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კინოს სახელმწიფო უნივერსიტეტი

Shota Rustaveli Theatre and Film

Georgian State University

სახელოვნებო მეცნიერებათა
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სახელოვნებო მეცნიერებათა ძიებანი №2 (75), 2018

სარედაქციო საბჭო
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ლელა ოჩიაური
ეკატერინე
გელიაშვილი

ლიტერატურული
რედაქტორი
მარიკა
მამაცაშვილი

დაკაბადონება
ეკატერინე
ოქროპირიძე

გამომცემლობის
ხელმძღვანელი
მაკა ვასაძე

კრებულისათვის მოწოდებული
მასალა უზრუნველყოფილი უნდა
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და ინგლისურ ენებზე, აგრეთვე
ნაშრომის ინგლისურენოვანი
რეზიუმე.

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ეგზავნება სხვადასხვა
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Lasha Chkhartishvili,
The Doctor of Art Study,
Assoc. Professor at Shota Rustaveli Theatre and Film Georgian State
University

GEORGIAN THEATRE TODAY

Summary

Founder and chairmen of the Modern Georgian Theatre research centre.

Theatre historian, researcher, Doctor of Art Studies; Member of the Theatre Critics International Association; Professor at Shota Rustaveli Theatre and Film Georgia State University in Theatre History direction.

Georgian theatre possesses ancient past and centuries-old history. History of professional theatre begins from antique epoch. Political-social atmosphere and public life was directly reflected in the Georgian theatre and vice versa, political-social conditions were usually reflected on the stage of theatres. The Georgian theatre was never compromised and without position, nor in the Middle Ages when the Church and the state had raided “the house for plays” based on joint decision and even when the Soviet government was imprisoning, shooting (executing) and resettling the Georgian theatre actors. During the Soviet period, which is considered as the “Golden Age” for the Georgian theatre, in the era of strict ideological censorship, theatre started to use the metaphoric language, based on which it always told the story and emphasized problems faced by the society and the country.

The Georgian theatre which was dismissed from the ideological-financial censorship during the post-Soviet period faced very important dilemma. It mechanically continued to speak with the audience based on the metaphoric language, however soon started search for the new forms, which was alien to it but the past for the Europe. Free theatre of the independent state suffered a lot of ordeal in the 90s of the last century and heals these wound even in the 21st century.

In the 21st century Georgian theatre turned into a transitional economy. It was compelled to comply with the new environment and new rules, which was imposed over the theatre based on the new “Law about Theatre” (Georgian parliament adopted new law in 2006 which drastically changed soviet method of theatre management and arrangement). Art Directors

were only tasked to solve only artistic problems and theatre management issues were transferred to the managers. Theatre manager opened doors for the young artists and began to carry out international co-productions. The aspiration to the Western European theatrical trends and introduction of modern theatrical developments represented painful steps for the older generation of the Georgian stage directors due to the fact that the competitive environment was created. Theatre managers became more oriented on creating the diverse products, attracting audiences and raising income. Step by step the old style thinking and outdated forms of theatre was left in the past and new perspectives were developed on the Georgian theatre stages. Based on the law adopted in 2016 theatre director (manager) and not Art director was accountable to the government. As a result, art directors were only tasked to guide the creative processes, they were totally removed from financial issues, which resulted in frustrating part of them. (Ambitions of our artists in this direction also has very large scope).

in review is also more themes: Modern Georgian drama – general analysis and problems; Modern Georgian Dramatists; Themes and basic issues of the modern Georgian drama; Target audience of modern Georgian dramatists; Repertoire of the Georgian theatre (State owned and private theatres);

Small statistical data.

Tamar Tsagareli,

The Doctor of Art Study,

Assoc. Professor at Shota Rustaveli Theatre and Film Georgian State University

GEORGIAN FOLK DANCE IN THEATRICAL ANTHROPOLOGY

Summary

The essence of globalization supposedly means rapprochement and mutual enrichment of different ethnic groups, communities, governments and different civilizations, their harmonious co-existence in the common calm world, which evidently is only welcomed. The problem is that the ideal theoretical model of globalization so far quite differs from its ongoing version in reality. The reality shows us that instead of different cultures' mutual enrichment with diversity it is developing and settling the total unification, which might provoke destruction and leveling of different national cultural values. Despite the fact that under the idea of globalization it is considered dialogue between different cultures, in reality on the current phase (at least

for now) we have received only a monologue. This in the first place and mainly is expressed in dissemination and rooting of social conceptions and cultural values, created to date by western civilization. Different kind problems oblige us newly comprehend and define supposedly already clear notions like for instance identity. Today the matter of identity appears too many of us as the only main problem, which concerns to the interests of every individual, community, different governments, culture of nations and civilizations. There is a fear that as a result of globalization the universe will be imposed with united, faceless monotonous vulgar mass culture. The economic factor, domination of market rules that promotes production of mass culture and dissemination is named as its main reason. The cultural values became a product which must be sold a lot and most importantly with the highest possible price and as it's impossible to transform real values of culture into the mass culture product, the circulation of pseudo-cultural values has gained unprecedented coverage.

Our country has centuries-old history. We, Georgian nation have one of the ancient traditional cultures. Due to we never were notable for multiplicity, we were often conquered by the neighboring Empires. But nevertheless we were able to retain our identity, distinctiveness, religion and culture. It's just 20 years that we gained independence after the collapse of U.S.S.R and like others we are facing resolution of very difficult tasks, how and in which way to become identified nowadays? How to become an organic and self-sufficient part of modern changing world and at the same time to maintain our traditional culture and values? At the same time in the united world by the conceptual beginning of the globalization, where the national boundaries could be deleted, it's quite possible that such notions as ethnical and national identity, based on behavior norms and centuries-old historical traditions of nations, followed from the national values, become the most important argument for unification of the world.

Tamta Turmanidze,
Assoc. Professor PhD in Art
Akaki Tsereteli State University

**TRANSFORMATION OF FEMALE IMAGERY IN MOVIES FROM
DIFFERENT ERAS
(Part I)**

Summary

Imageries created in the cinema reflected their specific era. It is time and audience that make stardoms who allegorically symbolize various concepts, such as power, fear, wish or authority.

It is interesting to observe the evolution of female imageries through different eras and specific time. One of the first female imageries introduced in the cinema was “Femme Fatale”. It gained a great popularity in decadence epoch at the beginning of World War I. The most outstanding stars of that time were Theda Bara and Pola Negri.

The change of time and reality caused the change of audience tastes. The first sex symbols with dark complexion and exotic look were replaced by Nordic beauty of Greta Garbo and Marlene Dietrich.

In the instable 20th of XX century audience admired Swedish Greta Garbo who embodied dignity, power and personality. Before World War II people facing the threat of the war idolised Marlene Dietrich’s sensitive characters.

The female movie stars of the first part of XX century created characters worshiped by millions of admirers. They became fashion icons who dictated their audience not only how to dress, but also how to behave and violate generally accepted norms.

Ia Lortkipanidze,

Assoc. Professor at Shota Rustaveli Theatre and Film Georgian State
University

**CONTENT-THEMATIC AND CHOREOGRAPHIC ASPECTS IN
MESKHETI-JAVAKHETI**

Summary

Berikaoba is agrarian celebration that is dedicated to fertility and revival with its original nature. It is also an ancient folk theatre. Berikaoba wasn't only a permanent show. It was held in the days of fasting, when the cheese was permitted and before the other religious days, as well as in the feasts, weddings and other gatherings.

Dancing order is vestige of ancient times' mysterious cult ceremonies in Berikaoba of Meskheta-Javakheti. The organic part of Berikaoba was dance show. One of the main acting heroes – Keeni is moving and dancing with Berika sluggardly in Berikaoba-Keenoba as it is confirmed by scientific material. He was jumping from a donkey and was starting comic huddling-playing “what make us think that some dances are performed by man on the events which meant “Spawning” and “Moving with Squirming” on one hand and “Fisherman Butterfly” on other hand. “Spawning” “With Squirming” was indication of movement and “Somersaulting” was the dance name of some movements of man like as “Adrekilai-Sakmisais” round dancing. The round dances were integral parts of Berikaoba: “Mamli Mukhasa” and “Goldsmith”. It can be said that “Mdzimuri” and “Tskvituri” are the ancient Meskhetian dances. “Dzimuri” was performed not with song but instrumental accompaniment (with mus and Shawn), which had a slow pace but to “Tskvituri” – fast. Both of them were accompanying dances of Berikaoba-keenoba.

The tradition of holding the “Berobana” day in Meskheta-Javakheti has been appeared since XVII century and is still held today with different form. Nowadays, more than one hundred people are participating in “Berikaoba” where the primary, authentic, choreographic samples are less performed.

Tamar Tsulukidze
Doctor of Musicology

**TO THE CREATIVE WORLDVIEW
OF SULKHANTSINTSANDZE**

Summary

The paper is dedicated to the creative worldview of SulkhanTsintsadze, who was one of the most outstanding representatives of the Georgian school of composition. The article deals with the breakthrough phase of composer's life, that is belonging to the sixties of last century. As it is mentioned in musicology, from this point appear new themes, new ideas and new ways to decide all these, from this point the new attitude towards world is to be seen, the new understanding of elements of musical speech, from here the use composition methods in a modern way has been begun. From that moment on, it displays author's ego in the composer's creative work sometimes by the monothematicism, leitmotifs or the variationism.

The author examines the central genre of composer's creativity - string quartet. The very examples of what laid the foundation of the breakthrough phase, are the Fifth Quartet and the Sixth Quartet.

The Fifth Quartet is preparing stage for further developments; it is preparing stage for the Sixth Quartet. This last was the significant work in that period not only forTsintsadze, but for the entire Georgian professional music scene of that time.

In the foundationof those compositions the author tells about the gravitation of the conception thought. The author links the evolutionary process in Tsintsadze's creative worldview with the twentieth century concept of individualist philosophy.

Tinatini Berdzenishvili,

PhD student of Media Research at
Shota Rustaveli Theatre and Film Georgia State University,
Supervisor: Prof. Gioergi Chartolani

NEW VISION OF POPULAR CULTURE¹

Postmodern information society: The society of postindustrial era is essentially different of its previous, as the completely different mediums and innovations in terms of quality and forms come in action.

Appearance of new Pop Culture- Video games: In 90th the diffusion of global network-internet was followed by appearance of Video Games, which was originally considered as a part of subculture. Today the technology is the constant of society and it is impossible to imagine everyday life without it. Video games affected the whole structure of the social system. The mass distribution of Video Games made it authorized player on the field of Pop culture and it is reviewed its impact on culture in a wide scale. The most important fact we face is that, there already exists first generation that was raised through the culture in which the Video Games are the mainstream of the life.

Video Games and politics: If look closer, popular culture can be considered as challenging event which threatens orthodox order and legitimacy of power and religion. It is obvious challenge of coexistence such opposite constructs, but in modern era it should be found the field for the legitimate these conflicting concerns. Otherwise this will interrupt the development of the society and locate it through the battle of the prevailing power and new virtual and digital order.

Video Games and Education: It is crucial the impact of the Video Games on socialization and education of children. The effect is especially important in generation which was born in 90th and later. This is the generation with special attitude for the video games and this cultural phenomenon is irreplaceable in their lives. Video Games are various; each of them differs in terms of teaching and training, starting with simple motor skills development, to difficult strategic decision making process. At present it is generally

¹ Participant of Shota Rustaveli Theatre and Film Georgian State University Scientific Conference, 2017

recognized that Video Games occupies its place in informal education discourse.

Video Games and Violence: There are lots of arguments about the violent nature of the Video Games, even the characters and super heroes which are most beloved by the society tend to be brutal, ruthlessness, having the features that are not acceptable for public.

Giorgi Gvishiani,

PhD Student of Humanities, Social
Sciences, Business and Management Faculty,
Supervisor: Prof. Giorgi Chartolani

TV SERIES AS TV PRODUCT PROVOKING VIOLENCE¹

Summary

1. Scenes of violence is a part of a everyday life of majority of people in twenty first century. We got used to watching wars, acts of terrorism, mass murders or cruel scenes of death penalty a long time ago. Because of media and social network it became extremely easy to get news about violence from any point on earth. Due to this, we do not even realize the harm these scenes can cause to our psychology on every day basis.
2. On October 1st of 2006 American popular cable channel “Showtime” started broadcasting a new criminal drama. The film was based on the first book of screenwriter and author of criminal novels Jeffrey P.Freundlich, “Darkly Dreaming Dexter”. The criminal drama called Dexter soon got recognition of American audience and cinema critics.
3. The main character of the film Dexter Morgan caused radical dispute among cinema critics. In TV series Dexter’s role is played by Michael Carlyle Hall. Dexter is a handsome and humorous man under 30 who works at Miami police department as a criminologist concentrated on blood spatter pattern analysis. He is professional, but uses criminologist’s genius detections in much dangerous sphere. Dexter Morgan is a serial killer.
4. Viewers witness not only punishment of criminals by Dexter, but also murder of innocent people. Because of this the series cause different emotions. On one hand, the viewers don’t want the main hero of TV series, to whom script writers have given many good features, to be

¹ Participant of Shota Rustaveli Theatre and Film Georgian State University Scientific Conference, 2017

unmasked and properly punished. On the other hand, they care about murder of innocent people. From the psychological view, in order to get away from this uncomfortable situation they search for arguments which would justify Dexter's actions. Because of this, subconscious system of values that prefers good over evil rips up and viewers involuntarily become defenders of evil.

5. On October 2nd of 2014 court announced seventeen years old British teenager Steven Mails guilty in severe murder of a girl of the same age. He was sentenced 25 years of prison. The accused confessed the crime and mentioned that he committed murder by imitation of hero of his favorite TV series - Dexter Morgan.

Khatuna Damchidze,

PhD Student

Supervisor: Prof. Anano Samsonadze

**INTER-ACTION ISSUES OF MEGRELIAN,
ABHAZIAN AND GURIAN DANCING DIALECTS**

Summary

Mengrelian dance dialect inter action is bearing a non-homogeneous form. The vectors from its epic center position are spread and are appearing in various dialect variety in face of Abkhazian "Atlarchoba", Mengrelian "Atlechoba" and East Georgia "Silver Women of White George", Dance "Georgian", Mengrelian "Arira", Abkhazian "Lekuri" and Rachian "Oghro-Choghro", Lazian "Vahahaia", "Obirusa" and Megrelian "Ohohoa", Abkhazian "Abasta" Mengrelian "Khintkiria" and Lazian and Mengrelian "Dance with swords (dagger)

Ana Gviniashvili,

PhD Student

Supervisor: Prof. Ucha Dvalishvili

THE ESSENCE OF INCLUSIVE EDUCATION AND INTER-RELATION ISSUE OF DANCE TEACHING

Summary

In ancient times, people who were different and denied by society were being oppressed and executed over the centuries. The tendency to save disabled people is being appeared and strengthened as the result of deepening the knowledge and education, establishing a vital notion “Not to kill a man”, developing the feeling of social and moral responsibility. In the modern era, parents, teachers, politically active people have started fighting to protect the rights of children, including disabled children. The main purpose was to gain the right of development for everyone in common social environment. These are reforms of “Normalization” which laid the foundation for inclusion process in the educational field.

The word “Inclusive” is an English word and means “Engaging” in Georgian. This concept has historically emerged in the second half of the twentieth century in the context of protecting the right of education of disabled children. Today inclusion has acquired a much wider meaning and reflects the approach and social attitude that are based on those humanistic values such as acceptance, equality and fairness and at the same time it offers the specific mechanism for implementation.

Nowadays, in many countries, including in Georgia where the priority is inclusive education, adaptation of learning program and increase the quality of access for education is considered. The aim of the education policy is to create a diverse and harmonious development of the personality that enables social adaptation. Only the mental and intellectual development of the child doesn't provide the establishment of a multi-faced person. Development of moral, physical and emotional sphere is most important in this case.

For centuries, one of the universal means of education was art and art dance among them. Therefore, teaching an inclusive dance arts is necessary in the integration process of educational space. Inclusive dance teaching in educational area is directly responds to the requirements of the Convention on the rights of disabled persons and promotes the dance skills of children and adults and helps development and integration in society. Inclusive dance significantly reduces the stigmas and barriers in the community. The later forms a tolerant and democratic society.