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Bacho Shurghaia. Compound Warfare — Abkhazia 1992-1993

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One of the oldest human activities is war, the nature of which has not altered over time and the techniques have advanced and diversified. As a result, there are numerous theories about war today, including the following: “conventional and non-conventional war”, “hybrid war”, “asymmetric war”, “guerrilla war”, “compound warfare”, etc.

In 1997, American historian Thomas Huber published the article “Napoleon in Spain and Naples: Fortified Compound Warfare”, which attracted considerable attention. In this article, the author proposed a new method of conducting war, namely the “compound war”, based on the re-research of Napoleon's Spanish and Neapolitan campaigns. In 2002, T. Huber, together with his co-authors, published the book “Compound Warfare - Fatal Knot,” in which he comprehensively reviewed the manifestations of the mentioned war in the historical past and described them in detail.

For T. Huber, “Compound Warfare” is the simultaneous and combined use of regular or main military forces and irregular or guerrilla units against the enemy [Huber, 2002:1]. “Compound Warfare” most frequently happens when an enemy with a stronger military force totally or partially occupies a region, where there is a weaker military presence. Many instances of this kind of war, being waged by a weak country to subdue a larger military power, are recorded in history. The secret to the success of “Compound Warfare” lies in the fact that it forces the enemy to simultaneously concentrate forces in one place and attack the adversary in different locations. If the enemy concentrates their forces in one particular area of the theatre to defeat the enemy's regular forces, then the irregular units will attack them from behind, strike their lines of communication, and cause them great trouble. In order to neutralize this threat, if the stronger side decides to expand its armed forces and act against the irregular units, then the weak side will easily defeat the scattered units of the enemy employing the main forces. A strong opponent is faced with the dilemma of what to do to achieve victory. Accordingly, the creator of “Compound Warfare” has a powerful lever with which he can influence the enemy. This way, the strong side confronting a dual threat becomes hesitant, the power dynamic is disturbed, and the war is extended, which results in unanticipated costs, exhaustion of the troops, a decline in morale, mental and psychological health, and a loss of motivation, etc. [Huber, 2002:1-2].

Along with this, it should also be noted that regular and irregular units operating within the framework of “Compound Warfare” are organic parts and complement each other. As an illustration, irregular or guerrilla forces supply main forces with tactical and operational intelligence and disrupt opposing intelligence groups. They help to supply the main forces with food and supplies and make it difficult for the enemy forces to accomplish the same task. Also, if necessary, irregular units can engage in combat operations and support regular units, both directly in combat tasks and the performance of labor activities. Irregular forces with their

actions harass enemy soldiers, affect their moral-psychological condition and reduce the enemy's fighting ability. In turn, the main forces can put the guerrillas at a significant advantage. The pressure exerted by main forces may force the adversary to withdraw from areas in which guerrillas are operating, thereby allowing them to operate more freely.

Major forces can finance insurgents, provide them with special training, and give them weapons and equipment, strategic information and advice on where and how to direct their efforts. If irregular forces feel pressured by the enemy and are politically passive, friendly regular forces can deploy collaborationists in the location and encourage guerrilla activities to become more active from the political and military points of view [Huber, 2002:1-2].

According to T. Huber, a side using "Compound Warfare" is almost invincible, but the technique may have a weakness too. The remaining guerrillas will be easily beaten if the adversary can decimate the major regular forces at the start of hostilities. To put it another way, both components are required for "Compound Warfare" to succeed. Therefore, to avoid this, in many cases, the weak side applies "Fortified Compound Warfare" tactics. This entails setting up camp and conducting operations from a position where the enemy will find it difficult to defeat the main force. "Fortified" refers to all methods that guarantee the bolstering of the forces and safety, including alliances, diplomacy, economy, technology, geographical environment, etc. Therefore, if the weaker side has a place where its main forces are safe and also, has a strong ally, then the performer of "Fortified Compound Warfare" cannot be defeated. T. Huber identifies four essential elements necessary for successful "Fortified Compound Warfare", namely: regular or main forces; irregular or guerrilla units; "safe haven" for the main forces and a powerful ally [Huber, 2002:4].

After examining historical military conflicts (such as Napoleon in Spain, the American frontline of the Seven Years' War, the American Liberation War, and the Vietnam and Afghanistan conflicts), Huber and other like-minded scholars concluded that these were examples of "Compound Warfare", during which a small force managed to defeat a superior force. This article aims to discuss the war in Abkhazia, which started on August 14, 1992, with the entry of Georgian units [Papaskiri, 2021:293] and the opening of fire from the Abkhazian side. This war was won by Abkhazian rebels with a small force ^[1]. How did this happen? Which elements of "Compound Warfare" do we see in this conflict?

In the summer of 1992, there was a tense situation in Western Georgia, namely in Megrelia. Attacks on railway transport on the Tbilisi-Sukhumi railway line became more frequent, and as a result, the Georgian state suffered a loss of 9 billion rubles. Accordingly, on August 10 1992, following the resolution of the Presidium of the State Council of the Republic of Georgia, the emergency rules were announced concerning railway transport. The Ministry of Internal Affairs of Georgia, the Ministry of Defense of Georgia and the Railway Division were ordered to enter the regions of Gali and Ochamchiri to regain control over the railway line, prevent attacks on railway transport and other crimes in the district [Issue of Abkhazia, 2000:78–80]. To fulfil the tasks set by the resolution, Georgian units entered the territory of the Autonomous Republic of Abkhazia, where the military formations of Abkhazian separatist groups near the village of Okhurei in the Ochamchiri district opened fire. The war started.

As mentioned previously, “Compound Warfare” is a necessity for a side with smaller forces to defeat a superior adversary. For the strong side’s actions to be successful, it must prevent the enemy from conducting successful “Compound Warfare”. Therefore, if the Georgian side wished to prevail, its armed forces had to seize control of Abkhazia’s entire territory and eliminate the informal armed Abkhazian separatist groups. By August 15, 1992, the Georgian armed forces arrived in Sukhumi, landed in the extreme northwest of Abkhazia and occupied the cities of Gagra, Gantiadi and Leselidze, establishing control over the Georgian-Russian border section [Papaskiri, 2021:295]. Instead of furthering the successful position they had achieved, which meant attacking the enemy (fleeing in panic from Gudauta), from Sukhumi and Gagra simultaneously and destroying their main forces, the Georgian government decided to negotiate with the separatists. This was believed to be a fatal mistake because it allowed the enemy to take their time and regroup. The separatists moved their main forces to Gudauta where they were safe, and the guerrilla groups were launched in the Tkvarcheli district. They also managed to find a strong ally in the form of the Russian Federation. Accordingly, since September 1992, we dealt with the “Fortified Compound Warfare” carried out by the Abkhazian side.

Russia as a Strong Ally

As previously indicated, after the conflict started, the Russian Federation, which maintained a military base on Abkhazian soil, appeared to be a powerful ally on the Abkhazian side. The Russian military started publicly supplying the Abkhazian rebels with weapons and ammunition from the very beginning of the conflict. For instance, at the start of the fight, the Abkhazians received “267 pistols, 18 machine guns, more than 500 hand grenades, 984 machine guns, up to half a million bullets of different weapons, trucks, food, and others” from the Russian 643rd anti-aircraft missile regiment [Kolbaia... 1999:208]. The chief of supplies of Gudauta airfield, lieutenant Dolgopolov supplied - “six infantry fighting vehicles with a complete set, up to 400 hand grenades, up to 50,000 cartridges and 6 machine guns [Nadareishvili, 2000:56]”. With the Russian help, the Abkhazian side already had at least eight tanks and 30 armoured vehicles. Until the end of the conflict, they received so many resources from the Russian side that they had laid up to 100,000 mines in the entire territory at the end of the war [Zverev, 1996:2]. Russian newspapers also actively published information about the supply of weapons to the Abkhazians. “As reported by “Izvestia”, the weapons transferred by Russia to the separatists consisted of 72 units of tanks, 20 armoured vehicles, 12 artillery units, including “Huragan” and “Grad” type missile systems [Jojua, 2009:187]”. Along with this, during the one-year war, Russian military helicopters were intensively supplying the Tkvarcheli group with weapons and ammunition. Also, in the summer of 1993, before the decisive attack on Sukhumi, under the guise of humanitarian aid, the Russian state provided military aid to Tkvarcheli with 30 KamAZ vehicles [Kolbaia... 1999:149-150]. In addition to weapons, the separatists received considerable financial support from Russia; for example, Moscow banks transferred about 20 billion rubles to the Abkhazians [Nadareishvili, 2000:65]. The Russian supply of the Abkhazians was reported by Human Rights Watch, which claimed that “the sudden appearance of guns, tanks and heavy artillery on the side of the previously lightly armed Abkhazians, which were

used in October^[2] and December 1992, leaves little doubt that Russian forces supplied them. Armaments had to be obtained from a certain source, and in the event that the Georgians would not supply them, Russia remains the only source” [Human Rights Watch, 1995:30].

The Russian military apparatus extensively retrained Abkhaz volunteers and established training facilities on Abkhazian territory. In the village of Chlou, in the Ochamchiri district, one such facility was established [Kolbaia... 1999:170].

During the conflict, the Russians provided active combat support to the Abkhazians, both from the air and from the sea. Russian planes based in Gudauta constantly attacked Georgian positions and bombed them, as well as collecting intelligence information [Kolbaia... 1999:143].

During the attack on Gagra in early October 1992 by the Abkhazians and their allies, Russian ships blocked the sea area and they were instructed not to allow the Georgian rescue landing to be carried out in the direction of Gagra-Gantiadi [Kolbaia... 1999:208]. The 345th landing battalion, the pilots of the 529th aviation squadron and the 643rd anti-aircraft missile regiments also participated in the operation to occupy Gagra [Kolbaia... 1999:131-132]. The mentioned operation was personally led by the First Deputy Minister of Defense of Russia, Colonel-General M. Kolesnikov. In this operation, the Abkhazian forces were supplied with ammunition by the Russian military base in Gudauti, and tankers from the Black Sea supplied 420 tons of diesel fuel and gasoline to the separatists [Jojua, 2009:173-174].

Additionally, it should be mentioned that during particular periods of the conflict, Russian regular army units fought on the Abkhazian side, as happened, for instance, in July 1993, during the Tamish operation. The landing party in Tamish did not formally represent Russia, but according to Lieutenant-General Guram Nikolaishvili, a soldier in the Abkhazian war, “everyone had documents by which it was easy to find out their origin”. Among the fighters there were many Russians, Cossacks, there were especially many soldiers from Crimea and Moldova... Only we handed over 150 dead to the Russian side. The documents were created in such a way that ... they were on vacation [Topuria, 2021]”. Human Rights Watch notes the same in its report; “There were a large number of ethnic Russian fighters in Abkhazia who had not previously lived in Abkhazia or Georgia... A certain part of them were professional military personnel who were paid and who were sent by the Russian government branches in Abkhazia [Human Rights Watch, 1995:49]”.

The Russian Headquarters assisted the Abkhazians in planning in addition to aiding in military operations and supplying material and technological resources. In the spring of 1993, it was in the Russian Headquarters that the plan to occupy Sukhumi was developed, which involved: 1. Tkvarcheli's group to seize the track in the Ochamchiri region and at the same time sending a naval troops there. 2. Simultaneously with the attack on the Gumisti front, taking the strategically important heights around Sukhumi to create a favorable springboard [Kolbaia, 1999:150].

Military personnel of the Russian regular army spied for the Abkhazians and actively participated in the planning of subversive acts. On March 31, during an agency diversion in Sukhumi, “Lieutenant A. N. Sitnikov of the N48427 military unit stationed in Moscow was

arrested. Soon - on April 1 - the same happened to radio operator-sergeant A. O. Lunin of the Russian N2011 military unit, who was also caught red handed in Sukhumi [Kolbaia... 1999:208].”

It is undoubtedly noteworthy how the Russian Federation assisted the Abkhazian side politically. The Russian government’s pressure and mediation led to the signing of a ceasefire agreement while the Abkhazian separatists were on the verge of collapse. This allowed Russia to send more volunteers, weapons, and equipment into Abkhazia, and with restocked forces, the Abkhazians were able to break the terms of the agreement and seize the strategically significant city of Abkhazia by occupying Gagra and the northern part of the country.

On July 27, 1993, at the request of the Russians and with a guarantee of carrying it out, the Sochi agreement was signed [Papaskiri, 2021:306], within the framework of which the Georgian side withdrew heavy equipment and units from Sukhumi, after which the Abkhaz separatists began to attack the almost defenseless Sukhumi and finally occupied it. Of course, the violation of this agreement did not lead to adequate reactions from Russia to punish the Abkhazian side.

As can be seen from the above facts, we have absolutely all forms of “fortified compound warfare” as described by T. Huber, carried out by powerful allies.

Abkhazian Separatists as the Major Forces

At the beginning of the war in Abkhazia, the main force of the Abkhazian side was only one battalion of the Guardsmen and several hundreds of mercenary North Caucasian fighters. They had no heavy equipment, no anti-aircraft systems, no naval equipment and no air machines. Accordingly, in the first days of the war, the Georgian side was able to gain an advantage and defeated the Abkhazians and their allies. The latter took refuge in Gudauta, where most of them survived. After retraining, arming and replenishing, Abkhazians managed to defeat the Georgian units in the northwestern part of Abkhazia and cross the Russian-Abkhazian border section, stabilising the front-line on the river Gumista near Sukhumi and mobilising the remaining Abkhazian forces there. The Abkhazians created fortified defensive positions to prevent the Georgians from gaining a decisive advantage and destroying their regular units. They also deployed artillery systems, with which they bombarded not only the defensive positions of the Georgian Armed Forces but also residential buildings in Sukhumi.

In this confrontation, in January and March, the Abkhazian regular units made repeated attempts to break through the Gumista frontline with frontal attacks, but without success. The Georgian forces, thanks to heavy equipment and well-fortified positions, managed to repulse the Abkhazian attacks. In the mentioned operations, representatives of the Russian “Spetsnaz” (Special forces) and Chechen volunteers fought alongside the Abkhazians.

Confederation of Mountain Peoples and Abkhazians as Irregular Forces

Shortly after the entry of Georgian formations into the territory of Abkhazia, on August 21, the Confederation of Mountain Peoples published an appeal confirming its readiness to be involved in the conflict on the side of Abkhazia and to send volunteers. They declared Tbilisi a disaster

zone and called on their people to fight against the Georgians by all means, including terrorist acts [Gasviani, 2005:172-173].

Immediately after the beginning of the conflict, hundreds of North Caucasian militants moved to Abkhazia, some of them were transported by Russian helicopters to the territory of Abkhazia, while others crossed the Caucasus mountain passes. The hired mountaineers primarily took part in guerilla attacks in the Ochamchire district, although they occasionally pretended to be conventional military units and engaged in combat with Georgians. It should be mentioned that a limited number of volunteers from Transnistria joined the North Caucasian volunteers in Abkhazia [Shamugia, 2018].

The North Caucasian and Abkhaz guerrillas operating in the Tkvarcheli and Ochamchire districts throughout the conflict were entrusted with planning acts of sabotage in their areas of operation, persistently attacking Georgian communication networks, acting against Georgian armed formations, and wearing them out.

In this conflict, due to stretched communication lines and insufficient human resources, the Georgian side had difficulty creating a united front in the Ochamchire region, which made it easier for subversive groups to operate. One such group even managed to blow up a power line.

Due to the actions of the guerrilla groups from the rear, the Georgians had to mobilize additional units to protect the communication lines and deploy them on the entire front line. This was problematic because the newly created Georgian state had neither material nor financial resources to carry out these operations for a lengthy period. The impossibility of operations on the Gumista frontline nearby Sukhumi and the Abkhazian threat from there did not allow active counter-guerrilla operations to be conducted in the rear.

“Safe Haven” for the Main Forces

In this respect, two positions should be considered: a) the city of Gudauta and b) the military research lab in Eshera situated close to the front lines. The city of Gudauta, home to the Russian air-military base and the Bombora airfield served to support the separatist government of Abkhazia. Through this military outpost, the Russians maintained control over the airspace over Abkhazia, and the soldiers stationed there were under orders to attack Georgian aircraft if noticed within 70 kilometres of the base [Nadareishvili, 2000:117]. With this step, the Russian military units secured Gudauta's security. At the very beginning of the war, the Russian armed forces created two operational defence districts in the Gumista region. Buktype air defence complexes located in the first district protected the places of concentration of separatist formations. The second district, concentrated in the direction of the Gumista frontline, was staffed with mobile anti-aircraft missile complexes of the OCA type, which, on the one hand, protected the positions of the Abkhazians and their allies located on the Gumista front. On the other hand, they blocked the Georgian armed forces [Jojua, 2017:147]. Accordingly, during the entire conflict, Georgia was able to drop a bomb on Gudauta only once [Kolbaia... 1999:145]. On August 29, 1992, the Georgian units with 600 military personnel, 3 tanks and 6 infantry fighting vehicles attacked the Gumista front, broke through the enemy's defence line, crossed

the Gumista river, occupied several strategic heights and began to attack in the direction of Gudauta to further the achieved success. The Russian military stationed in Gudauta, based on the synchronized strikes of the airborne group and the Russian infantry battalion stationed at the Eshera military research laboratory managed to block the Georgians. Losses on the Georgian side were high, 40 soldiers were killed, and all three tanks and 4 armoured personnel carriers were destroyed [Jojua 2017:151].

As for the so-called Eshera military laboratory, at the very beginning of the conflict, the Abkhazians deployed their artillery units near the Russian base, which created problems for the Georgian fighters. Accordingly, the separatists organized a massive bombardment of Sukhumi from these positions, both through heavy and light artillery. The attempt of the Georgian side to suppress the opponent's activity with return fire often caused protests from the Russian side, because there were cases when the artillery shells fired by the Georgian side towards the Abkhazian positions fell in the vicinity of the Eshera laboratory. Because of this, the Russian military-air units started bombing the Georgian positions. "Despite the repeated requests of the Georgian government, to evacuate the "laboratory" in Eshera, to avoid clashing with Russian military units, the Kremlin stubbornly refused. It was quite clear that the "laboratory factor" gradually became the winning card in the hands of the Russian military. This allowed them to assist the separatists almost openly" [Papaskiri, 2007:375]. It should be noted that on October 26, the Russian military-political elite adopted the official decision that in the case of the Georgian side opening artillery fire in the direction of "Eshera military laboratory", the Russian military would retaliate" [Human Rights Watch, 1995:28].

As we can see, the strong ally created a "Safe Haven" for Abkhaz separatists, where the Abkhazian forces were located in a place inaccessible to the Georgians and - since they were not in danger - operated freely, went through exercises, rested, planned further operations, etc. The existence of a fortified haven created a considerable problem for the Georgian armed forces, which could not attack and destroy the enemy's forces and were thus forced to fight defensive battles. The presence of guerrilla groups in the rear and organized sabotage operations created a problem concerning supplies. Accordingly, the Georgian state faced a dilemma typical of "Fortified Compound Warfare". They could neither threaten the regular units of the separatists nor conduct full-scale operations against the guerillas.

On September 16, 1993, Abkhazian separatists and their allies began a decisive operation. Their goal was to attack the Georgian positions from two directions in Ochamchire and Sukhumi. Their goal was first to occupy the Kodori River bridge so that the defenders of Sukhumi would be cut off from the rest of Georgia and then to take Sukhumi. Combat operations resumed with the storming of the mentioned bridge of the Eastern Frontline, and on September 17, combat operations began on the Gumista front. The tactics were already tried out. The first echelon contained Russian special servicemen, followed by separatists and allies with their Russian equipment. Russian artillery and aviation intensively bombarded both the city of Sukhumi and the villages controlled by Georgians located around it. On the same day, the Confederation of Mountain Peoples issued an order and called on all military formations at its disposal to return to Abkhazia [Kolbaia... 1999:156].

The Georgian defenders of the city repelled the attacks of the outnumbered and better-armed enemy for 12 days. During this period, the Georgian units stationed at the approaches of the Kodori River tried in vain to cross the river to help the besieged city. Meanwhile, on the Gumista front, no longer protected by Georgian heavy artillery and other equipment, and the mined part of which was demined during the peace process, the Abkhazian side broke through on September 23 [Papaskiri, 2007:418], and began the operation to conquer the city. “During the storming of the city, the striking force was the special forces of the Russian army... They were followed by Abkhazians, Chechens, Ossetians, and Adyghe - a total of 10 battalions [Kolbaia... 1999:210,222].” On September 27, the Abkhazians captured Sukhumi [Papaskiri, 2021:309], which caused the greatest moral and psychological damage to the Georgian armed forces. The military units, already lacking central leadership, became demoralized and began to retreat in panic. No one opposed the Abkhazian advance; no one was there to stop them. Accordingly, the separatists entered Gulripshi on September 29, Ochamchire and Gali on September 30. By 8 pm, they reached the river Enguri [Kolbaia... 1999:164].

As we can see, the superstate was a strong supporter of the Abkhazians, not only providing them with heavy weapons but also supporting them from the military and political points of view throughout the war. They were given Safe Haven by the same strong state, saving their major forces from being destroyed. Regular units were taught and assisted in their actions by a powerful state. The fourth component of the mentioned type of war was also presented - guerrillas, who ideally acted in the back of the Georgians and thoroughly performed the tasks assigned to them within the framework of the “Compound Warfare”.

Accordingly, we can conclude that the 14-month war in Abkhazia is a classic example of “Compound Warfare.” A strong side was defeated by a weak one due to a smaller military force being able to gather all the components necessary for a “Fortified Compound Warfare”, which led to an inevitable victory.

[1]By 1989, 89% (3,787,393) of the population in Georgia were ethnic Georgians, and Abkhazians - 0.1% (95,853) [Jones, 2012:59].

[2]Abkhazians and their allies attacked Gagra with T-72 and T-80 tanks [Уригашвили 1992].

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Georgian Cuisine – “Invented Tradition”

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My research aims to comprehend the essence of “national cuisine” and examine it as a sign of national identity and a representation of cultural memory. The content of the research topic scope extends beyond cooking and enables us to discover a response to the question- what is the significance of the list of national recipes for nationhood? It is evident that what appears to be “simple” food turns out to be a “complex” national phenomenon after placing the research topic within the domain of cultural studies and nationalism theories.

Using the theories of German Professors of Culture Studies Jan and Aleida Assmanns, I considered national cuisine as a “memory area”, a “place of memory¹” and a “connective structure²” that connects the nation’s past with present and every member of the nation with each other.

Based on the modernist theories of nationalism from researchers - Ernest Gellner, Benedict Anderson, Anthony Smith and Eric Hobsbawm, I tried to understand “Georgian Cuisine” as a product of the modernist era of nationalism - as an “invented tradition³” by an “imaginary society⁴”.

At the beginning of the article, I would like to clarify the terms. The definition given in the title - “invented tradition” comes from Eric Hobsbawm’s book “The Invention of Tradition” (1983)⁵. It was from the 1980s that it became popular to emphasize the modernity of the phenomenon of nationalism and to shift research emphasis to “invention” and “imaginative mechanisms”. According to Hobsbawm, “invented tradition” refers to those cultural customs that, at first look, appear to be indigenous traditions but are actually more recent and frequently consciously “manufactured” by public figures.

Hobsbawm asserts that examples of the creation of traditions can be found frequently in the modernist age of nation-building and that their “invention” contributes to strengthening national identity and consolidation.

Taking into account this viewpoint, I became even more convinced that the national cuisine in its current shape could not have existed prior to the emergence of a nation of related peoples. It was only when the unity of related peoples consciously acknowledged themselves as a nation that it was reconsidered as a symbol of the nation.

It was the building and consolidation of the national project that required “everything” that would help the nation to become a nation. This is how the list of collective anonymous recipes, which previously existed in the form of “dialects” of food on the settlement landscape of related peoples, became symbol dishes carrying national charge.

National Cuisine - as a Symbol of Cultural Memory and an Identity-building Text

Before considering national cuisine as an “invented tradition” of the era of nationalism, it is necessary to understand it as a symbol of collective/cultural memory and an identity-building text.

What is collective memory, and how does it differ from individual memory? A question arises here: national cuisine is intertwined with food, taste and smell, which means its closeness to bodily, individual sensations. How did it become a marker of collective identity? How did food move from the subjective experience of one person to the collective memory of the nation?

Collective memory is the shared memory of the community, unity and nation, which is also called “social memory” by French researchers,⁶ while “collective memory” is divided into two parts - “communicative” and “cultural memory” by representatives of the German school⁷.

Cultural memory speaks through symbols and does not have a limited lifespan like individual and communicative memory. The cultural memory lasts for centuries if the communicative memory incorporates the memories of three to four generations. This is due to the fact that people (living beings), whose lifespans are only 80–100 years, are the bearers of “individual” and “communicative” memory. On the other hand, the symbols that carry cultural memory are inanimate artefacts, such as monuments, myths, archives, and memorials; therefore their presence is not finite in time.

The purpose of cultural memory symbols and codes is to deal with time by passing along cultural knowledge from one generation to the next. It is through the shared symbol-orientation that the generations in different eras found their ethnic, religious and national identities. “Georgianness”, “Frenchness” and “Ukrainianess” are a combination of codes and symbols that give a Georgian, a French, and a Ukrainian a “key” to the heart of their own nation.

Symbols of collective memory are a flag, coat of arms, homeland, famous ancestors, golden age, monuments, archives, libraries, national dress, memorial dates, beliefs, myths and others. These symbols became the strength of national identity in the era of nationalism. In my opinion, national cuisine also has an honorable place in this list - as a symbol of collective memory and a marker of national identity.

Through the lens of nationalism, national cuisine is a “constructive text/narrative of identity”⁸. Any type of text, whether it is known to the public or not, that is crucial for the development of a shared identity is referred to as an identity-building text. These can include historical writings, cultural and political manifestos, philosophical treatises, novels, revolutionary songs, private correspondence, autobiographical notes, and more. Identity-building factors serve as cultural memory symbols and points of reference for citizens of a country.

The fact that contemporary nations view national food as a component of national narrative rather than as delicious or gorgeous dishes representative of their country's climate, environment, or customs was made abundantly obvious when studying the cuisines of many countries. National cuisines are an anthology of gastronomic traditions from every region and dialect of the nation. Like an anthem and a flag, national cuisines have the power to unite people.

Throughout my research, it became clear to me through a variety of examples that for a modern individual, a national cuisine has much more information than only the precise recipe, flavor, and aroma. For example, there are many cases when a member of the nation has not even tasted this or that national dish, but the one who takes it away from them, will “die for it”. For example, we can think of the Georgian dish “Chakapuli”, which is traditionally made with sheep/lamb meat. In the survey that I conducted in 2021, it was revealed that 30% of Georgians do not like Chakapuli prepared with lamb meat, and 3% have not tried it at all. Nevertheless, they also sustainably protect, praise and are proud of this dish as a “monument” of national cuisine.

From these and other examples it is clear that a dish is not always a “dish”, it is part of a “national brand”. And because this is so, the “national cuisine,” as a symbol of nationhood, carries all the emotions that other elements of the nation's “grand narrative” do. Therefore, it is protected and guarded as well as other symbols.

In the process of research, I came across many examples where it seems possible to “fight” for the sake of the dish. In the article “Caucasian War for National Cuisine⁹”, ethnographer Ruzana Tsaturiani writes that “culinary wars” in the South Caucasus are taking place on different fronts and that the question - “dolma” or “tolma”? - is not a culinary question at all, because even presidents argue about it. The researcher brings the quote of the President of Azerbaijan Ilham Aliyev at the annual meeting of the Academy of Sciences of Azerbaijan as an example: *“If we ask Armenians what “Dolma” means in Armenian, they will not be able to answer you. Just as Karabakh is just a word for them, they don't understand it.”*¹⁰ Also, in 2011, the press met the visit of Georgian President Mikheil Saakashvili to Armenia with “culinary sarcasm”. Articles with the titles “Saakashvili will try to protect Khachapuri and Saperavi in Yerevan” or “Will Saakashvili discuss the problems of Churchkhela and Khachapuri in Yerevan?” were devoted to this visit. Ruzana Tsaturian writes that if the Armenian-Georgian “culinary conflict” has the character of a “marketing war” and rarely goes beyond the scope of media debates, the Armenian-Azerbaijani gastronomic front is “more complicated, the culinary battles have moved into the political field” and “are directed by the government agencies”, and public organizations and media in Armenia are busy discussing the issues of “culinary appropriation” by the neighbors¹¹.

An example of the “symbolism” of the dish is also the recent hot discussion on the social network about matsoni: is matsoni Georgian or Armenian? Representatives of both nations were involved in the “matsoni disputes” and mutual accusations went beyond the radius of the “matsoni pot”. Intra-national conflicts are also frequent, for example, Upper and Lower Svans argued, for a long time on social networks, because of the terms: Kubdar-Kuptar¹².

We see that there is a national narrative behind this seemingly “just a culinary issue”. The main function of the national narrative is to form and strengthen the feeling of group identity¹³. In foreign research, the term “Gastronationalism” is found, which is part of nationalism and is accompanied by the feeling of “ours” and “others”, “relatives” and “enemies”¹⁴. And where “enemies” to the national identity appear, the situation becomes prone to “explosion”.

The study and analysis of specific examples gave me an opportunity to confirm the presumption that, as in the case of other national symbols, for example, the coat of arms, the flag or the anthem and others, “mistakes” are not allowed concerning national dishes. In the “ill use” of this topic, harmless food and drink may leave the “kitchen walls” and reveal the dangerous anomalies

of nationalism. That is why I consider it necessary to conduct academic studies and analysis of the phenomenon of national cuisines, taking into account the theories of culturology and nationalism, and the correct popularization of the obtained conclusions.

When did food become a national symbol? Could the identity of nations be reinforced by food and everyday acts? Paul Nugent in his work: "Do Nations Have Stomachs? Food, Drink and Imagined Community in Africa" analyzes the discussions that exist around the African Braai¹⁵. A braai is a South African barbecue that looks like a regular barbecue but is not. Braai is a symbol of South African food culture, a national portrait. Braai, as a symbol, carries information where the main taste and aroma are not the main ones, but the magical force around which the South African identity is consolidated.

The main agent of consolidation, in this case, is the fire lit for roasting the meet: braai in South Africa is only cooked on fire (similar to us) and eaten around the fire (the fire is not put out throughout the meal, therefore, the braai fire is "another fire").

Can you imagine what could happen if some other nation declared Chakapuli as theirs?! Will we give it up? We will not. This is despite the fact that Chakapuli is just a dish, and moreover, "Chakapuli" is not even mentioned in the first Georgian cooking book.¹⁶

Although we don't know who, where and when wrote the recipes like the anonymous fairy tales, the "national cuisine" has the ability to consolidate a nation. "Satsivi" and "Chakapuli"¹⁷ unite us in being "Georgian" as well as "Natsarkekia" and "Kombles"¹⁸. "Khachapuri" and "Kubdari" are the markers of the "Georgian" identity, as well as the Georgian language, Georgian passport, Georgian grape varieties, and the method of making wine in kvevri, flag, anthem and coat of arms and everything else that indicates Georgianness.

In the article, "How national is food culture? A Case Study of Regional Food Practices in Turkey," Yesim Zaim writes that food plays an important role in national identity. Certain dishes and ingredients are considered national elements and determine the eating habits and food culture of this nation, and therefore from the agenda of nationalism - food - is national¹⁹.

And yet, where do national cuisines begin? The simple answer to this question is as follows: national cuisine begins where the nation begins. This means that the national cuisine is of the same age as the nation, and it did not exist before the birth of nations. Before "national cuisine", there was food that was created on the settlement landscape of ethnically related peoples and passed from generation to generation, but with completely different "information": there was food - sacred and profane, rich and poor, but not national, belonging to the nation. The symbol, "national cuisine" is an artefact; it is a specially created collection and contains a list of native dishes.

Ernest Gellner, Benedict Anderson, and Anthony Smith are the authors of the three main ideas that explain the country's birthdate. According to all three authors, nationalism is an artefact; it did not exist from the dawn of creation but emerged during a particular historical era.

According to Gellner, of the three stages of history, hunter-gatherer, agro-writing, and industrial, nations emerged during the transition from the second to the third stage²⁰.

According to Benedict Anderson, the decline of religion gave rise to new conceptions of time, which in turn gave rise to the possibility of imagining the nation²¹. Anderson writes that nationalism is a mixture of secularization, human diversity, capitalism, and printing technology.²²

Anthony Smith claims that nationalism is a group's attempt to create a feeling of common identity throughout history. Even in the periods before nationalism, ethnic communities gave the impression of having a shared identity, but identity had a different foundation and meaning.

In a country where church services and prayers have been held in Georgian since the Middle Ages, and this area was named after their country, no written monument mentions "Georgian Cuisine". The collective identity of the members of the country, who conducted the service in the Georgian language, was based on the Christian faith and the narrative of the dynasty of kings in "The Georgian Chronicles". Accordingly, "Georgian cuisine" - the cuisine of the Georgian nation, did not exist in pre-modern Georgia. It was published at a time when printing technologies made it possible to collect anonymous, diverse, "dialectical" recipes into a single collection and give it the symbolism of an identity-building text.

In his book "Mythologies", Roland Barthes mentions that wine and national dishes evoke a special time and space in which a Frenchman lives. For him, wine, cheese and culture are national wealth, a national necessity. Along with wine, Barthes names beefsteak and potatoes as parts of national mythology. A Frenchman dreams of them at any time, and, as a "national necessity", they are everywhere where the Frenchman is: in cheap or expensive restaurants, bourgeois or bohemian dinners. This means, writes Roland Barthes, that all three are nationalized rather than socialized²³. "Nationalized" food and drink have the significance of the national narrative, with its help, the nation's past - present, and every individual representative of the nation is identified with the nation. Barthes cites an example that clearly shows how the "taste" of a national food can take you back to the heart of a nation. After the Indochina Act of Reconciliation, General Christian de Castries requested fried potatoes for dinner, much to the astonishment of those around him. Barthes explains this fact as follows: the general was well aware of French symbolism and understood that fried potatoes were a symbol of Frenchness. Therefore, the desire for fried potatoes was not a vulgar-materialistic reflex, but a ritual gesture with which the general celebrated the return to the heart of the French people.

"Returning to the bosom of the nation" is a voluntary act by which we join the collective identity of the nation. Most often, national food and drink "brings us back" to the heart of the nation. The "code" of the nation, the marker of national identity, is stored with special emotion in food and drink. According to the responses of the emigrants participating in my survey, after family members, the main object of nostalgia is Georgian cuisine (its taste and aroma).

The question here is since when did "beefsteak" and "wine" become a reference point of identity for every Frenchman? Or for Georgians - satsivi and chakapuli became the symbol of Georgianness? Eugen Weber writes in the book "Peasants into Frenchmen" that until the bourgeois revolution, people living in French villages or small towns did not even know that they were ethnically French, which lasted almost until the First World War.

To put it another way, the "Frenchness" of the French and the "Georgianness" of the Georgians, as a flag and anthem, need symbols and identity-building texts. This role is perfectly performed by the national cuisine.

When was Georgian cuisine “invented”? Although ancient Georgians/Georgian tribes have been making both wine and food since the Neolithic era²⁴, the first book titled “Georgian Cuisine” was published in 1874, during the era of nationalism.

Anthony Smith states that nationalism emerged in the historical realm as an ideological movement at the end of the 18th century. A “strong feeling of sacredness” underpins nationalism, which aims to attain autonomy, unity, and identity of a nation (religion, symbols, collective rituals). Smith’s argument contends that political and economic reasons alone cannot account for a commitment to national identity. Re-examining the material chosen from the ethnic heritage leads to the consolidation of a nation by this nation’s intellectual elite.

In the material selected from the ethnic heritage is meant a national rethinking of the common faith, the common land, and the common language, which the nation needs to be a nation. We should boldly include national cuisine into this honorable list, which manages to consolidate the nation with its nationality, with its emotion combined with national identity.

The “Invention” of Georgian Cuisine

If we rely on modernist national theories, then until the 19th century, before the birth of nations, there should not have been a national cuisine. This is confirmed by the analysis of the 10 oldest cookbooks in the world, which date back to BC 1700 - AD 1390 and in which “national cuisine” is not mentioned²⁵. Ancient cookbooks are mainly devoted to describing the food of royal families and healthy eating. The first book called “French Cuisine” is by Francois Pierre Varennes and was published in 1651²⁶, before the first restaurant appeared²⁷. However, Varennes was the chef of kings, and his cuisine is royal, not every Frenchman’s.

In such a delicious and bread-rich country as Georgia, there was no cookbooks in the Georgian language until 1818. This is confirmed by Bagrat Batonishvili (Bagrationi), the son of the last king of Georgia, Giorgi XII, in the foreword of the book published in exile²⁸.

In the preface of the book, Bagrat Batonishvili writes: “I collected and translated for the sons of the Georgians, as there was nothing in the Georgian language before.”

As we can see, this is the first book of recipes printed in Georgian which was translated by the emigrated grandson of king Erekle II²⁹.

And in 1874, a book was published, the title of which reads the word - Georgian: “Georgian Cuisine and Approved Information About Household Management”, compiled by Barbare Jorjadze (Tbilisi, Ekvtime Kheladze printing house).³⁰

In the preface, the author mentions three reasons for publishing the book: “*Following the changes of the time, the reform of the peasants and our current situation, I saw the need to compile a cookery book... This book is a guide in the kitchen, especially for making food practiced in Georgia.*”

It can be seen from the preface that the book is a “handbook” intended for “making” Georgian dishes. “Time changes”, “peasant reform” and “our current situation” became the reason for Barbare Jorjadze to write a book.

It is important that “Georgian Cuisine” is a book dictated by the time, the era that coincides with the formation of Georgian nationalism. Barbare Jorjadze worked in a time whose spirit was imbued with the theory of Kulturation of the 19th century German historian Friedrich Meineke, and which “Tergdaleulebi”³¹ tried to establish in Georgia³².

Although I feel it is necessary to clarify some specifics in order to better understand the epochal significance of “Georgian Cuisine”, I will not examine the significance and specifics of the Georgian project of nationalism itself within the context of this article.

We find it intriguing that national projects are paying particular attention to the topic of women’s social roles. Nationalism, as a democratic ideology, eliminates all forms of inequality, including gender division. Barbare Jorjadze’s dedication to women reflects the tremendous purpose of a woman battling against gender inequity, even though she does not explicitly state in the book’s prologue that she expressly created the book for the national project.

The second edition of Jorjadze's book was published in 1914 and the foreword to it belongs to Barbare Jorjadze's daughter, Manana Jorjadze-Gechtman³³. She writes that her late mother “*was not only a good housewife, but she also used to encourage others to take care of their families, support them and manage the family economically. She was not satisfied with a leisurely speech and wanted to spread “propaganda” among the housewives in writing. By the way, she intended to compile and publish Georgian Cuisine - because she felt that health is the first priority in the nation’s success and life*”.

Unlike the first edition of “Georgian Cuisine”, the second edition clearly outlines 2 goals of the book: 1) “Propaganda” for a better life for women, empowering women to put their families on their feet and sustain themselves economically, and 2) A necessary factor for the nation’s success - taking care of the nation’s health.

At first glance, it can be considered a coincidence that the first book called “Georgian Cuisine” appears in the era of the formation of nationalism. However, the assumption of “coincidence” immediately loses its power when we consider the identity of the woman who compiled the book. The Georgian press of the 19th century is full of poems dedicated to Jorjadze and responses to her work, praising her public speeches and courage³⁴.

If we consider the book and the author in the dimension of their era, we can imagine “Georgian Cuisine”, like Georgian romanticism, as a cultural basis for the formation of nationalism³⁵, because being a nation voluntarily in the list of shared symbols for the great narrative of identity also needs shared flavors and aromas.

Conclusion

As we can see, nationalism studies, even in the era of globalization, remain the main discussion of interdisciplinary studies. The reason for such popularity of nationalism is investigated by the historian Anthony Smith in the book: “Chosen People, Sacred Sources of National Identity”³⁶. The author writes that the emotions and passions that awaken national identity are very similar to religious feelings. According to Benedict Anderson, the origin of nationalism in the late eighteenth century was due to the erosion of religious belief and it legitimately took the place of religion.³⁷

While researching the examples of different countries, the fact that “national cuisines” in the form that it exists today is the expression of the era of nationalism was highlighted. The cuisine is part of the nation's “biography” and it is based on such “biographical” symbols that the nation is formed and constituted.³⁸

Based on the example of different countries, it can be seen that already in the 20th century, it was popularized by the national elite. French historian Pascal Ory, in his book “French Gastronomic Discourse - From Birth to the Present” (1998), writes that Claude Lévi-Strauss's book “Mythologique”³⁹ published in 1968 was followed by the process of rehabilitation and rise of French cuisine by French intellectuals. “Falling” into the hands of intellectual elites, the national cuisine was finally consolidated as a “connective structure” of the national culture.

Published in 1874, “Georgian Cuisine”, a collection of anonymous recipes in one book, reached every child in every corner of Georgia. These recipes are Georgian; they belong to everyone, which gave the nation another support for its strength, unity, and identity.

That is why the national cuisine is an “invented tradition” that was “invented” everywhere when the nation needed any narrative of identity to consolidate the nation.

The “content” of national cuisines was fueled by the age of nationalism, and as Anthony Smith writes, nationalism “brought a massive and democratic character”. This can be clearly seen in the diachronic analysis of food cultures: if the food cultures of the ancient and feudal eras were strictly dichotomous, as the food of the rich and the poor, the sacred and the profane, the list of national dishes does not distinguish between social classes, it is for everyone, as a flag, as an anthem, of any social class and it is shared by education, age and gender. “Georgian Cuisine” is the cuisine of every member of the Georgian nation and tells the story of their collective taste, unity, and nation.

And who invents traditions? Who is the author of “invented traditions”: the elite or the people, or both together?! In 1983, Colin Williams and Anthony Smith's joint book - “The National Construction of Social Space” identified eight characteristics that contribute to the formation of the context of nationalism and the geographical environment: 1) Habitat (housing); 2) public culture; 3) scale; 4) location; 5) border; 6) autarky; 7) homeland; 8) nation building. This is the national landscape, the geographical homeland, where all national symbols, “invented traditions” were created.

It was here, in the Georgian “habitat” and natural environment, that the “taste and smell of the motherland” was created, which was scattered in the common ethnic space until the era of nationalism. “Georgian Cuisine” became the “smell and taste of the motherland” after the era of nationalism. And today it is part of the great narrative of the Georgian nation, which, along with other “invented traditions”, the nation needs to be a nation.

Nationalism imposed a high duty of nationality on the nation, and the nation carries the symbols of the nation with due respect - including the national cuisine.

[1]“Place of memory” is the term of the French historian Pierre Nora;

[2] connective structure - the term of the German Professor Jan Assmann;

[3] The invention of Tradition- the term by Eric Hobsbawm, Cambridge University Press, 1992;

[4] Anderson, Benedict R. O'G. Imagined communities: reflections on the origin and spread of nationalism. London. 1991.

[5] Eric Hobsbawm & Terence Ranger, The Invention of Tradition, Cambridge University Press, 1983.

[6] Emile Durkheim, Henri Bergson, Maurice Halbwachs, Paul Riker, Roger Bastide, René Girard, Pierre Nora and others.

[7] Jan and Aleida Assmann, Harald Welzer.

[8] This term is used in the multivolume Discourses of Collective Identity in Central and Southeast Europe (1779-1145) and is cited in the book: Nino Chikovani, Irakli Chkhaidze, Ivane Tsereteli, Davit Matsaberidze, Ketevan Kakitelashvili, Narratives of Identity in Georgia: At the Beginnings of the Multi-Ethnic Georgian Nation (1860-1918), Tbilisi, 2014.

[9] Цатурян Рузанна, Заворачивать в виноградные листья или заполнять? Кавказская борьба за национальную кухню/ <https://www.opendemocracy.net/ru/kulinarnaya-voina-armenia-azerbaijan/ბაბაბიბი>: 02.05.2022;

[10] *ibid*: www.opendemocracy.net/ru/kulinarnaya-voina-armenia-azerbaijan/ბაბაბიბი: 02.05.2022;

[11] *ibid*: [www.opendemocracy.net/ru/kulinarnaya-voina-armenia-azerbaijan/has seen](https://www.opendemocracy.net/ru/kulinarnaya-voina-armenia-azerbaijan/has-seen) 02.05.2022;

[12] The famous Svanian Kubdar is known as "Kubdar" in Upper Svaneti, and "Kuptar", "Kuptian" in Lower Svaneti.

[13] Nino Chikovani, Irakli Chkhaidze, Ivane Tsereteli, Davit Matsaberidze, Ketevan Kakitelashvili, Narratives of Identity in Georgia: At the Beginnings of the Multi-Ethnic Georgian Nation (1860-1918), Tbilisi, 2014, pp 9-16 (in Georgian Language).

[14] DeSoucey Michaela, Gastronationalism: Food Traditions and Authenticity Politics in the European Union, 2010; 75; 432 American Sociological Review Michaela De Soucey uses the term "gastronationalism" in two regional conference presentations from a public address by Swart, William J. See also: Swart, William J. 2000. "You Are What You Eat: National Identity and the Politics of Food Production/Distribution." Presented at the annual meeting of the Midwest Sociological Society, Chicago, IL. The term Gastronationalism is also used, according to Cassel's Slang Dictionary. It is often used to differentiate national identities by insulting food preferences. For example, the dispute between the UK and France over British beef, after France illegally maintained an import ban that the rest of the EU lifted three years ago. This fact led to the name "rosbif" to refer to the British, at the same time as "frog" was used to insult the French.

[15] Nugent, P., Do Nations Have Stomachs? Food, Drink and Imagined Community in Africa, Africa Spectrum, Vol. 45, No. 3. 2010.

[16] This refers to Barbare Jorjadze's book;

[17] Sastsivi and Khachauri are the Georgian national Dishes.

[18]The characters of Georgian National Fairy Tales.

[19]Yesim Zaim, How national is food culture? A case study of regional food practices in Turkey, <https://www.mediamatic.net/en/page/379045/how-national-is-food-culture>, retrieved: 02.07.2022;

[20] Gigi Tevzadze, from the book "Enchantment": <https://burusi.wordpress.com/2010/06/24/gigi-tevzadze-5/>retrieved: 22.05.2022;

[21]Benedict Anderson, Imagined communities: reflections on the origin and spread of nationalism. London, Moscow, Kanon-press, 2001,in Russian Language;

[22] Gigi Tevzadze, from the book "Enchantment":<https://burusi.wordpress.com/2010/06/24/gigi-tevzadze-5/>retrieved : 22.05.2022;

[23] Барт , Р., Мифологии. Академичсемкий Проект. Москва., 2008;

[24] The oldest Kvevri and carbonized wheat grains in the territory of Georgia are approximately 8000 years old.

[25] A list of oldest cookbooks is referenced from: <https://theculturetrip.com/europe/articles/the-10-oldest-cookbooks-in-the-world/>has seen: 22.05.2022;

[26] Article retrieved from Auguste Escoffier School of Culinary Arts page: <https://www.escoffier.edu/blog/world-food-drink/french-cooking-how-and-why-french-cuisine-came-to-rule-the-world/> has seen: 02.05.2022

[27]130 years later, in 1785, the word "restaurant" appeared, a Parisian butcher named Boulanger began to cook meat broth and wrote to the tavern: Venite ad me omnes, qui stomacholaboratis et ego restaurabovos - "Come to me if you have a stomach ache" and will save/restore you". This modern name was born from the verb restaurabo - to restore, to save. Until 1802, "restaurant" was the name of only those food establishments where only meat "restorative" broths were sold (établissement de restaurateur).

[28] "This book is on the preparation of the best pastries and beverages", 1818, see the original of the book on the website of the Karchkhadze publishing house. <https://karchkhadze.ge/>

[29] In "History of Georgia" by SargisKakabadze, the story of the migration of the sons of the last king of Georgia, George XII, to Russia is told in detail. It is also an interesting detail that King George's contemporaries characterized him as a virtuous person, the best Christian and a good student of the Scriptures, but SargisKakabadze writes that "at the same time, he was sick, unusually obese and a heavy eater, which is why his enemies called him a glutton." . p: 244; It can be seen here that food was a cult in King George's house, and it was his son BagratBagrationiwhopublished the first translated recipe book in Georgian in 1818, sent it to Russia andGeorgia.

[30]You can see English version of this Book on publisher's page: <https://rights.sulakauri.ge/services-item/barbare/>

[31]Tergdaleuli– in Georgian - „თერგდალეული“ was the name given to those Georgians who were educated in Famous Universities and the way to this Places was across the river Tergi.

[32]Maisuradze Giorgi - "From cultural nation to cultural narcissism"
<https://www.radiotavisupleba.ge/a/blog-giorgi-maisuradze-cultural-nation/25245883.html/>:
02.06.2022;c

[33]Srulisamzareulo (in Georgian - სრულისამზარეულო) – „Complete Cuisine“ by
BarbareJorjadze, Publisher: "Sorapani" , Tbilisi 1914;

[34]Lela Gaprindashvili, „BarbareErstavi-Jorjadze“ June 13, 2014 <https://feminism-boell.org/ka/2014/06/13/barbare-eristavi-jorjaze>. Accessed: 22.06.2022;

[35] Irakli Chkhaidze, "The Modernist Theory of Nationalism and the Georgian National Project
("Tergdaleulebi")/Tbilisi 2009/ p: 54;

[36] Smith E.D. Chosen people, Sacred Sources of National Identity, Oxford University Press,
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[37] Anderson Benedict, Imaginary Societies, translated from English by RusudanGotsiridze,
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Khatuna Lagazidze. Georgia's Information Field During the Beginning of the Second Russian War Against Ukraine

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Information warfare and propaganda play a significant role in modern warfare since the conflict is fought simultaneously across five separate domains: the sea, land, air, cyberspace, and space. These domains are employed to achieve capitulation and render a substantial portion of the populace defenceless. Secondly, in the unprovoked war against Ukraine, which Russia started on February 24, 2022, the information war, and especially, its production in individual media, whose target audience was divided into several segments was given a significant role: 1. Ukraine and Ukrainians; 2. Countries that are Ukraine's natural allies, including the whole western world and their partners. Georgia has been and remains on this list and 3. Countries that Russia thought to be allies. Russia had its own goals concerning these groups: in the first case, the demoralization of the combat forces and Ukrainians and preparation for capitulation; The second case is the influence and production of dangerous information propaganda in the societies of Ukraine's partner countries. These countries would discredit Ukraine's management and the goals of Ukraine's defensive war in the way that Western societies would preempt their rights and stop their governments from assisting Ukraine. Finally, in the third group, which Russia considered a partner, the reason for Russia's information war was to draw the societies into their narrative even more, for example, China. Particularly in the case of the West's evaluation, China's narratives on the Russia-Ukraine war heavily draw upon Russian propaganda and present events from a Russian point of view. The US and NATO are portrayed by the Chinese media as aggressors and unreliable allies, while the Ukrainians are described as neo-Nazis. They go so far as to claim that certain Americans are manufacturing biological weapons in Ukraine [Cooper... 2022].

As we previously indicated, Georgia belonged to the second group of nations in this approach to Russia's information war. As a result, Russian information propaganda sought to undermine the Ukrainian state's legitimate defence objectives so that it would lose support among the Georgian population.

In this paper, our task is to use the example of Georgia to show how Russian propaganda was reflected in Georgia through the pro-Russian news channels and troll-bot system, and what was its purpose; How has social media been used to manipulate and control public opinion? Also, how does the dichotomy of war and peace work in Georgia and what purpose does its activation serve in the information field?

The analysis covers the period from February 24 to June 2022.

Since the start of the second Russian war, certain issues have been deliberately pushed throughout Georgia and Ukraine, primarily via social media and pro-Russian websites. They are summarized under several large topics: 1. Evaluation of the actions of the Ukrainian

authorities, which take place in the general context of Russian propaganda, for example: [Putin..., 2022: June 27-July 3]; 2. Evaluation of the actions of Western countries, also in the general context of Russian propaganda - the war started at the instigation of the West, and NATO uses Ukrainians as meat to weaken Russia; [Myth..., 2022: February 28-March 7]. 3. The information policy of the Georgian government towards the Ukrainian government in general and the information policy of the Georgian government in the context of dichotomy - we want peace, the Georgian opposition, the Ukrainian government, and America want war and the opening of the second front in Georgia. The evaluations of the Ukrainian authorities towards the Georgian authorities and the responses of the Georgian authorities to them give us the basis for the assumption that parallel to the Russian war against Ukraine, the relations between the Georgian-Ukrainian authorities, in a way, even bore the signs of the initial phase of the information war [Putin..., 2022: May 23-29; June 13-19]; 4. The theme of neutrality, shortly before Russia's invasion of Ukraine was activated in Georgia by a letter addressed to the Russian President, in which politicians representing the pro-Russian spectrum of Georgia presented Putin with neutrality as the best strategy for Georgia. [Military..., 2022]. In the first months of Russia's war against Ukraine, the topic of Georgia's neutrality was particularly active, especially in pro-Russian media [Putin..., 2022: May 1-8].

The correlation between Georgian anti-vaxxer Facebook accounts and anti-Ukrainian sentiments dating back to the early days of the conflict in Ukraine is also intriguing. Among them, the following trends stand out: the Jews' plan to exterminate the Slavic people to fulfil their goal of building the "New Jerusalem". At the same time, the message that Ukraine is a Nazi country, Ukraine is ruled by the Nazi government, and Russia started a war in Ukraine to destroy Nazism was very popular. The topic that Ukrainian President Volodymyr Zelensky, America and our country's main opposition party "National Movement" are dragging Georgia into war with Russia appeared in the first month of the start of the war in Ukraine, as revealed by the analysis of Georgian websites and social networks [Kistauri, 2022]. The topic of Jews cleansing Ukraine from Orthodox Slavs seems to be one of the lines of Russia's information war, in parallel with the denazification of Ukraine, which can still be seen in the following months (in April and May), both in the Russian-speaking and the Georgian-speaking Facebook space [Robakidze, 2022].

Also, pro-Russian sentiments and narratives in the media constantly bring up the subject of Georgia's military neutrality [Myth... 2022: 9-16 May]. 3 more main pro-Russian news lines, which have been following the Georgian news space almost continuously since the beginning of the war, are as follows: 1. The West needs the prolongation of the war to weaken Russia for its domination, and the Ukrainian people are sacrificed for it; 2. Western sanctions do not harm Russia. On the contrary, they harm the West [Myth... 2022: 28 April – 2 May]; 3. In Ukraine and Georgia, American bio laboratories are working on the type of viruses that can distinguish and harm people based on national characteristics. Also, America and Ukraine are jointly preparing provocations using chemical weapons to blame it on Russia [Myth... 2022, 18 April -25 April]. Since 2014, the theme of American laboratories has been leading in Russian propaganda. "According to the conclusions made by Western experts, the Kyiv regime was very close to creating a nuclear explosive device. The plutonium needed for this was obtained secretly from the processed nuclear fuel available on the territory of the country. Such a device could have

been created by Ukrainian specialists in a few months," the source said in a conversation with the Russian-language service of "Riasa" and RT. Russian diplomatic missions around the world are actively involved in the dissemination of the same type of information, including the Russian Mission to the United Nations in Geneva [mass... 2022].

The Russian narrative of the Bucha catastrophe was actively taking shape in Georgian pro-Russian media and among social media users, as if it had been orchestrated by Ukrainians to cast blame on Russia [Myth..., 2022: 4-11 April]. Russia had similar rhetoric regarding the bombing of the Mariupol theatre, where thousands of civilians took refuge as if the Ukrainians themselves bombed it to blame it on the Russians [Myth..., 2022: 14 - 22 March]. The spread of Russian narratives against President Zelensky also has a permanent character in the Georgian media. In the first days of the war, the theme that civilians were being bombed not by the Russians, but by the Ukrainians themselves was particularly active [Myth..., 2022: 28 February - 7 March].

Based on the above, the topic of Georgian pro-Russian media, including social media, should be conditionally divided into two main directions after the start of Russia's unprovoked war in Ukraine: 1. Spreading pro-Russian narratives on the topic of Ukraine; 2. Stirring up anti-Western sentiments among the population of Georgia, for which the West is accused of trying to involve Georgia in the war, and the local partners are the "party of war", all opposition parties, free media and non-governmental sector, as well as, indirectly, the United States of America [Myth..., 2022: June 13-20; June 27]. In the second task, their interests coincide with the government's rhetoric. The analysis of the Georgian media in parallel with the Russian media clearly and undisguisedly shows the traces of Russian influences and the main strongholds of the Russian information war in the Georgian media space and social networks; examples are visible in the reviews published on the Myth Detector and Fact-Meter websites [Myth..., 2022: April 4 -11; of Putin..., 2022: May 16-22] [Myth..., 2022: April 4-11]; [Putin..., 2022: May 16-22]. All this is aimed at misinforming the Georgian public and favoring Russia, which would be easy to curb if the special services of Georgia wished to prevent Russian influence.

Finally, it should be noted that government-affiliated Facebook groups and websites, as well as supportive and openly acknowledged media outlets, are all contributing to the spread of Russian misinformation and the Russian narrative regarding the conflict in Ukraine in Georgia. It is important to note that Georgia, in this context, is somewhat cut off from the Western information discourse during the Ukrainian War because it not only forbids the activities of pro-Russian informational and political resources but also has a close relationship with them, as evidenced by many facts. Moreover, since the beginning of the war, the Georgian government has tried to create an "enemy icon", where it "united" the Ukrainian government, the Georgian opposition and critical media, as well as the collective West. The government brought them under a common umbrella with the name - "Supporters of war: supporters of the opening of the second front against Russia in Georgia", thereby mobilizing not only its supporters but also a large part of the population afraid of the prospect of war. It also became clear that in the background of the war in Ukraine, pro-Russian propaganda and information resources are left beyond the regulations in Georgia, which creates a completely favorable environment for them to spread. By doing so, Georgia, on the one hand, distances itself from the content of the

general western news mainstream about Russia's unprovoked second war against Ukraine (for example, it discredits the Ukrainian government). On the other hand, it leaves its population vulnerable to the influence of foreign information-subversive operations.

In the current situation, the development of the concept and strategy of information security, which clearly defines the threats and challenges, the mechanisms of response to them and their prevention, and the goals of deterrence and defence, is seen as an urgent task to ensure the defence and security of Georgia.

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David Takidze. Time in the Work of Joseph Conrad

 spekali.tsu.ge/index.php/en/article/viewArticle/16/289

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Joseph Conrad, an English writer of Polish origin, who worked at the turn of the 19th and 20th centuries, is rightly considered one of the forerunners of modernism. As is well known, one of the main problems for modernist literature is time. It is interesting to study the work of Joseph Conrad in this regard. The purpose of this article is to analyze the problem of time in Conrad's work.

In the article, we distinguish two concepts of time - psychological or subjectively experienced and mythological or cyclic, eternal time.

First, let's consider the psychological concept of time, which is associated with the name of the outstanding French philosopher of the 20th century, Henri Bergson. Bergson distinguished two types of time: first, it is mechanistic time - the time of clocks, calendars and bus schedules, which is objective, precise and measurable. The second is subjective, internal time, which the philosopher called *la durée*, or duration. Duration - this is the time that a person experiences on an emotional level and the perception of which is influenced by a person's subjective, psychological mood. This means that the internal time of a person does not often coincide with the objective time measured by the clock. Henri Bergson believed that if for scientists time is measured and always runs at the same stopwatch pace, to humans, time can speed up and slow down even more. A person perceives different periods of time in different ways, depending on his emotional state during specific periods of time. According to the Cambridge Handbook of Modernism, Bergsonian duration is time based on one's personal experience and does not apply to an objective world outside the individual. Despite this, real time for Bergson is psychological, internal time, which has a qualitative rather than a quantitative nature.

The Bergsonian opposition between, on the one hand, objective time or reality, and on the other hand, the inner, emotionally experienced time of man can be found in many places in Conrad's novels.

First, let's consider how the psychological perception of time is presented in Conrad's novel "Narcissus's Negro". The plot of this work unfolds on the ship "Narcissus", which is hit by a fierce storm. Although the sea calms, after the great battle, the exhausted and frightened sailors lose the ability to perceive time objectively due to the self-inflicted storm.

„Mr. Baker crawled back and forth along the poop several times. Some men fancied they had heard him exchange murmurs with the master, but at that time the memories were incomparably more vivid than anything actual, and they were not certain whether the murmurs were heard now or many years ago” [Conrad, 1979:50]

In this episode, the sailors seem to hear the captain of the ship and Mr. Baker whispering to each other, but the deadly storm has completely engulfed their minds, and they are lost in time, unable to understand whether they heard the captain's whispers at the time being or if they are just memories of the past, an old story. In this passage, Conrad rejects the scientific objectivity of time, but describes the confusion in which the sailors find themselves with psychological precision. Conrad disrupts the reader's sense of reality and objectivity and introduces Bergsonian time that is subjectively experienced in its pure sense.

James Wait is the character of "Narcissus" Negro. He announces in advance to the ship's crew that he is dying, thereby trying to evoke sympathy and avoid hard work. Crew members visited him often and tried to cheer him up. During one of these visits, James Wait remembers a girl he knew from Kenton Street, and it is at that moment that he leaves the real chronological time measured by the clock and moves into subjective, psychological time, where the flow of time is suspended or confused.

Conrad writes the following about James Wait:

"(James Wait) returned at once to the regions of memory that know nothing of time" [Conrad, 1979:92]

In the same episode we read as follows:

„He was very quiet and easy amongst his vivid reminiscences which he mistook joyfully for images of an undoubted future" [Conrad, 1979:92]

Confusion of time with Conrad is subjective. What is more emotionally alive and exciting to the characters is perceived as the present or the future, even though these feelings actually took place in the past. The internal time of the characters does not match the objective time.

In the episode we first mentioned, the storm-tossed sailors lose their sense of the present and perceive past and present events as one whole. And for James Veith, the memory of past happiness and the hope for the future become one whole, therefore, the chronology of time loses its meaning.

In the novel "Lord Jim" published in 1900, we also find psychological time. The main axis of the plot of the work is the incident that happened on the ship "Patna", when the captain and several crew members, including Lord Jim, thought that the ship was sinking, and saved themselves in a lifeboat - without warning the others, because they did not have enough time to do so. And not enough boats. However, the captain's fears are not justified and "Patna" is saved while the escaped captain and crew members become world famous for their not-so-heroic behavior. Here is what Marlowe, the narrator of Conrad's novel notes about this incident:

„Indeed this affair, I may note in passing, had an extraordinary power of defying shortness of memory and length of time: it seemed to live, with a sort of uncanny vitality, in the minds of men, on the tips of their tongue." [Conrad, 1996:84]

In this passage, Conrad suggests that certain events have the ability to overcome the usual flow of time, its duration. Because of their emotional or psychological significance, they are perceived in the human mind as constantly new and relevant. Lord Jim, who is tormented by his conscience throughout the play, tries to escape from the unpleasant memory of "Patna", but wherever he goes, his past haunts him everywhere, as if time has frozen for him - he has neither present nor future. Ultimately, his efforts to escape his past and transform himself from the "anti-hero" of Patna into a hero ends in inevitable death.

Researchers - J.M. Kerzer and John Peters agree that time is subjective with Conrad.

In his work "Joseph Conrad and the Metaphysics of Time," Kerzer notes:

„For Conrad, time is always in some sense "human time"... The world empty of human activity and judgment is a timeless void" [Kertzer, 1979: 303].

By "human time", Kertzer means time subjectively experienced by humans. This is how we perceive and how time is given to us.

As for John Peters, he introduces the category of personal time in his article "Joseph Conrad's 'Sudden Holes in Time': An Epistemology of temporality". His research reveals that personal time is nothing more than what we call subjective or even Bergsonian psychological time.

Peters writes: "Personal time is time as human beings experience it. For Conrad, regardless of how objective time may be in essence, human beings cannot experience it as such. They never experience objective, regularized time" [Peters, 2000:420].

It is interesting to analyze Conrad's novel "The Secret Agent" in this regard. Winnie Verloc takes revenge on her husband for the death of her mentally retarded brother and stabs him to death. It is worth noting that the murder scene, which lasts only two minutes, psychologically "stretches" for Winnie, and she cannot believe that only two minutes have passed since she last looked at the clock.

„She looked up mechanically at the clock. She thought it must have stopped. She could not believe that only two minutes had passed since she had looked at it last. Of course not. It had been stopped all the time. As a matter of fact, only three minutes had elapsed from the moment she had drawn the first deep, easy breath after the blow, to this moment when Mrs Verloc formed the resolution to drown herself in the Thames. But Mrs Verloc could not believe that. She seemed to have heard or read that clocks and watches always stopped at the moment of murder for the undoing of the murderer" [Conrad, 2020:269].

The clock "stops" for the horrified Winnie Verloc. Although the clock shows objective reality, Winnie no longer believes it. As we learn from the work, only three minutes have passed since the murder, but for Verloc, three minutes are equal to a whole century; moreover, she thinks that some phantasmagoric event has taken place, and this "stopping" of time in order to punish him for the murder of her husband was caused by the intervention of supernatural forces. In fact, Winnie's internal, psychological time runs much more slowly than objective time. Conrad

clearly shows the conflict between real and psychological time. In this case, it is clear that this resistance is due to the emotionally complex and special situation in which Winnie Verloc finds herself.

These examples, we think, revealed the presence of Bergsonian psychological time in Conrad's work. It should be noted that Bergson was a contemporary of Conrad, even though we do not know whether Joseph Conrad was familiar with Bergson's philosophical writings. In any case, research shows that Henri Bergson's philosophy finds artistic expression in Conrad's novels. It doesn't matter whether it happens with Conrad under the influence of Bergson or independently of him, Conrad discovers the psychology of time through literary intuition.

Conrad also has a mythological or cyclical perception of time. Mythic time is eternal, ontological time that has a cyclical nature. To elucidate, let's make a reference to the Romanian religious researcher, Mircea Eliade who introduced the concept of sacred and profane time.

For Eliade, on the one hand, there are sacred time intervals characterized by cyclicity and repetition. He relates it mainly to religious festivals while on the other hand, there is a profane or common-time stream that has no religious significance. What is interesting for us is the sacred time that Eliade attributes to religious rituals. Unlike ordinary or profane time, sacred time has no end, it is not characterized by continuity. During a religious ritual - so, for example, every Christmas - the same story is repeated over and over again. It is a kind of mythical, eternal, Parmenidean time that is equal to itself, never changing and never ending.

Therefore, sacred time is the same mythological time that is opposed to chronological time. However, it must be said here that mythological time does not denote the time wrapped in a mystical veil. Our human history is also mythological in some ways, because it is characterized by repetition. Historical events are often so similar to each other that it seems to the observer that time does not move forward, but moves in a circle - in a cycle.

We find a description of mythological or, if you like, sacred time in Conrad's masterpiece "The Heart of the Dead". Here is a very unusual description of Marlowe's journey into the heart of Africa:

"Going back to the river was like traveling back to the earliest beginnings of the world" [Conrad, 1995:40].

"We were wanderers on a prehistoric earth, on an earth that wore an aspect of an unknown planet" [Conrad, 1995:42]. As it can be seen from these passages, for Marlowe traveling to Africa is like traveling to the beginning of the world, to prehistoric times. It is strange what such associations must have evoked in the traveler of the nineteenth century who had not even seen the prehistoric world with his own eyes.

This passage suggests that it is not an ordinary but an archetypal journey that is being referred to here. We are left with the impression that Conrad is already aware of the philosophical paradigm that Mircea Eliade will establish half a century later. In particular, it should be noted that Marlowe's journey does not take place in profane or ordinary time. This journey is not

Marlowe's journey simply to the territory of Africa, but a ritualized journey to the sacred, i.e. the same mythological time. Marlowe travels to prehistoric times and repeats the path of primitive man, or rather the scheme that is hidden in the deepest layers of the human psyche.

We read the following there:

"We couldn't understand, because we were too far, and couldn't remember, because we were traveling in the night of first ages, of those ages that are gone, leaving hardly a sign and no memories" [Conrad, 1995: 42].

Time travel to the primordial era is not possible in ordinary time, because people cannot go back in time, and Conrad was not a fantasy writer to narrate about time travel. We think that it is the mythological time that is being referred to here. Such a journey is allowed only in ritual or sacred time, when people do not return to the past, but currently repeat the path already taken by other people, our ancestors, heroes or gods.

Conrad notes that the memory of the primeval era does not exist and the traces have disappeared. If so, then a reflection of that age can only exist in the collective unconscious, which might be the deepest layer of the human psyche that Jung discovered uniting us all.

This is what Conrad writes in "The Heart of the Dead":

"The mind of man is capable of anything - because everything is in it, all the past as well as all the future. What was there after all? Joy, fear, sorrow, devotion, valor, rage - who can tell?" [Conrad, 1995:43].

The writer seems to trust his intuition on what can be hidden in the human mind, in his/her psyche suggesting that there can be the past of all mankind, as well as the future. Eliade shows that sacred time is also fascinating in that the past, present and future unite there - everything converges there.

And as Jung showed, at the level of schemas, the humanity's past—and in a sense the future—is indeed embedded in the collective human psyche since the human path is repetitive.

The cyclicity of time, its repetition with Conrad can be clearly seen in the above passages of "Heart of the Dead". Marlowe's journey to Africa is equated with a prehistoric journey, of which there are no physical traces, although, as Conrad notes, it still finds its place in our mind.

There has already been a mention of "Lord Jim" and ship "Patna". For the crew and passengers of the ship, who are Muslim pilgrims, time passes so dully and monotonously that it develops a cyclical, repetitive nature. Let's see how Conrad describes the boat ride:

"Every morning the sun, as if keeping pace in his revolutions with the progress of the pilgrimage, emerged with a silent burst of light exactly at the same distance astern of the ship, caught up with her at noon... glided past on his descent, and sank mysteriously into the sea evening after evening, preserving the same distance ahead of her advancing bows" [Conrad, 1996:15].

Time in this passage has a mythological character - it is cyclical and always repeating. For the crew of a ship floating in the middle of the ocean, the landscape is unaltered and time seems to have frozen. Nothing changes except the sunset and the sunrise. The sun rising at the same distance from the ship is, in our opinion, a metaphor to show that even though ship Patna seems to move and move forward, nothing changes and time always returns to the same point.

As for another novel by Conrad – “Nostromo”, it is constructed in such a way that it convinces us of the mythology of the time. The events in the work take place in the fictional South American country of Costaguana. Peters rightly observes that there are many revolutions throughout Costaguana’s history, but all of these revolutions have the same result. The ones that come to power are repressive and only benefit the few, which in turn leads to new revolutions.

Researcher of Conrad, Garrett Jenkins formulates the following thesis about “Nostromo”: “We have in Part One a miniature version of what the book as a whole, in a series of circular movements brings out: that the future does not move away from the past but is doomed to repeat it. No real progress is possible; a change is merely an illusion that masks a fundamental reality of disorder” [Peters, 2000:429].

Although the revolutions described in “Nostromo” have different leaders and the revolutions themselves develop in different ways, the difference between them is small. The secessionist revolution, which aimed to separate Sulaco from Costaguana and seemed more civilized than other revolutions, finally ends in repression exploiting people. At the end of “Nostromo”, the excitement of the workers indicates that the revolutions will not end there and the same will be repeated over and over again in the future. It should be noted that the entire plot line of “Nostromo” is a kind of proof that for Conrad, time has the characteristic of repetition and circularity. It seems that the story with Conrad has a mythological character. Every attempt by the people of Costaguana to change history, to take a step forward, for the better, ends up with time constantly going back to the starting point, and they essentially have to fight the same war every time.

The examples from Conrad’s works clearly show that time occupies a particularly important place in the worldview of the Polish writer. Time is an intangible, metaphysical concept for people, which cannot be understood only mechanically through a clock. Conrad’s time is psychological; it is tied to the consciousness of Konrad’s characters. For Conrad, objective reality can only be described in terms of the subjective feelings of the characters. The writer stays true to this method even when the subjective perception of Conrad’s characters does not match the objective reality. At the same time, Conrad rejected the chronology of time and the historical progress related to it. Instead, Conrad’s time is cyclical, and what happened in the past repeats itself in the present. However, we ought to understand that this repetition has a symbolic implication in Conrad’s works. The writer tells us that nothing new happens in history and people constantly repeat the path they have already taken before.

We have taken examples from the following five pieces of Conrad’s significant works: “The Heart of the Dead”, “Nostromo”, “The Narcissus”, “Lord Jim” and “The Secret Agent”. Having discussed these examples, it is possible to conclude that Konrad had two concepts of time.

These concepts are fully consistent with the theories of Henri Bergson and Mircea Eliade. C. G. Jung's concept of the collective unconscious is also important, which was revealed in the work of Joseph Conrad as well.

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“Joyful Summer” and the Idea of Divine Marriage

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As noted in the scientific literature, self-awareness in “Davitiani” serves the search for the author’s general, national and personal origins. The poet gradually tries to establish his own identity. He urges the readers to do the same. The book, with its architectonics, is based on the basic idea of self-awareness, which is formulated by Davit Guramishvili in the following way:

“A boy should learn to know himself:

Who he is, where did he come from, where he is, where will he go?”

[Guramishvili, 1980:69].

Guramishvili’s understanding of God’s love is expressed based on the philosophy of the apostle Paul and is gradually connected to the problem of self-awareness. St. Apostle Paul teaches Christians that the exploration of the content of hearts is the fulfillment of the Lord’s will and the basis for a person to be virtuous to God: *“And the one who searches hearts knows what is the intention of the Spirit, because it intercedes for the holy ones according to God’s will”* [Romans 1, 8, 27]. According to the apostle, self-awareness is the same as self-observation by a person to unite with God: *“Examine yourselves to see whether you are living in faith. Test yourselves. Do you not realize that Jesus Christ is in you?”* [Corinth. II, 13, 5]. In this sense, the apostle names the stages: Knowledge of God, recognition of God and perception of God. In the 1st Epistle to the Corinthians, he writes: *“At present I know partially; then I shall know fully, as I am fully known”* [Corinth. I, 13, 12]. The apostle explains step by step that knowledge of God is possible on the road of learning and is the initial stage. It is followed by the desire to know it, to accept it through one’s heart. According to Sul Khan-Saba’s definition, *recognition* means *“recognition of the voice of the soul”* [Orbeliani II, 1993:340]. In this way, the virtuous soul will finally know and join God. Ioane Sabanisdze, while narrating the story of St. Abo Tbileli’s conversion to Christianity, notes that as a result of studying Georgian literature, the Arab young man first started to know the Christian religion, accepted and perceived it in the heart, and finally *“gained the knowledge of”* Christ.

The “Love of Light” presented in Davit Guramishvili’s “Davitiani” is, on the one hand, conditioned by the desire to pass from the abyss of sin into the divine light - to enter again, clad in light, and restore the likeness in this way; and, on the other hand, it expresses the desire to strive to understand the essence of God as absolute love. Love for a woman (“Zubovka”) is considered as an allegory of divine love and is imbued with the desire to know God and indulge

in a personal relationship with Him. Setting the ideal of divine marriage in the final part of "Davitiani" serves the goal of the lyrical hero, to finally know God himself, to inherit the Lord's kingdom, to share the divine love.

At the beginning of the poem, Davit Guramishvili prays to the Lord:

"You opened my eyes blind from ignorance,

Let me know your way.

let me know how to learn,

how to find appropriate words

Enabled me to do thus!"

[Guramishvili, 1980:207].

Such pleas, motivated by the desire to search, can often be seen on the pages of "Davidiani", which uncovers the main goal of the author - to know God through self-knowledge. In the fourth part of the work, the poet raises the same problem, asks for spiritual discernment, "*gaining knowledge*". This kind of vision does not imply knowledge (its antitype is "*blind from ignorance*"), but according to the teaching of the apostle St Paul, to know God in order to perceive Him. The final stage of self-awareness - "*Where will he go?*" - is thus coming to an end. In the fourth book of "Davitiani" the poet's lyrical "self" is drawn by his desire to know God. The ideal of divine marriage highlighted in the poem is proof of this.

The elderly hero of Davit Guramishvili's poem "Joyful Summer" appears to the reader as an apologist for divine love. He appeals to the young couple to get married, to a blessed relationship. First of all, he preaches the Lord's love to them. In "Adam's Complaint", the first man, replaced by the poet himself as the preying person, refers to Christ, who took him out of hell, as "*my lover*"- *beloved*". This is no accident either. "*Davit Guramishvili approves of natural love, amor naturalis, conjugal love strengthened by the religious marriage*" [Baramidze, 1940:330]. The tradition of God's blessing of love begins with Adam and Eve: "*When God created Adam and Eve, He destined them to be together*" [Guramishvili, 1980:217], the author writes. The poem "Kartlis Chiri" (Hardships of Kartli) mentions that one of the confirmations of the degeneration of the nation was the insult to the religious marriage: "*The wedded wife was sent away, and [they] enjoyed themselves with the concubine*" [Guramishvili, 1980:82]. Protecting the sanctity of marriage is a soul-saving task. The first miracle performed by the Son of Man was at a wedding in Cana of Galilee [John, 2, 1-11]. At the request of the Mother of God, the Lord turned the water into wine and thus blessed the feast companions.

According to the scriptures, marriage is also understood symbolically. The groom of the feast held in heaven, the divine wedding, is the Lord Himself: *“Let us be glad and rejoice, and give honour to him: for the marriage of the Lamb is come, and his wife hath made herself ready. And to her was granted that she should be arrayed in fine linen, clean and white: for the fine linen is the righteousness of saints.”* [Rev. 19, 7-8], - only the soul clothed in holiness joins its heavenly Master. Christ is the groom, and the bride is a person who is united with the Savior in love. That is why St Shushanik is remembered as the *“bride”* of the Lord. Christ says in *“The Parable of the Ten Virgins”*: *“At that time the kingdom of heaven will be like ten virgins who took their lamps and went out to meet the bridegroom. Five of them were foolish and five were wise”* [Matthew, 25,1-3]. Like the five wise virgins, we must always be ready to greet the *“groom”*. In the sixth poem, *“Majama”*, Vakhtang longs for the *“wedding garments”* in order to join the glory of the kingdom: *“ I long to be happy with the beautiful bride. I am not clad in the wedding garments. If I was allowed to enter, I would be happy”*. [Vakhtang VI, 1990:14]. Davit Guramishvili's lyrical hero has a similar attitude. The poet wants to stand next to wise virgins. The lamp should not go out and the *“groom”* should be readily met: *“Don't sleep now, get up, wake up, the groom will come at midnight: don't let your lamp blow out, and have the door to heaven locked”* [Guramishvili, 1980:158].

In *“Davitiani”*, marriage is, on the one hand, considered as the most beautiful manifestation of human love. Moreover, it also has a larger understanding. From an allegorical point of view, it is revealed as a symbol of the unity of Man and God. The poet understands marriage as the crown of the divine love. Davit Guramishvili wants to be like the five wise virgins. He wants to be always ready to meet Christ:

“Don't be stupid and lazy,

Don't miss the wedding of Christ,

Don't be left without a share,

Receive your share of the feast.[Guramishvili, 1980:168].

A person invited as a *“bride”* to the wedding of the kingdom rejoices in fellowship with their heavenly master. The *“Lover of Light”* finally becomes worthy to take an honorable place next to the Savior: the *“wedding garments”*, without which one cannot become part of a spiritual wedding, is the garment of light" [Sulava, 2005:83]. But the poet is saddened because, according to him, *“the enemy robbed me of my clothes, my wedding garments”* [Guramishvili, 1980:168]. He is left without the wedding garments [Guramishvili, 1980:168].

The poet also compares the condition of a person separated from God to the loss of a wedding ring: *“I lost the golden ring with which my marriage is marked”* [Guramishvili, 1980:167].

[¹] *“There is one point here to mention: losing the ring of faith will be perceived by Guramishvili as losing both this world and eternal resting place”* [Siradze, 2005:4]. The poet compares

himself to a prodigal son, whom a merciful parent redeems with a ring. Rejoicing at the return of his son, the father orders: *“Bring forth the best robe, and put it on him; and put a ring on his finger, and shoes on his feet”* [Luke, 15,22]. It is a symbolic expression of restoration in honor of the status of a son. Davit Guramishvili lost this very ring, his robe was stolen by the enemy, his lamp went out. This is the reason for his sadness, he is left behind the heavenly joys. From this point of view, the rhyming verse told by Davit Guramishvili is also interesting. In this verse, the history of the celebration of religious holidays and weddings is narrated. The poem is completely saturated with rhymes, and the main message is hidden in the words between the red lines: *“What is said between the lines is what is meant”* [Guramishvili, 1980:185], the author notes. In the first part of the poem, the words: "Christmas", "Magis", "grotto", "manger", "boulder", "shroud", "Easter", "Passover", "nail of the Cross", "Annunciation", "Bridesmaid", „Best man”, “Wedding”, “Groom”. And in the final part – „Dress“, “Hat”, “Akhalukhi”, “Katibi”. It is significant that with this technique, the author first follows the Gospel episodes chronologically, while in the next part, the wedding, the groom and the wedding dress are highlighted, as an expression of the honor of cohabitation of the heavenly feast.

Davit Guramishvili puts his hope in the groom, the resurrector who has provided a luxurious abode for his "bride" - a human being. From this point of view, the story told in "Joyful Summer" is interesting. The story is about how summer defeats winter, heat defeats cold, and the old (winter) is replaced by the new (summer). Here, it is symbolic that the author pays special attention to covering the "bareness" of nature with greenery: *“Worn out by winter and naked were dressed in new clothes,”* [Guramishvili, 1980:213]. Nature has put on a new, first garment, which allegorically symbolizes the return to the original creation. Summer, on the one hand, is thought of as the age of the height of love, which is also read in Solomon's "Songs of Songs": *“See! The winter is past;*

the rains are over and gone. Flowers appear on the earth; the season of singing has come, the cooing of doves is heard in our land. The fig tree forms its early fruit; the blossoming vines spread their fragrance. Arise, come, my darling; my beautiful one, come with me. My dove in the clefts of the rock, in the hiding places on the mountainside, show me your face, let me hear your voice; for your voice is sweet, and your face is lovely” [Solomon, 2, 11-14].

The winter and summer variation is also related to two biblical times. Summer is considered the age of the New Testament. In addition, winter is considered a symbol of sin, which is overcome by the warmth of spring - the grace of Christ. Allegorically, *“frost is the result of the lack of the sun, when the sun is God, of nakedness, when clothes are grace, and of the darkness of prison, when the prison is this world”* [Karichashvili, 2005:33]. A similar view can be seen in the poetry of Ioane Minchkhi: *“Just as the earth is scorched by the sun and the weight of winter is lifted, so these days, given by Christ as a savior, drive away the guilt of sins in the winter”* [Minchkhi, 1987:254], - Here the concept of sin is connected with winter. Purification by the Lord's grace expresses the spreading of divine light and the establishment of spiritual warmth in the world. Summer is a symbol of the salvation of the world by the Savior and the divine joy caused by his presence. A similar interpretation can be given to the words of Shota Rustaveli: *“Summer was come, from the earth came forth verdure, the token of the rose bursting into*

bloom, the time of their tryst" [1315]. The next meeting between Tariel and Avtandil is already to liberate Nestan, considered in the poem as an allegory of supreme happiness, love in the world.

From this point of view, Teimuraz I's "Comparison of Spring and Autumn" is noteworthy. According to the work, "*Spring will say this: I am the paradise of this world*" [Teimuraz I, 1960:63]; Here spring is compared to youth (innocence), autumn - to old age. Spring will answer autumn: "*I am a boy, you are an elderly man. How could the old share with the new?*" [Teimuraz I, 1960:64]. In the same work, spring debates with autumn: "*The world will renew, the old will rejuvenate*" [Teimuraz I, 1960:69]. According to Vazha-Pshavela's poem "Yet again shall I see the spring", this time of the year is perceived as the time of victory of good over evil. The basis of salvation is love. According to Galaktion Tabidze ("Without love"), the first love appeals to the human heart with "youth lust" [Tabidze, 1988:35] and resembles "tender spring flowers" [Tabidze, 1988:35], while the last love is like an autumn flower prone to aging and death.

A new age, a time graced with love, must come in the purified, first-created world again enveloped by light. It is after the change of winter and summer that Davit Guramishvili starts talking about the love story of a shepherd boy and a woman, which is proof of the mentioned opinion. "Summer in the archetypal expression is connected with marriage and heaven, a stranger and a bride" [Ghaghanidze, 2002:50]. The poem "Joyful Summer" is a symbol of the fact that goodness won in the world through the martyrdom of Christ, the bearer of divine love; Man has replaced darkness with light; A new day has dawned for humanity through Christ; Christ conquered the world; Adam is also redeemed from the captivity of the original sin and rejoices. A person has a "new obligation" - he must renew himself as a person, and become closer to God. In "Joyful Summer" Guramishvili's longing goes to the past, to childhood, but it seems that he does not mean only individual childhood here, but also humanity's childhood - the lost Eden, the only garden, the only *Paradisus*, for which Adam and people have never lost their sorrow. And at the same time, it is the nostalgia of the future, the world beyond and the life beyond (the image of the same Eden!), the remnants of the time when the lost childhood should become a regained childhood, when the lost paradise should become the paradise regained" [Ghaghanidze, 2002:54].

Davit Guramishvili presents the ideal of a "new person" - a soul sharing God's grace - and he himself tries to present it to the reader in this way. This can be achieved through soul rejuvenation and love. As it has been noted many times in the scientific literature, the poem has a satirical content and allegorically refers to the love of man and the Lord.^[2] Before Davit Guramishvili, our literature did not know about the development and reflection of the life of the peasants described in "Katsvia the Shepherd". In "Katsvia the Shepherd", Guramishvili's talent described a wonderful idyll but was not able to unfold it naturally.[Kekelidze, 1981:657]. This is due to the principle of allegorical understanding of the poem. It is "*classed as a call to asceticism, at the same time it is a bearer of earthly joy, it is a hymn of flesh and love*" [Tvaradze, 1985:297].

The second, conditional, title of the poem is also interesting – “Katsvia the Shepherd”. Nature, in this case, the thorn, prevents the passionate couple from indulging in carnal pleasures. The thorn is an expression of regularity established by God's will, the “metaphysical eye” [Ghaghanidze, 2002:112], - it is a kind of “emblem”. Following the Areopagetan wisdom, “*the lowness of the sign speaks of the height of the archetype*” [Ghaghanidze, 2002:86] and this makes the text anagogical.

According to the teaching of the Church Fathers, the thorn symbolizes the “reminder of the sin”. St. Basil the Great explains in his fifth Homily: “...*But then the rose was without thorns; since then the thorn had been added to its beauty, to make us feel that sorrow is very near to pleasure, and to remind us of our sin, which condemned the earth to produce thorns and caltrops*”. [Basil the Great, 2002: 259]. The thorn is also considered to be a symbol of the barrenness of the soul: “*I was thorned by their sins and I am barren*” [Minchkhvi, 1987:237], according to Georgian hagiography, the thorn is a symbol of evil. It is a metaphor expressing obstacles, trials, punishment, and lost love in the works of Rustaveli, Besik, Akaki Tsereteli.

According to “Joyful Summer”, the thorn is a sign of God's will. It is a warning device for a young couple desiring forbidden carnal intercourse, it is a source of physical pain. But, in the end, a man happy with the creation of grace declares: “*The thorn has given me good luck today!*” [Guramishvili, 1980:229]. In this way, the idea of joy acquired after experiencing pain (“happiness through suffering”) is revealed, which is echoed by the poet's call: “*Eat bitter first, then sweet, if you are looking for taste*” [Guramishvili, 1980:65]. With this, the author allegorically expresses the joy of a person united to the divine order. According to the final part of the poem, the four heroes gather at the buckthorn bush so that one of them, the priest, blesses the union of a man and a woman: “...*where was that buckthorn, four of them have gathered*” [Guramishvili, 1980:243]. In this way, the poet tries to sacralize the place of sin and a buckthorn. Four is a symbol of “earthly fullness”, and one is a symbol of heavenly purity, its “*emanation was carried out this time in one- buckthorn*” [Ghaghanidze, 2002:90].

Symbolically, the feast begins where the pain was experienced, as the sin was committed by tasting the fruit of the forbidden tree, and salvation is linked to the “Tree of Life”, Christ. *The lawn was mowed, and the threshing floor was cleaned* [John, 3,12] to prepare the bed for the couple. Both Buckthorn and a thorn allow such an understanding. In this way, the author recognizes the superiority of marriage and gives sacred significance to the place. It is also significant that the poem is followed by “Adam's Complaint” - the lamentation of the first man devastated by sin. Falling into regret, the first man sees salvation in love. In “Adam's Complaint”, the “lover”, the beloved, is Christ, whom the author also calls the source of immortality: *Have mercy on me, beloved, sprinkle your water of life!* [Guramishvili, 1980:300].

According to the poem "Katsvia the Shepherd", the shepherd asks the Lord to love his lover with a righteous heart: *"Lord, make me love my beloved with all my heart, with all of my honesty! Make me love my beloved with a righteous heart!"* [Guramishvili, 1980:258].

The characters have a funeral repast of bread and wine at the wedding. A man prepares a consecration meal for his wife for the dead and entertains the newlyweds in this way: *"He has a feast of a funeral"* [Guramishvili, 1980:247]. This, at first glance, is *"one of the most grotesque scenes"* [Ghaghanidze, 2002:99], and may be considered an expression of belief in the continuation of life after death. The wedding feast held with the funeral meal refers to the journey from Calvary to the Resurrection. This circumstance supports the opinion about the allegorical meaning of the poem. A person will be filled with the joy of resurrection through spiritual communion with Christ ("funeral feast") and will be invited to the "wedding" of the Kingdom as a "bride".

In order to understand the ideological plan of "Joyful Summer", it is important to consider its composition. The poem is included in the fourth part of the collection (book D), which, following the allegorical meaning, is due to the desire of a person to move to heaven, to the eternal Kingdom. The poet will answer the fourth question of self-awareness - *"Where will he go?"* - with this work.

The poem possesses a structural frame. The image of nature described at the beginning, the defeat of winter by summer, allegorically marks the beginning of the New Testament age, the beginning of salvation. The shepherd couple is the prototype of humanity redeemed from Adam's sin. The man who puts them on the right path, by his actions, represents the Savior, our Christ. It is also necessary to take into account the realities that, undoubtedly, have the importance of biblical allegories: bread is connected with the "bread of life" - the flesh of Christ; the silver cup, which the man returns and dedicates to the newlyweds, symbolizes the chalice; eating a gelded ram alludes to the voluntary sacrifice of Jesus. Transporting fellow servants to the temple by boat is also a symbolic act related to the Lord. From the theological point of view, Christ is the good helmsman of the boat in the stormy sea of the world; Funeral feast and wedding bread are thought to be symbols of crucifixion and resurrection. The thorn acquires a sacred meaning because God's will is realized in it (in terms of prohibition and purifying); Finally, the buckhorn is the symbol of a new person, a "new child", who listens to his father with a thirst for learning and knowledge: *"Father, I will put off marriage, if you teach me something"* [Guramishvili, 1980:283], he says. From this point of view, the boy is an artistically transformed face of the young man „to perceive and know about himself” at the beginning of “Davitiani”. First of all, he is interested in the biblical stories of the punishment and purification of mankind. Understanding the human mind is the main task for him. Here enters the concept of knowledge and cognition based on knowledge too. Marriage, as the ideal of the vision of the divine in a man and communion with him, is the next stage of self-awareness. The boy refuses the temptation on which his father's story is based. A parent who sees and acknowledges his own shortcomings gives wise instructions and trains him on his own mistakes. In this sense, at the

beginning of the work, he looks like a warm-hearted author who wants to teach young people. *"The old shepherd teaching his son is Guramishvili himself. It is this old shepherd who tells us important biographical facts of Guramishvili's life"* [Baramidze, 1952:350]. Moreover, it can be said that the gallery of characters in "Joyful Summer" is united by the lyrical hero of an ideologically self-aware author. The spiritual portrait of Davit Guramishvili can be seen in the faces of all heroes (shepherd father, son, man). As noted by Prof. R. Siradze, the main character in "Davitiani" is the author himself. The rest of the characters appear directly in relation to him or the second "self" of the author. In the work, we have an ensemble *"from the point of view of the portrayal of the characters"* [Siradze, 1992:177].

The episode included in the final part of the text - the teaching of the son by the father - seems to bring the reader back to the first creation. Researcher M. Ghaghanidze interestingly notes: *"This is a kind of introduction to "Davitiani", which is placed at the end of the book. In fact, after the conversation between father and son, the reader turns back and the book not only finishes compositionally, but also becomes infinite - it endlessly begins where it ends and continues like this until the disciple exists"* [Ghaghanidze, 2002:181].

Thus, "Davitiani" is a work written by a man who wants to renew the world, return to the beginning and regain the lost paradise, which invites the reader to share in this eternity. From this point of view, the issue of the numbering of the fourth book is also worth noting. *"Unlike the previous three books, which have a common starting point (a (1) to -ob[1] (72), "Joyful Summer" begins with a new starting point (from a), and this cannot be a random coincidence. "Joyful Summer" also ends and brings us back to its beginning"* [Grigolashvili, 2018:45]. The poem "About the Alphabet Composed by Davit," is distinguished by a similar poetic style, in which the poem follows the order of the Georgian alphabet and describes the history - the fall of man and recovery- in a reversed manner.

At the end of "Joyful Summer", the author offers the reader the image of a "new man" victorious over evil through holiness: *"Those who obey God's order will survive many trials. They will find victory with purity of heart, trusting in God"* [Guramishvili, 1980:288]. Here the poet describes the joy of a person victorious over sin with the crown of marriage (allegorically, divine marriage). *"The heroes seem to be walking in the garden of heaven, where the father is prone to old, carnal sins in his youth, and the son goes on a more correct path, which then makes the father happy"* [Kuchukhidze, 2005:182]. It is also significant that the poem "The Story of the Flood: Noah's Entry into the Ark" is included in the final part of the poem. In this biblical history of world punishment-renewal, the joy of being with God of the elect can be felt. The poet writes that he overcame enmity in the ark: *"Life inside, death outside!" The death treated them like sisters and brothers, had mercy on them, killed none, and all the enemies became friends.* [Guramishvili, 1980:293]. Thus, in the renewed world, even death has been defeated: *"Death and life were created, like brothers, ... death did not kill"* [Guramishvili, 1980:293]. By painting the ideal of the eternal, another world, the poet decorates his poetry with the eternal colours of heaven. The concept of this episode is similar to the concept of the finale of "The Knight in the Panther's Skin". According to Rustaveli, evil was defeated by friendship and the divine order of the pre-sin world was restored in the world of the heroes: *"...within their territories the goat and*

the wolf fed together" [1582]. In Vazha-Pshavela's "Bakhtioni", inspired by Lukhumi's "Kai Kmboba (being a brave man), the *"enemy of Adam's tribe"* [Vazha-Pshavela, 1985:172], the snake *"leaves the path of evil, has become good"* [Vazha-Pshavela, 1985:172]. We think that a man who, thanks to his philanthropic nature, climbs the *"mountain of love"* (Chapter XI) will finally be worthy to set foot on the hill of Lashar (allegorically - heaven). The poet is sure that even death cannot defeat love ("The law of the world is thus"). Only a heart enriched by the Lord's grace can create eternal love: *"After death, we are lost to love, yet love remains alive as before"* [Vazha-Pshavela, 1985:34]. This kind of feeling is spread all over the world and traces the path to the future: *"It sets the hearts of the living beating again, planting violets and roses within."* [Vazha-Pshavela, 1985:35]. With the fall of man, even the earth lost grace. Accordingly, the spiritual purification and ascension of a man will shed the original light on the whole world. In the song "Flesh, Calm Down", Vazha writes: *"Soul, bloom, ascend, covered with roses"* [Vazha-Pshavela, 1985:4]... and when the soul rises, *"then the sky touches the earth"* [Vazha-Pshavela, 1985:40]. According to Dostoevsky's novel "The Brothers Karamazov", Ivan Karamazov, who wants to restore the divine order, says: *"I want to see with my own eyes the hind lie down with the lion and the victim rise up and embrace his murderer"* [Dostoevsky I, 2011:319].

Thus, Davit Guramishvili thinks of marriage as the crown of love. This idea is based on the principles of proverbial-allegorical narration. Thus, on the one hand, "Joyful Summer" given in the final part of "Davitiiani" preaches to the crowning of the relationship with the marriage, on the other hand, due to the duality of the message, the poem can also be considered as a hymn of divine marriage. Its main idea - the crowning of love with marriage - is perceived as an allegory of the return of a person cleansed from sins to the kingdom of God through love. The poet will answer the fourth question of self-awareness - *"Where will he go?"* - in the last part of "Davitiiani" (book D). The idealized marriage in "Joyful Summer" is considered allegorically as a symbol of divine marriage - heavenly marriage and is filled with the desire of man to return to God.

[1]In the poem "My Plea", Vazha Pshavela asks the Lord to make his heart full of love. The lyrical hero of the poem wants to be like five wise virgins, so that the love of the Lord burn like a lamp in his heart and never go out.

[2]It is significant that Akaki Tsereteli's poem "Suliko", according to one of the interpretations, is a search for the lost lover, "one spread out into three" - the path of the Lord. From the earth (rose) to the sky (nightingale) and spread to the heaven (star) Suliko himself comes from above- towards the person - Your Suliko was changed into a nightingale, a star and rose; [Tsereteli, 1988:432]. - The primary reason for the reconciliation of man and the Lord and the opening of the previously closed door of heaven is love: ".Your souls that true love bound as one to realms divine in heavens rose." [Tsereteli, 1988:432]. In Akaki's "Songs of Songs", the title of which brings the reader back to the book of Solomon, love is revealed as a "connection and mediator" of heaven and earth [Tsereteli, 1988:246], which makes the poet feel like a child of God and a part of the harmony in the world. Galaktioni's poem "In Praise of Nikortsminda", based on its title, makes the reader think of the Nikortsminda temple not only as a work of art,

but also primarily as a house of God, where the fire is burning [Tabidze, 1988:512], is lit for the worshiper, like St Simeon Mimrkmeli, he will desire with love, to embrace, to hold the Lord in his heart

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Tamta Ghonghadze. Artistic Depiction of the Historical Processes of the 18th-19th Centuries in Vazha-Pshavela's Prose ("Erem-Serem-Suremiani" / "My journey to Erem-Serem-Suremianeti")

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The evaluation and the artistic reflection of the socio-cultural situation in Georgia after the entry into the Tsarist Russia is not consistent in the first half of the 19th century. In his poetry ("Whoever wants to know about my stories", "Listen, listeners, ...", "From the captured man to his peers", etc.), Aleksandre Chavchavadze expresses the most acute social and personal suffering caused by the new political situation; Nikoloz Baratashvili raises an unresolved issue in the poem "Fate of Georgia": whether the king had the right to entrust the country's freedom to someone else; in the poem "Tomb of King Irakli", the poet draws attention to the benefits of Georgia's joining Russia: "*Your sons, who went into exile due to bad conditions, are bringing education and pleasant voice ; ... Where the Georgian used sword and force, now the peaceful citizen rules!*" ; [Georgian... 1992 : 588]. Even the literary process of the second half of the 19th century, when the Georgian literary and social group of the 1960s so called *Samotsianelebi* started the national liberation movement, continues to judge and artistically portray this problem. Vazha Pshavela also follows their ideological path. He showed the national-social aspects of the historical-political changes that took place in the 18th-19th centuries. From this standpoint, the allegorical works "Erem-Serem-Suremiani" and "My journey to Erem-Serem-Suremianeti" should be reviewed.

"Erem-Serem-Suremiani" was published in 1893. This is a story about three brothers, one of whom is the narrator himself. The story begins with the brothers' discussing Eremi's wedding arrangements. They think that they are ready for the wedding - all that is left is to invite their relatives, but the old mother's questions brings the brothers to their senses. It turns out that everything was in fact a dream - they have neither future sister-in-law nor the wine and the food for the wedding. This fact did not discourage brothers, and they began to discuss a new matter - to build a bridge over the overflowing river, where people and the cattle get drowned. This time, the old father wakes them up and it turns out that there was no river either. While the three brothers are taken away with their dreams, someone else harvests grapes in their vineyard and uses the brothers' wine cellar to press grapes. The father reprimands his sons for the same reason as their mother does saying that they cannot distinguish between a dream and reality. While the brothers struggle with imaginary threats, their house is set on fire. When the parents come crying, "*For the love of God, what has got into you? The devil took all our belongings!...*" [Vazha-Pshavela, 1964 B: 236], they finally realize what is happening. However, it is already too late. Only two poles were left, which their parents saved from the fire. The parents brought water with silk veil and hat to extinguish the fire, which is symbolic and allegorical and emphasizes the dignity of ancestors - the Georgian woman and the man.

Neither this ordeal discouraged brothers and they decided to go on a trip. On their way, they soon get into trouble and totally unprepared for any danger, they scatter in fear. Having returned home in despair, they spend the whole night in agony. However, in the morning, Eremi and Seremi wake up in good spirits - they had wonderful dreams at night. It is noteworthy that the brothers cannot analyze their dreams correctly and, despite their bad ending, they still consider that their dreams are about to bring them happiness. In the third brother's dream, they are in the desert, Africa. Here they meet a huge lame ogre - *"Aren't you Erem-Serem-Suremi, the descendants of the famous heroes? Your forefathers did a lot of damage to my forefathers and it is good that you are here. ... What a pity! How have the descendants of Badri and Usupi turned out to be so bad and spoiled! Shame on you!..."* [Vazha-Pshavela, 1964 B: 241]. The brothers found themselves in a big swamp with frogs on their bodies. Suremi wakes up in this torment. *"- You, Erem, were sitting over there on a stone, pus was coming out of your body, and the dogs were licking up this pus. Your state reminded me of long-suffering Job"* [Vazha-Pshavela, 1964 B: 242] - Suremi said to his older brother.

According to the Bible, Job is suddenly beset with horrendous disasters that take away all he holds dear. His last trial is as follows: *"Satan went out from the presence of the Lord and afflicted Job with painful sores from the soles of his feet to the crown of his head. Then Job took a piece of broken pottery and scraped himself with it as he sat among the ashes."* [Job 2:7-8]. Zurab Kiknadze notes that trial is a key concept in "The book of Job". This concept is developed throughout the text and its plot. Job becomes the victim of an unbearable suffering, but he emerges victorious from this ordeal (Kiknadze, 2017). The comparison of Eremi with Job is not only a tool to convey the suffering of the hero - it has a deeper subtext: it is the writer's hope that, like this biblical figure, Georgia will emerge victorious from hard times - *"After this, Job lived a hundred and forty years; he saw his children and their children to the fourth generation."* [Job 42:16]. Such an understanding of Job's artistic face is observed in Akaki Tsereteli's short story "Country of Kudabziketi" published in 1899: *"- How can I renounce the country allotted to you?... I will only test it with Job's trials in order to heal and let it thrive after!"* [Tsereteli, 1985: 513], - says Jesus to Virgin Mary.

The desert is usually a symbol of infertility, desolation and destitution. However, in Christianity, it also has another meaning. It is a place where a man can understand God and hear His voice. The desert is a place of theophany. Jesus was tested by the devil in the desert (Abzianidze..., 2011). According to the context, the desert in Suremi's dream can be interpreted in the following manner: "For the descendants of Badri and Usupi", this completely new and foreign place indicates their confusion, lack of a future plan, strategy: *"We lost our way and wandered around for hours"* [Vazha-Pshavela, 1964 B: 241] - says the hero. The desert symbolizes the historical time when Georgians were faced with the greatest trial, when the country had lost the way to a specific goal and fought desperately for survival: *"- Just don't kill us, and do as you please, torture and torment us"* [Vazha-Pshavela, 1964 B: 241]- the brothers are begging the ogre.

"In the Christian understanding, the countless number of frogs, like the midge, is perceived as the "torturing of Egypt". In the revelation, the frog is considered an impure creature and symbolizes tormenting" [Abzianidze..., 2011: 38]. Understanding the desert as a symbol of desperation and trials, and frogs as suffering and torturing is rather relevant to Vazha-

Pshavela's artistic thinking. These two characters are presented together in the verse "The dream of a despaired man": *"I saw a dream: I was taken / by the bursting river; / Taken away by the waves / I was welcomed by the sleeping land./ My heart suffers in the desert / first - by the cool wind, / second – by incessant / croaking of the army of frogs, / third – by the cry of the dead... / wandering at midnight"* [Vazha-Pshavela, 1964 A: 76]. The torment of Erem-Serem-Suremi with frogs and insects, their physical suffering is an allegory of the spiritual crisis of Georgians, and the desert is a trial that, like Job, should awaken and strengthen the nation, which is emphasized by the concluding phrase of the verse: *"Maybe we'll find each other again and then we won't be able to lose and destroy each other easily"* [Vazha-Pshavela, 1964 B: 244].

Suremi narrates the following: at that time, our country was occupied by Tatars, then a lame ogre came out of nowhere and threw them out, but we appeared to be in its hands. When it saw us scattered and realized that we had no clear aim, it summoned us, assuring that it would make us wiser. It appointed me to work for a ruthless merchant while keeping my wages to himself. I am also receiving heartbreaking letters from my brothers: *"The lame ogre is building a huge tower just like the Tower of Babylo to climb up to the sky, and it is making us haul stones from the rocky bank . The ogre makes us slave away – we sometimes even consider of ending our lives and thus escaping the torture, but we can't even do that; it is watching us closely. I wish, brother Suremo, we had acted wisely and backed each other up; if we had acted differently, this misfortune would not have happened to us"* [Vazha-Pshavela, 1964 B: 244]. The allegory is evident. The lame ogre symbolizes the Russian Empire and the writer shows how it saved Georgia from Persia and Ottomans and then annexed Georgia.

Vazha-Pshavela connected the future of Russia with the Tower of Babylon, a symbol of human arrogance and blasphemy. Albert Camus in his book *"L'Homme révolté (The Rebel)"* calls Fyodor Dostoyevsky the prophet of the new religion, who connected the future political-religious life of Russia with socialism and atheism; he also raised the issue of the Tower of Babylon: *"Socialism does not concern only the workers, it is more a question of atheism, the question of the Tower of Babylon, which was building without God not to reach heaven from the earth, but to bring down the heaven to the earth"* [Camus, 2019: 85]. This artistic image of Vazha-Pshavela is also prophetic and foresees XX political-ideological processes of the century.

One more issue should be discussed here: why is the ogre lame? In his open letter "Who is Right?" (1905), Vazha-Pshavela openly criticizes those people who believe in the supreme power of Russia and like its policy; the writer directly tells the reader what principles its rulers are guided by: *"The above-mentioned educated people believe, first of all, that Russia is a very, very strong state - its domestic affairs are arranged in such a way that there is no need for amendments... We should acquire as much territory as possible, conquer and subjugate more countries, and let's leave the maintenance and arrangement of these countries to God. The Russian bayonet, Russian soldier can do it all - no matter whether he is starving, he is greedy, educated, illiterate, etc."* [Vazha-Pshavela, 1964 D: 245].

According to the writer, such mindset was common not only in Russia, but in our country as well. In the introduction of the letter, he clearly emphasizes this "moral and mental ugliness" [Vazha-Pshavela, 1964 D: 245]: *"In our country and in Russia, there are still educated people who consider that black is white"* [Vazha-Pshavela, 1964 D: 245]. Ogre's lameness in "Erem-Serem-Suremiani" and character - Povoski in Ilia Chavchavadze's "Notes of a journey from Vladikavkaz to Tiflis" have a similar subtext - both writers point to the disorganization and non-progressiveness of the Russian state.

At the end of the story, Suremi begins to analyze the mistakes of his brothers. Great suffering and trials gave him the ability to perceive reality, which is not accidental. In the story "Images of the village", Vazha-Pshavela characterizes the village in the following way: *"When is this sea rough? - When the life of the village, its existence is in danger. Only then the village pays close attention to it, starts dithering, thinking; then it cries out for the first time: "Why, for what, my brother?! So, the village must perish? ... This "why", "for what" foretells searching for the reason, and whoever recalls this word often to comprehend their own life whether it is a man or a village, he/it will not die"* [Vazha-Pshavela, 1964B: 270]. In the open letter "Thoughts" written in 1902, the writer emphasizes the importance of judgment and analysis: *"One of the praiseworthy features of human's thinking is the search for the cause of events. When a person's thought asks: "Why? for what? From where and how?" This is a sign of human intelligence"* [Vazha-Pshavela, 1964 D: 208]. Only difficult trials made Erem-Serem-Suremi start purposeful judgement and search for the reason for losing freedom. For the writer, this common sense for the nation is the way to restore itself.

"My journey to Erem-Serem-Suremianeti" is an undated work that was not published during the writer's lifetime. The publisher of Vazha-Pshavela's works, A. Abasheli published the story as a version of "Erem-Serem-Suremiani", and in the ten-volume collection of Vazha-Pshavela's works published in 1964, the story was printed as an independent work, which seems quite reasonable considering its thematic content. These two works have completely different narratives; however, "My journey to Erem-Serem-Suremianeti" is a sequel to "Erem-Serem-Suremiani"; the narration changes - Eremi, Seremi and Suremi are already a history, and now the writer intends to introduce us to the life of their descendants. These two texts have independent plots, ideas, but common contextual-conceptual line.

The literary work tells us about a fictional country, its villages and people. In a national-historical sense, this is an anti-utopian text contradicting the idea that Georgian nation should live peacefully under the protection or domination of Orthodox Russia. The story begins with the problem that the country, about which the traveler wants to tell us about, no longer has a real name: *"You cannot find the name of this country on the map, because even its name, the real name, was taken away by the witches, pretending that it does not even exist. ...What other way could one find to drive a man, a human being to despair: to make a human-being suffer by stating: "You don't exist anymore, you are dead?!"* [Vazha-Pshavela, 1964 C: 201]. An angel appears to the narrator and assigns him to describe the country- Erem-Serem-Suremianeti, rich with mountains and fields, vineyards, arable lands, clean water and wonderful climate until it is completely destroyed. The traveler gathers several people in one village and inquires about their life. As it turns out, there are some people with tails, sorcerers in Erem-

Serem-Suremianeti who take away locals' livelihood; estates with houses and arable lands are also appropriated by them. One of such witches is a merchant who trades some make-up to a woman in exchange for the bread stolen from her own family.

In the conversation with the traveler, the villagers show too much naivety, gentleness, which reflects on their weakness and inaction. The writer shows that current way of life, the fear of punishment and exile made ordinary people so vulnerable that they have no strength left to fight for any principle or idea; what's worse, they even renounced the will to protect themselves, their right to life. After that, a new issue is raised in the story - a Georgian man no longer fights to protect his dignity, life and land, not only because the conqueror's punitive policy broke his inner strength, but also because Russia partly managed to make him forget who he is, whose descendant he is and, therefore, what he should fight for. The work presents the issue of education as a tool for the system to undermine the native language and history. From this viewpoint, Vazha-Pshavela follows the idea of so called *Samotsianelebi*, a Georgian literary-social group of the 1960s. Let's recall Ilia Chavchavadze's letter - "Ottoman's Georgia": *"In our opinion, neither the unity of language, nor the unity of religion and nationality can unite people as much as the unity of history"* [Chavchavadze, 1987: 7]. In Vazha-Pshavela's literary work, the ignorance of historical remains and their significance symbolizes the ignorance of Georgia's past, its history. With the abandoned historical remains, the writer creates a symbol of forgotten historical and cultural values. In this episode, the villagers naively recall a proverb when referring to a local ruined temple - "The devil takes possession of the church abandoned by angels"- this proverb gains a deeper meaning and perfectly reflects on the existing situation of the whole country.

This problem was also reflected in the contemporary literary process. In his book "Once upon a time", which is documentary prose, Dato Turashvili compares the independence gained in 1918 with the freedom regained for the second time in 1990. The writer considers the fact that the social democrats who had come into power at the beginning of the 20th century did not know the history of Georgia. Therefore, it is not surprising that they did not aspire to free the nation from Russia. As an example of this, the writer recalls an episode from Revaz Gabashvili's book of memories, which the author himself witnessed: *"Pavle Ingorokva was showing Kakheti to one of the ministers pointing with a stick on the map hanging on the wall, while also narrating the history of Georgia; expressing his surprise and contentment, the minister exclaimed: "What a great country this Kakheti turns out to be"* [Turashvili, 2016: 144]. In modern historical-literary discourse, this episode and its reflection once again demonstrates the incredible farsightedness of so called *Samotsianelebi*, a Georgian literary-social group of the 1960s and Vazha-Pshavela regarding the consequences of the nation's ignorance and indifference.

The traveler visited about hundred villages. Finally, he found himself in an unknown settlement and asked locals whether there were some educated people around. The locals happily answered that there would not any other place with so many educated people - "there is *one official per two inhabitants*" [Vazha-Pshavela, 1964 C: 212]. This place is a reminiscence of one episode of Ilia Chavchavadze's "Notes of a journey from Vladikavkaz to Tiflis", when a Russian officer evaluates the country's social and cultural development by the number of generals: "- ... *How is your civilization process going?*" ... *How many generals do*

you have, Georgians ?" [Chavchavadze, 1985: 14]. At the end of the story, there appears an educated man who is looking at the sky through binoculars and thus tries to see the future of the country. This is the face of the Georgian intelligentsia that, in the writer's opinion, practically never managed to do anything useful for the country: *"Yes, the intelligentsia at that time could not take care of the nation as need be (or when did we take care of it?), could not arrange things in a way that was useful for us"* [Vazha-Pshavela, 1964 D: 283] [1]. The traveler left the place and headed to the main city of Erem-Serem-Suremianeti. He is again accompanied by the angel with his head bowed in sorrow and sadness. This undated story ends as follows: *"...There was a spring in the middle of the village; only this spring flowed properly"* [Vazha-Pshavela, 1964 C: 209] - in this episode, the spring symbolizes faith in the future; however, unlike "Erem-Serem-Suremiani", it does not say what gives the writer such a hope.

In "Erem-Serem-Suremiani" Vazha-Pshavela allegorically pictures the period before the annexation of Georgia - what drove Georgians to the state that made it so easy for Tsarist Russia to include Georgia in its empire. This was the period when Georgia's enemies were advancing in number and were getting stronger and there were also number of internal conflicts in the country, which ultimately made it impossible to maintain independence; in the literary work "My Journey to Erem-Serem-Suremianeti", the writer shows how the Georgian people live under the rule of the conqueror. Vazha-Pshavela, as a follower of the principles of realism and so called *Samotsianelebi* (Georgian literary-social group of the 1960s.), exposes not only the enemy, but, first and foremost, he wishes Georgians to look in the mirror and do some self-reflection, just like Ilia Chavchavadze tried to wake up the nation. It is noteworthy that in both works Vazha-Pshavela resorts to satire as a means of criticism.

In "Erem-Serem-Suremianeti", it is shown that the nation's unpreparedness, lack of farsightedness and internal rivalry weakened Georgia to such an extent that it could no longer confront the enemies it had been fighting for centuries. Accordingly, the author portrays the protection and then annexation by Russian Empire as a historical inevitability. It should also be taken into account that Vazha-Pshavela pictured King Erekle, who made this significant decision in question, as a true patron of Georgia ("The icon seen by Shalva"), like in the works of so called *Samotsianelebi* - in the stories of Jacob Gogebashvili, Akaki Tsereteli, we see the heroic and self-sacrificing face of King Erekle. Striving for a better future of the nation and realizing the severe consequences due to the loss of independence and being the subject of a foreign country do not prevent Ilia Chavchavadze from explaining and judging the historical events of the transitional period of the 18th-19th centuries and its consequences with his usual subtleness and rational reasoning. In his work "Letters on Georgian Literature" (1892), he clearly expresses his position on the above: *"The misery of the 18th century and the turmoil of the first years of the 19th century made our nation weary, fatigued; it lost hope and could no longer believe in itself. When there was a chance, it allowed itself to have some break. ... After long worries, resting is pleasant, both for an individual and for the whole nation"* [Chavchavadze, 1986: 182]. Akaki Tsereteli expresses the same opinion in the short story "The adventure of Georgian money" published in 1897: *"Georgia has been tired of restlessness and heroism for many centuries. Lately, it has been sleeping to rest. This is a common practice in*

the world!" [Tsereteli, 1985:459]. The opinion that the nation no longer had the power to exist and develop independently was also expressed by the figures of the 20th century. In his essay on new Georgian literature, Titsian Tabidze notes that

[1] In his works "The bear", "The mill", Vazha-Pshavela artistically showed how the intelligentsia should benefit nation. See article: "Symbolic-allegorical interpretation of Vazha-Pshavela's tale "The mill": <http://www.spekali.tsu.ge/index.php/en/article/viewArticle/13/205/>

"the end of feudal Georgia was caused by objective circumstances. Georgia could not internally change the feudal order; lords and the great feudal lords were enemies to each other. Civil war destroyed the kingdom" [Tabidze, 2008: 19]. Vazha-Pshavela agrees with the said writers by sharing his thoughts expressed so artistically in "Erem-Serem-Suremiani."

In the artistic prose of Vazha-Pshavela, there are allegorical faces of tyranny (ogre, bear), in which the reader can easily recognize the Russian Empire. In his open letters, the writer often criticizes and exposes the conqueror of Georgia and the Georgians who support it. Vazha-Pshavela described the severe social consequences of Georgia's union with Russia: moral weakness, illiteracy. The writer also portrays leaders with personal strength, who give education and experience to the nation, teach how to overcome difficulties and try to bring people out of darkness into light ("The bear", "The mill"). In the reviewed works, Vazha-Pshavela follows the traditional opinion of the *Samotsianelebi*. From the artistic standpoint, their influence on the writer is evident; however, most important and valuable fact is that even in such texts the artistic paradigm of Georgian literature changes - it becomes free from explicit moralizing. The national-social allegory becomes highly artistic, and the establishment of myth, which is characteristic to Vazha-Pshavela, takes over.

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ბიბლია 1989	ბიბლია, თბილისი.
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კამიუ ალ. 2019	ამბოხებული ადამიანი, თბილისი.

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ტურაშვილი დ. 2016	იყო და არა იყო რა, თბილისი.
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Tinatini Moseshvili. The Criticism of the Soviet Ideology in the Novel — "DerKontakt"

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One of the meta-fictional works by the German-language Georgian migrant author, Giwi Margwelaschwili, in which we encounter criticism of the Soviet Union ideology, is meta-novel *Cantact, A Resident Writer Reads for a Living* (*Der Kontakt, Aus den Lese-LebenserfahrungeneinesStadtschreibers*, 2009). The novel consists of three thematic levels, two of which are based on the book *Rheinsberg: A Picture Book for Lovers* (*Rheinsberg: Ein Bilderbuch für Verliebte*, 1912) by the German writer and publicist, Kurt Tucholsky. It is noteworthy that in the said two levels of *Cantact* that have a meta-fictional character, the author himself acts as the protagonist. The third level of the novel, which is of an essay type, closely resembles other works by Giwi Margwelaschwili and at the same time, reflects his personal experiences; it is devoted to the discussion/criticism of important issues, such as the Soviet Union and its violent system, the Communist ideology, repressions, the Cold War, the Iron Curtain, etc. It is the very third level that comes under the spotlight in this article.

A specialist of the German language and literature, a writer and a translator, Naira Gelashvili is the one who greatly contributed to the study and dissemination of the works by Giwi Margwelaschwili. Alongside Naira Gelashvili, we should also acknowledge Georgian scholars of Giwi Margwelaschwili's works such as AleksandreKartozia, Nana Gaprindashvili, ZaalAndronikashvili, NugeshaGagnidze, Levan Tsagareli, etc., who examine mainly Giwi Margwelaschwili's early writings in their study.

The German publicist Dominik Irtenkauffairly notes that each text by Giwi Margwelaschwili is a triumph over the secret service of the Soviet Union and Stalin [Irtenkauf, 2018]. This phrase genuinely fits the novel *Cantact*. When discussing works by Giwi Margwelaschwili, the German scholar KarstenGansel finds it difficult not to mention the Soviet Union and Stalinism. Giwi Margwelaschwili's experiences are precisely from the epoch dominated by "monologicity"; this was the epoch of Stalinism, a period when rather specific schemes of thought and ideologies were dominant and social values and truths were being falsified, which ruled out all kinds of dialogue [Gansel, 1992:21][1]. It is important to note Giwi Martgvelashvili's personal attitude to Stalin, whom he calls a monster. "*After his death, a "spring" slowly started in the Soviet Union*" [Sundermeier, 2017:75], says the author in an interview with his German publisher.

Giwi Margwelaschwili, whose destiny was shaped by the violent regime of the Soviet Union, criticizes and fights against "monologicity", "monothematicity", dogmas, ideologies dominant in the closed space of the Soviet Union, and all kinds of violence in general; the author uses his words, the technique of meta-fictional writing, and his writing in general as the "weapon" of resistance.

A “reading material” (German: „Lesestoff“), i.e. a text, according to the discussion unfolding in the novel *Cantact*, exerts a great influence on the state order. It is capable of causing great changes and revolutions: „*In most cases, the reading material has necessarily assumed the force of a reading-explosive material, which has contributed quite a lot to the explosion of walls surrounding the ugly place*” [Margwelaschwili, 2009:57]. And the “ugly place” unequivocally denotes the Soviet Union in the novel. According to *Cantact*, one of the types of text, which prompts changes and renewal is the autobiographical novel, a “mirror-text”, which reflects the historical context and events, and personal stories and is full of metaphors. The novel considers the creation of a “reading material”, including an autobiographical text, as a means of a person’s self-determination and rehabilitation.

“It is quite normal for a reader to pick up a pen and start writing, [...]. He writes about the calling of his soul, about everything that torments him. All this, when put on paper, has an advantage; you can tear it up and throw it away, just as you would treat a sorrowful place because of which you are suffering so much” [Margwelaschwili, 2009:55].

This quotation echoes the life of Giwi Margwelaschwili. As is known from his biography, he had been reading a lot before he started writing. He read a lot of important books when he was in the Sachsenhausen camp, which had quite a rich library. As the author remembers in an interview with publisher Yorg Zundermeier, he was reading books that helped him overcome the grave period in the Sachsenhausen camp; he “found a shelter” in books and managed to survive this way [Sundermeier, 2017:51]. Several years after being exiled to Soviet Georgia, Giwi Margwelaschwili started writing in his native German language. Initially, he worked on philosophical, ontotextological, and narratological issues; then he moved on writing prose and started to put his traumatic experiences on paper and, in the words of the author himself, went into the “emigration of writing” [Sundermeier, 2017:73]. Giwi Margwelaschwili likens writers to birds. In his observation, writers mainly have one topic to write about – and one direction. So are birds - they emit one and the same sounds. Granted, their chirping differs according to their species, although each species still whistles the same melody, “[...] and look, this is also the case for certain writers. They only express what suffocates them and they can’t help expressing. In my case, these are empty places. I will not abandon this topic as long as I’m alive, as long as I can read and write” [Margwelaschwili, 2009:23]. We should also explain the semantics of the “empty place”; in *Cantact*, the “empty place” (German: Der leere Platz) refers to the Soviet Union, whose criticism is one of the main topics of the majority of texts by Giwi Margwelaschwili, including the novel *Cantact*.

The novel *Cantact* pays particular attention to autobiographical texts written in the Soviet Union, which mainly expressed veiled criticism of the Communist regime, while, due to censorship and expected danger, it was impossible to publish anti-Soviet “mirror-works” at that time, and authors had to keep the manuscripts in their drawers until a change of the political regime brought about a suitable time to publish them: “*Who knows the number of those autobiographical – and, at the same time, critical of the regime – manuscripts, [...] that were written in the Soviet Union and are kept in drawers until a suitable time comes when they can be read publicly?*” [Margwelaschwili, 2009: 171]. According to *Cantact*, the autobiographical texts kept in drawers describe the regime of the Soviet Union as the “murderous regime” (German: Das mörderische Regime), „an incorrigible, irreversible evil” (German: Das

unabänderliche Übel), „a desolate, uninhabited, sorrowful place” (German: Der öde Platz), “a utopian lie” (German: Die utopische Lüge). This alone clearly shows the author’s negative and critical attitude to the Soviet Union.

“The manuscripts critical of the regime, [...] describe the empire of the Soviet Union as an incorrigible evil, which cannot be changed even in the long run. The characters are trapped in a lifeless place and ardently await salvation that never comes, as even the warmest of weather cannot melt the ideological ice age; attempts at melting and renewal become victims of freezing sooner or later” [Margwelaschwili, 2009:172].

One of the autobiographical “mirror-texts” criticizing the Soviet regime is *Captain Vakush (Kapitän Wakusch)*, a cycle of novels by Giwi Margwelaschwili – “*The book was written in the Soviet Union and is not exactly what could be called pro-Soviet*” [Margwelaschwili 2009:225], reads a comment about *Captain Vakush* in the meta-novel *Contact*. It became possible to publish Volume I and Volume II of the cycle of the autobiographical novel *Captain Vakush* in Germany only in 1991-1992, after the disintegration of the Soviet Union: “*The novel [...] was published in Germany in 1992. It had bad sales, so bad that the publisher abandoned his plan to publish one more of my volumes about my life in the Soviet Union*” [Margwelaschwili, 2009: 221].

“This is the characteristic of mirror-books. The more they reflect, it seems to me that the fewer readers they have. I’ve also experienced this myself, because, by the way, I’m also the author of at least one such mirror-book, to be more exact, of one mirror-work, because it consists of several volumes. [...] An autobiographical novel, no matter how much fiction it contains, is always a mirror-book as it describes the life of its author” [Margwelaschwili, 2009:438].

In the auto-intertextual and auto-reflexive passages cited above, we read that it only became possible to publish the autobiographical “mirror-work” of Giwi Margwelaschwili, *Captain Vakush*, from the beginning of the 1990s, even though it attracted hardly any readers. Literature scholar Levan Tsagareli believes that it was its belated publication that made the work underrated. In his opinion, *Captain Vakush*, like the other works by Margwelaschwili, was significantly ahead of the common context of that time and, accordingly, its reception was not adequate either [Tsagareli, 2019:47]. Giwi Margwelaschwili is saddened by the underappreciation of his works and also discusses this issue in his writings. In *Contact*, we encounter a commentary of an editor of one of the German publishing houses about Giwi Margwelaschwili and his works: “*Why does he need roundabout ways to talk about the book and its characters? Why doesn’t he say what he wants to say directly? The stories that are anyway very exciting and, at the same time, interesting would only benefit from it*” [Margwelaschwili, 2009:180]. The cited passage shows why German publishers ignored Margwelaschwili and his works. The stories told in roundabout ways by an ontotextologist and a philosopher were less profitable for them – “*I posted these words on the wall of my small Wartburg in Tbilisi as a noticeable warning for me, so that I wouldn’t have much hope of the publication of my writings*” [Margwelaschwili, 2009:180-181], reads an auto-commentary in the novel. In another auto-commentary, Giwi Margwelaschwili remarks that his works did not get

much attention in Soviet Georgia not only because of the German language but also its imaginary, surrealistic and unrealistic content, and only had readers in his circle of friends, in the so-called “micro-cantact”.

The novel *Cantact*, which is saturated with auto-intertextual episodes and auto-reflexive commentaries, discusses *Captain Vakush* quite extensively and in detail. It is an autobiographical work full of metaphors, allegories, and symbols – “[...] *The symbolic words in my books are mainly concepts of play for me*” [Margwelaschwili, 2009:226]. It is precisely with “concepts of play” (German: Spielbegriffe, – concepts that can be “played” with) that Margwelaschwili reflects on and criticizes life in the National Socialist Germany in the period of the Second World War, in the Soviet punishment camp, and then in Soviet Georgia. In *Cantact*, we also encounter interpretations of symbols given in the cycle of novels *Captain Vakush*. One of the most important symbols is “kogelmogel”, which is used to denote ideology:

“The Georgian word kogelmogel is the name of children’s dessert: egg yolks scrambled with sugar. In our text, it is a mirror-word, which denotes the ideological “mental porridge” that the population was forced to eat” [Margwelaschwili, 2009:439].

According to sociologist and philosopher Herbert Marcuse, by imposing ideologies, we get a “one-dimensional man”, “one-dimensional society” – a mass that can be ruled easily [Marcuse, 1967]. Following the concept of the French structuralist, culture theoretician, and semiologist, Roland Barthes, ideology is an illusory formation that draws a veil over the reality, rules over the members of society, and hinders them from perceiving the reality. Totalitarian political ideologies assume the form of myths. And a myth contributes to the pursuit of the interests of the dominant groups and the strengthening of their values in society. It should be noted that R. Barthes pays particular attention to the myth of Stalin created in the conditions of socialism, his real and historical personality, and, at the same time, to the sacralized epithets that described him [Barthes, 1964]. When we call something ideological, we believe that it is incorrect, false, and dogmatic from the very beginning. Ideologies (and, accordingly, ideas) that emerge on purpose in a certain social context falsify the reality and public consciousness and protect/legitimize the falsified reality with false theories. They have the character of a common doctrine, belief, religion, and are perceived as universal and the only truth. This is exactly what Giwi Margwelaschwili fights against and opposes via his works.

As already noted, in *Cantact*, there is a particular emphasis on the cycle of autobiographical novels *Captain Vakush* by Giwi Margwelaschwili. Alongside “kogelmogel”, the meta-novel also explains other symbols of key significance:

“The composite Mamasakhlisi (father of the house, father of the family) means the head of state in my book. The word Mamasakhlisimus denotes Stalin. The term ex-Mamasakhlisi denotes an emigrant in my novel. The word ex-Mamasakhlisimus denotes the head of the Georgian colony in Germany, the position held by my father towards the end of his life. I call myself the nickname Captain in the text, as I often played the role of the leader of a small group of young people; this word comes from “caput” (Latin: head) and is a humorous addition here; nevertheless, it is also perceived as the antonym of the terms Mamasakhlisimus and ex-Mamasakhlisimus” [Margwelaschwili, 2009:223].

Thus, as we read in the quotation, “Mamasakhlisi” means the head of state; the word “Mamasakhlisimus” denotes Generalissimo Stalin – the Georgian head of the Soviet Union, and by “ex-Mamasakhlisimus” the author means Giwi Margwelaschwili’s father – TiteMargwelaschwili, who, as a National Democrat, was involved in active social-political life. After the Red Army invaded Georgia in 1921, he was forced to flee to Germany. TiteMargwelaschwili also continued social-political activities in emigration; at various times, he was in charge of the Georgian Association of Fellow-Countrymen in Berlin and tried to contribute to his homeland’s advancement and development with all possible means at his disposal. In February 1946, the representatives of Soviet Georgia who came to TiteMargwelaschwiliby the order of the security service took him together with his son, deceiving him that they were taking him to a ceremonial reception of Georgians, and locked him up in the Commandant’s Office of East Berlin. He was allowed to stay with his son for only one day; then they were separated. Giwi Margwelaschwili was forced to stay at the Commandant’s Office for six more weeks and then was transferred to the Sachsenhausen camp, and after 18 months of imprisonment there, he was exiled to Georgia - the country that was foreign to him. As it became known later on, since the security service failed to persuadeTiteMargwelaschwili to cooperate with them, he was recognized as a dangerous person for society and was shot in October 1946 [see Margwelaschwili].

Cantact also pays due attention to the forcible exile of people to Central Asia and Kazakhstan in 1951 by the order of Stalin:

“[...] By the personal order of the Mamasakhlisimus of Kolkhoz, in 1951 they exiled undesirable Mamasakhlisis (those considered as suspicious for the Kolkhoz kogelmogel), their “pipos”, “pipis” and captains from Georgia to the Far East of the Soviet Union”[Margwelaschwili, 2009:442].

It is unequivocal that the Mamasakhlisimus of Kolkhoz implies Stalin, while the Kolkhoz kogelmogel – the Soviet ideology. Similar – partly Georgian, Russian and Italian – symbols are used to construct the cycle of autobiographical novels *Captain Vakush*. It contains meta-thematic content – criticism of the Soviet Union, which, as we read in *Cantact*, the Kolkhoz-Colchis KGB, the Soviet security service, was unable to recognize, thanks to the fact that it was written in a foreign language, German:

“[...] In 1986, the agents unexpectedly knocked on my door and demanded to show them my autobiographical manuscript. They knew that I had fully completed three partsout of the six volumes. It is understandable that they demanded this particular manuscript: among my writings, this very piece of work echoes my real story the most; it describes my real-life experiences, which I had in relation to and in the Soviet Union. It was impossible to expect otherwise from the son of a kidnapped opponent of the regime; in it, you can encounter anti-Soviet maxims, humiliating conclusions about the Soviet life-style, violations of fundamental human rights and the like. The gentlemen from the state security service were on the right track; they had been told correctly - my autobiographical text contains it all: it criticizes the reading-life in Soviet Russia (in Soviet Georgia) as well as all places made desolate due toitsideological isolation”[Margwelaschwili, 2009: 177].

This auto-reflexive and auto-intertextual passage deserves particular attention. It shows the motivation behind the works of Giwi Margwelaschwili, as the son of Tite Margwelaschwili, and tells the reader in a straightforward manner that Giwi Margwelaschwili, in his cycle of autobiographical novels, *Captain Vakush*, critically describes the regime of the Soviet Union. It is noteworthy that for Giwi Margwelaschwili reading and life itself (“reading-life”) (German: „Lese-Leben“) are identical and inseparable concepts, and living in the process of reading is the main concept in his poetics, i.e. ontotextology.

It is obvious that the novel *Cantact* by Giwi Margwelaschwili is an extensive commentary on his own cycle of autobiographical novels, *Captain Vakush*, which, in its turn, points to the meta-fictional character of *Cantact*. However, this is not the only feature that makes the novel meta-fictional. The main part of the work is meta-fictional [2] while the essay-like narration periodically takes over. Meta-fictionality has an important purpose in Giwi Margwelaschwili’s works. It is precisely by meta-fictional narration that the author criticizes the ideology of the Soviet Union while in the case of this very work, he places the main message of the text between meta-fictional levels.

The German scholar Frank Thomas Grub was the first to use the concept of “meta-fictionality” to describe the characteristics of Margwelaschwili’s texts. He also pays particular attention to *Mutsali: A Georgian Novel (Muzal: Ein Georgischer Roman, 1991)* and Volume I: *The Evil Chapter (Das böse Kapital, 1991)* of the cycle of novels *Great Correction (Die große Korrektur)* as miniatures and poetry. In the scholar’s opinion, Giwi Margwelaschwili gives us the reason to think about narration with the meta-fictional writing technique and about what is narrated and this is when the universally known narratives and canonical texts come under question [Grub, 2010:49-58].

In the novel *Cantact*, the author pays a particular attention to discussing the political philosophy of Marxism-Leninism, which is presented as a massively imposed, fatal, and hypocritical ideology, as a misleading utopian “mirror-book”:

“If there ever was hypocrisy in philosophy, it was here. The people of a word [German: „Wortmensch“, see below. T.M.] of the Soviet Union regarded the Marxist-Leninist mirror-book as a book in comparison with which other books – first of all, books by western philosophers – were either miserable broken pieces of mirror, which only reflected broken pieces of reality, or blind mirrors - mirrors without reflection, or even cartoons that showed the most decadent qualities of people” [Margwelaschwili, 2009:404].

Marxism-Leninism dictated scholars what direction they should give to their research. Scholars living in the Soviet Union were compelled to cite the expressions of classic Marxist-Leninist authors in their works, regardless of the scholarly value of the quotation. Citing from the classics of Marxism-Leninism was considered an agreeable form of the scholarly language and, what is most important, pointed to the ideological credibility of the dissertation [Margwelaschwili, 2009:404], writes Giwi Margwelaschwili.

When a person becomes a member of an undemocratic political party, he/she ceases to exist as an individual, because he/she joins the ideological spirit of the party and becomes obedient to it. The ideological hypostasis and ecstasy is the most terrible thing that can happen to a person [Margwelaschwili, 2009:319] – *„This is the manifestation of slavery, absolute restriction of his right, obedience. Such a person is ready for anything; if need be, he will even sacrifice himself to the ideological falsehood”* [Margwelaschwili, 2009:319]. An enslaved (stupefied by the Soviet ideology) person did his/her best for the party. If needed, he/she would even have no hesitation in betraying his/her friend.

“In the Soviet Union, at the time of the Red Terror of the 1930s, when they were conducting the so-called purges of the Soviet Union from anti- and meta-thematic elements, which meant mass deportations and shootings of people suspected of being in sympathy with “anti-cosmos” ideas, everyone fell silent from fear (In order to take revenge, it was enough to notify the then Soviet secret service that a certain person had spoken disrespectfully about the State and the Council; if somebody overheard such a conversation and failed to notify the authorities, they would also be in trouble; this was the logic of these repressions). Anti- or meta-thematic ideas were either not expressed at all or were expressed very seldom, only in private conversations” [Margwelaschwili, 2009:114-115].

The quotation above reflects the crimes committed by the Soviet Union, including the well-known repressions, deportations, exiles and shootings of the 1930s, which intimidated people, silenced them, and made them lose trust in one another.

The novel presents the so-called “man of a word” (German: „Wortmensch“) as the opponent of ideology, dogmas, and monothematicity. “Men of a word” are representatives of the humanities – writers, poets, philosophers and people who deal with the language, the word in general - the word that should be written, uttered, and assume a certain form and force.

“[...] The man of an anti-thematic word, who is opposed to the dominant ideology, does not avoid raising his voice. [...] He criticizes the dictatorship, restrictions on thinking, speech and travel, the miserable economy, and its ideological pseudo-culture that has been turned into an object of ridicule; he cannot and is not willing to be equated with it and tries to distance himself from all this. Such a man of word, especially if his relatives were among those subjected to repressions, will not forget the ideological repressions of the bloody 1920s and 1930s in his country [...]” [Margwelaschwili, 2009:316-317].

The passage cited above once again demonstrates criticism of the Soviet Union as a dictatorial regime, a regime where violence, censorship, and ideology are dominant and, accordingly, human rights are restricted. In addition, the author criticizes the socio-economic situation. And the so-called “anti-thematic” “man of a word”, who thinks critically and is not a slave stupefied by ideology, tries to distance himself from all this. The quotation unequivocally echoes the repressions carried out by the ideologues of the Soviet Union in the 1920s and 1930s. Emigration abroad is shown as survival, salvation, and the horizon of hope:

“It is logical that for such a person, the horizon of hope is a foreign country, where the values rejected and reappraised by the dictatorship dominant in his country have been preserved, where he may have relatives who timely managed to flee, before ideological and political monothematicity exploded at home” [Margwelaschwili, 2009:317].

“If a “man of a word”, who is against the dominant ideology, is lucky enough to survive the repressions, then he is doomed to a bleak and rejected life in the claws of the Soviet regime. If he is a scientist, he won’t be able to defend a dissertation, he won’t get a normal job and salary. No one will mention him, no one will take interest in what he thinks and writes about” [Margwelaschwili, 2009:317]. We can say that this passage echoes the experience of Giwi Margwelaschwili as he himself was not allowed to defend a dissertation.

In *Contact*, the author expresses a hope for the future, a hope that one day all this will come to an end; the borders will open, and everyone will be able to find their way, to express dissenting opinion freely and without fear in the society that has different ideological attitudes. However, the author also asks a rhetorical question: *“The only question is whether we are going to reach this happy hour in good health and whether we will be at the age when reading and living freely brings us joy” [Margwelaschwili, 2009:55].* Giwi Margwelaschwili’s captivity in the Soviet regime came to an end in the period of the so-called *Perestroika*. From 1988, the author could pay regular visits to the German Democratic Republic, and then already to the united Germany.

“The Iron Curtain ceased its existence together with its smaller sister, the Berlin Wall. It again became possible to travel, to visit one another, and to return to one’s birthplace – as was managed by the author of these lines – to settle again in the place from where people had been cruelly uprooted 50 years ago because of a cataclysm” [Margwelaschwili, 2009:59].

The phrase from the passage – “as was managed by the author of these lines” – is auto-reflexive and relates to Giwi Margwelaschwili, as the author of the novel *Contact*, who moved to Berlin after the disintegration of the Soviet Union. The author stayed in Germany until 2011, after which he had to return to Tbilisi due to health problems; he resided in Tbilisi until the end of his life.

Thus, on the basis of the discussion presented above, we can conclude that one of the main topics of *Contact*, the novel by Giwi Margwelaschwili, is the criticism of the Soviet regime and its ideology. It should be noted that the author skillfully puts this criticism in a kind of framework of the meta-fictional novel and, by interchanging realistic and meta-fictional narration, encourages the reader to reflect on rather serious issues.

[1]

[2] See my article: *Contact, A Resident Writer Reads for a Living* by Giwi Margwelaschwili, as a meta-fictional novel. Scientific peer-reviewed journal *Language and Culture*. Kutaisi, 2021. No. 25. pp. 90-102. <https://enadakultura.com/>

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Nana Gaprindashvil. Happy Ending as a Model of the World Perception (from Georgian Folk Tales to Social Realism)

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The end of a work of art is the most significant thematic and conceptual part of its structure or ideological-aesthetic world, an important structural and ideological-aesthetic element revealing an emotional impact on the reader. The impression from it follows the reader for a long time.

The end of a work of art may meet the expectations of the reader. The logic of the reader and that of the writer may coincide. The reader may even want to read the sequel of the work (for example, Alexander Kazbegi continued his "Elguja" at the request of the readers). The writer may or may not be able to avoid a commonplace ending. The ending may or may not be convincing, etc.

The ending may be tragic, which will cause catharsis in the reader, or it may be happy. In this case, good and evil are distinguished, evil is defeated, good wins, negative characters are punished, and positive heroes achieve their cherished goals.

From the diverse palette of the endings of the work, the Happy Ending has become quite common today. This anglicism, introduced into cinematography, was first associated with a significant element of the film's plot. The fundamental and significant factor for a Happy Ending is for the main character to survive at the end of the story. At the same time, the events surrounding the main hero and the tragic events around them become non-significant. That was the reason for the famous American film critic Roger Ebert to consider the end of the movie "The Day After Tomorrow", which is tragic in some ways, as a Happy Ending: *"Billions of people may have died, but at least the major characters have survived. Los Angeles is levelled by multiple tornadoes, New York is buried under ice and snow, the United Kingdom is flash-frozen, and much of the Northern Hemisphere is wiped out for good measure. Thank god that Jack, Sam, Laura, Jason and Dr. Lucy Hall survive, along with Dr. Hall's little cancer patient"* [Roger, Internet resource].

A Happy Ending, of course, cannot be and will never be only a cinematic phenomenon. The term Happy Ending means that the events described in a story end happily for the positive characters. They survive, manage to achieve their goals, evil is defeated, goodness and love triumph, etc. The happy ending appears in many fields of art. After all, from the beginning, a human being has always wished to solve problems successfully. They hope that if they live correctly and pursue their goals honestly, they will achieve them.

A human being desires to see examples of the Happy Ending not only in life, which increases his motivation, but also in the artistic world, literature and art, which will give him additional strength, positive energy, and hope. With such examples, a person consciously or unconsciously fights against what worries him from time immemorial, sometimes tortures him and makes him lose rest, entropy - disorder, randomness, chaos, uncertainty. E. Lapina-

Kratasyuk explains the essence of the Happy Ending in the following way: “*Это символическая победа над энтропией, непредсказуемостью жизни и страхом смерти*” [Лапина-Кратасюк, Internet resource].

Readers, listeners, and viewers have always needed and will always require a Happy Ending so that they can hope for success, victory, and finally, spend their time reading a book or watching a movie in the artistic world in which people overcome the hardest of the problems, where evil fails, and kind and decent people win.

Thus, Happy Ending, which is typical of the current epoch, does not only belong to the modern era. It is not a purely American phenomenon, as is sometimes believed. It is difficult to name the first example of a Happy Ending in the world, but the ancient comedy may serve as the oldest example. It can be claimed that in the history of the artistic thinking of our country, at all stages of its development (in folklore and samples of secular and religious writing), there are many examples of the Happy Ending.

In this respect, Georgian folklore, in particular, fairy tales, provides rich material. In fairy tales, goodness wins, the oppressed are rewarded with happiness and well-being, evil is defeated, and the Happy Ending is guaranteed (“Tsikara”, “Natsarkekia”, “Khutkunchula”, “Komble”, “Tserodena”, etc.): “*The ending of the fairy tale is happy no matter how events develop, and what perils the main character faces, he will still find a way out of every situation, even out of the most hopeless problems, and he will overcome all the difficulties. Either by force or through cunning tricks, he will always remain victorious*” [Ratiani, Internet resource]. At the end of a fairy tale, the main character will always receive a reward, be it a happy life, immortality, wealth, a beautiful lady, etc. The hero can even receive all of these together. The Happy Ending is a significant feature of all fairy tales.

According to the famous English scholar John Ronald Ruel Tolkien, the fundamental function and necessary condition of a fairy tale (such as fantasy, a new vision of things and events, departure from reality) is a Happy Ending: “*But the “consolation” of fairy-tales has another aspect than the imaginative satisfaction of ancient desires. Far more important is the consolation of the Happy Ending. Almost I would venture to assert that all complete fairy-stories must have it. At least I would say that Tragedy is the true form of Drama, its highest function; but the opposite is true of Fairy-story. Since we do not appear to possess a word that expresses this opposite – I will call it Eucatastrophe. The eucatastrophic tale is the true form of fairy-tale, and its highest function.*”

The consolation of fairy-stories, the joy of the happy ending: or more correctly of the good catastrophe, the sudden joyous “turn” (for there is no true end to any fairy-tale): this joy, which is one of the things which fairy-stories can produce supremely well, is not essentially “escapist,” nor “fugitive.” In its fairy-tale or otherworld setting, it is a sudden and miraculous grace: never to be counted on to recur. It does not deny the existence of dyscatastrophe, of sorrow and failure: the possibility of these is necessary to the joy of deliverance; it denies (in the face of much evidence, if you will) universal final defeat and in so far is evangelium, giving a fleeting glimpse of Joy, Joy beyond the walls of the world, poignant as grief” [Tolkien, 2008:74. Internet resource].

The formulas for ending fairy tales are specific, always positive, optimistic and happy. “They should not be considered only as the ending of the narrative process” [Zhgenti, 2009: 212]. They have other important functions, namely, to return the reader from the imaginary, unreal world to the real world and time and, at the same time, to create a positive mood in him. Formulated as ready-made formulas, these endings have a considerable emotional impact on the reader. Among the ending formulas of Georgian fairy tales, “hardship is there, feast is here, bran is there, flour is here,” is probably the most common.

The ending of the fairy tale can also employ the principle of a rhymed formula of blessing, for example, “Elasa, melasa, a glass hangs around my neck, God protect you all, both the teller and the listener (of the tale)”. This formula includes the Happy Ending regarding its content and function. There are also variations in which the essence of the formula and the Happy Ending are preserved:

- „Elasa, melasa, a glass hangs around my neck, God protect you all, both the narrator and the listener (of the tale)” [Folk...1972: 155].

- “Elasa, melasa, a glass hangs around my neck. May both the speaker and the listener sleep tight”[Folk...1972:153].

- “I have entered a dense forest, I have cut a tree to use as a hook. May your enemy and traitor feel bad. If I bored you, please, forgive me” [Folk...1972: 133].

Sometimes the narrator ends the tale with humour and thus keeps the positive mood of the listener:

- “Ali, Artali, Mali, Artali, some are true, some are lies” [Folk...1972: 336].

Based on the specificity of the genre, the Happy Ending is realized successfully in hagiographic works. Hagiography is one of the most important parts of Georgian literature. Hagiographic works are characterised by a stable structure and interesting tradition of depicting the world. They adhere to the requirements of the canon of hagiography. They offer the models and paradigms which, in a certain sense, are schematized and commonly appear in all texts. All hagiographic works have a Happy Ending with Christian content.

The characters of hagiographic works, describing the “Tortures” or “Lives” of the heroes (Shushanik, Abo, Grigol Khandzteli and others), dedicate themselves to the Lord. Throughout their earthly life, they prepare to meet the Lord, serve as a role model for everyone, and repeat Jesus Christ's way of life with their merits.^[1] They overcome many trials conditioned by many factors, endure many physical pains, become triumphant in the struggle of soul and flesh, overcome all obstacles, and endure all the perils and dangers. Finally, their merits are appreciated. They achieve their goal, secure their stay and give their souls to the Lord, with whom they desired to unite so much. “*And the blessed monk fell asleep, and his dream was sweet to him, and his place was filled with the chanting of the saints and the holy angels, who led him with joy to Christ,*” says “The Vita of Grigol Khandzeteli” [Khandzteli, Internet resource].

The characters of hagiographic works, holy fathers and mothers, deserve a longed-for reward for all Christians - eternal life. And this is a genuine Happy Ending from the point of view of the Christian worldview.

The masterpiece of Georgian secular literature, "The Man in the Panther's Skin," also ends with a Happy Ending. The three heroes, Tariel, Avtandil and Phridon, take the symbol of evil, the Castle of Kadjeti, and defeat the Kadjis. Not a single of them is left alive because evil should be eradicated. Heroes of the poem, unlike the characters of the hagiographic works, long for human happiness in this world and achieve it. Love wins.

The most important formula of the Happy Ending "the evil is short and the goodness is everlasting," is realized in the life of the heroes. I consider Rustaveli's chapter "The wedding of Tariel and Nestan-Darejan," the most important part of the epic from the point of view of presenting a poetic Happy Ending. In this chapter, truly happy pictures of spiritual and material abundance, happiness, and harmonious relationships are drawn. All this is summarized in the stanza quoted below, which ends with the presentation of a harmonious relationship between a goat and a wolf:

„They poured down mercy like snow on all alike, they enriched orphans

And widows and the poor did not beg, they terrified evil-doers;

the ewes could not suckle the lambs, within their territories

the goat and the wolf fed together“. (Rustaveli, 1571(translated by Marjory Wardrop)

We must agree with Tamaz Vasadze, who remarks in this regard: “ *In the universal harmony finally established in this world as described in the final lines of "The Man in the Panther's Skin" there is no place left for any evil. This essentially equals the harmony achieved after the doomsday performed without the direct intervention of transcendental forces but by human beings. This harmony is achieved in the earthly world, which finally makes the concept of the poem whole. Since human love is the worldly manifestation of God, its possibilities are limitless. Man can make the divine dominate on earth*” [Vasadze, 2003:231].

It is known that readers differ regarding their life or aesthetic experience. Accordingly, they make different demands on art and literature. Some prefer the work to have a Happy Ending, while others prefer the truth of life to be revealed at the end of the work, no matter how bitter and tragic it may be.

The writer is free in his choice. It is up to him to decide the fate of the characters. The writer chooses how to solve the problem or the conflict and how to end the literary work. The author has genuine freedom in this respect. His decisions are usually prompted and conditioned by certain logic and preconditions. Based on his worldview and aesthetic ideals, the author decides whether to show life with all its cruelty and contradictions, thereby straining and burdening the reader, leaving him with food for thought and full of queries; or to calm the reader down, beautify reality, give the work a bright and happy ending, and win love, goodness, and justice.

Unfortunately, neither the reader nor the writer could always satisfy their artistic and aesthetic needs. Specialists of the history of literature and readers remember periods when brutal forces, hostile ideology, and totalitarian state stood between the writer and his artistic and aesthetic perception of the world or between the work and the reader. These forces unceremoniously interfered with literature and art, limited the writer's creative freedom, and did not allow him to write it as he thought was appropriate. The writer could neither say what and how he considered necessary nor create his works based on his aesthetic taste, artistic world and logic.

This phenomenon was considered normal during the 70 years of the previous century. Almost one-sixth of the earth was occupied by a violent state, the Soviet Union, which violently opposed a person. Socialist Realism prevailed in all spheres, including literature and art. Socialist Realism dictated the writer to adopt decisions following the law and communist ideology and not to go beyond the strictly established frameworks, the Socialist Realist canon. *"From the beginning of the 20th century, a new type of Happy Ending, a Socialist Realist Happy Ending, appeared in the Georgian cultural world. If the heroes of fairy tales fight with demons, dragons, witches... and win, the characters of Socialist Realist work fight against the enemies of Marxism and the Communist Party, the remnants of bourgeois consciousness and lifestyle... and win. In both cases, it is seen as a battle between good and evil. However, in the first case, it is the battle between good and evil, and in the second case - an imitation of the battle between good and evil"* [Gaprindashvili...2010:100].

Socialist Realism (abbreviated Socrealism), the dominant form and official style of ideologized art approved in the Soviet Union, was based on socialist concepts of the world and man. According to Socialist Realism, the purpose of art was to build a socialist society and serve the Communist Party. It existed before the collapse of the Soviet Union and was a powerful tool of party ideology.

The Socialist Realist canon controlled that requirements, models, and paradigms were strictly adhered to. One of the most important requirements for a Socialist Realist work was addressed at the end of the work, which had to be presented from a happy Socialist Realist perspective as an essential constituent part of the picture of the world a Soviet person lived.

The honourable duty of every Soviet person was to build communism, and its artistic description was the most significant purpose of Soviet art and literature. The life and working experience of the characters from the works of Socialist Realism were to be involved in the processes aiming at achieving this goal.

The literature of Socialist Realism had a didactic-educational character. It did not imply the education of a harmonious, multifaceted person but only of the builder of communism.

Even those heroes, who, in the beginning, had a certain mistrust towards the ideals of Communism, were to be transformed due to the "Socialist Realist catharsis". They joined the builders of Communism and actively engaged in socialist competitions - who would pick more tea and build factories faster. In this regard, Abram Terts, the author of the famous work "What is Socialist Realism?," published in France, in which he criticizes, exposes and ridicules the

method of socialist realism, remarks ironically: *"It is natural, we are approaching the goal (Communism - N.G.) and, therefore, we become more magnificent, perfect, exalted"* [Терц, 1988:27].

Socialist Realism, as a literary movement, established an artistic concept of a socially active person. In fact, according to Borev's fair remark, in the Soviet period, the person was forcibly involved in the creation of history [Бодев, 2008:59]. In the era of Socialist Realism, the events and characters described in a literary work either solved global issues or more modest tasks organically connected with the common goal, the construction of Communism, and showed the "revolutionary development" of society. Therefore, it is only natural that the Socialist Realist law imposed a mandatory Happy Ending on the work of Socialist Realism, i.e. "Happy Ending" which we, considering its specific features, refer to as the "Socialist Realist Happy Ending."

One of the most significant and specific signs of the socialist realist "Happy Ending" was that it was not defined and dictated by the laws of aesthetics but rather by the peculiarities of the state in the bosom of which socialist realism was born. It was not the fate of the hero that determined the Socialist Realist "Happy Ending", but the destiny of the building of Communism, that is, the common cause and the common goal. If the hero sacrificed himself for this goal and its realization was no longer in danger, everything would be fine, and the Happy Ending was guaranteed. The title of the works of Socialist Realism ("New Georgia" (A. Abasheli), "The Lightning Star of October" (A. Mirtskhulava), "Spring of Mankind" (Stephane Mkhargdzeli), "The Crown of Mankind" (K. Bobokhidze), "He was born as the unquenchable Sun" (T. Jangulashvili), as well as the end (for example, K. Lortkipanidze's "The Dawn Star of Kolkheti", Leo Kyacheli's "Gvadi Bigwa", etc.), was expected to create an optimistic and elevated mood for the reader and strengthen the hope and confidence in Communism.

The final part of the work was the most significant element from the ideological point of view. *"It was in the ending of the work (like the end of the speech delivered at some manifestation) that loud appeals were heard, utopian pictures of a happy and carefree future (i.e. Communism) were drawn, and speeches were made about the "big" or "small" heroes, builders of Communism. Or, before his death, the hero once again confirmed his loyalty to the communist ideals."* [Gaprindashvili...2010:98]. Let us recall the little revolutionary from the story by Rodion Korkia, "Cradle of Salt". This story was included in the school curriculum in the 60s and 70s of the 20th century, and through it, whether willingly or unwillingly, the workers of educational institutions, who were under the ideological pressure of the communist society, put the same pressure on thousands of junior high school students:

Hurrah! -was heard from Perekop. - Long live the Soviet government!

These are the voices of our people! - the little one thought. - So have we won? Oh, I wish I could get up! I would see Frunze...then I would tell my mother that I saw Frunze...

... Hurrah! - was heard from Perekop.

- Comrades, I can't climb Perekop, can I?- tears rolled down his cheeks.

In the distance, the morning rose in the sky.

- Hurrah! - Perekop roars.

The little warrior moved once more, gasped for air and shouted:

- Hurrah!

And then the salty earth hugged him..." [Korkia, 1987: 12].

Sadly, no one cared about the fate of individuals in Soviet reality. Even if the lives of millions of people were claimed, their death would still be justified if they died for Communism and if the ultimate goal was not put in jeopardy. This is one of the most significant features of the "Social Realist Happy Ending".

The absurdity of the situation lies in that Communism, the new religion which tried to subjugate all aspects of social life and the new ideal of social order, for which the characters of Socialist Realist works so gladly sacrificed their lives, was a utopia and could never be realized.

Thus, the "Happy Ending" is an ancient specific model of the image of the world. Together with subjective factors, this model is determined by many objective artistic, aesthetic or social-political factors. Numerous examples can be found in Georgian literary and folklore texts of different epochs. Georgian folklore is interesting from the point of view of the Happy Ending. The happy Ending is a significant feature of all fairy tales. Ready-made formulas for the ending of fairy tales are also examples of the Happy Ending. The purpose of the Happy Ending of the fairy tale is to bring the reader back to real-time and space and boost his mood.

Hagiographic works interestingly present the Happy Ending. The specific features of the hagiographic genre are observed, and all hagiographic texts are united by a Happy Ending with Christian content and imply the attainment of the eternal salvation of the soul.

A happy ending is a characteristic feature of secular literature. "The Man in the Panther's Skin" also ends with a Happy Ending. In it, the most important formula of the Happy Ending is realized: "the evil is short and the goodness is everlasting", and the genuinely happy images of harmonious relationships are crowned by the depiction of the harmony between the goat and the wolf.

The Happy Ending proved to be a very productive model for the ideological purposes of Socialist Realism. Socialist Realism used the Happy Ending intensively to put literature and art even more actively at the service of building a socialist society and the Communist Party.

The most significant factor for a Happy Ending is the survival of the main character. It will remain an object of interest in the future as, in addition to its artistic and aesthetic functions, it has also a social function- to give people hope that they can overcome entropy.

[1]*It suffices for the pupil to be like his confessor. For this, all his pupils were generous and resembled their confessor by sheer virtue and tolerance and behaved like their generous confessor, the same way as their confessor resembled Christ, who said: "It suffices for the pupil to be like his confessor"* [Merchule, Internet resource].

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A Modernist Interpretation of Tiresias in Djuna Barnes' Nightwood

- ["Spekali" #16](#)
- [Study of Literature](#)
- [Sophiko Geliashvili](#)

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Djuna Barnes' novel "Nightwood" published in 1936 is one of the most prominent novels not only among the writer's works but also of the modernism era and modernist literature in general. The introduction to "Nightwood" was written by Thomas Stearns Eliot, who discovered Barnes' text and supported its publishing. In the introduction, which is no less important than the work itself, Eliot emphasizes the poetic nature of the text and entrusts its reading to readers who are proficient in poetry and able to fully appreciate it. The novel is dedicated to American expatriate Peggy Guggenheim, famous for collecting works of art, and John Ferrar Holms, a British literary critic.

The novel, set in Paris in the 1920s, revolves around the lives of its characters, whose symbolic and associative suggestiveness allows reading the text not only in relevance to a specific era but also from the perspective of different time periods— from the ancient period to modern times. The writer disregards the temporal distance by using mythical schemes and creating fantastic environment, in which the symbolism of the decoration as well as the characters' body images and each gesture plays a significant role. Subsequently, the characters go through both imaginative and spatial paths to find, adapt to, or forget their particular identity. Even though the action takes place in Paris, Berlin, Vienna, and America, the Barnesian quest mythos seems to be a path of the mind rather than a spatial one. On the mysticism and phantasmagoria of the characters of "Nightwood", Joseph Frank notes that Dj. Barnes did not attempt to make her creations look like living human beings, but instead, she demanded that we accept them the way they were (Frank, 1945).

The central character of the novel, Matthew O'Connor, is a symbolic figure of mythological Tiresias. The first thing we learn about him is that his interest in gynecology took him halfway around the world - "The man was Dr. Matthew O'Connor, an Irishman from the Barbary Coast (Pacific Street, San Francisco), whose interest in gynecology had driven him half around the world"[Barnes, 1980 :243]. The unlicensed doctor quietly does what he loves and enjoys popularity in Parisian society. His hypnotic power is the only salvation for melancholic patients and the characters of the novel. Matthew O'Connor's constant communication with representatives of different eras points to his timeless, eternal existence. The doctor can simultaneously address the resurrected Lazarus and the goddess Diana. Through the

connection with Lazarus, he points to his own experience, which involves seeing both the dead and the living. The mention of Diana emphasizes Matthew's feminine nature and parodies the goddess of childbirth in the form of an unlicensed doctor. The surname of the character is related to the opera "The Lily of Killarney", which the main character himself mentions of; the protagonist of the opera is Eily O'Connor. Julius Benedict's opera, whose libretto is based on the play "The Colleen Bawn" by Irish playwright Dion Boucicault, tells the story of an injustice inflicted on young Eily: she fails to gain trust of the man she loves and is doomed due to some kind of misunderstanding. By using the girl's last name, Dj. Barnes parodies the melodramatic plot of the late 19th century, and Eily, a symbol of innocence and tenderness, is transformed through the early 20th century Tiresiasian nature of Matthew. It is worth noting that "Lily of Killarney" is mentioned in Chapters 6 and 13 of J. Joyce's *Ulysses* when Leopold Bloom attends a funeral but at the end of the tiring day, he watches women on the beach [Joyce, 2013]. Like with Barnes, with J. Joyce, the purpose of the opera is to confront concepts and reveal contrasts. Matthew considers the dismemberment of a person to be the only way out of suffering, an example of which is Maria Carolina of Austria, the representative of the Habsburg-Lorraine dynasty, whose mention in the text is by no means accidental. O'Connor attributes his pain to a tragic fate, a childless princess suffering from epilepsy. Dismemberment is an unfavorable action to save himself, because, as he states, "*but I'm all in one piece*" [Barnes, 1980 p. 361]. He then takes us back to Shakespeare's era by recalling a black, circus performer Nikka with "Desdemona" tattooed on his genitals. According to Jane Marcus, by mentioning the long name tattooed on a genital, the author mocks the commonly accepted stereotype of the violent and over-sexualized Black people [Marcus, 1989]. Parallel to "Othello", Matthew equates his suffering with Desdemona's pain, because she was also betrayed by men for her innocence. At the same time, the doctor can perceive the age of Catherine the Great, the age of Saxon rule, and explain it all simply - "*The reason I'm so remarkable is that I remember everyone even when they are not about it*" [Barnes, 1980: 360].

His memory holds Father Lucas, whom he abhors even more because of the duty imposed on him - to live as simply as an animal and not to harm anyone. He was the priest who was abusing Matthew while he was waiting for salvation. Through contrasts, DJ. Barnes presents with all the intensity the suffering of the character, who turns into the doctor hiding like a beast. He no longer waits for salvation and goes to church to masturbate. And his thinking covers all temporal and spatial dimensions, which simply parodies life. It is important to note that at the end of chapter 7, the author mentions the former priest who is tasked with taking the drunken Matthew home. The former priest is associated with Father Lucas, who may have become a victim of debauchery and, like Matthew, also took refuge in Paris. It is also noteworthy that two years after the publication of the novel, Matthew O'Connor's character became a source of inspiration for Dylan Thomas. Researcher Gene Montague believes that in Dylan's poem - "How Shall My Animal" - there are many striking allusions to Barnes' character. Like Matthew, the narrator of the poem suffers from impotence. They express their pain with the following words: "...my bowels turned turtle..." [Barnes], "The bowels turned turtle" [Dylan]. Both Dylan's "*A bush plumed with flames*" and the title of chapter 7 - "Go Down, Matthew" are associated with Moses [Montague, 1968].

The text is replete with O'Connor's monologues. He attracts and captivates everyone around him with his speech because the endless nightly conversations have a great impact on the characters who are constantly searching for or striving to escape themselves. It should be noted that the characters perceive him differently: for Felix, Matthew is a mere liar, although he can never refuse to talk to him; for Nora, he is the only means of survival, as she is convinced he is the only one to have answers to all questions. As for Robin, none of the episodes reveal her attitude towards the doctor, although it is only she who uses his professional help. She does not treat him as an unusual being but as the most natural creature in the world.

The attitudes presented in the novel reflect on people's views on clairvoyants. The only purpose of the modernist embodiment of the prophet Tiresias is to speak, in order to prevent those around him as well as himself, from thinking - the synonym of unbearable suffering in the given text. Matthew's thoughts and ideas are often paradoxical, which produces the high poetics mentioned by T.S. Eliot in the preface to the novel. Matthew O'Connor's prophetic streak and gender ambiguity bring to mind the story of Evangeline Musset, the main character of "Ladies Almanack", published in 1927. The prototype of the protagonist of the text is American expatriate Natalie Clifford Barney. Evangeline is born a woman, although "...she had been developed in the Womb of her most gentle Mother to be a Boy" [Barnes, 2016:7]. Evangeline rejects her female gender and lives like a man. This is an incisive blow for her father; her mother disappears altogether from the text. The doctor is also upset to see that his parent is disappointed with him, because, while Evangeline's father is dissatisfied with his child's masculine behavior, Matthew's father is embarrassed by his son's incompetence in the war and feminine conduct. The text does not mention whether Evangeline has only female genitals or is a hermaphrodite. However, it contains a reference to emasculation, which she categorically denies. Matthew and Evangeline share a talent for managing people and effective talking. In the salon set up for women, Musset seems to be a saint, who should, like Matthew O'Connor, put the people coming on the "right" path. Besides, by owning a salon, Musset is associated with Zadel Barnes, and is related to Sophia Ryder and Nora Flood in literary context. It is worth noting that the author places her next to the statue of Venus, the patron goddess of heterosexual love. This fact suggests her ironic attitude towards the current situation.

While visiting Nora, O'Connor himself emphasizes the essence of a clairvoyant in him from time immemorial - "*You see that you can ask me anything*" [Barnes, 1961:295]. The quote has the same emotional and meaningful significance as the words that Tiresias said to Odysseus - "*Move back from the trench and turn aside your blade so I may drink the blood, and prophesy truth to you*" [Homer, 1975:179]. Like Tiresias living in the land of spirits and the barren land, the Parisian gynecologist knows how the characters' story will end. His vague predictions gradually become true as the story unfolds. The reader quickly forgets the illogical propositions, but after they come true, numerous hints already heard here and there easily come to mind. We witness how the circle closes between O'Connor and the storyline. His first

prophecy about the mental weakness of the last born of the aristocracy is voiced when it is still unclear for the reader whether Felix will marry Robin. And the words come true after the birth of Guido with mental problems. Accordingly, the prophecy comes true and Guido with no prospect of reproduction becomes the last offspring of the Volkbeins. There is another important prophecy at the end of the fifth chapter - "...and I screamed and thought: "Nora will leave that girl some day: but though these two are buried at the opposite ends of the earth, one dog will find them both"[Barnes, 1980: 362]. The mention of the dog makes the statement even more ambiguous. It is only in the last chapter when its true meaning becomes clear: Robin and Nora, living in different parts of the world, meet each other precisely with the help of a dog, which appears as a medium and a source of radiance for Vote. Thus, Vote manages to reveal the animal instincts embedded in him and ends the story in an ecstatic state.

Nora's seeing the doctor in a female nightgown reveals a hidden side of the character. This contrast gives us reason to think that Matthew's identity reflects the alternation of day and night. Mixed medical instruments, cosmetics and women's clothes are symbols of unconscious desires, which the doctor expresses only at night. Julie Goodspeed Chadwick explains the possibility of this nocturnal manifestation as follows: "It is not synonymous with freedom, but "night" is the time when aberrant characters who do not conform to social, or "daytime" norms can act with more impunity " [Goodspeed-Chadwick, 2011:37]. While talking to Nora, O'Connor repeatedly emphasizes the significance of the night both in human life and in the historical context: "*Listen! Do things look in the ten and twelve of noon as they look in the dark?*" "*Take history at night, have you ever thought of that, now? Was it at night that Sodom became Gomorrah? It was at night, I swear!*" [Barnes, 1980: 300]. He blames the night not only for the tragedy of Sodom and Gomorrah, but also for the misfortune of Melissa and Periander. According to Herodotus, Periander killed his wife and raped her corpse. In order to reveal necrophilia, Melissa's ghost returned when her husband wanted to find a lost item. As Vivien J. Gray writes with regards to the trustworthiness of Herodotus' narration and the woman, "*His dead wife Melissa appeared but refused to reveal its whereabouts and said that she was cold, since her funeral clothing had not been burned with her. The proof of the truth of what she said was her reference to the loaves that Periander put in a cold oven*" [Gray, 1996: 378]. O'Connor is better aware of the true nature of his personality than anyone else in his surroundings, and is convinced the daylight is his punishment as in the daytime he has to live and behave as he is supposed to. The doctor's, as of a mythological creature's, nightly transformation can be viewed as an example of the mythological ability of therianthropy or metamorphosis. Metamorphosis in mythology implies turning a man into an animal at night, while the 20th century Tiresias is a mixture of possibilities and uses the night to change his sex. His sincere desire is revealed in an exaggerated form of stereotypical female characteristics peculiar for transvestites: "*It was a high soprano I wanted, and deep corn curls to my bum, with a womb as big as the king's kettle, and a bosom as high as the bowsprit of a fishing schooner*" [Barnes, 1980:304]. Susana Martinez explains Matthew's desires as follows: "*What O'Connor wants is not a female body, but the signifiers of femaleness*" [Martins, 1999: 113]. Matthew's dreams make it clear why gynecology became so important to him. The profession was the only way for him to study the state of the body, for which he craved every

night. The pleasure deriving from being close to women can be viewed as a kind of revenge on the part of the doctor. Children delivered with his hands are doomed to suffer or never even make it to birth. This is due to the unrealized desire to have a child: "... *no matter what I may be doing, in my heart is the wish for children and knitting*" [Barnes, 1980: 304].

O'Connor's confusion of prince and princess in the text serves to create confusion over the personality. During the conversation with Nora, he mentions that love for a homosexual (invert) originates in childhood when fairy tales are intensively read – "*Who is the lost girl, if not a prince? The prince on the white horse we have always been looking for*" [Barnes, 1980:340]. The "lost girl" in this case is a homosexual woman who finds herself and becomes a "prince", and the search for the prince on a horseback leads to the fact that he turns out to be a woman instead of a man. If Dj. Barnes refers to female homosexuality as "Prince", she calls the same condition of the man in the same paragraph as "Prince-Princess", which in this case indicates the androgyny of the man. Here it is worth noting another vague opinion expressed by Matthew – "*...in the girl it is the Prince and in the boy it is the girl that makes a prince a prince - and not a man*" [Barnes, 1980:340], which Andrea Harris explains as follows: "If this were a symmetrical chiasmic reversal, the phrase would read, "In the girl it is the prince, and in the boy it is the princess." *Yet this version of phrase is impossible because Matthew has removed the princess from the model entirely because the princess signifies not just femininity but the transvestite's version of femininity, and transvestites are a special case of inverts*" [Harris, 1994: 246]. According to the problem raised in the text, there is also a male gender in any woman, which pushes her to be "princely" and it is not only her feminine origin that participates in this. The same happens in case of a man: the feminine gender in him creates the look of a "princess" or, taking into account the androgynous origin, he remains a "prince-princess". According to Dj. Barnes, the replacement of male gender identity by a female cannot be given a specific name, hence the words "prince", "third gender" and "doll" are used to denote it. The doctor develops a similar idea on the example of dolls, which appear to us as the embodiment of the third gender, because they have both male and female faces - *The doll and the immature have something right about them, the doll, because it resembles, but does not contain life, and the third sex, because it contains life but resembles the doll*" [Barnes, 1980:348]. Based on these considerations, both sexes equally have both hermaphroditic and androgynous origins, which determines their further development. In this case, it is of utmost importance which gender you lean towards (regardless of your physical condition). However, according to Barnes, living with one particular gender does not mean ultimately suppressing the other, because it is the latter that is the determining force for the development of the first.

The character with the Tiresiasian essence, Matthew O'Connor, has become a symbolic figure of both prehistoricism and modernism. The union of the prophet and the psychologist in a transsexual, and mythologically hermaphrodite creature created the timeless hero free from geographical and sexual identity. He understands best the impossibility of escaping from the

circle of eternity and the infinity of his own suffering. Matthew O'Connor is the pillar of the characters and the driving force behind their actions, as he is the only one who knows the beginning and the end of the story, which is full of vanity.

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Ketevan Grdzelidze. A Commentary to W. B. Yeats' Poem "Meditations in Times of Civil War"

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The 1920s proved to be a turning point in W. B. Yeats's poetic career. In the words of Richard Ellmann, the poet's eminent critic and biographer, had Yeats died in 1917[i], he would have been remembered as a minor but a remarkable poet [Ellman, 2000]. Indeed, the poems of *The Tower* (1928) unite some of W. B. Yeats's most admired and significant poems (including the famous titular poem itself), of which *Meditations in Times of Civil War* [hereinafter *Meditations*] – a seven-part poem that extends *The Tower*'s themes and conjures a compelling picture of Yeatsian imagery and symbols – has been viewed as less satisfactory an achievement, as Harold Bloom once noted [Bloom, 1978]. Such assessment may stem from a number of factors: the poem may seem to focus on personal problems (the interior of W. B. Yeats's house, his family members) and issues of national significance (Irish civil war), culminating in the poet's lamentation that his poetry could do no good to mankind. Indeed, W. B. Yeats believed that a poet has a function of a prophet or an oracle and remained rather disappointed when his poetry was not heard and understood as a declaration of some universal truth. Such a practical ambition in a poem is something literary critics do not easily forgive. That said, one cannot ignore the fact that great poetry may always elevate itself even above the strangest of pursuits of its creator. And W. B. Yeats was, in all respects, a strange man with strange ideas, which may explain the fact that his persona is so often (perhaps more often than that of any other poet of his era) identified with his lyrical person. Everything in his poetry is derived from his personal experience and an incredibly subjective interpretation of this experience as well. However, difficult as this may be, once W. B. Yeats's colossal shadow is detached from his lyrical person, the reader is left with a richer and far more profound world of genuinely unique images of his poetry, which is also true of *Meditations*. Thus, the article offers a detailed insight into various parts of this very complex seven-part poem; it explains their interconnection, reconciles critical opinions, and highlights the importance of the work.

Meditations is composed of seven parts, which may seem independent of one another and be understood as separate parts of the collection[ii]. Yeats's commentators [Albright, 1992] usually divide these seven parts in the following order: poems I to IV keep the lyrical person focused on the real and the tangible, while the unreal and imaginary begins to dominate in parts V-VII. This division may be debatable, but I will return to it later.

The first part of *Meditations* – **Ancestral Houses** – opens with a description of elaborately decorated mansions with marble walls and flowering gardens, where life overflows like a fountain that does not bend to an outward force. In Yeats's poetry, the fountain is associated with boundless and natural talent [iii]. W. B. Yeats strongly believed that real poetry is effortless and free[iv], as demonstrated by the mention of Homer in the next stanza. The landscape of *Ancestral Houses* seems deliberately evocative of Arcadia, as the next stanzas reverse this image, and the overflowing basin becomes a symbol of the decrepit age of *The Tower*, a metaphorical embodiment of the caricatural excess of life for the relentlessly aging, dying

vehicle – a recurrent and important theme in W. B. Yeats's late poetry. Accordingly, this landscape may be viewed as a sick, degrading paradise, which seems to have lost its connection to the present[v] and is doomed for ineluctable death. The theme of the aging world is thus introduced in the first stanza and evolves in the following ones:

“...though now it seems

As if some marvellous empty sea-shell flung

Out of the obscure dark of the rich streams,

And not a fountain, were the symbol which

Shadows the inherited glory of the rich“ [Yeats 1989: 200].

The symbol of the past is therefore not a fountain, but a beautiful and empty shell[vi]. The outward glory of the shell and its inner emptiness make up an apt metaphor for the petrified existence of the garden and the richly decorated houses with walls of marble. Besides, the shell is only an echo of the water that flowed – only *il nome della rosa* that remains as a remembrance of a once flowering rose. Consequently, the shell, the mechanical shape[vii] contradicts the natural energy of the fountain: the movement of the water and its strife towards the destruction of the fixed shapes do not comply with the rule of necessary immobility and obedience that preserves such a ‘paradise’.

The power behind the construction and creation of the ancestral houses is tragedy and violence – ‘bitter and violent men’[viii]. According to the poem, these are the powers that inspire art: great pain – ‘the forest dark’ – generates a desire for joy and peace that a person has not experienced or that is beyond their reach. In *Ancestral Houses*, however, this tragic joy, the pain, and the great emotion belong to the times past of which only an echo remains. In W. B. Yeats's mock garden of paradise – in *Ancestral Houses* – the great emotions are replaced by immobility and death, while the moving water is replaced by a shell (an echo), and the vision of Eros gives place to that of Thanatos: [ix] they who were living are now dead, those who lived once – the bitter and violent men (ancestors) – are now petrified faces (the portraits in the marble hall in the last stanza of the first part), and only lifeless images remain of once formidable gods (busts of deities in the garden, stanza four). Thus, in this first part of the poem, W. B. Yeats introduces the motif of reflection and echo through the shell and the portraits, which further unfolds in the following parts. It has to be noted here that the shell is the overall image of the static existence of death-in-life, which craves for apocalyptic rebirth.

The next stanza introduces the image of a peacock [x]. Its beauty and emptiness as well as its aimless stray in the ancestral gardens parallel and evoke the images of the marble walls and the shell. The presence of the peacock also highlights the absence of the nightingale of Milton (*Il Penseroso*) or John Keats – a traditional and ideal image of a poet. The allusion to Keats's nightingale is further extended by the word ‘urn’: *Ode to the Grecian Urn* gives a passionate and picturesque description of the arcadian scene depicted on a Grecian urn – the Dionysian feast of mortals and deities, which W. B. Yeats parodies with the emptiness of the peacock and the indifference of the garden deities[xi]. W. B. Yeats frequently used the adjective ‘indifferent’

when referring to divine powers (cf., for example, Leda and the Swan), and this concept of indifference will be discussed later. It is important to mention here that while J. Keats's Grecian Urn is a melody unheard, eternity captured in a second, which lives forever and is forever experienced anew, the emotion, the tragic joy that fed the beauty of ancestral houses has perished, and it can be no longer re-experienced. A work of art is devoid of its meaning, being reduced to an empty shape. Such emptiness speaks of the disruption of the historical process – of time being out of joint.

It is possible to argue that Ancestral Houses depicts the Tower of the major arcana of the Tarot deck – the outwardly glorious and empty building with a cracked basement. This 'tower' of ancestral gardens is then followed by Thoor Ballylee, W. B. Yeats's home tower, which is the central image of the rest of the poem.

The interior of the tower and its surroundings partially extends the topic of the first part - a work of art alienated from emotions. Part 2 of *Meditations* – My House – transfers the focus to the tower – its interior and surroundings. Except for the above-mentioned, My House is made up of images that parallel and contrast those in Ancestral Houses: the flowering garden is replaced by the symbolic rose, the possible unfolding of which is associated with the achievement of poetic perfection since the early poems of W. B. Yeats. The stony surroundings of the tower (from which the rose shall unfold) may suggest a parody of his early poetry, when all things 'uncomely and broken' prevented the perception of the symbolic rose and when the obsession with beautification caused him to ruin many verses, as N. Frye comments [Frye, 2012]. The comparison between the blooming garden and the desolate rose growing from the rock highlights the contrast of the external glory of the ancestral houses and the relative simplicity of the tower's dull environment with a scared waterhen instead of the majestic peacock. The tower's landscape is more authentic and genuine to the world of *Meditations*, the civil war, and the upcoming violence, with which the first half of the twentieth century inspired ever apocalyptically-dispositioned W.B. Yeats. The desolate rose, the petals of which symbolise a labyrinth in search of truth and a movement inspired by Eros vision [Frye, 2012], unfolds in the bleak environment and, to a certain extent, symbolises the entire modernist art born out of the dire reality of the twentieth century.

The description of the surroundings of the tower is followed by its interior – the winding stair and the poet's table. *Meditations*, overall, unites several moments of shifting a perspective (often the lyrical person himself turns around and turns his back on what he was looking at) – interchange of interior and exterior, which, judging from the poem's texture, may metaphorically convey alterations of [creative] moods (in the spirit of L'Allegro and Il Penseroso), microcosm and macrocosm, context and event, and, ultimately, – inspiration and creative process. I believe all these meanings are simultaneously present, as *Meditations* is rooted in the sense of creative crisis and the tragic feeling of divine or human indifference as revealed by the images of the winding stair, Milton's Platonist, and the written page placed beside the candle.

The winding stair is a major symbol of W. B. Yeats's poetry and can be roughly understood as a composite symbol of tradition and individual talent (The Winding Stair and Other Poems, 1933). The image of the winding stair is too profound and infinite to be analysed in this modest commentary to a single poem; therefore, here I will confine myself to arguing that this stair

parallels hall of portraits of part 1, as the winding stair symbolises the continuity of tradition against the petrified heritage; it also symbolises controlled movement towards the top of the tower – ascension, which may be viewed as part of the Logos vision. At the same time, to a certain extent, the cylindrical shape of the winding stair (cf. W. B. Yeats's gyre and the poem *Second Coming*), and the repeated crossing of parallel points, is connected with the symbol of self-renewal, being, as a matter of fact, a vertically unfolding ouroboros – the visual expression of self-devourment / death and rebirth. N. Frye associates this winding stair with sex as well as with the cycle of getting out of the mother's womb or returning to it [Frye, 2012]. N. Frye's interpretation is based on the Jungian analysis of the myth of the great mother, of birth, and the hostile (devouring) mother [Jung, 1967]. These interrelated parallels themselves extensively broaden the already infinite symbol of the winding stair. Thus, it is no surprise that the stair is followed by the images of Milton's *Platonist* and the candle. The symbol of the candle may also be subject to various interpretations; however, Yeats's parallel might be associated with his poetic talent, light of wisdom and inspiration and, in a way, parallels the fountain; further, the candle may be the symbol of thunder, which transforms *My House* into the Tarot's flaming tower, where the false wisdom of Ancestral Houses shall perish, and the symbolic rose shall unfold. Life or mind of a single man would not suffice for such a process. This idea, I believe, always followed W. B. Yeats, and this is why the symbol of the candle is followed by the discussion on Sato's sword as an artwork of eternal beauty (Part III) and then of his descendants (Part IV). In this regard, it is interesting that the poet introduces the old owner of the tower (the builder of the Tower) as a warrior, man of action, and the lyrical person – as a man of thought. The age-old contrast between the man of thought and man of action returns here: they, usually, envy one another (cf. *Fergus and the Druid*) and crave for each other's identity. Such dualism especially intensifies against the background of war and becomes the central topic of the fifth part, which I shall discuss later.

After *My House*, the focus shifts to the Tower's interior – Sato's sword[xii] is the central image of *My Table*. It cannot be directly understood as a muse or immediate inspiration. The sword in Yeats's poetry is more like Keats's *Grecian Urn*, immortality moulded into a shape, a vision of divine order or unaging intellect, which is the object of mimesis or object of meditation for the lyrical person:

„Chaucer had not drawn breath[xiii]

When it was forged. In Sato's house,

Curved like new moon, moon-luminous

It lay five hundred years. [Yeats 1989: 202].

The comparison of Sato's sword and the new moon, is of course, related to the system of the phases of the moon, which Yeats developed in *A Vision* (this comparison will be repeated in the seventh part as well). The system of the phases of the moon is rather complex and complicated, the full interpretation of which seems impossible even today, as Yeats himself would not or could not define all of its aspects[xiv]. It would suffice here to say that Sato's sword, as the new moon (phase 2 to 8), symbolises the beginning of a change or inspiration or

is itself an embodiment of Yeats's system of moon phases – pain gives birth to art, which is shortly described by the following phrase in the same stanza: „Only an aching heart / Conceives a changeless work of art“ [Yeats 1989: 202]; then life imitates art – creates an ideal and then, tired of the ideal, begins to die until another rebirth. Thus, it is notable that *My Table* ends in the peacock's scream: “it seemed / Juno's peacock screamed” [Yeats 1989: 202]. The scream is interesting in many ways, as it functions as a trumpet of apocalypses and calls for the beginning of the destruction of death-in-life – the frozen paradise – glory of old age and empty gardens [xv]. As Yeats himself said, “... civilisation is a struggle to keep self-control... The loss of control over thought comes towards the end; first a sinking in upon the moral being, then the last surrender, the irrational cry, revelation – the scream of Juno's peacock“ [Yeats 2015: 195]; what poet implies, evokes Nietzsche's view of Dionysian celebration itself[xvii] – the breakdown of principium individuationis and the accompanying emotion of great joy when an individual merges fully with the mother nature [Nietzsche, 1999]. The scream of Juno's peacock, therefore, may be understood in a similar manner – as the rise of the natural, the primordial cry (which is rather clearly stated in *Stare's Nest* and in the seventh part) and, also, as a foreteller of apocalypse.

Thus, the scream of Juno's peacock closes the third part and, as a matter of fact, introduces the theme of the next one. It is important that the fourth part – *My Descendants* – repeats the rhythmic pattern of the first, which probably symbolises tradition or continuation of the poetic heritage: this part begins by referring to ancestors (“fathers”) and descendants (“bodily heirs”, as Yeats himself said), and the reference is rather personal. While discussing this poem, Harold Bloom noted the poet's lifelong fear that his ‘bodily heirs’ would reduce his heritage to common greenness [Bloom, 1978]. However, this part of the poem may not be read only through W. B. Yeats's personal fears and objections. These personal references may be more important not because of Mrs. Yeats and their children, but to lend greater depth to the motif of heredity, of times past and present, which runs through the entire composition. Besides, it has to be argued here that such continuity may be in itself parodic, as life itself is colourless. The first part of this poem may be associated with the fear of degradation, devaluation of heritage, or even deeper fear that one day his tower – his poetic heritage – will become a symbol as empty as the ancestral houses. This is why the lyrical person pronounces a curse – let all be ruined so that the world that is dead in life – the overaged Sybil – may not prevent the rebirth and renovation, if the tower ever becomes a rich and empty shell in the likeness of the ancestral houses:

“May this laborious stair and this stark tower

Become a roofless ruin that the owl

May build in the cracked masonry and cry

Her desolation to the desolate sky“ [Yeats 1989: 203]

The ruins of the tower and the owl's cry are central symbols of this part. The destruction of the rooftop is particularly notable, which again takes us back to the Tower of the Tarot deck. Moreover, the ruins of the tower of *My Descendants* represent – or the poet wants them to

represent – such a monument that shall forever remain against the symbol, which maintains the form and loses the meaning (Ancestral Houses). On the other hand, it is notable that the cry of a bird is a recurrent leitmotif of the poem – in this part, the owl replaces the peacock, which must be a sign of the coming rebirth or apocalypse. W. B. Yeats begins the third stanza by mentioning *Primum Mobile*, which is the embodiment of energy that breathes life into the substance and generates movement (much of this imagery seem to stem from Dante's *Paradiso*). Besides, W. B. Yeats associates *Primum Mobile* with circular flight of the owl and, consequently, takes the reader back to the system of the gyre [Jeffares, 1968]. Such circular movement of the owl is, of course, a Logos vision, which is another sign of the divine will, the revelation, connected to the images of Juno's peacock as well as the starling ('stare') and bee of the sixth part.

Part 5 – *The Road at My Door* – discusses the reality of the civil war. As already mentioned above, Yeats's commentators note the shift of perspective when the lyrical person detaches himself from the physical environment, and the symbols are growing more and more abstract. This assessment has reasonable grounds; however, the focus does not entirely seem to be changing here – the road is part of the tower's surroundings and may be understood as a metaphor for vague future, as far as Part 5 brings up the contrast of man of thought and man of action once again: the road is the symbol of action and future, while the tower, of course, symbolises the thought. It has to be mentioned here as well that this part may be alluding to and, also parodying *Sonnet VIII* by John Milton (*When the Assault Was Intended to the City*), which is about the intangibility of art and the great power of poetry during the war, which gives place to the feeling of creative crisis in Yeats's poem. Besides, the mention of Falstaff is also important. W. B. Yeats understood civil war as a theatre performance, and in his later poetry, not only civil war but apocalypse itself became a pageant (e. g., *Lapis Lazuli*). The dialogue between the participants of this play – man of thought and man of action is superficial and awkward, while the envious lyrical person is left with no choice but to turn to cold snow of a dream, which will be discussed later in Part 7.

Part 6, *Stare's Nest* is again related to personal memories[xvii]. As usual, the stare[xviii] and bees may be understood as an elaborate paraphrase of the last lines of Shelley's *Ode to the West Wind*. Besides, the stare may be the symbol of the poet as well (as *L'Allegro's* lark and *Il Penseroso's* nightingale) in whose empty house the bees settle as:

"We are closed in, and the key is turned

On our uncertainty; somewhere" [Yeats 1989: 204]

Turning of the key and the feeling of confinement, of being 'closed in', of course, invokes Dante's *Inferno* (*Inferno*, XXXII Canto, Count Ugolino's story[xix]) and T. S. Eliot's *The Waste Land*. The story of Count Ugolino is an expression of abject horror and terrible cruelty, of violence against nature, and anger that surpasses death itself. W. B. Yeats's reminiscence here is of special significance not only because of its meaning, but also because of its place: the feeling of confinement and inability foreshadow the display of the apocalyptic ritual of aggression in the seventh part. These words also further echo the shell and empty walls of the first part as both the civil war and ancestral houses suggest the increasingly unbearable and

pervasive presence of death-in-life. It is also interesting here that the refrain about the bees creates a kind of a ritualistic song on its own, and its repetition seems to be a declaration of unconscious or a hitherto undisclosed desire to break free from the bonds or lifeless existence. This desire was illustrated by the bird's cry in the previous parts, suggesting an interesting teriomorphic metaphor: the action of a bird (inner beast or animal) – irrational cry – depicts unconscious desire for ruin and rebirth. Unconscious becomes conscious and the process of individuation is accomplished [Jung, 1980], which is clear from the very title of Part VII – I See Phantoms of Hatred and of the Heart's Fullness and of the Coming Emptiness.

Part 7 clearly differs from the previous six ones and constitutes a vision on the whole. As I have already mentioned above, the final three parts of the poem are viewed as an act of deliberate detachment from reality. However, if we take the object of meditation itself as the starting point for analysis, the seventh part, albeit logical a continuation, clearly stands out as something entirely different. Parts I to VI focus on the real, something that is tangible, and the lyrical person concentrates on the object that represent pieces of an enormous mosaic. One has to note here that a simple collection of these pieces would not, of course, make up the whole picture. It is only when part 7 says that the lyrical person begins to generalise the results of his meditation – only then does he attempt to capture the truth of what he has seen and perceived.

Therefore, hatred, fulness of the heart, and coming emptiness is related to the general background of war and may be understood as metaphors for the environment that the previous parts depicted – environment, within which art has to exist. Heart's fullness as well as cold snow of a dream refer to the absence of inspiration[xx] and tiredness of one's own imagination [O'Leary, 2016]. Such fullness is necessarily followed by a sense of emptiness, which should give place to new inspiration in accordance with the concepts of eternal movement, Yeats's gyre, and the symbol of ouroboros. These are thus the central themes of the poem.

The phantasmagoria of Part VII begins from the roof of the tower. The lyrical person is leaning upon the tower top and looks unto the environment.[xxi] The roof of the tower, in a sense, is the 'starting point' of this holistic vision, creativity, unity of times, or of destruction and renewal (cf. the Tarot tower). Notably, the physical eye – eyesight – is replaced by a mental vision as the landscape is sunk in a 'mist like scattered snow', in which strange and ambiguous, phantasmagorical shapes swim to the 'mind's eye'.

Apart from what has been said about the tower, it is also notable that the mist covers the entire landscape – valley, river, elms. In a word, the objects of meditation from all previous parts are sunk in the snow or mist of imagination[xxii]: intentionally and clearly visible and tangible reality of the previous parts is replaced by a world of vision and dream – the boundaries of the conscious are surpassed to reveal the unconscious and the dream-like. The mist, therefore, may be understood as slumber or sleep – weakening of the eyesight or its complete removal – like a border between conscious and unconscious, the real and the imaginary. Such understanding of the mist is also supported by the appearance of the moon, which is a traditional symbol for anima [Jung, 1980]. Interestingly, the moon parallels Sato's sword (a moon – the indefinite article emphasizes the metaphorical and visionary nature of the moon, and this celestial object acquires a double meaning – that of sword, a work of art, and the

moon in the sky), because it embodies the symbol of eternal intellect. It is noteworthy that these meanings of the moon are not controversial and, instead, strengthen one another, suggesting a more profound cause for the connection between Sato's sword and the moon: according to C. G. Jung, the moon usually serves as one of the most widespread symbols of prima materia in alchemy, and, therefore, the appearance of the moon in a dream or an alchemic ritual would refer to the starting point of transformation [Jung, 1980]. Clearly, such symbolism would not be strange to W. B. Yeats, partly because of Empedocles, and partly because of his lifelong obsession with mystic orders; the theme of alchemic symbols is perhaps too extensive to be discussed here and, therefore, I shall return to the moon's appearance in the mist, which according to all the above-mentioned, points to metamorphosis. The mist is scattered by the wind, another alchemic symbol, which serves here as a kind of lapis philosophorum, a life-bringer, something that breathes life in dead substance (while in the previous part the wind was devoid of signs of life).[xxiii] Following such a transformation, the mind's eye is filled with chaotic images, which W. B. Yeats famously called hodos chameliontos. It should be noted here that phantasmagoria was not a simple concept or even a sequence of images to W. B. Yeats – one could assume that it had always been his poetic method. The seventh part indeed sounds like its meaning, and the ritual of hatred and coming emptiness rings both in vocabulary and syntax. W. B. Yeats used similar paradigms in the Byzantium poems (N. Frye [Frye, 2012] and, especially, Helen Vendler [Vendler, 2007] offer detailed analysis of Yeats's poetic language). It can be argued that the second stanza of part 7 resembles the nocturnal phantasmagoria of Byzantium even in vocabulary:

"Vengeance upon the murderers,' the cry goes up,
'Vengeance for Jacques Molay.' In cloud-pale rags, or in lace,
The rage-driven, rage-tormented, and rage-hungry troop,
Trooper belabouring trooper, biting at arm or at face,
Plunges towards nothing, arms and fingers spreading wide
For the embrace of nothing..." [Yeats 1989: 205]

The story of the murder of the famous grand master of the Templars[xxiv] logically extends the themes that were introduced by the allusion to count Ugolino: it is the feeling of utter frustration, of inability to take action against the inevitable, and of being 'closed in' that wake a beast in a man – a beast that finds its embodiment in the rage of the uncontrollable and violent crowd, as the lyrical person – locked up in the relentlessly aging, decrepit body – struggles to find a meaning of life. The meaning of this aggression is of special interest within the texture of this phantasmagorial poem. The rage of the crowd and the chaos of hands stretched out towards emptiness may be understood as an echo of the unconscious aggression that emerges from the emptiness and passivity of existence. A life so void is born out of the sheer sterility and futility of the mind (cf., the famous dilemma of the man of thought and man of action), which longs for the appearance of a destructive and powerful wind to breathe new life into the dead substance and petrified deities of the ancestral houses (cf. Shelley's west wind). C. G. Jung's suggestion that the unconscious, which remains largely unknown, is usually characterised by a

balancing act [Jung, 1964], countering pleasure and comfort with something that is usually termed Angst – fear without object (similar view is developed by S. Freud in his work *Civilisation and its Discontent*). Therefore, the wind, as described above, is the symbol of life and spirit descending from Heaven – of the *Primum Mobile* ‘that fashioned us’ (W. B. Yeats used these images in *Leda and the Swan* and *Mother of God*).[xxv] The rest of the stanzas do not mention the wind and, instead, ordered movement is introduced – a vision of Logos:

“Their legs long, delicate and slender, aquamarine their eyes,

Magical unicorns bear ladies on their backs.

The ladies close their musing eyes...“ [Yeats 1989: 205]

Indeed, the unicorn and the maiden were very widespread symbols in the middle ages and beyond, and, as usual, embodied pieta, or an angry god appeased by a maiden [Jung, 1980]. In both cases, the unicorn is the image of Christ – of an angry god of Old Testament transformed in the god of love. The visual source of this stanza, according to T. R. Henn [Henn, 1966] is Gustave Moreau’s painting (*Ladies and Unicorns*); however, in this case the paradigm of the unicorn and the maiden is far more important than the actual painting itself. Appearance of Christ, of course, should be related to salvation or a desire for salvation. The image of the unicorn is then followed by the symbol of a pool. As Albright mentions, this vision may represent images generated in the water, as W. B. Yeats himself, under the influence of Porphyry and Neoplatonist thinkers, wrote in many of his poems [Jeffares 199]. However, the pool here seems somewhat different in its meaning as the focus of the text falls neither on generation nor on reflection: the water of the pool seems to devour light and pain into its own ‘indifference’. The pool is the kind of water, which drowns desire under its own weight. The meaning of the pool, therefore, seems to be the heart’s fullness and coming emptiness, divine indifference towards humanity in the vision of logos (as in *Leda and the Swan*) or the image of immobility and death of paradise, which is inevitably going to be reduced to ruins.

Fourth stanza further extends this final vision, as the movement of the brazen hawks (the bird of the second coming) replace that of the unicorns. W. B. Yeats’s explanation of the brazen hawks implies that the brazen heart – the brazen birds – embody logic and intellect, and their wings ‘put out the moon’ [Jeffares, 1968], like Hati swallows the moon during Ragnarok. At this time, in accordance with *A Vision*, intellect dominates and the moon, as the traditional symbol of anima, disappears and the mist of vision is scattered by the introduction of the images of the conscious as represented by noise – the ‘clanging’ wings of the divine hawks (more realistic physical senses like hearing is introduced against the sight that is blurred and fogged by the magic vision). Interestingly, one vision of Logos is replaced by another that is completely devoid of Eros, and the unicorn – the god of love that fails in salvation is naturally replaced by the hawk - the apocalyptic image of a fierce god that looks unto mankind with his indifferent eye.

Notably, the unicorn, the maiden, and the hawk make up a holy trinity, the vision of whom should have brought peace and joy unto mind, just like Dante perceives the presence of God in *Paradiso*, or as Caedmon was inspired by his friendly stranger from a dream. But this poem is

far from granting such revelation. Nevertheless, that is not the case in the poem. The vision of the holy trinity foretells about the world that is abandoned by the God and the wind that is deprived of soul. Even the holy trinity becomes an impossible unity as the God no longer heeds the man and his trivial existence.[xxvi]

The poem culminates in the return of the conscious and an anti-climax. The lyrical person turns around once again, shuts the door unto his dreams and visions and laments that he could do no good to mankind. This lamentation is usually understood as an echo of the classical dilemma of the man of thought and man of action. However, it is impossible to ignore that the focus is more on the intellectual sterility and creative crisis, which leaves the lyrical person unable to perceive what he has seen and go under the surface of the symbol. Besides, it is noteworthy that the end of the mosaic (or, more precisely, 'a heap of broken images') clearly emphasise the impossibility of the appeasement of the God – the transformation of the indifferent hawk into the God of love, as the civilisation, full of its own sickness, may only long for death.

[i] The period coincided with heavy illness of W. B. Yeats and his wife Georgie, the Spanish flu pandemic, and the Irish Civil War.

[ii] I – Ancestral Houses, II – My House, III – My Table, IV – My Descendants, V – The Road At My Door, VI – Stare's Nest By My Window, VII – I See Phantoms of Hatred and of the Heart's Fullness and of the Coming Emptiness.

[iii] Yeats borrowed this comparison from John Milton's *On Shakespeare*, which was included in the Second Folio (1632).

[iv] See *The Tower* (poem) and A. N. Jeffares's commentary [Jeffares, 1969].

[v] The symbol of ancestral houses is generally understood as depicting the incompatibility between the Anglo-Irish heritage and Ireland's national present as W. B. Yeats was a passionate supporter of Ireland's independence, and the poem concerns the civil war. However, as I have already mentioned above, I will not discuss this viewpoint here as not only the problem of Anglo-Irish culture but the civil war itself seems only a superficial theme in the poem. Besides, it is notable that in W. B. Yeats's late poetry (*New Poems*), similar emptiness of the richly decorated buildings and the decrepit age begin to stand for diseased, leprotic paradise and the longing for apocalypse. Interestingly, Yeats viewed his own age in a similar manner – as the degradation of the body with the coming of infinite energy and wisdom (cf. *The Tower* (poem)).

[vi] W. B. Yeats viewed sea shell as a symbol of external glory and internal emptiness since his earliest poems.

[vii] The words - 'mechanical shape' – seem to refer and even partly explain the golden bird and 'country of the young' of *Sailing to Byzantium* from the same collection.

[viii] According to *A Vision* [Yeats, 2015], violence gives birth to greatness.

[ix] It would be interesting here to discuss W. B. Yeats's views in relation to H. Bergson's *elan vital* – the concept that he introduced in his famous *Creative Evolution*. Further, O. Spengler's *Decline of the West* is relevant in this regard, as well as C. G. Jung's and J. Frazer's interpretations of the myths of death and rebirth.

[x] W. B. Yeats seems to have borrowed the images of Juno and peacock from Aesop's fable with considerable alterations.

[xi] Statues, busts, and sculptures, as the images of petrified and senseless, void works of art followed W. B. Yeats in his later poetry. The poet even presented pieces of his own poetry as lifeless busts and statues in his last poems.

[xii] A Japanese admirer gifted the sword to W. B. Yeats. For details, please see the commentary by A. N. Jeffares (Jeffares, 1968).

[xiii] In relation to this stanza, almost all researchers of W. B. Yeats seem to emphasise the poet's poor arithmetic or simple ignorance of Chaucer's date of birth. To a certain extent, Yeats never stood out as an exceptionally well-educated man among his contemporaries, and he might not have known the exact year of Chaucer's birth. The joy of studying and commenting Yeats partly lies in the series of his strange views, ignorance of things most of his friends knew, and obsessions few others cherished. It is no wonder that commentators are more than eager to mark this. However, the important thing here is that the mention of the father of the English language emphasises the eternity of such art as *Canterbury Tales* or Sato's centuries-old *Sword*.

[xv] Cf. the tragic joy in *The Gyres*.

[xvi] "...under the mystical, jubilant shout of Dionysos the spell of individuation is broken" [Nietzsche 2007: 76].

[xvii] The introduction of the bees is related to W. B. Yeats's personal memory [Jeffares, 1968] and, also, the image in *The Lake Isle of Innisfree*. Desperate longing for towards peace (cf. 'peace comes dropping slow' from *The Lake Isle of Innisfree*) combined with the sight of bees is itself a metaphor for the bloodshed of the civil war.

[xviii] Interestingly, in Carey's translation of Dante, which W. B. Yeats had read, the whirlpool of those fallen with lust is compared to the flight of starlings in winter. J. F. Cary's Translation of the *Divine Comedy*. Harvard Classics, 1991: Canto V: 40-43.

[xix] The allusion to Dante is especially interesting here as the historical Count Ugolino was a participant of another long and famous medieval civil war between the Guelphs and the Ghibellines. Archbishop Ruggiero imprisoned him in *torre della Muda* – the Muda tower – of which Ugolino's spirit tells Dante. The parallel is important especially considering the fact that upon the engraving of Giovanni Paolo Lasinio (1868) *Torre Della Muda* very much resembles Thoor Ballylee.

[xx] In W. B. Yeats's *A Vision*, the 11th antithetical phase is related to inspiration and contradicts intellect [Yeats, 2015].

[xxi] The parallel here is the lyrical person of the *The Tower* (poem) who is looking from the battlements.

[xxii] Mist and snow signified false dream or vision to Yeats. Also, D. Albright draws attention to resemblance to an episode from Shakespeare's *Anthony and Cleopatra* [Albright, 1922].

[xxiii] The symbol of wind may be subject to more profound analysis, which is not possible in this article. More important thing here, perhaps, is that W. B. Yeats must have borrowed the image of the wind as a divine or transforming power (as well as the wind's absence or insignificance) from P. B. Shelley and S. T. Coleridge.

[xxiv] Elizabeth Cullingford gives a detailed insight into the issue [see Cullingford, 1983].

[xxv] Compare Coleridge's „*intellectual breeze, at once the Soul of one and God of all*” (Coleridge S. T. *The Eolian Harp*)

[xxvi] J. Unterecker's interpretation is notable here [Unterecker, 1959].

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Ketevan Jmukhadze. Actualization of Mythos in James Joyce's *Ulysses*: Leopold Bloom's Metamorphoses

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Fritz Senn refers to *Ulysses* as James Joyce's *Metamorphoses* and suggests that the novel is of panto-mimic nature as it imitates everything. As Molly Bloom also remarks, her husband is "...always imitating everybody..." [Senn, 1985: 122-123]. Hugh Kenner makes the assumption clearer by stating the following: "*Bloom is no imitation Ulysses but Ulysses reborn*" [Kenner 1987: 29]. Kenner's viewpoint reminds the reader of Mircea Eliade's statement in regard to the concept of the ritual. As Eliade observes, the religious activities entrenched among the primitive and archaic societies serve to memorialize and engrave the primordial event in one's memory. The ritual plays the decisive part in order not to forget the sacred event, which took place prior to the recorded history. In archaic cultures, the real sin is oblivion. "*Every religious festival... represents the reactualization of a sacred event that took place in a mythical past, "in the beginning"*" [Eliade, 1987: 68-69]. The sacred ceremony aims not only to imitate but to bring a mythical event into existence, that is called, as Eliade puts it, reactualization of mythos. Thus, the reading of *Ulysses* can be considered, to a certain extent, as a ritual bringing the literary ancestors of the novel into existence and congregating countless biblical and mythological characters or historical figures.

While discussing the Homeric parallels in the essay "Book of Many Turns", Fritz Senn accentuates the well-known opening line and the first noun of *Odyssey*:

"**án**dra moi éennepe, moûsa, **polýtropon**, hòs mála pollà"^[1]

"Andra" - "Man" is placed first in Homer's epic poem. As Senn suggests, Homer introduces the central figure of the poem from the very beginning that can not be unnoticed by Joyce. The importance of the placement of the accusative noun is not disregarded in the remarkable translation of *Odyssey* by Alexander Pope: "*The man for wisdom's various arts renown'd, long exercised in woes*". The defining adjective corresponding to "Man" is also of great importance. The definition of the epithet – "polýtropos" - is vague and of many potential meanings: wary, shifty, of many changes, manifold, various, etc. However, literally, it can be defined as "much turned", "of many turns". Hence, Homer describes Odysseus as a man much traveled, many-sided, and versatile. According to Senn, the ambivalent quality and various meanings of the Greek word are also reflected in *Ulysses* and the collocation, "ánbra polýtropon", may have been the subject of interest and source of inspiration for James Joyce. It is notable that in 1915 Joyce referred to his novel as "Ulysses Wandlungen" ("Wandlungen" – to change, transformation) in the postcard written in German addressed to his brother Stanislaus. Senn assumes that Joyce probably wanted to write "Wanderungen" (wanderings) but he confused two German words into each other, or he just played with words, as the verb "Wandeln" in German means both "to wander" and "to change". The coupling of "Man" and versatility

became one of the main motifs of Ulysses: *“Ulysses Wanderungen” happens to be an excellent summing up of the novel and also of the two main meanings of Homer’s adjective, stressing the hero’s travels as well as his versatility* [Senn, 1985: 127-128].

Multiple distinct examples of Bloom’s metamorphoses are especially congregated in the episodes 14 and 15 (“Oxen of the Sun” and “Circe”). In “Oxen of the Sun”, Joyce represents the development of the English language and composes a parody of 32 stylistic variations of literary writing.^[2] Joyce’s technique of language style imitation determines the identity of the characters. Wolfgang Iser rightly notes: *“The determinant pressure exerted by this style is so great that advertising agent Leopold Bloom suddenly becomes the medieval “traveller Leopold”* [Iser, 1985: 197]. The several excerpts from the episode serve as examples of how Bloom turns into a variety of identities. Imitating Anglo-Saxon abbot and translator, Aelfric of Eynsham, Joyce informs the reader that Bloom visits the maternity hospital in order to verify Mrs. Purefoy’s condition: *“Some man that wayfaring was stood by housedoor at night’s oncoming. Of Israel’s folk was that man that on earth wandering far had fared”* [Joyce, 1946: 364]. Bloom turns into *“The traveller Leopold”* [365], and also *“Childe Leopold”* [366] in the passage composed with the style borrowed from medieval travel stories. Afterward, by imitating Arthurian legends he becomes *“Sir Leopold”* [366]. The stylistic idiosyncrasy of the next lines reminds the reader of the 18th-century Irish philosopher Edmund Burke’s writings and the reader is encountered with Mr. Bloom: *“To revert to Mr Bloom...”* [384]. The excerpt composed with the manner characteristic for the essayist Charles Lamb represents contemplated Bloom, *“chewing the cud of reminiscence”* [389], who meditates on his past and recalls young version of himself in the present moment: *“He is young Leopold”* [389]. Furthermore, by using stylistic characteristics of the British historian and essayist, [Thomas Babington Macaulay](#), Joyce, as if he was a chronicler, elaborately describes Bloom: *“that vigilant wanderer, soiled by the dust of travel and combat and stained by the mire of an indelible dishonour”* [Joyce, 1946: 394]. At the end of the episode, by using dialects and slang, Leopold becomes *“Old man Leo”* [402].

The reader observes the series of Bloom’s transformations in the nighttown described in the 15th chapter. The faint light of road lamps and blaze of searchlights piercing the darkness, rattling of the cyclists’ bells, violent cracking of the brake, banging voice of the gong – all these details serve to create the chaotic and hallucinatory atmosphere of the episode. Leopold Bloom becomes a policeman [410]. He pretends to be Dr. Bloom, a dental surgeon, and also author-journalist [427-429]. His personal identity card says he is Henry Flower [427]. Bloom is a mason (*“...plucking at his heart and lifting his right forearm on the square, he gives the sign and dueguard of fellowcraft”* [428]). In defense of Bloom, J.J O’Molloy refers to him as an infant (*“My client is an infant”* [434]). Furthermore, Leopold confuses himself with his wife: *“I am the daughter of a most distinguished commander... Majorgeneral Brian Tweedy”* [429]. He is judged to be: *“bisexually abnormal”, “a finished example of the new womanly man”,* who is about to give birth [460]. Bloom, obedient like a sheep, sinks on all fours at Bella Cohen’s feet and transforms into a pig [493]. All above transformations appear to be the reverberation of his own words told in “Hades”: *“If we were all suddenly somebody else”* [Joyce 1946: 102].

In the phantasmagorical setting of “Circe”, the reader is faced with Bloom transformed into lord mayor of Dublin [447], who establishes the New Hibernia of the future - the new Bloomusalem [452]. Therefore, he represents the Messiah, who is made a scapegoat and is blamed to be the

false Messiah, however, the tormented Bloom will rise from death like Christ: *"In a seamless garment marked I. H. S. stands upright amid phoenix flames"* [Joyce, 1946 : 464].

Bloom together with Stephen looks in the mirror. He glimpses the face of William Shakespeare instead of his own reflection [524]. Leopold also transforms into the various political figures, reformers, philosophers, and biblical or literary characters:

"Bloom walks on a net... contracts his face so as to resemble many historical personages, Lord Beaconsfield, Lord Byron, Wat Tyler, Moses of Egypt, Moses Maimonides, Moses Mendelssohn, Henry Irving, Rip van Winkle, Kossuth, Jean Jacques Rousseau, Baron Leopold Rothschild, Robinson Crusoe, Sherlock Holmes, Pasteur..." [Joyce, 1946 : 462].

As Jeffrey Perl points out, individual identities meld into each other and become a unified character (Leopold Bloom and Bella Cohen become Bloombella) and also vice versa, the reader is faced with the opposite - division of an identity: Philip Beaufoy blames Bloom for having a "quadruple existence": *"Why, look at the man's private life! Leading a quadruple existence!"* [Joyce, 1946: 431]. In a similar way, Stephen Dedalus splits into the Siamese twins: *"Philip Sober"* and *"Philip Drunk"* [Perl, 1984: 198].

Apart from Bloom's metamorphoses, the third chapter of the novel ("Proteus") conveys the transformations of Stephen's consciousness. Proteus, the god of rivers and other bodies of water, is capable of constantly changing his shape. Like the constantly mutable nature of multifaceted deity, the technique of the episode is the art of transformation that is also reflected in the narrative language. From the very beginning of "Proteus", the reader notices that along with the English language, Italian, German, French, and Latin phrases are congregated in Stephen's stream of consciousness. Thoughts of Aristotle, Lessing and Blake give way to each other in his inner monologue. Walking along Sandymount shore throws Dedalus to Eternity, the garden of Eden, Elsonore: *("Am I walking into eternity along Sandymount strand?", "Put me on to Edenville", "...hearing Elsinore's tempting flood"* [Joyce, 1946: 35-42]). Stephen's ashplant turns into a sword *("My ash sword hangs at my side"* [Joyce, 1946, 35]), his feet into Mulligan's feet, as he wears Buck's cast-off breeks and boots *("His gaze brooded on his broadtoed boots, a buck's castoffs, ... wherein another's foot had nested warm"* [Joyce, 1946 : 46]). The dog running on the shore recalls the reminiscence of Actaeon and his hunting dogs, hence Dedalus imagines himself as the Theban hero, and the dog changes its face into heraldic deer, a panther, a leopard. Moreover, in his perception uncle Richie Goulding becomes Walter, the character of Gilbert and Sullivan's operetta. In "Proteus", the reader finds the reference to a kabbalistic maxim of metempsychosis paraphrased by Stephen as follows: *"God becomes man becomes fish becomes barnacle goose becomes featherbed mountain"* [Joyce, 1946: 47].^[3]

By mentioning the doctrine of Metempsychosis, the unending series of transformations is further expanded in *Ulysses*. The essence of the mystical doctrine is explained to Molly by Leopold: *"—Metempsychosis, he said, frowning. It's Greek: from the Greek. That means the transmigration of souls"* [Joyce, 1946: 58]. In "Oxen of the Sun", Bloom also uses the collocation: "plasmic memory", which refers to a whole, continuous memory of Metempsychosis, in which each reincarnation of the soul is preserved.^[4]

The repetition of the Metempsychotic motif in *Ulysses* seems to suggest that Bloom's memory is the same as plasmic memory. Lots of invisible threads from Bloom's character go back to the past, to historical or fictional characters. Bloom repeats Odysseus's Wandering and Homecoming Scheme. The plasmic memory of Joyce's wandering character also contains the "remnants" of Christ and Shakespeare. One of the most important references in the work to understand the symbolism of Bloom's character is: "*Under the sandwichbell lay on a bier of bread one last, one lonely, last sardine of summer. Bloom alone*" [Joyce, 1946: 273]. Mentioning of the fish immediately reminds the reader of Christ. Identification of a lone fish lying on a catafalque is nothing more than Bloom as a symbol of Jesus Christ.

Along with being the embodiment of multiple faces, one of the most frequently repeated details in the work is the emphasis on Leopold Bloom's rootlessness. It is rather symbolic, that while wandering in the city all day long Bloom has no key to his house. Therefore, he climbs over the railings to enter the house. Hence, Joyce aims to depict him as an outsider and a man of no homeland. His identity is also discussed in the work several times:

"—*Who is that chap behind with Tom Kernan? John Henry Menton asked. I know his face.*

Ned Lambert glanced back.

—*Bloom, he said, Madame Marion Tweedy that was, is, I mean, the soprano. She's his wife*" [Joyce, 1946: 98).

By transforming Bloom's surname, Joyce skillfully manages to show the insignificance of the character's existence in the eyes of society: "*Bloowho*", "*Bloowhose*", "*Greaseabloom*" [244-247], "*Bloom Alone*" [273]. His surname is typed by mistake in "The Evening Telegraph": L. Boom. (Cf. The prisoners call out the variations of Lazare Chichilashvili's surname in the short story "Two Verdicts" by Mikheil Javakshishvili: Chikilashvili, Kirikashvili, Nikilashvili, Dikilashvili, Bikilashvili, Tikilashvili, Kitilashvili. While an individual's name and surname to some extent define his/her personal identity, misspelling it somehow humiliates a person's individuality). "*Not Irish enough*" [694] - this is how Marion Bloom describes her husband in her inner monologue. "*The wandering jew*" [205], says Buck Mulligan, referring to Bloom, and then the aggressive patriot, who calls himself a Citizen, addresses Bloom, "*Ahasuerus I call him*" [320]. In both cases, there is a reference to the biblical character of the Jews, Ahasuerus, who is doomed to eternal wandering before the Second Coming. In addition, in the 7th episode ("Aeolus"), Bloom, who comes to the editorial office, overhears a conversation about homeland. It is interesting that at this very time J. J. O'Molloy enters the room. The handle of the opened door hits Leopold Bloom on his waist, while he apologizes and stands aside. This episode once again shows that there is no place for Joyce's wandering character anywhere, especially when the Dubliners talk about their homeland.

In the "Lotus-Eaters" episode, Bloom entering a Christian church witnesses a communion rite, during which he beholds holy bread, though he does not know what to call it and refers to it as "something like those mazzoth". According to N. Kiasashvili, Bloom confuses mazzoth with holy bread, respectively, Jewish and Christian religious customs. This is another detail emphasizing his homelessness.^[5]

In the “Circe” episode, which is built entirely around hallucinations and serves to convey what is hidden in the depth of Bloom’s unconscious, the reader witnesses the trial. Among many other accusations, Bloom is blamed for having “*No fixed abode. Unlawfully watching and besetting*” [Joyce, 1946: 427]. The emphasis on Leopold Bloom's desolation is arguably a favorable circumstance to attribute to him the names of all the characters who have ever set out in the dark labyrinths of their own minds or of the surrounding physical world. Leopold Bloom's roots are everywhere and nowhere at the same time:

“What universal binomial denominations would be his as entity and nonentity?

Assumed by any or known to none. Everyman or Noman” [Joyce, 1946: 673].

Episode 17 (“Ithaca”) ends with a question: “Where?” to which the answer is vague. The author puts a full stop in response. The question refers to the traveler, Leopold Bloom, who has returned home after wandering Dublin streets all day and appears lying in an embryonic posture. Where is Bloom, the same as Odysseus, or Sinbad the Sailor, or primitive human embryo, or where is he going?

“The childman weary, the manchild in the womb”[682] - this is how Joyce describes his wandering character who returns home and lies like an embryo in the gloomy night, as if he has returned to his mother's womb. The symbolism of darkness as an embryonic form of existence is considered by Mircea Eliade on both human and cosmic levels. On the example of the Karadjeri traditions, a researcher explains that according to the beliefs of this tribe, the initial death of a candidate of initiation means the return to an embryonic state, which has a cosmic significance: *“The foetal condition is equivalent to a temporary refresion into the virtual, or precosmic mode of being before “the dawn of the first day” as the Karadjeri say”* [Eliade, 1957: 198]. Returning to the cosmic abyss, to timelessness and eternity, the candidate becomes contemporary with the creation of the world, which means that he awaits the creation or birth of a new person from a prenatal state once again.

While discussing the mystery of soul and thought, philosopher Merab Mamardashvili quotes the mystic and religious poet Angelus Silesius suggesting that even if Jesus Christ has been born thousand times in Bethelhem, the event of his birth can not be a promise for us to be Christians and good-natured in case he is not constantly newly born in the believer's soul. *“Christ should be born within you anew... So is the concept. The concept should always be born in your own experience anew. It must be born as a living state”*^[6] [Mamardashvili, 1992: 32-33]. Therefore, the birth of Christ becomes merely the factual event that occurred in the historical past if Jesus is not born in the believers’ hearts at the present moment. Nevertheless, Mamardashvili does not refer to the ritual in this passage, his words find a close reference to Eliade’s suggestion related to the reactualization of mythos through the ritualistic ceremony. The leap into eternity from the so-called moment of real time paves the way for the use of mythos in *Ulysses*. At the same time, the time-place of the work moves in the contemporary time and space of cosmogony, or rather, to timelessness and spacelessness, to the prenatal state of the universe. Dublin symbolizes eternity, where the historical time is abolished. Leopold Bloom, lying in the dark, reminds the reader of a candidate of initiation awaiting rebirth.

[1]Cited in: Senn, F. 1985. Book of Many Turns. In B. Benstock (Ed.). *Critical Essays on James Joyce*, 120-136. Boston, Massachusetts: G. K. Hall & Co.

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[3]A kabalistic maxim of metempsychosis: "a stone becomes a plant, a plant an animal, an animal a man, a man a spirit, and a spirit a god." (Joyce, J. (2017). *Ulysses*. Translated into Georgian by N. Kiasashvili, Bakur Sulakauri Publishing, Comments. P. 727).

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Inga Sanikidze. The Personal Name Tariel — The Artistic Enigma of the “Knight in the Panther’s Skin” [Historical and Philological Research]

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What is hidden behind the personal name – Tariel that Rustveli gave to the main character – the random coincidence or the mono-lexical riddle, which will shed the light on the intention of the poet.

We will start the discussion with already comprehended theory. “Tariel – the name of the main character of Shota Rustaveli’s “Knight in the Panther’s Skin” is widely spread nowadays. As it is known, it is derived from Iranian *Dariel*, which consists of 2 parts: *Dar*, *Dara* – “The King”, “The Lord”, “The owner” and *iel* - “the hero”, “the knight”. Thus, as Z. Chumburidze writes in his work [Chumburidze, 1982:113], Tariel means “king hero”, “knight king”. The basis of this understanding is the discussion about the etymology of the proper name - Tariel provided by I. Abuladze. The author considers the name of the Iranian nobleman – “Dariel” as the basic stem, which is mentioned in the Georgian Royal Annals of Queen Mariam - “The Georgian Chronicles “Kartlis Tskhovreba” [“Life of Kartli”]: “the name “Dariel” consists of two parts - *Dar* comes from old Iranian *Dara*, which is the same as “the lord”, “the king”. The word *Dar* itself means “the one who has something”, the owner”; it is the same as *Dara* or *Daray* – the common name of the Kings of Iranian Dynasty mentioned in the cuneiform inscriptions of the Achaemenid Empire; the other part – *Jal* “iel” is one more Iranian word denoting **the hero, the knight** and thereby, has the same meaning of “the king hero”, “knight king”, like a Georgian equivalent “Tariel” [Abuladze, 1967: 256].

The different points of view are presented about proper name “Tariel” in Z. Gamsakhurdia’s work - “Topology of The Knight in the Panther’s Skin”. According to the researcher, on the basis of the stem “Tar”, it might be connected to the supemesphere of the world of stars.. In the classical Sanskrit language, *Tar* has the same meaning as *Star* of Avesta; at the same time, the stem - *tar* relates to sacred rites in Sanskrit as well as in Hindustani language. As it is known, the stem - *El* denotes a divine being, the Lord; e.g., *El-Elyon*, *Eliom*, *Eli*, etc. Thus, on the basis of the content and meaning, *Tari-el* denotes the Lord of the world of stars, the King of the world, Pantocrator [Gamsakhurdia, 1991: 199-200]. In the same monograph, Z. Gamsakhurdia discusses the eastern divine being of the thunderstorm – *Tarhu*, who was painted with a panther skin on cave walls and at one point, he mentions: “Tariel, Godman, the power of the God, the headman, the face of every form” is the main character of the poem “knight in the panther’s skin” [Gamsakhurdia 1991:202].

It is obvious that there is a particular connection between Tarhuss' clothing in the panther skin and Tariel, but the conclusions drawn by Th. Gamkrelidze and V. Ivanov on the basis of the comparison of ancient Indo-European languages and cultures, might also be taken into consideration in this context. In Khetian language, according to the list of "God-Animals", the Leopard /*Panthera pardus*/ from the family of the Felidae "takes the first or important place". According to Th. Gamkrelidze and V. Ivanov, these animals are probably the symbols of women origins [Gamkrelidze... 1984: 500]. Originally, the cults of the Leopard /*Panthera pardus* come from the Asia Minor and later on, they were spread in the east Mediterranean Basin and the western Asia. They also consider that "The Knight in the Panther's Skin" is the reflection of this cult in the Caucasian world". Not only the militant-knights of the Homer, Menelaus and Alexander with the panther's skin on their shoulder show the astonishing similarity to Rustaveli's epic poem, but there are also other earlier faces from the Asia minor, dressed in the Leopard's skins, who dance like these animals [ibid.: 506-507]. On the basis of the mentioned idea about the character, it seems to be doubtful that the symbol of Tariel might be related to Tarhus alone; in addition, as the goal of our research does not consist in comprehending the practice of getting dressed in the panther's skin as the artistic symbol, we will accept the above-mentioned idea.

We will review the above-mentioned points of view of I. Abuladze regarding the proper name of the central character of the epic poem and will hereby mention that one detail seems to be doubtful – the basis of the change of the prepositional consonant D with the non-aspirated (ejective) consonant T. One row of the voiced stops become silent aspirated consonants and this tendency is a peculiarity of the western Georgian linguistic area mostly in the auslaut positions ("mokvda" → "mokvta" [*died*]; or: gaskda → gaskta [*burst*], etc).

We are of the opinion that first of all, it seems contestable to find one-to-one correspondence between the origin of Rustveli and western Georgian linguistic practice; secondly, even if this phenomena existed in the 12th century dialectal practice, why Rustveli would have used dialectal variety when it is factually unimaginable that he knew nothing about the Royal Dynasty of Darius Achaemenid Empire; consequently, it seems obscure why the author could have changed Dara or Daray mentioned in the Achaemenid Cuneiforms with the personal name - Tariel (i.e. change of the voiced consonant **D** with the ejective stop **T**). Moreover, if Rustveli uses the Farsi version - Dariel in order to name Tariel and considering the etymology, also uses Iranian Jal (Hero, Knight), then what might have encouraged the author to write Taria in the numerous passages of the poem instead of Tariel abridging the stem that denoted a hero (I. Abuladze) or the deity (Z. Gamsakhurdia). The outstanding Hebraist – H. Haber notes: in the process of constructing the biblical theophoric names... the majority of the names assimilates only two letters in case of Elohim in the beginning (Elkana, Elkhanan, Eliezer, Eliah, Eliakim) as well as in the end of the word (Gabriel, Netanel, Daniel, Raphael, Israel)" [Haber 2001]. Thus, if the suffix -el is the equivalent of the Semitic Elohim and this fact is well comprehended action, it seems complicated to imagine that he did not use -el/-iel suffix, i.e. the second and significantly important segment of the word in his own poem. It should not be forthcoming in case of theophoric names and in the conditions of its deep analysis. According

to the “Symphony of “Knight in the Panther’s Skin”, the usage of Taria is up to 14 units (e.g. “Asmath sprinkled water (upon him), Taria came back to consciousness” [339, 1]; or: “They resolved on that plan proposed by Taria” [1394, 2]).

Hereby, some contentious issues arise regarding the plot of the “Knight in the Panther’s Skin”; in fact, it is obvious that the main narrative of the “commendatory” poem starts with the tragedy of Tariel acting like a beast in the background. [„Here Tariel, become like a wild beast, weeps, his grief increases a thousandfold“: 490, 1].^[1] It is also obvious that in the poem an attempt to keep him away from the throne or his weeping [The knight, weeping] is used as the basis of the development of later events. In this case, it begs the question: how reasonable would it be to consider him as the “King of the world”? Even in the final chapter, which tells us about the wedding of the beloved couple (there is also a debate on whether the final part of the poem belongs to Rustveli), we see Tariel and his spouse sitting together on the same throne (“See the two sitting together; even the sun could not be better”: 1566, 1), the owners of the seven thrones of the state (“What Tariel and his wife had desired fell to their lot, seven royal thrones, of joy, unassailable”: 1565, 1-2). In our opinion, it might be an inaccurate understanding of the main event drawn in the poem to make the King-husband equal to the sole ruler of the throne. At the same time, it seems doubtful to consider “Seven Thrones”, mentioned in the epilogue of the poem, as the whole world when it is a confirmed historical fact that Georgia of Tamar’s Epoch consisted of seven principalities (History and Eulogies of the Sovereigns, 1959: 30).

We would like to put a question this way: can the denominations for “Da-var” or Chashnagir, as the food taster “muscular man”, one of the officers of the merchants’ kingdom, that has nothing to do with knightly virtue, be considered as an exception made by Rustveli? Did Rustveli, who considered it improper not to be able to hide one’s feelings, do nothing about it? All the more, when there was a furious battle for the throne, speaking the truth bravely in the conditions of the monarchy, might have cost at least great fury, like it happened during the dialogue of King Rostevan and the vizier Ostrasa, who visited the King Rostevan as an envoy (“By my head! I had cut off thy head, let there be no doubt of this!” [750, 2]). In our opinion, the parallelism or communicating narrative into the different stories is the mastery of Rustveli; in this respect, the interesting references are reflected in those contexts and episodes, when the fury of monarchs are described. Indeed, in times like this, the Indian and Arab kings swear by themselves exactly in the same manner (By my head!).^[2]

It is clear that in such a political situation, when the throne was usurped and there were rather favorable conditions created for the sole ruling of a monarch, innuendos and implications were given more power and importance. Rustveli demonstrated extraordinary skill when it came to hiding one’s feelings and keeping secrets - he created the enigmatic artistic canvas and word riddles; hence, we are of the opinion that the personal name Tariel should be one of those witty implications.

“cariel-tarieli” (<*calier-tarier[*having nothing to call your own*]) – is a compound word, which, we believe, is related to the main narrative of the poem ideologically, considering that Prince Demna is represented through the iconic character of Tariel. In this respect, it seems logical that without finding relation between the name “Tariel” and the concept of the poem, the background story cannot be identified (see below). As the prominent ancient thinker writes in his “Poetics”: “It, which explains nothing with own existence or not existence, does not represent the part of the whole” [Aristotle, 2013:61]. Accordingly, at first, we will endeavor to solve not too complicated linguistic task.

“cariel-tarieli” - the word of Georgian origin, is compositionally completed -it is the linguistic fact; its segmentation separates the first “cariel” form from the same compound word, which is changed on the basis of the phonetic process from the old Georgian language period till nowadays. The old Georgian language is well familiar with the mentioned lexical unit. It is presented in the Four Gospels – edition translated by the Athonites and it had the same meaning as it has nowadays. It is mentioned in the “Symphony-dictionary of the Georgian Gospel”: 1. **calier [carieli, ḡelcarieli, needy, having nothing to call own]**; “they had captured and anguished him and make him go needy”. Mr.12,3; or, *ibid.*: 2. calier [idle, is at a loose end]; When it arrives, finds it idle, ready and accomplished and decorated-adorned?, M. 12, 44 C [Imnaishvili, 1986, 715]. In other words, the semantics of this form (namely, Adjective) – having nothing led to the formations of its another interpretation by adding the -ier derivant (the affix denotation owing smth.) to the *cal* core stem like it happened with the long list of the Georgian adjectives, for example: *zal-i/ zala* → *ḡlieri*, *ḡan-i/ ḡana* → *ḡ[a]n-ier’i*, *ḡuti* → *ḡutieri*, etc. (for more see: Shanidze, 1980:123). There is no room for a debate as this is the case of the linguistic axiom. The form of the word *cali*, denoting a unit, singularity serves as a basis of all the additional meanings of this word, which are represented in the Georgian Language Explanatory dictionary at the level of the modern Georgian language, e.g. ‘Spoken: having any of the excessive features [Explanatory Dictionary of Georgian Language, 1964: L. 581] should be based on the singular content in the presented contexts of the same dictionary. For example, one is the “empty(only) brain” / [*One has all the brains in the world.*] or “empty(only) nose” means nothing but the nose rather than “Only brain” or “only nose”.

This part of the analysis needs to be comprehended in order to learn what form is used for a word formation -*cal*/ noun or verbal stem, because, as we know, verbal stems are also used to build stems of proper nouns by adding -ier affix; as an example of this phenomenon, A. Shanidze names the derivation examples like: *mḡieri[hungry]* (<*mḡeva [hunger]*), *ḡadnieri [boldface]* (<*ḡadreba [to stoop]*), etc. It is obvious that *cal*, which has noun origin, means one, single rather than two (pair) or more. However, it is also noteworthy that neither verbal root has a significantly different meaning. The stative version of the modern Georgian language – [s]-*cal-ia* [has free time] or a bit older form of the same verb: *s-cal-s* form is the state of being a

lonely person, who is not busy with liaising with other people or doing any work. Thus, one and the same stem is used in the adjective and verb and these two parts of speech (adjective and verb) contain each other's meanings; to say more clearly, they have the common stem.

The stem *cal* can be also identified in the form used in Rustveli's prologue "*mocaleoba*" [*leisure*]. The latter represents one of the characteristics (language, mind, to concede, etc.) of an ideal partner (beloved person). We believe that G. Imedashvili's approach, not to share the earlier understanding and translation of "*leisure*" corresponding to the word "*mocaleoba*" in "Knight in the Panther's Skin", is more acceptable to us. The scholar writes: "It does not mean leisure, but its meaning is a pair, equal, coequal; it might require the equality from the beloved person to be the deserving and worthy partner" [Imedashvili, 1989:110]. Thus, as we have mentioned above, the basic meaning of the stem *cal* might be narrowed down to one single fundamental idea – it represents the only one constituent of the pair or more than two things. All other additional meanings of the compound word "*cal-ier-*" should be considered as secondary meanings.

It is also noteworthy that one of the oldest affixes - *ier* (that might have consisted of 2 parts by itself — *-iv-er> -i-er(**madl-iv-er-i>madl-i-er-I* [thankful]) influences the dissimilation in the both – preceding and the second stem of the compound adjective expressing two concepts [3] and on the basis of the dissimilation -*iel* suffix is produced. The dissimilator sound R is not presented in the old Georgian derived *cal-ier* stem; it seems like the function of the sound R, as the distinguishing consonant is contravened. The phonetic dissimilation function and strength of the sound R is so obvious and accepted linguistic phenomenon that it does not require additional analysis. We would like to put a question this way – how dissimilation could happen in the stem "*cal-ier*" if there was no consonant R constituent within the same stem? To draw a comparison, it is enough to name the adjectives like *gan-ier-i* [*wide*] or *sax-ier-i* [*shaped, having form*] (i.e. the dissimilation cannot be allowed in a stem without consonant R). Even Rustveli uses the stem - *calier*, which does not have the dissimilation. This form is used only once in the "Knight in the Panther's Skin" – "none remained empty, neither youth nor maiden" [55, 4].

In our opinion, the precondition of the dissimilation on the stem "*cal-ier*" should be caused by a different reason, which should certainly be another stem of the compound noun – *tar-iel*. It is obvious that *Tariel* is considered as the separate root by the editors of the Explanatory Dictionary of the Georgian Language as it is written with hyphen in the dictionary: "*cariel-tarieli*" (of *cariel-tarieli*) spoken: is the same as empty [Explanatory... 1964:582]; nevertheless, the lexical fund of the same explanatory dictionary does not comprise an independent form of *Tariel* whereas the composition of the nouns containing two concepts cannot be considered completed otherwise. The separate stems become composed because of different reasons. This kind of phenomenon might occur due to two reasons: when there is a similarity in

meaning, i.e. synonymy or the antonymy of the stems. For instance, we have the composition examples in the following synonymous stems: *zal-ğone* [power and effort], *bed-iğbali* [luck], etc. To illustrate the composition of the antonymous stems, we can draw the following example: *miça- çqali* [homeland], *şav-tetri* [black and white], etc. [modern... 1986: 151]. In the stem – *cariel-tariel*, the pairing phenomenon is reflected and it is well shown by the meaning of the compound words. We can also suppose that in this specific case, we have such a reduplicated stem, which forms the compound (two-segment) unit by replacing the preceded syllable. But there is another systemic approach; namely, the syllable *ma-* replaces the simple stems in the second segment; the examples are the following: “*koḡ-maḡi*” [cabin], “*giž-maži*” [crazy], *are-mare* [surroundings], etc. [ibid, 1986: 150]. Similarly, the editors of the “Explanatory Dictionary of the Georgian Language” have fairly not considered *cariel-tarieli* as a duplicated form; consequently, the compound noun is written with a hyphen. If *cariel-tarieli* is the same as *carieli* [empty] [Explanatory...1964: I. 581], it seems essential to explain the meaning of *Tariel* in order to cast light on the presented situation.

What is the stem of *tar-iel*? What is its origin? What do we see as a core element, when we remove the *-iel* < *ier* derivant from its stem? This is **tari** – the basic meaning - the handle of any weapon (beat-ax, sword, etc., also, flag...) [Explanatory... 1960: I. 1253]; it is obvious that it was a handle, which humans got hold of to use work tools or weapons for the battle in olden times. It was an integral part of many types of armaments that they carried with them at all times. It is also noteworthy that there are verbal stems composed from *tar*; the examples are the following: *a-tar-eb-s/u-tar-eb-s* [is driving (for someone); or] *a-tr-i'al-eb-s* [brandishes] > *tr-i'al-i* [to brandish]. The latter is related to brandishing/using the handles of military weapons made of metal or wood as well as being able to execute military maneuvers and using weapons bravely.

It is obvious that *tari* is the base-part and the weapon cannot be used without it, but this part alone has no use. Accordingly, it seems apparent why there is no significant difference between meanings of *tar-iel* and *car-iel*. These two lexical units, comprehended as the synonymous pairs, will be placed as the mutually beneficial segments within two concept compound noun; similarly, *zala* [power] and *ğone* [effort] is united in a compound word. In spite of the fact that compound noun *cariel-tarieli* (having nothing to own) is written in more recent texts (see: “The Explanatory Dictionary of the Georgian Language” or the National Corpus of the Georgian Language), this might not be the reason to consider the mentioned adjective being coined later, in the 19th century or more recent Georgian language.

Explaining the meaning of **tar**, Sulkhan-Saba Orbeliani notes, that “*tar* is called the handle of spear, scythe, etc.” [Orbeliani, 1993:133]. It seems baseless to date brandishing (according to Sulkhan: rolling – turning around like *Tarabua*) arm (as well as the farming tools) weapons and Georgian martial art or mastery back to 18th or moreover, 19th centuries in the Georgian reality. The adjective *tar-ile-i* could not be formed in Georgian language when Georgia had already been part of Russian Empire and the major or minor wars were mostly over.

As it seems, the historical development of the Georgian language, not having the old spoken Georgian language registered and generally, its colloquial form have become the reason for the disappearance of numerous stems, which were the peculiarity of the colloquial speech; the form in question - *tar-iel* is among them.

That fact that Rustveli uses the spoken language too will be confirmed in the following context:

“say to him: “I could never let India be food for/be eaten by the Persians” [110, 537]. The collocation – “food for the Persians” has the sign of the spoken language; *cf.* the expressions, which are used even in the modern Georgian Language: “why have you eaten me?”, “Smb. has eaten the world”, etc. In the “Explanatory Dictionary of the Georgian Language” in order to define the indirect meanings of the dictionary articles, the word *šečams* [will eat] is registered as separate collocation: *sofels šečams* [*Smb. eats the village*]. The latter is correctly qualified as the collocation characteristic to the spoken speech- “spoken. one will spend, destroy, own the wealth of the whole village [Explanatory... 1962: L. 1336].. To say shortly, one of the valuable characteristics of Rustveli language is the practice of presenting the spoken language forms in the poetic manner.

Accordingly, it is a linguistic fact that Tariel is the independent stem and it is identical to the most significant hero of the “Knight in the Panther’s Skin”. Also, it should not be excluded that the semantics of the handle and brandishing the weapon at the same time might refer to the military accomplishments of the character in question. However, we believe that the content – being left with nothing, leaving him *tariel* [*empty*], i.e. the character is left only with a handle seems to be contradictory to the above-mentioned idea. With regards to the possibility of forming the proper nouns on the basis of the common noun in Rustveli’s linguistic style, we have similar model and method presented in the poem - the case of *čašnik’i* → *čašnagir*.

The antiquity of the -ier > iel format and its ineffectiveness (lacking the influence on the derivation phenomenon) at the level of the modern Georgian language reflects on the historical and archaic nature of the stem - tariel. Moreover, exactly in this core stem (*tar-iel*), we come across the above-mentioned dissimilator **R**, which caused the formation of the suffix -iel from the suffix -ier according to the rules of natural tendencies of the Georgian language (*tar-ier* > *tar-iel*); later on, presumably, it has influenced the first segment of the compound word (i.e. the *cal-ier* stem) with the regressive rules in such a way that the first segment was also changed according to the same rule (*car-iel* analogy might have several varieties. One of them is called neutral sound analogy - the term coined by G. Akhvlediani who writes the following: “The sound analogy might be named neutral if its functioning or the changes caused by it is not reflected on the meaning of the word [Akhvlediani, 1999:234]. In this case as well, the neutral sound analogy was not able to change the independent meanings of the words

(*cariel and tariel*) and it united these words in the spoken Georgian similarly to the other compound nouns, having created the complex, two concept compound word and having boiled both stems down to one meaning.

In our opinion, Rustveli is quite familiar the lexical unit – Tariel, which he borrows from the common language, makes it something of an enigma and starts to form the icon of Tariel. Unfortunately, we know nothing about the linguistic characteristics of the popular literature before the 12th century; that is why we cannot rely on the linguistic facts before this date. Even more, sadly enough, we are unable to observe the spoken language before and after 12th century as well. The epoch of Rustveli starts the new stage of the development of the Georgian Language, as for the “new Georgian literary language is enriched with the colloquial speech of the eastern Georgia lowlands -the Kartlian and Kakhian spoken languages [Chikobava, 1950: 018]. In our opinion, the colloquial speech is exactly the linguistic practice where the independent stem – tariel should have been produced. In order to prove our point, we deem it necessary to provide relevant historical sources and facts.

We believe that the face of Tariel is Prince Demetre-Demna [see: Eristavli, 1995][4].

We are restricted to only biased narratives written by the annalists when it comes to the political activities and personality of the first-born son of David V. Now, we will endeavor to restore more-or-less objective portrait based on the limited resources at hand.

We will start the discussion with one detail written by an unknown encomiast, the author of “History and Eulogies of the Sovereigns”: “In this world his [Giorgi III – I.S.] nephew grew and reached ephebic stage, the son of his elder brother David, named Demetre, handsome and adroit in all tasks, educated, like other sons of their house” [Histories... 1959: 18]. It seems that even the encomiast and narrator of the Dynasty of Giorgi III found it hard not to mention the true virtue of Prince Demna, having due military skills, wit and education and the resemblance to the other children of the Bagration royal family. This kind of “shift” in his narrative should not be written accidentally; it seems to be an objective evaluation. One should not believe that the author was inspired by his personal liking of the prince while writing these kind words about Demna, because in the same passage he accuses Demna for not being a God-fearing person, who did not observe the Commandments of Christ, using his skills and education for evil deeds – “He who does evil with the help of all his talent and education, beautiful appearance and youth, will come to harm and will ruin his life [History... 1959: 18]. According to the same author, Demna was possessed by an evil spirit just like his father – „The devil entered in his heart and mind [ibid: 18], continues the author of “History and Eulogies of the Sovereigns” absolutely forgetting how he started to write about Demna in the given passage. Compared to invincible Giorgi III (“Giorgi gave the strength, the most powerful man” [ibid: 18]), what is the

merit of Demetre's royal origins, his belonging to the Bagratians' Dynasty, his status as the first-born son or the military skills and education? In "History and Eulogies to the Sovereigns", there is no mentioning of the fact that Demetre was also entitled to the throne and he was mercilessly punished for being a rightful contender (His eyes were burnt and he died and was buried in Mtskheta" [Lasha-Giorgi's... 1955: 367]).

It is obvious that this unknown chronicler displays strong bias in favour of Giorgi III. Like the fable of "Sower", the seed cannot grow in prickly bushes – „[Seeds] they fall in thorns; thorns grow and kill the seeds. [Georgian... 1979: M. 13, 7]. [5] The fertile seed is trapped and there are no ways to grow it; they are trapped forever, the emptiness will govern... And all these misfortunes happen to David Aghmashebeli's great-grandchild, who might have had numerous characteristics and virtuous traits of his great-grandfather; he was handsome, adroit and educated; Demetre-Demna had followers as well. The people willing to have him as their king accounted for more than 30000 Georgian fighters from the army alone; Stepanoz Orbeli writes: the army consisted of more than thirty thousand [fighters]" [Orbeliani, 1978:A, 46].

It is a fact that this army, formed by the followers of Demna and Orbels, is firmly united around one idea and objective. If we add their family members and people living in the feudal settlements to the total number, there is a high probability that almost half of the Georgian population of that time supported Prince Demna. It would not be reasonable to blame such an insurgency as well as organizing a large army on the impertinence of noble class Feudalists alone. There should have been something of great importance behind such a political collapse. We are of the opinion that one of the significant and logical reasons that caused such [dissatisfaction towards Giorgi III might have been the sense of iniquity, which the representors of the high social class as well as lower social circles felt regarding the feudal injustice, according](#) to which the throne should go from father to son based on the principle of first-born son.

Attempting to figure out the concept of equity, Plato notes that "*equity represents the only truth and giving back everything that you got. However, can one and the same action sometimes seem to be fair and sometimes – unfair*" (Plato, 2003: 7). In order to evaluate the events happened in the epoch of Rustveli, it is essential to take into the consideration certain opposing ideas. Stephanos Orbeli and Demetre are standing on one side (according to the poem – Taniel) – "And there have been all the noblemen and esquires with Ioane / (Iovane), all of them united as a team and gathered in his country palace: the noblemen of Kartli, Korkorels, Javakhs, Kakhetians and their sons, Karmagel the Great and Jakel Memna and Tashirians " [Orbeliani, 1978: A, 45], etc. Thus, neither the titles nor quantity of the participants of the insurgency is insignificant. As we have mentioned above, at least half of Georgia was willing to have Demna ascend the throne. The dissatisfaction of the high social class and aristocracy and waging an insurgency against Giorgi III might have been based on fair claims. They saw that David V was killed under certain [?] circumstances for the assumption of the full sovereignty and power. [6] In those times, people must have known more about what had happened to

David V. As it seems, back then, it was not possible to prevent the disclosure of certain secrets or the evidences that are unfamiliar to us now. Suspicious issues –“there is no hidden deed that will not be disclosed” [Georgian... 1986: m. 10, 26] – might have been brought to light at least partially, if not completely. Giorgi III, clinging to the throne, was not fully content with the murder of his own brother alone (*cf.* „I am a sister” /”*Davar*”) –having acted like Cain once was not enough for him; that is why, he was doing everything to prevent the successor of David become the King (he made preliminarily steps to this end, when he made Demetre marry Ioane Orbeli’s daughter). He also made the aristocracy believe that Demna’s ascending the throne would have been impossible due to number of reasons. The situation in the country was extremely tense; hence, we should consider that such insurgency and united Georgian army of 30 000 fighters against Giorgi III must have resulted from objective reasons and personal ambitions of certain disobedient feudalists had little to do with the existing tension in the country.

If we go through the history, Demetre I and his younger son - Giorgi III that got promoted due to certain reasons - are standing on the other side of the double-faced equity. The latter needed to control defiant feudalists to have a powerful country and the unity; that is why, “Giorgi did not delegate the management to the noblemen in the newly conquered countries. He did not authorize them to have the political rule” [Lortkipanidze, 1979: 291]; and the unhappy feudalists took advantage of Demna and plotted an uprising against the King in 1178 [see Lortkipanidze, 1979].

It is logical that the son of Demetre I – Giorgi, at some point, had rightful claims to the throne, because his father proclaimed him as a co-ruler monarch after having returned from the monastery where he served as a monk. Accordingly, “after Demetre’s death, the eligible heir to the throne was his son Giorgi rather than his grandson -Demna [Lortkipanidze, 1979: 288]. This argument is definitely in favour of Giorgi III. The fact that his younger son who was already in power showed the will of iron to unite the country and cleverly defeated many feudalists hiding behind Prince Demna’s back brought grist to his mill. There must have been certain individuals following their own ambitions or some others followers (in our opinion, by disregarding Prince Demna), but we will definitely be mistaken, if we generalized such intentions to about 30 000 Georgians. There was no unity in that endeavor and the suppressing of the Orbels revolt perfectly demonstrates the above.

It is a fact that the chroniclers carefully tried to hide the real reason of changing the most significant article in the Feudal Law. The arguments preserved in the sources are not enough (e.g. the author of History and Eulogies of the Sovereigns names Demetre I as a

„denunciator” of his elder son), when the matter is about inheriting the throne. Probably, the scarcity of written information provided by modern chroniclers of the epoch in question can be explained with the lack of cogent arguments available for the moment being. It seems, the co-

ruling of Giorgi III and the attempt to leave Prince Demna without the throne deepened the hatred of the Georgian society towards him. Although Giorgi III promoted the centralization of Georgia, we believe that the familiar and unfamiliar details of the prince's tragedy was rather sensitive for XII century Georgian society.

In order to highlight the literary interpretation of Prince Demetre-Demna in the icon of Tariel - the most important character of "Knight in the Panther's skin", we believe we should focus on the war between Indians and Khataetians. It is impossible to disregard that by the war of the Indians and Khataetians Rustveli in fact refers to Didgori war (1121). T. Chiladze notes: "Rustaveli's connection with the native land is revealed on the background of David the Builder's ideas and actions [Chiladze, 1914: 83]. In this case, we try to focus on the connection between one idea of the poet and the victory in Didgori War.

We would like to note here that the war of Indians and Khataetians bear resemblance to Didgori War according to the existing circumstances and tactical steps. Under the concept of "?????" we mean having a small army fight the large number of fighters, as well as the practice of dispatching 200 men [7] to the enemy's army. Proportion wise, there were 300.000 Seljuk Turks against David the Builder's army of 56.000 fighters i.e. approximately 5 or 6 Muslims to each Georgian fighter, which significantly reduced the chances of winning the battle. "All of them gathered, negotiated, consolidated like the sand of the sea, which brimmed the country [with the sand] [Davit... 1995: 340-341] – writes David the Builder's annalist.

Thus, as Saridan informs Tariel, the army of the Khataetian enemies are significantly larger at one spot and even worse, they are in abundance in other spots of the battlefield („in one place are hidden for thee one hundred thousand troops," [427, 2]). Only effective military tactics could beat the multiple rows riders, bound like a caravan or countless army ("they had countless army"). One cannot detect even a trace of fear in Rustveli's narrative. Everything is planned – the spear with a long handle should break through the front rows of the enemy's army. The lightning-like attack is planned - Seljuk-Turk-Khataetians cannot even imagine this because of their multitudinous army. Aligned armies are 120 steps (approximately, 100 meters) apart from each other and this distance seems to be Rustveli's way of arranging opposing army forces. The actions of the commander-in-chief developed in a dynamic manner. The battle scene presented in the poem is so vividly described that one can hear the clangor of helmets dropping („I applied my hand to helming myself"), followed by a fascinating scene of instantaneously falling of a horse („I extended a stadium's length, I made ranks and advanced in a long line" [438, 3]). The fate of Seljuk Khataetian was already decided - [David] handled all with great wisdom and tranquility and managed to protect his fighters [David's... 1955: 341].

We believe that there is no need to write further in order to deem David-Tariel a hero of the war of Indians and Khataetians, which was so beautifully portrayed by Rustveli. But what was the goal of the poet? Was it to illustrate the inimitable example of the past heroic accomplishments, or recalling the glorious and unprecedented victory or a successful attempt to transform Tariel

into David? We believe that the second thesis – presenting Tariel as David – is the underlying detail of Rustveli's mindset, for which he made the most of his art of narrating to describe the battle of Indians and Khataetians.

The point is that the fundamental article of the Georgian Feudal Law – handing the throne to the elder son - was broken in the case of Prince Demetre-Demna. According to the same law, nobody had the right to grant a non-firstborn child to seize control of the country and decide its future. If we follow the dynastic lineage of Bagratians from David the Builder and if we align it according to the traditional legal principle of the first-born sons, we will see the breach: David IV the Builder → *Demetre I* → *David V* → *Demetre-Demna*. Giorgi III is obviously not included in this dynastic lineage. As we mentioned above, this should have been the reason of dissatisfied Georgian Society and the main cause of the 1178 uprising. At least the progressive and pro-state thinking part of the society should have thought this way. Due to a certain group of feudalists and their indecent attempts to use the situation to their own advantage, the uprising reached a dead end, which perished the life of Prince Demna as well as decided the grim fate of his descendants; Rustveli must have been complaining about such a fundamental breach of the legal article.

We believe that symbolizing Tariel in the icon of David the Builder stems from the combination of two different phenomena – historical and artistic. In the war of Indians and Khataetians Demna-Tariel is David (the icon-character of David the Builder); he is the direct descendent [of David] with similar riding skills, intelligence, military tactics and the ability to win glorious victories. He must have been killed before the age of 25, as in the time of the uprising, he was only about 22 years old.

Demna goes from Lore Castle to his uncle for the sole purpose of having his life spared. Stephanos Orbeliani deems the prince's decision an unreasonable act caused by fear; however, nobody really knows what made the prince to surrender to his uncle. The historian – S. Orbeli seems to show bias when he narrates the event, as he cannot help being deeply concerned about the fate of Orbels rather than Demna's tragedy. He mostly blames what happened after on Demna's imprudent conduct (the entire family of Orbels were perished). As it seems, the lack of accurate information or the integrity of Prince Demetre pursued him into a cul-de-sac. He realized that independent feudalists had made a fool of him (especially in the final period of the uprising). So, he himself secretly left the castle and turned to his uncle, which ended tragically. Giorgi III treated his nephew with an unspeakable brutality – he castrated and tortured Prince Demna – the only rightful descendant thus having wiped out an entire male lineage of the royal dynasty.

The punishment and the suffering of Tariel seem to be in relevance to bloody events in Georgian history. Here, the evaluation made by Asmath is rather noteworthy:

“Hitherto none has heard in story of sufferings like unto his:

such torture would affright' not only men, (but) even stones,

sufficient for a fountain are the tears that have flowed from his eyes. [840, 1-2-3].

According to the poet, nobody has ever heard of such a terrible punishment that horrified even the stones and nobody has ever witnessed the amount of tears that the hero shed, which was compared to the rich waters of River Tigris. Rather importantly, the motif of spilling blood is common in almost every passage of the poem. Sometimes, Tariel and Asmati shed blood as tears from their eyes (The maiden swooned, he embraced her; they wiped each other's tears of blood” [219, 4]); sometimes it leaks from the sword of the fighter for justice, Pridon („his sword was broken and soiled, blood flowed down;“ [585, 3]). In short, the motif of blood is dominant in the poem, because during those times, the country was merely covered in bloodshed. Giorgi III was not fully content with the blood of Orbelis, the initiators the uprising and with the blood-stained tears that flowed from the burnt-out eyes of Prince Demna - with all the cruelty, he followed Herod's example. It must have been characteristic of Giorgi III to wipe out his rivals and their entire families – the second son of Demetre I who he himself made a king was covered in blood. As Aristotle notes, one should have some sympathy for those who suffer unjustly [Aristotle, 2013: 67]. It is rather feasible to think that events in Rustveli's poem follow this kind of logical chain -making the “crying” young man the central figure of the poem and choosing the name Tariel as a depiction of emptiness, i.e. wiping out the main line of Bagrationi Kings. Although, there are other interesting details to discuss, unfortunately, the limitations of one paper does not allow us to move on further.

Lastly, we believe that the central figure of the poem that is not naturalist, but the artistic interpretation of Prince Demna and portraying the emptiness, i.e. the perishing of the male lineage of Bagrations in the personal name Tariel should be related to the events happened in the 12th-century Georgia. And even if our perspectives might seem to be rather arguable, it is an obvious fact that the adjective Tariel-i is the independent stem of the Georgian origin and the ier→-iel suffix reflects on the archaic nature of this unit. Tar-iel'i should have emerged in Georgian language in the time when the word cal'i →cal-ier'l, gon'i→gon-ier'l, sakhe – sakh'ieri, pasi →pas-ier'l, zala→zl-ier'l, s-cad-i-s → cad-ier/cad-ier-ad[8] and other stems with the -ier marker became common.

[1]Note: the examples are extracted from the 1966 anniversary issue of “The Knight in the Panther's Skin”. The number of the stanza and line of the poem is cited [„Knight in the Panther's Skin“ 1966].

[2]Cf. the lines containing Pharsadan's threat towards her sister, Davar: Now, by my head! I will slay her who is called my sister; [567,1]; or: “Your brother sworn by his head, he will not leave you alive, the people know it” [569,2].

[3][The phonetic process developed in cal-ier>car-iel is analyzed by I. Imnaishvili and interrelation metathesis; we are of the opinion that the provided derivative stem should be influenced by the external factors](#), namely, adding the stem *tariel* as a second segment. In our opinion, it seems less likely that the part of the suffix – R and the lateral consonant L might have changed their places. It will not be easy to find another example of the interrelation metathesis when we consider the affixes *ier* or *ur*. This fact itself raises doubts about recognizing interrelation metathesis in the stem of *cal-ier*. But on the basis of the Georgian Language characteristics, it seems obvious to develop the dissimilation in case of two R-s.

It is also worthy mentioning the antiquity of the stem “cal”. Namely, in Georgian linguistics it is well known that the archaic type of the root *cal is restored on the basis of the comparison of the Kartvelian Languages, which might have been coined in the Georgian-Zan Unity period [H. Fenrich.... 2000: 590].

[4]In spite of the fact that T. Eristavi in his work considers the tragedy of Demna in the context of “wild love” towards King Tamar, we think that seeing Prince Demna in the icon-character of Tariel seems much more interesting. However, we do not share the theory about Demna’s and Tamar’s lovestory. The Scholar writes: „As Nestan is the allegory of Tamar’s unconscious love in the context of projection of India, and Tariel is the complete essence of Demna’s feelings, it seems that Demna performs the acts of heroism provoked with love, dictated by this love, like Tariel” [Eristavi, 1995: 71].

[5]The provided example is extracted from I. Imnaishvili’s “Two last editions of the Georgian four gospels” [Imnaishvili, 1979].

[6]cf. the accidental death of the King Saridan, expressed in two-word context: “My father died”.

[7]M. Lortkipanidze notes, “David used the military tactics: before starting the war, 200 knights left the Georgian side and went to the enemy base. The Muslims thought that they were traitors and they did not regard them as a threat and let them enter the base, where they [the Georgian soldiers] immediately yelled the butter-cry” [Lortkipanidze, 1979: 240] (cf. the confusion of Khataetians and – exclamation Wild!).

[8]The samples are extracted from the 4-volume Symphony Dictionary of the Georgian Language.

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Dionysian Definition of the Noun in Ancient Grammar

- ["Spekali" #16](#)
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All branches of science are based on true tenets. One of the fundamental truths about grammar is recognized the referential definition of a noun, according to which this part of speech denotes an object. Such understanding of a noun has no alternative in the European linguistic tradition. The differences among definitions in different sources of grammar concern the verbal expression rather than a conceptual aspect: *"The noun is a word that is accompanied by a representation of an object, corporeity is a characteristic sign of a noun"* [Shanidze, 1980:36]; *"The noun is a part of speech, which brings together words that express corporeity with the categories of number, definiteness and indefiniteness, case, and possession"* [Kononov, 1956:64]; *"As a part of speech, the noun is classified on the basis of three aspects: semantic, morphological and syntactic aspects. With the semantic aspect, the noun denotes substances, i.e. spiritual beings, substances"*, writes the author of The Theoretical Grammar of the French Language, V. Gak [Gak, 1986: 67,68]. The author of The Theoretical Grammar of the English Language, M. Blokh relates the object meaning of the noun to the priority of this part of speech in naming: *"The noun as a part of speech denotes the categories of a substance or an object, which means that the noun is the main nominative of the parts of speech"* [Blokh, 2004: 49-50]. According to The Cambridge Grammar of the English Language by R. Huddleston and G. Pullum: *"Noun: a grammatically distinct category of words, which includes those denoting all kinds of physical objects, such as persons, animals, and inanimate objects"* [Huddleston... 2007:83].

We first encounter the definition of the noun with reference to an object in the work of Dionysius, „Τέχνη Γραμματική“ (Téchne grammatiké): *"The noun is a declensional part of speech, which denotes a body or an object (without a body), for example: stone, upbringing"* [Desnitskaya... 1980:216]. Is the cited definition a result of the observations made by the grammarian of Alexandria on how the noun was used in sentences? If we take into consideration the function rather than the form, we should give the question a negative answer because in the ancient Greek language, as in modern languages, the noun also denoted the place and the time together with an object, for example: ημέρας, „in the daytime“, νύκτος „at night“, δευτεραίος „(on) the next day“, οχοτατος „in the dark“, ἐξ' ἀριστεράς „from the left“; „τρίτατοί αφίκοντο εἰς τὴν πόλιν“ „on the third day, they came to the city“. The examples are taken from a book by Akaki Urushadze, The Ancient Greek Language. The author distinguishes suffixes of the local connotation in nouns: *"The suffix -i was an element that denoted the local case. Forms derived from it became adverbs. -i is used in singular, while in plural it is replaced by the suffix -σι“*: Μαραθῶνι „in Marathon“, „Μέγαροι“ „in Megara“, ἐν Ἀθηνῆσι „in Athens“, Ὀλυμπιάσι „in Olympia“ [Urushadze, 1987:115, 116]. Dionysian grammar also fails to reflect the fact that in ancient Greek, as in all other languages, the noun was used as the noun part of the

predicate (nomen predicati): ἔργον οὐδὲν δνειδος „there is no shame in working” [Urushadze, 1987:301]. “*In his grammar, Dionysius does not make a distinction among nouns, adjectives, and numbers, but he only gives the meaning of corporeity to the general category of the noun, which contradicts linguistic facts:*

ἀγᾶτον (*kindness*)-ἀγᾶτος (*kind*)

ἄνθρωπος (*human being*) - ἄνθρωπίνος (*human*)

ἀρχή (*beginning*) - ἀρχαίος (*beginner*)

ἀγρός (*field*)- ἀγίος (*of the field*)

[Urushadze, 1987: 377]

At the same time, in the definition in question Dionysius makes a distinction between a physical object (stone) and a mental one (upbringing); Aristotle, in his work *Categories*, paid attention to the difference between physical objects (primary substances) and concepts (secondary substances); he established the location of words denoting physical objects (primary substances) in discussion-idea. According to Aristotle, if words denoting physical objects and concepts (type, class=გვარეობიანი ცნება) are used in a discussion, they always come first serving as the subject, because a concept refers to a concrete object and not vice versa – a concrete object referring to a concept. Thus, the primary substance (physical object) in discussion “*is not said about any subject and is not given in any subject*” [Aristotle, 1978: 55].

All branches of science represent a theory that can also be based on axioms. It would not be a great overstatement to note that the definition - “*A noun is a class of words that denotes an object*” [Urushadze, 1987] has long been considered a kind of axiom in grammatical thinking. According to its advanced age, it can be equated to the well-known definition of a sentence: “*A sentence is an organized group of words that denotes a complete idea*” [Chikobava, 1928]. Both of these definitions are represented in the first European grammar by Dionysius. As we have compared the definitions of a sentence and a noun that are well-established in today’s grammar, we should also note that since the 19th century, scholars have established that the Dionysian definition of a sentence is, in fact, incorrect and have tried to amend it accordingly. A brilliant analysis of this problem is given in Arnold Chikobava’s work, *The Problem of a Simple Sentence in Georgian*. As for the definition “*A noun is a class of words that denotes an object*”, no one has doubted its verity. The definition that was accepted as an axiom first by Roman authors Mark Varon, Aelius Donatus, and Priscian and then by Arab grammarians was also repeated in European grammar theories in the late Middle Ages and thus survived until now. We have not encountered a single source of grammar in which the noun is defined differently. From the grammar of Dionysius up to all modern grammar theories, corporeity is named as the main characteristic of a noun.

The novelty of Dionysius is the separation of “*an object without a body*” (upbringing) along with a physical object, a “*body*” (stone), to use the author’s terminology. The “*object without a body*” (upbringing) is an idea, concept, which does not have a corresponding physical object in the universe. In the work “*On the Soul*”, Aristotle calls “*Representations*” “*objects of feeling, albeit*

without material” [Aristotle, 1976:440], but he does not refer to ideas as objects in any of his writings. Abstract concepts - “upbringing”, “knowledge”, “relation”, “satisfaction”, “correctness”, “bounty”... have no direct connection with physical objects. They can be referred to as objects figuratively only on the basis of similarity with real objects. Both need a name: a concept is expressed and a physical object is denoted by a name; in other words, both a concept and a physical object are signifiers in relation to a name. By conditional unification of a concept and a physical object, Dionysius forms the concept of a “universal object”, on which he bases the definition of a name: a name always denotes an object (physical or conceptual).

Aristotle studied the structure of a concept (argumentation) in a sentence (expression) and, for this reason, he used the last two terms in *The Organon* with the meaning of both an expressor of an idea and an idea itself. For the Greek philosopher, both an idea and a sentence constituted logos — spoken speech [Aristotle, 1978:95]. With the definition “*A sentence is an organized group of words that denotes a complete idea*” [Desnitskaya... 1980: 216], Dionysius left only one, linguistic meaning of the sentence, which expresses an idea. However, the definition of Dionysius was not a purely linguistic one; it was based on an idea (argumentation) and, for this reason, was logicistic. The influence of Aristotle’s logic teaching was so great that neither the ancient grammarians nor those of the Middle Ages were able to see the syntactic structure of a sentence beyond the logical structure. “This is how it happened - transferring a teaching on a statement (or a sentence) and its parts – the subject and the predicate – from logic into grammar”, writes Arnold Chikobava [Chikobava, 1967:13]. In addition, this “transfer” did not take place by itself and momentarily. Ancient grammar theories retain no information on the subject and the predicate, while they define the noun denoting an object, quality, and number logicistically, like Dionysius – only with a reference to an object. Interestingly, due to logicism, the definition of the noun, even in the form of the definition of the noun, had appeared in grammar before the formation of the noun in the ancient Greek and Latin languages. Indeed, it is strange that, in his “*Short Grammar*”, the Roman grammarian Aelius Donatus defines the name logicistically – as the noun. “*A noun is a part of speech which, by means of the case, denotes an object or a phenomenon individually or as a general concept*” [Donatus, 2003:120]; then, he goes on to talk about forms of comparison of the noun understood in such a way. The confusion of the noun class and the noun shifted from the ancient grammar theories to the grammars of other languages, including the grammar in “*Kalmasoba*” by Ioane Bagrationi: “A name is a part of speech, denoting a substance, an object, or a person, for example, sky, country, man, horse, sage, white... A noun is classified into nouns and Adjectives [Bagrationi, 1815:37].

Granted, descriptive grammar was logicistic, but it was still directed to the language. Forming a scholarly view on language required to overcome logicism. But the linguistic thought developed in another direction. The view on language, as the physical form intended for only expressing ideas, remained unchanged from the ancient age through the Middle Ages. In the course of time, it became clear that the forms and laws of thinking established by Aristotle in *The Organon* are universal. It was deemed true that people of different nationalities think logically and in the same manner, while they express their thoughts with language differently, which means that thinking is universal, while the language that expresses it is national. Doubts about the language as acting as the expressor of ideas emerged as early as in the ancient

philosophy. In the interrelationship of ideas, objects, and noun class, Plato attached absolute importance to ideas – perpetual substances that form unilaterally determined concepts. It was considered that a physical and, thus, a changeable word could not always convey a true idea precisely. Aristotle also distrusted words due to their multiple meanings; although, according to his teaching, a sentence, not an individual idea, can be true. In the 17th century, René Descartes considered it possible to transform the natural language with mathematical principles so that every idea would become clear and simple. This philosophical assumption determines the direction of the development of the linguistic thought.

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Impoliteness and Identity in the Family Discourse Genre

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As it is commonly accepted, humans are social beings. They live in the company of other people and therefore, have to learn how to live with them. A person is also a rational and emotional creature, one of whose basic needs is to be recognized and valued by others. In order to achieve this goal, they choose one of the two main strategies – polite or impolite behavior – or apply a combination of them. First, they treat other people politely, consider, respect their opinions, views, positions, feelings, personality/identity, i.e., treat them as they themselves would like to be treated. This kind of conduct forms a foundation for harmonious communication [Lakoff, 1973; Leech, 1983; Brown... 1978, 1987; Ide, 1989; Kasper, 1990; Brown, 2015]. Second, a person seeks to establish themselves by demonstrating their own superiority, diminishing other people's opinions, views, positions, identity, abilities, skills, etc. In this case, an individual exhibits impolite behavior and, using direct and indirect methods, emphasizes any of their advantages in relation to the addressee, such as: power, socioeconomic status, level of education, gender role, personal life experience, etc. A given person demands that their personality and position be respected, recognized and obeyed, although they themselves do not express the same attitude towards others. Other people's feelings and needs are insignificant to them. This type of conduct is the basis of disharmonious interactions and generally results in conflict, confrontation, resentment, anger and other similar negative outcomes [Kienpointner, 2008; Locher... 2008; Holmes... 2008]. Consequently, a question arises: how does a person choose a way for establishing themselves in society, for gaining respect and recognition from others? They display different types of behavior when interacting with different people, modify their speech register and communication strategy depending on who their interlocutor is and what social environment they are in [Lakoff, 1977; Hudson, 1980].

A person's behavior (verbal or non-verbal) is governed by a number of different factors. In the process of forming one's attitudes and behavior models, a significant role is played by the environments in which a person's socialization primarily took place and is constantly ongoing (as socialization is a continuous process), that is, one's personal life experience; social and stereotypical knowledge and a person's uniquely individual pattern of thinking and perception; also, the way an individual perceives themselves, as well as other participants of a specific interaction. It should be noted that a person does not always act in a fully thought-out and planned manner. One's actions are often spontaneous, emotional and, in some cases, instinctive. In these types of conduct, the worldview of a given person is well revealed. Depending on a person's performance, other participants of the interaction make judgements about them (their identity). A person tries to solidify their position by using certain

communication strategies and a specific style of behavior. In this process, they need the support of other participants of the interaction in order for them to recognize and confirm a person's desired local identity – the one that the person puts forward or self-asserts (“self-asserted subject position”) [see Anton... 2003]. It is within social interactions where the role of politeness and impoliteness is emphasized.

The phenomenon of politeness has been studied in many ways. However, the interest towards impoliteness as an independent phenomenon emerged only in the last years of the twentieth century. Since instances of impoliteness are evident in a variety of discourses [Culpeper... 2003; Locher... 2008] – in real life (everyday, face-to-face interactions), as well as in social networks, media, and fiction – it cannot be viewed as merely the opposite phenomenon to politeness. Researchers [Eelen, 2001; Garcés-Conejos Blitvich, 2010b] claim that impoliteness needs to be conceptualized and studied independently.

In the field of pragmatics, the formula proposed by P. Brown and S. Levinson (1987) is widely recognized, in which they put forward three main factors that determine the seriousness of a threat the speaker's behavior can pose to the face of the hearer/addressee. These variables are: the speaker's relative power in relation to the hearer; social distance between the speaker and the hearer; and the rank of imposition, i.e., the degree of influence on the hearer – imposed by an expression used by the speaker (Perceived degree of imposition involved in the utterance). The authors present this view in the form of the following formula:

$$W \times = D (S, H) + P (H, S) + R \times$$

W stands for – Weight of a face-threatening act, D – Social Distance, S – Speaker, H – Hearer (Addressee), P – Power difference, and R – Rank of imposition. Accordingly, the greater the social distance between the speaker and the hearer and the speaker's power relative to the hearer, the more the speaker is able to damage the hearer's face with their behavior, that is, prevent them from forming their desired identity.

As impoliteness is found everywhere, including interactions between family members and friends, the factor of social closeness/intimacy needs to be taken into consideration. Generally, in a healthy situation, the closer the relationship between individuals, the more important it is for each of them to recognize, affirm each other's claimed identities, to show respect and care. Therefore, practicing impoliteness towards each other can significantly damage their respective identities. In other words, the closer the relationship, and the more relative power, the greater damage the speaker is able to cause to the addressee's face, or identity – by using appropriate impoliteness strategies.

Power can be considered in the following general sense: the speaker, who attacks the addressee's local identity by using a specific impoliteness strategy, sharply restricts the latter's response options, i.e., “action-environment”, and thus demonstrates or seeks to gain power in relation to the addressee [see Wartenberg, 1990; Locher... 2008]. Furthermore, we can claim that the speaker's power can be determined by their authority from the addressee's perspective. In the case of close social/intimate relationships, the addressee's emotional attitude towards the speaker is also an important factor, i.e., the more authoritative, respectable

and, on an emotional level, the more important the speaker is to the addressee, the more the latter's action environment is restricted. The question is whether the addressee is able to successfully demonstrate their power and protect their identity in the given restricted action-environment.

The view of social closeness/intimacy presented in this paper can be demonstrated by making a slight change to the formula developed by P. Brown and S. Levinson [1987] – by adding a minus sign (-):

$$W x = - D (S, H) + P (H, S) + R x$$

Where the minus sign (-) indicates a negative effect of social distance. That is, the less the social distance between the speaker and the addressee (the greater the social closeness, intimacy), the heavier the potential weight of damage to the addressee's face, i.e., identity through impolite behavior. It is important to note that the given study of impoliteness and identity phenomena in the family discourse genre has highlighted the need for such modification of the formula.

However paradoxical it may sound, the two opposing views presented above do not contradict each other. In different situations, given the context of specific discourses, both, big social distance, as well as close social relationship can be seen as one of the most influential factors determining the severity of damage to the addressee's face/identity. Consequently, in the case of these two extremes, relative power and degree of imposition, or context, the interpretation of impolite behavior by the hearer/addressee are crucial in defining the potential weight of a face-threatening i.e., impolite act.

Present paper studies verbal and interpersonal manifestations of impoliteness, and its role in the construction of individual identities – on the example of Georgian family discourse, as a genre. As it is generally accepted, the main basis of a family union and, consequently, the ultimate goal of this community of practice is exchanging love, showing mutual respect, providing moral or financial support to its members. Studying family discourse is significant, as it constitutes a primary environment for identity co-construction and human socialization, and is characterized by close social relationships. Studying the daily interactions between family members over a long period of time allows the analyst to identify cases of repeated use of impoliteness by specific individuals and, therefore, to talk more deeply and argumentatively about the interconnections between impoliteness and identity. This kind of research on the example of family discourse has not been conducted before, which determines the novelty and relevance of the topic.

Empirical basis of this research is the twenty-first century Georgian satirical TV series –"My Wife's Girlfriends", which is highly rated throughout the country. It describes a group of friends and the daily lives of them and their families. Interesting life issues are presented in the episodes. "My Wife's Girlfriends" reflects real, contemporary social problems and other current issues in Georgia. This paper presents and analyzes the interactions in which impoliteness has been detected, in particular, the instances of repeated use of impoliteness by a certain person i.e., impolite identity. Among the many instances of impoliteness used by a specific character

within the studied 15 seasons (Season 1 – Season 15), two examples are presented in this article. Verbal interactions have been transcribed and examined using a qualitative, discourse-analytic method, as both identity and (im)politeness are constructed in interaction/discourse [Joseph, 2004].

Theoretical framework for the research combines: 1. the Social-constructivist approach to identity construction [Anton... 2003; Joseph, 2004; Bucholtz... 2005; De Fina... 2006], which views identity as a discursive practice, socially constructed, not product, but a process. Person's identity, in a broader sense, is a combination of many different local i.e., context-specific identities. Identities are built, maintained, changed constantly, throughout a person's life, and in this process multiple parties are involved – the person themselves, and the people with whom they have a relationship during their life; and 2. Postmodern, Discursive, i.e., Genre approach to the study of (im)politeness [Garcés-Conejos Blitvich, 2010a]. The latter is based on the definitions of the concept of genre provided by J. Swales and N. Fairclough.

According to J. Swales, the concept of genre combines those communicative acts^[1] whose participants have a common goal of communication. This goal is known to the participants of a given community of practice, is the basis for the existence of the genre, and also affects the discourse structure, while also imposing restrictions on content and style... [Swales, 1990]. According to N. Fairclough, people establish communication within specific discourses, which are always characterized by the use of particular forms of expression and interaction, that is, these discourses are always regulated by genres and people use different styles for self-expression. The concept of style refers to the role of language and non-verbal communication in the process of constructing certain social or individual identities. A person's style, in this case, refers to the use of language as a means of self-identification [Fairclough, 2003].

Within the genre approach, P. Blitvich defines impoliteness as follows: *“the use of lexicogrammatical strategies or realizations of prosodic features not typically associated, i.e., not recurrent, with a specific (pre)genre and/or a disregard for the established, (pre)genre-sanctioned, norms and interactional parameters regulating the rights and obligations associated therein with a given individual/social identity which can thus be interpreted as face threatening”*. Also, certain behavior can be considered impolite *“when there is a mismatch between the social, generic, norms of the interaction and the participants' background and expectations, i.e., experiential norms; when the face-threatening behaviour goes beyond the genre-established limits of what is acceptable as the normal course of events”*. According to the author, *“Genre constraints are always co-constructed and negotiated at the level of style”* [Garcés-Conejos Blitvich, 2010a: 63].

For data analysis, a mixed model has been applied, which combines a top-down, theory-based predictive view, on the basis of which the analyst can make assessments of (im)politeness, i.e., evaluate a certain linguistic expression, praxis as (im)polite; and a bottom-up, discursive approach, according to which the formation of (im)politeness, i.e., the implementation and interpretation of (im)polite behavior takes place within an interaction, and therefore, the analyst has the opportunity to identify instances of (im)politeness in practice by observing individual interactions, based on the evaluations and interpretations made by the participants themselves.

Consider specific interactions^[2].

(1) (1) Example

Participants: Zaza (Z.) and Ketí (K.) – young husband and wife. The presented scene is taking place in the kitchen - Zaza is eating, Ketí is putting dishes on the table.

	1	K. – <i>Nino Kesheladze has called me. (2.0)</i>
	2	Z. – <i>And? how is she? (.)</i>
K. sits at the	3	K. – <i>She was laughing. (.)</i>
table.	4	K. (smiling) <i>She asked me whether</i>
	5	K. <i>I still cook for you at home. (.)</i>
	6	Z. – <i>Why? (.)</i>
Z. looking at K	7	K. – <i>She said she saw you at the restaurant</i>
with a	8	K. <i>taking the dishes out and putting them in the car. (.)</i>
displeased	9	K. <i>She said she was surprised, but then thought that</i>
expression.	10	K. <i>perhaps I do not cook at home any more</i>
	11	K. <i>and we bring dishes from restaurants. (2.0)</i>
K. looking at Z.	12	Z. – <i>What is it? (.) Is this the first time your gossipy cousin</i>
with suspicion.	13	Z. <i>has seen me at the restaurant? (?)</i>
	14	K. – <i>Sure, she has seen you there before, but this time</i>
	15	K. <i>you were not sitting, eating and drinking there</i>
	16	K. <i>and you were dragging the dishes somewhere,</i>
	17	K. <i>this is what she saw. (.)</i>

	18	K.	<i>She said she called you three times, but you could not hear her,</i>
	19	K.	<i>or just pretended you did not notice her. (.)</i>
Z. continues to	20	Z.	<i>– I did not see her at all and did not hear anything. (.)</i>
eat.	21	Z.	<i>Why would I pretend? is she delusional? (?) (2.0)</i>
K. looking at Z.	22	Z.	<i>And what was there to be told? (2.0)</i>
with surprise.	23	Z.	<i>What are you looking at me? (.)</i>
	24	K.	<i>– What did you need the food for? (.)</i>
	25	Z.	<i>– What do generally people need food for, Keti? (.)</i>
	26	K.	<i>– I do not know, could you not eat there? (?)</i>
	27	Z.	<i>– My car broke down and I was going to the mechanic's (.)</i>
	28	Z.	<i>and I took some food for the guys as well. (2.0)</i>
	29	Z.	<i>What is there to be surprised of? (.)</i>
K. sighs	30	K.	<i>– (displeased)Okay, nothing. (2.0)</i>
deeply.	31	Z.	<i>– And what do you think about all of that? (.)</i>
	32	K.	<i>– I THINK THAT YOU VISITED SOME WOMAN (.)</i>
	33	K.	<i>WITH ALL THOSE DISHES (.) AND</i>
Z. drops the	34	K.	<i>ENJOYED A ROMANTIC SUPPER WITH HER AT HOME (.)</i>
fork angrily.	35	Z.	<i>– I JUST HATE THESE TYPES OF KATO'S SPEECHES! (.)</i>
	36	K.	<i>– OH (.) KATO'S SPEECHES, (.) TINA'S OPINIONS... (.)</i>

37 K. *YOU THINK THAT*

38 K. *I DO NOT HAVE MY OWN OPINIONS, RIGHT? (?)*

39 Z. *– EVEN WORSE, IF YOU*

40 Z. *HAVE THOUGHT OF ALL THAT BULLSHIT YOURSELF! (.)*

41 K. *– WHAT ARE YOU YELLING? (.) I JUST ASKED (.)*

42 K. *IS IT NOT ALLOWED? (?)*

43 K. *I WAS SURPRISED BY THE FACT*

44 K. *THAT NINO KESHELADZE CALLED ME. (.)*

45 Z. *– SO, WHEN NINO KESHELADZE CALLS YOU AGAIN,*

46 Z. *TELL HER TO GO FUCK HERSELF! (.)*

47 Z. *TELL HER THOSE ARE MY WORDS.*

Z. gets up and leaves the kitchen. K. stays in the room, looking thoughtful.

In the given example, we see that Ketí is jealous of Zaza because of what her cousin has told her (It should also be noted that during their relationship, Zaza repeatedly gave Ketí a reason to be jealous). In response, Zaza expresses aggression towards Ketí's cousin and calls her a gossip – with marked stress on this word: „*What is it? (.) Is this the first time your gossip cousin has seen me at the restaurant? (?)*“ (lines 12-13). This is followed by aggression from Ketí, in particular, she uses impolite formulation for expressing her idea: „*Sure, she has seen you there before, but this time you were not sitting, eating and drinking there and you were dragging the dishes somewhere, this is what she saw. (.) She said she called you three times, but you could not hear her, or just pretended you did not notice her. (.)*“ (lines 14-19). Note the marked stress on the word – *you were dragging the dishes somewhere*. Zaza is still being rude: „*I did not see her at all and did not hear anything. (.) Why would I pretend? is she delusional? (?) (2.0)*“ (lines 20-21). By looking at Ketí's facial expression, it is clear that she is suspicious of her husband, but prefers to avoid the argument. In particular, in response to Zaza's question – „*And what was there to be told? (2.0)*“ (line 22) – she says: „*Okay, nothing. (2.0)*“ (line 30). However, when Zaza asks her – „*And what do you think about all of that? (.)*“ (line 31) – Ketí cannot help herself and she loudly, in an annoyed manner tells Zaza her version of what happened: „*I THINK THAT YOU VISITED SOME WOMAN (.) WITH ALL THOSE*

DISHES (.) AND ENJOYED A ROMANTIC SUPPER WITH HER AT HOME (.)” (lines 32-34). In response, Zaza shows aggression again, drops the fork noisily and replies shouting: “*I JUST HATE THESE TYPES OF KATO’S SPEECHES! (.)*” (line 35). Note the marked stress on – *KATO’S SPEECHES*. This way, he emphasizes that Ketí does not have her own opinions and just repeats the thoughts of her cousin or her friends. Ketí tries to defend her position and replies to Zaza fighting, in a loud voice: “*OH (.) KATO’S SPEECHES, (.) TINA’S OPINIONS... (.) YOU THINK THAT I DO NOT HAVE MY OWN OPINIONS, RIGHT? (?)*” (lines 36-38). In this case, Zaza further insults and diminishes Ketí's opinion, using aggressive, impolite, scabrous vocabulary with regard to her judgement, and raises his voice: “*EVEN WORSE, IF YOU HAVE THOUGHT OF ALL THAT BULLSHIT YOURSELF! (.)*” (lines 39-40). Note the marked stress on the word – *BULLSHIT*. Ketí continues trying to defuse the tension, but her voice is still loud: “*WHAT ARE YOU YELLING? (.) I JUST ASKED (.) IS IT NOT ALLOWED? (?) I WAS SURPRISED BY THE FACT THAT NINO KESHELADZE CALLED ME. (.)*” (lines 41-44). Zaza ends the conversation with aggression and shouting, using insulting words in reference to Ketí's cousin: “*SO, WHEN NINO KESHELADZE CALLS YOU AGAIN, TELL HER TO GO FUCK HERSELF! (.) TELL HER THOSE ARE MY WORDS.*” (lines 45-47). Note the marked stress on the scabrous phrase – *TELL HER TO GO FUCK HERSELF*. Zaza leaves the room and Ketí stays – looking worried and thoughtful.

In the discussed example, we can see that Ketí expresses her opinion in a sincere and emotional manner, by raising her voice. In particular, she suspects that Zaza is cheating on her. As a response, she only receives aggression, insulting words and an attack on her identity. Specifically, Zaza does not take Ketí's feelings and emotions into account, responds by shouting, uses rude, scabrous words and phrases, aggressive body language (facial expressions, gestures) and also tries to discredit her thoughts – questions their value and authenticity, emphasizing that all of this is not Ketí's, but her gossipy cousin's and her friend Kato's opinions. This way, Zaza is trying to get out of the situation. This kind of impolite behavior obviously threatens Ketí's face. At first, Ketí tries to defend her identity in a bold manner, by raising her voice: “*YOU THINK THAT I DO NOT HAVE MY OWN OPINIONS, RIGHT? (?)*” (lines 37-38). But then, in the face of Zaza's aggression in response, she prefers to try to defuse the tension. However, Zaza ends the conversation with swearing and leaves the room, while Ketí stays – looking worried and thoughtful. Thus, her attempt to defend herself is unsuccessful. Zaza other-asserts her an image of an unintelligent, stupid person who cannot make her own judgements and only echoes the opinions of others – in this case, her cousin and friend (“other-asserted subject position”) [see Anton... 2003].

In the given example, Zaza manages to get out of the situation by using different impoliteness strategies, through the image of a rude husband. During the interaction he actively uses a number of verbal and non-verbal strategies such as: rude, insulting, scabrous words and phrases, aggressive body language (facial expressions, gestures), loud voice, not recognizing and attacking others', in this case, Ketí's identity. Consequently, we can conclude that by means of impoliteness strategies, Zaza tries to gain and demonstrate his relative power in relation to Ketí, to self-assert and maintain the identity of a rude husband. Most importantly, in this process he threatens Ketí's face, that is, her identity, does not consider her opinions and emotions, but quite the contrary, insults and tries to degrade her.

(2) (2) Example

Participants: Ketu (K.) and Zaza (Z.). In the given scene the couple is in their bedroom – Zaza is lying, watching a video in his mobile phone, while Ketu is sitting, looking in the mirror. Zaza intends to get up...

K. 1 – *What are you doing? (.)*

Z. 2 – *I am going to smoke and go to bed. (.)*

K. 3 – *(nervous) What? Smoke? (?)*

K. 4 – *Do not you remember what the doctor told you? (?)*

K. 5 – *Come on! Lie down. (2.0)*

Z. 6 – *Come on, girl! I have banged my head so many times*

Z. 7 – *in my childhood. (.)*

K. 8 – *Can you not stay in bed today and tomorrow? (?)*

K. 9 – *Come on! (.) Lie down, please. (2.0)*

Z. is lying K. 10 – *Nina has called me. (2.0)*

and watching K. 11 – *She said that Dato and other boys*

a video in K. 12 – *went to defend that girl. (2.0)*

his phone. Z. 13 – *Yes, I know. (.)*

K. 14 – *But that girl does not want other boys to defend her. (.)*

Z. looking at K K. 15 – *She wants you to protect her. (2.0)*

with his Z. 16 – *You started again, right?! (?) (2.0)*

eyebrow raised.	Z. 17	<i>Do you think</i>
	Z. 18	<i>that girl is making up that some maniac is bothering her? (?) (.)</i>
	K. 19	<i>– She is not making anything up.</i>
	K. 20	<i>She just wants you to protect her. (2.0)</i>
	Z. 21	<i>– (sarcastically) Oh! (.)</i>
K. angrily	Z. 22	<i>That must be Kato Kirvalidze’s analysis! (.)</i>
closes the	K. 23	<i>– WHY DO YOU KEEP REPEATING THAT</i>
mirror.	K. 24	<i>MY OPINIONS ARE ACTUALLY SOMEONE ELSE’S ANALYSIS? (.)</i>
	K. 25	<i>CAN I NOT HAVE MY OWN OPINION? (?)</i>
	Z. 26	<i>– Well, it is a fact that you did not use to be a jealous person (.)</i>
	Z. 27	<i>and now you are being jealous of some poor girl</i>
	Z. 28	<i>I hit with a car.</i>
	Z. 29	<i>AND YES, I WILL BE FUCKING OBLIGATED TO HER</i>
	Z. 30	<i>ALL MY LIFE. (.)</i>
	Z. 31	<i>IS IT SO HARD TO UNDERSTAND? (?)</i>
	K. 32	<i>– WHAT DO YOU MEAN BY OBLIGED? EXPLAIN TO ME. (.)</i>
	K. 33	<i>IF SHE TELLS YOU</i>
	K. 34	<i>TO MOVE IN WITH HER,</i>
	K. 35	<i>SHOULD YOU TELL ME THAT</i>

	K. 36	<i>YOU ARE OBLIGATED TO HER AND HAVE TO LEAVE? (?) (2.0)</i>
	Z. 37	<i>– SMOKING A CIGARRETTE IS NOT ALLOWED BUT</i>
	Z. 38	<i>FUCKING MY BRAIN IS, RIGHT?! (?)</i>
	K. 39	<i>– WHAT ARE YOU YELLING? IT IS MIDNIGHT! (.)</i>
	Z. 40	<i>– SO DO NOT MAKE ME YELL! (.)</i>
	K. 41	<i>– (timidly) I WILL HELP</i>
	K. 42	<i>SOME MAN IN NEED, THEN. (2.0)</i>
Z. drops the	Z. 43	<i>– WATCH YOUR WORDS, GIRL! (2.0)</i>
phone and	K. 44	<i>– LIE DOWN, WHERE ARE YOU GOING?</i>
intends to	K. 45	<i>COME ON! LIE DOWN. (.)</i>
get up.	K. 46	<i>LIE DOWN, YOU CANNOT GET UP! (2.0)</i>
K. Lies down.	K. 47	<i>(dissatisfied) ssss!</i>
Z. Lies down.	Z. 48	<i>– You have no idea of life! (.)</i>
	Z. 49	<i>You do not even know who to be jealous of. (.)</i>
Z. turns over	K. 50	<i>– (annoyed) I have quite an idea! (.)</i>
and watches	Z. 51	<i>– THEN GO FUCK YOURSELF! (2.0)</i>
football in	K. 52	<i>– (with a surprised, offended, disgusted look) ss!</i>
his phone.		

For clarity, it should be noted that some time before the given interaction, Zaza hit a stranger girl with his car. After the accident, they became friends, secretly from Ketí. When the girl asked him for help to get rid of the maniac, Zaza agreed. In the end, the maniac hit Zaza in his head with a brick and, as a result, according to the doctor's advice, he has to stay in bed for several days.

In the given example, it is obvious that Ketí is concerned about Zaza's health. In particular, she asks him to follow the doctor's advice and stay in bed. However, it is clear that the current situation makes her jealous: *"that girl does not want other boys to defend her. (.) She wants you to protect her. (2.0)"* (lines 14-15). Zaza's response demonstrates his indifferent, disrespectful attitude towards his wife. We can clearly see that Ketí's jealousy is annoying to him and he does not take her feelings into consideration: *"You started again, right?! (?)"* (line 16). When Ketí repeats her words – *"She is not making anything up. She just wants you to protect her. (2.0)"* (lines 19-20) – Zaza replies sarcastically: *"Oh! (.) That must be Kato Kirvalidze's analysis! (.)"* (lines 21-22). This way, he attacks Ketí's identity, speaks with a mocking, sarcastic tone and facial expression, questions Ketí's ability to reason and analyze. It is notable that according to Zaza's claims the reason for Ketí's jealousy lies not in his own behavior or in the given situation, but in the analysis of Ketí's friend, Kato Kirvalidze, which, based on his words, Ketí believes and simply repeats, as she does not have the ability to draw her own conclusions. As a result of Zaza's comment, Ketí gets annoyed. She raises her voice and tries to defend her identity: *"WHY DO YOU KEEP REPEATING THAT MY OPINIONS ARE ACTUALLY SOMEONE ELSE'S ANALYSIS? (.) CAN I NOT HAVE MY OWN OPINION? (?)"* (lines 23-25). Note the marked stress on the personal pronoun – *I*. Zaza replies calmly: *"Well, it is a fact that you did not use to be a jealous person (.) and now you are being jealous of some poor girl I hit with a car."* (lines 26-28). Then, we can see that Zaza gets overcome with emotion, he raises his voice and uses aggressive, scabrous vocabulary: *"AND YES, I WILL BE FUCKING OBLIGATED TO HER ALL MY LIFE. (.) IS IT SO HARD TO UNDERSTAND? (?)"* (lines 29-31). Note the marked stress on the words – *FUCKING OBLIGATED, ALL MY LIFE*. And for Ketí this is obviously difficult to understand. She also replies yelling: *"WHAT DO YOU MEAN BY OBLIGED? EXPLAIN TO ME. (.) IF SHE TELLS YOU TO MOVE IN WITH HER, SHOULD YOU TELL ME THAT YOU ARE OBLIGATED AND HAVE TO LEAVE? (?)"* (lines 32-36). Zaza again answers loudly, in an indifferent manner, half-joking: *"SMOKING A CIGARRETTE IS NOT ALLOWED BUT FUCKING MY BRAIN IS, RIGHT?! (?)"* (lines 37-38). Note the marked stress on an impolite, insulting formulation – *FUCKING MY BRAIN* – which he uses in reference to Ketí's jealousy and the given conversation. At the end of the interaction, Zaza questions the validity and seriousness of Ketí's opinions again: *"You have no idea of life! (.) You do not even know who to be jealous of. (.)"* (lines 48-49). Note the marked stress on the phrase – *You have no idea* – which obviously cannot calm Ketí. She replies annoyed: *"I have quite an idea! (.)"* (line 50). As a response, she gets a disrespectful, insulting, scabrous phrase again: *"THEN GO FUCK YOURSELF! (2.0)"* (line 51). At the same time, Zaza turns over and starts watching football in his phone. This way, Zaza clearly expresses his attitude towards his wife. We can see how uninteresting it is for him to talk to Ketí and how insignificant her feelings and emotions are to him. In Ketí's look surprise, resentment, disgust is displayed.

In the presented example, it is evident that Zaza does not take Keti's feelings and emotions into account, responds to her jealousy with aggression, raises his voice, uses rude, insulting, scabrous words and phrases towards her. In addition, he does not recognize Keti's identity as an intelligent individual and other-asserts her an image of a stupid person, i.e., tries to make her look foolish, questions the value and authenticity of her views. For self-defense Zaza uses the method of counterattack (similar to Example 1). It should be noted that throughout their relationship Zaza repeatedly gave Keti a reason to be jealous. In the presented example, when, due to the given situation, Keti clearly feels jealous, Zaza accuses her of being unreasonable, believing and copying her friend, Kato's, opinions, implying that Keti does not have her own, authentic views, that her positions are mainly expression of other people's, in this case, Keti's girlfriends' thoughts and beliefs. Moreover, Zaza tries to make Keti believe that she "has no idea" of life, that her jealousy is completely baseless and does not deserve serious consideration. Thus, Zaza's goal is to make Keti question the value of her own thoughts, blindly trust and follow Zaza's views. All of this poses a threat to Keti's face, more specifically, prevents her from forming her desired identity. Keti shows a negative reaction to her husband's attempt discussed above. She denies the identity of a stupid person other-asserted to her by Zaza, raises her voice and displays counter aggression towards him. Finally, in order to avoid further discussion, Zaza finds an easy way out and ends the conversation with Keti using rude, insulting scabrous phrase, swearing, turns over and starts watching football in his phone. With this kind of behavior, he once again clearly expresses how insignificant Keti, her thoughts, feelings, emotions are to him. As a result, Keti's feelings of surprise, resentment, disgust are communicated through her facial expression.

Based on a scientific, theoretical definition of impoliteness, as well as taking Keti's interpretation, her reactions into account, in the given examples, Zaza's behavior can be evaluated as impolite, as he uses lexico-grammatical strategies and prosodic features that are not typically associated with the family discourse genre, disregard the established, genre-sanctioned norms and interactional parameters regulating the rights and obligations associated therein with a given individual/social identity. Thus, Zaza's behavior can be interpreted as threatening to Keti's face. Also, there is a mismatch between the social, generic, norms of the interaction and the participants' background and expectations, i.e., experiential norms; the face-threatening behaviour goes beyond the genre-established limits of what is acceptable as the normal course of events [see Garcés-Conejos Blitvich, 2010a].

In the discussed examples, Zaza's style of behavior is evident. In particular, he repeatedly uses impolite, rude, insulting, scabrous words and phrases, aggressive body language (facial expressions, gestures), raises his voice, thus establishing his own identity as a rude husband. This way, he also tries to gain and demonstrate relative power and control over his wife. Keti's feelings and emotions are insignificant to him. Zaza attacks his wife's identity by discrediting her thoughts, questioning their authenticity and value. In addition, he tries to other-assert Keti an image of a stupid person. With this kind of behavior, Zaza sharply violates the boundaries of the family discourse genre, which is confirmed by Keti's reactions, such as: counter aggression, resentment, annoyance.

[1] A communication process, a situation in which information is exchanged

[2] at the end of the article, see Appendix – Transcription conventions

Appendix

Transcription conventions:

word marked stress

WORD increased volume

(.) short pause

(2.0) longer pause, in seconds

(laugh) paralinguistic features of communication

(?) rising intonation

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„ჩემი ცოლის დაქალები“, სეზონი 12, სერია 10 (24:25):
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„ჩემი ცოლის დაქალები“, სეზონი 12, სერია 67 (05:33):
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Introduction

Technological advancements made it possible to access data anywhere in the world. Accordingly, public speeches are addressed both to a specific society, for example, a live audience, and online listeners around the world. Thus, the audience is distinguished by diversity of social groups or cultures and naturally, techniques used by public speakers should be appropriate for the individuals with different cultural backgrounds and experiences.

If we go back to the basics of public speaking, we can define rhetoric as the means of persuasion. Like E. Griffin notes, Aristotle was rather skeptical towards public discussions that were emotionally driven; he preferred logical reasoning. However, the theory of pathos suggests not playing on the emotions of the audience, but using these emotions as a socially beneficial, somewhat corrective measure that helps to inspire the public and facilitate “useful” decisions. Accordingly, Aristotle singles out a group of opposing emotions and discusses what it takes to arouse these emotions in the listener. The study of emotions also offers a two-factor model [Schacter...1962:397], which is based on the confrontation of mutually contradictory (positive and negative) basic emotional states. Accordingly, the listener evaluates the public speaker as good or bad, reliable or dubious, right or wrong, etc.

Kenneth Burk’s approach is also worth noting. He focuses on the concept of drama and emphasizes the importance of listener’s motivation. According to him [Burke, 1963:308], when public speaker tries to have emotional impact on the listener, the reason for emotional arousal can be catharsis achieved by offering the role of a victim. The victim can be the speaker himself, or some other character. Acquiring the role of the victim by the speakers can indicate the process when the speaker mentions an “enemy” that causes either personal or social type of pain in a person.

Persuasion Script in Public Speaking

In the context of public speaking, emotion framing refers to the part of the persuasion process, when the public speaker tries to re-evaluate the popular beliefs and images spread in the society and, as a result, attempts to form a specific emotional implication in the listener. A public speaker usually follows a similar script when drafting a speech. Usually, a speech begins by presenting one’s social identity to the audience, by highlighting interests or social roles (professions) and/or other similar aspects. In order to successfully carry out the act of persuasion and, therefore, to frame an emotion, it is necessary for the public speaker to be perceived as the one who takes a positive social identity [Tajfel... 1986:284]. Once speakers have evoked a positive social evaluation of themselves, emotion framing begins, which

involves questioning moral values. This is mainly done by acquiring the symbolic codes of the “victim” or “teacher”. Emotion framing can be accomplished by using thematic or episodic frames [Gross, 2008:169], which depict the narrative from two different perspectives: thematic framing involves telling the story based on an objective point of view, where the speaker uses certain data or factual information to draw attention to the topic, while episodic framing requires the character’s perspective on the narrative. The character can be speakers themselves or someone else from their life experience.

Based on the reasoning above, we can formulate a scenario-like model that a public speaker uses when trying to persuade the audience:

Step 1: Accepting the speaker as a member of the group / arousing positive emotions towards the speaker

The speaker tries to present him/herself as someone with a positive identity: he/she uses humor, or presents him/herself as a member of a target group, or shares the beliefs and ideas of the target community. The listener develops instant trust and a positive emotional assessment of the speaker.

Step 2: Disrupting the listener’s harmony with the world

Since the listener already trusts the speaker, the latter doubts the value of X, and as a result, the listener also doubts the value of X. The audience exhibits a physiological reaction such as excitement or admiration. The listener’s context is social, and the social norms recognized by the speaker and the listener are congruent. The listener believes that the speaker can be trusted.

Step 3: Arousing emotions in the listener

As a result of certain stimuli, the listener’s views are re-evaluated.

Step 4: Change of reality

The listener shares the speaker's views and feels the desired emotional response for the speaker.

Step 5: Restoring Harmony with the universe

The listener experiences and/or expresses a certain emotion; consequently, as a result of understanding the position of the speaker and recognizing him/her as an internal member of the group, harmony with the world is restored.

If we define communication as the exchange of information, we can assume that public speaking is a certain type of communication, a communicative act - when a public speaker exchanges information with a listener. In this process, the listener is a passive actor in the sense that he/she does not give a verbal response to the information received, but this does not mean that the listener is less important in the discourse. The following excerpt from one of the public speeches (see example N1) will attempt to illustrate the above reasoning:¹

Example N1

“When I was nine years old, I went off to summer camp for the first time. And my mother packed me a suitcase full of books, which to me seemed like a perfectly natural thing to do. Because in my family, reading was the primary group activity. And this might sound antisocial to you, but for us it was really just a different way of being social ...”

The example above clearly shows that the speaker performs social self-categorization. The speaker assigns herself to the social group of reading enthusiasts, thereby creating certain expectations in the listener. After creating a social identity, the public speaker tries to make social comparisons (see example N2):

Example N2

“Camp was more like a keg party without any alcohol. And on the very first day, our counselor gathered us all together and she taught us a cheer that she said we would be doing every day for the rest of the summer to instill camp spirit. And it went like this: “R-O-W-D-I-E”, that’s the way we spell rowdie. Rowdie, rowdie, let’s get rowdie.” Yeah. So I couldn’t figure out for the life of me why we were supposed to be so rowdy, or why we had to spell this word incorrectly.”

Example N2 depicts social comparison between the camp members (students), in this particular case, the speaker herself and the educator. Of these, the educator has, of course, a higher social status. By “diminishing” the educator, the public speaker challenges the stereotypical views on which any such social contrast is based. A stereotypical view in this particular context refers to the public perception of camps as the best way to strengthen social skills and morale. Thus, here the speaker presents the values of individualistic societies [Hofstede, 1983:54], which she will re-evaluate and question when moving to the emotion framing process (see example N3):

Example N3:

“Now, I tell you this story about summer camp. I could have told you 50 others just like it – all the times that I got the message that somehow my quiet and introverted style of being was not necessarily the right way to go, that I should be trying to pass as more of an extrovert. And I always sensed deep down that this was wrong and that introverts were pretty excellent just as they were. But for years I denied this intuition, and so I became a Wall Street lawyer, of all things, instead of the writer that I had always longed to be ...”

Example N3 also demonstrates the speaker’s use of an episodic frame, which involves presenting a large-scale problem based on a personal example. In particular, the speaker describes the challenges she had to overcome throughout her life. Through episodic framing, the speaker again uses the symbolic code of the victim, and as a result, the audience becomes more emotionally involved in the narrative. The problem that the speaker brings forward is related to the social arrangement and the beliefs that she is trying to reexamine are related to the culture of the society. In particular, she tries to rethink the characteristics of collectivist society suggesting that the member of the group is responsible for protecting the interests of his/her group and having common aspirations or beliefs with it [Hofstede, 1983:54]. As a result,

the speaker re-evaluates the positivity of the extroverted nature in society and challenges the idea that it is necessary to have an extroverted nature for a successful social life. Also, there is a re-evaluation of existing stereotypical beliefs about introverts, which the speaker herself is an example of. Accordingly, we can conclude that by using the episodic frame and the symbolic code of the victim, the speaker manages to create a shared reality with the listener - the latter feels empathy towards the speaker, and the beliefs/ideas that the speaker questions, the listener evaluates negatively, that is, the speaker frames an emotion that successfully performs persuasion process.

Research material and methodology

The main aim of the research is to demonstrate the realization of the mentioned schematic representation of persuasion in practice. In this regard, the following research objectives and questions were identified:

- To what extent the listener is affected by the general emotional background in terms of deciphering the information conveyed during the public speech and the corresponding emotional message.
- To what extent the audience perceives the public speaker as carrying a positive identity.
- What (positive or negative) attitude does the listener have towards the views and ideas spread in the society.
- To what extent the audience considers the public speaker to be a victim of popular beliefs.
- If the listener's general emotional background changes after the public speech.

The quantitative research methodology focused on the listener. An electronic questionnaire was applied for quantitative research. Study participants watched a TED.COM public talk (The power of introverts) and answered questions before and after watching the talk. Participants rated their emotional state and emotional involvement in the speech on a scale of 1 to 5, where 1 represented extremely negative emotional background and 5 represented extremely positive emotional background. This study allowed us to see whether the general emotional background changes during the process of a public speaker's persuasion attempt. A total of 40 people participated in the survey. The minimum age of the participants was 18, and the maximum age was not defined. It is worth noting that the survey was conducted in English and both native English speakers (17.9%) and bilingual participants for whom English was a foreign language (L2) (82.1%) were interviewed. 1 participant out of 40 refused to participate in the survey and withdrew from the study while the remaining 39 participants fully completed the presented questionnaire.

The survey used questions that were mainly about the speaker, topic, social values and emotional state. See the questions used in the questionnaire, their purpose and definitions below:

1. On a scale from one to five, one being negative and five - positive, how would you assess your emotional state at the moment?

The purpose of this question is to investigate to what extent a person's general emotional state affects the emotion framing process and whether or not it is possible that the general emotional state affects the evaluation of a public speaker and his/her speech.

2. On a scale from one to five, one being the weakest and five - the strongest, how strongly do you believe in your beliefs and values?

3. On a scale from one to five, one being negative and five being positive, what is your attitude towards social norms in your culture?

As mentioned above, in the process of emotion framing, the listener's beliefs and ideas are re-evaluated. According to the persuasion scenario, the second stage involves breaking the harmony in the listener's consciousness and causing an emotional reaction. By evaluating our own beliefs and common norms in society, we are given the opportunity to judge how valid the said reasoning is. As a preliminary assumption, if the listener has a positive attitude towards beliefs and social norms, it will be much more difficult to "disrupt" the harmony in the listener; and if the evaluation is negative, the framing of the emotion should be much easier.

4. On a scale from one to five, one being not interesting and five - interesting, how would you assess the speech?

5. On a scale from one to five, one being negative and five - positive, how would you assess the speaker's identity?

According to the schematic model of persuasion, the first step involved creating a positive social identity. Questions N4 and N5 allow us to judge the extent to which the listener perceives the public speaker as carrying a positive identity, and therefore, to what extent it is correct to argue that a positive social identity determines and initiates the speech act of persuasion.

6. Do you think the speaker is a victim of any social norms?

As mentioned in the discussion above, public speaking as a form of communication can be compared to a drama in which the public speaker uses symbolic codes, in this particular case – the symbolic code of the victim, and therefore, frames the emotion using an episodic frame, which, based on personal experiences, depicts the public or personal tragedies of the "character". Question N6 allows us to discuss the validity of the mentioned reasoning.

7. If your answer to the previous question was "Yes", how does that make you feel?

The purpose of the question N7 is to determine the specific share of the distribution of emotions evoked by emotion framing into the positive or negative emotion group. Accordingly, we would determine how successfully the emotion framing process was implemented.

8. Where any social norms you believed in challenged through the speech?

According to the third level of persuasion, the listener's views are re-evaluated; therefore, the purpose of question N8 is to determine how much the listener's view has changed regarding the issue. The mentioned question is also related to questions N2 and N3, because if the

audience shares the beliefs of the public speaker, instead of reevaluating the views, the existing beliefs may be strengthened.

9. On a scale of one to five, one being negative and five - positive, how would you assess your feelings towards the speaker after the speech?

According to the fourth stage of persuasion, the listener shares the public speaker's real state and feels an appropriate emotional response. Therefore, question N9 allows us to argue whether it might be considered that a public speaker is perceived as an in-group member having a positive identity.

10. Did you identify yourself with the speaker emotionally during the speech?

11. Name specific emotion you felt towards the speaker after watching the speech.

12. If you could assess your emotional involvement in the subject-matter from one to five, one being the weakest and five - the strongest, how would you assess it?

The last stage of the persuasion process involved the restoration of harmony, which implies an emotional response to the speech that can be expressed through different behaviors and/or sharing the speaker's ideology. Questions N10, N11 and N12 allow us to judge whether the listener made an emotional assessment and, as a result, how effective the persuasion was.

Research Results

Overall, 39 of the 40 applicants fully participated in the study. 21.9% spoke English as their mother tongue, and 78.1% were bilingual. The level of language competency among bilinguals was indicated as follows: A1-A2 (8%), B1 (8%), B2 (36%), C1-C2 (48%). 87.2% of applicants were female, and 12.8% were male.

The majority of participants evaluated the emotional state positively, on a scale of 1 to 5 (5 positive and 1 negative), 12.8% chose "5", 48.7% - "4", 25.6% - "3". 10.3% evaluated their emotional state negatively by choosing number "2" and 2.6% by number - "1". These numbers are understood as follows: numbers 4 and 5 equate to a positive emotional state, number 3 is neutral, and numbers 1 and 2 represent negative associations. If we generalize the results, it becomes clear that the majority of applicants (61.5%) evaluated their emotional state positively, the minority (12.9%) - negatively, and the remaining 25.6% - neutrally.

The correlation between the speakers' personal views and their attitudes towards social norms is interesting. In particular, 26% of applicants negatively assess the social norms in their culture, while only 3% indicated a negative assessment of their personal views.

53.8% of the research participants think that the speaker is a victim of social norms; however, 71.8% state that they did not question any personal beliefs or ideas while watching the speech. This indicates that the belief in personal values is stronger and it may not conform to widely spread social norms.

Thus, people may find themselves in conflict with social norms. To determine if the emotion framing and ultimately, the act of persuasion was successful, we asked research participants whether they identified themselves with the speaker emotionally. Interestingly, 51.3% said they emotionally identified themselves with the speaker; 15.4% did not feel any similarity, and 33.3% chose the answer “maybe”.

When asked which specific emotion they felt toward the public speaker, the survey participants listed the following emotions: compassion, sympathy, sadness, regret, impressed, respect, trust, admiration, gratitude, anxiety, inspiration, appreciation, confidence, excitement, curiosity, and neutral emotions (indifference).

Conclusions:

The obtained results answer the questions posed at the beginning of the article, namely:

1. The general emotional background is important in terms of deciphering the information conveyed and the corresponding emotional message during a public speech; however, according to the results, we cannot state that a positive emotional background means a positive evaluation of the speech and vice versa. It is likely that the emotional background greatly influences the intensity of emotion evaluation, depending on the life experience of each individual.
2. The second question, to what extent the individual perceives the speaker as having a positive identity, was important because, as mentioned above, a positive evaluation of the listening public is necessary for the success of the persuasion process. The mentioned research also confirms the role of social identity. Based on the results, 31 participants evaluated the identity of the public speaker positively.
3. We were interested in what role the listener’s beliefs and ideas and common views or social norms play in the speaker’s evaluation process. According to the results, we can conclude that personal beliefs and social norms may not be in agreement with each other, and during the assessment, one’s own beliefs were evaluated more positively than the social norms spread in the society.
4. As for the extent to which the audience considers the public speaker to be a victim of popular views, according to the results, it was noted that the majority (53.8%) consider the public speaker to be a victim of the norms spread in society. Therefore, we can conclude that the listener has adopted the symbolic code of the victim, which means seeing him/herself from the perspective of the oppressed. In the process of narration, the speaker used episodic frames, through which she presented her own experiences as being oppressed, and therefore, successfully played the role of a victim.

In this way, the public speaker establishes a positive social identity. As a result, in this case, the framing of the emotion and the re-evaluation of the belief-images break a certain harmony in the listener. As a result of the research, it was revealed that the majority of listeners (51.3%)

emotionally connect themselves to the public speaker, which also confirms the last stage of persuasion, the process of emotion evaluation, and the successful implementation of persuasion as a speech act.

[1] This and other examples are taken from the following link:

https://www.ted.com/talks/susan_cain_the_power_of_introverts/transcript?referrer=playlist-the_most_popular_talks_of_all&language=en#t-1053

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The Rhetoric of Aggressive Humor

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1. Introduction

We can rightly consider humor as a genre of discourse in which pragmatics is of crucial importance, because a joke is an expression of the speaker's personal attitude and lacks objectivity and factual solidity. Aggressive humor, which combined several important idiomatic resources within the framework of this study, has always been considered as one of the characteristic signs of satirical discourse; the concept of aggressive humor originates from Z. Freud [Freud, 1960], who was one of the pioneers to talk about the possible cruel nature of humor. Humor can be a part of aggressive communication, and the combination of these two types of discourse certainly has distinct and goal-oriented pragmatic functions. These functions can be combined under the common umbrella of the desire of persuasion and influence, which is one of the main directions of the field of rhetoric [Aristotle, 25: 87–108].

We can demonstrate the dominant role of linguistic tools and linguistic resources in the pragmatics of humor with such examples as fairy tale, fable, satire, comedy or documentary discourses. The linguistic resources used in each of them serves the successful implementation of specific discourse goals. Without personification, metaphor, onomatopoeia, hyperbole and irony, adequate pragmatic functioning of the above-mentioned genres may not be possible.

Following the analysis of the aggressive humor discourse, we tried to determine the place of sarcasm and irony in the given discourse. These are the tools that M. Toplak [2000] considers one of the most severe forms of criticism and recognizes it as a trope tool between pragmatics and semantics.

As for the intercultural aspect of the work, the parallel study of American and Georgian aggressive humor made it possible to observe the interdependence of humor and culture. More specifically, through research, we tried to determine the degree of aggressiveness of the humor of each (Georgian - collectivist [Hofstede, 1967:73] and American - individualistic [Hofstede, 1967:73]) country, according to the frequency and nature of the use of sarcasm and irony.

8 out of 20 "stand-up" monologues analyzed in the study represent the speeches of Muslim comedians, which aimed to observe the pragmatic functions of the discourse of subgroups under special stereotype pressure. The material needed for the research was obtained from YouTube platform and onlinedictionaries. Comparison of American and Georgian aggressive jokes gave us the opportunity for intercultural observation.

1.1 Humor

Humor is a complex social and psychological phenomenon and a crucial aspect of our daily social interactions. The ability to perceive humor is called “sense of humor” and is different for every person. There are many reasons for this difference. It can be factors of such a wide scale and importance as: culture, cultural similarities and differences or peculiarities, as well as those linguistic mechanisms that determine the success of humorous expressions.

1.2 Verbal aggression

Verbal aggression is defined as a strong tendency of a person in conflict to attack another person’s standing (person’s reputation in society) [Rusieshvili, 2010:198] in order to cause psychological pain [Infante... 1986]. Manifestation of verbal aggression is carried out by attacking personal traits, through humiliating human competence, insulting, cursing, ridiculing, mocking, scorning and non-verbal signs [Infante... 1990, 1992].

1.3 Pragmatics of aggression

S. K. Steinmetz [Steinmetz, 1977:19] defined aggression as the intentional use of physical and verbal force to achieve one’s goal. According to Steinmetz [1977:19], aggression is based on the intention of the act of communication, its success or failure, as well as the instrumental or expressive use of the act and its legitimacy or illegitimacy. This definition suggests that aggression can serve as a kind of additional/spare tool for comedians. Aggressive discourse may help comedians to shape their audience’s behavior according to their own expectations, even if it conflicts with their moral values. That is, the audience appreciates and, to some extent, shows approval (with laughter, applause, etc.) about the validity of breaking various social norms. D. A. Infante [Infante, 1987: 158] claims that aggression is embedded in the context of interpersonal communication. He states that interpersonal communication demonstrates aggression if it directly uses force, physical and/or symbolic, to at least dominate over and possibly hurt, defeat or even destroy the object of the attack (human body, material possessions, face, position or behavior). As G. Yule [1996] points out, if a speaker says something that threatens another person’s standing, it is an act of “face attack”. M. Rusieshvili [2010] believes that sarcasm is one of the most powerful linguistic tools for “face attack”. Javier Contreras Armijo and others [2011] argue that sarcasm is the most successful way to make a person laugh. Therefore, the introduction of aggressive humor along with the correct use of idiomatic resources may be an unrivaled strategy for a successful performance for a comedian.

1.4 Aggressive humor

Humor has the power to establish and/or disrupt order. For example, joking can be both aggressive and an instigator of social bonding [Norick, 2003]. J. Holmes [2000] claims that humor can be both repressive and subversive; more specifically, it is equally effective in suppressing the existing conflict and in the process of its aggravation. D. Boxer and F. Cortes-Conde [1997] assure us that a joke in a conversation can acquire both connection and criticism, the so-called “Click” function. Moreover, it can be used both to maintain control and as a tool to provoke, irritate and overthrow the authority figure by subordinates. J. V. Culpeper

[1996] makes the list of negative impoliteness strategies, which are rejection, exclusion or ridicule as he considers them a tool to emphasize the difference between the interlocutors' powers. He also states that impolite speech is a kind of marker of the speakers' attitudes towards each other [Culpeper, 2011]. M. Billig [2005] writes that humor is a necessary component of social life and it is fundamentally related to social order (especially in the case of ridicule). The author argues that laughter is a rhetorical element and has certain, less studied connections with humor and contextual awkwardness. In general, people not only laugh with others, but also laugh at others, and take some pleasure in such disruptions of the social order. The cited theories confirm that humor can be a part of aggressive communication and it really has clearly formed pragmatic goals, such as: socialization, attitude display and establishing oneself in society.

1.5 Mechanisms of irony

Due to the importance and complexity of irony, it is constantly in the center of attention of the readers. We can say that experiments and research related to it are ongoing. Below we present two current theories about ironic expressions that have taken a central place in our research.

1.6 Echoic mention theory

D. Sperber and D. Wilson [1981: 306] suggest the concept of echoic mention to shed more light on the concept of irony and describe it as follows: when speaking ironically, the speaker echoes the previously heard opinion of the other by emphasizing his/her negative attitude. The purpose of the statement is to criticize the original statement - its author - the belief or opinion expressed in the statement. Successful interpretation of what is said depends on the listener's ability to analyze the utterance as an instance of "mentioning", and also to understand the speaker's attitude towards the particular utterance. Unlike H. Grice [1975], D. Sperber and D. Wilson [1981] does not consider irony to be a violation of the maxim of truth. They claim that all examples of irony should be understood as echoing (echoing) of different types and degrees. For example, there are instantaneous and delayed echoes; the source of some of them is directly stated and some originate from thoughts and ideas; some refer to a real source while others - to an imaginary one. We will also come across a case in which the speaker voices the hopes and expectations of a specific person allusively (based on his/her own expectations), etc. Ultimately, their main point is that all instances of irony involve a mention.

1.7. Pretense theory

S. Nakamura's [2007] theory of allusive accusation is based on some of the previously formulated irony (D. Sperber and D. Wilson [1981]) and H. Grice's [1975] dominant theory and suggests that an ironic remark achieves its effect by alluding to a disappointed expectation.

The theory was confirmed by three experiments. The experiments showed the following: insincerity and allusion were more frequent in ironic expressions than in non-ironic ones; expressing negative attitudes with ironic expressions occurs at the expense of disappointing positive expectations, and it is not a distinctive characteristic of irony; overly polite offers are more often used in ironic contexts than less polite ones. The author considers that the reason

is that the ironic expression equally expresses both the speaker's attitude and his intention. S. Nakamura points out that allusion to past expectations is a prerequisite for irony – we blame the speaker for not fulfilling our allusive expectations [Nakamura, 2007].

2. Research material and methodology

The analysis carried out within the research included several stages. These stages and criteria are based on such theoretical materials as: sarcasm, irony, implication, the concept of “face” and the concept of the key part of a humorous expression (punchline). Components in the analysis of utterances were arranged in the following order: type of utterance, implication, overt intention of utterance, hidden intention of utterance, violated social norm, target, and key part of utterance.

The final part of the research in the case of stand-up comedy monologues included the selection of monologues on the YouTube platform and TV shows. The next step was to transcribe the monologues; finally, each humorous expression used in the monologues was analyzed in detail. Each expression/term used in the study was selected as the most representative example (containing aggression and violation of social norms) for the study purposes.

A detailed discussion of the components is as follows:

The principle of violation of the maxim is based on H. Grice's [1975] cooperative principle. According to this principle, we have four maxims: quality (telling the truth), (being precise), relevance (talking about the case) and manner (speaking clearly). Ignoring them causes the viewer to feel confused, uncertain, contradicted, and instinctive to look for implication.

According to P. Brown and S. Levinson's model [Brown...1987], the acts of attacking “the face” [Rusieshvili, 2010:198] and protecting and maintaining it are also important components in the identification of sarcastic expressions. Face is defined here as our standing in society. The act of attacking one's face (a face-threatening act) is an attempt to damage it in some way and is directed against the interlocutor's wishes. The act of protecting the face (face-saving act) has a deterrent effect on the face, which can reduce the negative effect on different levels.

In some cases, the “shared knowledge” and “general truth” segments helped us understand the irony of specific terms.

Here are some examples:

Excerpt from Louis C. Kay's performance at the Beacon Theater^[1]:

“I was thinking the other day, what if there was a baby who was born... and there's been a lot of fu**ed up babies, there's all kinds of babies born. There's been babies with, you know, that connected at the base to a dog or whatever; there's pity babies with three legs with hands on them; there's been Chinese babies.”

Type of utterance	sarcasm
Implication	Being born as a Chinese is an anomaly
Apparent speech act	commenting
Intended speech act	mocking
Maxim Violation-based Principle	no
Echoic Mention	no
Allusional Pretense	no
Face-threatening act	yes
Stereotype activation	yes
Target	Chinese people
Punchline	"...there's been Chinese babies."
Linguistic device	lexical

Violated Social Norm 1: Abuse of children with physical disabilities.

Violated Social Norm 2: Insulting the Chinese.

Excerpt from a monologue by Muslim comedian Rami Youssef^[2]:

"Obviously, I don't agree with the ban. Of course, not. But the problem is I do agree with like, every third thing that Trump says. It's like a weird, multiple choice test. He'll be like: Mexicans are rapists, Muslims have got to go, the Government is broken, it could do better. I'll be like: "One of those is true."

Type of utterance	sarcasm
Implication	The only truth is that the US government is broken

Apparent speech act	commenting
Intended speech act	mocking
Maxim Violation-based Principle	no
Echoic Mention	no
Allusional Pretense	no
Face-threatening act	yes
Stereotype activation	yes
Target	The US Government
Punchline	“One of those is true”
Linguistic device	lexical

Examples from "The Vano's Show"^[3]:

Excerpt 1:

Context: [After criticizing active anti-European propaganda in the country, the presenter continues] “By the way, this occupier did not allow the residents of the border villages to visit the graves of their relatives. So what? As long as they don’t take away our “Georgianness (Georgian identity”, they can take away the lands and the graves of our ancestors, man, as much as they want!”

The key part: “So what? As long as they don’t take away our “Georgianness (Georgian identity)”, they can take away the lands and the graves of our ancestors, man, as much as they want!”

(1) Deprivation of Georgian citizenship is a problem.

(2) Confiscation of lands and graves of ancestors is not a problem.

Shared knowledge: The government of Georgia pursues a relatively lenient policy towards the occupying country.

General truth: the integrity of the country and the memory of the ancestors are indispensable components of the concept of national identity of any country.

Type of utterance	Sarcasm
Implication	The Government thinks that giving up territories and graves is not the same as giving up nationality
Apparent speech act	Assertion
Intended speech act	Criticizing
Maxim Violation-based Principle	Yes: the maxim of manner
Echoic Mention	Yes: the government's ideology
Allusional Pretense	Yes: the government should be assessing the situation adequately
Face-threatening act	Yes: Positive politeness
Stereotype activation	No
Target	Government of Georgia
Punchline	"they can take the lands and the graves of our ancestors, man, as much as they want."
Linguistic device	lexical

Excerpt 2:⁴

Context: "According to NDI research, 23 percent of respondents think that we are already members of NATO. (...) Well, good for you, living in an orderly country. It is us who should worry about catching up."

(1) 23 percent of the population lives in an orderly country.

(2) The presenter does not live in an orderly country.

Shared knowledge: Georgia has serious economic, social and political problems.

General truth: NATO member countries have sound economic and social conditions as well as good political situation.

Type of utterance	Sarcasm
Implication	The condition of our country is different from NATO member countries
Apparent speech act	Commenting
Intended speech act	Criticizing
Maxim Violation-based Principle	Yes: the maxim of manner
Echoic Mention	No
Allusional Pretense	Yes: the society is expected to be assessing the reality adequately
Face-threatening act	Yes: Positive politeness
Stereotype activation	No
Target	The part of the society
Punchline	“Well... I wonder what troubles you have, living in an orderly country. It is us who should worry about catching up.”
Linguistic device	lexical

3. Results

Social norms violated in the research material included such sensitive topics as: racism, sexism, homophobia, expression of negative/nihilistic attitude towards family, child and parent relationship; ignoring duties such as decent citizenship, respect for the elderly, denial of parental duties.

Racist, sexist and homophobic statements by comedians should be seen as a kind of signal from them that they are not afraid of condemnation and exclusion. On the contrary, their influence increases in direct proportion to the number and severity of the violation of social

norms [Van-kleef... 2012] and they are more consistent with their own goals [Galinsky... 2003]. Ignoring other social obligations has a similar effect. Usually, a bad parent or a rude neighbor would be ostracized, but this is not the case. Establishing oneself as an authority helps comedians to overcome situational pressures [Galinsky... 2008] and allows them to act according to their wishes without the fear of negative consequences [Galinsky... 2003].

The monologues of comedians representing the Muslim religious minority are a good example of understanding aggressive (sarcastic and/or ironic) humor as a verbal defense weapon. The main part of the discourse of Muslim comedians here is also ironic or sarcastic. Ironic and sarcastic expressions were associated with the most painful stereotypes about the Muslim population. These unreasonable stereotypes might be the following: Islam is a violent religion; all Muslims are terrorists or potential terrorists; all Muslims are Arabs or Central Asians; it is impossible for a person to be a Muslim and, at the same time, a patriotic American citizen; Islam degrades women and puts them in a state of absolute obedience.

4. Conclusion

Research has revealed that irony and sarcasm are the leading linguistic tools characteristic of aggressive humorous discourse, which a) enhances its aggressiveness and, most importantly, b) makes it more goal-oriented. Expressing the speaker's negative attitude/evaluation using sarcasm and irony makes the discourse more spectacular and humorous.

The second dominant strategy is the violation of social norms. Ignorance of social obligations (dignified citizenship, respect for the elderly, denial of parental duties), ignorance of sensitive topics for society (racism, sexism, homophobia) and expression of negative/nihilistic attitudes towards concepts that are dear to society (family, child-parent relationship) provide the speaker with an air of authority and win listeners' support (at the expense of group identification).

Aggressive (sarcastic and/or ironic) jokes are an effective way to fight against the most painful attitudes/stereotypes towards the speaker and to make them gradually disappear – this was shown very clearly by the discourses of comedians representing the Muslim religious minority. Sarcasm and its strategies in specific circumstances (in conditions of a "Face-threatening" act, without a "Face-saving act") can become an effective tool for at least transforming the attitudes and stereotypes of the addressee.

The intercultural aspect of the research showed us that the aggressiveness of the humor of two different cultures and its corresponding linguistic tools may be due to their level of development and different cultural values; its traditionalist tendencies and stereotypes can become an obstacle for the nation.

Finally, the use of aggressive humor enhances the rhetorical effect of all the above-mentioned discourses following the successful implementation of their pragmatic goals.

[1] This example is taken from the page: <https://www.youtube.com/watch?v=P8xwW4VHWMw>

[2] This example is taken from the page: <https://www.youtube.com/watch?v=I9R6vtcD09I&t=51s>

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Khatuna Buskivadze. Functions and Frequency of Using Code-switching in the Georgian Educational Discourse

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1) Literature Review

While the term 'code-switching' is widely used in the fields of sociolinguistics, linguistics, linguistic anthropology, sociocultural studies, and bilingual education, there is no singular understanding of the concept. While some scholars discuss code-switching from a sociolinguistic perspective (Wardaugh 1998), others emphasize the structural characteristics of using code-switching (Myers-Scotton 1993). Finally, another group of scholars (Arifin 2011) consider context to be the primary determinant of code-switching behaviour.

According to R. Wardaugh, "code-switching is a conversational strategy, which aims to establish, overcome, or invalidate group boundaries; to create, encourage or change human relations by protecting their rights and responsibilities; Metaphorical code-switching occurs when there is a change in the perception, purpose, and topic of the conversation" [Wardaugh, 1998:100]. C. Myers-Scotton, on the other hand, offers a more general definition: "the use of two linguistic varieties in one communication act" [Myers-Scotton, 1993:47]. Code-switching differs from several other terms that express the phenomenon of linguistic communication: calque, borrowings, pidgin,¹ creole, transfer, and interference. According to the same definition, not only the contextual factor determines the choice of code, but also such factors as social identity, education and the speaker's language choice. Lastly, K. Arifin argues that "when switching codes, three contextual factors should be taken into account: 1. The relationship between speakers; 2. Environment and situation of conversation; 3. Topic of conversation" [Ariffin, 2011: 220].

Based on the above definitions, code-switching - a common feature of bilingual and multilingual societies – can be considered a natural phenomenon that facilitates both communication and learning [Eldridge, 1996]. A speaker may intentionally switch codes to establish, overcome, or negate group boundaries. Moreover, context is one of the main determinants of defining code-switching.

Scholars are further divided when it comes to the classification of different types of code switching. In the first group, Sh. Poplack [1980], C. Myers-Scotton [1993] and P. Muysken [2005], propose different structural or linguistic typologies of code-switching. The second group of scholars employs a more sociolinguistic classification, which will be discussed later in the article.

In the process of studying the speech of a Norwegian village, Hamnesberget, J. P. Bloom and J. J. Gumpertz [Bloom... 1972] distinguished between situational and metaphorical code-switching behaviours. Situational code-switching concerns the change of interests and duties of the conversation participants [Bloom... 1972: 87], For instance, when a Georgian lecturer gives

a lecture (formal setting) in English and switches into Georgian to encourage discussion among students. For the lecturer and the students, this switch, depending on their interests, indicates a switch from a formal lecture situation to an informal discussion. It is also important to mention that the situational code-switching may not be caused by a change in the content of the conversation. Instead, the code-switching itself may lead to this change.

J. J. Gumperz also singles out the term metaphorical code-switching, which indicates a change in the relationship between the speakers and not in the situation [Gumperz, 1982: 61]. For example, a student talks to the lecturer in a formal tone, but when it comes to personal problems, he or she may switch into Georgian in order to establish a more familiar and close relationship. Metaphorical code-switching for J. J. Gumpertz is also called conversational code-switching.

Code-switching in the foreign language teaching classroom has been studied in many ways from both sociolinguistics and psycholinguistics, as well as from the methodological perspective of teaching foreign language.

Code-switching can help to create both a conducive and comfortable environment in EFL teaching-learning process. For example, as a result of a study on secondary school students involved in EFL teaching-learning process in Turkey, it was found that code-switching meets goals of general education [Eldridge, 1996: 303]. M. K. O. Braga's research, conducted in a general educational setting, was primarily focused on teachers' attitudes toward code-switching. Examining humor in EFL beginner level, Braga's study revealed that teachers employed code-switching whilst correcting their students as a way to address mistakes in a more humorous, and thus light-hearted, manner [Braga, 2000]. J. M. Bergslithner's research further illustrated that students in the EFL teaching-learning process at the A2 (Pre-intermediate) level used code-switching to better communicate ideas when discussing grammatical forms and meanings [Bergsleithne, 2002].

While some researchers focus on the positive aspects of code-switching in the classroom, other scholars study the frequency and functions of using the target language. Through a study of foreign language teachers across six French universities, Guthrie [1984] found that five out of six teachers used the target language approximately 83-98% of their lecture time. G. Ferguson, on the other hand, studied the different functions of code-switching by French language teachers across five different classrooms in post-colonial Africa. Based on the analysis of quantitative and qualitative studies, three functions of code-switching were identified: 1. Translation - the teacher uses code-switching for students to better understand the content; 2. Metalinguistic use – switching from the foreign language to the native language to discuss the foreign language itself; 3. Communicative use - switching from foreign to native language for communicative purposes.

According to the results of G. Ferguson's research, the functions of the teacher's use of code-switching in the classroom are united under the category of micro-functions and are divided into three broad categories: the first category shows the function of code-switching for

curriculum access, the second category refers to the management of the classroom/lesson process, and the third, taking the human factor into account, reflects the relationship between a student and a teacher.

The above three broad classifications are divided into subcategories:

1. Curriculum access (teaching lesson topic and language skills written in the curriculum)

- parallel translation (e.g., in native language).
- definition (e.g., of a word).
- explanation (e.g., lesson material: grammatical issues).
- clarifying an incomprehensible topic
- expressing cultural relevance.
- checking what students' understanding.
- focusing students' attention on correct pronunciation in English.

2. Classroom management

- organizing classroom tasks for students (giving instructions).
- maintaining discipline and structure of an educational process.

3. Interpersonal relations

- strengthening interpersonal relationships between a teacher and a student (pair or group work with students).
- relieving anxiety among students.
- increasing the student's motivation and self-confidence in the process of learning English.
- encouraging (students).
- praising (students).
- giving feedback to students.
- increasing students' engagement.

The above-given examples are grouped according to the following criteria: studies on code-switching behavior: at school - university; Effectiveness and/or frequency of using CS, teachers' attitude and/or pupil/student's attitude.

This paper is based on a modified version of G. Ferguson's [Ferguson, 2003] functional classification of code-switching behavior. In our questionnaire, several functions of Ferguson's classification (with school content) are used and adapted to university context. In addition, our study is also close to L. F. Guthrie's work [Guthrie, 1984], although in our case the foreign language is English.

Research on code-switching behaviour in the process of teaching English as a foreign language in the Georgian educational context is rare and requires both sociolinguistic and structural perspectives. Studies on code-switching in Georgia usually focus on the example of Tsovatushuri and Georgian languages (Gigashvili, 2016) and there are very few studies comparing the usage of English and Georgian languages. This is the novelty of this paper. This research is focused on the frequency and functional characteristics of teachers switching from

English into Georgian in the process of teaching English as a foreign language. Moreover, the results of this quantitative study are interesting and significant for those students who, in the future, plan to conduct linguistic or pedagogical research on code-switching behavior. Also, more broadly, this research will be useful for foreign language teachers and English language teaching trainers.

2) Empirical research

For the present study, quantitative research, a method taken from the field of sociolinguistics, was conducted using an online questionnaire (via Google Forms). With the help of university administrations and platforms (lms.tsu.ge; Argus.iliauni.edu.ge) the questionnaire was sent to almost every EFL lecturers and their students. Out of which 92 lecturers' and 220 students' responses were collected at different universities in Tbilisi. Limitation of the research – due to restrictions caused by the corona virus, structural analysis, systematic attendance at lectures and observation could not be done. In addition, remote teaching is different from face-to-face teaching. It is related to completely different challenges and online classroom factors.

The questionnaire is a modified version of Ferguson's classification [Ferguson, 2003]. Three functional categories of the teacher's code-switching are distinguished in the classroom: the first category shows the function of the teacher's code-switching while working on the curriculum, the second category refers to the classroom management, and the third - the relationships between teacher and student(s).

General Characteristics of Lecturer Respondents

The **age** of the lecturers was divided across certain intervals. The percentage, according to their age groups, was distributed as follows: 26-30 – 35%, 31-35 – 12%, 36-40 – 12%, 41-45 – 20%, 46-50 – 5%, 51-55 – 3 %, 56-60 – 13%. 26-30 year-old lecturers were the largest number - 35%. According to the results, the age of the youngest interviewed lecturers was defined as 26-30.

As for the **gender** of the interviewed lecturers, the majority of them were female - 95%, only 5% were male lecturers participating in the study. The surveyed lecturers teach at the following universities: Ilia State University - 62%, Ivane Javakhishvili Tbilisi State University - 27%, Black Sea International University - 3%, St. Andria Georgian University - 1%, Caucasus University - 3%, Georgian-American University - 3% and American College of the Middle East - 1%. As for the **nationality** of the respondents, most of them were Georgian (97%), 2% were Azerbaijani, 1% are Armenian.

Even though the majority of interviewees were Georgian, **their conversational language with family members** was different, for example: 87% of lecturers use only Georgian, 2% only Russian, 2% Georgian and Russian, 3% English and Georgian, Azerbaijani and Georgian. - 2%, only English - 1%, Georgian, English, Turkish and sometimes Russian - 1%, Georgian,

Turkish, English, Russian - 1%, Georgian, rarely Russian or English - 1%. Based on the data, we can assume that 10% of the interviewed lecturers use two languages to communicate with their family members.

The teaching experience of EFL lecturers was determined in 5-year intervals: 10% of interviewed lecturers have 0-5 years of teaching experience, 6-10 - 36%, 11-20 - 29%, 21 and more - 25%. **The educational level and profession** of the lecturers participated in the study were distributed as follows: out of the total number of respondents, 60 (about 65%) indicated their educational level, of which 38 lecturers have a master's degree, 14 - a doctorate, 7 lecturers - a 5-year graduate, and 1 has a bachelor's degree. As for their profession, out of 92 respondents, 50 (54%) teachers indicated their profession: teacher education - 17 lecturers, education management - 2, English philology - 27, English language and literature specialist - 1, translator-interpreter - 2, international law - 1.

Based on the research, we identified the 3 most common levels of English language teaching, namely: Intermediate B1 (43%); Upper-Intermediate B2 (32%); Pre-Intermediate A2 (16%). Also, a small number of respondents indicated Elementary A1 (4%) and Advanced C1 (5%).

Most of the interviewed lecturers of different universities located in Tbilisi have the appropriate competence and level of education to teach the general module of English language. The age group of the majority (35%) of lecturers with 6-10 years of teaching experience was defined as 26-30.

General Characteristics of Student Respondents

As for the students, their **age** was also divided into certain intervals. The percentage according to their age groups was distributed as follows: 18-20 - 71%, 21-25 - 26%, 26-30 - 3%. The largest number - 71% - were students aged 18-20. As for the **gender** of the interviewed students, the majority of them are female - 74%, only 26% are male students participating in the research. The surveyed students study at the following **universities**: Ilia State University - 72%, Ivane Javakhishvili Tbilisi State University - 28%, Black Sea International University - 1%. As for the **nationality** of the respondents, most of them are Georgian - 91%, Azerbaijani - 4%, Armenian - 3%, Yezidi - 1%, Ukrainian - 0.5%, half-Georgian, half-Romanian - 0.5%.

Despite the fact that the majority of the interviewees are Georgian, **the language they speak with their family members** is different, for example: 92% of students use only Georgian, 3% only Azerbaijani, only 3% Russian, only 2% Armenian. Based on the data, we can assume that only 1% of the surveyed students use two languages to communicate with their family members, although it is probable that 9% of students have to use two languages for learning and communication purposes in the university space.

Students of the general English language course, who study **English as a foreign language** for 0-5 years, are 18%, 6-10 years - 32%; 11-20 - 45%; 21 and over - 6%. The majority of surveyed students (97%) are undergraduate students, only 3% are master's students. Based on the research, we identified **3 levels of English language courses** that the students

passed, namely: Intermediate B1 (52%); Pre-Intermediate A2 (24%); Upper-Intermediate B2 (16%); Also, a small number of respondents indicated Elementary A1 (6%) and Advanced C1 (2%).

The majority of surveyed students of different universities located in Tbilisi have the necessary competence in the English language to establish daily communication, their level was determined in the B2-B1 interval. The majority of respondents are undergraduate students.

2.1 Results and Discussions

The results of the quantitative research will be discussed in two ways, based on the comparison of the lecturers' and their students' responses.

Table 1

Questions	81-100%		61-80%		41-60%		21-40%		0-20%	
	L.	S.	L.	S.	L.	S.	L.	S.	L.	S.
Lecturer uses approximately -----% English Language	87%	81%	11%	12%	2%	6%	-	-	-	1%
Lecturer uses approximately -----% Georgian Language	-	9%	-	2%	1%	5%	12%	14%	87%	70%

According to the first question of the above table, through the theory of statistical inferences, using the square criterion of the homogeneity hypothesis, we found that the responses (in percentages) of the interviewed lecturers (L.) and students (S.) are statistically homogeneous (2.65 coefficient), and the answers to the second question are heterogeneous. Therefore, it can be said that approximately 50-60% of the lecturers also use the Georgian language when teaching the general English course (15.45 coefficient).

The following two tables represent the functions of code-switching in the Georgian educational discourse. The responses of the following two questions were collected using a Likert scale (strongly disagree, disagree, agree, strongly agree), which, in addition to the homogeneity of responses, also allowed us to determine the lecturers' (lecturers' and students') attitudes toward code-switching. In terms of the reliability of the answers, both sides (lecturers and students) filled out the questionnaire with the same questions.

Table 2

group		reviewing the previous lesson topic	defining the word	explaining the lesson topic	showing cultural differences and similarities	parallel translation	working in groups or pairs with students
Lect.	Mean	1.50	2.25	1.74	2.62	2.37	1.64
	N	92	92	92	92	92	92
	Std. Deviation	.703	.979	.754	.912	1.013	.909
St.	Mean	2.10	2.80	2.25	2.57	2.68	2.10
	N	220	220	220	220	220	220
	Std. Deviation	.903	.884	.896	.860	.906	.921
Total	Mean	1.93	2.64	2.10	2.58	2.59	1.96
	N	312	312	312	312	312	312
	Std. Deviation	.892	.946	.887	.874	.948	.940

Table 2 aims to compare the arithmetic mean of lecturers' and students' responses to determine the respondents' attitudes. For example, lecturers' code-switching "when reviewing previous lecture material" - the arithmetic mean of lecturers' answers on this function is 1.5, and students' - 2.1. The Likert scale is presented in the database as: 1- completely disagree, 2 - disagree, 3 - agree, 4 - completely agree. Therefore, students agree more (average - 2.1) that the EFL lecturer switches into Georgian language when reviewing the previous lecture material, than the lecturers themselves, since their average is 1.5. The average of lecturers' and students' responses to the following function - switching into Georgian by lecturers "to give a Georgian definition of a word" - is relatively positive (average - 2.80), while lecturers (average - 2.25) - negative.

The purpose of Table 3 is to determine the homogeneity of respondents' answers. If the significance is Sig < 0.05, then the difference between the estimates is statistically reliable, that is, the estimates are heterogeneous and different from each other. Students of Ivane Javakhishvili Tbilisi State University and Ilia State University evaluate all these parameters in the same way and no differences were found in their evaluations. Therefore, the answers of students from both universities, in terms of attitude, are homogenous.

Table 3

Functions		Sum of Squares	df	mean square	F	Sig.
reviewing the previous lesson topic	between groups	23.709	1	23.709	32.871	0.000
defining the word	between groups	19.624	1	19.624	23.538	0.000
explaining the lesson topic	between groups	17.233	1	17.233	23.484	0.000
showing cultural differences and similarities	between groups	0.171	1	0.171	0.223	0.637
parallel translation	between groups	6.325	1	6.325	7.178	0.008
working in groups or pairs with students	between groups	13.649	1	13.649	16.214	0.000

The homogeneity of the respondents' answers to the functions allows us to make a classification of lecturers' code-switching functions the Georgian educational discourse is characterized. According to the table, in the case of only one function when working on the lecture material, the evaluations are homogeneous, students and lecturers equally evaluate that the lecturer switches from English into Georgian language in order to express the relevance of the cultural difference.

Table 3

Functions		Sum of Squares	df	mean square	F	Sig.
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reviewing the previous lesson topic	between groups	23.709	1	23.709	32.871	0.000
defining the word	between groups	19.624	1	19.624	23.538	0.000
explaining the lesson topic	between groups	17.233	1	17.233	23.484	0.000
showing cultural differences and similarities	between groups	0.171	1	0.171	0.223	0.637
parallel translation	between groups	6.325	1	6.325	7.178	0.008
working in groups or pairs with students	between groups	13.649	1	13.649	16.214	0.000

The following tables refer to the functions during lecture time, the attitude of the interviewees towards them and the homogeneity of the answers. Table 4 establishes the level of dependence based on a comparison of the arithmetic mean of the participants' responses. As can be seen from the table, students' attitude towards lecturers' code-switching behavior is more positive than the lecturers themselves.

For example, students' most positive answer refers to the following function: "When asking for help." As for the lecturers, their attitude towards switching into Georgian is positive when "talking with students about a non-lecture topic".

Table 4

group	lecturers	Students	Total
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Functions

to review	mean	1.61	2.12	1.97
	N	92	220	312
	Std. Deviation	0.71	0.857	0.848
to give instructions	mean	1.66	2.27	2.09
	N	92	220	312
	Std. Deviation	0.73	0.858	0.866
to ask for help	mean	1.87	2.48	2.3
	N	92	220	312
	Std. Deviation	0.815	0.899	0.917
to manage discipline	mean	1.74	2.1	1.99
	N	92	220	312
	Std. Deviation	0.783	0.875	0.864
to encourage students	mean	1.63	2.1	1.96
	N	92	220	312
	Std. Deviation	0.707	0.83	0.823
to praise students	mean	1.6	2.02	1.9
	N	92	220	312
	Std. Deviation	0.712	0.791	0.791

to make remarks	mean	1.79	2.07	1.99
	N	92	220	312
	Std. Deviation	0.792	0.808	0.812
to warn students	mean	1.78	2.12	2.02
	N	92	220	312
	Std. Deviation	0.768	0.832	0.827
unofficial interactions	mean	2.4	2.32	2.34
	N	92	220	312
	Std. Deviation	0.973	0.854	0.89
to calm the class	mean	1.82	2.09	2.01
	N	92	220	312
	Std. Deviation	0.783	0.85	0.839

Thus, based on this table we can conclude that the lecturers have the most positive attitude towards switching into the Georgian language when talking to students on a non-lecture topic, and the most negative are the use of the Georgian language when praising students. The negative attitude of students and lecturers to praise students is homogenously shown in their answers.

Table 5

Functions		Sum of Squares	df	Mean Square	F	Sig.
To review	Between Groups	16.839	1	16.84	25.238	0.000

to give instructions	Between Groups	23.756	1	23.76	35.113	0.000
to ask for help	Between Groups	24.317	1	24.32	31.759	0.000
to manage discipline	Between Groups	8.448	1	8.448	11.716	0.001
to encourage students	Between Groups	14.028	1	14.03	22.139	0.000
to praise students	Between Groups	11.712	1	11.71	19.839	0.000
to make remarks	Between Groups	5.059	1	5.059	7.844	0.005
to warn students	Between Groups	7.504	1	7.504	11.329	0.001
unofficial interactions	Between Groups	0.458	1	0.458	0.577	0.448
to calm the class	Between Groups	4.931	1	4.931	7.141	0.008

Table 5 shows the homogeneity of the answers of the respondents, therefore, the evaluations on the statement “when talking to students about a non-lecture topic” are homogeneous, that is, statistically the average evaluations written by lecturers and students do not differ from each other.

3. Conclusion

This research has shown that approximately 50-60% of lecturers also use the Georgian language when teaching general English courses. As for the functions of code-switching in the Georgian educational context, when working on lecture material and in the process of teaching, switching from English into Georgian is characterized by various functional, namely, communicative and cultural features.

The data shows that the majority of lecturers negatively evaluate lecturers using of L1 in the (1) process of working on the lecture material, for example, when reviewing the previous lecture material; and (2) in the process of conducting lectures, for example, when praising students. Most of the students positively evaluate the lecturers' code-switching behavior when (1) reviewing the previous lecture material, in the process of explaining the lecture material and (2) while reviewing a previously explained material.

In conclusion, it can be said that according to the research conducted in the Georgian academic context, code-switching is a common characteristic of the process of teaching English as a foreign language. According to the results of the research, we were able to classify the functions of code-switching or code-mixing in the Georgian educational discourse. The functions mainly serve the purpose of presenting **communicative** and **intercultural** difference. Moreover, the research also examines the differences in attitudes towards code-switching between lecturers and students. While students evaluate all types of code-switching positively, lecturers, on average, looked less favorably on the practice of code-switching. Most student respondents surveyed have studied at Ivane Javakhishvili Tbilisi State University and Ilia State University. We can undoubtedly say that Ivane Javakhishvili Tbilisi State University and Ilia State University students evaluate all these parameters in the same way and no differences were found in their evaluations. Therefore, in terms of attitude, their responses are homogeneous.

If students, consider code-switching as a positive thing but lecturers see it as a negative thing it shows that lecturers believe in a conventional view (using only one language) of teaching a language. Surprisingly, although lecturers have a negative attitude towards using Georgian, 50-60% of participants use Georgian.

Interestingly, majority of the students surveyed had B1-B2 level of English language course completed, however considered lecturer's use of L1 favorable.

Research recommendation - The obtained results highlight the need for systematic observation of EFL lecturers, which is the subject of further qualitative research.

[1]Pidgin – a hybrid language consisting elements of two or more different languages, which is used for communication between speakers of different languages, although it is not the native language of any language group.

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