

---

---

საქართველოს შოთა რუსთაველის თეატრისა და  
კინოს სახელმწიფო უნივერსიტეტი

Shota Rustaveli Theatre and Film

Georgian State University

სახელოვნებო მეცნიერებათა  
ჰიბანო

№4 (73), 2017

**ART SCIENCE STUDIES**



გამომცემლობა „კენტავრი“  
თბილისი – 2017

---

---

---

---

UDC(უაკ) 7(051.2)

ს-364

საქართველოს შოთა რუსთაველის თეატრისა და  
კინოს სახელმწიფო უნივერსიტეტი

სახელოვნებო მეცნიერებათა დიეზანი №4 (73), 2017

სარედაქციო საბჭო

**ლია**

**კალანდარიშვილი**

**ლავა**

**ჩხარტიშვილი**

**ნათია ფულუპიძე**

ლიტერატურული

რედაქტორები

**მარიამ იაშვილი**

**მარიპა**

**მამაცაშვილი**

დაკაბადონება

**ეკატერინე**

**ოქროპირიძე**

გამომცემლობის

ხელმძღვანელი

**მამა მასაძე**

კრებულისათვის მოწოდებული  
მასალა უზრუნველყოფილი უნდა  
იყოს შესაბამისი სამეცნიერო  
აპარატით. თან უნდა ახლდეს  
მონაცემები ავტორის სამეცნიერო  
კვალიფიკაციის შესახებ ქართულ  
და ინგლისურ ენებზე, აგრეთვე  
ნაშრომის ინგლისურენოვანი  
რეზიუმე.

კრებულის სტამბური გამოცემა  
ეგზავნება სხვადასხვა  
საერთაშორისო კვლევით ცენტრს.

ნაშრომები მოგვაწოდეთ და  
ცნობებისათვის მოგვმართეთ:  
0102, თბილისი, დავით აღმაშენებლის  
გამზირი №40, საქართველოს შოთა  
რუსთაველის თეატრისა და კინოს  
სახელმწიფო უნივერსიტეტი,  
II კორპუსი.

ტელ/ფაქსი: +995 (32) 2999411  
- 240

მობ: +995 (77) 288 762

+995 (77) 288 750

E-mail: kentavri@tafu.edu.ge

Web: www.tafu.edu.ge

---

---

---

---

Shota Rustaveli Theatre and Film  
Georgian State University

Art Science Studies №4 (73), 2017

**Editorial Group**

LIA  
KALANDARISHVILI  
LASHA  
CHKHARTISHVILI  
NATIA TSULUKIDZE

**Literary Editor**

MARIAM IASHVILI  
MARIKA  
MAMATSASHVILI

**Book Binding**

EKATERINE  
OKROPIRIDZE

**Head of Publishing  
House**

MAKA VASADZE

Materials supplied for the volume should be provided with corresponding scientific appliance. Paperwork concerning author~s academic qualification and summary of work should be attached in Georgian and English languages.

Printed version of the volume is sent out to various international research centers.

Works should be supplied under the following contact:  
0102, Tbilisi, Davit Agmashenebeli Avenue №40

Shota Rustaveli Theatre and Film  
Georgian State University  
Second Block

Tel/Fax: +995 (32) 2999411-240

Mob: +995 (77) 288 762

+995 (77) 288 750

E-mail: [kentavri@tafu.edu.ge](mailto:kentavri@tafu.edu.ge)

Web: [www.tafu.edu.ge](http://www.tafu.edu.ge)

---

---

---

---

## სარჩევი

### თეატრმცოდნეობა

მაკა ვასაძე  
შექსპირის „მაკბეთის“ აუდიო-ვიზუალური  
ინტერპრეტაცია .....9

### კინომცოდნეობა

ზვიად დოლიძე  
იტალიური სტილის კინოკომედია .....17

### უნივერსიტეტის

#### სადოქტორო პროგრამა

ლევან ალიაშვილი  
ქართული მისნური საცემკვანო  
რიტუალები .....27

მაია არჩვაძე  
სკორტი ვიზუალურ ხელოვნებაში .....50

ხათუნა დამიძე  
რატული საცემკვანო დიალექტის  
ურთიერთმიმართების საკითხი ფორმისა და  
საცემკვანო ლექსიკის მიხედვით .....67

გორა კაპანაძე  
თეატრალური ნიღაბი და მისეილ  
ჯავახიშვილის „კვაჭი კვაჭანტირაძე“ .....81

ვასტანგ ჯაფარიძე  
თანამედროვე კინომეტყველების  
საკითხები .....95

ზაქარია ჯორჯაძე  
მარქსისტული ტენდენციების გავლენა  
საბჭოთა კერიოდის ქართულ კინოში .....108

ზურაბ ხუციშვილი  
კინოწარმოების სახელმწიფო მხარდაჭერა:  
ისტორიული გამოცდილება და  
თანამედროვე მღგომარეობა .....123

---

---

## CONTENT

### **THEATRE STUDIES**

**Marine (Maka) Vasadze**

AUDIO-VISUAL INTERPRETATION OF  
SHAKESPEARE'S "MACBETH"  
(Why is Human Predisposed to a Violence) .....137

### **FILM STUDIES**

**Zviad Dolidze**

ITALIAN STYLE FILM COMEDY .....138

### **UNIVERSITY PH.D PROGRAM**

**Levan Aliashvili**

THE GEORGIAN MAGIC DANCE RITUALS .....140

**Maya Archvadze**

SPORTS IN THE VISUAL ARTS .....141

**Khatuna Damchidze**

THE SUBJECT OF RELATIONSHIP OF RACHIAN  
DANCE DIALECT ACCORDING TO ITS FORM AND  
DANCE GLOSSARY .....142

**Gocha Kapanadze**

THEATRICAL MASK AND "KVACHI  
KVACHANTIRADZE" BY MIKHEIL  
JAVAKHISHVILI .....143

**Vakhtang Jajanidze**

CONTEMPORARY FILM NARRATIVE .....145

**Zakaria Jorjadze**

THE FACE OF THE PRIEST AT VARIOUS SOVIET  
PERIODS IN GEORGIAN CINEMATOGRAPHY .....146

**Zurab Khutsishvili**

STATE SUPPORT OF FILM INDUSTRY:  
HISTORICAL EXPERIENCE AND  
CURRENT SITUATION .....147

---

---

## **THEATRE STUDIES**

**Marine (Maka) Vasadze,**

The Doctor of Art Study, professor at  
Shota Rustaveli Theatre and Film Georgian State University

### **AUDIO-VISUAL INTERPRETATION OF SHAKESPEARE'S "MACBETH" (Why is Human Predisposed to a Violence)**

#### **Summary**

Theatre is one of the ancient and global art in the world culture. In the process of renovation It changes its forms, content, methods, expressing means, it returns to the origin, passed stages, takes some kind of elements from the past, it learns again and creates a new one. Idea isn't changed such as to talk to people with the playing language, to make them think, inspire, feel emotionally and lead them to a dialogue. In short, no one could define the essence, idea "Catharsis" of theatre better than Aristoteles for centuries.

One of the main goal of Georgian regional or international theatre festivals is to suggest the audience the performances which reflect the current process in the world theatre space. "Radio Macbeth" which was organized by Anne Bogart and L. West in the "City Company" and then presented on the day of opening the International Art Festival "Gift" in 2014 was very original and interesting interpretation of Shakespeare's "Macbeth". On recent years, the people in Tbilisi was able to see the "Macbeth" of different concept and form: Directing works of Robert Sturua, Dato Doiashvili, Maya Klechevska, Andro Enukidze and Vano Khutsishvili. Today this play is very popular and why? At conference Anne Bogart said that reflected themes of violation, striving for power in "Macbeth" is the biggest problem of our reality. That's why she decided to stage this play, which was dedicated to her favorite director

---

---

such as Orson Welles. Exactly “The War of the Worlds” of Orson Welles encouraged Anne Bogart to the idea of playing “Macbeth” as radio play. In 1938 Orson Welles’ “The War of the Worlds” shocked the majority of population of United States. The Americans really believed that Martians invaded Earth. The story is being played late at night in an abandoned theatre. The artists sitting at rehearsal table are undergoing agate line of Shakespeare’s fast and attractive plays. Around them the old well-known shadows of performances are coming alive and sparks of madness of ambition, violence, destiny, fate, free will, arrogance, revenge, pride, unsolvable questions, paradox, constant struggle between man and woman are burning and exploding. In this fast-moving world the artists are clutching a wholesome, sensible words of Shakespeare what come alive in the rehearsal room.

## **FILM STUDIES**

**Zviad Dolidze,**

The Doctor of Art Study, professor at  
Shota Rustaveli Theatre and Film Georgian State University

### **ITALIAN STYLE FILM COMEDY**

#### **Summary**

Italian film industry had several phases of development and in the each of them there were different ways of film comedy. For the first phase there appeared the individual film comedians who were influenced by well known French comic – Max Linder and therefore it was not a real and pure Italian fashion.

Since the second part of 30s the new trend of Italian film comedy – The White Telephone Films (Telefoni Bianchi Films) were popular among the audience but the local critics did not

---

---

like them because of their tasteless plots. Meanwhile the comic actor – Toto became one of the biggest film star.

In 50s after the many technical and productional changes and enormous investments in the Italian film industry, the period of prosperity of the national cinema had begun. Newest direction (or sub-genre) of Italian comedy - Comedia All'Italiana (Italian style film comedy) made its contribution in this progress. The main characteristic peculiarities of this direction were the social satire, good sense of humor, cynicism, energetic and expansive comic types and situations, deviation into tragicomedy, absence of "Happy End".

The very first example of Comedia All'Italiana - *I Soliti Ignoti* ("The Usual Unknown Persons") was shot in 1958 by Mario Monicelli. This film was inspired by the traditions of the Italian theatrical *Comedia dell'Arte* and the experiences of the film comedian school of the beginning of the XX century.

During more than 20 years Comedia All'Italiana gained the boundless popularity. It had the talented team of scriptwriters, filmmakers, actors, etc. Several models of this direction were the masterpieces, like "Divorce, Italian Style" (1961), "A Difficult life" (1961), "The Overtaking" (1962), "Boom" (1963) and others.

Unfortunately nowadays because of many problems of Italian film the local filmmakers do not shot the samples of Comedia All'Italiana and who is the guilty in this it is a subject of constant discussion.

---

---

**UNIVERSITY PH.D PROGRAM**

**Levan Aliashvili,**

PhD student of Choreology

Supervisor: prof. Ucha Dvalishvili

**THE GEORGIAN MAGIC DANCE RITUALS**

Continue, Beginning is at “Art Scientific Research”, #3 (72), 2017

**Summary**

We meet the “Dolls”, “Puppets” in the magic dance rituals as the sacred idols, which became the beginning of “Puppet theatre”. Using a puppet or sculpture was characteristic for every corner of Georgia, but spraying a water to it was a very important ritual. What about movements like: going round, coming down, coming in, estimating these terms in this way is directly connected to the dancing art and in our case it presented as a kind of religious ritual dance.

Pure dance is appeared as some kind of mystery and ceremony actions which are done during the treatment of a sick man. This is done directly in the family for the honor of Gods in a decorated area. Performing form is a dance show in the form of encircle and devotement, which is performed by a group of women of being in a high-emotional condition.

The tree as a symbol of life is deeply inculcated in Georgian conscious. We found a magic dance rituals about tree adoration which originates from the very beginning and is widespread in almost every corner of our country. Even though the dances aren’t saved in some occasions, that doesn’t mean their form of performing is beyond the dance show. According to the theory of syncretic art, above-mentioned was definitely being performed in the form of dance, because I think this kind of exception is absolutely groundless.

Traveling opportunity between the worlds is connected to the art dance. Dance as the opportunity of human transformation

---

---

is clearly visible in the ritual of “Talavar Ritual”. This is Khevsurian tradition and it differs from his analogs with only modified content. Ritual makes us have a good idea about how the poetry was formed in Georgia but the ranks of “Priests” like: “Meene”, “Mesultne” or “Matvalari” in Samegrelo proves that it is Georgian.

Dance role is sharply revealed in magic dance rituals. It is presented as one of the crucial form of religion, which appears everywhere as a key of action, regardless of traditional affiliation. It presents extremely important means of sacred actions, which was widespread in our Country and we meet it as a form of religious action in ancient cult work.

**Maya Archvadze,**

Ph.D Student of the Filmdirecting direction  
Heads of the program: Prof. Tinatin Chabukiani, Ramaz  
Khotivari

## **SPORTS IN THE VISUAL ARTS**

### **Summary**

The goal of this article to discuss and analyze sports show as one of the most important phenomena of mankind and to explore the representation of sports in visual arts.

Elements of sports shows, from ancient times to present day, are depicted in works of the art: on the walls of the Tassili n’Ajjer caves, in tombs of the Egyptian pharaohs, on the ancient Greek vessels, on the frescoes of the ancient Romans, in the Persian miniatures, on the murals of the medieval temple of Alaverdi, in sketches of Don Cristoforo De Castelli.

The theme of sports was interested in such artists as Pieter Broigel, Hendrick Avercamp, Albrecht Durer, Henri Russo, Federic Remington, Kazimir Malevich, Rene Magritte, Salvador Dali, Pablo Picasso.

In studying the evolution of the theme of sports in visual

---

---

arts, one cannot circumvent the history of photography. In the transmission of the movement photography acted as the immediate predecessor of cinema and television. Its technical capabilities gave the first dynamic sports reports.

In the 20th century the techniques of collage becomes popular. Sports theme in the art of photo collage one of the main and impressive. Of particular interest are posters on the sports theme, displaying the visual image of the epoch.

Cinema is best able to convey the essence of sports show. For better fixation of different kinds of sports on the screen, the technique was specially created that contributed to the development of cinema.

Sports on the screen exists since the birth of the cinema. The transfer to the screen of sports shows was caused not by the appearance of cinema, but by the continuation of samples of visual fixation of sports action by different kinds of visual art of the pre-screen period.

**Khatuna Damchidze,**

Ph.D Student of Choreology

Heads of the program: Prof. Anano Samsonadze

**THE SUBJECT OF RELATIONSHIP OF RACHIAN  
DANCE DIALECT ACCORDING TO ITS FORM AND  
DANCE GLOSSARY**

**Summary**

The Rachian dance dialect is considered a transitive dialect between East and West. Choreographical, dance glossary roundelay in particular, approaches cultural circle of West Georgian culture, (Svan). Dancing samples are characterized by provincial originality and with distinct inter-relative contours with Eastern Georgia valleys as well as mountain dialects. Geographical location determines to a great extent the issue of dialectic diversity. The signs of the surrounding cultural units

---

---

are mixed with a specific dialectic strength. Taking into account this fact, Racha, being neighbour of Qartly, was connected to East Georgia, and the existence of Svaneti in the North, influenced the formation and development of the phenomenon of Rachian culture.

**Gocha Kapanadze,**

Ph.D Student

Heads of the program: Prof. George Margvelashvili,  
prof. Tamar Bokuchava

**THEATRICAL MASK AND “KVACHI  
KVACHANTIRADZE” BY MIKHEIL JAVAKHISHVILI**

**Summary**

“Kvavichi Kvachantiradze” is the work with complex structure and shape, however just manifoldness of the novel has determined popularity and interest towards it. This is the first novel by Mikheil Javakhishvili written in 1924. Since 1927 the Georgian Theater has always expressed interest about this topic.

Theatrical mask has a long history. It was the main external element of the Greek drama in the antique theater. This element often defined the artistic form of the performance. Everybody wore masks, even the chorus actors.

Plato adjusted the notion of theatrical mask to the life. His well-known sayings are about life’s tragedy and comedy. Life is a theater, a scene. In this theatre God gives the roles to people and they play diligently. It comes at the same time to Plato the feeling of “mask” and the feeling of “playing”.

It is strange that the idea of an individual as an absolute concept is odd for the ancient Greek thinking. Eternity and “Individual” are not united in that world. Only in the Greek tragedy, in Greek theatre, was the actor’s mask connected to the individual.

---

---

Using masks can be met in Carl Jung's personality system. In his opinion, the mask is of a collective spirit. The mask hides the individuality. The quality of the disguise depends on the quality of the game talent -This is one integrity, includes and fills each other.

As it is known, the great Georgian director Alexander (Sandro) Akhmeteli wanted to stage "Kvachi Kvachantiradze" using the best sample of Georgian folk theatre, -"Berikaoba", in the 20th of 20th century. (Unfortunately, the staging could not be implemented because of political conjuncture).

The conception of Sandro Akhmeteli, -staging "Kvachi Kvachantiradze" using the masks of "berikebi", somehow was transformed in the dramaturgy based on Mikheil Javakhishvili's novel, staged by us. (We performed the performance "Kvachi" in Tskhinvali theatre, in 2016). We also use the mask as the main thing, but it is not connected to the basics of the folk theatre. Kvachi-mask is born in the performance. Sometimes this is coward, sometimes refuses to heir, sometimes ruthless. We tried to load the performance with various, different colors of masks.

Mikheil Javakhishvili creates a feature face of Kvachi Kvachantiradze as a great adventurer in Modern epoch. And still, who is Kvachi? which of seven paragraphs, masks consist the code, leading Kvachi to the world's big roads? 1) the first mask: you will achieve glory only then, when you release yourself from conscience. 2)the second mask: You must physically destroy every human being, who slightly stops you to arrange your own triumph. 3)the third mask: Commit adultery and enjoy with pleasure, because the latter gives sense to meaningless life. 4)the fourth mask: never refuse anybody's request, but fulfill your promise, only then, when it brings benefit for you. 5) the fifth mask: love powerful, hate powerless. 6)the sixth mask: searching for the truth is nonsense. No one has ever found it. 7)the seventh mask: man is a wolf for man. not love, but hatred is a stimulus of moving forward.

Using many points of view, we represented Kvachi as an archetype, a myth and a symbol. Using elements of archaic rituals in our performance was needed to reveal the general,

---

---

archetypical nature of events. It should be emphasized necessarily, that the type of Kvaci is not a Georgian phenomenon.

Theater is an adequate model of life and therefore every lifetime searches and finds itself in a truly high artistic creation. In terms of action, position, artistic language, “Kvachi Kvachantiradze” is perfectly suited to contemporary forms, giving the possibility of passing many parallels with the environment, in which we live today.

**Vakhtang Jajanidze,**

Ph.D Student of Film and TV Faculty for doctoral degree

Heads of the program: Prof. Dato Janelidze,

prof. Lela Ochiauri

## **CONTEMPORARY FILM NARRATIVE**

### **Summary**

A film, like other art forms is created by specific techniques and instruments. The unity of the film techniques and instruments were transforming while the remarkable film events were happening - such as German Expressionism, French Poetic Realism, Italian Neorealism, French New Wave. So, the Film narrative was consecutively evolving.

But the progress of the techniques and instruments was not always resulted by the film events that had the same origins, but progress was the out-coming of some specific authors' creative work.

The subject of my dissertation research is Contemporary Film Narrative, from the 2000-ies up today.

The techniques and instruments that have to become the mottoes of contemporary film narrative originate from the art works of Robert Bresson – for the first of all, and after him -

---

---

John Cassavetes and Pier Paolo Pasolini.

The following components are characteristic for the film narration of the 21st century:

- Performativeness and non-description;
- Film as an online discipline;
- Synthesis of documentary stylistics and artistic conventionality;
- Reduction;
- Psychic body;
- Plastic body, contemporary sculpture, figure – instead of an actor;
- Non-montage manipulation – “The synthesis of objectivism and subjectivism”;
- Functional dialogue and non-descriptive narration;
- Functional location – as a stimulator of the hero.

The unity of these techniques and instruments is used by the representatives of the newest cinematography, such as Béla Tarr, Carlos Reygadas, Lucrecia Martel, Angela Schanelec, Apichatpong Weerasethakul, Lisandro Alonso, Albert Serra, Pedro Costa, Sharunas Bartas, ect.

On this occasion, I am going to analyse three significant components of the contemporary film narrative: “Performativeness and non-description”, “Film tense - as an online discipline” and “Synthesis of documentary stylistics and artistic conventionality”.

The address supports on the researches and my private attitudes about the creative works of the above-mentioned cinematographers.

---

---

**Zakaria Jorjadze,**  
Ph.D Student  
Heads of the program: Prof. Tinatin Chabukiani,  
prof. Ramaz Khotivari

**THE FACE OF THE PRIEST AT  
VARIOUS SOVIET PERIODS IN GEORGIAN  
CINEMATOGRAPHY**

**Summary**

Soviet system attacked church and its servants with special cruelty. The massive shoots, imprisonments, repressions became norm of everyday life. Cinematography as the best promoting mean of that time has been immediately used. Priest as an example of morality and religion was declined and made grotesques.

Shooting religious movies was prohibited and if there were any precedents it was only by the special permit from the higher echelons of Communist Party making special antireligious impacts.

In the movies the personage of priest was roughly and unfairly substituted by any secular men. Soviet System censorship was strictly controlling cinematography in order to make this latter show priest as an anti-Soviet element.

Our goal is to demonstrated antagonist tendencies of atheistic system which will be discussed with certain examples.

Let's discuss that deficit of spirituality and moraliti wich atheistis regime brought to Georgian society and various layers of it. By the devaluation of faith as the century-old tradition and culture of nation, the system of values which was basic fundament of nation was ignored.

As a result of this fatal forced vacuum it was vitally necessary for the socially, fsichologically destroyed nations to fill that emptiness which should restore contact between religion and culture which the nation owned at various staged of history development.

---

---

**Zurab Khutsishvili,**  
PhD Student of the Filmdirecting direction  
Head of the program: Prof. Tinatin Chabukiani,  
Prof. Ramaz Khotivari

**STATE SUPPORT OF FILM INDUSTRY:  
HISTORICAL EXPERIENCE AND CURRENT  
SITUATION**

**Summary**

Culture needs state support, hence, and cinema as part of the cultural heritage. Recently, the scientific interest in the phenomenon of state support for film production as a tool for the formation, preservation and strengthening of national identity has increased.

Film industry is supported everywhere, even in USA. Therefore, the question arises: why the film industry of the USA has entered the free market and has gained relative independence, and European cinema, still relies on the help of the state.

The author of this article is looking for the answers to these issue in the development history of these two cinematic models (liberal – in USA and protectionist in Europe) and considers some mechanisms of protectionist policy in the sphere of cinematography by the example of the USA and France.