისურისაგან განსხვავებით, ამ ორ მნიშვნელობას შორის კავშირი არ ჩანს. ასეთი მაგალითები ძალიან მომრავლდა. როგორც აღინიშნა, ქართული ენის უცხო სიტყვათა ლექსიკონში 15 000 სიტყვა-სტატიაა. ყველა უცხო სიტყვას თუ ამგვარად შეეცვალა მნიშვნელობა, ესეც ენაში ქაოსს შექმნის.

ინგლისური ენის გავლენა არ შემოიფარგლა მხოლოდ ლექსიკური დონით და თანდათან შეაღწია ისეთ მყარ სისტემებში, როგორცაა მორფოლოგია და სინტაქსი. ქართული ენა სინთეზური ენაა კარგად განვითარებული დაბოლოებების სისტემით. ინგლისური ენა კი ანალიზური ენაა, მას არა აქვს დაბოლოებები და გრამატიკულ მიმართებებს სიტყვებს შორის გამოხატავს დამხმარე სიტყვებით, წინდებულებით, წინადადების წყობით და სხვა საშუალებებით. ინგლისური ენის გავლენით უკვე ვხედავთ ქართულ ენაში მისთვის ბუნებრივი ბრუნვის დაბოლოებების ამოვარდნის მრავალ შემთხვევას, მაგ. office manager - ოფის მენეჯერი, ოფისის მენეჯერის ნაცვლად; Mercedes Benz fashion week - მერსედეს ბენც მოდის კვირეული, მერსედეს ბენცის მოდის კვირეულის ნაცვლად; gold package - გოლდ პაკეტი, ოქროს პაკეტის ნაცვლად; gold card - გოლდ კარტა, ოქროს ბარათის ნაცვლად და სხვა.

ინგლისური ენა არა მხოლოდ მორფოლოგიური სტრუქტურით განსხვავდება ქართული ენისგან, არამედ აზრის გადმოცემის მანერითაც. წესად იქცა ინგლისური ტექსტის სიტყვა-სიტყვით გადმოთარგმნა ქართულად, რაც ხშირად აზრის სწორად გაგებას უშლის ხელს. ეს კი ძალიან სახიფათოა მნიშვნელოვანი დოკუმენტების, სახელმძღვანელოების, ინსტრუქციების თარგმნისას, რომ აღარაფერი ითქვას მხატვრულ ლიტერატურაზე, საბავშვო წიგნებზე და ა.შ.

მძიმე მდგომარეობაა თანამედროვე ქართულ ტერმინოლოგიაში. პრეციპიტაცია - (precipitation), შაპერონი - (chaperone), ქემოატრაქტანტი - (chemoattractant), ტრანზიციული მუტაცია - (transitional mutation), რეზიდუალური სტრესის პატერნი - (residual stress pattern), ობსესიურ-კომპულსიური აშლილობა - (obsessive-compulsive disorder) და სხვა. ჩვენ მიერ ჩატარებულმა კვლევამ გამოავლინა, რომ ბოლო 10 – 15 წლის განმავლობაში სხვადასხვა დარგში დამკვიდრებული ტერმინების 90 პროცენტი შესაბამისი ინგლისური ტერმინების ტრანსლიტერირებული ვარიანტებია, მათ შორის მრავალსიტყვიანი ტერმინებიც.

ამ ენობრივ რეალობას დაემატა წარწერები დაწესებულებების, მაღაზიების, სასტუმროების აზრებზე, სადაც ან საერთოდ არ არის ქართული

წარწერა და მხოლოდ უცხოენოვანი წარწერაა, ან თუ არის ქართული წარწერა, ხშირად ისიც მხოლოდ ტრანსლიტერაციითაა შესრულებული: „ზი ჩილდრენ’ს ფლეის“, „ბესტ მარკ’ტ“, „ფულ ჰაუს“ და სხვა.

ამ პროცესების შედეგად ქართული ენა უკიდურესად დაბინძურდა. შეიქმნა იმის რეალური საშიშროება, რომ ცვლილებათა რაოდენობა გადავიდოდა თვისებრიობაში და დიდ ცვლილებებს გამოიწვევდა ენაში, რაც, თავის მხრივ, საფრთხეს შეუქმნიდა ქართული ენის საკომუნიკაციო და სხვა ფუნქციებს. ასეთი დიდი ცვლილებები ალბათ არ არის უცხო არც ერთი ენის ისტორიისათვის, მათ შორის არც ქართული ენის ისტორიისათვის, მაგრამ ის, რაც ხდება ენაში პოლიტიკური არასტაბილურობის, კოლონიური მდგომარეობის თუ სხვა მიზეზების გამო, მიუღებელი და დაუშვებელია უკვე ჩამოყალიბებული ეროვნული, სახელმწიფო ენისათვის.

ქართული ენის ასეთი მასშტაბური დაბინძურება მრავალი მიზეზითაა განპირობებული და ქმნის სწორედ იმგვარ კულტურულ-ეკოლოგიურ პრობლემას ქართველი ხალხისათვის, რაზეც აკადემიკოსი თამაზ გამყრელიძე წერს თავის ზემოხსენებულ სტატიაში. „ასეთი ხალხებისა და ენების დაკარგვით კაცობრიობა უფრო ღარიბი და ერთფეროვანი ხდება, რომ აღარაფერი ვთქვათ იმ ხალხების ეროვნულ გრძნობებზე, რომელთაც ისტორიულმა ბედმა არგუნა გამხდარიყვნენ ცოცხალი მოწმენი თავიანთი ეროვნული ენებისა და ეროვნული კულტურების შებღალვისა“.

რა არის ქართულ ენაში მიმდინარე პროცესების მიზეზი?

ამ პროცესების მიზეზი მრავალგვარია, რასაც განათლების სისტემასთან და იქ დაგროვებულ პრობლემებთან მივყავართ. ერთ სტატიაში ყველა მიზეზს ვერ გავანალიზებ, შევეხები მხოლოდ რამდენიმეს.

ქართველი ბავშვები პირველ კლასში ერთდროულად იწყებენ წერა-კითხვის შესწავლას ქართულ და ინგლისურ ენებზე. საბჭოთა იმპერიის შემადგენლობაში ყოფნის პერიოდში რუსული ენის სწავლება საქართველოს სკოლებში იწყებოდა მეორე კლასიდან. ძნელი გასაგებია, რა აუცილებლობითაა დღევანდელი პოლიტიკა ნაკარნახები. პრობლემა არ არის მხოლოდ ის, რომ ყველა ბავშვს არა აქვს ერთნაირი გონებრივი შესაძლებლობები და ორ ენაზე ერთდროულად წერა-კითხვის შესწავლა შეიძლება გაუჭირდეს. საქმე ისაა, რომ ის სახელმძღვანელოები, რითაც ქართველი ბავშვები წერა-კითხვას სწავლობენ ვერ უძლებს ინგლისურენოვანი სახელმძღვანელოებისა და სხვა დამატებითი რესურსების, დისკების, შემეცნებითი სახალისო თამაშების და ა.შ. კონკურენციას. ქართველი ბავშვები უფრო ხალისით სწავლობენ წერა-კითხვას ინგლისურ ენაზე, ვიდრე ქართულ ენაზე. ეს ეხება პირველდაწყებით საკითხავ ლიტერატურასაც ქართულ ენაზე, რომელიც კონცეპტუალურად თუ ენობრივად, თუ შინაარსით შეაყვარებდა ქართველ ბავშვებს კითხვას მშობლიურ ენაზე. ფაქტია, რომ უკიდურესადაა გაღარიბებული ქართველი

ახალგაზრდების ლექსიკა. ლექსიკის გამდიდრებას ბევრი კითხვა სჭირდება. ქართველი ბავშვები ვერ შეიყვარებენ ქართულად წიგნის კითხვას იმ სახელმძღვანელოებით, საბავშვო წიგნებით, თარგმანებით თუ სხვა რესურსებით, რაც დღეისათვის მოგვეპოვება. ქართული ენა უნდა ამეტყველდეს თანამედროვე ტექნოლოგიების ენაზე და თანამედროვე ტექნოლოგიებში. წინააღმდეგ შემთხვევაში ქართველი ბავშვები დარჩებიან მხოლოდ ინგლისურენოვანი ფილმების, თამაშების, გადაცემების ტყვეობაში და ჩვენ წავაგებთ ბრძოლას ქართული ენისათვის.

კიდევ უფრო დიდი პრობლემაა უცხო ენებისა და, კერძოდ, ინგლისური ენის სწავლების მეთოდები, რომლებიც გავრცელდა საქართველოს სკოლებსა და უმაღლეს სასწავლებლებში ბოლო წლებში და რომელმაც სრულიად უარყო მშობლიური ენის გამოყენება უცხო ენების სწავლების დროს. მშობლიური ენის გამოყენება უცხო ენის სწავლების დროს არ ნიშნავს იმას, რომ მაგალითად, ინგლისური ენის გაკვეთილი ქართულ ენაზე უნდა ჩატარდეს. ეს ნიშნავს ინგლისური ენის ლექსიკური, გრამატიკული და სინტაქსური ინფორმაციის შესაბამისობაში მოყვანას ქართული ენის შესაბამის ლექსიკურ, გრამატიკულ და სინტაქსურ ინფორმაციასთან. სულ უფრო მეტი უცხოელი მეცნიერი უსვამს ხაზს იმ გარემოებას, რომ უცხო ენების სწავლებისას საჭიროა უცხო ენის შემსწავლელს გავაცნობიერებინოთ მის მშობლიურ ენასა და უცხო ენას შორის არსებული სხვაობა, ასიმეტრია (Adamska-Sałaciak, 2014).

ინგლისურენოვან ბარბარიზმებზე, და მთლიანად, ქართულ ენაში მიმდინარე პროცესებზე დაკვირვება და მათი ანალიზი ქმნის შთაბეჭდილებას, რომ ჩვენში გავრცელებულია აზრი, თითქოს ქართულ და ინგლისურ სიტყვებს შორის არსებობს მარტივი სიმეტრია, რომ ქართული სიტყვები იგივე შინაარსს გადმოსცემენ, ან უნდა გადმოსცემდნენ, რასაც მათი შესატყვისი ინგლისური სიტყვები, რომ ერთ ინგლისურ სიტყვას ერთი ქართული სიტყვა უნდა შეესატყვისებოდეს, ორს - ორი და ა.შ. ასეთივე მიდგომაა ფრაზებისა და წინადადებების მიმართ, რომლებიც ხშირად, როგორც ზემოთ აღინიშნა, სიტყვა-სიტყვით ითარგმნება ინგლისურიდან ქართულად. **შესაძლოა სწორედ ეს გავრცელებული აზრი იყოს კიდევ ქართულ ენაში ამდენი ბარბარიზმის და მახინჯი პროცესების მომრავლების წყარო.**

სინამდვილეში კი სრულიად სხვა ვითარება გვაქვს. ქართული და ინგლისური ენები რადიკალურად განსხვავდება ერთმანეთისაგან ენობრივი აზროვნებით, აზრის გადმოსცემის მანერით. ძნელია მოიძებნოს ქართული და ინგლისური თითქოსდა ეკვივალენტური სიტყვები, რომლებიც ყველა კონტექსტში ჩაანაცვლებს ერთმანეთს. მაგ. ინგლისური ზმნის to strip ქართული შესატყვისია ტანსაცმლის გახდა, მაგრამ to strip the room უნდა ითარგმნოს შემდეგნაირად - ოთახის ავეჯისგან დაცლა; to strip a bed

ლოგინიდან თეთრეულის აღება (*გასარეცხად*); to strip the paint საღებავის აფხეკა; to strip of the rank წოდების ჩამორთმევა და სხვა. **ეს არის ენობრივი კანონზომიერება!** (Adamska-Salaciak 2010, Margalitadze, Meladze 2016, Zgusta 1971).

ასევე ინგლისურ ენაში არის სიტყვები, რომლებიც ქართულ ენაში საერთოდ არ არის ლექსიკალიზებული. მაგ. privacy ინგლისურ ენაში ნიშნავს - პირადი ცხოვრების ხელშეუხებლობას. ეს სიტყვა ქართულ ენაში არ არის ლექსიკალიზებული, ჩვენ არ გვაქვს ერთი სიტყვა, რომელიც ამ ცნებას აღნიშნავს, ამიტომ მისი ქართულად გადმოცემისათვის გვჭირდება სამი სიტყვა - პირადი ცხოვრების ხელშეუხებლობა. **ესეც კანონზომიერებაა და არ ნიშნავს იმას, რომ ქართული ენა ნაკლებია ინგლისურ ენასთან მიმართებით.** ასევე არის ქართულშიც უამრავი ცნება, რომელიც არ არის ინგლისურ ენაში ან სხვა ენებში ლექსიკალიზებული. ასეთივე ასიმეტრიაა ინგლისური და ქართული ენების მორფოლოგიურ და სინტაქსურ ინფორმაციებს შორის.

სწორედ ასეთი სწორხაზოვანი სიმეტრიის არარსებობა არის ყოველი ცალკეული ენის, მათ შორის ქართული ენის, სიმდიდრე და უნიკალურობა. ეს ასიმეტრია ინგლისური ენის შემსწავლელმა, სპეციალისტმა, მასწავლებელმა, მთარგმნელმა კარგად უნდა გაითავისონ და ინგლისური ენისა და, ზოგადად, უცხო ენების შესწავლის ქვაკუთხედი უნდა გახდეს.

სწორედ ამ განსხვავებების გამო არის საჭირო უცხო ენის ინფორმაციის შესაბამისობაში მოყვანა მშობლიური ენის შესაბამის ინფორმაციასთან. არადა ბოლო წლებში საქართველოში გავრცელებული უცხო ენების სწავლების მეთოდები მაქსიმალურადაა ორიენტირებული მშობლიური ენის განდევნაზე სასწავლო პროცესიდან, თარგმანის როლის დაკნინებაზე, რასაც თან ახლავს ორენოვანი, თარგმნითი ლექსიკონების გამოყენების უარყოფა ერთენოვანი, უცხოენოვანი განმარტებითი ლექსიკონების სასარგებლოდ. ინგლისური ბარბარიზმის გამოყენების მიზეზი, ხშირ შემთხვევაში, არის **ქართული ბუნებრივი ეკვივალენტის არცოდნა**, მოსაუბრე ვერ არჩევს საჭირო ქართულ სიტყვას, რადგან მის ცნობიერებაში ესა თუ ის ინგლისური სიტყვა არ არის შესაბამისობაში მოყვანილი მის ბუნებრივ ქართულ ეკვივალენტთან. უცხო ენის სწავლების პროცესიდან მშობლიური ენის განდევნა, ერთი მხრივ, ხელს უშლის უცხო ენის სრულფასოვან შესწავლას, მეორე მხრივ კი, აზარალებს მშობლიურ ენას. უცხო ენის შესწავლა რთული პროცესია, მით უფრო ქართველისათვის მნელია ინგლისური თუ სხვა ევროპული ენის შესწავლა, რადგან ქართული ენა არ არის ევროპული ენების მონათესავე ენა და, როგორც ზემოთ აღინიშნა, მნიშვნელოვნად განსხვავდება მათგან როგორც სტრუქტურულად, ისე აზრის გადმოცემის მანერით. უცხო ენის შესწავლის დროს საჭიროა ახალი ენობრივი (ლექსიკური, მორფოლოგიური

და სინტაქსური) ინფორმაციის მიმართებაში მოყვანა ენის შემსწავლელისთვის ყველაზე კარგად ნაცნობ ენასთან, ანუ მშობლიურ ენასთან. ორენოვან, უცხოურ-მშობლიურ ლექსიკონს ესა თუ ის ახალი ლექსიკური ერთეული თუ სინტაქსური კონსტრუქცია ადვილად მოჰყავს მიმართებაში მშობლიურ ენასთან. ეს, ერთი მხრივ, აადვილებს სწავლის პროცესს, მეორე მხრივ კი, ენის შემსწავლელს აჩვევს მშობლიურ ენაზე უცხო ენის ბუნებრივი ლექსიკური თუ სინტაქსური ეკვივალენტების გამოყენებას და ეხმარება მას გამართულად წეროს და იმეტყველოს მშობლიურ ენაზე, მშობლიურ ენას არ მოახვიოს თავს მისთვის არაბუნებრივი ფორმები. ეს პრობლემა კარგადაა ცნობილი უცხო ენების უფროსი თაობის ქართველი სპეციალისტებისათვის, რომლებიც უცხო ენებს, შესაბამისი ქართულენოვანი ლექსიკონების არარსებობის გამო, რუსულენოვანი ლექსიკონებით ეუფლებოდნენ. ამის შედეგად, უცხო ენის ქართველი შემსწავლელის ცნობიერებაში უცხო სიტყვა შესაბამისობაში იყო მოყვანილი შესაბამის რუსულ და არა ქართულ ეკვივალენტთან. იმ პერიოდში ქართული ენა ზარალდებოდა რუსული ენისა და რუსულენოვანი ლექსიკონების გამო, ახლა კი ზარალდება ინგლისურ ენასთან მიმართებით. რასაც საბჭოთა პერიოდში აფუჭებდა რუსულენოვანი ლექსიკონები, ახლა იმასვე აკეთებს ინგლისური ენის სწავლების პროცესში მხოლოდ ინგლისური ენის განმარტებითი ლექსიკონების გამოყენება. ბარბარიზმების მომრავლების მეორე მიზეზი არის **ქართული ლექსიკოგრაფიის უგულვებელყოფა საქართველოში ბოლო 10 – 15 წლის განმავლობაში.**

როგორც ზემოთ აღინიშნა, ახალმა ვითარებამ, რაშიც საქართველო აღმოჩნდა დამოუკიდებლობის წლებში, ახალი დარგების განვითარებამ, მეცნიერებისა და ტექნიკის რევოლუციურმა წინსვლამ გამოიწვია ქართულ ენაში ახალი ცნებების, ახალი სიტყვების მოზღვაება ინგლისური ენის მეშვეობით. ამ ვითარებას ფილტრად ქართული ლექსიკოგრაფია უნდა დასდგომოდა, სწორედ ლექსიკონებს უნდა დაეცვათ ქართული ენა ქაოსური პროცესებისაგან, სწორედ პროფესიონალ ლექსიკოგრაფებს უნდა ემუშავათ ახალი ცნებების ქართულ ენაში დამკვიდრების გზებსა და მეთოდებზე, სწორედ ამ პერიოდში უნდა შექმნილიყო და გამოცემულიყო ახალი ინგლისურ-ქართული ტერმინოლოგიური ლექსიკონები, შექმნილიყო ახალი ლექსიკონები ევროპულ ენებთან მიმართებით, გაძლიერებულიყო მუშაობა ქართული ენის განმარტებითი ლექსიკონის ახალ რედაქციაზე, გადამუშავებულიყო არსებული ლექსიკონები, შექმნილიყო ქართული ენის კორპუსები და ტერმინოლოგიური ბანკები, შემუშავებულიყო ენობრივი ტექნოლოგიები ქართული ენისათვის. ამის ნაცვლად, საქართველოში ლექსიკოგრაფიული საქმიანობა და ქართველი ლექსიკოგრაფები უმძიმეს მდგომარეობაში აღმოჩნდნენ.

2010 წელს ბათუმში ჩატარდა პირველი საერთაშორისო სიმპოზიუმი ლექსიკოგრაფიაში, რომლის ორგანიზატორები იყვნენ: არნ. ჩიქობავას სახელობის ენათმეცნიერების ინსტიტუტი, თბილისის სახელმწიფო უნივერსიტეტის ლექსიკოგრაფიული ცენტრი და ბათუმის შოთა რუსთაველის სახელობის სახელმწიფო უნივერსიტეტი. სიმპოზიუმმა მიიღო მიმართვა საქართველოს მთავრობისა და აკადემიური საზოგადოებისადმი, რომელშიც გაანალიზებული იყო ქართულ ლექსიკოგრაფიაში შექმნილი მძიმე ვითარება და მისი მიზეზები და შემუშავებული იყო რეკომენდაციები ამ პრობლემის მოსაგვარებლად. ციტატა მიმართვიდან:

„... მდგომარეობა ქართული ლექსიკოგრაფიისა, რომელსაც ხანგრძლივი ისტორია და დიდი ტრადიციები აქვს, სერიოზული განგაშის საფუძველს იძლევა. ლექსიკოგრაფის კოლოსალური შრომა დღევანდელ საქართველოში თითქმის სრულიად დაუფასებელია... დასამალი არ არის, რომ დღეისათვის ძირითადი და სავალდებულო ლექსიკონების თვალსაზრისით მკვეთრად ჩამოვრჩებით იმ დონეს, რომელიც ევროპული სტანდარტებით მოეთხოვება განვითარებული მწიგნობრობის ქვეყანას, და ეს ჩამორჩენა თანდათანობით გამოუსწორებელ ხასიათს იძენს. ასეთ ვითარებაში დარგს დაღუპვა ემუქრება“ (Williams, 2016). სამწუხაროდ, მიუხედავად იმისა, რომ ორი საერთაშორისო სიმპოზიუმის შედეგად გარკვეული ცვლილებები მოხდა დარგში, ვერ ვხედავთ რადიკალურ ძვრებს და იმ ნაბიჯებს, რამაც ეს უმძიმესი ჩამორჩენა უნდა აღმოფხვრას.

სწორედ ამ ვითარებამ გადააწყვეტინა ლექსიკოგრაფიულ ცენტრს ორი წლის წინ სოციალურ ქსელში წამოეწყო მოძრაობა „არა ბარბარიზმებს!“. მოძრაობის მიზანია დააფიქროს ქართული საზოგადოება, განსაკუთრებით ქართველი ახალგაზრდები, ჟურნალისტები, პოლიტიკოსები ენაში მიმდინარე პროცესებზე, მათ გამომწვევ მიზეზებზე, იმ საფრთხეებზე, რასაც ეს პროცესები იწვევენ და გამოიწვევენ მომავალში ენაში. ასევე მოძრაობის მიზანია განუმარტოს საზოგადოებას აღნიშნული პროცესები. ამ მიზნით სოციალურ ქსელში, მოძრაობის გვერდზე სისტემატურად ქვეყნდებოდა და ქვეყნდება სამეცნიერო-პოპულარული ხასიათის სტატიები, რომლებიც საზოგადოებას განუმარტავს ამა თუ იმ შეცდომას, რაც ხშირად ისმის მასობრივი ინფორმაციის საშუალებებიდან. ამავე მიზნით ჩატარდა და მომავალშიც ჩატარდება არაერთი საჯარო ლექცია როგორც თბილისში, ისე რეგიონებში მოსწავლეებისათვის, სტუდენტებისათვის, ფართო საზოგადოებისათვის. ჩატარდა და მომავალშიც დაგეგმილია კონკურსების ჩატარება ქართველი ახალგაზრდებისათვის ქართულ ენასთან დაკავშირებულ სხვადასხვა საკითხზე. ლექსიკოგრაფიულ ცენტრში შეიქმნა ახალი ტიპის ლექსიკონი, ბარბარიზმების ონლაინ-ლექსიკონი, რომელიც 2017 წლის მაისში განთავსდა ინტერნეტში. მასში შევიდა როგორც რუსული, ისე

ინგლისური წარმომავლობის ბარბარიზმები, სულ 1100 ბარბარიზმი (<http://barbarisms.ge>). ლექსიკოგრაფიულმა ცენტრმა გამოსაცემად მოამზადა ინგლისურ-ქართული სასწავლო ლექსიკონი, რომელიც დააკმაყოფილებს ენის ცოდნის საშუალო და საშუალოზე მაღალ დონეებს. აღნიშნული ლექსიკონის ონლაინ-ვერსია ინტერნეტშიც განთავსდება და ხელმისაწვდომი იქნება ქართული საზოგადოებისათვის. დაგეგმილია ონლაინ-სავარჯიშოების ციკლის მომზადება და გამოქვეყნება, რომელიც მიზნად ისახავს ლექსიკონის გამოყენების უნარ-ჩვევების განვითარებას ქართველ ახალგაზრდებში.

და მაინც, სწორი ენობრივი პოლიტიკის შემუშავებისა და გატარების პირობებშიც, ქართული ენისათვის მიყენებული ზიანის გამოსწორებას, სავარაუდოდ, წლები დასჭირდება. ამიტომ არის ასეთი მნიშვნელოვანი როგორც სწორი სახელმწიფო პოლიტიკა, ისე საზოგადოების ინფორმირებულობა ენაში მიმდინარე პროცესებთან დაკავშირებით. ვფიქრობთ, ეს ფუნქცია შეასრულა მოძრაობამ „არა ბარბარიზმებს“, მან დააფიქრა საზოგადოება ენაში მიმდინარე პროცესებზე და, გარკვეულწილად, მოახერხა მათი ნაწილობრივი შეჩერება.

მაშასადამე, თანამედროვე ქართულ ენაში მიმდინარე პროცესები გამოწვეულია განათლების სისტემაში არსებული ხარვეზებით, უცხო ენების სწავლების არასწორი მეთოდებით, აკადემიური ლექსიკოგრაფიის სრული უგულებელყოფით, ტერმინოლოგიური მუშაობის შეჩერებით და სხვა. ქართულ ენას არ სჭირდება გაინგლისურება ან გაგერმანულება. მას სჭირდება განვითარება და მორგება ჩვენს თანამედროვე სწრაფად ცვლად ეპოქასთან, რაც, უპირველეს ყოვლისა პროფესიონალმა ლექსიკოგრაფებმა და მთარგმნელებმა უნდა გააკეთონ სხვადასხვა დარგის სპეციალისტებთან ერთად, მცოდნე და პროფესიონალი მასწავლებლების დახმარებით, მთელი საზოგადოების გვერდში დგომით, და რა თქმა უნდა, სათანადო პოლიტიკური და ფინანსური მხარდაჭერით სახელმწიფოს მხრიდან.

დავუბრუნდეთ სტატიის სათაურს - „ენა და კულტურის ეკოლოგია“. ფიზიკური გარემოს დაბინძურება მავნეა ადამიანთა ჯანმრთელობისათვის, კულტურის ეკოლოგიის დაბინძურება და ენის შერყვნა კი საფრთხეს უქმნის ერის კულტურულ და ენობრივ იდენტობას.

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Language and Ecology of Culture

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In 1989 the newspaper ‘*Literary Georgia*’ published an article of an outstanding Georgian linguist and public figure, academician Thomas V. Gamkrelidze entitled *Ecology and Culture*. The article discusses ecological problems from the standpoint of social sciences and humanities and introduces a very important term – ecology of culture.

“We devote all our attention to the physico-biological ecology and almost completely ignore the problems posed by the ecology of culture. This happens when the peoples throughout the world, especially small nations, are in no lesser degree concerned with the vital issues of the survival of their national cultures and languages and with the protection of their esthetical and ethical values, than they are with the preservation of the integrity of their physical environments”, writes the scholar in the article.

In the period, when this article was written, the Georgian language, as well as the languages incorporated in the Soviet Union faced the danger of being extinguished. Today, in the era of globalisation, the Georgian language has new challenges caused by the comprehensive influence of the English language.

The paper presents an analysis of processes taking place in the Georgian language on each language level: in its vocabulary, in its morphology, as well as syntax. It is important to note that issues of normativity and social acceptability in educated circles for borrowings have a completely different significance for a language like Georgian, used mostly by native speakers within a single country, as compared to English, a global lingua franca whose stability is ensured by its world status. Lexicographers need to be aware of the cultural considerations of individual languages when they address the treatment of borrowings.

The second part of the paper is dedicated to the analysis of factors which cause the processes currently underway in the Georgian language. Post-colonial mentality is certainly playing its role in these processes. However, the in-depth research into the subject has revealed that one of the reasons of the influx of English words and the production of calques in the Georgian language are the new methods for teaching foreign languages, spread to the schools and higher-education institutions of Georgia. These methods greatly diminished the role of translation, reduced the practice of using native language and bilingual dictionaries in the process of teaching foreign languages (Margalitadze, Meladze 2016). This practice hinders Georgian learners of English from bringing lexical, grammatical and syntactic information of English into correspondence with the respective lexical, grammatical and syntactic information of Georgian, leading to abnormal processes in the language. 'It is genuinely puzzling how methods which explicitly condemn the use of the native language in the classroom, effectively banning bilingual dictionaries, could ever have been considered beneficial in the teaching and learning of foreign languages' (Adamska-Sałaciak, 2014).

Another factor, discussed in the paper, is neglect of lexicography in Georgia during the last 10 – 15 years. This fact is well reflected in the text of an *Appeal of Georgian Lexicographers to the Georgian Government and the Academic Community*, adopted at the *First International Symposium in Lexicography* in Batumi (May, 2010): '...The present status of Georgian lexicography, which has a long history and rich heritage of tradition and experience, gives ground for serious concern. Regrettably, the colossal toil of lexicographers remains almost totally unappreciated in present-day Georgia...It is no secret that in respect of basic and indispensable dictionaries we currently fall far behind the level which is required of any country of well-developed scholarship according to European standards. In the course of time, this gap is gradually becoming irremediable...Under the given circumstances, lexicography as a branch of knowledge is exposed to imminent danger of breakdown' (Williams, 2016).

It can be concluded that the processes which are underway in the Georgian language are determined by problems accumulated in our system of education, methods of teaching foreign languages, neglect of Georgian lexicography, neglect of existing dictionaries in teaching process, cessation of terminological work, etc. The Georgian language does not need Anglicizing or Germanising, etc. It needs development and adjustment to the needs of our rapidly developing world. This, first of all, should be done by professional lexicographers and translators together with specialists from different domains, with the help of professional, knowledgeable teachers, with the support of the general public and with great state political and financial support. Going back to the title of the paper 'Language and Ecology of Culture', pollution of physical environment menaces human health, while defilement of our language and culture poses threat to our cultural and national identity.

Negative Lexical Transfer in the Process of Foreign Language Acquisition

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Abstract

This study examines English-Georgian false friends, which constitute one of the most deceiving parts of the cognates, and (i) to determine and assess the difficulties the units under question may produce from cross linguistic standpoint, i.e. the communication problems that may arise due to the misuse of false friends and (ii) to determine the causes of emergence of false cognates from diachronic and cognitive standpoints. False friends are the words that share the same form and etymology but evolved in the midst of two languages and two different civilizations where they may acquire different meanings. Generally, linguistic borrowers try to keep the same form of the borrowed word; however, as any linguistic sign, the foreign form tries to meet the requirements of its new system. Consequently, it is unavoidable that the borrowed word undergoes many modifications. In addition to the phonological and morphological changes, these modifications may include semantic ones and may cause the emergence of false cognates.

Key words: false cognates, false friends, inter lingual homographs, negative transfer

Introduction

In order to form concepts, our brain tends to categorize stimuli. When one hears a word, he/she tends to project his own patterns of reality in order to have a mental image of it. We tend to organize our knowledge using the conceptual categories and structures we already have, basing ourselves on similarity and depending on the world around us (Cuenca& Hilferty, 18-19.) The essence of cognition relies on mechanisms of memory. Long-term memory refers to the information stored in the brain for a long period of time, including our store of knowledge that represents our semantic memory. Through the cognitive mechanisms of association and transfer, the human brain is capable of identifying cognates, even though one might not be familiar with the semantic meaning of the word. Linguistic input reaches the brain through the senses: sight or hearing. Through association mechanisms, mental representations are recalled and verbal labels are appended. When we come across a cognate in a foreign language, our brain automatically tends to match it with the meaning we already know from our mother tongue. If a word in a foreign language is homographic to a word in our native language but has a different meaning, misleading visual stimulus reaches our brain resulting in its

wrong interpretation. From Goodman's cognitive model point of view, this phenomenon can be explained as an application of our recoding and decoding mental process to a foreign language. When we come across a new word in any language, it is followed by a process of recoding, as we try to identify or translate it into our own language first, and then, a process of decoding, when we give it meaning (Goodman, 1997). It is obvious that inappropriate recoding – decoding process may lead to inadequate translation. This issue is especially problematic when it comes to translation of deceptive cognates or so called “False friends of a translator”. Among the asserted issues that translators face the major one is vocabulary. This problem stems mostly from non-equivalence between the source text and the target text and language transfer. False friends, for instance, are a thorny problem that belongs to the category of vocabulary issues; therefore, it is relevant to emphasize the necessity to focus on such recurrently occurring problem. Traditionally defined as linguistic forms which are historically derived from the same source (Crystal, 2007), cognates are of interest to translators, cognitive psychologist and language learners, among the others. They are problematic as well as helpful, not only for novices but also for highly experienced translators and interpreters (Bastin, 2000; Malkiel, 2009; Schlesinger and Malkiel, 2005)

Literature overview

False friends (FFs) have been extensively studied in different languages. Many interesting studies are dedicated to French- English,(O'Neill, M., & Casanovas, C., 1994) Spanish-English, (Chacon, 2005; Holmes and Guerra Ramos, 1993) German-English,(C. Gutknecht. 2004) Russian- English (R. Budagov, 1975) English-Turkish (N. Yetkin 2009) false friends, however, there is considerable lack of studies in the sphere of Georgian -English false friends though this issue is of pivotal importance for Georgian learners of English language. First, it is important to be acquainted with the notion of false friends. When we speak about false friends, we are normally referring to words that share the same form and etymology but are evolved differently in various cultures, Therefore their conceptual meanings may differ drastically. The term **False friend of a translator** (*faux amis du traducteur*) was first used by Koessler and Deroquigny but these lexical units are clustered under various other terms, e.g. *interlingual homographs* (Klein and Doctor, 1992), *homographic noncognates* (Gerard and Scarborough, 1989), *pseudo cognates* (de Gueot and Comijs, 1995), *deceptively transparent words* (Laufer 1989, 1997), or *misleading cognates* (Taylor, 1976).

Rufus, Prinsloo and De Shryver (2004) classified false friends according to their semantic continuity into absolute and partial false friends. Absolute false friends tend to cause fewer problems, as, though similar at first sight, their meaning is completely different. Consequently, they are never found in the same context. Partial False friends are especially problematic for upper intermediate and advance learners of the English language. Partial false friends are not only similar in their morphological structure but have the same meaning in some contexts. In such cases, the meanings may overlap due to their partial correspondence. Apart from above mentioned groups Al –Wahy distinguishes one more group of FFs – Cultural and stylistic false friends-pairs that show cultural or stylistic differences even though they have the same meaning (Al –Wahy, 2009).

Comparative analysis of semantic Georgian-English false friends of a translator

Let's consider above discussed types of FFs on the examples of Georgian –English FFs. Examples of Georgian-English absolute False friends are: English **talon** and Georgian ტალონი; [talon] - that means coupon; English **order** and Georgian ორდერი [orderi] – writ/warrant; **fabric** - ფაბრიკა [fabrika]-factory/mill. English **square** and Georgian სკვერი [skveri] - a small park. Though these pairs do not share any of their denotative meaning they may be problematic for Georgian learners on the starting stage of language acquisition. Due to the phonemic and graphic resemblance of the pairs, learners of the foreign language may fall in the “trap” of the false friends relying on their primary vocabulary, especially if the learner is not well aware of the semantic structure of the second language.

As for the examples of partial false friends, it is noteworthy to discuss the following examples: English adjective **accurate** corresponds to Georgian აკურატული [akuratuli]. However, in the translation of the Georgian collocation აკურატული ადამიანი [akuratuli adamiani] it would be better to substitute the word *accurate* with *tidy* or *orderly*. English **delicate** and Georgian დელიკატური [delikaturi] correspond to each other only in one meaning **ticklish/sensitive** and may be used only in the following collocation – *delicate issue, delicate person*. In all other cases, this word should be substituted in the Georgian language with appropriate words like elaborated დახვეწილი/ნატიფი [dakhvetsilili/natipi]. English **dramatic** corresponds to Georgian დრამატული but in collocation ‘dramatic view’ (e .g: dramatic view of the Alps) it would be inappropriate to use the word დრამატული as in Georgian it corresponds to **acute tension**.

The third subgroup of false friends, semantic false friends, may be discussed on the basis of the following English-Georgia pairs: Georgian-English FF. The word **ambitious** in the English language does not have a negative meaning neither on the denotative nor on the connotative level in the Georgian language this lexical unit refers to **vanity**. An ambitious person is regarded in Georgian culture as the *over proud individual*, who overestimates his general abilities. Furthermore, **vanity** is regarded as one of the sins in the Orthodox Christian religion. Consequently, this word is rooted in Georgian cognitive memory as a negative concept. The word **familiar** in the English language is not regarded as having a negative reference with the exception of the cases when it is preceded with certain emphatic words like ‘over’ or ‘too’ expressing excessiveness. Contrary to the English language the word **familiar** - ფამილიარული [pamiliaruli] has only negative denotation, the person who tends to be unceremonious, impolite. Georgian პედაგოგი [pedagogi] has the only possible denotation -**teacher** and doesn't share English connotative meaning of the word **pedagogue** referring to strict, pedantic teacher.

As the examples discussed in the paper suggest most of the Georgian- English false friends belong to the partial false friends' group and are included in the subgroup of **intersection** as these pairs share some meanings but not all. However, some of the Georgian-English partial false friends may be referred to the **segregation** subgroup as

well.

The causes of the emergence of Georgian - English false friends of a translator

As Kiss (2002) featured, contrary to synonyms or paronyms, false friends are not innate in any language, but they are yielded in it. Thus, they should be considered from an etymological perspective. In this concern, Horea (2007: 5) pointed out that etymology is the first accountable for the linguistic confusion. Since language is variable, it can give and receive a variation of words during given periods and for different purposes. Hence, borrowing is of a prime cause for the existence of false friends. Loan words are created, by adapting a source word to the target pronunciation and morphology (Newmark, 1988). They are absorbed into foreign languages out of necessity to fill lexical gaps, to provide names for new objects or phenomena, due to ever-developing technology or to follow a trend or to add a certain prestige value to a text, for adding sophistication and raised register (Baker, as cited in Malkiel, 2009) or to enrich the language (O'Neill and Casanovas Catalá, 1997, p. 104). Whatever the motive, borrowings may even lead to loan words outnumbering indigenous words. After infiltration of loan words their semantic development may proceed in three different ways: 1. In the target language borrowed words can be restricted to only one of the various, possible meanings of a polysemous word in the source language; 2. The borrowed words can develop polysemy which was absent in the original language; 3. The meaning of the borrowed words can deviate from the meaning in the source language because they have been used figuratively (Pedro, 200).

Throughout its historical development, the Georgian language has borrowed words from different languages due to its historical and cultural interaction with different cultures. Due to constant invading wars and contacts with invaders, the Georgian language borrowed a vast number of words from Asian languages: Persian, Arabic and Turkish in V-VIII cc. Translation of Bible, as well as achievements in the scientific field, gave rise to loan words from classical languages – Greek and Latin. Tight relations with European countries in different historical periods led to penetration of words from French, German and English languages. During the Soviet period, the Georgian language underwent the great influence of the Russian language, giving rise to many borrowings, calques, and barbarisms. As for borrowings from the English language, majority of the words of English origin started their penetration from the late XI century and reached its climax in the XXI century” overwhelming” almost all semantic fields of modern Georgian lexical corpus. Infiltration of foreign lexical units in the Georgian language is mainly caused by the necessity to fill in the semantic gaps for a new concept. The Georgian language tends to stick to the primary meaning of the words preserving their initial meanings. Foreign lexical units are rarely generalized or turned into polysemous words in difference with the English language in which borrowings are often “cut off” from their semantic roots. Through semantic modification, they either acquire almost new denotation or turned into polysemous words. The two different tendencies of further semantic development of loan words in Georgian and English languages may be regarded as one of the reasons for the emergence of FFs. Both languages may borrow the word from one and the same source language (in most cases

Latin or French) but in each of the languages borrowed words have their own history of further semantic, conceptual development. For example, comparison of English **pathetic** and Georgian **პათეტიკური** [*patetikuri*] reveals vivid semantic divergence as Georgian **პათეტიკური** stands for, **passionate, exciting**, while English **pathetic** means **pitiful, heart-rending**. Both languages (Georgian and English) borrowed the word from one and the same source – Greek **pathetikos** conveying meaning of *sensitive, capable of emotion*. In English the word underwent the process of semantic shift and in the result the present meaning of the word *arousing pity, pitiful* was first recorded in 1737. (Concise Dictionary of English Etymology.) In Georgian, however, the meaning of the word **pathetic** preserved its original meaning. The study revealed other cases and reasons for the emergence of partial false friends. One of the reasons for the emergence of Georgian-English False friends is borrowing from different source languages. During different periods of their development, both English and Georgian borrowed lexical units from different sources. For example, English ‘extravagant’ was first borrowed from the Latin **extravagantem** with the meaning of *wander outside or beyond*. Due to the semantic widening of the concept, the meaning was changed drastically as present day meaning of the word corresponds to ‘wasteful, lavish’ whereas Georgian **ექსტრავაგანტული** [*ekstravagantuli*] which was borrowed from French conveys meanings similar to those of the French word: *eccentric, odd*.

Another cause of emergence of English- Georgian FF is social, cultural and mental divergence existing between the two cultures. As Nida states no two languages are identical, "either in the meanings given to corresponding symbols or in the ways which such symbols are arranged in phrases and sentences" (1964: 156). For this reason, there can be no absolute correspondence between languages whatsoever. According to Nida (Nida 1964: 160), there are three main cases of interpretation of the sign. In some cases, languages and cultures are closely related. In other cases, the languages are not related but there are similarities between the cultures. In the third case, the languages and cultures can differ totally. In cases when the linguistic and cultural distances between source and receptor languages are substantial one expects to have serious problems in terms of semantic gaps of certain lexical units. Consequently, In terms of translation equivalence, relationships have to be taken into accounts which are determined by the linguistic and cultural distance between codes which transfer messages. Certain sign relations are built or established within the source language, which creates a certain message, connotations, and denotations. These relations have to be recreated in another language and culture. But it is not possible to recreate or reconstruct the exact relationships: a new set of relationships will have to be established and sign interpretations have to be established: but the message and its aim in the source language have to be reached in the target text. When the relevant lexical unit or the structures of both languages is the similar, linguistic interference can result in correct language production called positive transfer — ‘correct’ meaning in line with most native speakers' notions of acceptability. However, language interference is most often discussed as a source of errors known as a negative transfer. Negative transfer is the obstruction of or interference with new learning because of previous learning, and relates to the experience with one set of events could hurt performance on related tasks.

Negative transfer occurs when speakers and writers transfer items and structures that are not the same in both languages. Within the theory of contrastive analysis, the greater the differences between the two languages, the more negative transfer can be expected.

It is obvious that the cultural and linguistic gap between English and Georgian languages should be considered as one of the reasons for the emergence of FF. Let's consider this matter on the examples of Georgian-English false pairs denoting the words of common, everyday use e.g.: English **marmalade** and Georgian მარმელადი [*marmeladi*]. These lexical units may be considered as partial false friends as English **marmalade** is a *sweet jelly that contains pieces of fruit*, while Georgian მარმელადი is *jelly candies*; Georgian ბისკვიტი [*biskviti*] means **sponge-cake** and not *hard or crisp dry baked products* - as it is in English; Georgian ჯაკეტი [*jaketi*] doesn't correspond to English **jacket** as it stands for *women garment for the upper body*. Georgian პიჯაკი [*pidjaki*] corresponds to English – **pea-jacket** and not simply to **jacket** Georgian. კოსტიუმი [*kostiumi*] corresponds to English **suit**. It acquires English meaning: *a special garment for performance only in a special context*, and is preceded by the word სასცენო კოსტიუმი [*sastseno kostiuni*]. It is interesting to compare the semantic difference existing in the languages concerning the words of different fabric. The words fabric ფაბრიკა [*pabrika*] itself is a total FF in the Georgian language as it corresponds to factory and not some specific type of cloths. The Georgian word ფანელი [*paneli*] corresponds to *a certain type of soft cloth* while English word **flannel** refers not only to *a certain type of cloth* but to *a cloth with a certain function - wash-cloth for washing the body*. Furthermore, flannel can be used metaphorically in English to mean *evasive talk*. As this example shows, the two languages seem to have exploited certain meaning potentials in different ways: whereas the Georgian language stayed with the literal meaning of flannel and did not venture any further into semantic space the English language moved along a metonymically and metaphorically structured semantic path and produced a word with multiple meanings. Georgian ველვები [*velveti*] corresponds to *cotton cloth having stripped velvet surface*, while English **velvet** refers to *a closely woven fabric of silk, cotton, or nylon, that has a thick short fiber on one side*. Apart from primary usage, it may be used in informal speech with the meaning of *the winnings of a gambler./ A profit or gain beyond what is expected or due*. As for Georgian სატინა [*satina*], it corresponds to English **sateen** and not **satin** as the latter corresponds to *silk cloth*. Analysis of Georgian-English semantic false friends reveals the difficulty of understanding that might arise in cross – linguistic communication due to lack of awareness of certain FF. The word **loyal** having the meaning of *giving or showing firm and constant support or allegiance to a person or institution*, in the English language doesn't correspond to Georgian ლოიალური [*loialuri*] referring to *favorable, civil attitude towards somebody or something*. Georgian ინციდენტი [*intsindenti*] and English **incident** is the example of a total false friend as Georgian ინციდენტი means **conflict** and not an **occasion** or **happening**. Georgian ინსინუაცია [*insinuatsia*] stands for **defamation** and not **hint** or *the act of saying something bad or insulting in an indirect way*. Georgian მიტინგი [*mitingi*] in difference with English **meeting** gathering of people for a particular

purpose: religious, business, etc. stands for **manifestation**, i.e. *political gathering aiming to express dissatisfaction concerning current political events*. Georgian პროტექცია [proteksia] has a negative connotation, as it does not stand for the *state of being kept from harm or loss, but being patronized in order to reach success in different fields of activity*. Georgian ჟურნალი [zhurnali] means either **register**, **magazine** or **periodical**, but not a **diary** in which you *write down your personal experiences and thoughts*, or a **newspaper**. Georgian პარტიზანი [partizani] corresponds to English **guerilla** and not English **partisan** having meaning of a *firm adherent to a party, faction, cause, or person*; Georgian სიმპათია [simpatia] means **liking**, **cherishing**, *feelings when one finds somebody appealing* and not *feelings of pity and sorrow for someone else's misfortune* or *understanding between people*, as it is in the English language.

As it was stated above when the linguistic and cultural distances between source and receptor languages are substantial it causes serious problems in terms of semantic gaps. However, if we compare above stated examples with Russian equivalents they turn out to be “true friends” i.e. there will be an absolute coincidence in their semantic and functional meanings. Even though Russian and Georgian languages do not belong to the same language family and there is a great difference from cultural point of view, this phenomenon may be explained from the historical standpoint: during two centuries, close political and social interrelation the languages came quite close and got interwoven with each other that resulted in linguistic correspondence between the languages. However, due to current political events, especially the process of integration of Georgia in European space has given rise to certain lexical units that have the same meaning as it is in the English language. Trendy Anglicisms are examples of transliteration, functioning in Georgian language as expressive lexical units parallel to native denomination for example: **show**, შოუ [shou] alongside with წარმოდგენა, **draft**; დრაფტი [drafti] alongside with ნიმუში, **manager** მენეჯერი [menedzheri] alongside with მმართველი, **image** იმიჯი [imidji], **leasing** ლიზინგი [lizingi] alongside with იჯარა; **implementation** იმპლემენტაცია [implementatsia] alongside with განხორციელება, **promotion** პრომოცია [promousheni] alongside with დაწინაურება / პოპულარიზაცია etc.

On the other hand, there are words that nowadays are frequently used with their new senses, for instance: the term **political rehabilitation** პოლიტიკური რეაბილიტაცია [politikuri rehabilitacia] was a term used in the context of the former Soviet Union, and the Post-Soviet states. Beginning after the death of Stalin in 1953, the government undertook the political and social rehabilitation, of the victims who had been repressed and criminally prosecuted. It restored the person to the state of acquittal. Nowadays this term is used to denote the process by which a member of a political organization or government, who has fallen into disgrace, is restored to public life. It is usually applied to leaders or other prominent individuals who regain their prominence after a period in which they had no influence or standing. Nowadays in Georgian political and economic contexts, it is frequent to find the word **facilitator** - ფასილიტატორი [pasilitatori] with purely English meaning - *someone who helps a group of people understand their common objectives and assists them to plan to achieve*

them without taking a particular position in the discussion. It coexists with Georgian meaning of the word referring to the *person, who has got a special qualification, shares his experience and is capable to help them to achieve educational goals.* Moreover, the **facilitator** is a **teacher** or a **tutor, who helps disabled children to do their homework.** The term *bilateral relationship* gains the meaning of the political, economic, or cultural relations between two *sovereign states.*

Even though in Georgian the word **bilateral** has the primary meaning of **two sided** it is clear that the new meaning of this word may create FFs in Georgian language, as it is rarely used in everyday speech with the new sense, still are not rooted in cognitive base of the nation and remain ambiguous for the majority of the native speakers. The term **endemic corruption** should be considered as one of the sources of Georgian - English FFs. The term corresponds to systemic corruption when corruption is an integrated and essential aspect of the economic, social and political system, when it is embedded in a wider situation that helps sustain it. The term **endemic** in the Georgian language means **regional** in collocation like *endemic plants or endemic disease.* It is clear, that existing meaning doesn't refer to something **systemic** and therefore hinders comprehension of the whole phrase. One of the interesting examples of transliteration of the political term that gains a footing in political discourse is the term **organic law** referring to the collection of rules imposed by authority, a legal document setting forth rules governing a particular kind of activity; for example a law against kidnapping. The term is transliterated in Georgian as **ორგანული კანონი** [*organuli kanoni*] and remains ambiguous for majority of the native speakers as the word **ორგანული** [*organuli*] is a biological term and refers to something connected with human body, plant or animal and hasn't been generally used in political context till the last period.

Conclusion

Based on the analysis presented in the paper we can conclude that the main source of emergence of Georgian –English FF is different tendencies of further semantic development of loan words in Georgian and English languages. If the Georgian language tends to stick to the primary meaning of the word or the meaning it was originally borrowed for, in the English language loan words evolve in a different way: usually turning into polysemantic words, they tend to loose semantic ties with the meaning of the word in the source language. The other cause of the existence of Georgian English FF is the cultural and linguistic difference between the two cultures. The more cultures and languages differ from each other, the more chances of emergence of FF as the same word may evolve different evaluative meaning in different languages and it turns out to be one of the main causes of miscommunication. However, the chance of FF emergence lessens if culturally and linguistically different languages come in close social and cultural contacts;

From the cognitive point of view, false friends are the result of a phenomenon known as *negative transfer* that arises due to the long-term memory that refers to the information stored in the brain for a long period. When we come across a cognate in a foreign language, our brain automatically tends to match it with the meaning we already know from our mother tongue. If the word in a foreign language is homographic to a familiar word in our native language, but with a different meaning, a false friend,

misleading visual stimulus reaches our brain resulting in its wrong interpretation; Examination of false friends is especially interesting from the Cross-linguistic point of view, as it gives the possibility to analyze the ways in which speakers of different languages conceptualize reality by means of words as well as the various figurative networks and chains.

False friends may be in the sphere of interest to anyone interested in linguistics: the philosophy of language, the sociology of language, and the psychology of language, but it has special implication to translation studies since false friends are perhaps the major enemy of translators. Close analysis of FFs is applicable to language teaching as well. However, it is also necessary when teaching one's own language; in order to enable him to perceive different aspects and nuances of one's own language as well as become aware of difficulties that might arise in connection with transliterated Anglicism currently occurring in the language. These lexical units may become the source of emergence of new Georgian –English FFs as newly acquired meaning contradicts to the existing knowledge about the sense of the words that is stored in the long-term cognitive base of the nation and in the majority of the cases it causes ambiguity.

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The Role and Impact of Borrowings on the Georgian Language in the Process of Globalization

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Abstract

Borrowings are found in all fields and aspects of life and studying them is the way to avoid language wise threats they can cause and get to know what benefits they offer. English, as the main language giving birth to lots of international words, serves as an indispensable means of communication with the outside world. Its presence in the present day Georgian language has become so influential that, undoubtedly, it deserves a lot of our interest that results in our research. Hence, this paper aims exactly at examining this overwhelming influence of this universal language by means of borrowings (barbarisms, neologisms, anglicisms) on the Georgian language. One of the most wide-spread and effective ways of developing any language is the borrowing of foreign words. Borrowing is the linguistic process when words of one language pass into another and are fixed there for a long time. The fact is that languages change in response to the needs of any society. Borrowings are the result of globalization leading to relations and ties between people and countries. Why do we need borrowings? The answer to this question is the necessity to find an appropriate word to describe any phenomena in a particular language. The influx of English borrowings in the Georgian language can be referred to as the process of globalization. Globalization has shown the threats of change of the language and has clearly demonstrated those events that have led to the linguistic aspect. In fact, in terms of globalization, it is impossible to maintain language borders and it is worth studying the given processes in the Georgian Language. Due to the changes in politics, economics, food trade, culture and social service this process has become inevitable. Borrowings have already become the most important part of the Georgian language.

Key words: borrowings; globalization, impact, threats, benefits, language borders

Introduction

Tracing language development and change is a complicated process. Vocabulary can be the most instinctive association that people form of the language as words are considered the essential feature of the language and sometimes treated even more important than accent, pronunciation or grammar. The reason why many linguists focus their attention on the lexicon is to find out which of the words we use have been taken out from other languages. Globalization makes us aware of the loanwords, shared words, neologisms,

borrowings, anglicisms, universal words. There is no other way but to perceive that the process of the influx of lexical borrowings in the language cannot be avoided.

The question is how important it is to preserve your own native language. Languages have never been static and have always been changing. Depending on the century languages were influenced by Latin or French and today we use foreign words without feeling that we are destroying our native language. Instead, these words have simply been adopted into our own language.

Crystal (1997) has stated that English has repeatedly found itself in the right places at the right times. English has become the language used worldwide in all the spheres of life - politics, economics, food trade, culture, social service, thus, causing the influx of lots of words not only in Georgian but in other languages as well. That is why in the vocabulary of every language one can trace a considerable layer of words, called borrowings. Borrowings may have both, positive and negative effect on the language. On the one hand, they may help develop the language and widen the range of its vocabulary but on the other hand, they may cause many comprehension problems leading to misunderstanding and ineffective communication.

Borrowings – a way to develop the language

Language development is a non-stop process, taking place simultaneously with the change and development of society. That is the main reason we study borrowings for they are one of the most vital ways to enrich the vocabulary. Borrowing is the linguistic process when words of one language pass into another and are fixed there for a long time. The fact is that languages change in response to the needs of any society. The influx of English borrowings in the Georgian language can be referred to as the process of globalization. Due to the changes in all the fields and aspects of life, this process has become inevitable. Why do we need borrowings? The answer to this question is the necessity to find an appropriate word to describe any phenomena in a particular language. Borrowings have already become the most important part of the Georgian language.

Languages and their development were always influenced by the processes taking place in other languages and Georgian is not an exception. In different periods of Georgian history various languages such as Greek, Arabian, Turkish, Persian, etc. influenced the Georgian language. Due to this fact, there are many words of Greek, Persian, Turkish origin found and used in the Georgian language. It is the fact that some borrowings are so frequently and widely used that they become the part and parcel of our vocabulary making us forget about the way they appeared in the language.

In the 20th century borrowings from European languages appeared in the Georgian language and the process is still going on. Many words of Greek and Latin origin were detected. Most borrowings established and set in the language are international words playing an important part in everyday speech. Let us consider some examples:

მასმედია - mass media; მიუზიკლი - musical; დიზაინი - design; ლეპტოპი - Laptop; მენეჯერი - manager; ბრიფინგი - briefing; სამიტი - summit; ეგზიტპოლი - exit poll; ბებიისიტერი - babysitter; ბილბორდი - billboard; ოსტებლიმენტი - establishment; etc.

So, borrowing is one of the most important linguistic processes playing an important role in the development of the language enriching its vocabulary keeping pace with the process of globalization.

Neologisms in Georgian

New words are added to the Georgian language nearly every day. People used different terminology many years ago but since then the lexicon has gone through some changes. New words are found not only in fiction, scientific or political texts but in media as well where their usage is boosted and popularized. In fact, factors such as scientific and technical development, internet advancement leading to the expressiveness of linguistic means, systematization of vocabulary, motivate the formation of neologisms. So, both, extralinguistic and linguistic factors are the source of bringing neologisms into language use. A neologism (from Greek *néo-*, meaning ‘new’ and *logos*, meaning ‘speech, utterance’) is a new term which has entered common use but has not yet been fully accepted into mainstream language. Some new words appear in the language but it happens that they gradually fade into insignificance, while others remain, and become the part of our lexicon.

Neologisms **pass through three stages: creation, trial, and establishment.** The new term enters the common language as a **‘protologism’**, which is used only by a limited audience. It is then diffused until finally it becomes widely accepted and stabilised – **stability which is indicated by its appearance in glossaries, dictionaries, and large corpora.** When it comes to their origin – neologisms are **often a blend of existing linguistic fragments**, which are used to coin a new term (Niska, 115).

English, as the world lingua franca is an important phenomenon not only in Georgia but in many other countries. That is the reason why lots of English neologisms are brought into our language and become the permanent feature of our lexicon.

The picture of borrowings may be divided into the following categories:

The words that entered our language because of the lack of the Georgian variant and became the part of our vocabulary: e.g. admin - ადმინი, outsider - აუტსაიდერი, banner - ბანერი, backstage - ბექსთეიჯი, blog - ბლოგი, browser - ბრაუზერი, brand - ბრენდი, dress code - დრესკოდი, design - დიზაინი, dealer - დილერი, DJ - დიჯეი, talk show - თოქ-შოუ, image - იმიჯი, clip - კლიპი, link - ლინკი, lunch - ლანჩი, marketing - მარკეტინგი, player - პლეიერი, pop art - პოპ-არტი, spray - სპრეი, soundtrack - საუნდტრეკი, spam - სპამი, fail - ფაილი, check-in - ჩექინი, etc.

Another group combines the words where both English and Georgian equivalents are similarly popular: art show - არტ-შოუ (ხელოვნების წარდგინება), outline - აუტლაინი (მონახაზი), update - აფდეითი (განახლება), gamer - გეიმერი (მოთამაშე), download - დაუნლოუდ (ჩამოტვირთვა), share - დაშეარება (გაზიარება), deadline - დედლაინი (ბოლოვანა), desktop - დესკტოპი (სამუშაო მაგიდა), display - დისპლეი (ეკრანი), driving - დრაივინგი (სვლა), account - ექაუნთი (ანგარიში), voice - ვოისი (ხმა), workshop - ვორკშოპი (სახელოსნო), teenager - თინეიჯერი (მოზარდი), event - ივენთი (მოვლენა),

inspiration - ინსპირაცია (შთაგონება), installation - ინსტალაცია (დაყენება), client - კლიენტი (მომხმარებელი), live - ლაივი (ცოცხალი, პირდაპირი), like - ლაიქი (მოწონება), level - ლეველი (დონე), relaxation - რელაქსაცია (დასვენება), save - სეივი (შენახვა), party - ფართი (წვეულება), case - ქეისი (ყუთი) etc.

Globalization has vividly shown that sometimes it becomes essential to borrow words from another language and this necessity is connected with the lack of the words denoting different concepts in the recipient language.

Origin and definition of the term barbarism

English Oxford Living dictionary gives the following definition:

1.1 *count noun* A word or expression which is badly formed according to traditional philological rules, e.g. a word formed from elements of different languages, such as breathalyser (English and Greek) or television (Greek and Latin).

Another definition suggests that **barbarism** is a non-technical term for a word considered to offend against good taste by combining elements from different languages, especially classical with vernacular, or being used in an unsatisfactory way. The following words were widely considered to be barbarisms when first used: *escalate*, back-formed from *escalator*; *finalize*, GREEK *-ize* added to LATIN *final*; *mob* a clipping of Latin *mobile vulgus*; *television* a HYBRID of Greek *tele-* and Latin *vision*. In Modern English Usage.

Broadly defined, the term *barbarism* refers to incorrect use of language. More specifically, barbarism is a word considered "improper" because it combines elements from different languages. Adjective: *barbarous*. Also known as *barbarolexis*. "The term '**barbarism**' is associated with unintelligibility, lack of understanding, and mis- or noncommunication. These associations can also be extracted from the etymology of barbarian: in ancient Greek, the word *barbarous* imitates the incomprehensible sounds of the language of foreign peoples, sounding like 'bar bar.' The foreign sound of the other is dismissed as noise and therefore as not worth engaging. Those tagged as 'barbarians' cannot speak out and question their barbarian status because their language is not even understood or deemed worthy of understanding" (Boletsi, 2013).

The term is used mainly for the written language. With no accepted technical meaning in modern linguistics, the term is little used by descriptive scientists.

"Europe had long practice in attaching the epithet 'barbarous' to 'tongue' and, through that pairing, making language a key term in defining '**barbarism.**'

Barbarism itself, etymologically rooted in *barbaros*, the babbling outsider unable to speak Greek, is 'a concept grounded in linguistic difference'. "The concept of the 'barbarous tongue' presupposes, at a stroke, a hierarchy of both languages and societies. There are, it suggests, civil societies with civil tongues and barbarian societies with barbarous tongues. The connection is seen as causal. The belief that civil tongues begot civil societies was widely accepted from antiquity onwards" (Palmer, 2001).

Different approaches to the term barbarism

Barbarisms include a number of different things. For example, they may be foreign expressions deemed unnecessary. Such expressions are regarded as fully acceptable if there is not a shorter and clearer English way to the meaning or if the

foreign terms are somehow especially appropriate to the field of discourse (*glasnost*, *Ostpolitik*). *Quand même* for *anyhow* or *bienentendu* for *of course*, in contrast, seem to be pretentious (Burchfield 1996). But who is to draw the line in matters of taste and propriety? Other examples of 'barbarisms' are archaisms, regional dialect words, slang, cant and technical or scientific jargon. In all of these cases, the same questions ultimately arise. A skilled writer can use any of these 'barbarisms' to good effect, just as avoiding them does not make a bad writer any better" (Gramley, 2004).

A common example of barbarism in English is the word **Television**. The first name proposed for [television] appears to have been *televista*. *Television* proved much more durable, although for many decades it was widely condemned by purists for being a 'hybrid' word--*tele-* being ultimately of Greek origin and *vision-* of Latin origin" (Ayto, 2006).

Henry Watson Fowler, who was an English schoolmaster, lexicographer and commentator on the usage of the English language, says "That **barbarisms** exist is a pity. To expend much energy on denouncing those that do exist is a waste" (Fowler, 1965).

Fowler pointed to two problems: one might lack the information to decide whether an item is a barbarism or not; even if a philologist were consulted and a barbarism identified, people would not necessarily stop using it. In present-day usage, despite Fowler's strictures, concern for classical and linguistic purity is minimal and the coining of etymological hybrids is casual and massive.

Earlier **George Puttenham** wrote: "The foulest vice in language is to speak **barbarously**: this terme grew by the great pride of the Greeks and Latines, when they were dominatours of the world, reckoning no language so sweete and civill as their owne and that all nations beside them selves were rude and uncivill, which they called *barbarous*: So as when any straunge word not of the natural Greeke or Latin was spoken in the old time they called it barbarisme, or when any of their owne natural wordes were sounded and pronounced with straunge and ill-shapen accents, or written by wrong orthographie as he that would say with us in England, a *dousand* for a thousand, *isterday* for yesterday, as commonly the Dutch and French people do, they said it was barbarously spoken" (Puttenham, 1589).

The Georgian linguists consider that barbarism is a word that has passed into the language without any particular need, this word has its similar alternative in the native language (sometimes even more than one) and it cannot be assimilated in the language it passed into.

In recent centuries, the Georgian language has been severely "barbarized" by the Russian language. During the communist era speaking Russian had become not only fashionable but had become a distinction of a properly groomed person. Many noble people could afford education in Russia, Still, the desire to show off their knowledge turned the mixture of tongues. There are a lot of other reasons why Russian was predominantly used by Georgians.

Nowadays the Georgian language has widely opened the door to the English language. The process of globalization has particularly removed the borders between nations, in this respect, a wide range of words are frequently adopted and the process

tends to be absolutely chaotic. We can claim that currently Georgian is being barbarized by the English language.

Anglicisms

Any borrowing from the English language is considered to be an Anglicism. Accordingly, we distinguish two major types of anglicisms - positive and negative. Positive anglicisms are the borrowings from the English language that gradually become an inseparable part of the lexicon. Hence, they enrich and affect the language positively: e.g. admin - ადმინი, outsider - აუტსაიდერი, backstage - ბექსთეიჯი, blog - ბლოგი, browser - ბრაუზერი, brand - ბრენდი, dress code - დრესკოდი, dealer - დილერი, DJ - დიჯეი, talk show - თოქ-შოუ, clip - კლიპი, link - ლინკი, lunch - ლანჩი, marketing - მარკეტინგი, player - პლეიერი, pop art - პოპ-არტი, spray - სპრეი, soundtrack - საუნდტრეკი, spam - სპამი, etc.

Negative anglicisms are unnecessary borrowings from the English language. They are barbarisms entering the Georgian language due to different reasons but not definitely to have a positive effect on it. We assume that they pollute the language causing loads of problems to the language as a living organism itself. Although, sometimes it is difficult to draw a hard and fast line between positive and negative anglicisms. One and the same word might be considered by some linguists positive, whenever others may include them on the list of negative anglicisms. The following anglicisms that are frequently applied by native speakers have corresponding Georgian equivalents, so this process leads us to the question: why do we use them? Do we need these anglicisms at all?

Light - ლაითი - მსუბუქი

Location- ლოკაცია - ადგილი, ადგილმდებარეობა

Authentic - ავთენტური, ნამდვილი, ძირძველი, პირველწყარო.

Event - ივენთი - ღონისძიება

Presentation - პრეზენტაცია - წარდგენა; წარდგინება

Speech - სფიჩი- სიტყვა

Transparent - ტრანსპარენტული - გამჭვირვალე

Like - დალაიქება- მოწონება

Share - გაშეარება - გაზიარება

Seen - დასინვა - ნახვა

Click - დაქლიქვა - დაწკაპუნება

Sensitive - სენსიტიური - მგძნობიარე

Creative - კრეატიული - შემოქმედებითი

Forward - დაფორვარდება - გადაგზავნა

Deadline - დედლაინი - უკანასკნელი/ ბოლო ვადა

Cancel - დაქენსელება - გაუქმება

Emergency - ემერჯენსი - სასწრაფო დახმარება

We realize that the development of any language is an inevitable process that requires the influx of foreign words into the lexicon and that nowadays globalization causes the

influx of a lot of anglicisms in the Georgian language. This process has many negative as well as positive effects. We should take on board the negative effects and take actions against polluting our native language with so many barbarisms as it is the prerequisite for degrading and decaying of the Georgian language. The enormous flow of English words, which entered into the Georgian language in the last few years, is based on the expulsion of our existing words. The most crucial problem is how to keep the balance-adopt the anglicisms the language needs or reject the ones that are of no need. Although, there are a number of reasons why Georgian is so severely barbarized by anglicisms (teaching methods; lack of knowledge; training; people having got education abroad) we consider mass-media being the major source that causes the greatest exposure of the population to the application.

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Kartvelian Studies

Hydronymy of Tao

MAMIA PAGHAVA

Abstract

The paper studies the method of deriving geographic names, e.g. from a name of a river, gorge, or water is common for Georgian culture and does not reflect a practice within one region: a. In Tao (as well as in the Chorokhi Gorge) rivers have no proper names of their own, in most cases, they originate from the names of a village or a mountain. This is a major reason why one river sometimes has several names. Chorokhi is another example of having two names at a time: **Speri River** [სპერის მდინარე] and **Chorokhi** [ჭოროხი], this is how Georgian historical sources recall it. b. Tao hydronyms are mostly syntagms, which are composed of the name of the place + the word water [წყალი, მდინარე, ხევი|ქევი] and its Turkish matches: **su, chai, dere**. The findings indicated, that sometimes the same river may have different names according to their locations. The different names are coinages of the village communities. It is noteworthy, that the Russian sources represent the river names mostly with Turkish **su** or **chai**. Majority of the references for rivers in the Russian sources have Turkish formants **Su** or **Chai**. The five-verst map reflects several hydronyms without definitions, as though they refer to the proper names of a river or water, however, a comparison of the existing data does not verify this theory: For example, the map includes several toponyms, and among them are: **Бардус-чай** [Bardus Chai] [ბარდუსჩაი] and **Бардусь** [Bardus, geographic name of the location] [ბარდუსი], and **Бардусь р.** [Bardus River].

Key words: Hydronymy, Tao, Chorokhi, Russian sources

Chorokhi Gorge is characterized with the following derivation rules for the names of the rivers:

- a. In Tao (as well as in the Chorokhi Gorge) rivers have no proper names of their own, in most cases, they originate from the names of a village or a mountain. This is a major reason why one river sometimes has several names. Chorokhi is another example of having two names at a time: **Speri River** [სპერის მდინარე] and **Chorokhi** [ჭოროხი], this is how Georgian historical sources recall it.
- b. Tao hydronyms are mostly syntagms, which are composed of the name of the place + the word water [წყალი, მდინარე, ხევი|ქევი] and its Turkish matches: **su, chai, dere**.

It is noteworthy, that the Russian sources represent the river names mostly with Turkish **su** or **chai**.

The above method of deriving geographic names, e.g. from the name of a river, gorge, or water is common for Georgian culture and does not reflect practice within one region. The country of Tao is settled in the valleys of the river **Chorokhi** (Chorug), **Tortum Water** and **Oltisi Water**, which fork into smaller and larger ravines. There are numerous such gorges. We think it is worthwhile to focus on the derivation methods of the geographic names of rivers in the Tao region. We generalize the principle as common for the historical or modern Georgian regions.

Primarily, we will note, that there are several rivers and valleys in Southern Georgia, which have their proper names. Those are **Chorokhi** [ქოროხი], **Machakhela** [მაჭახელა], **Ajara** [აქარა], **Kintrishi** [კინტრიში], **Kinkisha** [კინკიშა], **Dekhva** [დებვა], **Lecha** [ლეჩა], **Devsqeli** [დევსკელი]...

Hereby, it shall be noted, that **Machakheli** (მაჭახელი) and **Ajara** (აქარა) initially were names of the gorge. Later, they turned into the signifiers of a country. The name was re-conceptualized, and as a result, the country was named **Ajara** (აქარა), the river was named **Ajaristskali** (აქარისწყალი) (Paghava, Mgeladze, 2005: 3-18).

As for **Machakhel** (მაჭახელი) it had signified the country, and it also became a name of the river – **Machakhela** (მაჭახელა). Hence, **Machakhel** (country) and **Machakhela** (river) came to exist parallel to each other. Initially, **K'oroli** (ყოროლი) must have been the name of a river. This hydronym was presumably re-conceptualized after one of the villages was given the same name – **K'orolistavi** (ყოროლისთავი), and, traditionally, the river next to it was named **K'orolistskali** [ყოროლისწყალი].

However, according to the new principle of naming, even if **K'orolistavi** (village) and **K'orolistskali** (river) had not been distinguished between, **K'oroli** and **K'orolistavi** still could be contrasted. These references distinctly signified the objects of signification.

Interestingly, sometimes the same river may have different names according to their locations. The different names are coinages of the village communities.

This model of naming is verified in Shavesheti, e.g. **Imerkhevi Water** (იმერხევისწყალი) and **Paparti Water** (ფაფართისწყალი). The same is true for Tao, e.g. **Eliaskhevi Water** (ელიასხევისწყალი) and **Kheveki Water** (ხევეკისწყალი)...

The resources compiled in Tao indicate that there are few hydronyms proper, which would signify a gorge, ravine/river. The names of the rivers are mostly derived from the toponyms and formed with adding suffixes -water, -gorge, or their Turkish equivalents (-dere, -su).

a. These examples include the names of a river which form syntagms:

Demur K'ishla Water (დემურციშლასწყალი) (Oltis, 69);

***Kapi Water** (კაპისწყალი)||**Alabulakhi Water** (ალაბულახისწყალი) ||**Kalmakhi Water** (კალმახისწყალი) (Panaskerti, 112);

Parkhal Water (პარხლისწყალი) (412);

Bana Water (ბანასწყალი) currently: **Peniak Chai** (პენიაკჩაი) - if we take into consideration that **Peniak** is a Turkisized form of **Bana**, and **Chai** – means warm water,

***Bardus Water** ბარდუსისწყალი (43);

Q'anli Water (კანლისწყალი), currently: **Q'anli Su** (კანლისუ) (43);

Salachuri Water (სალაჩურისწყალი) (43);

Sevri Water (სევრისწყალი) currently: **Sevri** სევრისუ (43).

Niakom Water (ნიაკომისწყალი) (87);

Kiskha Water (კისხასწყალი), currently: **Q'iskha Su** (კისხასუ) (356);

Pargdzori Water (პარგძორისწყალი) (101);

Tortum Water (თორთუმისწყალი) (175)⁶².

Geographic names:

Eqv'time Tak'aishvili used to mention Church of River Four's მდ. ოთხთაეკლესიას and Four's Water ოთხთასწყალი, along with their Turkish equivalents. Therefore, Four's Chai (ოთხთაჩაი) and Dort Q'ilisa Su (დორთქილისასუ) (380; 377).

Manusor's Water (მანუსორისწყალი) (Near Oshki 175);

Panaskert water (ფანასკერტისწყალი) (112);

Carnavas Water (კარნავაზისწყალი) (113);

Anzawi Water (ანზავისწყალი) (Oltisi, 116);

Taoskari Water (ტაოსკარისწყალი) (107);

Khakhuli water (ხახულისწყალი) (356);

Olor's water (ოლორისწყალი)|| **Olor Su** (ოლორსუ) (86);

Sik'hchek Water (სიხჩეკისწყალი) (82);

Parkklistskali (პარხლისწყალი)|| **Parkal Su** (პარხალსუ) (393).

We wrote down several water names in **Utavi**:

თეთრიწყალი (White Water);

ყუთელიწყალი (Yellow Water);

წყაროღელე (Source stream).

The **Sopi Water** (სოფისწყალი) (Oltisi. Jikia, 1958: 596) is mentioned on the special map.

Currently, the names of the rivers and valleys were translated into Turkish, giving more Turkish-wise, adding Turkish **su** or **chai** suffixes.

Toponym examples with **su** suffixes:

Tamrut –Su (ტამრუტ–სუ) (119);

Gechud-Su (გეჩუდ–სუ) (Oltisi. 83);

Examples in Russian with **su**:

Oltik-Su Ольты-су (comp: to Oltisi Water (ოლთისისწყალი) (Пагирев, 1913)⁶³;

⁶²Eqv'time Tak'aishvili points out to a very interesting information: after the earthquake in 1791, the K'horsbash'-Dagh' Peak ruined down blocking the Tortumist'skali, which created the Tortum Lake. "Strong earthquake destroyed the K'horsbash'-Dagh Mountain's peak, it went down the water and the river flow was blocked. That created a lake, 13 km.420 m. in length and 2km. 170 m. in width", the researcher quoted (Tak'aishvili, I, 2016:310). We only knew that the Tortum Lake emerged as a result of the ecological disaster, but its true history had been first reflected by Eqv'time Tak'aishvili.

⁶³I would focus on the fact, that the names of the rivers and gorges on the five-verst map are given Turkishized forms, the second part of which is su or chai. However, none of the Georgian toponyms have been applied on

Olor-Su (Пагирев,1913, comp: Olori Water (ოლორისწყალი);

Sadaga-Balu-Su **Садага-балу-су** (Пагирев,1913, comp. Sadag'ha Balu Su (სადაღაბალუსუ);

Salachuk-su **Салачур-су** (Пагирев,1913, comp. Salachuri Water (სალაჩურისწყალი).

Toponym examples with **chai**:

Unker – chai **Ункер-чай** (Пагирев,1913, comp. Unqeri Water (უნქერისწყალი);

Bardus – chai **Бардус-чай** (Пагирев,1913, comp. Bardus Water (ბარდუსისწყალი);

Panaskert –chai **Панаскерт-чай** (Пагирев,1913, comp. Panaskerti Water (ფანასკერტისწყალი)...

The five-verst map reflects several hydronyms without definitions, as though they refer to the proper names of a river or water, however, a comparison of the existing data does not verify this theory: For example, the map includes several toponyms, and among them are: **Бардус-чай** [Bardus Chai] [ბარდუსჩაი] and **Бардусь** [Bardus, geographic name of the location] [ბარდუსი], and **Бардусь р.** [Bardus River].

We are posed to a couple of questions: are *Бардус-чай* and *Бардусь* names of the same river, or they identify different ones? Shall we understand that *Бардусь* signifies a river and the location? We come to the conclusion, that the references on the map have blunders.

The same is true for the following hydronyms: **Agundirzha** [Агундирка р. Пагирев,1913]. **Ardashi** [Ар-даши р.]; ***Ag'hdash** river [აღ-დაში, <Ag'h –Tashi აღ-ტაში||Ag't'ashi აღ-თაში, Altis], **Тамрутъ р.** (თამრუთი) (Пагирев, 1913, River Tamrut), **Пенякъ** (პენიაკო) (Пагирев,1913, River Penyak)...

It would be helpful to quote one more observation by Eq'vitme Tak'aishvili: "...They name a narrow source of a river or a gorge with the word **Kar'i**. e.g. **Narimanis Kari** (ნარიმანისკარი), Kisk'ha's Kari (კისხასკარი), currently renamed as Kisk'ha Capu, maybe Kisk'ha Kap'hi" (Tak'aishvili, I, 2016:107). In the earlier work, we defined the function of the word **Kar'i** in the context of the **Klarjeti** and **Tao Toponyms** (Paghava, 2014; Paghava, 2017 (1)). Tak'aishvili's work was noteworthy for us because it attracted our attention to one more meaning of the word.

Based on the illustrated examples, we can draw some conclusions, for instance:

- a. Rivers are not given proper names in Tao (similar to the general feature for the Chorok'hi gorge). Mostly, names of the rivers originate from the names of a village next to which it flows, or a mountain, where it starts as a spring. Therefore, one river has sometimes more than one name. The doublet of a name is true for the river **Ch'orok'hi** too: the **River Speri** and Ch'orok'hi, are mentioned in the Georgian historical sources.

B. Most of the Hydronyms in Tao are syntagms, which consist of a name of the location + water, a river, or a gorge, and its Turkish equivalent: **Su, Chai, Dere**.

the map. We have two ideas in this regard: a. the Russian cartographers had better command of the Turkish toponyms than of Georgian; b. by the time of compilation data for the map, the names of the rivers had been changed.

Majority of the references for rivers in the Russian sources have Turkish formants, **Su** or **Chai**.

The analyzed name-deriving principle is common for the Georgian culture to signify a river, a gorge, or water. In other words, this is a general rule, which does not apply to one specific region only.

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Apostle St Andrew in Georgia

RAMAZ KHALVASHI

Abstract

The earliest information about St Andrew's preaching in Georgia is found in the Georgian translations that were included in *the Polycephalon* (5th-6th centuries). It is confirmed by *the Klarjeti Polycephalon* (10th century), according to which St Andrew preached among the population of the city of Sebastopol, in the camp of Apsarus, in the river Phasis (Chorokhi) basin and Ethiopians (Colchians) (Policephalion, 387-388). The same missionary route is given in the old Georgian translation of Pseudo-Basil's work *The Most Holy Virgin's Assumption* (Esbroeck, 141). The paper studies the oldest sources, which mention the route of St. Andrew in Georgia. As the research findings indicate, different epochs have different approaches to the missionary merit of Apostle St Andrew. In many cases, some of the already established facts were re-interpreted "modernized", along with the emergence of new findings related to the sermons of the Apostles. Subsequently, the added value of the studied sources increases twice, as it becomes a reliable source to study, on the one hand, the history of the Apostle St. Andrew's preaching in Georgia, and, on the other hand, the historical and political factors that established characteristic elements of various literary versions, the editorial pieces and the local tradition.

Key words: Apostle Andrew, Georgia, conversion to Christianity

The oldest sources on St Andrew's missionary activities are preserved in apocryphal literature in which two different traditions have been formed. One part of the texts connects the apostle's preaching to the Black Sea countries, whereas the other part – to Scythia. Georgia was included in both missionary routes. Therefore, the Roman and Byzantine authors specify the Iberian-Caucasian section of St Andrew's preaching route and together with ancient Greek settlements include into it the following strategic centers of the Roman world: Trapezus (city in Lazika), Phasis (river of Chorokhi), fort of Apsarus (Gonio), the second Ethiopia (Colchis), Iberia, Susania, Phusta, Abazgia, Sebastopolis (Sokhumi) and Nikophsia (Khalvashi 2011: 10-19).

The earliest information about St Andrew's preaching in Georgia is found in the Georgian translations that were included in *the Polycephalon* (5th-6th centuries). It is confirmed by *the Klarjeti Polycephalon* (10th century), according to which St Andrew preached among the population of the city of Sebastopol, in the camp of Apsarus, in the river Phasis (Chorokhi) basin and Ethiopians (Colchians) (Policephalion, 387-388). The same missionary route is given in the old Georgian translation of Pseudo-Basil's work *The Most Holy Virgin's Assumption* (Esbroeck, 141).

The echo of the existing ancient tradition about the apostle's preaching in Georgia

among the original Georgian works is first met in *St Abo's Martyrdom* (Lang 1956:120; Ingorokva 1954: 211).

In 1011 Eptvime Atoneli (955-1028) translated Nikita-David of Paphlagon's *St Andrew the Apostle's Journeys* (9th century). This canonical hagiographic text confirms that Christianity was preached in Georgia by three apostles: Andrew the First-Called, Simon Kananaios and Matthias. In fact, *The Journeys* answered all the questions connected with the autocephaly of the Georgian Church as well as the apostles' preaching. Therefore, all the later Georgian authors who studied St Andrew's preaching issues referred exactly to this text.

St. Giorgi Atoneli (1009-1066) used the Greek original of *St Andrew the Apostle's Journeys* during the dispute (1057) with Theodosius II, Patriarch of Antioch, in defense of the apostolic nature of the Georgian Church and its autocephaly (Lang 1954: 165-168).

In the second half of the 11th century, Leonti Mroveli included the information on the apostles' preaching into the official history of Georgia – *Kartlis Tskhovreba* (*Georgian Chronicles*) and put more emphasis on the conversion of Western Georgia (Egrisi and Abkhazia) to Christianity. At the same time he confirmed that the expression “*up to the river Chorokhi*” in *the Journeys* means St Andrew's preaching “*on the way to K'larjeti*”: “King Aderk'i reinforced the strongholds of Kartli, its fortresses and towns, and made the walls of Mtskheta stronger on both sides of the river. At the time of his reign, two of the twelve Apostles, Andreas and Simeon Canaanite, also came to Abkhazia and Egrisi. Here in the town of Nicosia by the Greek border, Saint Simeon Canaanite died, and Andrew converted to Christianity the Megreles, and then went to K'larjeti”(Mroveli, 2014: 31).

With the same logic, the monk Arsen named one more province – “*the villages of Nigali*” in the Apostle's missionary route in the Chorokhi basin, thus defining the location of “*Sosangeti village*” in the text of *the Journeys* (Iq'altoeli, 9-10).

Leonti Mroveli's tradition was developed by Ioane Ancheli, according to whose hagiographic canon *Chants of Anchi Icon St Apostle Andrew* introduced into Klarjeti the heir of Hierapolis Keramidion – the icon of Anchi. This original opinion of the Bishop of Anchi can find its premises in *Correspondence between Abgar and the Christ* and *St Andrew the Apostle's Journeys* (Khalvashi 2016: 43-56).

Leonti Mroveli's *History of Georgian Kings*, Eprem Mtsire's *Story of Georgia's Conversion*, *The Decree of Ruis-Urbnisi Church Council* (1104) and Monk Arsen's *St Nino's Life* explain the necessity of St Nino's preaching by the fact, that after the apostles left, Georgia again turned to paganism (Khalvashi 2011: 34).

At the same time, *The Decree* spreads and generalizes the fact of St Andrew's preaching throughout all Georgia and states that the apostle preached the Gospel “*all through the country of Georgia*” (Gabidzashvili, 545-546).

A different tendency can be noticed in the first Georgian edition of *the Journeys* and *Meskhethian tradition*.

The Georgian edition of *the Journeys* was prepared in the 13th-15th centuries. It is presented in the full form in A-161 manuscript. The author of this edition “reads” the historical document from his contemporary perspective, considers the literary tradition

and includes into Eptvime's translation historical-geographical glosses, the majority of which aims at the profuse depiction of Meskheta in the missionary journeys of Apostle Andrew. Together with the Chorokhi basin (Tao-Klarjeti-Nigali), the lands of the Mtkvari basin – Artaani and Kola – also emerge in the glosses (as it is known only the river Chorokhi is mentioned in the text of *the Journeys*).

The Meskhetian tradition (1486-1516) formed with the dictation and direct participation of Kvarkvare and Mzechabuk Atabagi expands St Andrew's missionary route in two directions: it adds Ajara into the Chorokhi basin lands and Samtskhe – in the Mtkvari basin territories. This edition makes the biased and separatist transformation of the Eptvime's translation of *the Journeys*. St Andrew's preaching and his ordination of the first Georgian bishop is connected to Atskuri – the ecclesiastical center of Samtskhe-Saatabago. It emphasizes the "Apostolic" nature of Meskhetian Church striving for independence (Kartlis Tskhovreba 1955: 39-42).

The period of Samdzivari glory (12th-15th centuries) should separately be singled out in the development of *the Meskhetian tradition*. Its first literary version is confirmed in Manuel the Rhetorician's Greek work *Narrations on the Atskuri Icon and Miracles* written in 1501-1504 by the order of Ioakim I, Patriarch of Constantinople (1498-1502, 1504). Manuel's *Narrations* represents a large chronicle of the Atskuri icon and consists of four main parts:

- a) *Meskhetian tradition* on St Andrew's preaching in Achara and Samtskhe;
- b) Chronicle from the times of Emperor Heracles (Irakli);
- c) Icon's captivity by Uzun-Hassan (1477);
- d) Icon's captivity by Sultan Yakub (Bartikyan, 37-118; Khalvashi 2011: 75-98).

The Georgian version of the Atskuri icon chronicle took its full and completed form in 1546-1562. Later it was separated into fragments and in the 1760s were included in the corresponding sections of *the Akhali Kartlis Tskhovreba (Revised History of Georgia)*:

- a) *Meskhetian tradition* – into the King Aderki's Chronicle;
- b) Chronicle from the times of Emperor Heracles – into *The Life of Vakhtang Gorgasali*;
- c) the miracles of the icon's captivities by Uzun-Hassan and Sultan Yakub (together with short chronicles of 1546 and 1553) – into *the Revised History of Georgia* proper (Kartlis Tskhovreba 1955: 39-42, 224, 482-486).

Earlier, in 1501-1516 the edition of *the Meskhetian tradition* by Mzechabuki was created which included the episodes of the participation of the Holy Virgin in the Apostles' casting the lot. The first illustration of *the Meskhetian tradition* is the fresco at Gelati Virgin's cathedral (second half of the 17th century) which depicts St Andrew with the Atskuri icon in his hand.

The issue of Sosangeti localization gained a special actuality in the Georgian literary sources. Initially, it was identified with Nigali (monk Arsen), later – with Svaneti and Sivneti (Georgian edition of *the Journeys*), and finally – with Atskuri (*Meskhetian tradition*).

The literary version of *the Meskhetian tradition* and the Georgian edition of *the Journeys* are included in *Revised History of Georgia* with slight changes in the form of

three vast additions:

1) The first addition is based on *the Meskhetian tradition* and tells about the apostles' casting the lot, Holy Virgin's lot, the depiction of the Virgin's icon and sending of St Andrew to Georgia;

2) The second addition follows (in some lists – replaces) Leonti Mroveli's words: «*He converted the Megrelians and went on towards Klarjeti*». It depicts St Andrew's first missionary journey (according to the first Georgian edition of *the Journeys*) and the *Meskhetian tradition* about St Andrew's preaching in Didachara and Atskuri (this part of the inclusion directly follows the medium phrase «*which is called DidAjara*»);

3) The third addition depicts the third missionary journey of St Apostle Andrew according to the Georgian edition of *the Journeys*.

The episode from St Andrew's second journey is replaced in *the Revised History of Georgia* by the authentic information from Leonti Mroveli about the Megrelians' conversion to Christianity and their forceful re-paganism by king Aderk.

The Urbnisi list of *the Kartlis Tskhovreba* preserved a different version of *the Journeys*. It avoids the apostle's preaching in Meskheta but in return expands the section dedicated to Kartli.

The tendency confirmed in the Urbnisi edition, developed by Teimuraz Batonishvili (Prince Teimuraz Bagrationi) who further specified the route of St Andrew's preaching in his book *History of Iveria* and included into it Mtskheta, Gremi and Stepantsminda (Kazbegi). Apart from this, he completely changed the geography of *the Meskhetian tradition* and granted Atskuri's role to Bichvinta (Bagrationi 1848: 142-145).

At different times the deposition of five sacral icons was connected to the name of St. Andrew in Georgia. These are the following:

(1) Icon of Anchi Saviour (*Chants of Anchi Icon*); (2) Atskuri Virgin with two copies – (3) DidAjara and (4) Shatberdi icons (*Meskhetian tradition*); (5) Bichvinta Virgin's Icon (*History of Iveria*).

Hence, the Georgian literary sources, devoted to the Apostle St Andrew, reflect the most crucial historical periods of Georgia. As the research findings indicate, different epochs have different approaches to the missionary merit of Apostle St Andrew. In many cases, some of the already established facts were re-interpreted "modernized", along with the emergence of new findings related to the sermons of the Apostles.

Subsequently, the added value of the studied sources increases twice, as it becomes a reliable source to study, on the one hand, the history of the Apostle St. Andrew's preaching in Georgia, and, on the other hand, the historical and political factors that established characteristic elements of various literary versions, the editorial pieces, and the local tradition.

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Traces of Postcolonialism in Ajara

(Linguoculturological Aspects)

MZIA KHAKHUTAISHVILI, NANA TSETSKHLADZE

Abstract

The historical memory of the people in Ajara preserves devastating episodes of exile, purges, and the so-called “special exile” under Stalin’s rule. Our purpose is to examine the Linguoculturological aspects of the repressive regime in the Ajara region. The paper is based on the joint international project of Batumi Shota Rustaveli State University and Frankfurt Goethe University, “Linguoculturological Digital Archive, (LinCuDiGi, grant №DI 2016-4). The project is carried out by the Shota Rustaveli National Science Foundation. The project is implemented through cooperation. Its goal is to introduce new forms of scientific communication and the facilitation of multidisciplinary research. The archived resources are intended to be used for multidisciplinary research. The detailed information about the project has been published in the International Journal of Multilingual Education (M. Tandaschvili, R. Khalvashi, Kh. Beridze, M. Khakhutaishvili, N. Tsetskhladze, Batumi Linguacultural Digital Archive, International Journal of Multilingual Education.

Key words: Batumi Linguoculturological Archive, digitized recorded memories

The paper deals with the findings from the research carried out in the framework of the Batumi Linguoculturological Archive project. The study is based on the recorded vernaculars that share the language, cultural, and historical facts from people’s memory, their proper biographies are reflected in their language. The field data includes family stories, narrated by the locals, about the repression, colonization, forceful exile, and unendurable conditions of travel. The respondents were forced to leave not only their homeland, but they eventually lost their property too. Living in exile, with no prospects, they were not given a formal reason for their exile.

Guliko Buqidze, one of the respondents, describes how one family, consisting of a mother-in-law, five children, and a daughter-in-law, was deported. They sat on one ox cart: “those were times of such carts”. They were taken to the station where they got on the echelons. The officers went to them suddenly and ordered them to leave. They took with them whatever would fit in the cart, along with the people; the rest of their property was left. “We left, but so much was left behind...at home... you could not name everything... We had tangerines picked. The rooms were half full of them, or even going to the ceiling... we left the furniture and all” (Guliko Buqidze).

Respondent Nurie Narakidze-Kharchenko describes: “when the militants arrived, they started driving us out, and ordered: “*Davai meshok...this is a lot of*

pshenitsa, davai, and told them they could take them. My mom found a sack somewhere, but the guy grabbed it right from her hand with force”.

The respondents describe that during the forcible journey to their new destinations, infectious diseases posed risks of morbidity (measles, cold, belly tip), besides, they were starved to death.

“They set them on the echelons and the kids caught a cold... all of them were ill with typhus, we had no meals. The kids slept on other people’s belongings, we used each other’s casseroles... Eventually they lost all of their five children and arrived empty to the new place all alone. Four girls and a boy. 9, 8, 7, 6 and 5 years old. The boy was just one year old” (Guliko Buqidze, Akhalsopeli).

A respondent from Sarpi Nurie Narakidze - Kharchenko speaks about her experience of being a victim of the exile and the negative consequences: *“I was born in 1939, and ...my nine-month-old brother and I...we were both forcibly deported from Georgia. My mother was so nervous, her breasts dried up... and the baby died of hunger. Another died at the age of nine...”*

The same person continues: *“The time of the exile lasted for many years in Siberia. My Mom fell ill with bronchitis...people said that the officers spread some infection on purpose to murder us. During my school years, I was ill with measles, scarlet fever, and pneumonia at school, which was complicated. I had suffered from all the diseases there”.*

The respondents speak about cases of robbery. One of the respondents Guliko Buqidze tells us about her family story: *“They had golden jewelry... everyone had golden jewelry. When my uncle got engaged, his family members bought golden items for the bride and groom. My aunt gave a ring with thirteen diamonds to her new daughter-in-law, which her father had given her. The thieves saw it...and they stole all the gold jewelry, whatever they had.” (Guliko Buqidze, Akhalsopeli).*

The resources describe the difficulties, such as acclimatization, conflict of cultures, and so on. Many of them do not know what happened to their relatives that were exiled. *“People were confined to their homes...the huts were made of mud, located in Kazakhstan...they used to build mud huts...unlike the houses we used to build here... My mother almost drove mad” (Guliko Buqidze, Akhalsopeli).*

Adaptation and acclimatization were very difficult. Nurie Narakidze-Kharchenko says: *“Yeah, I would never have dreamt of seeing Siberia, but I saw it. I don’t know... I remember my difficult childhood. I had been doing well at school in Georgia in the sixth grade, but after I went to a Russian school, they told me to enroll in the first grade. Siberia had it all, but it was different. The meals and everything. We got accustomed to everything there, but...yeah, it was hard. In winter, it was so cold, freezing frost, -40-50 degrees; in summer the mosquitos were unbearable. People were scratching the bites and they swelled. Yeah, I would never have dreamt of seeing Siberia, but I saw it (Nurie Narakidze-Kharchenko, Sarpi).*

“The locals considered us, the exiled Georgians, to be Turks and they were afraid of us, they would even say we were cannibals. They would cry aloud ‘Turks are coming, Turks are cannibals.’ Whenever they cried these words, I would frighten them: Are not I a Turk? Now I’m going to eat you, and you will see. And then they would run

away. I used to go crazy when they called us Turks. When I went there, I did not speak at all. When I started speaking their language, they laughed, and I used to beat them (Nurie Narakidze-Kharchenko, Sarpi).

“Well when we arrived there, people would not come outside, people had been told that the cannibals were coming... By the time we arrived, everyone had hidden away. Eventually, they started coming out, still fearful, and when they saw us, they calmed down. They told us that they had been warned of us” (Guliko Buqidze, Akhalsopeli).

Nurie Narakidze-Kharchenko got married while living in exile. Upon returning, she brought her husband and mother-in-law to Georgia. However, Nurie’s family fell apart as her family found it difficult to adapt to the new place and they left after a while. Respondents talk about the fabricated causes and reasons of the repressive measures against them: one of the respondents recollects the dialogue and recalls the story with humor: *“The commander was asking my Mom, ‘Katya, how many humans did you kill?’”* (skol’ko ti chelovek ubil?).

“What are you talking about Captain, I have not even killed a fly (ya mukhu dazhe ne ubivala)’.

‘Well, why are you and your kid here then? (a pachemu ti s adnim rebionkom zdes)’? ‘I, comrade captain, have lived near the borderline and they ordered me to change my place of living. OK, they said it would be a little further... it’s ten thousand kilometers, is it “a little further”? (Ya, tavarish kapitan, jariskatsis mamasavit [speaks Georgian: just like a father of the soldier - recalling a title and the main character of the Georgian movie by R. Chkheidze about the WWII].’

Their speech reveals other reasons for purges: *“You know, people informed against one another, the informers...My mother said that we had tangerines picked and it became a topic of argument. The next day the officers came up and made us leave for Siberia”* (Guliko Buqidze, Akhalsopeli).

One of the reasons for the exile in the highland villages of Ajara was communication with the relatives living on the other side of the Turkish border. Those people had once lived in the same village and were closely related families, however, after the Soviet and Turkish armies signed the peace treaty, they set new borderlines in the middle of the villages. Those interventions following the treaty separated the parents, grandparents and cousins forever. Almost overnight, households, who once lived in the same village, found themselves living on the different sides of the border. *“The militaries would knock after the dim light... I used to get angry and open the door. My mother would cry, what are you doing, kiddo, what are doing, they want to arrest us or exile us. And they actually exiled us, later. We lived in Siberia for nine years”* (Nurie Narakidze-Kharchenko, Sarpi).

“My dad was arrested in thirty-nine...They wanted them to become spies or informers but my dad would not agree. They had a spy, from the village of Gonio, and they sent my dad to that guy across the border because they had been friends. The man, who sent my dad, was waiting for him. He showed him the house and told him how long the traveling would take. When my father crossed the border, his mother was visiting her neighbor, who told her, “Amman, your son shall leave, shall run away. If he comes back, I know he will not live”...My dad did not stay for more than a minute, but they arrested him anyway. At the court, my dad swore that he had

not been a spy of Turkey, but they still arrested him, and we still don't know what happened to him” (Nurie Narakidze-Kharchenko, Sarpi).

The archives of the Georgian Ministry of Internal Affairs keep files of the exiles from 1941-1951, compiled by the security services of those times. People were deported based on the special order (№ 13). The files also contain information about their return.

The mass resettlement began in 1941, the Germans were mainly exiled from Georgia based on the USSR State Defense Committee Decree No. 744 of 8 October 1941 (<http://archive.security.gov.ge/fondi13.html>).

The deported population included immigrants, “enemies of the people” and “traitors of the homeland”, former military captives, who were enrolled in the national military groups of the German army, as well as people suspected of operating with the Turkish intelligence services, and their family members. Ethnic minorities, including Greeks, Iranians, Turks, Germans, Kurds and Hemshinli, a subethnic group of Armenians. There were the disabled and juveniles among the exiles. The deportees mainly settled in the remote areas of the USSR: Central Asia, Uzbekistan, Kazakhstan, Kyrgyzstan, Siberia.

Under the USSR State Committee resolution of 1.07.1944, N6279, during the second wave, Soviet rulers deported Turks, Kurds, Hemshinli, Yezidis, Tatars, Azerbaijanis. In 1944 they deported 19,818 families from Georgia, including 1,764 families from Ajara.

According to the Resolution N2214-856 of 29.05.1949, the Dashnak families, Greeks, Turks and Iranians who did not hold citizenship were deported from the Soviet Union. In 1950 they deported the former citizens of Iran who received citizenship of the Soviet Union, as well as Turkish and Greek citizens and ex-dashnak families.

Under the resolution N4893-2113 on 29.11.1951, other deportees forcibly left Georgia, including various social and ethnic strata: relatives of Georgian immigrants, smugglers, people who hid illegal immigrants repatriated from France, Iran, and China through 1946-1949, former military captives, and those who were enrolled in the German army, “National Legions”.

On 18.08.1945, under the resolution N9871, those former military captives, who during WWII were held captives at various formations of the German army, were exiled from the country (<http://archive.security.gov.ge/OLD_SITE_TEMP/cnobebi_1-3.php>).

The extracted materials reveal verbal aggression towards those who deported people, they hate Lenin and seem more compassionate towards Stalin. *“That smoked meat (Lenin) was not accepted under the earth, you see? Stalin got underneath the earth, and Lenin is still there. I wanted to spit on his coffin when I was there, but they were renovating the building and so I could not do it”* (Nurie Narakidze-Kharchenko, Sarpi).

“Our Lord did not give Stalin his mercy. I wonder if I'm going to meet him after I die! My mother would take good care of him!” (Nurie Narakidze-Kharchenko, Sarpi).

It is paradoxical, but these materials keep the facts. People were saddened with the death of Stalin despite the purges, bitter memories, and the gravity of repressions.

“Such was the life in those times, but when Stalin died, I did cry a lot. I thought the world would fall apart, I cried a lot, but he shot so many. The poor ones. He shot all, both guilty and innocent” (Nurie Narakidze-Kharchenko, Sarpi).

The files also contain information about other nationalities who were deported: Estonians, Lithuanians, Latvians, Germans, etc.

“There were Latvians, Lithuanians, and Germans in Siberia, many of them were there, including Ukrainians. My mother-in-law said that they were not rich but they had everything. There (in Siberia) we were free, no one was local, all were exiles, Estonians, Lithuanians, Latvians, all Germany and finally, Georgians” (Nouri Narakidze - Kharchenko, Sarpi).

“Those people did not have a chance of education, I finished ten grades, but they did not allow us to leave for educational purposes. I had a dream to become a doctor, but the center of the region was far away, we were not allowed to travel there! The commander said that I could go alone, my mother could not come with me. And she would not let me go alone. So, I stayed” (ibid).

The fieldwork data threw light on the issue of the religious feelings of the people who had forcibly adopted Islam. A respondent says that when she was in a critical condition, they sent her to hospital where icons of Christ hung casually on every wall. An embittered mother was talking to the icon: *“Dear Lord, you took my husband, you took two of my children, may you keep this child for me, let me take her back alive”*. The patient asked her Mom, to whom was she talking to. *“I'm talking to the Lord”*, replied the Mom. The patient was surprised and asked her why she was praying in front of the icon of the Russians' God. Her mother told her in reply that there was only one God for Russians, and Muslims (Nurie Narakidze-Kharchenko, Sarpi). Quoting the same respondent:

We were writing a report to Moscow, and I don't know if it was Stalin's reply or not, but it read as 'Apply to your local government'. As if it was the local government who deported us. When you are Stalin and my deportation is not your guilt, then you have to arrest those who are guilty.

She repeats the same in another episode too: *“Well, whose guilt it is... it was Stalin's guilt... and they told me: 'apply to your local government'. If the local government was guilty, you would dare to arrest that man and set me free?”*

There are official reports on the spontaneous resettlements, which prove that 89 of the 106 people were exiled without any good reason.

These field recordings are also interesting from the linguistic point of view, as they contain combined language codes. We can classify them as follows:

- a) Dialectisms; e.g. [Dzgepes]
- b) Zanisms: [ch'qimi]
- c) Turkisms: [ishte]
- d) Russisms [prosta] [kalidor], [mestni vlasti], [bronkh'ebi], [davai mesh'ok], [kh'ramoi], [turok], [mukh'i].

The classification can give us a complete picture of the respondents' sociolinguistic and linguistic-logical competences (Tandaschvili, 117-118). Classification and categorization is also interesting for the study of socio-communication systems, "which is a combination of codes and subcategories in one of the linguistic unity" (Ladaria, 10).

To sum up, the collective memory of the Ajara region has well preserved the facts of the political purges, vulnerability, starvation, infectious diseases, and morbidity. The respondents express emotions and show their aggression towards Lenin and Stalin.

The field data obtained through the expeditions is a special and significant achievement of the implemented scientific project.

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The Dynamics of Muhajir movement of the Abkhazian people in the collective memory of Abkhazians living in Ajara

MALKHAZ CHOKHARADZE

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Abstract

In the 19th century, the process, known as Muhajir migration of the Caucasians, including Abkhazians, is associated with Russia's Caucasian wars. The Abkhazians' resettlement starts in the middle of the 19th century and includes several large waves in the 60s and 70-80s. Individual cases of resettlement had started before the 1920-30s. The traces of all stages of Muhajir migration are represented in the narratives of the contemporary generation of Abkhazians living in Ajara, though many of the stories have been forgotten. Certain stories from the Collective memory are essentially related to the expatriation of the 1960s and 1970s. However, the present generation keeps less specific dates in memory. Hence, the consistent perception of the chronology is rarely found. The paper analyzes the problems of the collective memory of Abkhazians living in Batumi. Their narratives reflect many issues related to Muhajir migration. The most important topics of oral history are the resettlement strategy and the number of refugees. The present work deals with thematic topics such as the migration process and the resettlement strategy of Muhajirs, the geography of the settlement, the new housing, the relations with the local population, etc.

Key words: Muhajirs, Abkhazian people, Ottoman Empire, Ajara

Muhajir movement of the Abkhazian people begins in the middle of the 19th century and covers several large-scale waves. The wave of 1859-64s affected mainly the North Caucasus. In 1964, Ubykhs left their homeland and emigrated. The territory of Abkhazia was heavily affected by the second wave of the Muhajir movement in 1866-67s. During the same period, 20,000 Abkhazians were exiled. Even more large-scale Abkhazian resettlement followed the war between Russian and Ottoman Empires in 1877-78s. The number of Abkhazians who migrated in that period reached 30 000 (Achugba, 12; Khorava, 7). Individual cases of resettlement continued during the 1920s -1930s.

All three waves appear in the stories of the current generation of Abkhazians living in Ajara, but the first wave is the least reflected. The oral stories from collective memory are mainly related to the resettlement in 1866-67s. It should be noted, however, that the new generation scarcely remembers the exact dates. The oral stories do

not reflect chronologically consistent events; therefore, the written chronicles are to be considered as sources that are more reliable.

The oral stories reflecting the first wave of the Muhajir's migration are more vague and inaccurate. In comparison, the memories about the second wave migration are preserved with more details about the dates and locations.

Obviously, the first big wave of the northern Caucasians' resettlement reached Batumi. The process of migration was not organized, rather it was spontaneous. Although Batumi was far from the homeland of the migrants, it still was a part of the Caucasus, and also, it was under the rule of the Ottoman Empire. Batumi, with a convenient port, attracted part of the Muhajirs, who settled in the city.

The majority of the Abkhazian community living in Ajara settled in Batumi during 1866-67s. Muhajir families took individual decisions of settling permanently in the new place. Hence, the resettlement was not a strictly shaped strategy. Many episodes in the Muhajirs oral narratives are similar to the stories narrated by the migrants from the Chorokhi basin (Ajara) after the Russian-Ottoman war in 1877-78s. (Chokharadze, 113). Although these two communities are rather heterogeneous, their histories reveal the homogeneity of their vulnerability and trauma.

After the war between Russia and the Ottoman Empire in 1877-78, when another large wave of the Muhajir movement began in the Caucasus, part of the Abkhazian community, who had settled in Ajara a decade before joined the Muslim Georgians who fled from the Chorokhi basin to the Ottoman Empire. Our respondents have relatively little information about the villages in the interior regions of Turkey settled by the Abkhazian communities. However, they pointed out that the Abkhazians were not given land plots in the same region as they were deliberately dispersed. The original geographical area of the Abkhazian Muhajirs' settlements in Turkey included many provinces, where those Abkhazians, who migrated from Ajara also settled later: Adana, Amasya, Balikesir, Bilecik, Bursa, Corum, Duzce, Eskisehir, Kaiser, Kocaeli, Kutahia, Sakarya, Samsun, Sivas, Tokat, Yozgat, etc. Most of the villages belong to the provinces of Sakarya and Düzce. The settlement geography is much wider than the new Muhajir settlements that emerged in the provinces of Marmara and the Black Sea regions.

One of the respondents, Tengiz Tavdgiridze, recollects his visit to his distant relative, Selmi Agirlan in the province of Sakarya. Selmi's Abkhazian surname had been "Agirba". His ancestors had settled in Batumi during the first wave of the Muhajir movement, but at the end of the 1970s, they joined the second wave of the Muhajir movement and moved to Akyaz, Turkey. Selmi's wife, Shiveqan (Abkhazian name-Ayuzba) is also a descendant of those Abkhazians, who moved from Batumi. The Ayuzbas (Öyüzba in Turkish) live in the village Jaferie, region of Qojaali. a province in Sakarya. The closest Abkhazian settlements are Jaferie, Melen, and Selahye (in the same region); as well as Esmehanym, Dylaver, and Davut-aga (but these settlements belong to Akcakoja region of the province of Düzce). These villages were settled by the first generation of the Abkhazian Muhajirs, but after 1877-78 a new wave of the migrated Abkhazians and even Ajarians joined their communities.

The comparative analysis of the family histories preserved in the memory of the current generation of Abkhazians living in Ajara, and of those, living in Sakarya and Düzge reveals homogeneity about the displacement and new settlements.

Besides, during 2012-15s, we had the opportunity to visit the population of villages Jaferie, Melen, Esmehanim and record the Muhajir population. Georgian Muhajirs live in the villages of Bezirgan, Demirachma, Kozluk, Koyer in the Kojaaly region; Doganjylar, Melenagzi, Ugurlu, Cicekpinar in the Akcakoga region. The regions of Hendek, Akyaz, Kogaali, Karasu, Akkakog, Gumushov, Goliaka located in the adjacent provinces of Sakarya and Duzge are densely populated by the Georgian and Abkhazian Muhajirs. Based on the statistics, 80 families of the Georgian Muhajirs' descendants, including about 30 ethnic Laz families, and 20 families of Abkhazians live in the village of Huseinsheih, region Hendek, (Sakarya). Abkhazians had primarily settled the village of Esmehanim, but later Georgian Muhajirs also bought land plots in the neighborhood.

There are about 55 villages of Georgian Muhajirs' descendants and about 50 villages of Abkhazians in the province of Sakarya. Overall, there are 23 Georgian villages and roughly the same number of Abkhazian villages in the province of Duzge. There are 16 Abkhazian villages in the region of Akyaz: Alaagac, Akbalik, Beynevit, Bickidere, Bugdail, Tashburun, Tahyrbey, Yonjalik, Mesudie, Ormankoy, Fazarkoy, Kefekli, Kuzuluk, Jebes, Harmanly, and Hasanbey. Because of the internal migration processes, many of the descendants of the Muhajirs currently moved to the Turkish metropolises (Chokharadze, 99).

The heterogeneous and rather complex system of social relations played a significant role in the dynamics of resettlement. The contemporaries of the Abkhazian Muhajirs keep fragmented episodes in their memories about the tradition of foster-brotherhood, that was strictly observed. The noblemen, whose offspring was breast-fed by a nanny, made decisions of taking her along, whereas the nanny had to obey the decision. The conventions and moral values are reflected in the memories of the Muhajirs and their descendants.

The tragic and traumatic for the Caucasian Muhajirs, the displacement was more than an acceptable arrangement for the Russian Empire, which was interested in the loyalty and obedience of the periphery.

According to the oral stories, the Muhajir migration was not a well-organized process. Because of the mainstream categories of the migration, two major social models are considerable:

- a) Families who spontaneously fled from their homeland without preparation or planning for the departure and migrated with the wave of the Muhajir movement;
- b) Families who had enough time for preparation for the inevitable resettlement in advance, and made a certain plan of action. They, more or less, collected household items, money, gold, etc., prior to displacement. According to some oral narratives, the Muhajirs used to leave at night, after a sudden decision made by the chiefs. The majority, especially the poor, did not have the opportunity to prepare. Many of them slaughtered their cattle, in an attempt to leave behind nothing for the benefit of the Russians.

In some cases, even if they had some time for packing, there was no point in taking luggage (Rustem Lazba), the ships were overloaded and there was not enough space even for people. On the other hand, some of the migrants were able to prepare properly for a new life. They brought with them not only household goods, but items necessary for agriculture, including seeds, plants, etc. even today, Muhajirs speak about the "rich, high-quality harvest of those seeds," pointing out their discontent with the contemporary "spoiled products, while the crop is no longer the same"(Nona Shushanidze). Wealthier families brought gold in Ajara; trading with gold, they used to buy land plots. However, many of them experienced various economic problems. For example, Feride Atsanba recalls, that her parents did not have a land plot when they

lived in the village of Kakhaberi, and later in the 1920s after the formation of the Soviet Union; the government allocated them a land plot in the neighborhood of Angisa.

Kichi Ashlarba and Rifet Khibaia recollected that Abkhazian merchants, Haji Husein, Gabel Khasan, Mustafa Reisiogli in their narratives about the process of settlement in Ajara. Nuri Pasha, a formal representative of Turkey in Ajara refused to allocate Abkhazians land plots in Batumi. The merchants sent a letter to Sultan Hamid in Istanbul (who favored Abkhazian people). Sultan Hamid urged Nuri Pasha to allocate lands to the Abkhazian Muhajirs in Batumi (Cholokva, 5).

The difficulty of traveling is one of the tragic experiences reflected in the oral stories that describe the hard life of those who had to leave their homeland. However, life was hard for those too, who settled in Ajara (Chokharadze, 114). T. Achugba, for example, quotes the printed media of the 1970s and notes: "Starvation and epidemic diseases took the lives of the captives, Ottoman soldiers were eager to release the ships from the "useless load"... The Turks allowed old men and children on board, but during the voyage they used to get rid of them, throwing them off the board. Only young and strong Abkhazian captives, who could handle arms, reached the place of destination (Achugba, 17). As the legend goes, Muhajir Abkhazians did not eat fish for a long time as a lot of people had become food for fish in that period (Chokharadze, 215).

There are several versions of the history of Muhajirs, who arrived in Ajara by sea. Abkhazian Muhajirs reached Batumi by boat. Such voyages often ended with the accidents, but experienced sailors could sail to Batumi and even further. According to Zhale Mamuchadze, one of our respondents, her ancestors arrived in Batumi by boat; the head of the family was an experienced angler; he placed his family in one boat and the luggage in another.

The oral stories and documents dated by the 1850s revealed that some Abkhaz families had settled in Ajara for various reasons before the Muhajir movement. It is unknown whether their presence, relative ties, business relations, etc. influenced the decision of several other groups of Muhajirs to settle in Batumi.

The history of the Kvadzba family, whose ancestor settled in Txilnari village, Ajara, earlier in the 19th century, is an example of Abkhazian migration in Ajara before the Muhajir movement.

The reason for the Kvadzba family leaving Abkhazia was the kidnapping of a bride. The name of the first Kvadzba (now Akvazba) who settled in Ajara is unknown. He had four sons; one of them, Ali stayed in Ajara. Others joined the Muhajirs during the 1870s and 80s, and one of them died on his way to Turkey. Two brothers settled in the Ottoman Empire, in the region of Akchakoga (the province of Düzce). Their descendants still live in that region. As for Ali's children, they moved to the village of Charnali during the 1920s and 30s, One of the brothers, Murad, joined the Georgian Legion under the command of Leo Kereselidze (1914-1918) and fought for the independence of Georgia (Akvadzba, 2).

The migration process for many Abkhazian families did not end with a settlement in Ajara. Their compatriot Muhajirs' better life in Turkey gave them hope for better prospects, while they were worried about the economic problems and unstable political situation in Georgia. Their migration to Turkey continued after the war between Russia

and Turkey in 1877-78s, WWI and the 1920s. Individual cases of migration occurred in the first decades of the Soviet Union and, probably, during WWII.

Conclusion

The diverse episodes chronicled in the oral narratives illustrate the problem from various scopes. It is notable, that the stories narrated by the Georgian Muhajir population, who fled from the Chorokhi Basin upon the end of the Russian-Ottoman war of 1877-78s are comparable. Social relationships played an important role in resettlement. Naturally, the high social strata influenced the process, and in most cases, guided them. There are many narratives in modern times that spell out that in most cases the population did not have enough time for preparation before leaving for another country. The chronicles related to the process of land allocation also differ from each other. Some oral histories refer to the Abkhaz Muhajirs, who originally had settled in the provinces of the Ottoman Empire, but later resettled in Batumi. One of the most tragic topics of the narratives related to Muhajirs is the problems of traveling. Some of the oral stories narrate about the tragic fates of those who emigrated in the far-away regions.

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Old Georgian Translations of Stephanus Orbeliani "Life of the Orbelians" - Source for Georgian Synonyms

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Abstract

Stephanos Orbeliani is an Armenian historian of XIII century. He authored the book "The History of the House of Sisakan". Chapter 66th of the book is dedicated to the surname Orbelian ("Life of the Orbelians"). The book by Stephanus Orbelian is an important contribution as a historical source. It is a monumental work which provides rich resources from the history of Georgian literary language. It is interesting as far as it focuses on the orthography, phonetics, morphology, vocabulary in the manuscripts. The editions of the Georgian translations of the book are primarily interesting from the lexical point of view. The vocabularies in both editions are rich with synonyms. Through comparative research, we have identified several groups of synonyms. The present study is concentrated on two of the groups. The analysis shows that in the edition A archaic vocabulary prevails, which is consistent with the new lexical units in B. Presumably, old Georgian translations of Stephanus Orbelian's "Life of Orbelians" are rich and substantial sources for the dictionary of Georgian synonyms.

Key words: Stephanos Orbeliani, Old Georgian translations, manuscripts

Stephanos Orbeliani is an Armenian historian of XIII century. He authored the book "The History of the House of Sisakan". Chapter 66th of the book is dedicated to the surname Orbelian ("Life of the Orbelians").

The bilingual Georgian-Armenian texts were published in a volume, with the introduction and indexes by E. Tsagareishvili (Tsagareishvili, 1978). As E. Tsagareishvili notes, "Life of the Orbelians" has been preserved in four manuscripts: **S-3428, A-864, H-2697, S-3676**. Manuscript **S-3676** was lost and manuscripts **A-864** and **H-2697** were published by Prof. Melqiset -Beg in 1952. It seems Prof. Melqiset-Beg was not aware of the manuscript S-3428; otherwise, it is presumable, that he would publish it with the above-mentioned manuscripts, or would at least mention it in his research (Tsagareishvili, 1978: 12-13).

E. Tsagareishvili studied manuscript S-3428, compared it to the Armenian original text, as well as to the A-864 manuscript. Based on the fact-finding, the researcher deduced that two translators performed the translations: "These are two different translations, performed independently from each other" (Tsagareishvili, 1978: 13).

The "Life of Orbelians" has survived in two editions, both are preserved in S-3428 (A) and A-864 (B) manuscripts. The S-3428 manuscript was re-written by Korneli Chachikashvili in XVIII century. Manuscript A-864 was re-written by Archpriest Solomon in 1801.

The book by Stephanus Orbelian is a paramount contribution as a historical source. A monumental work provides affluent resources from the history of Georgian

literary language. It is intriguing as far as it fixates on the orthography, phonetics, morphology, and lexicon in the manuscripts.

The editions of the Georgian translations of the book are primarily interesting from the lexical point of view. The vocabularies in both editions are rich with synonyms. Through comparative research, we have identified several groups of synonyms. The present study is concentrated on two of the groups.

I. We have verified the cases of using archaic words as synonyms in both editions:

The following verbs: **მოსწყვიდეს**, [most'skvides] **მოსრეს** [mosres] have the semantic meaning of **massacre, destroy, murder**.

The interchange of the semantic meaning is frequent, which is verified in the examples below:

მოსწყვიდნეს და ტყვე ყვნეს და დაწვნეს ყოველნი ნაშენებნი სახლთა... (A 66,44:7)//უწყალოთ მოსრნეს წარტყვნეს, მოწვეს ყოველნი აღშენებულეზანი სახლთა (B 66,44:6);

They massacred and captivated (them) and burnt each building. (A 66,44:7)/(They) mercilessly slaughtered, seized, burnt each building (B 66,44:6);

მოსწყვიდნეს სპანი ქართველთანი... და განიბნივნენ ქვეყანად (A36,10:25)//კრძლითა მოსრნეს ძალნი ქართველთანი (B36,10:24).

(They) massacred the Georgian warriors...and scattered around the world (A36,10:25)/(they) slaughtered the Georgian military forces (B36,10:24).

In the old Georgian, the words **ველოვანება** [k'helovaneba], **მანქანება** [manq'aneba], **ღონე** [g' hone] are used in a sense of the artfulness, trickery, tactic/strategy. Both words are confirmed in A and B editions:

ზაქარია და იოვანე ევედრებოდეს ეპისკოპოსსა გამოყვანებად ღონითა რითმე მუნით ყრმისა მის (A61,37:22)//...და ევედრნენ ეპისკოპოსსა, რათამცა გამოეყვანა იგი რომლითამე მანქანებითა (B61,37:22);

Zaqaria and Iovanne begged the bishop to take the baby out with some tactics (A61,37:22)//... and they begged the bishop to take the baby out with some strategy.

...რომელ იყო ...ღონეთა მრავალ ცნობილ... (A74,51:7)//...რომელი იყო... ველოვანებით მრავლად მეცნიერ...(B74,51:6).

...who was famous for many tactics (A74,51:7)//... who was quite artful

The edition has a derivative **ღონიერი** [g'honieri] **strong/powerful**, which has a synonym of **მრავალთა მანქანებათა მქონებელი** 'having many tactics/strategies. **მქონებელი** 'has a meaning of the suffix -იერ.

II. In **edition A** the archaic lexical unit corresponds to the **common word in both Old and Modern Georgian** of the B edition. The finite and non-finite forms of the verb alternate.

In the old Georgian the words **სახელდებული** [sak'heldebuli] **named** and **წოდებული** [t'sodebuli] given a name are synonymous. The word **სახელდებული** [sak'heldebuli] was derived from **სახელის-დება** [sak'helis-deba], meaning **to give a name**. In the "Life of the Orbelians" both finite and non-finite forms are used alternatively:

Was named /named:

...მჯდომარე იყო იოვანე ძმითა და ძითურთ თვისით აგარაკად, სახელდებულსა მას დარბაზს (A44,19:4)//ჯდა ივანე ძმითა თვსთა თანა აგარაკსა მას, რომელსა ქვოდებოდა დარბაზი (B44, 19:4).

Iovane, with his brother and son, was at the summer house, named as a Hall (A44,19:4)// Ivane, with his brothers was sitting at the summer house, named as a Hall (B44, 19:4).

The same meaning has the word **უკმობენ'** [uk'hmoben] is called:

...რამეთუ ჩვეულება არს ნათესავისა ამის სახელითა ადგილისათა სახელის-დებად მთავართა...(A28,5:27)//...რამეთუ ჩვეულება არს, გუართა და გუარის მთავართა ადგილის სახელს უკმობენ'..(B28,5:22); ხოლო შეერთო თამარ მეორე ქმარი, სოსლან სახელდებული და მან შვა ძე მხოლო, ლაშა გიორგად წოდებული (A54,29:26)//რომელმან შშვა ძე ერთი, რომელსა უკმობენ ლაშა გიორგის (B54,29:25).

Since there is a tradition to name the nobles with the place names. (A28,5:27)//...Since it is a tradition the noblemen to be named according to the place names ..(B28,5:22); And Tamar married her second husband, called Soslan, and she gave birth to a son, named Lasha Giorgi (A54,29:26)// who gave birth to one son, who is called Lasha Giorgi.

The adverb **პირველად'** [pirvelad] **primarily (initially, originally, at first)** – was related to the ordinal numbers. It is not an antonym of the adverb **secondly**. It means **precedence**, which is clearly verified from the parallel A and B texts, where the word is used as a synonym of the adverb **primarily** (initially, originally, at first):

ხოლო პირველად მოვიდენ ქუეყანასა ამას ჩორმან და ჩაღატა, ასლან და ასავურ...(A70,48:1)//ხოლო უწინარეს მოვიდენენ ქუეყანასა ამას ჩორმანი, ჩაღატა, ასლან, ასავურ... (B70,48:1).

And primarily Chorman and Chagatai, Aslan and Asavur came to the world...(A70,48:1)//and initially Chorman and Chagatai, Aslan and Asavur came to this world.

Interestingly, the word **პირველნი'** [pirvelni] is used in this book with the sense of ancestors, which is not verified in other manuscripts.

ხოლო შემდგომად სიკვდილისა დავით ძლიერისასა მიიღო მეფობა ძემან მისმან მხნემან დიმიტრი, რომელი წარხდა სიმხნითა პირველთა თვისთა... (A39,13:4)//ხოლო ოდეს მოკუდა ძლიერი იგი დავით, მიიღო მეფობა მისი ძემან მისმან მუნემან დიმიტრიმ, რომელმან, ... უმჯობესობით გარდამატა წინაპართა თვსთა...(B39,13:5).

And after the death of the strong king David, his son inherited the kingship, dauntless Dimitri, who exceeded his ancestors with his courage (A39,13:4)// and when David the Strong died, his son, Dimitri the Dauntless became the king, who exceeded his predecessors in goodness.

The word '**მომადლება'** [momadleba] in the old Georgian means honoring, *bequeathing*, awarding, giving a prize. The word is used with the same meaning in edition A, however, it corresponds to **giving endowment**.

დიდ-დიდითა აღთქმიდა და წიგნითა მომადლას მე მეფობა (A40,15:25)//დიდ-დიდითა აღთქმითა მიბობას მე სამეფო ესე (B40,15:22).

(He) would make many promises and with the book honored me with kingship (A40,15:25)// (He) would make many promises and with the book bequeathed me with kingship.

ბობება' [bod'zeba] Bequest/bequeath is found in the sense of 'giving gifts in old Georgian monuments'. (Abuladze, 1973: 34).

The word **მეცნიერი** [met'snieri], in different from the new Georgian, meant **familiar**. In edition A, the meaning is verified, however, the B edition has a new correspondence to it:

ხოლო იყო ეპისკოპოსი ფრიად მეცნიერ და საყვარელ ათაბაგისსა (A61,38:2)//და იტყოდა ეპისკოპოსი იგი ფრიად მეცნობი და საყუარელი ათაბაგისა (B61,38:2).

And the bishop was quite familiar with At'abag, being his favorite (A61,38:2)// and the bishop, who was close and familiar with At'abag, would say (B61,38:2).

However, in other contexts, these words are used with the meaning of **knowledgeable**:

ზედმიწევნულობით ვსცანთ მცირე მრავლისაგან მეცნიერ კაცთა მიერ (A30,6:18)//ზედ-მიწევნით ვსცანით მცირედი მრავლისაგან მკლდინარეთა კაცთაგან (B30,6:15).

We differentiated successfully small number from the large quantity with the help of the knowledgeable men (A30,6:18)// We differentiated successfully small number from the large quantity with the help of the knowledgeable men.

In edition A we see a word **ჩუკნობა** [chuknoba]: **haters of immorality and impurity** (68,45:13).

In the "Old Georgian Language Dictionary" by Ilia Abuladze this lexical unit is defined as **ჯაბანი** [j'abani] **coward**, **გულდედალი** [guldedali] **sissy**, **მხდალი** [mk'hdali] **milksop**. **The verified synonym of the word from other sources is meek** (Abuladze, 513).

In edition B, the corresponding passage reads as *მოძულენი ბიწთა, არა წმიდებათა* (68,45:12). *haters of the vices, impurity* (68,45:12).

The analysis shows that in the edition A archaic vocabulary prevails, which is consistent with the new lexical units in **B**.

We verify (without examples) the following pairs of synonyms, from both editions (the modern meanings of the lexical units are in the brackets):

მატიანე - დავთარი, სიგელი - წიგნი, პირადპირადი - სხვადასხვა, განრინება - გამოხსნა, დახსნა; გამოლება - წართმევა, მარხვა//დამარხვა - დაცვას, შენახვას, აღორძინება - აღზრდა, მონიჭება - მოცემა, მოქცევა - დაბრუნება, ცხედარი - საწოლი, საკაცე, დასხმული - დანერგილი, იქცეოდენ - ვიდოდნენ (დადიოდნენ), სპა - სამკედრო (არმია, ლაშქარი, ჯარი), სპანი - ჯარი, წარავლინა - წარგზავნა, მიავლინა - წარგზავნა, მოგვავლინა - წარმომგზავნა, შეიწყნარეს - მიიღეს, შეიწყნარა - მიიღო, შეიწყნარებდა - მიიღებდა, მოიწია - მოვიდა, აღიგავნეს პირისაგან მიწისა - ამოიხოცნენ, მეყსეულად - მსწრაფლად (სასწრაფოდ), დაშთომილი - დანარჩენი, შევედრება - ჩაბარება (მიბარება), მომხუეკელნი - განმძარცუელნი, ზრახვა - ლაპარაკი, გარეშე - თვნიერ (გარდა), თხემი - კეფა, ცხონდა - იცოცხლა, მოყვარე - მეგობარი.

Old Georgian translations of Stephanus Orbelian's "Life of Orbelians" are rich and substantial sources for the dictionary of Georgian synonyms.

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Legends on Flood in the Folklore: Descendants of the Adjarian Muhajirs

TINA SHIOSHVILI

Abstract

The historical memory of the descendants of the Adjarian Muhajirs preserved the memory of the Great Flood, along with other traditional genres of Georgian folklore. Their versions of the legend bear trace of the Muslim religion, however, they correlate with the other versions spread in Ajara, Shavsheti, and Klarjuri. The variants of the Great Flood Legend, narrated by the descendants of the Adjarian Muhajirs, are scarce in epic elements, and many traditional episodes are forgotten. But their recordings will potentially make a strong currency of the common Georgian folklore, which is very important for the typology studies of the Flood. The descendants of Adjarian Muhajirs no longer remember traditional Georgian legend of the Small Flood. However, we found in the local folklore a legend about the Sapanja Lake. Its genesis is similar to the legacy of the traditional Georgian legend of the Small Flood. Their correlation proves that the evolution of mythology in human cognitive system has common principles.

Key words: Legends, Great Flood, Georgian Muhajirs

A legend, in its modern sense, is one of the archaic prose genres of folklore. It is based on the religious beliefs and imagery in a fantastic and miraculous way. The origins of the legend as a separate genre is associated with the mythological age, in which the myth, in the light of its syncretic nature, played a significant role in the genesis of various ideological forms (Tsiklauri-Khukhunaishvili, 454). It gave background to the socio-cultural development.

The origins of the mythical beliefs go back to the fables and legends, which were produced like other genres of folklore (fairy tales, narratives, epic poems, etc.). The term "legend" (Greek: "Reading") was coined relatively later, having Christian origins. It was a well-established term since the Middle Ages, and it initially defined the phenomenon of some fragmented stories, dedicated to the life and torture of the saints. Those fragments were read during the liturgy, or during the monastic mealtime. The fragments of the epic adventures used to produce impressions on the audience.

To deepen those impressions, the narratives gradually were transformed into miraculous episodes. The semantics of the word expanded, and the term *legend* was used to determine concepts associated with the Christian church rituals, religious and didactic stories, epic heroes, animals or plants, a variety of events, subjects, and historical figures, all of which were turned into a cult and made up fantastic stories, becoming folklore.

However, over time the word "legend", which had been formed during Christianity, acquired broader semantic meaning: the term refers to non-Christian religious stories, e.g. religious and fantastic stories dedicated to Buddha, Mohammed, or other gods. The word *legend* generally refers to cultural epic narratives. The legends were associated with the names of non-religious individuals, i.e. the kings (kings, nobles, and national heroes), but the narratives were mandatorily masked within the religious framework. The genre that we call the legend in the modern scientific sense, has gone through transformations globally.

The legendary stories have been long evolving in Georgia. The mythic stories based on the oldest pagan beliefs and performances acquired new qualities. Georgian folklore combines Christian and Muslim legends (Ajara, Meskhet-Javakheti, historical regions: Saingilo, Shavsheti, Klarjuri). The folklore also includes pagan legends. However, some Georgian legends are "contaminated" and have no religious traces at all. This interesting phenomenon is mostly traced in the folklore of the Muhajirs' descendants living in various regions across Turkey. The historical memory of our compatriots has kept the folk legends along with other folklore genres. Despite those legends bearing markers of the Muslim religion, they correlate well with the sample legends collected in Ajara, Shavsheti, and Klarjuri. Together, they make up a joint folklore ensemble.

Legend of the Great Flood:

Almost all the regions of Georgia reflect on the Flood myth in folklore. This poly-aesthetic narrative intertwines pagan mythological and Christian-biblical layers. The legend of the Great Flood, that was spread among Georgian Muhajirs, was based on the holy Quran, just like other variants of the legend in Ajara, Shavsheti, and Klarjuri.

87-year-old Islam Tamazoglu (Tamazashvili), a resident of the village of Chatalpinari, Ordo province, recorded by researcher Giorgi Makharashvili, gave a short, fragmented legend on July 4, 2012.

A man made a ship and placed everybody on it. One guy did not go aboard the ship.

The flood began and it "was for long"; The man flew the bird and ordered:

"Fly and bring the news, if anything or anyone was saved!"

The bird brought the news, that nothing was seen but water.

The mouse chewed a hole in the ship and water entered. The fish said:

"If I do not eat me, I'll fix it".

They made a promise, and the fish saved the ship.

This narrative, similar to the legend written down in Shavsheti (Shioshvili, 293-294), is short and fragmented, though it is noteworthy that we could find quite a large number of other, more extensive legends in the region of Klarjuri (Shioshvili, 411-412; 586 - 588); We have the similar palette of legends in the Adjarian folklore.

One of the archaic characters of the Great Flood is a snake that fills the hole in the ship that was chewed by the mouse, asking Noah for human blood in return. It is noteworthy, that this episode seems forgotten by the Muhajirs. Instead, their versions include a fish. Many of the world cultures have turned a fish into a cult or have given it a symbolic role. According to the Holy Bible, a fish was created in the fifth day of creation; for the Jewish people, it symbolizes the Messiah. In their belief, the Messiah

(Savior) will defeat Leviathan - a sea monster (encycl. of symbols, 86). In the Great Flood legend, widespread among the Muhajirs, a fish is a symbol of the savior.

It is important to note, that the fish presented in the above Great Flood legend, is a completely new character. It is a savior of the ship built by Peygamber. This character is not mentioned in any other versions of the legend common to Georgia. This uniqueness makes the Muhajirs' version important for the Georgian folklore.

The narratives by the descendants of the Maradidi Muhajirs' outline that the reason for the Flood was the immorality of the humans: "The world immersed into the immorality. Islam stood against", says one of their versions of the legend.

The world's ancient folklore, including Georgian folklore, points out that after the Great Flood, Noah, who was favored by the Lord, released a bird to learn whether the water had dried up. The episode coincides with the Bible: "after forty days Noah opened the Ark and released a raven, which could not find an edge to cling upon and returned. Seven days later, Noah released a dove, which returned in the evening and brought an olive leaf in its beak. Noah once again waited seven days and sent out a dove from the ark, but this time she did not return back" (Genesis. 8, 6-20).

Not accidentally, common Georgian (including the Adjarian) legends identify a dove as a symbol of the beginning of the renewed and purified life. In the archaic cultures, a dove is considered a symbol of peace, calmness, harmlessness, and love (Biedermann, 57). The descendants of the Georgian Muhajirs do not have the same identifications; however, the version of the legend recorded in the village of Sail mentions a bird, though the legend does not specify a species.

The variants of the Great Flood Legend, survived among the descendants of the Georgian Muhajirs, are scarce and unlike the common Georgian and the Adjarian versions, do not contain traditional episodes, such as of a buffalo, a snake, a swallow, Noah's son Ejalile, the seaman Giant K'unug'h, the place where the ship stopped, or the post Flood community stories. Neither do they reflect on the above-mentioned etiologic narratives, nor on the preparation of ritual dish "Ashura," traditionally called "dinner for the newly-wed daughter", commonly related in the Adjarian version of the Great Flood Legend.

Nevertheless, they are particularly important as they enrich Georgian folklore, and contribute to the typology studies of the World Flood. These regional episodes of the legend, with different motifs, symbols, and characters are unique components of the Georgian folklore.

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ISSN 2587 5485

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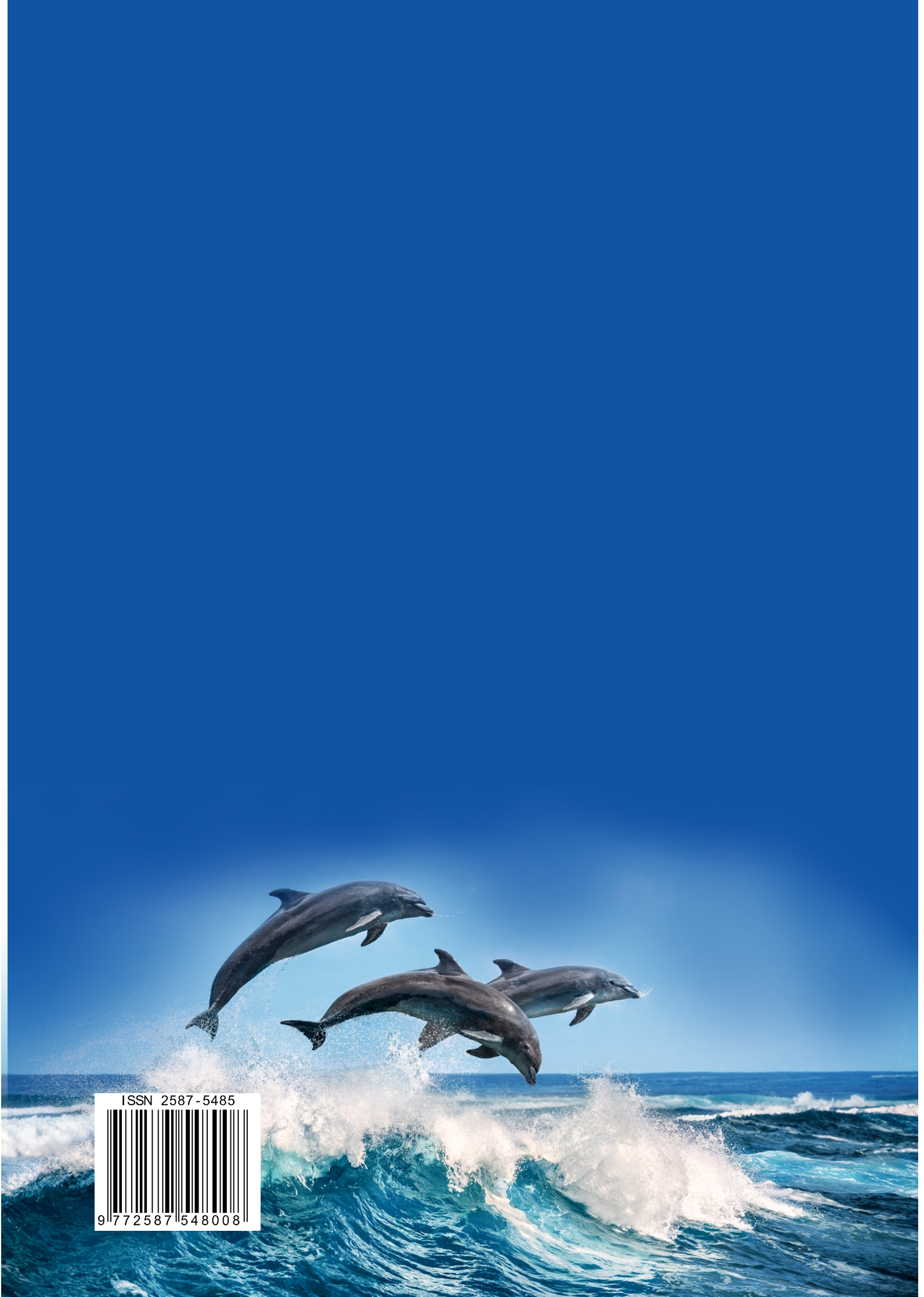
აღმოსავლეთ ევროპის მულტიკულტურული სივრცე 2018

ბათუმის შოთა რუსთაველის სახელმწიფო უნივერსიტეტი, 2020

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East European Multicultural Space 2018

BATUMI SHOTA RUSTAVELI STATE UNIVERSITY, 2020



ISSN 2587-5485



9 772587 548008