
საქართველოს შოთა რუსთაველის თეატრისა და
კინოს სახელმწიფო უნივერსიტეტი

Shota Rustaveli Theatre and Film

Georgian State University

სახელოვნებო მეცნიერებათა
კიებანი

№1 (74), 2018

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სახელოვნებო მეცნიერებათა ძიებანი №1 (74), 2018

სარედაქციო საბჭო
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ქეთევან ტრაპაძე
ნათო გენგოშვილი
ნინო სანაღორაძე

ლიტერატურული
რედაქტორები
მარიამ იაშვილი
მარიამ
ამაგცაშვილი

დაკაბადონება
ეკატერინე
ოქროპირიძე

გამომცემლობის
ხელმძღვანელი
მამა მასაძე

კრებულისათვის მოწოდებული
მასალა უზრუნველყოფილი უნდა
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**2017 წლის სამეცნიერო
კონფერენციის თავისუფალი
თემატიკის სექცია¹**

¹ მოხსენებების სტილი დაცულია

THEATRE STUDIES

Tamar Beridze,

PhD Student at

Shota Rustaveli Theatre and Film Georgia State University,

Ph.D Student

Supervisor: Prof. D. Kobakhidze

THE TEMPO-RHYTHM OF THE PHYSICAL ACTIVITY OF THE ACTOR WITHIN THE STAGE SPACE

The skill of keeping the tempo-rhythm of the stage life, its proper maintenance and regulation depends on the rhythmicity of the actor. The skill of the rhythmicity means that the actor should be able to perceive the distinguished rhythms and express them by the movements of his body. The organicity of the physical activity of some roles depends on correct inner tempo-rhythm of the actor which is revealed in his explicit actions. The correct tempo-rhythm is working out the level of evaluation, accurate perceive and performance which will be definitely felt and believed by spectators. During the very short and definite period of time of being on the stage, the actor must manage to live with life of his hero and manifesting him perfectly, create and personify the specific roles in accordance with different genres and duties, play from the beginning of the play till the end on last breath, with logical chain of properly thought out actions, exact tempo-rhythm, deliver the very message of the director and make spectators to be the co-participants of his feelings and emotions.

Nino Davitashvili,

PhD Student at

Shota Rustaveli Theatre and Film Georgia State University,

Supervisor: Prof. D. Kobakhidze

FOR THE PERFORMING ART OF MIKHAIL CHEKHOV

How the process of creation of the image should begin and develop? The psychics is the most sophisticated instrument in the performing art by which the final stage image is developing and forming. There is the “supreme” essence in the complex, multilayer structural zenith of the psychics which

determines our being, the so-called “creative me” by Chekhov which was granted a function of the commander of the psychophysics of the actor. The actor should not see the real events superficially but by his inner vision and feel the image of the character, determine and manage his actions. He mustn't try to impose his own, past felt feelings on the character. The actor should create the image in his imagination at first and then try to imitate his inner and outer features. According to Chekhov, for imitation actors needs inner as well as outer sophisticated technique.

Ekaterine Kvirkelia,
Master Degree in Theater Arts,
An Actress,
Caucasus International University, Department of Communications with
Students and Society,
The Head of Cultural Department,
Artistic Director of ‘Wine Theater’

MASK AND ITS PURPOSE IN THE ACTING ART

The subject contains training using masks, it is provided for first course students of University of theater and it also can be used by actors of theater.

The mask will give absolute freedom for acting to students and actors. They will be freed from any kind of stress and will be able to create any face and act differently from their natural self. They would be able to do the things that they would not been able to do in real life.

Training with masks will help students and actors to break out of their complexes, even so for first course students because when they change environment they will get complexes of anxiety and they will be stressed out but with masks it is easy to help them overcome those problems.

The work also consists of some sequencing trainings and etudes, which will help students to balance psycho-physical condition.

Special attention is paid to psychological training using neutral masks, because neutral masks are starting point of general acting art teaching.

Nino Sharvashidze,
Invited Lecturer at
Shota Rustaveli Theatre and Film Georgia State University
The Doctor of Education

MYTHS AND LEGENDS DEPICTED IN ART AND THEIR IMPACT ON EDUCATION OF A PERSON

Myths and legends are stories that explain why the world is the way it is. All cultures have them. Throughout history of the cultures, artists have been inspired by myths and legends and have given them visual form. Some of them even have turned into traditions. Sometimes these works of art are the only surviving record of what particular cultures believed and valued. They are often included into educational programs and text books. Since the beginning of humankind's existence, myths and legends have functioned as rationalizations for the fundamental mysteries of life, questions such as: Who made the world? How will it end? Where do we come from? They tell us many interesting things on the origins of cultures, hierarchies, human relations, changes in environment, distress and prosperity.

From the point of view of national identification and obtaining life experience, written (drawn) records or oral traditions have tremendous significance in the sense of human education. Another function of myth is to justify an existing social system and to account for its rites and customs. One constant rule of mythology is whatever happens among the gods reflects events on earth. In this way, events such as invasions and radical social changes became incorporated into myths. Some myths, also serve to illustrate moral principles, frequently through feats of heroism performed by mortals. Societies all over the world devised creation myths, resurrection myths, and complex systems of supernatural beings, each with specific powers, and stories about their actions. Generations were brought up; cultures were established and developed based on those stories.

To my opinion all abovementioned is firstly, essential for learning about the humanity through acquainting and studying the history and secondly, for development of cognitive thinking and this the main feature and function of myths and legends to do so. So the need for myth is a universal need. Over time, one version of a myth would become the accepted standard that was passed down to succeeding generations, first through story-telling, and then, much later, set down in written form. Inevitably myths became part of systems of religion, and were integrated into rituals and ceremonies, which included music, dancing and magic.

Recently almost all publishing houses in Georgia have series of educational books (for adults, youth and children) that include adapted or authentic stories (myths and legends) of different epoch and countries, created on different steps of humankind development. Besides since the very first years of the birth of the professional Georgian theatre (likewise all over the world) most intensively and mostly successfully they have staged performances based on antic myths and legends and folklore.

Nikoloz Tsulukidze,
The Chairman of
Union of Theater Critics of Georgia,

LIBERTY THEATRE SOCIAL AND POLITICAL ASPECTS

In my conference theme I will discuss necessity of foundation of Independent Theatres in different countries around the world and their social and cultural aspects. Starting from Theatre Libre of Paris founded in 1887 by Andre Antoine, ending with Liberty Theatre of Tbilisi founded in 2001 by Avtandil Varsimashvili.

From the second part of XIX century directing became more developed in Europe, leading countries were France and Germany. Developing the theatrical art gave the reason for new prophecy formation. In the past, during 25 centuries the theatrical art was based on three players: dramatist, artist and spectator, director was the new player who took the leading position in theatre, it was pretty difficult and painful process. The performance could no longer be staged promptly, rehearsal process period raised from 5 days to 30 days and more.

Such was the situation that preceded foundation of Independent theatre. As far as I am aware the first theatre with title Theatre Libre was created by Andre Antoine in 1887 in Paris. At the beginning the theatre was located at Montmartre, but than during 10 years of existence period, location was changed several times.

Today it is acknowledged that Andre Antoine was a great reformatory for French stage. Antoine strongly opposed commercialization of theatre. It was absolutely unacceptable for him to stage poor quality and worthless performance for receiving material and economic benefits. He believed that scene belongs only to the highly artistic performance which talks with spectators about actual and sensitive problems, influences their feelings and

minds causing solidarity, this is the main goal and mission of theatrical art. Antoine also fought against academic tradition of French stage.

Marina Kharatishvili,
The Doctor of Arts,
An Associate Professor at
Shota Rustaveli Theatre and Film Georgia State University,

CLASSICS AND MODERNITY
(William Shakespeare's "Julius Caesar"
for the issue of interpretation)

1. William Shakespeare's "Julius Caesar" is the important sample of political tragedy. The author presents the critical condition of Rome state and clearly formulates the position: Action of politicians is mostly determined by the personal motive and only exceptional people honestly serve the country or fight for ideas. This tragedy was rarely staged but always in response of country's crisis.
2. "Julius Caesar" played a significant role in theatre history. The stage biography of this tragedy counts the the performance of landmark importance of Meiningens. This was a kind of call for large events of the current political life. Art theatre performance of Moscow responded to government crisis. (The revolution in 1905).
3. In 1973, Mikheil Tumanishvili staged the play "Julius Caesar" in Rustaveli theatre. The director understands the Shakespeare's tragedy as the dramaturgy of confrontation of positions and as the collision of ideas. He relied on the principles of intellectual drama. The director defined the the principle of play reading in this way: "The play should be the present story which is seen with our eyes and described by Shakespeare's words".
4. Robert Sturua carried out William Shakespeare's "Julius Caesar" on the stage of Rustaveli theatre in 2015. The director presented titanium of Renaissance and created work by humanist as the tragic farce. Interpretation of political situation of antiquity proves the differences or particular similarity of political life and inner regularity of civilization development.

Magda Anikashvili,

PhD Student of

Shota Rustaveli Theatre and Film Georgia State University, Humanitarian,
Social Sciences, Business and Management Faculty,
Supervisor: prof. Lela Ochiauri

FILM EDUCATION – SUPPORTING TOOL FOR FILM INDUSTRY

Film education is one of the significant instruments for the state policy in the field of cinematography and supporting the film-making process. In parallel with the direct subsidy and preferential tax policy it's necessary that film education system corresponds with the industry needs. The harmonization of efforts in private and public sectors is especially actual in post-soviet countries, where the transition from soviet system to market economy model is still in progress and isn't finished so far. As in many other fields, here also the market outruns the education system. Since now exists a number of specialties, where the competences can be acquired only under the practical experience. Among them the film post-production remains as the most problematic issue. In most cases, the production process is being implemented outside Georgia.

In the countries with developed film industry, the educational system is the long-term strategy implementation instrument of state film policy, it serves the national film interests. Often the educational programs are charged with function to support the experimental, non-commercial film, film criticism, history and social researches.

The state policy on film education means not only professional education but the education of the audience as well. In many countries the long-term programs are implemented with higher educational institutions together with public schools. For the education of audience and support of non-commercial film, the European experience in terms of highly developed system of municipally owned movie theatres will be very important.

Giorgi Ugrelidze,
The Doctor of Audio-Visual Arts,
Ph.D. Filmmaker

**UNDERSTANDING OF TIME AND SPACE
IN THE CINEMA AND ON TV**

The issues that time and space resolve in cinema and on TV are almost identical. When the story is being told on the screen, it is time for the filmmaker to use creative methods and present the past, present and future time of the story to the viewer with specific language, according to the scenery.

The understanding of space issues is raised in almost all of the work that is displayed. If the film's characters move from one geographical point to another, it is necessary for the director to have creative solutions for issues, because the story on the screen should be clear and convincing for the audience.

Creative time and creative space differs from real time and real space.

In general, television and film production are subjected to certain standard of time. For example, short and feature films have a specific, accepted and recognized duration. During the story, the film length is important because although history develops over several decades it must be condensed in a film which is composed of a series of short feature length screen shots. In all these cases, it is necessary to transform real time into creative time.

According to the screen specifics, it is important to resolve space issues too, as the story of the scenery can be developed in different geographical environments such as interior and exterior. In this case, the director of the movie follows the continuity of the principles established in various episodes of combining work on location so that viewers perceive the film as a whole. In this case, time and space creatively transform the main instrument in the hands of the director, which is montage.

With the help of film montage the film director makes screens in the desired condition.

Lali Osepashvili,
The Doctor of Arts,
An Assistant-Professor at
Shota Rustaveli Theatre and Film
Georgia State University

**ROYAL CIBORIUM IN SVETITSKHOVELI
(XVIII CENTURY)**

Placing of two ciborium near the altar is characteristic for Cathedrals from which one is royal and the second one is for Catholic, or Bishop.

They are laid in the ramparts near the altar in churches of Tao-Klarjeti; there is a royal stand in South, Episcopal in the North and therefore, their topography is firm and unchanged.

The royal ciborium is often met in the cathedral churches on the territory of Georgia, for example, in Gelati, Samtavro and etc.

As eyewitnesses reported, there was a royal stand in the side of Catholicon Thron, to the South in the Cathedral of Svetitskhoveli where the Kartl-Kakheti Kings Teimuraz II, Erekle II and Giorgi XII stood during the mass i.e. Service of God. It seems that this stand was placed instead of old one in XVIII century. It is a four-column construction which is crowned with a domed-roof, opened from three sides while the fourth side is adjacent to the fresco on the wall (its architectural construction was published by V. Arilakva).

The Royal Ciborium of Svetitskhoveli was built by Georgian marble. It was decorated by the decorative small capitals and bases, it had two-step entrance - stairs. Apparently, there stood the seat under the dome.

Unfortunately, the Royal Ciborium of Svetitskhoveli is lost for today. In 1970-80th, the Soviet restorers destroyed it for some reason and as eyewitnesses reported, the marble stones scattered in the yard for a long time. Today, it no longer exists.

Aleko Gelashvili,
Shota Rustaveli Theatre and Film Georgia
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**DANCING WOMAN’S RELIEF SCULPTURE FOUND IN
BAGINETI AND ITS NEW
ARCHEO-CHOREOLOGICAL ANALYSES**

Lili Gvaramadze was the first among the Georgian dancing folk explorers, who expressed her views about the woman’s relief sculpture on the ivory plate, which was found in Bagineti.

This archeological pattern let her to say, that at some time there was held some ritual in Mtskheta (Georgia), in which women were dancing with special headgears. To prove this consideration Lili Gvaramadze cites “White George Slave Women’s Dancing”, which is confirmed in the ethnographic sources.

In every variant of above mentioned dance, the dancer throws into ecstasies, falls down and begins to predict. This dance has obvious ritual load, so it is unlikely that the body conditions used in this dance have connection with the conditions of the dancing woman on the ivory plate.

The condition of the Bagineti dancing woman causes the interpretation of the “eastern dance”. We are allowed to say that after the sculpture’s comparing with the same archeological patterns found in Iran on the territory of Alvia.

It is established that the woman’s relief sculpture on the ivory plate found in Bagineti isn’t Georgian origin. It is a sample of old Parthian art. So its connection with the dance of White George’s Slave Women is not clear, as when the dancer’s throwing into ecstasies and then the prediction are in contradiction with the calm image of the “Parthian Woman”.

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SUSTAINABLE DEVELOPMENT OF TOURISM IS THE FUTURE OF GEORGIA

- Sustainable development is a process, during which development takes place without prejudice to the resources. This is achieved by the management of the resources, during which they are upgraded at the same speed as consumed or by transition from the use of slow recovery resources to the use of quick recovery resources;
- Sustainable tourism development involves performing such important tasks as: providing a country with energy supply, conservation of biodiversity, regulation of population growth, food safety, protection of human life assurance system and so on;
- According to the World Tourism Organization, sustainable development of tourism meets requirements of modern tourists and host regions and at the same time protects and expands opportunities for the future. It envisages management of all existing resources, along with the maintenance of cultural inviolability, existing ecological processes, biological diversity and life support systems, to satisfy economic, social and aesthetic needs;
- Statistical indicators of recent years show that tourism is on active development stage in Georgia. It has the potential to contribute to the growth of the country's economy. In 2016, the international travel record is 6 360 503, making the country a revenue of \$ 2,2 billion, and its share of the Gross Domestic Product (GDP) increased by 7.1%;
- The National Tourism Administration of the Ministry of Economy and Sustainable Development of Georgia has developed a tourism strategy of Georgia - 2025. Guidelines were defined for implementing the parameters provided by this strategy, indicating the sustainability, which is focused on the preservation and protection of geographical features of destination sites, including the promotion of the environment, aesthetics, cultural heritage and the welfare of the local population.

Natia Kopaleishvili,
Shota Rustaveli Theater and Film Georgia State University
An Assistant Professor

SOVIET MYTH AND ITS “COLLAPSE” IN 50-60S OF GEORGIAN FILM INDUSTRY

Today, the role of the production system of former Soviet Countries is often discussed about its double function of development and ideological pressure.

Besides the fact that this system had the positive sides of well understanding producing structure, it's natural that it had a crucial role in development of myth and heroism. The advancement of production led to the loyalty towards the myth of Soviet welfare what changed the time and the environment but didn't change its basic attitude towards producing priorities.

The history fixed the new prices and has changed many things though the function of film production in creation of Soviet myth still remains unchanged from historical perspective.

The main goal of the work is to find out what the process we are dealing with in 50 or 60s of twentieth century, when the system of production on the one hand is more or less organized which faithfully serves societal art and on the other hand it becomes the supporter of breaking the socialist screen myth of the films in 60s of the new generation.

Today much more interesting and easy is to find some of the marks of the several works of this period and its production peculiarities than it was a few decades ago.

Nino Sanadiradze,
The Professor at
Shota Rustaveli Theatre and Film Georgia State University
Humanities, Social Science, Business and Management Faculty,

CULTURE POSSIBILITY IN MODERNITY

In the new paradigm, things are given their true value. People care passionately about how they and the things they value are depicted. They revive themselves after a long workday with music or dance, by making something beautiful for themselves or their loved ones, by expressing their deepest feelings in poetry or watching a film that never fails to comfort. In the new paradigm, it is understood that culture prefigures economics and politics; it molds markets; and it expresses and embodies the creativity and resilience that are the human species' greatest strengths.

Analysis of the issues related to the management of the field of culture emerges special interest for several reasons: firstly, management of the field of culture implies the full range of general management and secondly - prospects of such analysis are important in order to determine the necessity and opportunities of cooperation of the cultural field and other businesses.

George Pkhakadze,
Shota Rustaveli Theater and Film Georgia State University
Humanities, Social Sciences, Business and Management Faculty
PhD Student in Management of Arts

FINANCIAL ARCHITECTURE AND EFFICIENCY ANALYSIS

Article deals with fundamental aspects of efficiency analysis and how efficiency can be increased in planned projects and programs. Examples given in the paper clearly show ways how to raise efficiency by diversification of organizational activities. As we discuss different ways of organizational development, diverse controversial ideas may raise based on local governmental policy, activity geography, traditions, local culture. In developed countries already are ways of efficiency analysis, where particular goals are reached by appropriate measures.

Unfortunately, such methods are rarely used in cultural or educational management, which cannot be said about business management. Based on surveys held in educational field shows that should be prioritized following cost-efficiency methods, which are discussed in detail in abovementioned paper:

1. Cost-efficiency analysis
2. Cost-benefit analysis
3. Cost-Utility analysis
4. Cost-Feasibility analysis

Paper shows the ways and importance of different ways of project planning and how financial and other major program goals can be easily reached. Here comes in act totally new way of analysis- financial architecture. We will discuss international experience in given field and how organizational resources can be effectively exploited to reach combined and pre-set goals and objectives, both material and intellectual. As a conclusion we analyze dynamics of all above mentioned activities, which will give more clear and real picture of processes and benefit for stable organizational development overall.

Maya Gvinjilia,
The Doctor of Art Management at
Shota Rustaveli Theatre and Film Georgia State University

**ELEMENTS OF INTANGIBLE CULTURAL HERITAGE AS THE
BASIS FOR THE DEVELOPMENT
OF GASTRONOMIC TOURISM**

Gastronomy is the key factor in making tourist impressions. Tourists are looking for more authentic impressions, adventures, for example: tasting of local dishes, participating in rituals. For its development it is important to sell food made according to tradition. For example, churchkhela, dried fruit, cheese and other (Some of them have been given the monument status of intangible cultural heritage).

Food is for tourists more important attraction, which one of the basic elements of the global intangible heritage is. Gastronomic tourism is becoming more popularity around the world. Tourists can try the local cuisine in both Georgian luxury national restaurants and in small fast-food cafes and bistros. The national Georgian cuisine is one of the main attractions of the country.

Georgian cuisine, it is very specific and unique, every region has its own kitchen. It is particularly unique in the synthesis of the Georgian table (supra) that allows not only the culinary needs of the tourists but also the opportunity to share Georgian cultural traditions and become a direct participant of the process, which is very important for the user to achieve maximum satisfaction. For interested guests may also conduct courses for preparation of Georgian dishes. To “Georgian Supra” have been given the monument status of intangible cultural heritage.

Georgia is famous for its ancient traditions of wine production. Georgian wine had become famous in many parts of the world. The most famous varieties of red wines are “Kindzmarauli”, “Saperavi”, “Hvanchkara”, “Mukuzani”, and among whites – “Tsinandali”, “Tvishi”. Special roles by the interest in Georgia, along with other factors, play the gastronomic peculiarities of the country and inclusion of the “Ancient Georgian traditional Qvevri wine-making method” into the Representative List of the Intangible Cultural Heritage of Humanity. The given chance should be used with engaging by experienced gastronomists, historians, business representatives.

Traditionally for Georgians, any guest is a “gift from God” and must be received as such. Gastronomy is not just one of the main cultural elements of this country, it’s a way to share its customs,

Malkhaz Gvinjilia,
The Professor at
Shota Rustaveli Theater and Film Georgia State University

BALNEOREACTIONAL SPECIFICATIONS OF AKHTALA RESORT

Number of people, interested in medical tourism increases every day. Balneology resorts are visited by many guests and visitors. Mud cure is considered to be the most active method of balneotherapy. Mud cure procedure has an effect on human organism by means of thermal, mechanical, chemical and effective irritation of nerve endings. Mud of Akhtala resort is effective in treatment of many diseases. It is used during the period after displacement and fracture, also for treatment diseases of peripheral nervous system, radiculitis, plexitis, sciatica, residual effects poliomyelitis, paresis, caused by cerebral palsy, adhesion of abdominal cavity, diseases of women's genitals and treatment of other diseases such as: scars after wounds and burns and for treatment gynecological diseases, which is a frequent reason of infertility, chronic inflammation of appendages and uterus.

Akhtala mud is used for treatment of such diseases as: chronic infectious polyarthritis, dystrophic polyarthritis, traumatic arthritis, and different damages of musculoskeletal system, diseases of cardiovascular system diseases of peripheral nervous system, skin diseases, etc.

Mud represents the main therapeutic factor on Balneology resort but other therapeutic factors, such as: sanatorium regimen, air baths and sun baths, pharmacotherapy are also important for successful treatment. All the above-mentioned is included into complex of treatment and significantly increases therapeutic effectiveness of the mud.

Dodo Tchumburidze,
Doctor of Management (Art Management)
An Associate Professor at
Shota Rustaveli Theatre and Film Georgia State University
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THE MANAGEMENT TYPE OF THE ORGANIZATIONS IN CULTURAL SPHERE

In this article we are talking about the specification of cultural sphere and about the intercommunication of the management types of organization offered by R. Likert. In Particular, the attention is played on such management type of organization, which is based on trust from the manager and from the employee is based on responsible attitude.

In This article is talking about meaning of feedback. It should be noted, that for the employee the evaluation of the result is determined by participation degree in achieving specific goals. For the Continuous success of the organization's in cultural sphere is important the professionalism of creative team and diversity of creative ideas. In the first stage manager must determine management type of the organization. Correctly selected management type is reflected on the relationship between manager and employee and on the motivation.

Result-oriented decision is based on correctly determined goals, priorities, evaluation criteria's and the management type of the organizations. With foreseen specification of cultural sphere, the organization based on trust and agreed cooperation achieves success.