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The composition of Amnos in the murals of the north-west chapel of the main church of Gelati Monastery

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Since its founding, Gelati Monastery has been one of the largest religious and cultural centres in Georgia. The architecture of the monastic complex, wall paintings, painted or chased icons created there, the illuminated manuscripts, the embroidery samples, together with the historical documents, show that during the period of the state strengthening or weakening, religious life in Gelati Monastery, as well as literary and artistic activities were not interrupted (Lominadze, 2014: 10-23).

From the second half of the 15th century onwards, the difficulties that arose after the division of the Georgian state into several kingdoms and principalities, especially the constant attacks of the North Caucasus tribes, led to the transfer of the throne of the Catholicos of Abkhazia/Western Georgia from Bichvinta to Gelati in the 16th century (Rekhviashvili, 1989: 12). As a result, the importance of Gelati Monastery as a religious and cultural centre increased even more. Despite the difficult political situation in Georgia in the 16th-17th centuries and the problems in the Church life, the kings and clergy of Imereti actively tried to restore the heritage damaged from the enemy and to create new samples. Most of the paintings preserved in the churches and chapels of Gelati Monastery are from the late Middle Ages. Among the paintings of the 17th century, the frescoes of the north-western chapel of the main church (Mepisashvili, Virsaladze, 1982: 14-15) (fig. 1) attracts an attention. Shortly after the construction of the main church of the Mother of God, chapels were erected along the entire length from the south and north. They were intended as a burial of the ruling family of united Georgia and later of the supreme secular and ecclesiastical rulers of the Kingdom of Imereti.

The entrance to the chapel area to the northwest of the church is from the west narthex. Its painting was made in 1637-1657 under the patronage of the Catholicos of Abkhazia/Western Georgia Zakaria Kvariani. The paintings are well preserved; Over time, mostly the mural on the lower register of the south wall was damaged. The painting has three registers. The mirrored row of the prophets is represented across the central area of the vault. The upper part of the south and north walls depicts the Annunciation, Christmas, the resurrection of Lazarus, the Entry into Jerusalem, the Holy women at the Sepulchre, the Anastasis, the Revelation of Christ to the Holy Women. The scene of the Presentation of the Mary to the Church was also depicted. The lower, third register is dedicated to the frontal figures of individual saints and archangels. On the slopes of the west arch there is a composition of the Ascension of the Savior, and below it, in the upper register of the west wall, in the section above the entrance is

an image of the Holy Trinity. The cross is depicted in the tympanum of the door, and on both sides of the opening one figure of martyrs is placed. The extreme eastern section of the north wall depicts Catholicos Zakaria Kvariani (fig. 2).

The painting of the chancel is divided in two registers - the Glory of Christ is presented in the conch, the second register presents holy bishops on both sides of the altar. At the lower register of the painting, there is an averagely deep, high and wide niche starting from floor level. The upper part of its arch approaches the upper register of the painting. The eastern wall of the niche displays a scene called the Service by the Holy Bishops (known as the Amnos, fig. 3): the altar (on a thick leg) stands in the centre of the composition with the three-colour background (blue, brownish-yellow and dark red). Infant Jesus, covered in bluish-dark chiton, is standing on the altar looking left at St. Nicholas who is standing by the altar. Infant Jesus' right hand is extended towards the Church Father, whilst holding the chiton bottom with the left. The clothing partly covers the infant's body. St. Nicholas is dressed in bishop's clothing - white sakkos, check-patterned omophorion and dark epitachelion. The high-priest lends both hands towards the Savior, the right hand is a little bit lower, pointing to the book in the left hand which he stretches out towards the Savior. The book is quite big; the cover is decorated with jewels disposed of in the cross image. The figures are accompanied with uncial Asomtavruli inscriptions in white paint: on the right of St. Nicholas' halo, along it - nikoloz Nicholas; on both sides of the Savior - i(es)u q(rist)[e] Jesus Christ.

The iconographic scheme of the painting of the chapel is based on the centuries-old tradition in the monumental art of the Orthodox world (Skhirtladze, 1981: 85-100). In addition, it reveals certain features in terms of selecting individual images for the scheme as well as the iconography of these images. The figures placed in the chancel niche are located unusually low, almost at floor level – the walls of the niche on both sides is decorated by the imitation of a decorative curtain. Despite the figures in the niche being perceived as part of the composition of the Service of Holy Fathers, these figures, at the same time, represent an independent theme. Accordingly, the lower part of the chapel is presented as two-register composition but the figures in the niche are demonstrated as an independent scene as well.

The composition of the Service of the Holy Fathers has become a tradition at that time, in the centre of which is Christ as a Savior, and on both sides, there is a row of holy priests serving him (Skhirtladze, 1981: 85-100). On the other hand, the composition given in the chapel niche looks independent.

The scene of the Service of Holy Fathers, like in other regions of the Christian Orthodox world, first appeared in the second half of the 12th century and since then throughout centuries has been a commonly widespread composition for chancel murals (Skhirtladze, 1981:85-100).

Although the above-described part of the painting in the northwest chapel of the main church in the Gelati monastery highlights traditional iconographic scheme, it is as well equal and similar to the scene of the Vision of St. Peter of Alexandria, being an established form in Christian artwork for centuries. The first source of the scene is the Vita of St. Peter of Alexandria (284-311), written about a century after his martyrdom (Archimandrite Silas Koukiaris, 2011: 63). The text tells of a vision of a saint when the Savior appears to the saint in prayer as a twelve-year-

old boy. The Savior wore a white torn robe, the end of which he held in his hand. The bright face of the Savior lit the whole room. When asked by St. Peter of Alexandria who tore his robe, Christ answered that it was Arius, and at the same time advised the high priest not to accept his false teaching (Vivian, 1988: 72).

Early examples of the composition of the Vision of St. Peter of Alexandria are known in the Byzantine miniatures of the Macedonian era; In addition, the scene involved in the Menologion of Basil II (Vat. Gr. 1613, 979-989) (Bogdanovic, 2013: 284) unites the vision and martyrdom of St Peter of Alexandria; On the liturgical scroll of the Monastery of the Holy Cross (no. 109, 11th-12th c.) (Bogdanovic, 2013: 284) these two stories are separated from each other; even more, the iconographic frame of the vision episode is already established. It is this variation of the scene that will later spread throughout the Christian visual art: the whole-body image of infant Christ is depicted standing against the background of the purgatory or at the altar; a white (often) damaged robe half covers the Savior's body; the child holds the part of the garment in his hand. Christ is facing St. Peter of Alexandria standing next to the altar. At the foot of the altar, fallen Arius is depicted along with the figure of Christ. In the monumental painting, the vision of St. Peter of Alexandria starts to emerge from the 13th century - one of the earliest known examples of this painting is in Melnik, St. Nicholas Church (1200) (Nodic, 2008: 59). The composition is mainly depicted in the prothesis or diaconikon, sometimes in the narthex, rarely in the main space of the church (Bogdanovic, 2013: 286). In the 13th-17th centuries, there are many variations on the Vision of St. Peter of Alexandria. At the same time, Christ is represented with a torn robe everywhere, which directly reflects the event conveyed in the literary sources. This detail is one of the essential parts of the scene because it is in this way that the existence of heresy in the Church is declared (Archimandrite Silas Koukiaris, 2011: 65). In the literary sources discussing the Vision of St. Peter of Alexandria nowhere is there any mention that Christ appeared before St. Peter of Alexandrian standing on the altar. According to scholars, this detail must be related to the transfer of the scene to the church space (Millet, 1930: 99-114). In this regard, it is noteworthy that the narrative in literary sources about Christ depicted at the altar appears only from the XVI century (Koukiaris, 2011: 65). The establishment of the scene of the vision on the altar and the depiction of the figure of Christ there gave the composition a liturgical content. It was further connected with the theme of Holy Communion and the traditional composition of the lower register of the chancel - the worship of the Holy Sacrifice. In Georgia, the scene of the Vision of St. Peter of Alexandria is represented in two paintings. In both cases – in the Church of the Savior of Zenobani (XIII century) (Didebulidze, 1990: 73), as well as in the Cathedral of the Transfiguration of the Savior of Tsalenjikha (XIV century) (Lortkipanidze, 1972: 54-55), the composition is depicted on the west door. The figure of the Savior is not depicted in the painting of Zenobani Church, while in the Tsalenjikha cathedral the figure of Christ is represented in the form of a young man in a door tympanum against the background of a communion altar. These two examples with their position and iconographic scheme are close to the monuments of eastern Christian monumental painting. Certain individual traits are also evident in both paintings. According to these two examples, it can be assumed that the above-mentioned scene might not have been widely spread in Georgian fine art. Significantly, their chronological existence is limited to a comparatively shorter period (starting from the first half of the 13th century to the end of the 14th century). Later, in the 17th century, it is presented in a peculiar iconographic scheme in

the northwest chapel of the of the main church of Gelati Monastery. The inclusion of this scene in the programs of the paintings is the precondition for significant conclusions. Mariam Didebulidze while discussing the painting program of the Zenobani church, mentions that the composition depicting the Vision of St. Peter of Alexandria is one of the main content keys of the meaning expressed in the murals. According to her observations, the theological program of the painting of the church in Zenobani is imbued with the ideas of the glory and triumph of Christ, and salvation. The painting of the chancel declares the final and eternal triumph of the Savior, while the concept of the three-hypostatic nature of the Holy Trinity is confirmed by the Vision of St. Peter of Alexandria. Accordingly, the Vision of St. Peter of Alexandria conveys the meaning of the triumph of Orthodoxy. The scheme of the painting of the chancel in the northwest chapel of the main church of the Gelati monastery unites iconographic details of the compositions of Amnos and the Vision of St. Peter of Alexandria. The replacement of St. Peter of Alexandria by the figure of St. Nicholas represents the scene as a particular variety of the two traditional iconographic schemes.

The existence of particular indications of symbolic structure in the iconographic program of the northwest chapel murals must have been conditioned by the political reality and religious situation of that period. Georgia became encircled with Muslims in the second half of the 15th century, which was facilitated by the Ottoman domination of the Black Sea. The country had to deal with two invaders – the Ottoman Empire and Iran. Both conquerors took advantage of the controversies within the country and tried to occupy both the territories and spread Islam (Rekhviashvili, 1989: 75-85).

At the turn of the 16th-17th centuries, Georgia found itself in a difficult situation - on the one hand, it had to repel the external enemy, and on the other hand, to cope with the difficulties arising from constant internal conflicts (Rekhviashvili, 1989: 75-85). The processes developed in Georgia complicated the development of local culture, although efforts in this direction were never stopped. At that time, most of the supreme secular or ecclesiastic representatives of Imereti was actively involved in the construction of the kingdom and the flock. One of the most distinguished in this respect is the Catholicos of Abkhazia/Western Georgia Zakaria Kvariani, who was consecrated Bishop of Gelati in ca.1639 and later was promoted to the rank of Metropolitan. Zakaria Kvariani became the Catholicos of Abkhazia/Western Georgia in 1657 (Metreveli, 2000: 151). His patriarchal activity included both Gelati Monastery and other ecclesiastic centres of the Imereti Kingdom. In this respect, the patriarchal activity of the Catholicos is especially noteworthy in his homeland- Lechkhumi, namely in Derchi, where he renewed and painted the church of St. John the Baptist. In the frescoes of the church, on the south wall of the main nave, a fresco image of Zakaria is presented (Jikia, 2016: 131-142).

As mentioned, the name of Catholicos Zakaria is connected with the painting of the northwestern part of Gelati and the lower part of the western part of the main space of the church (Mepisashvili, Virsaladze, 1982: 15). The image of the Catholicos Zakaria is presented on the north facet of the south column of the church, in the lower register. The fresco was made during the patronage of Zakaria and the painting activities continued in the Gelati Monastery during the period as well. Due to his merits in 1652-1655, the so-called the Great Gulani (National Center for Manuscripts, A-186: Menabde, 1962: 552) was created. Also, by Zakaria's order, a gold embroidered Epitaphion was made in 1660 (Kutaisi State Historical

Museum, №491). The painting of the north-western chapel of the main church of Gelati Monastery, according to the image, must have been created before the consecration of Zakaria Kvariani as a Catholicos, respectively, before 1657. The chapel was probably considered to be the burial of a Catholicos, but he, as the prelate of the Church of Western Georgia, was buried in the north porch of the main church of the Gelati Monastery (Tsereteli, 1891: 227). It is assumed that Zakaria Kvariani himself had to create a program of the painting in the western arm of the main church (Devdariani, 2001: 59-73).

Existing materials about Catholicos Zakaria Kvariani show that along with the pastoral work, he was actively involved in the political and cultural life of the kingdom. He was a confessor and advisor to the King of Imereti, Alexander III (1639-1660). During the years of his prelatship, the Kingdom of Imereti was in a particularly difficult situation. From 1620, the noblemen anarchy in Georgia took on a severe character (Rekhviashvili, 1989: 79). On the one hand, the Kingdom of Imereti was defending itself from the outside enemy, and on the other hand, it was constantly attacked by the prince of Odisha, Levan II Dadiani. Levan Dadiani sought to strengthen the independence of his principality and establish his power in western Georgia by fighting neighbouring kingdoms (Rekhviashvili, 1989: 78). Zakaria Kvariani actively participates in political events in Imereti in the mid-17th century. He accompanied the King of Imereti to Odishi to negotiate with Levan Dadiani, but the attempt was unsuccessful (Tsintsadze, 1970: 78). As a result, the attacks of the prince of Odisha on Imereti kingdom became even more frequent. Dadiani's anger also extended to the Metropolitan of Gelati, as the King's closest adviser and one of his active supporters (Rekhviashvili, 1989: 97). It is clear from the available materials that Levan Dadiani tried in every way to damage Zakaria Kvariani's reputation. We find information about the Catholicos with the Catholic missionaries working in Georgia in the 17th century. Josef Mario Zampi and Cristoforo Castelli, on the one hand, characterize Zakaria positively and, on the other hand, refer to him in a negative context (Tkeshelashvili, 2017: 41-45).

The activity of Catholic missionaries in the 17th century is characterized by outstanding activity in different parts of Georgia (Pavliashvili, 1994: 127). In 1614, with the help of Levan Dadiani, a group of missionaries arrived in western Georgia (Ivelashvili, 2009: 106-107). The field of activity of Catholics missionaries was mainly Odishi (Ivelashvili, 2009: 122-125). The missionaries also had relations with the supreme rulers of the Kingdom of Imereti. In 1644, King Alexander III of Imereti asked Levan Dadiani to send the painter and doctor Cristoforo Castelli on the condition that he would return after completing the work. Levan Dadiani agreed to the request and sent Castelli to Imereti. Castelli settled in Kutaisi for some time. The king gave him the church of Sophia for the celebrating the liturgy, and also several houses near the royal palace. Such behaviour of the King caused the dissatisfaction of the local ecclesiastics, but Castelli's activity in Imereti did not last long - in 1646 with the request of Dadiani he returned to Odishi (Ivelashvili, 2009: 139). It is clear from the sketches and records of Cristoforo Castelli that the missionary stayed in touch with the prerepresentatives of the Kingdom of Imereti even after returning to Odishi; There is a portrait of Zakaria Kvariani made by the missionary during his patronage (Castelli 1976: 154). It is a fact that the Catholic missionaries

had some relations with the Kingdom of Imereti, although their main area of activity at that time was Odishi, and the residence was the court of Levan II Dadiani. This may explain the mention of the Catholicos in a negative context (Tkeshelashvili, 2017: 42-43).

Zakaria Kvariani's special role is also evident in the process of relations between the Kingdom of Imereti and Russia. Persecuted by the Muslim world on the one hand, and weakened by the attacks of the prince of Odishi on the other, the kingdom of Imereti sought a solution. The main goal of Georgia was to liberate the country from the Muslim environment (Pavliashvili 1994: 18). King Alexander III of Imereti, in a letter to the Russian Tsar Alexander Mikhailovich, in which he asks Russia royal court for help, focuses on Orthodoxy. He repeatedly emphasizes that Georgia is an Orthodox country:

“Alexander the Great, son of King George, still the King today. Descendants of our forefathers, we too are Orthodox Christians in communion with St. Andrew the Apostle and the Orthodox faith taught by St. Nino and the law of the blessed kings. We believe and acknowledge the Father, the Son and the Holy Spirit, the one and indivisible Trinity. And our country is called Imereti and our capital city is Kutaisi. We have many monasteries and churches, built by ancient Kings and Metropolitans. We also have many bishops. Our faith is true and unshakable” (Tsintsadze, 1970, p. 36).

“Do not deprive us of your help, so that these places will not be taken away by the wicked and the true Christian faith will not be converted, and the Christian holy monasteries and churches will not be turned into mosques (Tsintsadze, 1970: 37).

“And he (the ambassador) is the abbot of Gelati, the best monastery. This church is glorious and decorated, here is the cemetery of our kings too” (Tsintsadze, 1970: 37-38).

In response to a letter sent by the King of Imereti, the ambassadors of the Russian Tsar visited the Kingdom in 1651-1652. One of their main hosts was Zakaria, the Metropolitan at that time. He himself guided the envoys from Russia and provided information about the centuries-old history of Gelati and the relics deposited in it (Lominadze, 1966: 197). Along with the relics, the Metropolitan showed the ambassadors the icon of the Mother of God preserved in Gelati, which, according to him, was painted by Luke the Evangelist (Lominadze, 1966: 77). Zakaria Kvariani probably tried in this way to present the centuries-old path of Christian Georgia and the immutability of this path. The high priest stressed that the Georgian Church has never deviated from the true faith that was preached first by the apostles and then by St. Nino.

Historical sources are not known regarding the creation of the painting of the north-west chapel of the main church of Gelati Monastery. The image of Zakaria Kvariani, presented in the painting, reveals that the frescoes were executed during his priesthood.

In the chapel painting program, the place given to the image of St. Nicholas raises some questions. The composition of the Service of the Holy Fathers, which is presented in the chancel, is traditional for the paintings of that period. In addition, the scene included in the centre of the composition with the scheme and iconography is similar to the scene of St Peter of Alexandria. With all this in mind, prerequisites and reasons for the depiction of St. Nicholas instead of St. Peter of Alexandria remain to be studied. In this regard, it should be noted that

one of the most important aspects of St. Nicholas' deeds was his active struggle against heresies. One of the most important episodes of the saint's activity is related to the First Council of Nicaea (325), where one of the main issues was the condemnation of the heresy of Arius (World Ecclesiastical Councils, 2009: 29-70). St. Nicholas's Vita tells of his confrontation with Arius, which resulted in the removal of the ecclesiastical honour of the Bishop and the removal of the omophorion. But soon after the vision of several Church Fathers (during which the Savior and the Mother of God delivered the Gospel and omophorion to St. Nicholas), the saint was restored to the rank of Bishop (Akathist of St. Nicholas, 1995: 11-19).

St. Nicholas's Akathist and commemorative readings emphasize his merit in exposing Arius' heresy, as well as his role in glorifying and worshipping the Holy Trinity, and in general - his merits in confronting heresy (Saints Nicholas's Akathist, 1995: 11-19).

As in all of Christianity, so in Georgia, in the conditions of the distinguished tradition of paying homage to St Nicholas (Sevcenko, 1983: 29-154; Didebulidze, 2006: 68-71; Лордкипанидзе, 1992: 95-108) it seems significant that the image of St Nicholas presented in the murals of the northwest chapel has no analogs among the well-known monuments of Christian art.

Similar to the Byzantine and Postbyzantine monuments, in Georgian wall painting St. Nicholas is usually depicted in the chancel, among other Church Fathers; among a numerous monuments containing the image of the saint some cases are noteworthy: in Kintsvisi church of St. Nicholas, the figure of the saint is represented twice - among the Church Fathers, and in the centre of the chancel, with St. Sylvester (Didebulidze, 2006: 50-51). According to Didebulidze, such a representation of the image of St. Nicholas in the painting of the church of Kintsvisi, first of all, must have been preconditioned first of all by the fact that he is the patron saint of the church; on the other hand, the co-emphasis of the figures of St Sylvester and St Nicholas is linked to other Church leaders, namely the participants of the Council of Nicaea I, where both high priests played a crucial role in condemning the heresy of Arius. M. Didebulidze in the painting program of Kintsvisi Church highlights the anti-Arius, and more broadly - anti-heresy spirit, which is depicted in the lower register of the chancel. The choice of the Church Fathers is also chosen respectively: St. Peter of Alexandria, St. Athanasius the Great, St. Mitrophanos, St. Nicholas, St. Gregory of Nyssa, St. Basil of Caesarea, and St. Gregory the Theologian were directly involved in the struggle against Arius (Didebulidze, 2004: 116-146). Among the compositions of the Vision of St. Peter of Alexandria, where he is figuratively related to St. Nicholas, the Prilep Church of the Archangels is especially noteworthy. The scene depicting the Vision of St. Peter of Alexandria is placed there not in the chapel or near it but in the western part of the naos (fig. IV). In this regard, S. Cvetovski draws attention to the fact that opposite to this scene, in the eastern part of the south wall, the image of St Nicholas is represented, an image which is always placed in the chancel among the Holy Fathers. In this case, the image represents an analogue of the composition of the Vision of St. Peter of Alexandria. It is true that the author does not specify this view, but notes that the only way in which the composition is connected to the chancel is through the connection with the image of St. Nicholas on the opposite side of the composition, close to the chancel space (fig. V) (Cvetkovski, 2012: 83-88). Thus, on the one hand, the connection of St. Nicholas and St. Peter of Alexandria is not illogical and, on the other hand, among the monuments examined to date the replacement of the figure of St. Peter of Alexandria by St. Nicholas has no direct analogue.

The existence of certain figurative hints reflected in the iconographic program of the painting of the north-west chapel of the main church of Gelati Monastery must have been conditioned by the political realities and religious situation in the country at that time. For its part, the image represented in the painting makes it probable that the emergence of the individual content reflected in the murals was related to the donor of the painting, the Catholicos Zakaria Kvariani. In the 17th century, in the context of the political processes and religious situation in the western Georgia, the necessity of showing the continuity and strength of the Orthodox faith naturally emerged. Raising this topic was one of the main concerns of both the secular and ecclesiastic supreme representatives of the Kingdom of Imereti at that time; Catholicos Zakaria Kvariani was actively involved in all this.

In the 17th century in the Gelati Monastery, the paintings created as a result of Zakaria Kvariani's patronage, among other aspects, the theme of the continuity and inviolability of the Orthodox path is purposefully proclaimed - in various ways. L. Tkeshelashvili notes: "The Catholicoses of Abkhazia believed that they ruled the Church founded by St. Andrew the First-Called. This was emphasized by the iconographic programmes of the paintings in Gelati, thus being a certain evidence for the representative of different countries (patriarchs, priests, Catholic missionaries, ambassadors and others) who were visiting Gelati at that time, that Georgia was the country evangelized by the Apostles" (Tkeshelashvili, 2017: 68). As an argument for this opinion, the image of St. Apostle Andrew represented on the south wall of the west door of the main church of Gelati Monastery, and holding the icon of the Mother of God of Atskuri in his hand (Fig. VI) is named in the cited study (Tkeshelashvili, 2017: 67).

The painting of the chapel, namely the creation of such an iconographic variation of the scene of Amnos must have been thought of as some figurative evidence of unwavering devotion to the true faith.

At the same time, the donor image in the painting allows us to assume that the demonstration of certain contextual accents in the painting is attributed to the Catholicos Zakaria Kvariani, who ordered the painting. St. Nicholas being one of the most distinguished saints worshipped in Georgia is as well worth mentioning.

It seems that the attitude of Zakaria Kvariani towards St. Nicholas was exceptional – the viewpoint that the prelate's choice of St. Nicholas has a certain intention, cannot be disregarded. On the one hand, this choice might be an accentuation of the state, true faith of the priesthood and the developments of that period. On the other hand, it might be connected with the personal life of Zakaria Kvariani as resembling one of the episodes of St. Nicholas' Vita, thus representing his character as the defender of true confession. It is not excludable at all that with the placement of St. Nicholas' image in the mentioned composition, the prelate of west Georgia demonstrated his reaction against the humiliation of his reputation and attempts for the diminishment of his power.

The painting of the northwest chapel in the main church of the Gelati Monastery where the images of St. Nicholas and Zakaria Kvariani resemble each other is not the only one. In St. John the Baptist church in Derchi (Zakaria Kvariani is one of the main donors of the church) a

frontal figure of St. Nicholas is placed on the south-east pillar, close the donor image of Zacharia (fig. VII) (Jikia, Skhirtladze, 2017: 114-123).

Thus, in the chancel murals of the north-west chapel of the main church of the Gelati Monastery are based on the iconography of compositions established in eastern Christian wall painting, but, at the same time, the traditional schemes of these compositions were reconceptualized accentuating the painting of lower register of the chapel chancel.

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Manana Kashia. Shakespeare in Georgian Fine Arts

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Shakespeare's works have attracted the attention of artists for a long period. The interest of Georgian artists in Shakespeare's works can be divided into several periods: the first - the early period, or formation stage covers the second half of the XIX century and the early 20s of the XX century, the second period includes the 30s-60s of the XX century. In this period, or at the defining stage for Georgian "Shakespeareana", the main focus was on theatrical painting and the creation of the first illustrated works. This period, when the demands of socialist realism and the significant changes took place in Georgian painting in the second half of the 1950s and the early 1960s was also taken into consideration. The third, a particularly active period, began in the 1970s and continues to this day. Within all three stages, there are periods characterized by qualitative changes, preparing the ground for a new visual interpretation.

One of the earliest forms of elaboration of Shakespearean themes by artists was the creation of Shakespeare's portrait, the first example of which is the work of the Polish artist, Sigmund Waliszewski, who lived in Georgia in the 1920s. At the very first stage, the foundation was laid for Shakespeare's performances in the Georgian theatre, and over time, a solid tradition was created in the works of Georgian directors. The staging of Shakespeare's plays was closely connected with significant stages of Georgian theatrical painting. The diversity of the visions of the directors working on Shakespeare's dramaturgy contributed to the diversity of the artists' works. In particular, the scenery for the play "Othello", directed by Akaki Paghava on the Georgian drama stage in 1921, was created by Alexander Salzmann, an artist and architect of German origin working in Georgia. In 1923, the scenery of the play "Macbeth", directed by Michael Corelli, was painted by Valerian Sidamon-Eristavi.

The return of Kote Marjanishvili to Georgia in the 1920s dramatically changed the Georgian theatrical life. For the director, the decorative arts were one of the most important means of expression. General features of the director's style, and emphasized forms of the performance, expression, images were corresponded by the decoration system. The decoration system reflected the psychological and emotional expressive load of the performance.

In collaboration with Kote Marjanishvili, the group of artists - Petre Otskheli, Irakli Gamrekeli, Elene Akhvlediani - laid the foundation for the highest artistic decoration of Georgian Shakespearean performances of the XX century. It was during this period, in the 1920s and 1930s, that the masterpieces of scenography were created, such as artistic decorations by Irakli Gamrekeli and Petre Otskheli for "Hamlet" in Shota Rustaveli Drama Theater in 1925 and "Othello" in State Drama Theater in 1932.

Marjanishvili's stage version of "Hamlet" was different from other productions of that period. The scene of Hamlet's monologue - "To be or not to be" - was moved from the third act to the beginning of the second act, which changed the structure of the whole play.

It is known that by 1925, the main trend in the theatrical world of the United States and Europe was to share and embody the ideas of an artist-scenographer Adolphe Appia. He provided a unified set of architectural and flexible stage sets, steps, podiums, a good example of which is the works of German expressionists. Such is, first of all, the model of “depiction”, “construction” of the staircase, which gave a generalized look to the place of action. It was a model of archetypal ascent and descent, a difficult path from the bottom to the top. The same expressive means is employed in the decoration of “Hamlet” where the emphasis is on the monumental staircase. The main place throughout the play was occupied by the staircase, the symbol on which the fate of people depended. The staircase was located on a revolving stage which created favorable conditions for the actors to play. The shape of the staircase was dynamic, fluid and expressive. Within the stage space, the artist, in addition to the device, places a small number of important objects and assigns them a functional purpose. Therefore, the decoration suggested by I. Gamrekeli is metaphorical and dramatic. The accents contributed to the dynamic development of “Hamlet” and defined the form of the artistic-decorative space of the play; the essence of the tragedy was shown in each detail of the performance and all the constituent components of the decoration united the performance into an organic whole. The actor, playing the part of Hamlet, Ushangi Chkheidze wrote: “The construction remained unchanged in the play. Only the decoration was changed and by turning the stage, the images followed one by one without interplay, which added more dynamism to the play” [Chkheidze, 1956: 170].

The monumental, multifunctional form of the decorative constructions in the play ensured the creation of a generalized-assembly type of place of action. For K. Marjanishvili, a new reading of Shakespeare's “Hamlet” further emphasized the eternity and universal significance of the themes in the play. According to Lado Gudiashvili, this theatrical spectacle was a perfect artistic creation. “I would say the artists played the major role in the success of the play. The joint work of Kote, Ushangi and Irakli gave us an unforgettable play” [Gudiashvili, 1958: 45]. The play was a landmark. The performance showed the artistic principles established in the Georgian art of the 1920s, which is to share different stylistic movements in modernism, not only in terms of form but also, in terms of meaning. In this particular case, we are dealing with constructivism. This trend can be found in Georgian scenography with different interpretations after the 1950s.

The decoration synthesizes the character and performance functions of the scenery, which means assigning an independent role to the artistic form of a moving, acting character that shows its acting character, involvement in the directorial concept of the play with generalized content. It carries a psychological and emotional charge and creates the atmosphere, the mood of the play. Maximum arbitrariness and conditionality are emphasized. Accordingly, decoration plays an ideological-visual and organizing role.

Character and, partly, performance principles in Georgia are based on folklore traditions (berikaoba, keenoba). By combining them with active decoration, which plays an ideological, visual and organizing role in the staging, the basis for the development of theatrical art was created. In particular, Georgian scenography, as well as a new Georgian painting in general, is based on a fusion and understanding of tradition and innovation.

In the decoration of the stage with Gamrekeli, the central place is taken by the staircase moving towards different directions. However, with Petre Otskheli, in the scenography of "Othello" (Marjanishvili Drama Theater, director K. Marjanishvili, 1932), the staircase is the only device open throughout the stage. It starts in the foreground, near the central circle, and opens with a nine-marble step arch. The staircase forms an amphitheatre over the entire area of the stage. The stage opens into the depths with an endless staircase. A similar construction is the opening of the theme with Otskheli, which indicates an ascent and a tragic fall. The central circle is associated with a fatal place and is equated with the amphitheatre orchestra as a generalized archetypal place of action, associated not only with ancient tragedy but with tragedy in general. At the same time, a monumental staircase gives a festive, marching rhythm to the performance. It presents a Renaissance greatness in which there exists the main character of the tragedy - Othello - and, wearing a white costume, he is perceived as the central part of the world of the composition. Staircases help to intensify the sculptural quality of the target scenes, emphasize the relief structure and significance of the characters. However, in contrast to such a rhythm, there is an expressive rhythm of the vertical, various trapezoidal-shaped planes that define the upper part of the staircase, that slightly dig into the stairwell space and vary the composition of the stage space. From time to time, the planes cover the stairs and leave only the amphitheatre circle for the performance. With the dynamism and rhythm of the form, they respond to the inner state of the hero. With Otskheli, Shakespeare means creating the image, which freely manages itself and is shaped according to its own rules, following what the artist wants the audience to perceive. The characters depicted in Petre Otskheli's sketches are energy-bearing human beings, beyond the material form of whom one can feel a living vibration emotionally transmitted first to the artist, then to the viewer through the language of visual form and is formed only as an image. The artistic style that the artist developed is a result of a lot of observation, cognition and work. His world is whole, constructed and personified by him.

Numerous examples of Shakespeare's tragedies and, consequently, scenographic samples can be found at different stages of the history of Georgian theatre. Their authors are well-known scenographers Sergo Kobuladze, Parnaoz Lapiashvili, Giorgi Gunia, Simon Virsaladze, Dimitri Tavadze, Gogi Alexi-Meskhishvili, Teimuraz Ninua, Teimuraz Murvanidze, Mirian Shvelidze, "The Trio" (O. Kochakidze, Al. Slavinski, I. Chikvaidze), Nikoloz Kazbegi, Nikoloz Ignatov and many others.

In the following period, scenographic Shakespeareana stands out in Georgia in a peculiar way. Here emerges a characteristic trend for decorative arts, which dominated the Georgian theatre in the second half of the 1930s. It is a realistic decoration, the description of the place of action according to the pictures. It is noteworthy that some artists retain traces of their artistic style. It is laconicism and the expression of artistic means. An example of this is Gamrekeli's "Othello", where the artist depicts the view of Venice through a single pillar, with a winged lion mounted on its capital. (This detail was later repeated by Soliko Virsaladze as one of the fine details in combination with other scenographic elements). By excluding details and the genre motives, Gamrekeli offered a romantic version.

In 1948, Sergo Kobuladze created scenery in the Rustaveli Drama Theatre for Shakespeare's "King Lear" (dir. Ak. Vasadze), where you can find the shining romantic, elevated spirit. We also encounter pictorial quests. The decoration is monumental, illusory, narrative in nature, skillfully executed, sophisticated and beautiful. In the same year, D. Tavadze in Shota Rustaveli Drama Theatre staged Shakespeare's "Othello" (dir. : Akaki Vasadze, Shota Aghsabadze, 1948). While expressing the exact place of action, the sense of theatricality is not lost on the stage. The view of Cyprus Square is magnificent, and a large part of the stage is occupied by a castle with merlons, digging deep into the depths; the monumental nature of the scenery matched the overall uplifting mood of the play. D. Tavadze repeatedly staged Shakespeare's plays.

In the second half of the fifties, the signs of a new turning point in Georgian scenography gradually became more obvious. The year of 1957 brings the period when Soliko Virsaladze staged A. Machavariani's ballet "Othello" (ballet-master V. Chabukiani) at the Tbilisi Opera and Ballet Theatre. The scenery of the play fascinates us with its sharpness and harmony of painting, colorfulness and color combinations. In general, S. Virsaladze is recognized as a wizard of colors. "Already in the sketches, it is clear how light enriches the color choices: sometimes it spills like blood-stained spots on black, heavy curtains, sometimes it shines pale gold on the details of the costumes" [Alibegashvili 1977: 72]. In the scenery, Virsaladze continues the artistic tradition of decorative laconism, stage conditionality, and broad generalization. These signs existed in Virsaladze's work with different strengths in different periods, and in his staging of musical or dramatic theatre performances, there are parallel tendencies, which emphasize the artistic vision and certain character principles formed in the Georgian scenography. In the 1960s, the staging of Shakespeare's tragedies in the theatre manifested itself with a new force - an appeal to conditional, laconic artistic means complemented by the monumental scale of the stage composition.

The emergence of a new generation of Georgian directors played a major role in the re-emerging of Shakespearean themes. The stylistics of the performances led to a transformation of the artists' creativity which influenced the process of decorating the performances. Famous, most significant Shakespearean performances were created in the 1960s and the 1970s. These works are distinguished by a variety of artistic solutions. They reflected the ongoing changes in the world of theatrical art and, at the same time, preserved the national spirit and style. There is a classical illusory, narrative approach side by side in theatre painting as well as a conditional-generalized model of stage design well- assimilated by the Georgian theatre. A new artistic visual-intellectual vision emerges. Again, metaphorical thinking and symbolic reading come to the fore.

One of the examples of tradition and innovation is the sketches made by Nikoloz Ignatov for the tragedy "King Lear" (Shota Rustaveli Drama Theater, 1965), where the performance of a unified transformed architectural-construction unit is still in the foreground, creating a generalized look of the place of the action.

"Julius Caesar" (directed by M. Tumanishvili, Shota Rustaveli Theater, 1973), staged by Mikheil Chavchavadze, was performed on a stage set on boards. The area between the walls was transformed into a place of action, thanks to various simple constructions. The scenery

featured short texts and names in Latin script, giving the stage a poster-like character that allowed it to be perceived on the brink of irony and tragedy.

In the early 1970s, Giorgi Gunia staged "King Lear" (Rustavi Drama Theater, director G. Lortkipanidze, 1972). It was the first attempt to create a self-played scenographic character. In the empty stage space, massive boulders were hung on heavy, large, coarse linen curtains hanging on 16 thick ropes. "The curtain moved and was alive, changed its appearance and plasticity following the action on the stage, and embodied all the forces that opposed King Lear" [Beriozkin, 1984: 69]. The curtain was not only perceived physically but the soul of Lear was also wrapped up in its contradictions. In the end, the curtain fell on the main hero of the tragedy and consumed him. G. Gunia was the first to use the structure of the scenographic material and give it the role of an acting character. This is where Georgian scenography as a conceptual art was born. At that time, the postmodernist search for Georgian theatrical art began.

Mirian Shvelidze continued to work in the postmodernist direction in the 1980s and 1990s. In 1979, at Shota Rustaveli Drama Theatre, in the play "Richard III" directed by Robert Sturua, Mirian Shvelidze used soft cloth as a play element in the artistic decoration, which is not a scenographic character but participates in the overall acting.

The artist is equal to the director. The scenery is as equally important in the play as the author, director and actor. With R. Sturua, the actor and the audience, the stage and the hall form one emotional whole. Painting plays a key role in expressing this approach.

R. Sturua's "King Lear" was called a play-judgment by theatre critics. The world is doomed without love, justice, compassion and mutual understanding. Not only the plot of the play, but also the messages for the present and future are conveyed by these feelings. Leveling of senses, longing for power, the ambition into which the world falls, stand aside from all religious, philanthropic moralities, and are destroyed like the personality of Lear.

In Sturua-Shvelidze's "King Lear", both the spectator and the actor appear in one space. This space is Shota Rustaveli Theatre. Shvelidze's decors continue the line of the hall on the stage, in their pictorial-dramatic form. Empty loggias, building materials, fallen plaster, brickwork, soil, planks, rails on which an iron cage moves - all of these create a modern image in the play. In the finale, the character's function of the scenography is fully revealed. The construction of the tiers collapses towards the viewer as Lear's world collapses. The collage artistic principle exactly fitted the director's associative thinking. The stage space is loaded with details. The symbolic, metaphorical associations allow for the multifaceted interpretation. The clear proof of the postmodernist philosophy in the play is the destruction of the world and its fragmentation.

Another example of a new reading of Shakespeare's work is the scenography of Temur Chkheidze's "Othello", staged by the "Trio" (O.I. Kochakidze, I. Chikvaidze, A.I. Slavinski) where the artists moved the scene to another environment or another epoch. The place of action is the lower level of a ship enclosed from every side with cannons, wooden floors, ceilings, walls,

etc. This performance is another example of how the "Trio" used - in the search for world theatrical art - methods of non-traditional reflection, creating a completely new image in Georgian theatre painting.

Gizo Jordania's vision of the same play on the small stage of the Shota Rustaveli Theatre, staged by Temur Ninua, stands out among the variants of "Hamlet" in the 1980-1990s. In Pikria Kushitashvili's review, we read: "Collage, as an independent work of art of the XX century, became the cornerstone of Gizo Jordania's directorial interpretation, therefore merged with different genre-expressive thinking, which became the most tangible in the artistic decoration of a play. Shakespearean tragedy in modern costumes, played by the actors in coloured vests and modern hats, and the more this connection of time is broken, the stronger and more solid is the newborn aesthetics that resembles the thinking of modern man and collage view."
"[Kushitashvili, 1991: 3. 12.04].

N. Gurabanidze notes: "Gizo Jordania ignores the epic beginning of Shakespeare's tragedy and offers an intensive montage." [Gurabanidze, 1991: 87].

Both the work of T. Ninua and M. Shvelidze's scenographic thinking is characterized by the creation of an allegorical environment with a completely unexpected arrangement and combination of individual items and objects.

Sh. Glurjidge offers a peculiar version of "King Lear" decoration on the stage of M. Tumanishvili Theater. The minimalist scenery, which is a fragment of separate constructions, creates an intensive dramatic atmosphere, focuses on the actors' play in a closed, tense environment, and is metaphorical by nature.

Therefore, Shakespeare's plays staged in the Georgian theatre are characterized by eloquent conditionality, metaphorical thinking, abundant use of allegorical details, representation of symbols and conciseness. A large-scale generalization is projected at the feeling of the viewer, at their subconscious perception.

The directorial and artistic interpretation of Shakespeare's works indicates that Georgian scenography has occupied a significant place in the history of the world of Shakespeare.

In addition to theatrical art, various genres and forms of artists appeal to Shakespeare's work have been formed in Georgia. Portraits of the writer, samples of book graphics, illustrations, posters, cinematography have been created.

The process of Georgian Shakespeareana began in the early twentieth century; the works created since then until recently can be fully attributed to the achievements of the world fine arts of Shakespeareana.

The first period of illustrations concerning Shakespeare's works began in the 1930s. Sergo Kobuladze created four drawings for Shakespeare's tragedies "Macbeth", "Antonius and Cleopatra", "Richard III" and "King Lear". He returned to "King Lear" in 1946 to create an extensive, large-scale series of illustrations. Many of the features characteristic of Georgian illustration art, were present in the paintings manifesting elevated and romantic mood; denial of

existence, longing for great themes. The radical changes in the twentieth century affected all fields of art, including book graphics. Instead of concrete-narrative, illustrative, often boring pictures, the artists aimed to create conditional-artistic fine images on the theme of the author's thought. The conditional method of reflection coincides with one of the unavoidable conditions of the book's graphics, its flat and decorative nature. This method gives the artist more freedom to interact with the text as it provides more generalization skills.

The publication of the first complete illustrated collection of Shakespeare's works in Georgian became an impetus for revealing the capabilities of Georgian artists concerning the flexible interpretation of Shakespeare's works. Olesia Tavadze, Zurab Nizharadze, "The Trio" (Oleg Kochakidze, Alexander Slavinski, Yuri Chikvaidze) and Loretta Shengelia-Abashidze are the authors of most of the forty graphic series performed for Shakespeare's collection of works. The illustrations are characterized by a wide variety. Each illustration is done in a free manner. The materials used by the artists are also diverse - charcoal, watercolour, gouache, oil, sanguine, pastel, pen, ink. The manner of performance is also different; Academic, realistic, expressionist and abstract. The illustrations for Shakespeare's works depict the difficult and transitional stages of the development of Georgian books. The first illustrations are characterized by dramatic facial expressions, elevated heroic pathos. Such a way of expression became traditional in Georgia for some period.

In the graphics of the 1960s, and in the fine arts generally, the process of searching for a new fine form began and flattening tendencies intensified. In the beginning, the pursuit of flatness is carried out within the framework of schematic stylization of the illusory form. There is a tendency towards generalization and figurative speech. In the graphic series of Shakespeare's illustrations, the form of reflection obtained by the stylization of the illusory form and the elements of the plane-conditional system coexist with each other, although the latter dominates.

Such form, naturally, is more suited to figurative speech and creates the possibility of free reading of the work. Thus, in the 1960s, the art of Georgian graphics was in a stylistic transition period from illusory to conditional. One big stage ended, and a new one began to develop, which is also typical for today. This process has affected the entire contemporary Georgian art.

Shakespeare's ability to speak to the reader in a relevant to a given epoch way makes his work contemporary for all generations. In the era of socialism, when reading the plays by Shakespeare, a tragic pathos comes to the fore, a greatness that is later replaced by a solution imbued with mystical or fairy-tale aesthetics, and strong elements of grotesque, skepticism and farce enter the scene. The artist gives a subjective mood to Shakespeare's perception, a free interpretation of his feelings. He does not try to show what the playwright wanted to say but portrays the emotion that Shakespeare evoked in him, always giving a conditional form of the play.

The illustrations for Shakespeare's plays are based on tradition, approaching the aesthetic direction of the second half of the twentieth century, revealing the personal "I" (self) of each creator. Sergo Kobuladze noted: "Innovation lacking a solid, centuries-old foundation is permeable and ephemeral" ... (Gachechiladze 2016: 36). "The sharp characterization of the

20th century full of cataclysms in art is sometimes carried out in the form of a light, “funny” game, while sometimes sharp, manifested in an ironic grotesque, it is imbued with the fatal consciousness of mysticism, and sometimes with the "nihilism" hidden in aesthetics. From the second half of the twentieth century, artists faced the issue of attitude towards the method of reflection. In the art form, there is an appearance of elements of a flat system, the strength of which increases over time. Starting in easel painting, this process affected all fields of fine arts: theatre painting, graphics, and book illustration.

The peculiarity of the Georgian fine art of Shakespeare is the relative scarcity of easel paintings. Mostly these are the portraits of actors painted in the Shakespearean repertoire - with a quick sketch from nature, or with complete paintings. Such are, for example, Veriko Anjaparidze, repeatedly painted by Petre Otskheli in the role of Ophelia (portraits and scenes of the actress), Irakli Gamrekeli's friendly caricatures of "Veriko-Ophelia", "Ushangi Chkheidze-Hamlet". Famous painter Korneli Sanadze created a monumental portrait of Ushangi Chkheidze in the role of Hamlet. There is also a sculpture of the actor performed by Giorgi Shkhvatsabaia. The image of Vakhtang Chabukiani in the role of Othello belongs to Corneli Sanadze. Zurab Nizharadze, a well-known representative of the 1950s, created a portrait of actor Edisher Magalashvili playing Mercutio. Oleg Kochakidze, Aleksandre Bandzeladze, Giorgi Totibadze also worked on the portraits. The generation of the 90s continued this tradition: Alexander Berdishev, Gogi Lazarishvili, Oleg Timchenko, Gia Gugushvili Jr. and others.

The theme of Shakespeare is significant for the history of the Georgian poster. There are mainly posters created for various performances, the authors of which are Merab and Elguja Berdzenishvili, Gogi Aleksi-Meskhishvili, “The Trio” (Oleg Kochakidze, Alexander Slavinski, Yuri Chikvaidze), Yuri Gegeshidze.

Thus, Shakespeare theme is reflected in Georgian arts in a very diverse way and covers almost all fields of Georgian art. In general, due to the aesthetic needs of the twentieth century, the use of reflection methods, comprehension of the work itself and its interpretation in some cases exist in parallel development and at the same time is a visible example of the pursuit of search. A separate issue is the authors' attitude towards Shakespeare's plays and their sentimental interpretation. This material has created the sense that tradition coexists with innovation and that there is a way of general unified development. Along the way, Georgian art and its masters created several masterpieces, which won Georgian Shakespeareana a worthy place among the achievements of world art.

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Triangular Pendants from Pre-Classical Colchis

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The development of jewelry-making has a long history in Georgia. The earliest gold items have been found in Eastern Georgia, in the so-called Early Burrows Culture. It is dated to the Early Bronze Age (the 3rd mill. B C). The first pick of the development of the goldsmithery becomes in Middle Bronze Age (The end of the 3rd mill - the first half of the 2nd mill. B C), in the so-called Trialeti Great Burrows.

The second stage of the development of the goldsmithery, after Trialeti Culture, starts in western part of Georgia, in the Pre-Classical period (8th -7th cc. B C) Colchis. In the history of jewelry-making this is the period on the basis of which was created the masterpieces of Colchian goldsmithery from Vani, Sairkhe, Itkhvisi etc. and which represents an important part of our country`s treasure.

Pre-Classical goldsmithing became known based on the archaeological research conducted in recent decades - after the formation of the Colchis archaeological expedition under the leadership of T. Mikeladze when the object of thorough research, together with various monuments, became the collective burial pits. Most of the gold items of this period were found in these burial pits; before that gold items were known as accidentally found hoards.

The re-flourishing of goldsmithing in Colchis was probably also connected with general epoch-making events - at this time, after the great wars and cultural changes, the re-flourishing or re-establishment of goldsmithing took place in many cultural areas (Greece, Etruria, Phoenicia, Lydia etc.). This fact once again emphasizes the active involvement of our country, especially Colchis, in the cultural or trade-economic processes of the outside world. This is confirmed by the first mention of Colchis in Greek and Urartian written sources.

Colchian goldsmithing of the Pre-Classical period includes many items of high technological and artistic value. That is why it is difficult to imagine that they are the pieces of the early stages of goldsmithing. Their creators must have had a lot of experience [Papuashvili, ... 2015:

22], but, unfortunately, earlier gold items have not been found in Colchis yet.

In Pre-Classical Colchian goldsmithing, we find gold items mainly in the form of jewelry - earrings, pendants, beads, temple rings and a large number of plates for decorating items of unknown purpose. In terms of technology, we confirm granulation, filigree, gilding and inlay, which is a very rare occurrence in Caucasian, Scythian and Mediterranean goldsmithing of this period. Of these, granulation is the leading method of embellishing gold items (as well as goldsmithing of the next period).

The purpose of this paper is to consider a group of items common in Pre-Classical Colchian goldsmithing - triangular pendants, which in some cases are attached to the open rings with pierced finials. These pendants were supposed to be part of an earring or a temple ring, although some may have even been used as a pendant.

The earrings and temple-rings were one of the principal components of headdress decoration in ancient Colchis. According to the current data, such pendants were quite widespread (outside the borders of Georgia - in Armenia and Azerbaijan) and, due to the dates of various complexes, cover a large period (8th – 3rd centuries BC). They are found in settlements, tombs, and accidentally discovered known as the hoards.

One of the sites, where such kind of pendant was found situated in the western Georgia, on the left bank of the river Rioni, in the eastern part of the village Sakorkio. It represents artificial settlement-hill dated to Classical period. On the top of the hill were wooden houses. There three inhabitation layers were archaeologically identified [Mikheladze, 1974: 47-53]. The golden pendant is found in the 2nd cultural layer of Simagre settlement - it is the layer with very interesting and diverse materials. It is well dated by the great part of the imported pottery and a variety of iron items [Mikheladze, 1974: 58]. Beside golden pendant among the personal ornaments we found a great quantity of beads made of different kind of semi-precious stones (get, cornelian, a brown mineral with white vein, glass) and silver grooved ring [Mikheladze, 1974: 60].

The gold pendant of interest to us is made of triangular sheet golden pieces soldered on top of each other, the lower corners are adorned with bull heads made of granulation (Pic. 1). One side of the pendant surface is completely decorated with similar heads made of granulation. According to T. Mikeladze, the excavator of this site, the shape of the pendant should also be the contour of the bull's face. The other side of the surface is also decorated with a meander ornament made of granulation [Mikeladze, 1978: 61-62]. The reverse of a similar type of pendant found in Vani Tomb N24, a triangular pendant in the Tskhinvali hoard and a pendant

found in Tsaishi, Tomb N2 are decorated with such ornament and technological method (granulation). However, the latter is not decorated with granulation, the meander is carved on it with a relief structure.

A classical city of Vani is another site where such pendants have been discovered. It is located on the plains of Imereti, on the bank of river Sulori. In antiquity here was an important cultural and political centre of ancient Colchis, which has its flourishing peak in 3rd-1st cc. B. C. Pendants were found in the grave N24, dated to the end of the 4th century B.C. (Pic. 1). By technology they are almost similar to the ones mentioned above – two triangular shaped sheet gold pieces are soldered to each other and framed with wattle-imitation filigree. Its front side features the mouse-like creatures (similar to Lori-Berdi6) and bull-heads at corners. Back side is decorated with meander representations made of granulation (similar to Simagre pendant). According to rich and numerous grave goods, in the grave the noble person must be buried. The discovery of this type of pendant in such a grave underscores its special significance and value. Since the pendant reveals traces of wear, it is likely to have been created several centuries before the grave. This view is supported by the Mesopotamian print of Chalcedon found here, which is related to the Neo-Babylonian era (626 BC - 539 BC) and dates back to the 6th century B.C. [Kacharava... 2008: 175-182; Kacharava... 2009: 237-315].

A diverse collection similar to Colchian goldsmithing are known from the burials of Lori-Berdi in the northern part of modern Armenia, which must have been one of the points of the spread of Colchian culture in Pre-Classical times. Six pendants of almost similar style have been found in Lori-Berdi graves N3, N4 and N56, dating back to the 7th century [Khazadzyan, 2007: Tab. CX-CXI]. The front side of four pendants is adorned with mouse-like creatures (similar to Vani pendants). Unlike Georgian pendants they are decorated with circular-shaped ornaments, soldered to the back side of pendants which is a typical style for oriental goldsmithery. Such circles are inscribed on the reverse of five Lori-Berdi pendants (four of them are decorated with mouse-like creatures and one - with small triangles pointing downwards at the tip). Also, here we have one, such pendant, smaller than the others, decorated on both sides with down-facing triangles made of granulation. Noteworthy an open ring attached to some pendants. They have a flattened and pierced finial creating a snake-head imitation. They represent one of the characteristic details of Colchian goldsmithery. Among the pendants of Lori-Berdi one has such kind of silver ring.

In the eastern Georgia, such pendant was revealed on the Samtavro cemetery, situated in the Northern suburb of old capital of Mtskheta. Here, in grave N206 was unearthed two silver pendants, attached with the mentioned Colchian type of rings (Pic.1). In one of the rings a cornelian stone is inserted, the function of which is unclear. Presumably, it got there by accident [Lortkipanidze, 2015: 198]. On the reverse of these pendants, the ornament of the pendant found in Lori-Berdi is repeated - down-pointing small triangles made of granulation. On

the obverse triangles directed to the center are depicted, which form a sun-like ornament. A similar composition is characteristic for the Rhodesian and Etruscan plate disc pendants of the 8th -7th centuries B.C. which are made under the Cypriot or Syrian influence, however, we do not find the technique of granulation there. This ornament is widely used on pre-Asian and Armenian monuments [Lortkipanidze, 2015: 198]. In Pre-Classical Georgia, such ornament is also found on other examples of goldsmithing (Partskhanakanev necklace, Tskhinvali necklaces, Urbnisi pin), which proves that this form of ornamentation, in general, along with other types of triangles made with granulation was actively utilized by the Colchian goldsmiths of the Pre-Classical period to decorate their own, individually created items. The Samtavro pendant is one of the rare specimens of a silver item decorated with granulation. Due to the rapid melting of silver at relatively low temperatures, the application of granulation techniques to this metal is even more challenging than in the case of gold. Silver jewelry made of granulation, except for the tomb of Samtavro, is known from Vani - two necklaces of the 5th century BC [Chkonia, 1981: 230] - and from the Tsaishi cemetery - earrings of 8th -7th centuries BC [Papuashvili, ... 2015: Fig.7416], whose triangular pendant is made of silver granules.

As for the date of the Samtavro burial where the mentioned type of silver pendants was found, R. Abramishvili placed it in the latter group of burials of extensive use of iron; it dates back to the 6th century BC based on stylistic analysis of the three-winged Scythian arrows found here, butterfly-shaped acinaces, and imported items [Abramishvili, 1957: 134]. However, we think it must date back to at least the 7th century BC.

Thus, as we have seen, a common feature of such pendants is the insertion of triangles made of gold/silver leaf into the filigree braided frame. Almost every specimen of the triangle (except for the silver pendant found in Samtavro tomb and one of the gold pendants found in the Lori-Berd) is soldered with relief zoomorphic images made of gold leaf, the face of which is decorated with granulation and the ears are soldered. Animal-like embellishment is not uncommon for other types of Colchian goldsmithing - it is found on Ureki rings of the same period, with images of dragons. Iconographic analysis was made on the mentioned type of pendants by N. Lortkipanidze, who connects the type of decoration of these pendants - filigree frame with geometrical figures and a plates with relief images made of sheet gold is connected to the main elements characteristic of the goldsmith schools operating in Greece and Etruria of the 7th 6th centuries BC (processing of the animal's face and body with granulation and soldered ears), which are presented on the gold and silver jewelry found on various sites of Georgia in their original style [Lortkipanidze, 2015: 196; Despini, 1996: 144 N131, 146 N133, 148 N134; Higgins, 1980: tab. 36-37]. It is noteworthy that only the triangular pendants found in Vani and Lori-Berd are characterized by mouse-like zoomorphic images. As for the filigree braid, we find them on other contemporary items of gold as well as in Georgia of the previous epoch - even in the Trialeti Gold Cup.

As for the image of the meander on the gold plate found on most of the pendants of this group - two silver pendants of the Samtavro cemetery, two pendants found Vani grave N24, a triangular pendant from Tskhinvali hoard and the pendant found in the Tsaishi burial pit N2- have origins among the specimens of goldsmithery of Attica from the 9th c. BC. Here at first it was treated by means of engraving and later with granulation and filigree [Lortkipanidze, 2015: 194]. In terms to manufacturing techniques, these pendants are close to a rhomboid shaped pendant from Nisiri with meander and wattle frame dated to 8th-7th cc B. C. and to the similar rhomboid pendant from Tsaishi burial-pit N2 dated to the same period, but in contrast to the Nisiri's pendant, the Tsaishi's one is an open-work example. Due to the above mentioned, we can say that the ornament - the image of the meander - is typical for both these pendants and Colchian goldsmithery at least till 7th century B. C.

As already mentioned above, another characteristic detail is the open ring with flattened and pierced finials ends (probably every pendant must have had such a ring, but not all of them have reached us) which let us imitate a snake's head. These types of rings are unique to Colchian goldsmithing, and the discovery of these rings with triangular pendants once again proves their Colchian origin. We find them on other types of triangular pendants as well. They continue to exist later, in the classical era - we find them abundantly on various earrings found in Vani and Saikhe. Some of them have additional details - the decorative belt on the front side and a rosette, sometimes accompanied by a bird's image.

As for the ornament, as we have seen, unlike the Colchis pendants, the specimens found in the tombs of Lori-Berd and Samtavro are adorned with elements more characteristic of Oriental goldsmithing - relief circles and triangles pointing towards the centre - although the general style of the pendant is still Colchian.

The dates of the complexes in which the mentioned type of pendants are confirmed are 7th -4th centuries BC. We believe that in some cases these dates do not correspond to the date of making of the pendants and they should be older than certain tombs. Due to the fact that the pendants of Vani and Simagre clearly show traces of use [Lortkipanidze, 2015: 196], they must have been created much earlier than the tomb - at least in the 7th century BC.

A slightly different type of the triangular pendant is represented by five specimens decorated with various geometric ornaments made of a single gold plate (Pic. 2), which are now found in Tsaishi, in Zugdidi Municipality. Here, two collective burial pits dating to the Late Bronze-Early Iron Age have been explored. Interesting jewelry, found in burial pits N2, dated to the 8th century BC and the jewelry found in the burial pits N1 dates to the second half of the 8th c. - the first half of the 7th c. B. C (Pic. 2). Each pendant is a triangular plaque enclosed by a wireframe and decorated with the following geometric ornaments: circles, triangles, encircled

triangles, swastikas, and meander embellishments. In one case, incomplete rotating swastikas are made with granulation, and circles and triangles are soldered through the relief of the remaining thread. One of the pendants is completely decorated with meander-like images and is almost similar to the pendant included in the Tskhinvali hoard (only unlike the Tskhinvali pattern, it is decorated with granulation) and is similar to the images of the meander on the pendants of Vani, Samtavro and Simagri. As for the circles and triangles on the plates, the similar style of decoration dates back to 8th century BC, characteristic of Attica goldsmithing (e.g., crescent-shaped earrings and ornaments on rectangular plate pendants made of oriental influences, found in Eleusis and Sparta) [Deppert-Lippitz, 1985: Tab. 32, 35, 360; Lortkipanidze, 2015: 197]).

In Tsaishi burial pit N1 a hollow triangular pendant made in a slightly different style was found. It is made of two thin plates of gold and decorated with a relief embossed ornament composed of triangles. Apparently, it was filled with something inside. No exact parallels can be found with this pendant yet, although it is also a work of art of the Colchian goldsmith. The mentioned pendant, according to the burial complex, dates back to 8th -7th cc. B.C.

Another group of triangular pendants consists of specimens of relatively small size, composed of granulation balls or decorated with its imitation (Pic. 3). They are common in complexes dating to 8th -3rd centuries BC and includes the territory of both western (Ergeta, Tsaishi, Chuburkhinji) and eastern Georgia (Trelis, Varsimaantkari) and Azerbaijan (Mingechaur, Yaloilutapa). However, the most diverse pendants, both in form and material, are found in Colchis. Therefore, we consider the samples of Azerbaijan and Eastern Georgia as products of Colchian goldsmithing.

In Colchis these type of pendants are found in Ergeta 4th cemetery collective burial-pit N2 dated to first quarter of the 1st millennium B.C. [Papuashvili, 2010: 32-42; Papuashvili, 1998: -57]; Ergeta 2nd cemetery [Papuashvili, 1999: 3-9], collective burial-pit N4 and Tsaishi cemetery, collective burial-pit N1 [Papuashvili... 2015: 114, 125; Papuashvili... 2002: 48-54] dated to the second half of the 8th – the first half of the 7th c. B. C.; Chuburkhinji hoard dated to 6th c. B. C. [Gagoshidze, 1976: 18-20]; In eastern Georgia: in Trelis cemetery dated to 7th-6th cc. B.C. [Lortkipanidze, 2015: pic.209] and in Varsimaantkari cemetery dated to 5th-4th cc. B.C. [Ramishvili... 1984: 57-66].

The pendants made of tin and bronze with the imitation of granulation is also noteworthy [Papuashvili, 1999: 3-9]. This fact is important because it reveals how popular and beloved technique granulation was in Colchis. In Pre-Classical Colchis almost, all ornamental faces are made of granulation. This tendency more actively continues in next period - when Colchian

goldsmithery was at his peak of development. On the golden materials of this period we found such a rich effect by using a different kind (colour) of gold that in Greek this was achieved only with the use of polychrome stones.

In Azerbaijan, such pendants are quite abundant in Mingechaur in the graves dated to the 7th-5th cc. BC; 5th-3th cc BC; and even 1st c. B.C [Асланов ... 1966: 11-14,] (Pic. 3).

In Colchis, we find them in gold and silver as well as tin and bronze, however, unlike the gold and silver specimens, the tin and bronze pendants are decorated with imitations of granulation (Pic. 3). Granulation imitations are also found on relatively early gold pendants found in Azerbaijan [Исмизаде, 1973: 304]. This fact once again highlights their local origin and reflects the transition from bronze to precious metals.

According to present data, the earliest sample is found in the Ergeta 2nd cemetery, burial-pit N2. In contrast to the other pendant it has more primitive, archaic form – its granules are comparatively few, uneven, large and asymmetric (Pic. 3). The specimen is not confined to a ring imitating a snake's head typical of other pendants - it is soldered to the relatively thicker band (although it may have been a similar ring at first) with a characteristic snakehead imitation. These kinds of items, as well as other golden simples of Pre-Classical Colchis are made of gold with low sample.

Comparatively better quality works can be seen in the samples of Tsaishi and Chuburkhinji (Pic. 3). Exquisite forms are distinguished by a similar pair of earrings (Fig. 3) found in the tomb of Treli cemetery (Pic. 3) dating back to 7th-6th cc. BC. A similar pendant found in Varsimaantkari has a slightly different shape and its exact parallels are found in Mingechaur. At the base corners of the triangle and in the middle, they have added three-dimensional spheres. Varsimaantkari earring dates back to the 5th-4th cc. BC [Ramishvili ... 1984: 57-66], and similar specimens found in Mingechaur in a ground tomb date back to the 7th-5th cc. BC [Исмизаде, 1973: 303; Aslanov, 1966: 13, Tab. 11].

In Azerbaijan, specifically in Mingechaur, we find a large number of similar types of earrings. Here, in the ground tombs of 7th – 6th centuries BC, four pairs of triangular-shaped gold earrings made of low-quality gold were found [Асланов, 1966: 12-13]. We also have a pair of similar gold earrings from the tombs dating to the 5th -3rd centuries BC associated with the Yaloilu-tapa culture, only, unlike other earrings, these earrings are made of high-quality gold. There are also several damaged triangular-shaped hanging pendants made of granulation, some of which are also found in 1st century BC complexes.

All the pendants found in Mingechaur are attached to a ring rings with flattened and pierced finials which imitates the snake`s head. As already mentioned, some earrings are decorated with imitation instead of granulation and are especially distinguished by low-quality (375) gold. According to some authors, these pendants are prototypes of granulation patterns and belong to the period when the technique of making it was not yet established in Azerbaijan. They consider similar types of earrings as samples of Azerbaijani goldsmithing, which have remained popular for a very long time.

Most likely, these pendants found in Azerbaijan are the result of the infiltration of the Colchian culture, and the date of creation of many of them must be earlier than the date of the complexes they had been found in. Perhaps in the classical period, similar types of earrings were indeed made in the territory of Azerbaijan and did not lose their relevance, but their assimilation with Colchian goldsmithing, we think, is indisputable. This is confirmed by many facts: 1) their earliest and archaic parallels have been found in Colchis, 2) all types of triangular pendants have been found in Colchis. 3) A typical example of Colchian goldsmithing is the ring on which most of the pendants are soldered; 4) In Pre-Classical Azerbaijan, unlike in Armenia, goldsmithing does not seem to be as developed as in Colchis. Here we find very small quantities of gold items, mostly in the form of pendants interest to us.

Thus, we think that the gold products of the group discussed above are all related to one root - Colchian goldsmithing of the Pre-Classical period. They (as well as other gold items) reflect the fact of indirect transmission of the epoch-making trends prevalent in the outside world, which the Colchian goldsmith carried out at all stages of its development.

From an ornamental point of view, we can conclude that the main tendencies of Colchian goldsmithing of the Pre-Classical period, which are so clearly reflected in the pendants we have discussed, were: abundant use of granulation, using filigree on items, and geometrical figures. Given that the pendants are closely related in terms of decoration to other items of contemporary Colchian gold, we can say that all the pendants in question have a common root and are a product of Colchian goldsmithing. The date of their creation should be 8th – 7th cc. BC. Pendants of this shape are no longer found in Colchian goldsmithing of the classical period, although connections are still observed in certain details (such as ornaments, certain shapes, technology).

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Omiko Ejibia. Toponym Hayzān/Khayzān and One Related Reference to it by Ibn Rustah for the History of Hereti

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In the medieval Arabic geographical or historical literature, references to the Caucasus region are quite common, which is of different nature. The information contained in them is multifaceted and diverse, which is not limited to political history or description of the geographical environment. Distinguished in this respect is the Arabic geographical literature, the authors of which not only wrote works of a geographical content but also sometimes traveled themselves, and they shared their first-hand experience. Nevertheless, the information around the Caucasus region is not extensive compared to the description of the Arab-Islamic world itself, and there are frequent compilations and/or even transcription errors.[1] Often references can be limited to one sentence or even several words. However, by combining the references of different authors and using different sources, it is possible to reconstruct historical facts/events and make appropriate assumptions or conclusions.

The name Hayzān/Khayzān in this form is found only in medieval Arabic sources from the 9th century and is considered as an Arabic toponym [Гейбуллаев, 1986:9]. Given the specifics of the orthography of the Arabic script, we first want to discuss the variants of this toponym that are found with various medieval authors and maybe implied as Hayzān. Without the diacritical marks and vowels, Hayzān looks like this: حوزان at the same time the name Hayzān/Khayzān can be read in different forms such as Hayrān (حيران), Khayrān (خيران) even Khazarān (خزران). Also, given the similarity of this word with the name Khazar, it is self-evident that the name Hayzān/Khayzān can be associated with the Khazar and the Khazars. Herewith, this opinion is reinforced by another form of naming, which resembles Hayzān/Khayzān and it is Khazarān (خزران) and which we can also read as Jurzān (جرزان)[2] and it is this kind of reading that supports O. Tskitishvili while commenting on one specific section of Zakariya Al-Qazwini's reference [ბაქაძე, 1975:107-108]. In the Khazar mentioned in Zakariya Al-Qazwini note, O. Tskitishvili considers Jurzān as the Mtkvari river reportedly flows from the Khazarān [ბაქაძე, 1975:34]. Here O. Tskitishvili uses the graphic spelling of the word, in which case by changing the diacritical marks we can get both Khazarān and Jurzān. We consider the Khazarān mentioned with Abu al-Fida to have the same meaning: „*The second part [of Armenia] includes Khazarān, Tiflis and Bāb al-Lān ... Khazarān is mentioned for the second time there: ... Tiflis and that is Khazarān...*“ And he named Yaqut al-Hamawi as the source of this reference [Abu al-fida, 1840:387].[3] It is obvious that in those cases Khazarān means Jurzān and again we are dealing with a confusion of diacritical marks.

In addition, Abu al-Fida mentioned Khazarān elsewhere: „*Said there is Balanjar in al-Bāb, the city of Darband Khazarān, and it is inside Bāb al-Abwāb, it is attributed to Balanjar b. Japhet. It is said in al-kitāb al-'atwal that Balanjar is al-Khazars city which calls Itil and I think it is correct because it is on the river Itil...*“ [Abu al-fida, 1840:219]. We find the form of Darband Khazrān in another place, where it is said that Al-Lakz is the city of Darband Khazarān [Abu al-fida,

1840:391]. In this case, the mention of Darband Khazarān should mean that the speech was about Khazar Gate, Caspian Gate, Derbent, and in this case, Khazarān should be understood directly as Khazar, while under the name Darband Khazarān it should have a meaning of Derbent and its environs as the name of the region. At the same time, we can find a connection with the map given by the eleventh-century author Mahmud al-Kashgari given in the book *Dīwān Lughāt al-Turk* (see map), which demonstrates the areas inhabited by Turkic-speaking people. This is the map where Darband Khazarān was marked on the southwest of the Caspian Sea. It should be noted that the separate Khazars are not mentioned anywhere on the map. In this case, too, we have to think of Khazars under the name Khazarān. To strengthen the opinion we can also cite the reference by Sadiq Isfahani: *Khazar: „the name of a son of Noah on whom be the peace of God! And this name has been given to the Dasht-i-Khazar, a region of the sixth climate on the north of the sea of Khazar, that is, the sea of Gilān (or the Caspian); and this region also called Khazarān and Dasht-i-Kibchāk [4] and it comprises Serāi, Balenjer, Burtās and other towns.“* [Isfahani, 1832:23]. If we combine these two sources, it is obvious that Khazars are meant by Khazarān. Different places were indeed meant in terms of territory and localization (Derbent and the north of the Caspian Sea), however, in both cases, we are dealing with Khazars. In this very spot, we add another reference from *Hudud al-'alam* where we have the following: *„Khazars Derbent is a city by the sea“* [Ἰβν Ἡωῦαλ, 1937:16]. This source directly mentions the Khazars Derbent which is in line with other sources already discussed.

Several assumptions about the location or identification of Hayzān were made in the 1950s. There are three versions offered by V. Minorsky about Hayzān. The first: He assimilated Hayzān, Khaydān and Khaydak and thus he located Khaydak in the North Caucasus near Derbent [Minorsky, 1953:525]. In the South Caucasus under the name Hayzān he considered Khiz [Minorsky, 1953:525], which opinion is based on Ibn Khordadbeh's statement: *„and in Arminia[5]. there is also Khoy, as-Sanariya, Albak, Qisal, Abkhāz, al-Jardmān castle, Khayzān, Shaqqi and the town al-Bāb* [Ibn Khordadbeh, 1889:123]. Ibidem: *And in the story of Musa, peace be upon him: See, when we found a shelter under a rock, I forgot that the cete is alive. The rock is the rock of Sharwān, and the sea is the sea of Jilān (Gilan), and the village is the village of Bajarwān. When I met Ghulam, I killed him in the village of Khayzān“* [Ibn Khordadbeh, 1889:124]. In this case, the main identifier named at the source is the "Rock of Moses", which is located near the modern Khizi[6]. V. Minorsky also connected Hayzān to Handan, which was considered south of the Khachen by the Aras river [Minorsky, 1953:525][7]. He does not cite the source of the latter, although we assume that this view must be based on al-Istakhri's account, which mentions the Hajirān near the Aras river: *„The borders of ar-Rān are from Bābu-l-abwāb to Tiflis and close to the river Aras, to the place known as Hajirān“*[8] [Al-Istakhri, 1927:190]. The same can be said about the reference by Ibn Hawqal, as the geographical description of its proximity to the Aras river was repeated there: *„From Warthān, Barda, Bābu-l-abwāb, and the island in the Khazar Sea, dayer's madder is exported, by the Khazar Sea in Jurjān[9], and from there to India by land. This dayer's madder is all over ar-Rān till the borders of Bābu-l-abwāb, till Tafisil and near the Aras river and Nahya Khazarān[10], which is the kingdom in the hands of the owner Azarbaijan, which is in the mountains“* [Ibn Hawqal, 1992:298]. However, the same information became the reason for the difference of opinions, as in the book published earlier by de Goeje we have not Khazarān, but

Jurzān [Ibn Hawqal, 1873:249]. Almost the same opinions about Hayzān were listed by Geibulayev, in the book "Топонимия Azerbaijan" (Топонимия Азербайджана) [Гейбуллаев, 1986: 135].

Al-Baladhuri is one of the first authors who had mentioned Khayzān/Hayzān at least four times. For the first time, when Salman ibn Rabiah gave the *Sulh* (treaty) of Khayzān's people with Gabala and Shaqqi, after that Salman fought to Khagan beyond al-Balanjar river. In the comment, the editor notes that in "Alif" manuscript it has Hayrān (حيران) form [Al-Baladhuri, 1987:286]. Therefore, we can easily assume that the speech is about a place that was close to Gabala and Shaqqi so this place was located in the South Caucasus. Here we can recall the reference of Ibn Khordadbeh mentioned above, in which Hayzān was listed with Ibn Qandimān castle and Shaqqi. The second time, it was stated when Hudhayfah ibn al-Yaman al-'abbas sent his subordinates to the areas between Kalikala (Erzerum) and Khayzān [Al-Baladhuri, 1987:287]. According to this report, it turns out that the two extreme points controlled by the Arabs at that time were named, Erzerum in the southwest and Hayzān 'in the northeast. The third time is about Rustak Khayzān, where al-Jarrah ibn Abdallah al-Hakami allocated two villages to the inhabitants of the defeated Hamzin (people) [Al-Baladhuri, 1987:289]. Here the talk is about the famous Arab commander - al-Jarrah and his expeditions, which were in the twenties of the 8th century. And the last one: „reconcile Maslama the people of Khayazān, and by his order his (Khayazān) fortress was demolished, and he declared it his property. Today it is known as Hawz Khayzān“ [Al-Baladhuri, 1987:291]. According to al-Baladhuri, Hayzān was the name of a city, a province (Rustak), and a fortress at the same time. In the first two cases, this is the earliest stage of the Arab conquests in the Caucasus, which does not go beyond the fifties of the 7th century (Hudhayfah died in 656). We also think that the Maslama mentioned by al-Baladhuri must be Maslama b. Abd al-Malik, brother of Caliph Hisham b. Abd al-Malik, who replaced Jarrah in the Caucasus region [საქართველოს... ტ.2, 1973:289].

Yaqut al-Hamawi gave both forms Hayzān and Khayzān. In the case of Hayzān, we must assume that the talk is about the same place that al-Baladhuri first names (see above): „Hayzān_ Nasri says that Hayzān Ha with Fatha is one of the cities of Armenia near Sharwan. The latitude of Hayzān is 72 degrees and a quarter. Longitude 34 degrees. It was conquered by Salman ibn Rabiah.“ [γακκιοι, 1964:46]. Salman ibn Rabiah mentioned by al-Baladhuri and Yaqut al-Hamawi are the same person. Thus, in both cases, the talk must be about the same location.

From the references of Arab-Muslim authors about Hayzān, we would like to mention Ibn Rustah's reference, which has not been given proper attention so far. The "Book of Precious Records" contains some interesting information about the history of Hereti, which, unfortunately, historians have overlooked.[11] Specifically, in the chapter As-Sarir we read: „The road to the right of the castle that leads out of it goes between the high mountains and the forest, this road goes to 12 stops (Manzil) which goes to the city called Hayzān [12] And it has a king, whose name is Adharnars [13] who professes three religions, when it is Friday, prays with Muslims; If it is Saturday, prays with the Jews; And on Sunday _ with Christians. Everyone who comes to him argues that „Those who are followers of this religion, the truth is in their hands, and that others are lying, and I am a follower of all, so I am follower of all true religions.“ There are ten farsangs from their city to the city called Ranhas“ [Ibn Rosteh, 1892:147].

Herein it is interesting to speak of Adranase, who was the king of Hayzān and prayed with Muslims, Jews, and Christians. Ibn Miskawayh repeats this reference almost identically, with the exception that it does not mention King Adarnese and the story of praying addressed to people of Hayzān [Minorsky, 1953:525]. Regarding the king Adarnese mentioned in the text, we think that the talk should be about Adarnase I, the ruler of Hereti, the son of Sahl ibn Sunbat. They marched together against Mihranids and slaughtered them [Буниятов, 1965:184-85]. It was not clear until now who ruled Hereti after Sahl ibn Sunbat, who was captured by Bugha al-Turki in 853 and sent to the Caliphate. There was only a supposition about Adranase as the new ruler. However, according to Ibn Rustah, he is directly referred to not as the principal, but as the king. Respectively, this information completes another interesting section of the history of Hereti, about which until now there was only a suspicion. At the same time, we exclude that the mentioned Adarnase is Adarnase II, already the king of Hereti, who ruled Hereti after Grigol Hamam. There are several reasons for this. First of all, 903 is considered to be the main date for the compiling of the work [Крачковский, 1957:159-160], while Adranase II become king from 915 AD. It is true that there is an opinion that Ibn Rustah died later and 913 is considered to be the date of compiling his work [Крачковский, 1957:159-160]. In this case, we should mention another reference of Ibn Rustah which can be found in the same chapter of as-Sarir and in which the king of as-Sarir Avar (Avaz) is mentioned: „and their (as-Sarir) ruler is Avar...” [Ibn Rosteh, 1892:147] it is this reference that follows the reference to Adranase. As far as we know, Avar was the ruler of as-Sarir in the second half of the 9th century. Thus, the above reference does not go beyond the 9th century. The mention of Adranase I as a king may make some correction in the title of the rulers of the kingdom of Hereti, as long as Adarnase according to Ibn Rustah is the king of Hereti. Respectively, this account precedes the account of Movses Kaghanatvatsi, according to which Grigol Hamam received the title of King of Hereti in 893. If we consider Adranase mentioned by Ibn Rustah as the ruler of Hereti, then the following question arises- where was Hayzān/ Hayrān located, whose king was Adranase? It is obvious, in this case, we can neither equate the Khazar nor the Khiz, as the borders of the Kingdom of Hereti never extended to this areas. T. Papuashvili, based on a comparison of different historical sources, concluded the following: „Hereti included: part of outer Kakheti, Kiziq'i, a large part of inner Kakheti, Thither Area, Saingilo, and north-western Azerbaijan (former Shaki district or Nukhi Mazra)” [ჭაბუკაშვილი, 1970:101]. In this case, we want to make cautious assumptions around the identification of Hayzān. First of all, we have to go back again and again to Arabic orthography and the possible interpretation of the word as Hayrān (حيران). All the more, we have a similar case with Al-Baladhuri in one of the manuscripts.^[14] In turn, Hayrān bears a resemblance to the name Hereti.^[15] Here we must recall one of the references to al-Baladhuri, in which Hayzān is the name of that region. Also noteworthy is the name Khoranta mentioned by Leonti Mroveli: „And gave Heros the land north of the Mtkuari [Kura], from the confluence of the Little Alazani to the Tq'etba, which is now called Gulgula. And this Heros built the first city among the congregations of both Alazani rivers and named it after his name Hereti. And from it is called Hereti as Hereti. And here this place is called Khoranta“ [ქართლის, 1955:5]. According to Leonti Mroveli, Khoranta and Hereti are one and the same. As for its Arabic writing, Hayzān can be freely identified as Khoranta: Khorān>Khayrān>Hayrān>Hayzān (خيران<حيران<حيزان). According to D. Muskhelishvili, Khoranta is located under the Mingechaur Reservoir at the confluence of the lori and Alazani rivers [ქსე 11, 1987:498].

There is another interesting detail about Hayzān. In medieval Arabic historical sources, especially in the literature of a geographical nature, with the description of the region/province, as a rule, there are given routes, in which cities/places are named and distances between them. This information may be given directly in the description of a particular place/point or at the end of a chapter/work in the form of a list. On the occasion of Hayzān, it is only mentioned in fragments in the sources and, at the same time, this place is not found on the way to any of the famous and important cities. This type of information is only given by ibn Rustah reference that is given above, and which also is insufficient. It can be said, that this factor excludes the issue of similarity with any of the well-known places to Hayzān (e.g Derbent). On one hand, the reason for this may be the relationship between Hereti and the Arab-Islamic Caliphate. Before the expedition of Bugha al-Turki, Sahl ibn Sunbat had a good deal with the Caliphate, to whose permission he conquered the rest of Albania, the right bank of the river Kura [საქართველოს... ტ.2, 1973:409]. Unlike other Georgian kingdoms, Hereti almost did not fight against Arabs and pursued a relatively peaceful policy [საქართველოს... ტ.2, 1973:412]. Even in the 10th century, Hereti did not fight against Arabs but also used their expeditions for further strengthening. For example, during the campaign of Abu al-Qasim, we know that he raided Kakheti, Kartli, and Samtskhe, although there is no mention of Hereti or any of the settlements in Hereti. On the contrary, as Vakhushti wrote, the rulers of Hereti used Abu al-Qasim's march to their advantage: „*At that time, came Saracens of Sajid and captured Kakheti and the Sajids stole the Wounded Cross. But when Adarnase son of Padli the husband of Queen Dinar saw that, he reconquered what was taken of Hereti by Kvirike and Constantine and called himself as a king once more*“ [ვახუშტი, 1913:149-150]. It is clear from this information that Hereti was not affected by Abu al-Qasim's expedition and, on the contrary, used it while Kakheti and Kartli were weakened. Adarnase regained the lost territories and even the title. The same can be said of John Senekerim, king of Hereti in the second half of the 10th century. Ibn Hawqal noted: „*And Sanaharib, known as Ibn Savarat, the owner of Ar-Rb^[16], agreed to 300,000 dirhams and gifts. It continuous: and proved to Sanaharib the owner of the Khajin^[17] 100,000 dirhams and horses and gifts of 50,000 dirhams...*“ [Ibn Hawqal, 1992:303]. On this occasion, too, the king of Hereti maintains a vassal relationship. Hayzān as a kingdom was named by ibn Hawqal in the reference above, and it is a kingdom subordinate to the ruler of Azerbaijan [Ibn Hawqal, 1992:298]. It is true that Ibn Hawqal's reference dates back to the tenth century and refers to the Sallarid dynasty among the rulers of Azerbaijan, however, it is important for us that Hayzān was mentioned as a separate kingdom, to which existence should not be ruled out at the end of the 9th century. There is also another reference of al-Istakhri, in which Kurji (i.e. Jurzān or "Georgia"), Khazar, Bāb al-Abwāb (Derbent), and Khayzān are mentioned together which excludes issues of their identity or spelling: „*It [Bāb al-Abwāb] is a port of the mentioned sea, gathering in it from al-Khazars, as-Sarirs, Shanzāns, Khayzān, Kurji, Rukhlān, Zirikrān, and Ghumiq ...*“ [Al-Istakhri, 1927 :186].^[18]

To summarize the information related to Hayzān/Khayzān, in Arabic sources, they are mentioned with different meanings and it is also possible that they can have different meanings even with the same author.^[19] However, we do share opinions of V. Minorsky on the similarity of Hayzān/Khayzān as Khizi, as well as the possible use of Hayzān/Khayzān as Jurzān. In addition, we express the opinion that in some cases the mentioned toponym corresponds to Khazar in its meaning and is related to Derbent. Also, based on Ibn Rustah and other authors,

we suggest that in the toponym Hayzān/Khayzān we can mean Hereti and the kingdom of Hereti, possibly even Khoranta. We do not exclude the possibility of further disclosure of new information or sources regarding Hayzān/Khayzān which will eventually shed light on its location.

^[1] E.g. Ibn Rustah's specific reference, which we will discuss below, has been adapted with some changes by Ibn Miskawayh.

^[2] We also would like to mark here that in the medieval Arabic geographical or historiographical works it is not uncommon to mix Khazar and Jurzān (i.e. Georgia).

^[3] In the references to Tbilisi by Yaqut al-Hamawi, we have Jurzān [იანკუთი, 1964: 38-41].

^[4]
^[5] This Refers to the province of Arminia which actually included Armenia, ar-Ran and Azerbaijan.

^[6] It is true that V. Minorsky equated Hayzan and Khiz, although in the same paper page 511, on the map he shows Al-Khair(z)ān in Arabic and with a question mark in the Artsakh region, south of Shusha in the vicinity of the river Aras. Thus, he suggested the existence of more than one Hayzān at a time.

^[7] Z. Bunyadov seems to be identified Khachen and Khayzān when he lists the cities in the mountainous region of Artsakh that were conquered by the Arabs [Бунятов, 1965: 82].

^[8] بحجران The possible variant in the comment also mentions the Nakhchivan form: نخجوان where in the beginning (ب) is a particle with the meaning "as" in this case. However, it also allows for interpretation, as the word will be without diacritical marks يحجران from which the word "nakhjivan" (Nakhchivan) is easily derive نخجوان .

^[9]
^[10] In such a form it is found in the edition edited by Kramers خزران الى نواحي (Khazarān) (p. 298) or maybe again and again it means "Jurzān" and not Khazarān.

^[11] If we do not take into account the almost identical reference of ibn Miskawayh, in which king Adarnase is not mentioned at all, and which reference was mentioned by Kramers.

^[12]
^[13] T. Papuashvili also notes that in Georgian literature of the ninth and tenth centuries, the name Hereti refers to the whole of Albania (right and left banks of the Kura). As he himself points out, this opinion was also quoted by I. Abuladze and D. Muskhelishvili, but not explained with facts of the political history of Hereti [პაპუაშვილი, 1970:194].

^[14]
^[15] ar-rab' (الربع) to the side, de Goeje indicates the question mark in parentheses. [Ibn Haukail, 1873: 252, line 14]. It seems that this place was not completely certain and neither this territory/domain can be identified. (the same form was given by Kramers). However, if we read it as ar-rub' then it can have several meanings: quarter; territory; customs house [Miorsky, 1953: 522].

^[16]
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^[18] In the Persian version, we have the following: *this city (Derbent) is a port for Khazars and Serirs, for Gurgan, Tabaristan, Georgians, and Q'aiq'at* [ისტახრი, 1937:3].

^[19] The toponym with the forms of Hayzān/Khayzān/Hayrān was mentioned with other authors, although they have no connection with the geographical point of the same name in the Caucasus region. For example, by al-Masudi, in the chapter: Reference of King Atabeg after Diyar Bakir: *And this year Atabeg Zengi marched on Diar Bakr and conquered a number of cities and fortresses there, among these cities being the city of Tanza, As'ard, the city of Hayzān* [Macoudi, 1877:329]. About the same Hayzān should be mentioned by Abu al-Fida, whose coordinates he gives us from the Seventh Military Climate, which is al-Jazera (I.e. Upper Mesopotamia) between the Tigris and the Euphrates in Diar Bakir [Abu al-Fida, 1840: 282]. In the given names we must assume the city of Harran, which was located in the north of Mesopotamia (Al-Jazera) and was considered either part of Diar Bakir or Mesopotamia. Al-Ildris also refers to the toponym Hayzān, although in this case the place mentioned by this name was located in Yemen, near the city of Sana [Al-Ildrisi, 2002:55].

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Salome Jamburia. What could be the future of the past: capturing a potential value of Gremi historical landscape

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“Any landscape is composed not only of what lies before our eyes but what lies within our heads”.

D. W. Meinig

1979

1. Introduction

In the early 2000s, the International Council of Monuments and Sites (ICOMOS) undertook an analysis of the World Heritage and Tentative lists in the framework of UNESCO’s Global Strategy aiming to create a more representative, balanced and credible World Heritage List. The study entitled *The World Heritage List: Filling the Gaps – An Action Plan for the Future* identified several gaps and imbalances based on three complementary approaches- Typological, Chronological-Regional, and Thematic Frameworks [ICOMOS, 2004]. In particular, it appeared that religious buildings and ‘elitist’ architecture were over-represented in relation to other types of property as well as Christianity to other religious monuments. The results of the ICOMOS research were supposed to be a basis for the signatory State Parties of the World Heritage Convention of 1972, among other things to revise and harmonise their Tentative Lists [ibid]. In spite of this, Georgia submitted seven Christian sites (churches, cathedrals, and a monastery), including Gremi Church of the Archangels along with Royal Tower to be included in the Tentative List in 2007 [UNESCO, 2020a]. [1]

On the one hand, this is not a surprise coming from the country with many Christian monuments and for which, entangled with its history over the last seventeen centuries, Christianity is identical to its national identity. On the other hand, one can argue that it is not in compliance with the Global Strategy for a Representative, Balanced, and Credible World Heritage List. [2] It appears to be against the comparative study of the existing World Heritage Sites, and arguably, it would be difficult to justify why “Gremi Church of Archangels of and the Royal Tower” would bring Outstanding Universal Value [3] in comparison with other cultural sites.

Since 2005, one of the events for the creation of a representative, balanced and reliable list of World Heritage is a transnational nomination that includes the remarkable places of the state whose legacy is less represented in the World Heritage List. In this context, following a decade of work, the Silk Roads World Heritage Transnational and Serial Nomination project has been implemented [Williams, 2015:1].

The nomination envisages the inclusion of trading cities, caravanserais, inns, military posts, garrison stations, natural and cultural landmarks, and industrial/production sites from different countries linked by an overarching concept of the Silk Roads [Williams, 2014].

The nomination project has already gained popularity concerning the political and cultural agenda of the countries alongside the historic route. In 2014, the World Heritage Committee at its 38th session inscribed the first Silk Roads transboundary serial property The Routes Network of Chang'an-Tian Shan Corridor on the World Heritage List, which encompasses 33 component sites in three countries, China, Kazakhstan and Kyrgyzstan [UNESCO, 2020b]. Other corridors including Penjikent-Samarkand-Poykent-Merv Zarafshan Heritage Corridor (Tajikistan, Turkmenistan and Uzbekistan), the South Asian Silk Roads (China, India, Nepal and Bhutan), and the Fergana-Syrdarya Silk Roads Heritage Corridor (Kazakhstan, Kyrgyzstan, Tajikistan and Uzbekistan) are underway, along with the initiatives to explore the corridors to the west [Jing & Denyer, 2019:13].

This article aims to analyse whether Georgia fits in such a nomination strategy by examining a case study of Gremi. In doing so, this paper rethinks the significance of Gremi in the context of a cultural route. It does not intend to deprive the Gremi Church of Archangels of its attractive architectural dominance or “outstanding artistic importance and remarkable power” formed “through its location and interrelation with the surrounding landscape” (UNESCO, 2020c) but rather to reassess the cultural significance associated with the historical landscape of Gremi as a whole, through deconstructing its biography. The article aims to examine the opportunity of Gremi for developing the Silk Roads World Heritage serial nomination project in combination with relevant sites in the neighbouring countries.

2. Deconstructing the Historical Past of Gremi

2.1. Uncovering urban life of Gremi

A series of archaeological surveys and expeditions (1939-1940; 1963-1967, 2011) that shed light on 150 years of Gremi's bustling life is an integral part of its historical past. In 1939-1940, Al. Mamulashvili, Director of Telavi Museum in Kakheti, conducted the first archaeological surveys here. In 1963-1967 P. Zakaraia and L. Chilashvili, on behalf of the S. Janashia National Museum, carried out archaeological excavations. Most recently, D. Mindorashvili conducted archaeological research on a market district of the city Gremi, before the construction of a new museum here in 2011. These discoveries and publications are the primary sources regarding understanding the complex nature and significance of Gremi.

2.2. Historical background: the rise and fall of Gremi

The biography of Gremi is not long-term but diverse. In 1466, the medieval city of Gremi was founded as the capital of the Kakheti Kingdom, in eastern Georgia, at the confluence of the Rivers Intsoba and Bolia. There is little evidence to indicate an earlier settlement on the territory of the late medieval Gremi. Only minor finds have been uncovered dating back to the Bronze Age and the 12th-13th centuries CE [Zakaraia, 1975: 11].

The exact reason for the foundation of the capital here, as opposed to the revival of any other survived towns in Kakheti, is not apparent [Zakaraia, 1975:10]. A multifaceted character of Gremi lies in its functionality as the royal residence, administrative, and trading centre of the Kingdom for which it occupied over 50 hectares for a century and a half [Zakaraia, 1975; Chilashvili, 1980].

A favourable geographical location seems to have played the central role in opting for this place as the centre of the Kingdom. The city was built at the junction of the Caucasus Mountains and Alazani Valley. Situated at the crossroad of these two different geographical landmarks, Gremi served as a connecting bridge regarding the socio-economic life of the two regions [Chilashvili, 1980:12-13]. These local economic ties, coupled with international commerce, must have triggered the rise of Gremi while all the other cities of that time in the former Georgian Kingdom declined [Suny, 1994:46].

The main advantage of Kakheti over other parts of Georgia was its proximity to the Gilan-Shamakhi-Astrakhan Silk Route that enabled Gremi to engage in international trade. [Suny, 1994:46].

Culturally and economically developed Gremi ceased to exist in 1616 due to the devastating invasions by Iranian Shah Abbas I with his army, and never regained its former glory [Suny, 1994:50]. The strategic and economic centre of the independent Kingdom of Kakheti is considered to be one of the most short-lived cities in Georgia, and yet it had a remarkable history for which it is cherished today.

2.3. Gremi as a historical landscape

Cultural heritage, as well as historical, archaeological, religious, aesthetic, social, economic, political, symbolic, associative and scientific significance, can be assigned to the historical landscape of Gremi.

The monument consists of four main parts, including the citadel, the royal area, the commercial quarter, and the Holy Trinity fortification [Chilashvili, 1980: 44-46]. The citadel encompasses the Church of the Archangels, a royal residence with a bell tower and a surrounding defensive wall [Zakaria, 1975: 21-50]. The manufacturing facilities, such as wine cellars and a wine press, are also found here [Chilashvili, 1980: 44-45]. The Church of the Archangels and the adjacent dwelling-tower with the belfry occupy a dominant position among surviving medieval buildings [Mepisashvili et al. 1979]. They stand on the hill at the end of the Caucasian mountain that was cut artificially to build the church on it and is strengthened by the surrounding fortification [Chilashvili, 1980:72].

The citadel, the Church of the Archangels, and the dwelling-tower, which miraculously survived the Persian attacks, are the best-preserved components of Gremi's historical landscape. The Church of the Archangels was built in 1565 by King Leon I of Kakheti (1518- 1574) as stated in a Greek inscription carved above the western door of the church [Zakaria, 1975:21-23] and it is active today. It is a traditional type of cruciform domed church with two detached piers, however, with a distinct emphasis on height. The interior wall paintings date back to 1577 [Mepisashvili et al. 1979: 179]. Both the Church of the Archangels and the royal tower are built

using brick, densely arranged patterns, as opposed to stone, for which it testifies the Iranian influence. The spread of Iranian form and taste is reflected in the decoration of the facades too, with pointed arches instead of round ones. The Church of the Archangels is significant regarding religious, cultural heritage, architectural, historical, and scientific as well as aesthetic value.

Similar to the Church of Archangels, the historical and cultural heritage values can be attributed to the royal tower. It is a three-storey building, designed for residential use with living and reception rooms and a belfry which is a later addition. Since 1975, the building has served as a museum where visitors can see archaeological artefacts, portraits of the royal members and watch the slideshow and animation showing the chronological reconstruction of the city of Gremi.

In the royal tower, on the right of the corridor, there is a toilet with its plumbing system. Its exceptional organization takes a visitor by surprise even in the 21st century. From the top floor of the tower, there is a panoramic view of Alazani Valley and the peaks of the Caucasus Mountains [Mepisashvili et al. 1979: 179], revealing the beauty and aesthetics of the Gremi historical landscape.

In the royal district (20 ha) archaeologists uncovered remnants of a palace complex, the residential houses, pavilion with water fountains, pools, baths, a bakery, a wine storage facility, and the remains of some other buildings [Zakaraia, 1975: 51-91; Chilashvili, 1980: 86-104]. Although all the buildings here were destroyed, the royal district preserves archaeological and historical significance for the contemporary and future generations, regardless of the condition of the remaining structures.

The most significant part of the city appears to be the commercial quarter (30 ha), where trading caravans and travellers from foreign countries used to trade [Chilashvili, 1980:45]. The architectural complex of the market, the caravanserai, residential houses and manufacturing buildings, a public bath-house, two inns, several parish churches, and Tarsa wall were situated in this lively part of the city [Zakaraia, 1975, 92- 114; Chilashvili, 1980: 46-72]. It was inhabited mostly by merchants of different ethnic groups (Georgians, Armenians, and Jews), artisans and servants [Chilashvili, 1980]. The architectural complex of the market occupied 1,400 square m in total, including the courtyard that covered 500 square m. It consisted of 30 trading arcades of pointed arches, built with cobblestones and mortar and had small balconies in front. The fireplaces found in each of the shopping arcades suggest that they operated throughout the year. Some of the markets were two-storey buildings with deep basements that might have been used as cold storage rooms. A large number of coloured glazed tiles found here are thought to have been used for the decoration of the markets. Each of the arcades served a different purpose. Some accommodated shops and workshops, others, located at the entrance, were used by guards and customs officers. In one of the markets, a discovery of coins along with the remains of a furnace with burnt copper items indicates the presence of an ironsmith's workshop. One room in the middle of the market with a swimming pool is thought to have been used for leisure activities by local and foreign merchants who stayed at the adjoining caravanserai.

According to the reconstructed plan of the caravanserai, it was 75m long, with 32 rooms situated on both sides of its corridor. Between the architectural complex of the market and caravanserai, a three-metre passage facilitated the markets to be supplied with goods [Chilashvili, 1980:48-56]. The commercial district of Gremi reflects the socio-economic and political values of its heyday. In the present day, it can be associated with historical, archaeological, and cultural heritage values. The market district is as much part of Gremi's historical and cultural heritage as the Church of Archangels, despite its lack of physical integrity.

The fourth part of Gremi, the Holy Trinity fortification, was a defensive complex situated on the ridge, the opposite side of the Church of the Archangels. It encompassed the Holy Trinity Church, a hall, a tower, the workshops, a water system and a perimeter wall [Zakaraia, 1975: 132-138]. On the road to the Trinity Fortress, to the west of the Archangels' complex, a church was used as a sentry post. It was a vantage point from where one could see other three parts of the city, the gorge as well as the Caucasus and Alazani Valley. The above-mentioned buildings highlight their value for the means of security and defence of this prosperous city in the past while reflecting its historical significance today. The intensive water supply and several water canals found in Gremi must have been required for this densely populated city, its baths and pools. These components of the complex are noteworthy regarding the scientific significance. Traces of ceramic water canals descending from Lopota Gorge to Gremi indicate that, in terms of water provision, the city did not depend only on the Intsoba and Bolia rivers. It is argued that small canals were used for providing drinking water while large ones were employed for the irrigation of the adjoining crops. The study of the water supply system undertaken by a group of hydro-technicians between 1938 and 1939 suggested that the canal could irrigate up to 4000 ha of land, of which 2900 ha were agricultural [Chilashvili, 1980:152-153]. Since 2007, each survived archaeological and architectural features of this historical landscape including the architectural complex of trading arcades, caravanserai, bath, the church of Archangels, royal tower, fortress and other buildings have been individually listed as Cultural Heritage Monuments of National Significance, following Georgian Law on Cultural Heritage [The National Agency for Cultural Heritage Preservation of Georgia, 2019].

Arguably, the main cultural heritage and historical significance of Gremi lie not only in the architecture of the Church of Archangels and the royal tower but also in the biography of the place and in its attributes which have been formed out of the interactions with the different nodes of that time.

2.4. Gremi as a destination on the Silk Roads

One of the essential historical events of Gremi's bustling life originates from its trade connections with Persia and other Oriental countries as part of the Silk Road, which, in turn, determines associative and symbolic significance of the place. Here, archaeological excavations uncovered artefacts imported from various trading centres of Persia (Kerman, Kashan) including various types and colours of glazed ceramic ware, china, copper and silver items. Among remarkable discoveries were fragments of Chinese porcelain and celadon [Mindorashvili, 2015: 207-208].

In the 15th and 16th centuries, goods exported from Kakheti consisted of silk and carpets, gold cloth, Rubia (a plant used to make red paint), wine, horses, sheep and precious furs [Chilashvili, 1980: 151-152]. Ensuring the provision of the infrastructure to facilitate trade and transportation was of high importance for the Royals of Kakheti. Archaeologists have discovered a three-metre-wide red brick road starting from Gremi and stretching over several dozen kilometres in Kakheti [ibid: 233].

Gremi was connected to Persia, Dagestan and Russia via Shamakhi (Azerbaijan). The journey from Gremi to Shamakhi took ten days at an average rate of 30 kilometres per day, while the distance from Shamakhi to Derbent was covered in six days. The total travelling time between Gremi to Derbent thus was 16 days. Taking into account already known topographic and cultural features and reports of some foreign Ambassadors, Chilashvili (1980) reconstructed the route from Gremi to Shamakhi. The first overnight stop for travellers after Gremi would be Gavazi, then Areshi, Togha, Zagemi, Qakh and Sheki until they reached Shamakhi.

Remnants of buildings in Gavazi, Areshi, and Togha had to be caravanserai or halting places. On the segment between Gavazi and Togha, traces of the old road were identified along with the remains of a defensive tower [Chilashvili, 1980:238].

On the route from Gremi to Shamakhi, Zagemi (Bazari) another prominent economic and political centre of Kakheti Kingdom, emerged due to the commercial activities. This centre is now situated in the Zakatala region of Azerbaijan, specifically, in the village of Aliabad. It represents an under-researched area, archaeological excavations have not taken place here except for field surveys. According to Russian and Turkish sources, Zagemi consisted of three districts: the Church District, which included the royal quarters as well as the main church; the Rabat (outskirts) and the Market District, which was a walled trading area encompassing the caravanserai and restaurants. Except for these buildings, a mint was located in Zagemi since the end of the 13th century. The tradition of minting coins here seems to have been revived by the 16th century: 189 coins minted at ten different locations were accidentally found here, of which eight coins were minted at Zagemi. Among the revealed coins were European ducats which testify the connection between the European and local traders. During ploughing, some coins were discovered in a clay pot of which the oldest coin was dated back to 1602-1603, while the newest ones - to 1615. Zagemi ceased to exist at the same time as Gremi in 1616 [Zakaraia, 1975: 94].

One of the leading destinations for the traders from Gremi was Shamakhi - an important centre of culture and trade and the royal seat of Shirvan shahs from the 9th to 18th century. According to Adam Olearius (1599-1671), a German traveller and diplomat who visited Shirvan in the 1630s, Shamakhi consisted of two parts, the southern and northern, each of which was surrounded by walls. The northern part of Shamakhi was inhabited by Turks, Armenians and Georgians, but they all spoke Turkic which was common all over Persia. Spinning, weaving and embroidery with silk and paper were the main activities of the inhabitants of this part of the city [Mustafayev, 2018].

The main market of Shamakhi was located in the southern part that was bigger than the northern area. Here, a large market with several lines with shops and tents of local merchants offered silk and cotton fabric, silver and gold brocade, bows, arrows, and other handicrafts for a reasonable price [Mustafayev, 2018: 39]. Two large caravanserais with chambers and galleries where foreign merchants stayed and traded, were situated in the southern part of the city. In one of the caravanserais, named after Shah, mostly Russian merchants used to stop and bring tin, leather, copper, furs and other commodities. In another, the so-called Lezgi caravanserai, traders from the North Caucasus in particular, from Circassia and Dagestan, offered horses and slaves for purchase [Mustafayev, 2018: 39-40].

According to the Dutch traveller Jan Streiss (1670), Georgians also played a big role in the economic life of Shemakhi. In one of the parts of the city, there must have been Giurji-bazaar, the Georgian Market, mentioned in Ermakov's photo-documentation of Shamakhi, and destroyed by an earthquake on January 31, 1902 [Chilashvili 1980: 249]. Surely, Shamakhi was not the final destination of the merchants coming from Gremi and other places. Commonly caravans used to carry on to the south towards Ardabil (modern Iran), one of the main cities on the territory of southern Azerbaijan (Mustafayev, 2018: 39-40) and towards other nodes. The trip from Shamakhi to Ardabil took eight days [Matthee, 1999:55]; thus, the journey from Gremi to Ardabil lasted 18 days [Chilashvili, 1980:252]. According to the Dutch traveller Jan Streiss (1670), Ardabil was a very famous and great trade city where merchants arrived and departed for Gilan, Kurdistan, Georgia and other countries [Chilashvili, 1980: 252]. From Ardabil, two roads diverged- the western route towards Tabriz and the south-eastern road to the cities of Qazvin and Kashan. Silk from Gilan province was also ferried across the Caspian Sea to Astrakhan [Matthee, 1999:54]. While a trip from Shamakhi to Naziabad took five days, the distance between Naziabad to Astrakhan, may have been covered by a boat in five to nine days, depending on the season and circumstances [Matthee, 1999:5].

3. Discussion In the increasingly globalised world, cultural heritage is recognised not only by the national but also by the potentially international importance. The significance of each heritage site is ascribed to the place. The deconstruction of Gremi's biography showcased its prospective international potential in a somewhat different way than it is featured on the Tentative List. The concentration on material and tangible manifestations of culture still confine the imagination and interpretation of landscapes [Baird, 2017:5-6]. However, it should be highlighted that a relatively new museum of Gremi, managed by the National Agency for Cultural Heritage Preservation of Georgia, offers an appropriate interpretation of Gremi's historical landscape, the character of the city and its engagement with one of the branches of the Silk Road. Furthermore, in 2014, the National Agency for Cultural Heritage Preservation of Georgia published bilingual (Georgian/English) publication on a new museum of Gremi, which reciprocates the interpretations on the historical landscape of Gremi presented at the museum [The National Agency for Cultural Heritage Preservation of Georgia, 2014]. The publication is accompanied by the documentary film "Gremi" which graphically reconstructs the daily activities, commercial practices, and historical events taking place in the late medieval Gremi.

The biographical approach to Gremi's landscape makes apparent that focusing predominantly on the best-preserved parts of the city, such as the Church of Archangels and the adjoining royal tower, considerably limits the representation and expression of the very essence of the

place. Alternatively, framing Gremi as an outcome of the Silk Road makes it possible to tell a fuller and richer story about it, enabling to capture all the values one might ascribe to it, including the symbolic, associative, historical, archaeological, etc. However, it is also evident that the Gremi historical landscape cannot be individually seen as a manifestation of exceptional response to the Silk Roads. Developing a serial nomination that reflects a particular geo-cultural system can be relevant to discuss in this case.

To select sites/landscapes for prospective Silk Roads serial nominations the ICOMOS thematic study on the Silk Roads suggested the corridor-based approach, enabling to amalgamate nodes with all their complex attributes and the mixture of small sites, the infrastructure that facilitated trade and movements, and a variety of manifestations of the Silk Roads related to social, cultural and religious spheres [Williams, 2014: 58]. Considering cultural and historical as well as eco-geographic reasons, Gremi can form the basis for two serial nomination projects in combination with some sites in Azerbaijan, Iran and theoretically in Russia too.

The first option for the project to develop could be the Gremi-Shamakhi-Ardabil route in combination with relevant sites in Georgia, Azerbaijan and Iran, respectively. The second option would be the Gremi-Shamakhi-Derbend route in collaboration with the State Parties of Azerbaijan and Russia. However, the latter does not seem viable considering the existing political tension and frozen conflict between the Russian Federation and Georgia. Furthermore, the major issue here, which is relevant to both routes, is demonstrating physical evidence on sites as well as the scale of archaeology.

The potential for the Gremi-Shamakhi-Ardabil Silk Roads corridor to be submitted on the Tentative List depends on proper knowledge of heritage resources and their condition. It is clear that further research and surveys employing modern technologies are needed to be undertaken with the involvement of a group of local experts for the identification of potential heritage resources on the section between Gremi and Sheki, particularly, in Gavazi, Areshi, Togha, Zagemi, Qakh, as well as on the segment between Shamakhi and Ardabil, and beyond in Iran. The main challenges with this route are that many potential sites are under-researched and some even poorly preserved, while those well-studied and well-preserved, such as sites in Sheki, Ardabil and Tabriz have already been individually inscribed on the World Heritage List [UNESCO, 2020d].

4. Conclusion

The nomination of Gremi as part of the Silk Roads transboundary project is not an easy task, and it poses many challenges, which may not be overcome due to the decay or extension of the physical embodiments of the Silk Roads' concept. However, the complex values of Gremi's historical landscape and trading centre on one of the branches of the Silk Roads should not be ignored but enhanced in the case of nomination. For that matter, it would be useful for Georgia to work closely with Azerbaijan, another under-represented country to identify and evaluate the potential of the sites within the proposed corridor for justifying OUV and finding a feasible solution together for developing future intercultural cooperation in this regard.

The Silk Roads serial nomination with the participation of the Caucasus region would add to this transnational World Heritage project, particularly in terms of diversity and dimension, showcasing that Silk Roads covered a much broader scale and geography than it lingers in the perception and imagination of the academia and society.

[1] Georgia has not updated the Tentative List since 2007.

[2] According to paragraph 59.b of the Operational Guidelines for the Implementation of the World Heritage Convention (2017) to promote the establishment of a representative, balanced and credible World Heritage List, States Parties are requested to consider proposing only properties falling into categories still underrepresented.

[3] Outstanding Universal Value means cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity.

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Fantasy is one of the youngest genres in literature. Nowadays, in addition to being "accused" of belonging to a fairy tale genre, there are frequent claims against fantasy from a religious point of view: how much of a moral value does this or that text carry? Could fantasy be so unacceptable that it would be desirable (or even necessary) to ban it? This article provides a comprehensive answer to this question, for which we rely on the novels of the three greatest and most famous fantasy writers - Rowling, Martin and Tolkien.

In general, there exists a colossal amount of theoretical material on the fantasy genre, mostly in foreign languages. Academic interest in this genre is also high in our country. There are dissertations on Stephen King novels. In addition, Levan Berdzenishvili's "Fantasy of Our Existence" refers to the genre as a whole, but these three authors, in particular, have not yet been studied in-depth in Georgia; moreover, no one has discussed the works of all three of the authors at the same time. This is the novelty of the present study. The conclusions will be drawn based on the work of the three writers, including the parallels drawn and the similarities and differences identified.

It should also be noted that research on the "Song of Ice and Fire" is quite scarce as the saga is still unfinished. There are almost no lectures and articles on this novel, otherwise, his high-profile screenplay is actively discussed. We will avoid this in this paper and reach conclusions based only on literary texts.

Rowling's characters are her contemporary Britons, e.g. they are mostly Christians by religion. As the author stated, she did not want to bring religious symbolism into the story till the end of the novel, so as not to reveal any secrets ahead of time, so religion did not come to the fore until the seventh book, although it did indeed play a role there.

This view is shared by the Russian theologian Andrei Kuraev. [Kuraev, Internet source 7]. He argues that in the first six books of the series only references to the existence of God are made, the Lord is symbolic because he does not interfere in current events, his will is nowhere emphasized.

Kuraev does not hide that he was prejudiced against the novel due to the rumours circulating the seven books and started reading it through the eyes of a strict inquisitor, but in the process of reading, he discovered that it is a kind tale about wizards. (Elements of witchcraft are present in almost every fairy tale, although, for example, making "Cinderella" a forbidden text will not come to anyone's mind). At Hogwarts School, no one calls spirits, no blood shedding rituals of black magic are conducted at the lessons. These methods are used only by Voldemort and his followers, and to turn a blind eye to the existence of evil and dark forces stubbornly, would only be naive. This does not make Potteriada a blasphemous book. It is known that fanatical opponents bought the whole copies of Harry Potter and demonstratively burned them solemnly. In my opinion, this gesture of the fanatics is more of a satanic ritual than any scene from Rowling's novels. What the demonstrators achieved was to indirectly increase the income of the writer they hated so much exponentially.

Professor Ted Sherman confined himself to ironic and at the same time laconic advice: "I cannot forbid you to burn the books. I can only suggest that you read them at least once before throwing them into the fire" [Sherman, Internet source 5].

Opponents of Rowling's saga make another accusation against the work claiming that it is harmful to the psyche of children. For instance, unbelievable facts are presented as if young readers inspired by the Harry Potter books fell from the window and died while trying to fly on a broomstick. To maintain preciseness, it is necessary to note that such an accusation is, to put it mildly, absurd. First, the first books in the series are followed by a clear recommendation to be read by or under parental supervision. This would be added insurance to prevent the child from drawing a wrong conclusion from the novel. Secondly, the line between the worlds of the reader and Harry Potter is sharp enough to rule out all possible misunderstandings: an essential attribute of every spell is a magic wand made from the body parts of some mythical creature. The ingredients of the potions and poisons are also fictional plants. Undoubtedly, all this is well thought out and creates a good alternative world, but the child knows from the beginning that they have neither a magic wand nor can buy it anywhere, and thus the theoretical knowledge gained from Hogwarts will not be useful to the reader in practice.

It is known that this issue was also debated in the Vatican. Pope Benedict XVI, according to one of the articles, called the work "dangerous", but the seventh book and the corresponding film put an end to any misunderstanding:

"It took a while, but the Vatican has finally come around to giving Harry Potter its blessing," Reuters reported on July 14, 2009. [Rowling, Internet source 3].

Deacon Kuraev believes a ban on Harry Potter could have the opposite effect. The fact is that the ban increases the interest of readers, and banned books are secretly read by those who did not even intend to do so in the first place. (The repercussions of the ban were evident in the work itself. In particular, in the episode when Dolores Umbridge, with the interests of the Ministry of Magic in mind, banned a particular newspaper from school and it was eventually read by the entire school). Moreover, if a child, fascinated by Rowling's books, is told that liking them is an unforgivable sin and is unacceptable for Christianity, it will not be surprising if this child turns their back on the religion that imposes prohibitions and not on the book which they sincerely like. It is a remarkable fact that the theologian, whose opinion carries great weight in both academic and theological circles, openly and justly declares that in Rowling's novels blasphemy is nowhere to be found. The main is interpretation, otherwise, even a misinterpretation of the Bible can lead to quite dangerous conclusions.

Let's consider specific examples of where and in what context God is either mentioned or implied, where the Bible's influence is felt in Rowling's books; We remember that dementors use kisses to take away souls. Such a negative connotation of this gesture may inadvertently evoke the association of Juda's Kiss.

In addition, in cases where Harry is in the most difficult of circumstances (the second round of The Triwizard Tournament, the Final of "The Goblet of Fire", the final of the seventh book), Harry prays. This is a rare and thus, more remarkable fact. Moreover, by the logic of the novel, there is no convincing explanation as to why Potter was resurrected from the dead. It is conceivable that God's will is manifested here in the form of the miracle of the resurrection. "The Prisoner of Azkaban" ends with finding out what Sirius has to do with Harry - the prisoner who escaped from Azkaban is the godfather of Potter, and at the end of the saga, Harry agrees to take the responsibility for baptism and baptizes the son of Lupin and Tonks. This too is an unmistakable Christian phenomenon, confirmed by accurate linguistic choice. (Although the baptismal ritual can be found in other religions, "godfather" is a Christian term.)

The most significant Christian holidays, Christmas and Easter, are celebrated in Hogwarts. (However, it was possible to call the holidays winter and spring breaks, if the author did not want to give them an additional religious meaning). Rowling states that, despite some fluctuations in the faith from time to time, she is a Christian and there is nothing anti-Christian in her books. Moreover, all the seven books are inspired by the Christian religion:

"My faith is sometimes that my faith will return" [Rowling, Internet source 4].

The George Martin saga is much more diverse in terms of religion. There are ancient gods and "children of the forest". This is a kind of parallel to paganism as presented in the novel. There is a multifaceted God whose parishioners in the cult of death find the path of faith to the truth. Daenerys prays to unspecified gods and the road leads her to many different temples, (although, as a quotation cited below in the article testifies, the descriptions of these temples and the local scenes may cause fear, but not the religious tremble). Red Priestess Melisandre worships R'hllor, the god of light, the earthly sign of whom is fire. Interestingly, unlike the small cults, we see R'hllor's miracles several times in the novel (Shining sword, resurrection from the dead, visions seen in the fire ...).

George Martin devised a set of rituals for each religion separately, which gives the book additional charm and more persuasiveness. For example, in Riverrun, the corpse is carried away by water; in King's Landing, the bodies are either burned or buried. Wedding rituals are also different in different parts of Westeros. In addition, sometimes the same action has different meanings. The usual punishment imposed by Daenerys is to burn alive for the gravest crime, which is a great honour for the followers of the Red Priestess. In their belief, in this way, they are taken by R'hllor, sins are forgiven, and someday they even rise from the dead.

It is noteworthy that the power of superstition is emphasized and the religious taboo is established, in which the texts of Martin and Rowling are very similar. Wizards resort to a thousand kinds of euphemisms to avoid mentioning the main evil force, Voldemort. Only the chosen ones are not afraid to say his name, which is considered an act of great courage in the eyes of others. According to George Martin, the Red Priestess never mentions the name of the evil force, calling it "the one whose name should not be mentioned." As well as this, the White Walker army is mentioned on the wall as "The Others". The word is capitalized, which should be a sign of religious respect.

However, the most numerous is the religion of the "Faith of the Seven". It has, so to speak, the status of a state religion. The symbolism is also more subtle and detailed. The parallels with Christianity are obvious: the sevenfold nature of God instead of the Trinity, the Bible is replaced by the Seven-Pointed Star book, the prayers end with the words: "Save us, the seven."

A rather risky topic addressed by George Martin is religious fanaticism. There is nothing negatively said in the book about the High Sparrow, and Ornela is undoubtedly an odious character. After Cersei was starved in the dungeon, humiliated, and finally was forced to walk a "walk of shame", some readers were fascinated by her firmness and had some sympathy for her; on the other hand, all this bore negative feelings, aggression and hatred towards sparrows.

In short, as Professor Maria Steiman says, there are many religions in Westeros, though the transcendental God as such is not found. [Steinman, Internet source 8].

The theme of life and death, the concept of immortality, occupies an extremely important place in any religion. Let us compare the two fictional worlds created by two writers in this respect. If there is religious diversity with Martin and the perception of death is also mixed, Rowling's morality is purely Christian. I believe this is where the Russian theologian, for whom Potteriada is still a fairy tale, is mistaken. It is well known that immortality in fairy tales is uniquely positive, unlike in Harry Potter. Albus Dumbledore says:

"It really is like going to bed after a very, very long day. After all, to the well-organized mind, death is but the next great adventure." [Rowling, Internet source 2: 241]

At the same time, immortality is cherished by antagonists, Professor Quirrell and Lord Voldemort.

An interesting variation of this idea is found in George Martin's work: (This storyline failed to be part of the TV series): The favourite character of many readers, Catelyn Stark, was resurrected with the help of magic after the Red wedding; however, this new form of existence is not auspicious. Lady Stark has nothing humane any more. She became a completely insensitive, revenge-seeking zombie. The deadly wounds are visible, the slaughtered woman gave orders with horrible wheeze, and such immortality was certainly not a reward, but eternal torment. While her revenge was fair, the reader no longer had the old, unconditional sympathy for such Lady Stark.

Of course, we must not forget that, according to George Martin, the main enemies of mankind, the main antagonistic force, are the "White Walkers", that is, the army of the "resurrected" dead. The word "dead" or "living" could not be enough to describe the condition of these creatures, so the author uses the term "undead" in his narration to separate himself from the superstitions and fears of his characters.

Death is such a mysterious thing that the fear of it is coded in human nature from the very beginning. As a rule, if death frightens us, immortality should make us happy. However, George Martin repeatedly asserts the opposite in his saga: death is painful when untimely, otherwise, it is a law of nature. Violation of this law is costly and the result delights nobody. Let's recall Daenerys Targaryen who spared her husband at the cost of the greatest sacrifice. For Drogo, such a life would be humiliating and painful. Khaleesi, too, could not endure the torture of her husband, and with her own hands took away the life of a once-mighty leader of the Dothraki, maintained at such an expensive price.

Daenerys comes across death once again on the other side of Westeros as she goes to The House of the Undying to listen to the prophecy. Linguistically, it is interesting that this place is called "The House of the Undying." The author deliberately does not use the word "immortal" here, which would be a linguistically correct, completely justified, but at the same time overly obvious choice. In addition, the word "undying" creates a kind of contrast with the already mentioned "undead" and makes us think for a second that this immortality can be something different. All the more so as the Carthage magicians try to create the illusion as if they had stopped growing at the best age when they were at the zenith of beauty and power, and that it was as if they had retained these qualities to this day. However, the scene of the mother of the dragons visiting this temple at first glance disproves similar assumptions. There is no doubt that immortality is not, in this case, great mercy from God:

"A long stone table filled this room. Above it floated a human heart, swollen and blue with corruption, yet still alive. It beat, a deep ponderous throb of sound, and each pulse sent out a wash of indigo light. The figures around the table were no more than blue shadows. As Dany walked to the empty chair at the foot of the table, they did not stir, nor speak, nor turn to face her. There was no sound but the slow, deep beat of the rotting heart." [Martin, Internet source 1: 4189]

As for Tolkien, the issue of death and immortality in his world is resolved in different ways. Here, for some creatures (witches and elves) immortality is an innate ability whereas for others, for example, orcs, the answer is extremely ambiguous. Others may resort to certain means to prolong life, but their "quality" of life falls. Bilbo, whose 111th birthday party is the first major event unfolding in the first chapter of 'Lord of the Rings', says:

"Why, I feel all thin, sort of stretched, if you know what I mean: like butter that has been scraped over too much bread. That can't be right. I need a change, or something." [Tolkien, Internet source 6: 342]

With Tolkien we also encounter immortality as a curse, for once already deceased people, who are thus punished for breaking an oath. Now they are forced to continue existence as skeletons until they are rewarded with the right to die.

As we can see, in all three texts, immortality is highly unattractive. It would not be out of place to mention the novel "Death with Interruptions" by the Portuguese Nobel Laureate, Jose Saramago, which also leads to the indisputable conclusion that death is in some cases a desirable end to a burdensome life. The greatness of death was also acknowledged by Vazha-Pshavela, who had nothing to do with fantasy. Vazha-Pshavela is mentioned here as evidence that the problems of our research genre are not local, even though physical immortality, as a permissible fact, is inaccessible to other literary movements.

In conclusion, it can be said that in the world of fantasy, there are elements of reality in different doses. Otherwise, reading this genre would not be relevant for the readers and even more so, relatable. A book in which we cannot see anything relatable to our character, we cannot read with a true interest. Religion, as an integral part of our reality, could not be left out of the fantasy genre. The examples cited in this article prove that there is nothing against God and religion in the texts by Rowling, Martin, and Tolkien; on the contrary, the believer should not be irritated by these books. Moreover, they must recognize their artistic virtues and see themselves in the characters of the proposed world. The correct interpretation is crucial and, again and again, depends on the reader.

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Tamar Namgladze. Organizing Ideological Texts in Soviet Literature for Children

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Introduction

Homo Sovieticus is a qualitatively new Soviet person, whose formation was of special importance for Soviet identity politics. To achieve this goal, among other means, fiction was actively employed. In terms of identity formation, children's fiction reveals particularly important texts because the children were the target group for the formation of a new identity. The present article deals with the organization of these ideological 'insets' as one of the means of exerting influence. The discussed works belong to the period of 1939 - 1956. This period reflects the ideological influence both during the Second World War and after the war when the formation of a specific image of memory of the war had already begun. The post-war period was determined by 11 and not 10 years, as in 1956, the "The Bronze Bird" by A. Ribakov was published. This work is a sequel of the work by the same author - "The Dirk" and contains important information for research. Also, the article discusses only Russian Soviet children's literature, because it primarily reflected the demands of the Soviet influence over children's literature - Soviet values, principles, etc. The extent to which Georgian children's fiction was subject to ideological bias and the way this bias was manifested is a theme of a separate study and is not discussed in this article.

Soviet children's literature is thoroughly studied in Georgian scientific literature from the point of view of philology and literary studies. In the monograph "Theoretical History of Socialist Realism (using the Example of Georgian Literature) (author N. Gaprindashvili, M. Miresashvili, N. Tsereteli), a separate chapter is devoted to this issue ("Socialist Discourse and Peculiarities of Georgian Children's Literature" Book I; p. 242 ; Book II; p. 227 by N. Gaprindashvili). However, in the context of this article, Soviet children's fiction is discussed in terms of cultural studies. The urgency of the research is determined by the fact that the formation of the identity of the next generation is an important issue for every society. The method of narrative analysis is used while conducting the research, while the method of Structuralism is employed as a theoretical framework.

Types of Organizing ideological texts

Children's literature differs concerning the number of ideological inserts and the intensity of the impact made by them. If some works reveal only minor inserts whereas in the works of other authors these types of text inserts develop as a parallel line independent of the main content.

There are three main types of organizing ideological texts. These sections of the work differ in terms of the degree of their involvement in the content of the work: (1) The ideological text can be found in the form of insets: "Chuk and Gek" (1939), "The Sword of D'Artagnan" (1955). (2) Ideological texts that influence the reader are integrated in the content, express the character or the intellectual continuation of the action: "Timur and His Squad" (1941), "Vasek Trubachov and his Comrades" (1947-1951), the second book of the trilogy (3) The text intended to influence the reader is not directly connected to the story, there is a kind of parallel line which reveals little or no direct development of the content: "Sword" (1948), "The Bronze Bird" (1956).

The first case is the simplest and clearest. A. Gaidar's "Chuk and Gek" tells the story of brothers who travel with their mother to Taiga to see their father. The ideological type of inset emerges several times in this work and mainly serves to glorify and romanticize military life. The first example is a military person helping Gek, who had got lost on the train. The next sections conveying a special meaning are the description of the armored train, the Red Army and the weapons. There is an emphasis on the commander - the brothers believe that he is waiting for the order from Voroshilov to declare war against someone (!). The importance of this inset is indicated by the fact that the commander appears two more times in the work: first, in Gek's dream, and second, at the end of the story when, while celebrating the New Year, they are listening to the sound of the Kremlin clock. It is emphasized that this sound is also heard by the commander who is still waiting for the order to declare war against someone. It is noteworthy that the enemy is not specified, the main importance is given to being in a constant state of combat, to the existence of an "enemy image". Based on the above, there are only four insets of a sharply ideological nature in this work.

The same type of organization of ideological texts is seen in "The Sword of D'Artagnan" (author A. Perfil'eva). Here, an ideological inset is found once and depicts the frozen fascist and the wounded but invincible Red Army soldiers. In this way, a contrast is created between the impasse (in his own opinion) situation of the main character and the spirit of the soldiers, which pushes the main character of the story to the right direction of action.

The second type of organizing texts (the content expresses the ideology), is less clear and visible in terms of additional methods of influence. At this point, the textual passages that might otherwise be considered methodical become a logical continuation of the content or character. An example of this type of text is A. Gaidar's "Timur and his Squad". The action takes place during World War II. The pioneers form a squad led by Timur Garayev. The main activity of the squad is to secretly help the families of the Red Army soldiers, and their houses are marked with a red star. The squad is arranged according to military rules - with special signals and battle reconnaissance. They even have an "enemy" - a group of Kwakin, who is being punished by Timur's squad. The whole story revolves around a state of war. Consequently, the passages that would be considered as a method of influence in other works are, in this case, an organic part of the content.

The second book of the trilogy "Vasyok Trubachev and his Comrades" by V. Oseeva belongs to the same type of organizing ideological texts. The first book, which belongs to the first type of text organization and contains both small (several sentences or paragraphs) and larger insets, ends with the phrase: "Ukraine! Ukraine! It was June 1941!" [Oseeva, 1961: 214]. The second

book of the work describes the beginning of the war in Ukraine and its development. Trubachev's squad is at the epicenter of the battle and the pioneers have to get engaged directly in guerrilla warfare as the village is being attacked by the fascists. The resistance of the Ukrainians, the actions of the fascists, the description of the guerrilla life - obviously, in this part of the trilogy, there is no need for parallel lines or separate sections regarding ideology, because this function is already performed by the content. Accordingly, the second book belongs to the second type of organizing ideological texts.

Clear examples of the third type of organization of ideological texts are A. Ribakov's "The Dirk" and "The Bronze Bird". These works are distinguished by the abundance of ideological types of insets. In this particular case, the texts that influence the reader mostly form parallel lines independent of the main story. The main story in "The Dirk" is to solve the mystery of the eighteenth-century sword and to find its lost sheath. The sheath, however, is with the White Guard Nikitsky. But in addition to the mystery of the sword, the story describes the life of the pioneers in detail, their daily lives, including their ideological "viewpoints". It is these passages that form the parallel line of the story which depict a rather interesting life for a child. For example, to help the Volga region, the pioneers stage a play, work with homeless children. A detachment of young pioneers is also described in the work: a grenade-laden corner (cadets were attacked during the October Revolution), cartridge cases collected by children, flags, a poster with the inscription "Children's organization - the best way to raise a communard. Lenin."

Also, it is important to follow the debate over the choice of profession which encompasses and contrasts two professions - a musician as an artist in general and a worker. First the children Genka and Slavka are arguing.

"-The task of the Communist Party is to build communism, he said. Was that so?"

- Yes, but what does music have to do with it?

- What does it matter? If everyone is involved in the construction, will you start thumping on the piano at this time?" [Ribakov, 1962: 224]. Slava's father joins the argument and believes that the child should have a real profession and should be a labourer - because art is "craft, but a little bit ... airy" [Ribakov, 1962: 227]. The argument ends with the words of Misha Polyakov who puts the interests of the state and society above the interests of a particular person: "Therefore, he will enter higher education, become an engineer, then leave the job and start playing music. So why did he learn? Why did the state spend the money on him? Someone else would have learned instead" [Ribakov, 1962: 227]. As we can see, the given passages are of a sharply ideological nature and do not concern the mystery of the sword.

The parallel line is even more striking in "The Bronze Bird". The main content of this work is to solve the mystery of the bronze eagle and find the treasure. However, three chapters of the work are devoted to self-characterization: "Self-characterization is self-judgment. Each Communist is discussed at the General Assembly. Whoever pleases, can come out and say whatever he wants about this or that Communist Party member" [Ribakov, 1962: 388]. These three chapters have nothing to do with the development of the storyline, however, they clearly describe what a Communist should be like. Also, the personal qualities that should not be

characteristic of the Communist Party member are highlighted. First of all, individualism: "It smells like Eserovshchina," said Misha, "a kind of petty-bourgeois individualism" [Ribakov, 1962: 394]. "Therefore, whims are more precious than relatives. Therefore, personal interests are placed above the public's. This is called selfishness. Selfishness, for its part, is the most despicable feature of bourgeois ideology "[Ribakov, 1962: 394]. Second - separation from the collective: "I expected him to say 'Of course, it is necessary, how do I differ from others?' But instead, Misha said: 'Let the children decide.' With such an answer, Misha put himself in a special position. He separated his persona from the collective. This is arrogance" [Ribakov, 1962: 398]. After this, proletarian and intelligentsia qualities, their interrelationships and connection with the bourgeois psychology are discussed. What exactly is meant by the intelligentsia and the proletariat is the subject of a serious debate: "The consciousness of the proletariat is one thing, that of the bourgeoisie is another. The intelligentsia is the middle class and it fluctuates" [Ribakov, 1962: 396]. The main character then discusses the issue in detail.

As we can see, the topics discussed are not relevant to the main storyline which is the search for treasure and solving the mystery of the bronze bird. There is a parallel line independent of this content that serves a specific purpose. In this case, we are dealing with the process of forming a role model for the reader (child), whose features and characteristics are valuable and exemplary for a particular culture and society. This process reminds us of one of Hofstede's notions of cultural differences - heroes (Hofstede, 2011: 16). From the quotations cited, it is obvious that there is an attempt to create a role model pioneer, a protagonist, a hero.

Conclusion

The study identified three main types of organizing ideological texts. The purpose of the author and the content of the story determine the type of organization. The first type, when the ideological text is found in the form of insets, can be considered to be the most flexible for the author. With the help of these insets, it is possible to create sections with serious ideological influence, as well as to just provide a small, mandatory inset. The second type is the most obvious and direct because its own content involves ideological influence. As for the third type, there is a parallel line independent of the main content of the storyline, the intensity of this line depends on the author's goal.

To summarize, we think that the article reflected the importance of organizing ideological texts as a method in children's literature.

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The history of the study of the old Georgian translation of the “Martyrdom of St. Michael” is connected with the name of Abu Qurrah. George the Hagiorite in “The Life of Euthymius and John the Athonites” informs us about the works translated by Euthymius from Georgian into Greek which he refers to as “Abu Qurrah” [Abuladze, 1967: 41]. At first, it was unknown what writings were meant behind it until 1918, when K. Kekelidze published the work preserved in the old Georgian writings “The Martyrdom of St. Michael, which was at the Holy Lavra of Saint Sabbas” [Kekelidze, 1918: 165-173]. The very introduction to the text mentions the Sabaite monk, Theodore Abu Qurrah who tells the story of Michael's martyrdom to the Sabaite monks who arrived in his cell on Annunciation. The summary of the writings is as follows: Michael was a young monk, a master of spinning baskets and ropes, who became the victim of the intrigues of the caliph's wife, Saida. The woman, after being refused by Michael to have a love affair, slandered him to her husband and demanded his punishment. The caliph sentenced Michael to death, although the punishment was preceded by a dispute between Michael and a Jewish scholar over Christianity, Judaism, and Islam. In a religious controversy, Michael defeated the Jewish scholar, and at the behest of an enraged caliph, he was first placed barefoot on hot burning embers and then was given a poison that could not harm him. Eventually, Michael was beheaded. Thus, it turned out that “Abu Qurrah” mentioned by Giorgi Mtatsmindeli in the “Life of Euthymius and John the Athonites” is a story of the martyrdom of the Mar Saba monk, Michael, and Abu Qurrah himself is one of the characters in these works, in particular, the narrator of the story of Michael. Due to the name of the narrator, the work was called “Abu Qurrah” for short. This Mar Saba monk Abu Qurrah was equalled with one of the most prominent representatives of Eastern theology of the VIII-IX centuries - Theodore Abu Qurrah.

The merit of Theodore Abu Qurrah is enormous, on the one hand, for his contribution to the literary activity, and, on the other hand, for the initiation and development of interfaith dialogues. Nevertheless, we have very little biographical information about this person most of which is of a legendary nature, in many cases, mutually exclusive and anachronistic. One of the most obscure episodes of Abu Qurrah's biography is his connection with the Holy Lavra of St Sabbas. Part of the scholars suggested that he spent the early and perhaps later periods of his life in the famous monastery in the Judean desert- Mar Saba, where he led a monk's life. This assumption was shared by such a prominent researcher of Abu Qurrah as Sydney Griffith who thought that Abu Qurrah spent the first period of his life in the Holy Lavra of St Sabbas (ca. 775-785), before being ordained Bishop of Haran. By this time he would probably have been 28-30 years old [Griffith, 1993: 150]. The connection of Theodore Abu Qurrah with the Holy Lavra of St. Sabbas was long accepted in the Georgian scientific literature which relied on the only source - the text published by K. Kekelidze in 1918 “Martyrdom of St. Michael”. Scholars in

favour of Theodore Abu Qurrah's connection with the Holy Lavra of St. Sabbas, cited this text as direct evidence. However, the opponents of this opinion who consider "Martyrdom of St Michael" as a semi-legendary hagiographic text, believe that it has no great historical value and, therefore, is not considered to be a reliable source.

Another problematic issue with Abu Qurrah's biography is connected to the name of John of Damascus. It was believed that Theodore Abu Qurrah met John of Damascus at the Holy Lavra of St Sabbas and became his student. However, this assumption was later rejected and Abu Qurrah was considered to be a follower of Damascus ideas, a follower of him and not a direct student. Neither S. Griffith himself agrees with the opinion about the simultaneous work of Abu Qurrah and Damascus in the Lavra. Although the hypothesis of direct discipleship-teaching of Damascus and Abu Qurrah was supported by Abu Qurrah scholars such as Georg Graf and Joseph Nasrallah, it was rejected by Griffith [Griffith, 1993: 150]. For some time K. Kekelidze agreed, however, later changed his view due to anachronistic inaccuracies and supported the version that Abu Qurrah must have been a minor [1] at the time of John of Damascus' being in the Holy Lavra of Sabbas. The connection of Theodore Abu Qurrah, the Bishop of Haran, to the Holy Lavra of Sabbas is not supported either by John Lamoreaux, the English translator and publisher of Abu Qurrah's works [Lamoreaux, 2005]. Lamoreaux also questions the influence of the teachings of John of Damascus in the works of Abu Qurrah. He believes that the argument of scholars with this view is based on the "Martyrdom of St Michael" preserved in old Georgian sources, the text of which may have some historical background, but in general, the content of the works is legendary and it repeats the biblical story of "Joseph and Potiphar". He, therefore, considers it wrong to cite "Martyrdom of St Michael" as the main argument for declaring Theodore Abu Qurrah as a Mar Saba monk [Lamoreaux, 2003: 30]. This view of Lamoreaux is not fully shared by another contemporary scholar of Abu Qurrah, Najib George Awad who emphasizes that removing Abu Qurrah's name from the Holy Lavra of St Sabbas does not mean denying the connection between the teachings of Abu Qurrah and Damascus. The version that Abu Qurrah never served as a monk in the Holy Lavra of St Sabbas does not rule out the possibility that he was an ideological follower of John of Damascus [Awad; 2015: 7].

We will try to summarize but give as many details as possible about all the main ideas that existed around the text "The Martyrdom of St Michael" and its other editions. We have already mentioned above that in the introduction the story of the Martyrdom of St. Michael is told to the monks by someone called Abu Qurrah. But if this future (or former) bishop is a famous writer, figure of the VIII-IX cc. Theodore Abu Qurrah, he could not have been a direct witness of Michael's martyrdom, given that Michael lived in the VII century; According to the text, the martyrdom of Michael took place during the reign of Caliph Abd al-Malik ibn Marwan (685-705). It turns out that Abu Qurrah, who is not a contemporary of Michael, tells the monks the story of a martyr who lived and worked in the Holy Lavra long before he arrived, and presumably he himself has heard this story from someone else.

As for the creation of the text of "The Martyrdom of St Michael", according to the opinion of the scientific community, it should have happened approximately in the first decade of the IX century. The story was recorded by the head of the Holy Lavra of St Sabbas- someone named Basil (presumably in Arabic), one of the monks, who was among the guests of Theodore Abu Qurrah and who heard the story of Michael directly from Theodore Abu Qurrah. Basil's name is

mentioned at the beginning of the story [Kekelidze, 1918: 165]. According to K. Kekelidze, already in the last quarter of the 10th century the Georgian translation of these works, performed by an unknown person, fell into the hands of Euthymius the Athonite, who translated it into Greek [Kekelidze, 1960: 29]. The scholar supposes that Euthymius translated the story to fill in the gaps in Byzantine hagiography and the liturgical calendar because the Greek Church did not celebrate the day of the commemoration of Michael, probably because they had no information about such a saint [Kekelidze, 1960: 31]. As for the original language of the work, K. Kekelidze supported the Arab origin of "Abu Qurrah". In this regard, he shared the Belgian Orientalist P. Peeters' opinion; Peeters translated "The Martyrdom of St Michael" into Latin, and for the first time among scholars, he suggested the Arabic origins of "Abu Qurrah" [Peeters, 1930: 65-66] [2].

The story about Michael told in the so-called "Abu Qurrah" is found in other Georgian sources as well. In parallel with "The Martyrdom of St Michael", another text is preserved in the old Georgian writings - "The Life of Theodore of Edessa", translated from Greek, as suggested by Ephrem Mtsire. This work includes the so-called narration of "Abu Qurrah", however, with significant changes - the introductory part, in which Theodore Abu Qurrah is mentioned as the narrator of Michael's story, is omitted and Michael who lived in the VII century is considered as a martyr of the IX century. More precisely, he is considered to be the disciple and relative of Theodore of Edessa whereas, according to "Abu Qurrah", Michael's teacher is someone named Moses and they are not related to each other. "The Life of Theodore of Edessa" was written in the second half of the ninth century, not later than the 50s and 60s, in Greek by Basil of Emesa, who is said to be the nephew of Theodore of Edessa, a Mar Saba monk. Theodore of Edessa later became Bishop of Edessa. Like "The Martyrdom of St Michael", this text is not considered to have historical significance for science because of the anachronisms, historical inconsistencies, or legends that scholars encounter when studying it. There are also mixed opinions about Theodore of Edessa himself. For example, P. Peeters did not consider him a real person and thought he was the alter ego of the Bishop of Haran, Theodore Abu Qurrah [Peeters, 1930: 89-91; Griffith, 1993: 151]. However, some scientists - including Georgian scientists - do not share this assumption of Peeters and consider Theodore of Edessa as a real person.

The only source that contains the biography of Theodore of Edessa is his own "Life", according to which he was born in Edessa. When Theodore was 20 years old, he went to the Holy Lavra of St Sabbas where he led an ascetic life. Soon his name became well-known and many people visited him for advice or consolation. Theodore spends 24 years in the Holy Lavra of St Sabbas, and after that, he became Bishop of Edessa due to his merits in theological affairs [Kekelidze, 1960: 31-40]. K. Kekelidze suggests the year of his appointment as Bishop to be 843. Thus, Theodore Abu Qurrah must have been born in 799. At this time, Theodore Abu Qurrah is already the Bishop of Haran. Consequently, the identity of these two persons is excluded [Kekelidze, 1960: 21-22]. As for Michael of Mar Saba, as we have already mentioned, according to "The Life of Theodore of Edessa", he is a relative of Theodore of Edessa, as well as a native of Edessa, who became a disciple of Theodore after he was consecrated a monk in Lavra. And according to "Abu Qurrah", Michael is originally from Tiberias. K. Kekelidze believes that we are dealing with a conscious confusion of facts by Basil of Emesa who seeks to bring

the martyr of the 7th century, Michael, into the IX century, to give more authority to Theodore of Edessa, thus, trying to show that “such a great man as Theodore, could have raised such a famous figure and disciple as Michael” [Kekelidze, 1960: 25]. He believes that introduction of “Abu Qurrah” to the text of “The Life of Theodore of Edessa” happened later. Part of the scholars maintains that we may be dealing with a transliterated text by an anonymous author. Consequently, the version of “The Life of Theodore of Edessa” that has come down to us is not written directly by Basil of Emesa, but the work has undergone some textual changes over time, including the inclusion of “The Martyrdom of St Michael” in the text to enrich the work. However, the present purpose of our article is not to find out who and for what motive included “The Martyrdom of Michael” in “The Life of Theodore of Edessa”, nor will we address the issue of authorship of the texts, as our main interest is the interrelationship between Theodore Abu Qurrah and Theodore of Edessa.

Lamoreaux has his own opinion about these two Theodores, according to which we are dealing with the identification of two persons and Theodore Abu Qurrah mentioned in the introduction to “The Martyrdom of St Michael”, is, in fact, Theodore of Edessa. The researcher uses the method of contrasting texts and concludes that the version of “The Life of Theodore of Edessa” shows closer proximity to historical truth [Lamoreaux, 2002: 25-40].

Based on the material studied concerning this issue, we share Lamoreaux's assumptions about the identification of two people - Theodore of Edessa and Theodore Abu Qurrah, although we do not support P. Peeters' view of Theodore of Edessa's “hagiographic fiction” that Theodore of Edessa is a literary character based solely on the life of Theodore Abu Qurrah [Griffith, 1993: 151]. Indeed, we do not rule out the possibility that over time certain qualities of Theodore Abu Qurrah might have been attributed to Theodore of Edessa, but we believe that “The Life of Theodore of Edessa” is primarily about a real person, the historical Theodore of Edessa. We also consider Lamoreaux's views feasible. According to him, Theodore of Edessa was mentioned in the original version of “The Martyrdom of St Michael” instead of Theodore Abu Qurrah, and that Theodore Abu Qurrah was mentioned later by the person who believed that the two Theodores were the same person. On the other hand, the author of “The Life of Theodore of Edessa” may have used the version of Abu Qurrah in which Theodore of Edessa was mentioned; however, in all probability, “The Life of Theodore of Edessa” did not reach us in the original form, but changed over”. We think that in the original version, Theodore of Edessa would not have been attributed the qualities of Theodore Abu Qurrah. The identification of these two people with each other and the mixing of the qualities of Theodore of Edessa with the qualities of Abu Qurrah took place later. The reason for the confusion of the two Theodores must have been the common circumstances that are characteristic of these two people. Both of them are named Theodore and are from Edessa. The copyist, or translator, of the text of “The Martyrdom of St Michael”, trying to establish Theodore's personality, suggested that this Theodore of Edessa might have been the same as Theodore Abu Qurrah, who was also from Edessa and was called Theodore of Edessa before being ordained bishop of Haran. And over time the functions of these two Theodores became so intertwined that we got a kind of union of two personalities. It is this united face that should represent the Theodore of Edessa in our version of “The Life of Theodore of Edessa”. We come to this conclusion based on the following opinions:

As L. Datiashvili notes, “The Life of Theodore of Edessa” is a typical hagiographic work, created in the churches and monasteries of the time with a pattern typical of religious writing, in which reality and fantasy are confused, although there are also “historical elements” [Datiashvili, 1973: 145]. These “historical elements” are, in our opinion, Theodore of Edessa and his relative Michael buried in the Holy Lavra of St Sabbas, and information about their remains is provided by Pilgrim Daniel, a person of the XII century, who visited the Lavra and Theodore and Michael’s graves [Khitrowo, 1889: 34]. The detailed records and references made by Daniel during the pilgrimage are of the utmost importance. For example, his references to Palestine are considered one of the most valuable documents of the Middle Ages [Beazley, 1900: 175-185]. Therefore, we consider his records to be noteworthy in where he indicates the lineage between Theodore and St Michael. We think that they may be the prototypes of “The Martyrdom of St Michael” and “The Life of Theodore of Edessa” Theodore and Michael. In this regard, John Lamoreaux was probably right when he noted that the version of “The Life of Theodore of Edessa” had some advantages over the version of “The Martyrdom of Michael”, which mentions nothing about the kinship between Michael and his teacher, Moses. It is noteworthy that the typicon of the Holy Lavra of St Sabbas of the XII century (Sinai Gr. 1096) commemorates Theodore of Edessa - and his relative - Michael - who were from the Holy Lavra of St Sabbas on the same day. The same is evidenced by the reference to the Melkite Synaxarion who associates Michael not with Amba Moses, but with Theodore of Edessa, his uncle [Lamoreaux, 2003: 29]. Here we would like to focus, in our opinion, on one very significant detail which we also read in the note of the pilgrim Daniel: “There rest the remains of several other Holy Fathers: Bishop, St. John the Silentiary, St. John of Damascus, St. Theodore of Edessa and his relative (nephew) Michael ... ”[Khitrowo, 1889: 34]. Theodore of Edessa and John of Damascus are mentioned side by side in this account. Thus, the remains of both of them are buried in the Holy Lavra of St Sabbas, both of them served there. John of Damascus was born in 675 or 676 and died in Lavra in 749. As for Theodore of Edessa, we have no information about the year of his birth, but if we rely on the account of Abu Qurrah, according to which Michael's martyrdom took place during the reign of Caliph Abd al-Maliki (685-705), and if Michael and Theodore were relatives and they were contemporary, then like Michael, Theodore must have lived in the VII-VIII centuries. Thus, at least in the early VIII century, Theodore of Edessa was still alive and working in the Lavra, where John of Damascus became a monk in 732. Consequently, there is a theoretical probability that Theodore of Edessa, who was already old at this time, might still have been alive and that they had met in person. Given all this, we can assume that the established traditional narrative about the disciple-teacher relationship of John of Damascus and Theodore Abu Qurrah comes from the assumption that John of Damascus and Theodore of Edessa lived and worked in the same Lavra. Later, when Theodore Abu Qurrah and Theodore of Edessa were considered to be the same person, the connection with John of Damascus was also attributed to Theodore Abu Qurrah. We believe that, according to the information we have, there is more connection with John of Damascus and the Sabaite monk - Theodore of Edessa - than with Theodore Abu Qurrah, Bishop of Haran. Apart from the text of “The Martyrdom of St Michael”, the historical credibility of which is disputed by scholars, we find no other documentary source that would attest to Abu Qurrah's work in the Lavra; In contrast, there are the tombs of Theodore of Edessa and John of Damascus side by side, which indicates that they must have lived and worked in the same place where they were buried.

What about the information preserved in “The Life of Theodore of Edessa” about the period of this person's life, which is not chronologically consistent with our assumption that he, like his relative Michael, must have lived in the VII-VIII centuries? According to the text, Theodore must have been born in the last year of the VIII century (according to one version, circa 793), and he was to be ordained a bishop in around 843 [Kekelidze, 1960: 22]. In this regard, we assume the probability that in this case, too, we may be dealing with a mix of facts and data. K. Kekelidze calls “The Life of Theodore of Edessa” an “artificially concocted work” that contains facts from the biographies of two historical figures, but also notes that Theodore of Haran and Theodore of Edessa were also confused in “The Martyrdom of Michael Sabaite”, published by Phocilides, where it is mentioned that Michael was a relative of Theodore Sabaite, Bishop of Haran [Kekelidze, 1960: 24-25]. K. Kekelidze, in this case, relies on P. Peeter’s article published in *Analecta Bollandiana* in 1911. However, in this article, Peeters himself notes that at the time of its publication he did not have the hard copy of the publication of Phocilides. We searched this edition and found that the title does not mention the “Bishop of Haran” at all, and this edition of “The Life of Theodore of Edessa” is printed in “*Νέα Σιών*” with the title - St. Theodore Sabaite, Bishop of Edessa and his relative St. Michael [Φωκύλιδης, 1911: 226]. As for John Phocilides himself, we were only able to reveal that the publication of Brill mentions him among the scholars of the life of John of Damascus [Sahas, 1972: 37]; In addition, he is mentioned in the appendix of the publication *Orientalia Lovaniensia Analecta* as the main source of information about Sabaite monks [Patrich, 2001: 25]. One thing to note about this is that John Phocilides – “The Sources of Leaders of Mar Saba” connects Theodore of Edessa and Michael the Sabaite, not Theodore Abu Qurrah and Michael the Sabaite, which also responds to the version of “The Life of Theodore of Edessa” about their kinship.

Finally, we would like to touch upon, in our opinion, another interesting detail about the personality of Theodore of Edessa. Theodore of Edessa is not mentioned among the bishops of Edessa in the work “The Political, Religious, and Literary History of Edessa before the First Crusade” by R. Duval published in 1892 work [Duval, 1892: 510-603]. The compiler of the list might have missed the name of Theodore of Edessa, or maybe Theodore of Edessa was not the bishop of Edessa or any of the other dioceses at all? Maybe he was just a Sabaite monk, originally from Edessa, and the title of bishop was attributed to him as a result of his identification with Theodore Abu Qurrah, just as perhaps Theodore Abu Qurrah was equated with the Sabaite monk Theodore of Edessa in his time. As for the late sources referring to Theodore of Edessa as Bishop of Edessa, they rely only on the text of his life and not on any historical document, just as the account of Abu Qurrah's work in the Holy Lavra of St Sabbas is based only on the account of “The Martyrdom of Michael” and not on any historical document. In this regard, we think it is noteworthy that pilgrim Daniel in his report mentions Theodore only as a saint and nowhere refers to the title of bishop, while St. John The Silentiary is referred to as a bishop. Moreover, apart from Rubens Duval, Theodore of Edessa is not mentioned as Bishop of Edessa nor in the *Chronicle of Edessa* published by The Journal of Sacred Literature and Biblical Record [Cowper, 1864: 28-45]. Thus, there is a written documentary source and, with it, the tomb of Theodore in the Lavra, that confirm the existence of the person with this name, but no historical record or document mentions him among the bishops of Edessa.

To summarize, on the issue of the interrelationship between Theodore Abu Qurrah and Theodore of Edessa, we can say the following: in the original version of “The Martyrdom of Michael” (which did not reach us), instead of Theodore Abu Qurrah, there should have been Theodore of Edessa, who was later mistaken for Theodore Abu Qurrah, based on an mistake of some person. The person who made the mistake may have been a copyist, translator, or even the author of “The Martyrdom of Michael”. In this case, it is plausible for John Lamoreaux to assume that the text of “The Life of Theodore of Edessa” may have been a compilation by Basil, which must have been based on some early source, and that it was this early source that mentioned Theodore Sabaite, or Theodore of Edessa, who Basil Theodore equated with Abu Qurrah [Lamoreaux, 2003: 32] [3]. Therefore, we do not share P. Peeters' view about Theodore of Edessa being a fictional character, we do not agree with the assumption that he is merely the literary alter ego of Theodore Abu Qurrah. We believe that Theodore of Edessa is a real person - a monk who lived and worked in the Holy Lavra of St Sabbas.

The traditional account of Theodore Abu Qurrah and John of Damascus - an ideological teacher and ideological disciple - may be based on the fact that Theodore of Edessa and John of Damascus lived and worked in the same Lavra. And the connection of Theodore Abu Qurrah with the name of John of Damascus may have taken place after the identification of these two Theodores, which was facilitated by the account of “Abu Qurrah”, in the introduction of which Theodore Abu Qurrah is mentioned as a Sabaite monk. We would like to emphasize that our assumption is not entirely contrary to the views of scholars who see a clear influence of John of Damascus in Theodore Abu Qurrah's Arabic works. The fact that Theodore Abu Qurrah shared the ideas of John of Damascus is insufficient evidence to prove that he spent some period of his life in the Holy Lavra of St Sabbas. We will cite Najib George Awad: “The theological link between Abu Qurrah and John of Damascus stands on intellectual rather than primarily geographical or historiographical evidence” [Awad, 2015: 7].

Since Theodore of Edessa is not mentioned as a bishop in any of the documentary sources, in any of the chronicles, among the bishops of Edessa, and, at the same time, he is not mentioned as a bishop by the Pilgrim Daniel, we do not think of him as a bishop either. The title was either attributed to him by a hagiographer, or was attributed to him after he was equated with Theodore Abu Qurrah.

The prototype of the character Theodore of Edessa in “The Life of Theodore of Edessa” is Theodore of Edessa, a monk living in the Holy Lavra of St Sabbas, the same Theodore of the Lavra who was probably never the Bishop of Edessa.

The account of Abu Qurrah, who refers Michael as a martyr of the 7th century, is more credible than “The Life of Theodore of Edessa”, narrated by his relative and contemporary Basil of Emesa, in which Theodore of Edessa and Michael lived in the ninth century.

[1] We do not know the exact years of Abu Qurrah's birth and death, no written sources have been found where these dates would have been preserved, although historical documents have preserved a record that dates the debate between Abu Qurrah and Caliph al-Mumni to 829.

[2] L. Datiashvili and P. Ingorokva had a different view on this issue, however, discussing their versions goes beyond the current topic of our article.

[3] The author of "The Martyrdom of Michael" Basil should not be confused with the author of "The Life of Theodore of Edessa" Basil of Emesa.

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Nino Jokhadze. The Dualistic Nature of the Main Characters in Mario Vargas Llosa's novel "The City and the Dogs"

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The plot of "The City and the Dogs" is guided by the dualism that the title itself depicts, which is enhanced by a system of parallels and contrasts. Using the example of the Leoncio Prado military school, the reader discovers a greater and more bitter reality, which is the reality of Mario Vargas Llosa's country, Peru, at that time. Two parallel worlds (the school and the city) are evoked by Dante in the novel. Like Dante's characters, the meeting of M.V. Llosa's characters is not forced, but accidental. M.V. Llosa, like Dante in his "Divine Comedy", describes the actions of characters in hell more than those in a paradise [Martos, 2012]. „Creo que las experiencias traumáticas son mucho más fecundas para un escritor, por lo menos para un escritor moderno, que las experiencias felices. Las experiencias que para mí son más fecundas desde el punto de vista literario tienen que ver con conflictos, traumas, con momentos difíciles, con algún tipo de frustración o desgarramiento; o también de gran exaltación. No son hechos convencionales, esos hechos que no dejan mayor huella en la memoria; son hechos más bien conflictivos y muchas veces traumáticos“ [Llosa, 2015].

The two centres of the novel - the school and the city - function as the microcosmos and the macro cosmos. These are two parallel worlds that simultaneously complement and oppose each other. The school is a metaphor for the city, in particular Lima, where people from all social classes, races and backgrounds gather. The school is dominated by military discipline, the same hypocritical, macho, and hierarchical world that dominates the city. At the same time, the opposition between the school and the city is an innate condition of the novel. The only way to escape from the violent world at school is to go to the city. The main purpose of cadets living in a violent school environment is to gain the right to walk around the city because, unlike the school, they do not have to be abusive in the city [Payne, 1991]. The parallel worlds of the school and the city define the dualistic nature of the novel's main characters. Closed space is a metaphor for school imprisonment, hellish life, and the open space of the city is a metaphor for freedom. If school is associated with coercion, aggression, violence and punishment and the cadets there are violent, depraved creatures, the city is a means of fulfilling their desires, interacting with friends and family, meeting a loved one, having fun and living a free life where we see the friendly, humane, kind nature of the characters.

Certain episodes of the novel reflect the personal lives of the characters, outside of school or before school, to give the reader a better understanding of the inner world of each of them. The characters are different people in the city and college. For cadets, school is the present and adolescence, and the city is childhood, past and future. Living in a hypocritical school environment forces them to present themselves as different, violent people. This dual nature of the main characters is also mentioned in the Sartrian epigraph of Mario Vargas Llosa's novel:

„Kean: Jugamos a ser heroes porque somos indignos y a ser santos porque somos pecadores...“ [Llosa, 1989:4]. Almost every character has a nickname, which again indicates their double life.

Alberto Fernandez, nicknamed the "Poet", has a dual identity. Inside the college, he is an insensitive, rude and quarrelsome teenager, while outside the college he is gentle. He presents himself as a rude and cold person, while in reality, he is sensitive and nostalgic. His inner world is revealed only in the relationship with the "Slave". It is unknown to the reader whether his phrases are sincere or are said to gain influence. His character is characterized by ambiguity. Some of Alberto Fernandez' behaviours are unreasonable or unpredictable which is explained by his attempts to adapt to the environment of his school: „Yo me hago el loco, quiero decir el pendejo. Eso también sirve, para que no te dominen“ [Llosa, 1989: 10].

The Poet is a lonely character. He is affected, on the one hand, by the violent system of the school and, on the other hand, by the "circle" to which he does not belong. He has no morals different from his own emotions and instincts. Alberto obeys not his college but his instinctual morality. He is a mediator between the reader and the novel, as most of the work is his narrative. Alberto is the only character the reader can identify with from the beginning.

The formation of Jaguar's character living in the Bellavista district is due to the influence of the social environment. Jaguar's character is temperamental, flexible and brave. Through his "circle", he fights violence and injustice, but his struggle is also violent. The main goal of Jaguar at the school is defence. His advantage is his agility and pushy nature. Violent Jaguar is a role model for all cadets in the school, including the Poet: „Me estoy riendo como el Jaguar. ¿Por qué lo imitan todos?“ [Llosa, 1989:10].

In the first part of the work, Jaguar is a distinctive but secondary character that the reader always sees from the outside and from afar as a horrible, violent man with unbridled cruelty and evil nature [Cercas, 2012], but at the same time, he is the anonymous voice of the novel that tells his love story towards Teresa from the beginning, which is much stronger than the love of Slave or the Poet.

Ricardo Arana, Slave raised in luxury, is a passive character not skilled at fighting, which leads to his constant harassment and humiliation by the cadets. Obedient, Slave is always a victim. The weak, non-violent nature of Ricardo Arana leaves a "non-masculine" impression on cadets, especially on Jaguar, and causes disgust: „Me das asco. No tienes dignidad ni nada. Eres un esclavo“ [Llosa, 1989:26]. Slave is the only one who fails to adapt to the school environment.

Slave, the victim of domestic violence tells his story through an "internal monologue". He is the most tragic character in the novel. He was deprived of the right to choose by his family, and the opportunity to reveal his identity - by the college. The school offers him only to take part in violence, which is completely foreign to him. Slave is the only alien and inactive character among the other cadets of the school, moreover, he is a man fighting for love, which he eventually sacrifices himself for. From the very beginning of the book, his feelings and secret love for Teresa are obvious.

Lieutenant Gamboa is the person responsible for the education and conduct of the cadets in the novel. He is part of the school's violent system. Lieutenant Gamboa's goal is to raise a worthy soldier based on strict military discipline. Distinguished by his bravery and fighting history, Gamboa evokes admiration and respect among the cadets. Gamboa, for Jaguar, is the authority: „Gamboa es el más fregado de los oficiales, pero el único que es justo“ [Llosa, 1989:161].

Lieutenant Gamboa's main purpose is to follow the rules of the school, however, at the end of the work, it becomes clear that the prestige and image of the military institution are much more important than the observance of the regulations. He faces a dilemma: to follow the rules or to disobey his superiors, break the rules and abandon his main principle - discipline. In both cases, Gamboa betrays the institution, but only in the first case does he endanger it, so he chooses the second. Gamboa gives up his professional aspirations and moves to Puno, one of the provinces of Peru. Gamboa is the purest and most disappointed hero of the novel. His character expresses the author's main message that in a corrupt society the individual's authentic success lies in failure, however, his fight against the injustice and his attempt to change the violent environment for the better, equals the victory.

The protagonist of the novel is, first, Slave, then Alberto, and finally, it turns out that the real hero is Jaguar. The main turning point in the novel is the change of Jaguar's character. If at the beginning of the work the reader has a negative attitude towards him, at the end of the novel they admire him. Despite their different morals and fighting ability, all the main characters of the novel can be victims and, at the same time, heroes. Each of them carries both negative and positive qualities. Although the protagonists of the novel are deprived of the right to choose their place in society, the author gives them a moral choice.

The first part of the novel describes a crime committed in a military academy with disciplined training. We also get to know the characters and their living environment, the social classes of the characters, the families, their memories and the social role. Most of the characters in the first part of the novel evoke negative feelings in the reader. M.V. Llosa portrays the characters, in accordance with their living environment, as violent, depraved, unjust creatures.

Part I

Table 1

| Character | Negative Perception | Positive Perception |
|------------------|---|---|
| Poet | Tries to win the heart of his friend's love | Talented, skilled, dreamy, sensitive, is not evil, can be a good friend |

| | | |
|--------------------------|---|-------------------------------|
| Jaguar | Criminal, thief, murderer, avenger, oppressor, abuser | Hates betrayal |
| Slave | Unable to fight, adapting to the position of the oppressed, telling on a classmate out of personal interest | Sensitive, alienated, in love |
| Lieutenant Gamboa | Participates in a violent and immoral upbringing system established in a military academy | Earns the respect of cadets |

The second part of the novel describes the knot developed after the crime - namely, the murder of Slave. The author emphasizes the indifference shown by school management, avoiding liability, and attempting to cover up the crime. The crime changes the characters of the novel. That is why they reveal unexpected behaviors and actions for the reader, which are influenced by the events that took place after the tragedy.

Part II

Table 2

| Character | Negative Perception | Positive Perception |
|------------------|----------------------------|---|
| Poet | Tells on Jaguar | Fights for justice, is affected by his conscience, in order to "correct the crime" he apologizes, on the one hand, to Slave and Jaguar, on the other. |
| Jaguar | Continues violence | Forgives Poet for his betrayal, does not rat out a real traitor after being accused of betrayal by "circle" |

| | | |
|--------------------------|--|---|
| Lieutenant Gamboa | In order to maintain the prestige of the school, he prefers silence and stops fighting | Fights for justice and even opposes a corrupt military system |
|--------------------------|--|---|

In the epilogue, new details about the characters become known to the reader. More precisely, the identity of the culprit and the final fate of the main characters after graduating from Leoncio Prado Military School. The choices made by the characters give the reader a final idea of each character.

Epilogue

Table 3

| Character | Negative Perception | Positive Perception |
|--------------------------|---|--|
| Poet | Ambitious, puts class prejudices above love, becomes a member of the community of which he was a victim | |
| Jaguar | | Is a doomed, poor, orphaned child, repents and confesses to crime, ends a violent, criminal life, starts a family with his loved one, and continues to live an honest life |
| Lieutenant Gamboa | | Chooses the morals that his dream military career is sacrificed for, moves away from a prestigious military institution, and chooses a solitary, peaceful life |

The analysis of the main characters of the novel “The City and the Dogs” revealed the characteristics of their dualistic nature. It is obvious that only at the end of the novel does the reader learn which “self” this or that character develops, positive or negative. The choice that determines the future life of each character shows the true face of their personality. At the end of the novel, Alberto no longer has the moral fluctuations and artistic inclinations that distinguished him during his school years [Kristal, 2012]. The novel develops the idea that the school is a microcosmos of a dictatorial regime and hinders the free development of cadets, although the main focus is on the after-school life and on the role the school environment played in the lives of the main characters. In the case of Poet, no radical change is observed.

He is determined to follow in his father's footsteps and become a member of a machoistic society the victim of which he falls. Slave who has lost or never had morals [Cueto, 2012] is a victim of his own weakness - his life ends fatally. Slave is the only character who adapts to fate and does not attempt to change reality. The paradox of human nature is best revealed in Jaguar. At the end of the book, we learn that even a person who is abusive, oppressive and criminal can feel great love. Jaguar's choice makes him the main character of the novel, he tries to forget about his criminal past and chooses a quiet life with a loved one. As for Lieutenant Gamboa, he is a character who stands guard over order, discipline and morality, he is a hero who fails in the face of a corrupt system, yet his choice, to stand on the side of justice, makes him a winner. Gamboa in the novel embodies a worthy failure - he fails, but his failure is a triumph. Alberto is his counter-figure - he achieves triumph, but in reality, his triumph is a failure. If revealing Jaguar's past and subsequent choices evoke noble feelings in the reader, Alberto's final transformation is a transformation from an indifferent individual to an immoral one and explains the main theme of the novel: the triumph of a corrupt institution that promotes a society with unhealthy morals.

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Analysis of New Etymologies Related to Several Elamite Verbs

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To the east of the Mesopotamian civilization, in the Zagros Mountains, located in the territory of modern Iran, as far back as in the XXVII century BC, there was a powerful ancient Eastern state known in historiography as Elam. This work aims to study the language of the people living in the territory of Elam, in particular, some Elamite verbs.

Over the years, several opinions have been expressed about the origin of the Elamite language and its related languages, however, this issue has not been finally solved yet.

Unlike other ethnic groups and tribes in the Zagros Mountains, there are many texts preserved in the Elamite language, which allow us, to some extent, to restore the grammatical structure and, at the same time, gives us an idea of the vocabulary of this one of the oldest languages.

It is noteworthy that the first specimens of the Elamite language must have appeared at the beginning of the IV millennium BC, however, as they used the so-called Linear Elamite and proto-Elamite script, they have not been read due to the lack of bilingual texts. The history of the texts written, read and translated in the Elamite language dates back to the middle of the III millennium BC and is intertwined with the spread of Cuneiform in the Zagros Mountains. In terms of periodization, there are three stages of the Elamite language: Proto-Elamite (unread texts written in Linear mentioned above), Middle Elamite - texts written after the spread of the Cuneiform (ca. XXV-IV centuries BC) and Achaemenid Elamite - relatively late stage [McAlpin, 1974: 90-91]. In Achaemenid Elamite, we often encounter borrowings whose etymology must be related to Indo-European languages, therefore, the most important issue for this particular research is the study of the texts written in the Middle Elamite.

To understand the Middle Elamite language, let us briefly review the morphological features. An analysis of the texts confirms that Elamite is an agglutinative language. The root and one or more suffixes are used for word formation, and the root can be both single and multi-syllable [Grillot-Susini, 1998: 332]. For word formation, Elamite also resorts to the combination and reduplication of words, in addition, quite a large number of Akkadian borrowings are confirmed in the Middle Elamite [Дьяконов, 1979]. As Elamite is an agglutinative language, great importance is attached to verb suffixes. Verbs have the following categories: number (singular and plural), person, aspect/tense, mood and voice (active and passive) [Khačikjan, 1998: 33]. The root of the verb can attach the suffixes denoting the person after the conjugation. In general, the full Elamite verb reveals three types of conjugation (I, II, III). The first type of conjugation is usually characterized by specific suffixes while the second and third types are based on periphrastic constructions and participles. As a rule, the first type of conjugation includes transitive verbs characterized by the following suffixes in the past tense [Khačikjan, 1998: 34]:

| Middle Elamite | | | | Achaemenid Elamite | | | |
|----------------|-----|----|---------|--------------------|----|-----|----|
| I | sg. | -h | pl. -hu | sg. | -∅ | pl. | -u |
| II | sg. | -t | pl. -ht | sg. | -t | pl. | -t |
| III | sg. | š | pl. -hš | sg. | -š | pl. | -š |

The second type of conjugation should be attributed to intransitive verbs, and the third to verbs that are not expressive of the past tense [Khačikjan, 1998: 34-35]. In the article on the Elamite language, Igor Diakonov suggests a table of verb suffixes, which must have been influenced by the Sumerian agglutinative verb: verb root + direct object + type (spatial direction of action) + gerund + predicate + mood [Дьяконов, 1979: 46].

Many well-known linguists have tried to study the mysterious Elamite language over the years. Linguists were also interested in the fact that the leading ethnos in a relatively small area in the Middle East belongs not only to a different group but also to radically different language families. In parallel with the isolated (separate) Sumerians, members of the Semitic language family (Akkadians, later the Babylonian Kingdom, and Assyrians) actively entered Mesopotamia, and the Indo-European Hittite state flourished in the west. To the north of Mesopotamia, in the vicinity of modern-day Van and Lake Urmia, representatives of the Hurrian-Urartian languages ruled the kingdom of Mitanni for quite some time. Like the Hattic language in Anatolia, the origin of their language is still unknown. Against the background of such linguistic diversity, the situation was no less difficult in the mountainous region of Zagros, where Elamite, completely different from the above-mentioned languages, was spoken and written for millennia.

At the end of the 19th century, scholars began to look for new ways to connect Elamite with other languages. One of the first steps in this direction was the work by Robert Caldwell in 1856, in which the researcher highlighted the morphological similarities that existed between Elamite and Dravidian languages [Caldwell, 1856]. This theory was later extended by the famous Dravidologist David McAlpin [McAlpin, 1974]. The same theory was followed by the

Russian Assyriologist Igor Diakonov [Дьяконов, 1979]. Vaclav Blazek worked on the lexical part and tried to connect Elamite with the family of Semitic and Afroasiatic languages in general, based on which he puts forward more than a hundred lexical correspondences [Blazek, 1992]. Also interesting is the information provided by Giorgi Starostin, who uses the nostras theory of Elamite vocabulary studied by Blazek and McAlfin to suggest some similarities with Indo-European, Uralic, Altaic, and Caucasian languages [Starostin, 2002].

Very little scientific material is available on the similarities between the Elamite and Kartvelian languages. Except for a few specific examples, no serious research in this area has ever been practically conducted. However, it is worth mentioning the fact that several works have been created on the similarities between the Kartvelian and Dravidian roots. Heinz Fähnrich's studies stand out in this respect. In one of his articles, he has collected about 130 Dravidian roots, which, in his opinion, bear some resemblance to the words in the Kartvelian languages [Fähnrich, 1991].

In the process of working on the vocabulary, a dictionary of the Elamite language compiled by Hinz and Koch was developed [Hinz ... 1987]. In addition to the fact that most of the lexical items are distinguished, we find important references and excerpts directly from the sources, which allow us to study the Elamite texts in more detail. Comparative research required the use of such works as the etymological dictionary of Dravidian languages [Burrow ... 1984]. In the case of Kartvelian languages, Heinz Fähnrich and Zurab Sarjveladze [Fähnrich ... 2000], as well as Giorgi Klimov's etymological dictionaries of Kartvelian languages were employed [Klimov, 1998].

Due to the specifics of the Elamite language, in many cases the meaning of this or that word is doubtful and the translation largely depends on the context. In the process of working on the paper, several Elamite texts were studied in which the verbs under consideration are represented with different semantics. As a result of the research, the roots of several Elamite verbs were revealed, which are similar to the words in the Kartvelian languages. In addition, some new parallels with Dravidian languages will be listed below.

As mentioned above, at the lexical level, Elamite roots bear a resemblance to words in the languages of virtually all neighboring peoples. Early Elamite texts contain quite a number of borrowings from both Sumerian and Akkadian languages. Roots that are found in virtually all languages are also common. For example, we can cite the Elamite verb **kura** which is found with the meaning of burning, frying [Hinz ... 1987: 519]. Starostin compares both the Indo-European root- * g^wher- "hot, burn" and several identical semantics in Proto-Ural languages [Starostin, 2002: 9]. Blazek restores * Kawr as a common Semitic root symbol of burning [Blazek, 1992]. Interestingly, in the Akkadian language, a lexical unit denoting fire can also be related to the given root. In Akkadian, the word gīru is used to denote fire [Black ... 2000: 93]. We find a similar root in the Sumerian language, where the verb KUR carries the meaning of burning. Here we can mention the word Kura (furnace) in the Georgian language, which must be borrowed from another Semitic language, namely Arabic [Chikobava, 1986: 458]. The same semantics can be connected to the Dravidian root * kar. According to the etymological dictionary of the Dravidian language, one of the meanings of this root is to burn, to prepare food on fire [Burrow ... 1984: 118].

As mentioned above, the Indo-European influence on the Elamite language becomes particularly evident in the Achaemenid period, which is manifested in a number of borrowings, of which we will not dwell in this paper. However, it is important to draw a few parallels with the Indo-European languages revealed by the Middle Elamite vocabulary, where it is physically impossible to have Achaemenid borrowings. In Matthew Stolper's work, which discusses Elamite administrative texts, we encounter an excerpt from a text made in the Middle Elamite: **a]-ni du-ru-un** - where the verb Durun is translated in the sense of talk, speak, compared to other text [Stolper, 1974: 142]. Contrary to Stolper's opinion, it is unlikely that the verb denoting "talk, speak" was written with a cuneiform du-, instead of the sign tu4 - which is quite often found in Elamite texts. This view is also supported by Hinz and Koch in the Elamite Dictionary [Hinz ... 1987: 375]. It is most likely that in the Elamite language, the root of the verb denoting talk, speak was turu, which is more commonly found in Achaemenid Elamite texts. For example, tu4-ru-uk-ni - let it be said! [Konig, 1965: 166]. This specific root reveals obvious similarities with the Indo-European vocabulary. The most obvious example is found in the Hittite language. tar-, te- (Hitt.) - to speak, say, name, announce, confess [Tatishvili, 2012: 32]. From a common Proto-Indo-European root must have been derived the Hittite tar and the verb tär in Tocharic B [Adams, 1999: 293]. Given the above examples, it may be maintained that the etymology of this widely used verb in Achaemenid Elamite must be Indo-European.

In one of the administrative texts, the following extract is found: 5. si-ra-ka4 6. ma-si-i-ka4 PI+PIR 7. dMaš-ti-ak-šir8 [Stolper, 1974: 55]. "He weighed it, sent the deity to the Mashtiakshir."

The verb ma-si is translated in administrative texts with the meaning of "to get rid of, to send money", although, in another context, the mentioned Elamite verb must carry the meaning of "cutting, division" [Hinz ... 1987: 891]. Interestingly, a similar root with identical semantics is found in both Dravidian and Altaic languages. According to the Etymological Dictionary of the Dravidian Languages, in the Malto language, which belongs to the North Dravidian group, the verb mōce is still used to denote cutting, as well as in the North Dravidian language of Kurukh, where mōc is found to mean cut into small pieces [Burrow ... 1984: 464]. Interestingly, in Proto-Japanese, the root *màsà is restored with various meanings associated with a cutting or chopping tool, a sword, an ax [Martin, 1987: 472]. The Dravidologist McAlpin cites the example of the above-mentioned Elamite root when he speaks of the Dravidian verb vacc - captivity, robbery [McAlpin, 1974: 98], although in this case, we find that the parallel is more obvious concerning the mōc root.

Speaking of the etymology of Elamite verbs, I would like to consider the verb kuti - to take, to kidnap [Hinz ... 1987: 546]. McAlpin connects the mentioned lexical unit with the verb kuti in the Tamil language, meaning "jump, escape, shake" [McAlpin, 1974: 98]. Obviously, even in this case, there may be some semantic connections, although we would like to focus on another theory. The etymology of the Elamite verb may be related to the ethnonym of the Gutian tribe living in and around the Zagros Mountains. Numerous military campaigns over the lands of Mesopotamian civilizations over the centuries have given the Gutians some sort of antagonistic status, leading to the fact that Sumerian, Babylonian, and relatively late sources often refer to these peoples. At the same time, it should be noted that most of the information preserved in the cuneiform texts about them is portrayed in a negative context by the Gothic tribal

associations, and rather by downplaying them and praising the local rulers, the obvious aim must be the unequivocal propaganda. The nomadic tribe was characterized by mostly raiding expeditions, during which they did not shy away from kidnapping, robbing, and looting. The people mentioned in Sumerian sources are also compared to the wrath of God: "Enlil brought down from the mountains people who are not like others, who are not considered part of the land (do not belong to the land)" [Black ... 2004: 121-122]. Sumerian texts vividly paint a picture of the invaders plundering the goods and mercilessly beating the locals [Black ... 2004: 121-122]. Their habitat is referred to as Gu-ti-umki (ki-land, a post-determinant denoting a country), hence they ethnically restore the words Guti and Kuti. In view of the above, it should not be unreasonable to assume that the words denoting the ethnonym of the Gutians and the abduction have a common etymology. From the analysis of historical sources, we can conclude that the Gutians were nomads in the area between the city-states of Elam and Sumer, therefore, we should not rule out that they were named after the Elamite verb. We can also suppose that under a particular ethnonym, they meant all the nomadic tribes that plundered the lands of Elam, and thus there is no mention of one particular ethnos at all. This view is supported by another detail observed by William McAlpin, namely the fact that in Tamil languages the noun kutiray is preserved, which today refers to a horse [McAlpin, 1974: 98]. Given that the nomads used horses or donkeys to move, one should not rule out the fact that the lexical unit denoting the said animal is in some semantic connection with the Gutian ethnonym. The problem of horse domestication is an independent issue, and we cannot say with certainty whether the Gutians were familiar with a horse culture. However, as it is known, in the early stages of the development of the Mesopotamian civilization, cavalry was composed of donkeys, and later the word "horse" was used to denote the noun meaning "donkey".

As for the similarities with the Kartvelian languages. In the process of research, several Elamite and Dravidian verbs were revealed, which at the basic level reveal commonalities with the lexical units in the Kartvelian languages.

As we have already mentioned, the common features of the Kartvelian and Dravidian languages have been studied by Heinz Fähnrich for years. In one of his works, the roots collected by the researcher are mentioned, which, according to Fähnrich, should be common for the Kartvelian and Dravidian languages. For example, the Dravidian root * cav - to eat, to chew, he connects with the Georgian root * ch'am - to eat, the Dravidian root * tak denoting breaking is compared to the Kartvelian * tekh, etc. [Fähnrich, 1991: 340-341]. As for the common features of Elamite and Dravidian, comprehensive studies have been offered by David McAlpin. One of the most isolated and separate of the Dravidian languages is considered to be the Brahui language, which is spoken in the territory of present-day Pakistan, in the province of Balochistan. McAlpin put together hundreds of roots in one article, which he thought should have been similar or common in the case of the Dravidian language of Elamite and Brahui, and proposed a kind of theory that implies the existence of a so-called Proto-Zagros language (which later disintegrated into Elamite and Proto-Dravidian languages) [McAlpin, 2015]. McAlpin tries to separate the roots of the Brahui language according to their origin, the etymology of some of them is related by the researcher to the Elamite language, and some of them to Indo-European, in particular Achaemenid Persian. In the case of Dravidian

and Elamite he often restores the so-called Proto-Zagrosian roots. The researcher actively relies on the table of phonemes developed by him and often bases his opinions on the phonology of the Dravidian language [McAlpin, 2015].

During the elaboration of the mentioned work and, in general, McAlpin's research, attention was paid to several roots, which we would like to connect with the Kartvelian languages. In particular, the restored root in Proto-Dravidian * xarr- and the verb hara in Elamite are restored by the common * xar or * qar root and gives the meaning that sounds like English "to sprout" [McAlpin, 2015: 564] - rise, emerge [Margalitatze, 2019: 888].

In connection with the mentioned root, the word xarrun in the Brahui language is mentioned, the main meaning of which is green, as well as the adjective fertile. Given these examples, McAlpin restores * xarr as the proto-Zagros root of a particular verb [McAlpin, 2015: 564]. If we trust the mentioned reconstruction, we may see similarities with such a word in Kartvelian languages as ga-khar-eba, which is often considered as a synonym for bearing fruit. There are several theories about the root and etymology of this specific verb itself. Giorgi Klimov's etymological dictionary is discussed the root * xiar - joy, rejoicing, etc., the Svan * xiad-: xid- is also mentioned [Klimov, 1998: 329]. The root of the verb mentioned in Fähnrich and Sarjveladze's dictionary is * xi and the * xiad root restored by Klimov is also mentioned [Fähnrich ... 2000: 700]. This verb is the most suspicious of the examples discussed in the article, but the fact is that * xar is rooted in the Georgian language in words with semantics related to plant flowering and may be related to the common Elamite and Dravidian roots restored by McAlpin.

We come across a parallel with the old Georgian language in the case of the Elamite verb huma. According to the Dictionary of Hinz and Koch, the said unit should be translated as take, receive [Hinz ... 1987: 692-693]. We would like to draw a parallel with the verb mokhmareba- "consumption, use" in the Georgian language, more specifically, the form observed in Old Georgian with the sound "khmeva"[1], which according to the explanatory dictionary of the Georgian language is synonymous with the verbs consumption, eat, taste.

In Middle Elamite texts (Anshan texts) this verb is used more often in the form of get, receive, e.g.

1. 1 GU.UN 40[+x MA.NA] 2. h.ITI.A-pi [] 3. hu-ma-ak[]

2. 1 talant, 40 minas (silver) Api (proper name) got

In ancient Georgian texts, khmeva was usually used in the context of food or drink. The best example in this regard is in the life of Grigol Khandzteli:

"And many of them did not drink wine at all and who to receive, drink (ikhmev-des) a little "
[Merchule, 1979: 213]

In terms of vocabulary related to drinking and fluid intake in general, it is possible to cite another Elamite verb. The form of the Elamite verb si-kaš-da - he drank [Hinz ... 1987: 1080] bears similarities in the Semitic languages, in particular with the Akkadian verb šequ / šaqu - to

drink [Black ... 2000: 359]. It is possible to draw a possible parallel with the Kartvelian languages in this case as well, which implies the Kartvelian root * skh, from which the verb is infused. In this case, it should be more appropriate to emphasize the similarities between Akkadian and Kartvelian roots than Elamite. In addition, we should not rule out the fact that specific similarities are related to onomatopoeia.

While comparing Elamite and Dravidian verbs, William McAlpin also suggests another verb in which the researcher connects the Elamite verb laki – to cross, to go along, and Vilaṅk, the unit existing in Tamil, which has a similar semantic meaning [McAlpin, 1974: 98]. Obviously, in this case, we should not exclude the connection with Dravidian, however, considering the content and root of the Elamite verb, the semantics of solving, overcoming leads to the association with the Georgian verb - gadalakhva (overcoming). The etymology of the lakh root is the subject of controversy, however, we can speculate that a particular unit may be related to the Svan word for mountain, Lakhu. In the Georgian-Circassian-Abkhazian etymological dictionary, Merab Chukhua restores * Lakha with the meaning of mountain, as a common Kartvelian root [Chukhua, 2017: 252]. The semantics of overcoming this or that obstacle can be closely related to the mountain. In any case, against the background of this specific example, the more obvious parallel compared to the Dravidian unit seems to be the root in the Kartvelian languages.

Obviously, based on the above examples, we do not try to prove the connections of the Elamite, Dravidian and Kartvelian languages. The main goal of the research is to present the typological similarities in the mentioned languages and to introduce them to the general scientific community. A review of the scientific literature on the subject has shown that a number of individual, independent studies have been conducted over the decades on this issue, however, no definitive conclusions can still be drawn. Structural elaboration of Elamite texts may answer the questions that exist regarding the origin of the Kartvelian and Dravidian languages. A comparative study of the mentioned languages requires the processing of a fairly large amount of material, which indicates the need for interdisciplinary research. Given that Dravidology is not a very popular field in the Georgian academic space, we would like to emphasize the importance of future research in this area. As we have already mentioned, the similarities between the Dravidian and Kartvelian roots have been noticed before, however, some new examples from the Elamite language in the article suggest that the study of the issue from the Assyriological angle also has a future perspective.

[1]khmeva- old version of the verb use, consumption || eat, taste.

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Khatia Buskivadze. Comparative Analysis of Grammatical and Pragmatic Functions of Contrastive Discourse Markers in Georgian and American Talk Show Discourse

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1. Theoretical Framework

In modern linguistics, discourse markers are mainly studied in pragmatic and semantic aspects. Despite the abundance of researches, the names of these linguistic units with expressive function are still controversial. The following terms have been observed in scientific papers: Discourse Markers (Schiffrin, 1987), Pragmatic Markers (Brinton, 1996; Fraser, 1996), Discourse Connectors (Blakemore, 1989), Discourse Operators (Redeker, 1991), Signal Phrases (Signal Phrase) Particles of Discourse (Schouroup, 1985), Pragmatic Particles (Ostman, 1983) and Pragmatic Expressions (Erman, 1987). The paper shares the view of American linguist Deborah Schiffrin and uses the most common term, discourse markers (DMs), as these units are a subset of pragmatic markers (Fraser, 1996) and combine not only discourse particles and connectors but also lexical markers (you know, I mean), time indicators (now, then) and additions (so, because). In addition, terms discourse particles and connectors are syntactic terms, and discourse markers are primarily a matter of pragmatics and discourse analysis.

The earliest definition of discourse marker is found with J. Ostman (1981). This definition presents four main linguistic features of discourse markers. Specifically, discourse markers are (a) short, (b) prosodically subordinate to another word, (c) independent of the content of the sentence, and (d) syntactically independent linguistic unit. M. Coulthard and M. Montgomery shared J. Ostman's view that discourse markers have no lexical meaning and are separated syntactically from the sentence. L. Brinton (1996) singled out the following syntactic features of discourse markers: (a) they are found in the initial position in a sentence, (b) remain outside the syntactic structure, (c) their use is voluntary; He also singled out the following phonological features: (a) they have a short form and lack meaning, (b) have a different tone, (c) are difficult to attribute to any particular class of speech. According to B. Fraser (1999), discourse markers, in addition to idiomatic phrases (still, all, all things considered), belong to three main parts of speech - conjunctions, adverbs and prepositions. These are syntactically independent of the sentence structure but at the same time retain their class value. Semantically, discourse markers meet the following criteria: 1) they connect two segments of discourse so that they are not part of either; 2) their meaning is procedural and not conceptual; 3) through the discourse markers we interpret the text, the desire and purpose of the speaker.

According to B. Fraser (2009), there are three subgroups of discourse markers according to the relationship between discourse segments (S1 and S2): 1) Contrastive Discourse Markers (CDMs), for example- but, however, still, yet, even though, instead (of)- expresses the resistance / contrast between S1 and S2; 2) Elaborative Markers (Elaborative DMs) serve to

extend and clarify the statement (S1). Markers of such discourse are and, after all, also, besides, in other words, likewise, otherwise, for instance, moreover and others; 3) Inferential DMs indicate that the next statement (S2) is based on this statement (S1), for example, markers so, as a result, because, therefore, then, thus and so on. In “The Account of Discourse Markers” (2010) B. Fraser names the most common discourse markers in each class: but (contrastive), and (elaborative), so (inferential). According to him, no marker can be found that belongs to more than one functional class, although it may have several sub-functions in that class. It is noteworthy that B. Fraser’s list does not include interjections (oh, uh, aha, ah, ay, oy, eh, ouch, mhm) and lexicalized phrases (I mean, you know, like), which are considered markers of discourse with D. Schiffrin (1987).

1. Empirical Research

10 random episodes from popular American and Georgian talk shows (Ellen Show and Nanuka Show) have been selected as research materials. These shows coincide in terms of genre and both of them consist of three main parts: introduction (host monologue), interview (dialogue between the host and celebrities of different professions) and conclusion (host summarizing the news of the day, thanking and saying goodbye). Particularly interesting in the process of researching discourse markers is the part of the interview where the addresser (presenter) and the addressee (guest) use different types of pragmatic (including discourse) markers in the process of unplanned and lively conversation. Thus, the study of the talk show genre was conditioned by: (1) the communication function of the genre, (2) a spontaneous speech in it; (3) the use of less formal, colloquial language; (4) ability to present a modern, contemporary language.

As part of a qualitative study, based on B. Fraser’s methodological framework, I reviewed the grammatical-pragmatic functions of the collected contrastive discourse markers in detail. The article, according to B. Fraser theory, distinguishes these linguistic units from their homophones, which have other semantic meanings and they are not considered in the functional classes of discourse markers. Through contrasting linguo-pragmatic analysis between languages, I researched the English discourse markers that matched Georgian, discussed their functional features and linguistic characteristics.

In the discourse of the selected programs, several types of discourse markers were identified according to their grammatical-pragmatic functions:

The first type - the next statement (S2) contradicts the previous statement (S1). The most common contrast discourse marker of this type is ‘but’, which reflects the relatively weak contrast between the segments of the discourse, for example, the misrepresentation of the impression expressed in the previous segment of the discourse:

(1)a) Ellen: First of all, I should not call it cycling, it’s an electric bike, **but**, ah.

Simon Cowell: You still could have cycled

b) Ellen: No, I know. I had one, **but** it’s not, you know...we are not cyclists. We’re on an electric-powered bike.

c) Ellen: I don't imagine you cry often. Simon Cowell: I think three times in my life. Ellen: Is that true? Simon Cowell: No, it's not true, *but*, there was something about this guy.

d) Ellen: You are just brutally honest, **but**, so, it was just "kinda" great to see that.

(1a) 'but' performs the function of a discourse marker, which expresses the rejection of the first (previous) segment by the speaker. Ellen at the beginning of the sentence (S1) expresses an opinion which she then tries to invalidate by using but (1a) In the same example, the presenter may be interested in the guest's position and deliberately does not fulfill her word, but she also uses it in order to fill in a pause, avoid silence or hesitation[1].

(1b) This sentence is a clear example of the first type of contrastive marker, which, according to B. Fraser's formula, can be represented as S1, CDMs + S2 (first view, contrastive discourse marker + opposite view).

(1c) 'but' is not used as a marker of discourse, it is not a link between two segments of a single discourse, however, it expresses a transitional link between two different topics. In the last example

(1d) 'but' is unequivocally a marker of discourse, since in S2 the presenter rejects the opinion expressed in S1 (discourse, the issue under discussion has not changed), in addition, the inclusion of a concluding discourse marker 'so' in the second segment of the discourse presents the second segment as a concluding opinion.

Thus, 'but' is considered a marker of discourse if there is a direct (explicit) or at least implicit connection between its present and subsequent segments. Otherwise, it appears in the sentence as a linguistic homophone of the discourse marker - a way to change the topic.

(2a) Will Ferrell shares how he talks to his children: I am sorry that your feelings are hurt, I hear what you are saying, **however**, within five minutes get upstairs, brush your teeth (and go to sleep), Shut up, OK?

b) Barack Obama: And the reason is because there are bunch of folks who say that we're widely overspending **even though** we are not.

c) Bill Gates: young people do get the flu quite a bit, **although** they don't die of it here.

(2a) 'however' in the sentence stands between S1 and S2 and is intended to contrast the second segment with the previous segment. Unlike 'but', 'however' it is not an absolute rejection of the previous sentence. According to B. Fraser, it gives the impression that the speaker is taking into account the opinion of the listener. In this particular case too, Will Farrell tells his children to go to sleep (S2) even though he understands them and shares their desires (S1). According to B. Fraser, when using 'however', the opinion expressed in S2 is usually unexpected for the listener. Unlike 'but', 'however' is mostly found at the beginning of a sentence and is used only by the speaker (who has expressed the present opinion) in the discussion process, while but + S2 may reply to the listener in response to S1. It should also be noted that 'however' is largely characteristic of written language and it is not found in conversation as often as but.

(2b) 'even though' expresses the contrast between segments of discourse. DM + S2 rejects and invalidates the opinion expressed in S1.

(2c) The functions of 'although' and 'even though' coincide, sometimes differing in their position in the sentence. 'Although' sometimes stands in the beginning of the sentence, while 'though' and 'even though' stand in the middle or end of the sentence.

The second type of contrastive markers has limited use compared to 'but' and 'however'. These types of contrastive markers indicate that the next segment (S2) rejects the idea directly or indirectly associated with the thought expressed in the first segment (S1). Markers of this type common in discourse are 'yet', 'still', 'even so', etc .

(3) a) Jennifer Aniston: You can recline and relax

Will Farrell: I know yet it's not relaxing, that's weird.

b) Jennifer Aniston: It's nerve-wracking when you're putting your honesty, your heart out there and yet it always seems to pay off because that's what people really respond to.

In both examples (3a, 3b) 'yet' can be replaced with 'but/but still' so that the sentence does not change the meaning. Here 'yet' translates as "and still", "but still".

Other types of contrastive markers are 'instead' (of doing this / that) and 'rather' (than (doing) this / that):

(4) a) Ellen to Hillary Clinton: Because it seems to me, more than ever, we need somebody who is going to go in and be able to kind of steer this ship in the right direction instead of going an extreme.

(4a) The opinion expressed by S1 is acceptable to the interlocutor and she opposes the opinion expressed by S2 by means of 'instead of'. Thus, the speaker shares the previous opinion and rejects the next one. When using 'instead' or 'rather than', the opinion expressed in the first segment (S1) is corrected and correctly rendered in the second segment (S2). To illustrate- She should have taken it. **Instead** / * **Rather** she left it lying there.

The following contrasting discourse markers predominate in the Georgian talk show:

5) a) Nanuka Zhorzholiani: Yesterday, when I had a meeting in "News Room", I said that several journalists caused misunderstanding in the audience ... However, I think I explained it well, but I still want to provide you with additional information.

b) Maka Chichua: The overall picture is very serious, though fighting always makes sense.

c) Levan Berdzenishvili: Mostly, the survivors are those (prisoners), who have a sense of humor and those who know that imprisonment is injustice, but you have done so much in life that they put you in prison for 3-7 years ... even if I did not count (time), I had a man who had counted every day.

d) Levan Berdzenishvili: We had a problem with sugar. They gave us 2 spoons in 10 days and it was very little, but we had candies... it was "passing" as sugar.

e) Guram Kashia: I have played in front of a lot more spectators, but it was one of the outstanding games.

f) Lika Kavzharadze: Despite the fact that it was an arranged marriage, I was still trying to start a family.

(5a) 'but' and 'but still' are contrastive discourse markers between previous and following segments. The issue has already been clarified by the presenter (S1), however ("but still"), the presenter considers it necessary to provide additional information to the viewer (S2). When using both discourse markers, the next discourse segment directly or indirectly contradicts the previous segment.

(5b) The first segment (picture is very serious) is implicitly contrasted with the second segment (fighting always makes sense). In this context, it is possible to use other English discourse markers - 'but still', 'still', 'yet' so as not to violate B. Fraser's syntactic formula (S1-CDMs + S2).

(5c) 'but' expresses the contrasting connection between the segments, 'even' is the addition in the negative context, which enhances the contrast, as does 'even'. In this context, their English equivalent might even be so.

(5d) S1- 'but', but + S2, the interpretation of the second segment (candy is sweet) contrasts with S1 (we had a problem with sugar).

(5e) This example also shows a similar contrast to (5d).

(5f) In a sentence, the speaker uses the discourse marker 'despite' in the sentence to indicate the contrast between the segments of the discourse, other equivalents in context may include 'although', 'even though', 'however'.

3. Conclusion

The study of empirical material showed that contrastive discourse markers have the same syntactic position in both languages and do not violate B. Fraser's formulas S1.DM + S2 and S1, DM + S2. Their use in the sentence is voluntary and they do not affect the validity of the sentence[2], they do not participate in the construction of the conceptual meaning of the sentence. According to grammatical-pragmatic analysis, contrast discourse markers express different types of contrast, including the most common contrast links:

1. Contrast between segments when S2 (correct) directly or indirectly denies the meaning expressed by S1 (incorrect). In both languages, this function is performed mainly by "but". Markers of other contrasting discourse have a similar function in Georgian - "while", "even (if)"?;

2. The opinion of S1 (the speaker) is contradicted by the opinion of S2 (the listener). 'However' has a similar function in English, while in Georgian, "though", "nevertheless", "yes, but" are mostly used;

3. S2 corrects the opinion expressed in S1. In Georgian "but", "though", "on the other hand" are used, whereas in English 'but, instead, in comparison, conversely, in contrast, on the other hand' are employed;

4. The given condition in S1 will not be fulfilled ('even if', 'even so') if S2 is fulfilled. "even if" and even so are usually found in combination with other contrastive discourse markers in the sentence - "even", but even so;

5. The next segment of the discourse (S2) is considered instead of the previous segment (S1).

To perform this function in Georgian and English we use 'instead', 'rather (than)'.

Analysis of empirical material suggests that 'but' is the most common contrastive discourse marker in both languages. In English as well as Georgian examples, it is often found in combination with markers of different contrast discourse - but still, but yet, but on the other hand, but instead (of) and so on. As for the 'but' discourse marker functionality, it is similar in both languages. However, in English, unlike in Georgian, the use of 'but' is noticeably more frequent, which is caused by other functions of but in English: a) pause-filler, expresses hesitation; B) turn-taking signal.

It is desirable to conduct future research in the following areas: 1. Quantitative analysis of contrast discourse markers, which clearly shows which discourse markers predominate in the talk show discourse and whether the frequency of their use differs in English and Georgian languages; 2. Comparative analysis of the functionality of Georgian and English contrast discourse markers within another theoretical framework; 3. Contrast analysis of the functioning of contrastive discourse marker combinations on the example of both languages.

[1] Most of the discourse markers highlighted in this article carry the same functions.

[2] Truth condition of the sentence , one of the most important characteristics of discourse markers.

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