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კინოს სახელმწიფო უნივერსიტეტი

Shota Rustaveli Theatre and Film

Georgian State University

სახელოვნებო მეცნიერებათა
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ლელა ოჩიაური

ეკატერინე კიკნაძე

მარიამ

ამადაშვილი

ლიტერატურული

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მარიამ იაშვილი

მარიამ

ამადაშვილი

დაკაბადონება

ეკატერინე

ოქროპირიძე

ინგლისური ტექსტის

რედაქტორი:

მარიამ

სსირტლაძე

გამომცემლობის

ხელმძღვანელი

მამა მასაძე

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მასალა უზრუნველყოფილი უნდა

იყოს შესაბამისი სამეცნიერო

აპარატით. თან უნდა ახლდეს

მონაცემები ავტორის სამეცნიერო

კვალიფიკაციის შესახებ ქართულ

და ინგლისურ ენებზე, აგრეთვე

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რეზიუმე.

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სახელმწიფო უნივერსიტეტი,

II კორპუსი.

ტელ/ფაქსი: +995 (32) 2943728

მობ: +995 (77) 288 762

+995 (77) 288 750

E-mail: mariamiashvili@yahoo.com

Web: www.tafu.edu.ge

Shota Rustaveli Theatre and Film
Georgian State University

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Editorial Group

LELA OCHIAURI
EKATERINE
KIKNADZE
MARIKA
MAMATSASHVILI

Literary Editor

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MARIKA
MAMATSASHVILI

Book Binding

EKATERINE
OKROPIRIDZE

The editor of English

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SKHIRTLADZE

**Head of Publishing
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0102, Tbilisi, Davit Agmashenebeli Avenue №40

Shota Rustaveli Theatre and Film
Georgian State University
Second Block

Tel/Fax: +995 (32) 2943728

Mob: +995 (77) 288 762

+995 (77) 288 750

E-mail: mariamiashvili@yahoo.com

Web: www.tafu.edu.ge

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Shota Rustaveli Theatre and Film Georgia State University
Associated Professor

**PERSEPHONE CHOOSES TO
REMAIN WITH HADES**

Summary

“Three Sisters” of Chekhov is being examined in the article “Persephone chooses to remain with Hades” in the context of Mythical archetypal figures or the archetype of Jungian “Sleeping Beauty”. The heroes of play are being presented as the arena of instincts of their Eros and Thanatos, life and death where the winner is a power of Thanatos.

There is discussed personal and at the same time Universal reasons of dominating the controversy forces of development and self-realization of death instinct and among them one of the important issues is considered to be an inability of Chekhov’s heroes of reevaluating their once and forever formed opinions and not asking the fundamental questions.

In the article, the drama of heroes like Chekhov is presented as an inevitable result of Human’s inner stiffness and spiritual laziness, static consciousness but not the impact results of society and epoch of external forces.

Ira Demetrazze,
Shota Rustaveli Theatre and Film Georgia State
University
Associated Professor

**SLAVIC IDEOLOGY, SOVIET/POST-SOVIET
IDENTITY AND STEREOTYPES**

Summary

In his famous essay “The Stolen West or The Tragedy of Central Europe”, Milan Kundera writes that the Russians label everything as Slavic in order to prove later that everything is Russian. The Slavic world, Czech for instance, has never been related to Russia. Poland has been Russia’s enemy throughout its entire history. There exists European unity, ideology and identity.

Russia has always had ambitions, but never managed to become world culture. The entire Slavic, Soviet, Post-Soviet, Eastern European, socialist and post-socialist identity is an artificial creation which has negatively influenced the historical-cultural memory and mentality of the above-mentioned countries.

Every artificial creation gives rise to the crisis of identity. Nationalistic ideology, as a continuation of this process, also creates artificial barriers – isolation and restriction. It is necessary to identify with/integrate into a large space, such as European identity/culture.

The paper analyzes the severe heritage of the past on the example of Georgian films – Nino Orjonikidze’s and Vano Arsenishvili’s documentary «English Teacher» (2013) and Lasha Tskvitinidze’s «I am Beso»(2015).

The main character of Lasha Tskvitinidze’s film – Leri – is a homosexual. In the script father kills Leri. This is a good expression of the “role” of parent/father in Georgian reality. Georgians frequently agree with the idea that it is better to have

a dead son rather than a homosexual one. Unlike the script, the director offers a softer concept in the film. Leri and his boyfriend escape from their homes and probably from Georgia as well.

Leri's father criticizes the government, communists, Shevardnadze, Saakashvili. The situation is familiar. It is more convenient to perform the role of a victim. However the children make a choice in favour of freedom.

MUSIC STUDIES

Gvantsa Gvinjilia,

Tbilisi State Conservatoire

Associate Professor

INVARIANTS OF ARTISTIC-CONTEXTUAL AND SEMANTIC INTERPRETATION OF ESCHATOLOGICAL IDEA

(Sergei Rachmaninoff's "Symphonic Dances" and Mikhail Bulgakov's Novel "The Master and Margarita")

Summary

The article deals with the parallels revealed between Sergei Rachmaninoff's "Symphonic Dances" and Mikhail Bulgakov's novel "The Master and Margarita" and existing at the ideal, semantic and artistic-conceptual levels. Resemblances constitute similar motivations to write these opuses, preconditions of creation, their stage fate or their durable and painful road to readers/spectators, creative traumas and the tragedy of loneliness reflected in these works. The opuses also share:

- autobiographic character
- utmost emotionality maximally emptied from sentimentality

-
-
- combination of lyrical-psychological, epical and mystical-fantastical lines
 - Appeal to two temporal platforms: to the past, as to a solid spiritual direction sign, the loyalty to which Bulgakov reveals into the Biblical motifs of the novel, and Rachmaninov shows the similar attitude in his loyalty to the traditions of the Russian classical and ecclesiastic music. The mess of the modern world is symbolized in the novel by the events that occurred in Russia in the first half of the 20th century, and in “Symphonic Dances” the same is narrated by the appeal to jazz harmonies and by the rhythmic motoric of the modern music shown in the form of the element of dance madness;
 - In both pieces of art the fight of the forces of light with the forces of evil ends with the apotheosis of the latter. In the novel, the achievement of the divine light is barred by the domination of Lucifer’s devilish origins, and in “Symphonic Dances” the scarring sight of the terrible end of the universe is symbolized by the element of dance reaching the point of madness, by the domination of the motif of “Dies Irae” in the finale, by activation of the grotesque origin due to the transformation of certain themes in them.
 - The common features also include introduction of danceability, as a leading icon and symbol
 - In “Symphonic Dances” the presence of leitmotifs, and in the novel, the presence of the main hero and his prophetic mission
 - The tragic artistism and a symbolist way of thinking, characteristic for the decadence world outlook of the silver century of Russia.

CRITICISM

Eka Tskhadadze,
Shota Rustaveli Theatre and Film Georgia State
University
Invited Lecturer

CINEMATOGRAPHIC VIEW OF CLASSIC LITERATURE

(Nana Dolidze's "Film and classic literature")

Summary

Nana Dolidze's scientific research "Film and classic literature" is dedicated to the cinematographic interpretations of classic literature heritage, aesthetics of real and illusive view, dialectical perception of Universe and accordingly her professional features".

Nana Dolidze analyzes and introduces theatrical performances and film masterpieces based on the Georgian classic, artistic creations of David Kldiashvili with the newest methods of Art studies.

One of the main characteristics and positive side of Nana Dolidze's work is considered to be the problem setting, analysis of material, a sense of unity of aesthetic and emotional background, decrypt and exhaust the issue. Therefore, the author of the article reviews and estimates the structure of scientific work, its volume and the problem solving dialectic on the background of other concepts and scientific works.

CHOREOLOGY

Aleko Gelashvili,
Shota Rustaveli Theatre and Film Georgia State University
Assistant

THE DANCING ACTIONS ON THE BELT OF “SATOVLE NABAGHREBI” BURIAL GROUND

Summary

- In 1977 - 1981 years the archeological expedition of Mtskheta found the bronze belt. It was in the archeological monument “Satovle” in the village Dzegvi near the beginning of Zaridzeebi’s water, in the 5th burial of the place “Nabaghrebi”. It was dated by the IX - VII centuries B.C.

There are two scenes of masked men on the belt. The first one is pictured in the up space of the triangle tip. Four masked men are standing behind of each other. The left feet are stepped and the right hands are on each other’s shoulders. They are making the dance of “mtskobri” type. They are moving towards the long horns of the deer, which is pictured under their row. On this picture the horn of deer changes the tree of life. So we can say that the row of these figures is the sign of worshiping the tree of life.

So this type of dance is similar to Svanian “Melia - Telephia” and the dance pictured on Trialeti silver bowl. But there is great difference between the hands’ positions: if the hands of Nabaghrebi belt figures are on each other’s shoulders, the figures of Trialeti silver bowl have bowls in their right hands. As for “Melia - Telephia”, its dancers’ hands are on each other’s thighs. We think that the positions of the hands show the transitional periods of the dance perform rules. As for the whole form of the dance, three of them have the common roots, but Satovle Nabaghrebi bronze belt is the connecting ring among rows pictured on Trialeti silver bowl and “Melia - Telephia”. We must also say that the both figures of silver bowl

and silver belt have short clothes with no belts.

The second scene is pictured in the down space of the right triangle. The dance is performed by two masked men. There is some connection among the right and the left figures made by heads and hands. According to this scene we can say that it is the simple dance action like scale - when one figure is up, another is down and vice versa. As for the subject of this scene, it is one dancer's advantage to another one. This kind of dance is similar to struggle of khan and "sakmisia" in "murkvamoba". The scene of couple's dance isn't fixed in any archeological monument found in Georgia and is the unique example of couple's dance in the iconography.

Ekaterine Geliashvili,

Shota Rustaveli Theatre and Film Georgian State
University
Associated Professor

ONE-LINE LINEAR PERKHISIS ON ARCHAEOLOGICAL MONUMENTS

Summary

The choreographic form we are studying can be seen on the Nabaghrevi belt (bronze, 8th-7th centuries BC, Nabaghrevi, Mtskheta District). Some studies say that scenes seen on bronze belts were devoted to the deity of productivity. There is no doubt that people in masks, who perform sacral actions, are dancing in a row, a mtskobri perkhisa.

The horns of a deer that can be seen in the middle line seem to be the central symbol of the composition. Deer is a hypostasis of the deity of productivity and its horns a symbol of a sacral tree; in addition, human and animal wars and struggles too. The star expressed in the belt composition may be a Morning Star, same as Ishtar and hence, the scene was dedicated to the star _ the struggle for fertility and prosperity. In general, the defensive function of the belt can be seen very

well in archaic human spatial faith- perceptions.

In our opinion, the belt owner is surrounded by the belt – the cloth accessory, as well as the universe is surrounded by the spatial belt. And as it protects from the negative impact of external forces in the universe, and also the belt amulet protects the Archaic people, from negative forces. The belt in its space is uniting human's body, soul and physics, resulting reached a spirituality peak. And the human becomes the owner of magic power, becomes perfect (the Shaman circle and meditation), which may be associated with understanding the unknown, the revelation of the truth.

The jar found on the site of the former settlement of Samadlo (1st millennium BC) bears figures of four men moving in the clockwise direction. The right arm with spread fingers of the man standing at the head of the four is more bent at the elbow than with others and is positioned higher than the arms of the others, which may point to the fact that he is the leading figure in the perkhisa and that the picture may be a description of a mtskobri form of the dance. The fact that this dance is depicted on a jar containing a cult drink is yet another indication of the ritual function of Georgian dances and the connection of this specific choreographic form with the productivity cult.

The description of the Trialeti silver cup , made in the 2nd millennium BC, provides grounds to believe that this is a ritual devoted to the revival of nature and the deity of productivity. In our opinion, the Trialeti silver cup shows a ritual devoted to the productivity of the universe, which is to a certain extent similar to the Hittite Telipinu and Sumerian Inanna-Tammuz myth. We think that the main figure in the center of the ritual is the main deity of the sun and earth - Great Mother Nana. The composition and the ritual are devoted to the return of the god of productivity (according to the Hittite ritual, his descendant) from non-existence. The circular form of the cup points to the fact that the myth is about the universe. Major figures in the ritual are dancers wearing animal masks, but no belts, which means that they are heading to the other world. Like the participants in the ritual depicted on the Nabaghrevi bronze belt, they are standing behind each other, heading towards the

main deity and the tree of life.

In the research process, we have identified that One-line linear perkhisi on archaeological monuments, devoted to productivity, fertility and death. We presume that the symbolic form of linear dances also stems from the cosmogonic conception and its composition is likely to be repeated the genesis of the universe.

UNIVERSITY PH.D PROGRAM

Khatuna Damchidze,

Ph.D Student

Shota Rustaveli Theatre and Film Georgia State

University

Supervisor: Prof. Anano Samsonadze

MENGRELIAN DANCE DIALECT

(II PART)

Summary

In the second part of the subject we continue to talk about the round dance “Dzabrale”. There are known three versions of this folklore sample: round dance, round circular chain and by performance of round inter circle dancer. Nowadays, the latest version is wide spread and adopted, where is being revealed the struggle between the evil and kind in comic and humorous section by victory of the latest one. Though the roots of this composition may be founded in the far past and it could be the bearer of absolutely different contents and function.

In the work, there is reviewed round dance “Oskhapue”, and its segments, as well as “Khujishi Oskhapue”, “Mkharuli”, Mengrelian “Mze Shina” (“The sun at home”).

As it seems, “Oskhapue” is an initial form of Mengrelian round dance, the variations of which in face of “Dzabrale”,

“Okhokhoia”, and “Mkharuli” existed in dance folklore of this region. The name of “Oskhapue” is generally related with the place of gathering and feast, there was “Easter Oskhapue” as well, where among the many shows were held bull games and horse race as well.

“Mkharuli” is a compounding part of Oskhapue, which is performed after “Dzabrale” and is increasing its temp and dynamics. This dance was performed only by men with one another tightly fixed shoulders.

Referring the description of dance, its roots are lost in the far past and is compounding the ritual of fertilization.

In the round dance “Mze Shina” (The Sun at home”), there is not any essential characteristics, as related with son birth party, the structure of “Mze Shina” (The Sun at home”) is analogic almost everywhere. It’s known that the round dancers right moving on the circle is not Mengrelian and they were reciting the Georgian text.

Nowadays Mengrelian dance folklore is represented in the form of humorous “Dzabrale”, “Jansulo” and “Arira”.

Nutsa Kobaidze,

Ph.D Student

Shota Rustaveli Theatre and Film Georgia State
University

Supervisor: Prof. Tamar Bokuchava

ANTONIN ARTAUD’S THEATRE LANGUAGE

Summary

Antonin Artaud (1876-1948) - French actor, theatre theorist, poet and essayist, creator of the theory where the theatre is strongly tied to the aesthetics of surrealism.

This theory was one of the powerful engine of the revolution what was the second half of Western Theatre Arts in the twentieth century.

Advancement against the modern theatre was the leitmotif

of Artaud's theatre searches from 20s, he calls it "Deception and Illusion" in his book.

Roze Vitrak and Artaud talk about unacceptability of modern theatre and contemporary art in the manifests of "Alfred Jarry Theatre".

In their opinion, the theatre is losing trust of the audience as well as other forms of the art.

They think it is impossible to save the theatre because a modern man no longer believes in the illusions.

Vitrak together with Artaud establish theatre, named "Alfred Jarry Theatre" - the first rebel's name on French stage In 1926.

In their point of view, if theatre is a game then they allow themselves to entertain in this game. And if there is reality then they must decide how to return to reality and turn each performance into event

Lika Mamatsashvili,

Ph.D Student

Shota Rustaveli Theatre and Film Georgia State

University

Supervisor: Prof. Nato Gengiuri

ALEXANDRE ROINASHVILI - THE PUBLICIST

Summary

Various spheres of every day life and social-cultural reality was very important for Alexandre Roinashvili. He discussed women problems in details, with the past and future of this topic. He criticized the nobility of Georgian society for embezzlement and squandering of their estates, inheritance and titular property.

Especially important are Alexandre Roinashvili's letters related to the problems of Georgian nation. Roinashvili tried to woke up society. General decease of forgetting own culture,

literature and history, was not strange even then. The fact is that his publications would be full with keen criticism, for the readers, because he was well-known in Georgia as the initiator of practical affairs and man who was able to accomplish all that was intended and written. Roinashvili's letters were not directed against anyone or concrete facts. His letters were published in the most popular press and were accompanied by great interest.

The most important spheres for Roinashvili were problems of the peasantry. Two other topics occupy an important place in his publications: museum and the theme of Christianity in the Caucasus.

Publications, dedicated to the importance of the museum, and even his private letters show that Roinashvili precisely and interestingly shapes the issue, he knows for sure the main problems and unmistakably identifies the essence of the museum in the process of the development of the country.

It can be said that all the activities and publications of Alexandre Roinashvili were directed against the occupation and the growing Russification. All the spheres which were the most important and urgent for the development of Georgia, occupies an important place in his publications.