

ISSN 2523-4684

e-ISSN 2791-1241

ҚАЗАҚ ҰЛТТЫҚ ХОРЕОГРАФИЯ АКАДЕМИЯСЫ
KAZAKH NATIONAL ACADEMY OF CHOREOGRAPHY
КАЗАХСКАЯ НАЦИОНАЛЬНАЯ АКАДЕМИЯ
ХОРЕОГРАФИИ

Ғылыми
журналы

scientific
journal

научный
журнал

ARTS ACADEMY

3 (7) 2023

Қыркүйек 2023
September 2023
Сентябрь 2023

2022 жылдың наурыз
айынан шыға бастады
published since March 2022
издается с марта 2022 года

жылына 4 рет шығады
published 4 times a year
выходит 4 раза в год

Астана қаласы
Астана city
город Астана

Редакциялық алқаның төрағасы

Асылмұратова А.А. - Қазақ ұлттық хореография академиясының ректоры, Ресей Федерациясының Халық әртісі, Ресей Федерациясы Мемлекеттік сыйлығының лауреаты.

Редакциялық алқаның төрағасының орынбасары

Нүсіпжанова Б. Н. - педагогика ғылымдарының кандидаты, профессор, Қазақстан Республикасының Еңбек сіңірген қайраткері.

Бас редактор

Толысбаева Ж.Ж. - филология ғылымдарының докторы, профессор.

Редакциялық алқа

Кульбекова А.К. - педагогика ғылымдарының докторы, профессор (Қазақстан);

Саитова Г.Ю. - өнертану кандидаты, профессор, Қазақстан Республикасының еңбек сіңірген әртісі (Қазақстан);

Ізім Т.О. - өнертану кандидаты, профессор, ҚазССР-ның еңбек сіңірген әртісі (Қазақстан);

Жумасейтова Г.Т. - өнертану кандидаты, профессор (Қазақстан);

Казашка В. - PhD, қауымдастырылған профессор (Болгария);

Вейзанс Э. - PhD (Латвия);

Туляходжаева М.Т. - өнертану докторы, профессор (Өзбекстан);

Фомкин А.В. - педагогика ғылымдарының кандидаты, доцент (Ресей);

Дзагания И. - филология ғылымдарының докторы, профессор (Грузия);

Таптыгова Е. - PhD (Әзірбайжан).

Жауапты редактор: **Жунусов С.К.**

Қазақ ұлттық хореография академиясының ғылыми журналы.

ISSN 2523-4684

е ISSN 2791-1241

Қазақстан Республикасының Ақпарат және қоғамдық даму министрлігі Ақпарат комитетінің мерзімді баспасөз басылымын, ақпарат агенттігін және желілік басылымды есепке қою туралы **02.02.2022 жылы берілген**

№ KZ77VPY00045494 куәлік.

Шығу жиілігі: жылына 4 рет

Тиражы: 300 дана

Редакция мекен-жайы: Астана қ., Ұлы Дала даңғылы, 9, 470 офис

Тел.: 8 (7172) 790-832

E-mail: artsballet01@gmail.com

Chairman of the Editorial Board

Asylmuratova A. A.

- Rector of the Kazakh National Academy of Choreography, People's Artist of the Russian Federation, laureate of the State Prize of the Russian Federation.

Deputy Chairman of the Editorial Board

B.N. Nusipzhanova

- Candidate of Pedagogical Sciences, Professor, Honoured Worker of the Republic of Kazakhstan.

Editor-in-Chief

Zh.Zh. Tolysbaeva

- Doctor of Philology, Professor.

Editorial Board

A.K. Kulbekova

- Doctor of Pedagogical Sciences, Professor (Kazakhstan);

G.Yu. Saitova

- Candidate of Art History, Professor, Honored Artist of the Republic of Kazakhstan (Kazakhstan);

T.O. Izim

- Candidate of Art History, Professor, Honored Artist of the Kazakh SSR (Kazakhstan);

G.T. Zhumaseitova

- Candidate of Art History, Professor, (Kazakhstan);

V. Kazashka

- PhD, Associate Professor (Bulgaria);

E. Veizans

- PhD (Latvia);

M.T. Tulyakhodzhayeva

- Doctor of Art History, Professor (Uzbekistan);

A.V. Fomkin

- Candidate of Pedagogical Sciences, Associate Professor (Russia);

I. Dzagania

- Doctor of Philology, Professor (Georgia);

E. Tapygova

- PhD (Azerbaijan).

Executive editor: **Zhunossov S.K.**

Scientific journal of the Kazakh National Academy of Choreography

ISSN 2523-4684

e ISSN 2791-1241

Certificate of registration of a periodical, information agency and online publication of the Information Committee of the Ministry of Information and Public Development of the Republic of Kazakhstan **No. KZ77VPY00045494, issued 02.02.2022**

Frequency: 4 issues per year

Printing: 300 copies

Editorial Office: Astana city, Uly Dala avenue 9, 470 office

Phone: 8 (7172) 790-832

E-mail: artsballet01@gmail.com

Председатель редакционной коллегии

Асылмуратова А. А. - Ректор Казахской национальной академии хореографии, Народный артист Российской Федерации, лауреат Государственной премии Российской Федерации.

Заместитель председателя редакционной коллегии

Нусипжанова Б.Н. - кандидат педагогических наук, профессор, Заслуженный деятель Республики Казахстан.

Главный редактор

Толысбаева Ж.Ж. - доктор филологических наук, профессор.

Редакционная коллегия

Кульбекова А.К. - доктор педагогических наук, профессор (Казахстан);

Сайтова Г.Ю. - кандидат искусствоведения, профессор, Заслуженная артистка Республики Казахстан (Казахстан);

Ізім Т.О. - кандидат искусствоведения, профессор, Заслуженный артист КазССР (Казахстан);

Жумасейтова Г.Т. - кандидат искусствоведения, профессор, (Казахстан);

Казашка В. - PhD, ассоциированный профессор (Болгария);

Вейзанс Э. - PhD (Латвия);

Туляходжаева М.Т. - доктор искусствоведения, профессор (Узбекистан);

Фомкин А.В. - кандидат педагогических наук, доцент (Россия);

Дзаганя И. - доктор филологических наук, профессор (Грузия);

Таптыгова Т. - PhD (Азербайджан).

Ответственный редактор: **Жунусов С.К.**

Научный журнал Казахской национальной академии хореографии.

ISSN 2523-4684

e ISSN 2791-1241

Свидетельство о постановке на учет периодического печатного издания, информационного агентства и сетевого издания Комитета информации Министерство информации и общественного развития Республики Казахстан № **KZ77VPY00045494**, выданное **02.02.2022 г.**

Периодичность: 4 раза в год

Тираж: 300 экземпляров

Адрес редакции: г. Астана, пр. Ұлы Дала, 9, 470 офис.

Тел.: 8 (7172) 790-832

E-mail: artsballet01@gmail.com

© **Казахская национальная академия хореографии, 2023**

M. Antadze¹, M. Turava²
^{1,2} Sokhumi State University
(Tbilisi, Georgia)

**ABODE OF «KHTISSHVILI»'
(ACCORDING TO THE STORY «KHTISSHVILI» BY
GODERDZI CHOKHELI)**

Annotation

Goderdzi Chokheli is an outstanding writer of the 20th century, whose works deeply and interestingly reflected the customs characteristic of the life of his native area - Gudamakri. He was a writer, poet, director, and playwright. Goderdzi Chokheli's creative heritage is diverse, as a writer he is distinguished by his writing manner and subject matter, his works are nourished by folk motifs, and he brings heroes from myths and legends, which establishes an original style of writing in Georgian writing of the postmodern era.

Goderdzi Chokheli's works widely reflected pagan and Christian beliefs and ideas, the works are imbued with the spirit and aspirations that nourish the author's native corner - Gudamakari. The short story «Khtisshvili», which we are dealing with, contains a mixture of pagan and Christian beliefs and ideas, observation revealed that the author reconciles the two beliefs, ideas, and narrative.

The characters created by the writer are often mythological heroes, as well as in the story «Khtisshvili», whose hero is little Zosime. He will live in heaven at the end of the story, like the mythological gods. The corner of lighted candles is a paradigm of the Lord, by the power of whose light Zosimus, clothed in unearthly light, joined the company of heavenly apostles. According to the worldview of Goderdzi Chokheli, the place of the chosen ones is only in heaven. This is how the author portrayed the face of «Khtisshvili» in the story. The mythical perspective, the confusion of the real and the unreal once again presents Goderdzi Chokheli as an outstanding writer and thinker of the twentieth century. A kind of anachronism, the transfer of the past into reality, which is the way of life of the Gudamakrs, skillfully turns into the legacy of the artistic text, thus immortalizing this event.

Key words: Mountain traditions, Pagan and Christian beliefs, Mythology, Postmodernism.

М. Антадзе¹, М. Турава²
^{1,2} Сухум мемлекеттік университеті

(Tbilisi, Georgia)

**«ХУЦИШВИЛИ» МЕКЕНІ
(ГОДЕРДЖИ ЧОХЕЛИДІҢ «ХУЦИШВИЛИ»
ӘҢГІМЕСІ БОЙЫНША)**

Аннотация

Годерджи Чохели – 20 ғасырдың көрнекті жазушысы, оның шығармаларында Гудамакри туған өлкесінің өміріне тән әдет-ғұрыптары терең және қызықты көрініс тапқан. Ол жазушы, ақын, режиссер және драматург болған. Годерджи Чохелидің шығармашылық мұрасы әр түрлі, өйткені жазушы оны жазу тәсілі мен тақырыбымен ерекшелендіреді, оның шығармалары халықтық мотивтерге толы және ол мифтер мен аңыздардан кейіпкерлерді әкеледі, бұл постмодерндік дәуірдегі грузин жазуында өзіндік жазу стилін орнатады.

Годерджи Чохелидің шығармаларында автордың туған жеріне - Гудамакриге рух пен ұмтылыстар беретін пұтқа табынушылық және христиандық нанымдар мен идеялар кеңінен бейнеленген. Қарастырылған «Хуцишвили» қысқа әңгімесінде пұтқа табынушылық пен христиандық нанымдар мен идеялардың қоспасы бар, осы екі нанымды, идеяларды және баяндауды үйлестіретінін көрсетті.

Жазушы жасаған кейіпкерлер көбінесе мифологиялық кейіпкерлер болып табылады, «Хуцишвили» әңгімесіндегідей, кішкентай Зосиме. Оқиғаның соңында ол мифологиялық құдайлар сияқты көкте өмір сүреді. Жанып тұрған шамдар - Жаратқан Иенің бейнесі, оның күшімен Зосима, эфирлік жарықпен киінген, аспан елшілерінің ұйқысына қосылды. Годерджи Чохелидің дүниетанымына сәйкес, таңдаулылардың орны тек көкте. Автор әңгімеде «Хуцишвилидің» бетін осылай бейнелеген. Мифтік перспектива, шынайы мен шындықтың араласуы Годерджи Чохелиді ХХ ғасырдың көрнекті жазушысы және ойшылы ретінде тағы бір рет ұсынады. Анахронизмнің бір түрі, өткенді Гудамакрилердің өмір салты болып табылатын шындыққа көшіру көркем мәтіннің мұрасына шебер айналады.

Түйінді сөздер: тау дәстүрлері, пұтқа табынушылық және христиандық нанымдар, мифология, постмодернизм.

М. Антадзе¹, М. Турава²
Сухумский государственный университет
(Тбилиси, Грузия)

**ОБИТЕЛЬ «ХУЦИШВИЛИ»
(ПО РАССКАЗУ ГОДЕРДЖИ ЧОХЕЛИ
«ХУЦИШВИЛИ»)**

Аннотация

Годердзи Чохели - выдающийся писатель XX века, в произведениях которого глубоко и интересно отразились обычаи, характерные для жизни его родного края - Гудамакри. Он был писателем, поэтом, режиссером и драматургом. Творческое наследие Годердзи Чохели разнообразно. Как писателя его отличает манера письма и тематика, его произведения пропитаны народными мотивами, его герои приходят из мифов и легенд, что устанавливает оригинальный стиль письма в грузинской письменности эпохи постмодерна.

В произведениях Годердзи Чохели широко отражены языческие и христианские верования и идеи, произведения проникнуты духом и устремлениями, которые питают родной уголок автора - Гудамакари. Короткий рассказ «Хуцишвили» содержит смесь языческих и христианских верований и идей, наблюдение показало, что автор примиряет эти два убеждения, идею и повествование.

Персонажи, созданные писателем, часто являются мифологическими героями, как и в рассказе «Хуцишвили», героем которого является маленький Зосиме. В конце истории он будет жить на небесах, подобно мифологическим богам. Угол зажженных свечей - это образ Господа, силой света которого Зосима, облеченный неземным светом, присоединился к сонму небесных апостолов. Согласно мировоззрению Годердзи Чохели, место избранных находится только на небесах. Именно так автор изобразил лицо «Хуцишвили» в рассказе. Мифическая перспектива, смешение реального и нереального еще раз представляют Годердзи Чохели как выдающегося писателя и мыслителя двадцатого века. Своеобразный анахронизм, перенесение прошлого в реальность умело превращается в наследие художественного текста.

Ключевые слова: иорные традиции, языческие и христианские верования, мифология, постмодернизм.

Introduction. Goderdzi Chokheli is an outstanding writer of the 20th century, whose talent was manifested in many ways, he was both a director and a dramatist.

Goderdзи Chokheli's writing style is also outstanding, the peculiar-original form of self-expression presents the author incomparably, the artistic works created by him cover many topics, which have a high artistic value. It is an echo of the inner voice of each writer, considering the moral and ethical standard of Chokheli's thinking as a whole, it creates a unified artistic world.

In the work of Goderdzi Chokheli, the ancient beliefs that nurtured the mountain population are widely reflected. Legends and the mythical world form the basis of the writer's work, which is reflected in many writing, which the writer highly artistically decorated with great skill, inspired with spirit, and presented to the general public.

Methods. There are methods of contextual, holistic, selective, mythological and semiotic analysis of literary text in the article.

Literature Review. The study is based on the works of scientists of the Georgian mythological school Z. Kiknadze [1], N. Abakelia, St. Alaverdashvili, N. Gambashidze [2], M. Mikeladze [3], Zh. Eriashvili [4], T. Ochiauri [5]. The work actively uses a semiotic approach, which explains the interest in the works of V. Bardavelidze [6], Z. Abzianidze [7]. Since the article is aimed at studying the work of one author Goderdzi Chokheli, a number of works are of a specific historical and biographical nature. Among the works devoted to G. Chokheli are L. Jikashvili [8], S. Makalathia [9], M. Tsiklauri [10], L. Yarajuli [11].

The artistic material of the study is based on the collections Goderdzi Chokheli "Prose" [12], "Fish Letters" [13].

Main discussion. Goderdzi Chokheli in the story «Khtisshvili» depicted the traditions and rituals that can be found in the mountainous east, including Gudamakari. The action takes place in one of the most beautiful village - Chokhi. This village was considered a holy place according to the belief and imagination of people, therefore women were forbidden to give birth there, the author tells us about this tradition in several works and notes with some sorrow that this rule is strict, like snowy mountains. so he also shares his personal attitude with us. It is snowing heavily in the mountainous Gudamakari, and the snow stays on the ground for a long time and brings thousands of worries to the population. The area of the village also causes frequent avalanches, which kill many people, given that

the customs associated with childbirth are as strict as the snow-capped mountains.

Goderdzi Chokheli, in one of his stories, «Holiday Carried out in the Snow», depicts the village Chokhi in a beautiful color palette, in the same story, the author depicted «Tagvukmobi», a ritual nourished by ancient beliefs and ideas, whose faithful guardians were engulfed by an avalanche. Goderdzi Chokheli paints us a real Gudamakari in his work.

We find stories about «Khtishvili» in Pshavian proverbs, a large study belonging to Zurab Kiknadze «Jvari and Sakmo», where the author also refers to mythological heroes. According to research, «Ktisshvili» were ordinary people who were considered heavenly apostles due to their uniqueness and were called like this: Karate, Kvinchkhe, Kopala, and Yakhsari.

Goderdzi Chokheli has widely presented the artistic face of Yaksari. The character of «Khtisshvili» also has a symbolic load, Zosime, who, like Khtisshvili, will move to heaven as a sign of distinction in the finale of the story.

«The village where Zosime was supposed to be born was considered a holy place by the local people, and the women of this village were forbidden to give birth here» [12, p.319]. This is how the story begins, which from the very beginning prepares the reader with the expectation of a miracle, which is fulfilled in the finale.

According to the existing tradition, the woman in labor leaves her husband's house and goes to her father's house or gives birth in a specially built cattle shed, which is often far from the village. Really cruel rules are established in the mountainous east, even unjustified. No one knows what this unjustified rule was fed by.

We get acquainted with the strict rules related to childbirth in Mikheil Javakhishvili's novel «White Collar», where the action takes place in Khevsureti. The author artistically depicted a number of traditions nourished by ancient beliefs and ideas, including childbirth, as well as with Goderdzi Chokheli. He unadornedly reflects the rules and traditions that nurture the native corner, whether he likes this ancient custom or not; However, everyone obeys the rules and order received, protected

and handed down from their fathers and grandfathers. The hero of the story is unable to reach his father's house and gives birth at the foot of the rock. In his biography, Goderdzi Chokheli focuses on the episodes of his birth, he also appeared on the way, at the foot of the cliff, because even Goderdzi's mother could not reach his father's house. So this episode is biographical. According to the same rule, a pregnant woman was considered impure for 40 days and could not be close to her. The hero of the story puts his son in the manger in the haystack, we think that the manger is also symbolic for the mountain man, without a doubt he was imitating the birth of the Lord and thus raising his son in Christ-like faith.

The face of a small Makhare is symbolic and acts as a kind of defender of ancestral customs. He could not enter the cattle shed, but soon he became herald of the mother and child, he chose a name for the newborn, named him Zosime, and gave him a ring of an uncooked bull as a sign of his care.

The picture of birth in this world is loaded with symbols, with a sign of distinction - the little one was strewn with unworldly light - the birth is accompanied by rain, hail, and thunder: «hail clouds stood in the sky for a long time» [12, p.320]. Mother considers this to be a sign from God. The symbolic understanding of natural phenomena is clearly expressed in literary writing. In Goderdzi Chokheli's story: «Khtisshvili», natural events have this symbolic form. «Then, a little later, the bloated, tubular moon sat on the mountain branch with a bright smile» [12, p.321]. The appearance of the moon should not be accidental in the traditionally mysterious text of Goderdzi Chokheli.

The mother does not have her own name in the story, she is a general face of all mothers, and her fate is shared by all women who will bring a child into this world. As we said, the woman in labor has the right to give birth in her parents' house, but there are some restrictions here too, we see that the actor lives in a basement, undoubtedly the author was guided by established customs when presenting this passage. A new mother

returns to her husband's family only after 40 days, this rule is universal and everyone obeys it.

In the story, the author depicted the ancient tradition of «Sakhmto», which contains signs of paganism and Christian religion: «Sakhmto» was celebrated by Zosime's father on the community hill... a big white bull was slaughtered and a little boy newly born in the family became a part of the «khati». The chief priest rolled the child three times on «Khati» Hill. Then he threw out the baked goods made for this day and called: «Saint George of Chokhi, have mercy on Zosime» [12, p.321]. According to the author, St. George of Chokhi is an outstanding shrine, according to Ivane Javakhishvili's research: «In the thinking of the Georgian people, St. George takes the place of the moon, the main deity of Georgians from the time of ancient paganism» [14, p.90].

According to Nino Abakelia's research, there is a tongue embedded in the cross of St. George of Chokhi, which is why Chokhi St. Giorgi is a follower of tongue, and during the «Khatoba» in Pirimze, fighting is a common story: «In Mtiulet-Gudamakari, St. Shrines named after George. The shrine of Lomis itself is named after St. George. Almost every village in Gudamakari has St. George's icon. With the faith of the people in Gudamakari, St. Giorgi was a Georgian, a Christian man. Ungodliness took him to the mountain, and when they could not change his faith, they tied the eye of the diamond-studded cart and rolled him down to the hill. St. George was cut into 360 pieces. People did not lose these parts and put them among the icons. e.g. in Chokhi's shrine of St. George the tongue was embedded in the cross, and the arm was embedded in Pirimze, which is why Chokhi's St. Giorgi is a follower of tongue and in Pirimze on the «Khatoba» fighting is a common story». [2, p.116].

The power and influence of St. George is also confirmed by folklore, which Ivane Javakhishvili cited in his research. So, the face of St. George was strongly revealed in the work of Goderdzi Chokheli, many mysteries are fulfilled at this shrine, which includes old (pagan) and new (Christian) beliefs.

In the story, the power of the Khevisbri institution was revealed in depth, it can be seen that Khevisber had both clerical and secular governance, he had mercy and blessed the newborns, he blessed the clan, the village, and the army, he decided the village issues, this was the case in all the regions of the Eastern highland region.

Alexander Kazbeg in his cult story «Chief priest Gotcha» drew us the artistic face of Khevisbri, according to the story, Khevi played the role of father and owner of Gocha. In Chokheli's story, on the background of the depiction of the ritual, the author presented the artistic face of Khevisbri in such a way that Khevisbri has unlimited power, he has people, they believe in him and obey him without saying a word.

Here, Chokheli showed us the confusion of the Christian and the pagan, the synthesis that is organic to his work. «And Zosime had a cross painted on his forehead by Khevisbri, with the blood of a bull. The servant of the icon rang the bells on the belfry» [12, p.322]. According to the rule, whoever hit that die would be his, which was a good omen. The depiction of the cross with blood on the forehead originates from the pagan ritual, and the cross is both pagan and Christian, Dionysian and Apollonian.

According to V. Bardavelidze, during the baptism of a child, applying the blood of a slaughterer to the heart and forehead had a religious significance, after this ritual, the child's guardian angel would stand by his hand and shoulder, the application of the blood meant the purification of a person, at this time evil spirits were chased away and the guardian spirit took its place, such a «baptism» During that time, the child was protected and nothing threatened him.

In Eastern Georgia, when a child was brought to the icon for the first time, then his «baptism» took place, the corresponding ritual was performed, and after that, the child became a full-fledged member of the community. This rule is known as «Misambareo». According to M. Mikeladze: «The naked child would be rolled under the ceremonial flag, which was a ritual of birth from the iconic tree, this sacred tree was life-giving and fruitful,

and in its essence, it was connected to solar beliefs and concepts. With the mentioned ritual, the mystery of the adoption of the child by the icon of «Khvtishvili» was completed, where the cult-totemic tree and the cross-icon had a similar religious load. The «adopted» children in the icon then became the icon's servants, «artisans», whoever was in which cross. When he was summoned, he had to stand there as a «craftsman», he had to fulfill the rule of «putting his hand in the hand» or «beating the cloud» [3, p.137].

Zhuzhuna Eriashvili provides us with extensive information about «Mesasuleoba» and «Misambareo» in Eastern Mtianeti, in particular, Khevsureti, in the book: «Ancient Social-Religious Institutions in Mtianeti of Georgia», where Mklevari provides us with insignificant information about existing traditions and rituals. When a member of the commune becomes a male craftsman of the cross and fulfills the rule of «stepping into the craftsmanship or beating the threshold», great preparations were made in Khevsureti as well, this process lasted until 15-16 years after the birth of the commune member. In order to become a craftsman, it was necessary to follow certain rules, which are known as «Misambareo» and «Satsule».

“Satsule” was celebrated for a male child when he was one-year-old, this ceremony was performed in different communities at different times, somewhere on the second day of “Christmas”, somewhere on the second day of “Datioba”. and some on New Year's Eve. Therefore, «satsuleoba» was arranged during the great feast. In the times when the flag was brought out of the hall. If the flag was not taken out, then the «satsuleoba» was not fulfilled, because the flag was a necessary attribute when performing this ritual, and a child was rolled under this flag.

Researcher V. Bardavelidze studied the issue of the flag of crosses and icons and saw in it a genetically cult (totem) tree, where the rules of «Satsuleoba» or «misambareo» had to be fulfilled. It was revealed that the ritual of rolling the child under the flag during the dedication ceremony was a simulation of Christmas. «At

one time, by the cult tree, and then by the cross-icons and their symbolizing flag, and the whole rule consisted in the adoption of the child to the deity (to the totem tree, the cult tree, the cross-icon, and its symbolizing flag)» [4, p.95]. This opinion is confirmed by the contents of «handover», as researcher Zhuzhuna Eriashvili points out, the Khevsuri have a rule that if a child cannot stay in the family, or the mother dies, they hand him over to a wealthy family, often with many children. We note that the rule is preserved in almost all mountainous regions of Georgia.

Chief priest performed the ancient ritual in the story «Khtishvili», Chief priest held plenty of tied candles in his hands and praised God: «Zosime was begging the birth-giver for good luck. His request was the request of the whole family before God. These candles tied together were proof of that; Everyone offered their candles to Chief priest, to bless Zosime, and tying candles together meant the family stayed together, burning together» [12, p.322].

According to the rule, when Khevisber blessed the child, the whole family took part in it, and everyone took their share of the candle, picked the candle, and prayed over it together. As soon as Khevisber blessed the child, his candle was added to the total, indicating that he was already a full-fledged member of that clan and village.

A sign of God's choice appeared on Zosime's head, some faint light that only his mother noticed, time passed, the boy grew up, he began to walk, he was excited, everyone caressed him, he had a divine sign of love, his mother noticed this too, one day he lit a candle on the tabla, Zosime took the candle and flew away, wherever he pulled out the candle, he also flew there, the candle went out, and so did Zosime: «Zosime fell down with his wings cut off» [12, p.323].

The candle is a paradigm of the Lord, and symbolically, separation from it leads to the fall to the earth, and the earth is sinful, according to Goderdzi Chokheli, monks separated from grace fall to the ground from the holy mountain in Chokheli's novel: «Ark of Souls».

According to Merab Mikeladze's research: «Georgian tablas» had a ritual meaning and were used to refer to the souls of the dead, on the low round tables (e.i. «tabla») «soul-appeasing» candles were arranged; In addition, the word «tabla» is used in both the meanings of the altar and base, which once again indicates the sacred nature of this word, the round arrangement of tablas placed on the table may have had an astral meaning and was related to the existing religious ideas about celestial luminaries» [3, p.276].

In Goderdzi Chokheli's composition, the tabla has a sacred purpose, it is the tabla that figures in the rituals, and the writer gives it an astral weight.

Zosime is the symbolic face of the author of «Praise and Glory in the Georgian Language», who gives great importance to the Georgian language, prophesying that the Lord will judge the world in this language. And it will be after the second coming of Christ.

Here, in Chokhi, time was passing, the chief priest was also rolling the little ones on the icon hill, and now a miracle happened during Berdia's mercy, women were not allowed to go beyond the pillar according to the rules, and Zosime was with his father, his mother warned him to be careful with the little one with the candle. But the father lost Zosime: «He caught his eye when the boy removed the corner of the helpless candles stuck on the ridge of the column and lifted it up» [12, p.323].

According to the rule, only the servants had the right to be there on the icon Hill, Zosime rose from the holy place to the sky, the mother could not break the rule, she could not cross the pillars and her son flew away.... About Zosime: «He was holding the cone of lit candles above his head and was moving higher and higher in the depth of the blue sky». [12, p.323].

So it rose to the sky like Donata («red wolf»), but it never returned, first, it appeared as a small dot, then only the flame of candles flickered towards the blue sky. They were waiting for Zosime to fall, but instead, he joined the sky. The chief priest said: «What are you looking at, «Khtishvili» has flown to his kingdom, let's gather candles and pray for those left on the ground» [12, p.324].

A mixture of pagan and Christian is the prayer of The chief priest, who looked up at the sky in surprise: «God, you are the praise!» God, you are the one to remember!

God, praise you, God, thank you,
for recognizing us as worthy, considering us worthy,
for giving us sinners the «Khtishvili»...» [12, p.324].

The words of the chief priest are full of faith and hope, that the Lord took the sinless child to his bosom - to heaven, and what was left for those who remained on earth, except for prayer?! The earth is a symbol of the sin that a person carries, and the sky is the inheritance of the innocent, and in this background, only the mother looks at the eye of the sky with the hope that her son would return, she does not want to lose her son, even if he is sitting in the throne of God, that is why her heart is restless, because of suddenness and sadness, Next to him appears Makhare, who served the abandoned (mother) as the only hope and consolation, served a piece of uncooked meat and named the baby. Now Makhare's heart was divided, he is happy and sad at the same time. He is happy that Zosime ascended to the Lord of Heaven and is sad that the innocent little one named by him left the earth.

Conclusion Goderdzi Chokheli in the story: «Khtisshvili» depicted the traditions and rituals fed by ancient beliefs and ideas, which coexist with the Christian religion. It was revealed that the new (Christian) and the old (pagan) religions are reconciled with each other in Goderdzi Chokheli's work, because they figure in an almost equal position in the life of the people of the mountainous east. The author gave the non-worldly, bright-clad Zosime the final abode of the Lord's throne - the sky, thus hinting that the inheritance of the chosen ones, i.e. «Khtisshvili» is only the sky, where the angels reside.

References:

1. Kiknadze Z. *Georgian Mythology*.// I Jvari and Sakmo, Proceedings of Gelati Academy of Sciences; Folklore and mythology series. – Kutaisi: Necker, **1996**. (*In Georg.*)
2. Abakelia N., Alaverdashvili St., Gambashidze N. *Calendar of Georgian folk days*. – Tbilisi: Krialosan, **1991**. (*In Georg.*)

3. Mikeladze M. *Ethnic name of Georgians in the light of archaic beliefs*. – Tbilisu: National Museum of Georgia, **2014**. (*In Georg.*)
4. Eriashvili Zh. *The oldest socio-religious institutions in Mtinate region of Georgia*. – Tbilisi: Science, **1982**. (*In Georg.*)
5. Ochiauri T. *Khevsureti and Khevsurs*. – Tbilisi: Soviet Georgia, **1977**. (*In Georg.*)
6. Bardavelidze V. *Traditional Public Cult Monuments of Eastern Georgia Mtianeti*. – Tbilisi: Science, **1973**. (*In Georg.*)
7. Abzianidze Z. *Ketevan Elashvili*. // Illustrated Encyclopedia of Symbols. – Volume I, (A-M). – Tbilisi: Bakmi, **2006**. (*In Georg.*)
8. Jikashvili L. *Memoirs of Goderdzi Chokheli «Gudamakreli Yebi»*. – Tbilisi: Palette L, **2011**. (*In Georg.*)
9. Makalathia S. *Faith of the mountaineers of Gudamakri. The Kingdom of Sunny Faith* (compiled by Nana Kotetishvili, Natia Khornaul and Gigi Khornaul). – Tbilisi: Meran, **2005**. – Pp. 158-179. (*In Georg.*)
10. Tsiklauri M. *Goderdzi Chokheli – creativity without borders*. – Tbilisi: Gyoreli, **2010**. (*In Georg.*)
11. Yarajuli L. *The artistic-aesthetic sense of the world in the work of Goderdzi Chokheli*. – Telavi, **2017**. (*In Georg.*)
12. Chokheli G. *Fish Letters*. – Tbilisi: Soviet Georgia, **1989**. (*In Georg.*)
13. Chokheli G. *Prose*. – Tbilisi: Palette L, **2020**. (*In Georg.*)
14. Javakhishvili I. *Writing in Twelve Volumes*. – Tbilisi: Tbilisi University, **1979**. (*In Georg.*)

**ХОРЕОГРАФИЯЛЫҚ ӨНЕР
CHOREOGRAPHY ARTS
ХОРЕОГРАФИЧЕСКОЕ ИСКУССТВО**

1. ***Х.М. Махмутова¹,
Г.Ю. Саитова²
H.M. Makhmutova¹,
G.Y. Saitova²*** *ҰЙҒЫР БИ
ФОЛЬКЛОРЫН
ЗАМАНАУИ
КӨЗҚАРАС АРҚЫЛЫ
ТАЛДАУ*
- АНАЛИЗ УЙГУРСКОГО
ТАНЦЕВАЛЬНОГО
ФОЛЬКЛОРА ЧЕРЕЗ
ПРИЗМУ
СОВРЕМЕННОГО
ВЗГЛЯДА*
- ANALYSIS OF UYGHUR
DANCE FOLKLORE
THROUGH THE PRISM
OF A MODERN VIEW* **5**
2. ***С.А. Бакирова¹,
А.Е. Кусанова²
S.A. Bakirova¹,
A.E. Kusanova²*** *ХАЛЫҚТАРДЫҢ
ҰЛТТЫҚ ӨНЕРІНІҢ
БАЙЛАНЫСЫ*
- НАЦИОНАЛЬНОЕ
ИСКУССТВО ОСНОВА
ЕДИНСТВА*
- THE NATIONAL ART IS
THE BASIS OF UNITY* **16**

МУЗЫКАЛЫҚ ӨНЕР
MUSICAL ART
МУЗЫКАЛЬНОЕ ИСКУССТВО

3. **Б.А. Шавхелишвили¹,** ЯЗЫК И МУЗЫКА
К. Вамлинг² (НА МАТЕРИАЛЕ ЦОВА-
В.А. Shavkhelishvili¹, ТУШИНСКОГО /
К. Vamling² БАЦБИЙСКОГО ЯЗЫКА
И ФОЛЬКЛОРА)
- ТІЛ ЖӘНЕ МУЗЫКА
(ЦОВА-ТУШИН / БАЦБИ
ТІЛІ МЕН
ФОЛЬКЛОРЫ
НЕГІЗІНДЕ)
- LANGUAGE AND MUSIC
(BASED ON THE
MATERIAL OF TS'OVA-
TUSH / BATSBI
LANGUAGE AND
FOLKLORE)

28

ӘЛЕУМЕТТІК-ГУМАНИТАРЛЫҚ ҒЫЛЫМДАР
SOCIAL AND HUMAN SCIENCES
СОЦИАЛЬНО-ГУМАНИТАРНЫЕ НАУКИ

4. **Р.К. Досжан¹** ПРОБЛЕМА БЫТИЯ В
Р.К. Doszhan¹ НАСЛЕДИИ АЛЬ-
ФАРАБИ И ЕГО
ПРЕЕМСТВЕННОСТЬ С
СОВРЕМЕННЫМ
НАУЧНЫМ
ПОЗНАНИЕМ
- ӘЛ-ФАРАБИ
МҰРАСЫНДАҒЫ
БОЛМЫС МӘСЕЛЕСІ
ЖӘНЕ ОНЫҢ ҚАЗІРГІ
ЗАМАНҒЫ ҒЫЛЫМИ

ТАНЫММЕН
САБАҚТАСУЫ

THE PROBLEM OF
EXISTENCE IN THE
HERITAGE OF AL-FARABI
AND ITS CONTINUITY
WITH MODERN
SCIENTIFIC
KNOWLEDGE

50

5. **A. Kадaria¹,
N. Vakhania²**
**А. Кадария¹,
Н. Вахания²**

NATIONALITY,
ETHNICITY, THE
TRIBALISM
OF THE NATION...

ҰЛТЫ, ЭТНИКАЛЫҚ
ҚАТЫСТЫЛЫҒЫ,
ҰЛТЫҚ ТРАЙБАЛИЗМ...

НАЦИОНАЛЬНОСТЬ,
ЭТНИЧЕСКАЯ
ПРИНАДЛЕЖНОСТЬ,
ТРАЙБАЛИЗМ НАЦИИ...

65

6. **M. Katsitadze¹,
M. Turava²**
**М. Кацитадзе¹,
М. Турава²**

РОЛЬ АРТ-
МЕНЕДЖМЕНТА В
МУЗЫКАЛЬНОМ ШОУ-
БИЗНЕСЕ МЕЙДЖОР-
ЛЕЙБЛОВ

МЕЙДЖОР-ЛЕЙБЛДЕР
МУЗЫКАЛЫҚ ШОУ-
БИЗНЕСТЕГІ АРТ-
МЕНЕДЖМЕНТТІҢ РӨЛІ

THE ROLE OF ART
MANAGEMENT IN THE
MUSIC SHOW BUSINESS
OF MAJOR LABELS

80

7. **M. Antadze¹,
M. Turava²
М. Антадзе¹,
М. Турава²**
- ABODE OF
«KHTISSHVILI»¹
(ACCORDING TO THE
STORY «KHTISSHVILI» BY
GODERDZI CHOKHELI)
- «ХУЦИШВИЛИ» МЕКЕНІ
(ГОДЕРДЖИ
ЧОХЕЛИДІҢ
«ХУЦИШВИЛИ»
ӘҢГІМЕСІ БОЙЫНША)
- ОБИТЕЛЬ
«ХУЦИШВИЛИ»
(ПО РАССКАЗУ
ГОДЕРДЗИ ЧОХЕЛИ
«ХУЦИШВИЛИ»)
- 90
8. **T. Koberidze¹,
N. Mindiashvili²
Т. Коберидзе¹,
Н. Миндиашвили²**
- ABKHAZIA IN MODERN
GEORGIAN WRITING
- АБХАЗИЯ В
СОВРЕМЕННОЙ
ГРУЗИНСКОЙ
ПИСЬМЕННОСТИ
- ҚАЗІРГІ ГРУЗИН
ЖАЗУЫНДАҒЫ
АБХАЗИЯ
- 103
9. **T. Sumbadze¹,
N. Vakhania²
Т. Сумбадзе¹,
Н. Вахания²**
- ILIA CHAVCHAVADZE
WITH THE WORLDVIEW
OF SIMON CHIKOVANI
- ИЛЬЯ ЧАВЧАВАДЗЕ
СИМОН ЧИКОВАНИДІҢ
ДҮНИЕТАНЫМДЫҚ
ТҰЖЫРЫМДАМАСЫНДА

*ИЛЪЯ ЧАВЧАВАДЗЕ В
МИРОВОЗЗРЕНЧЕСКО
Й КОНЦЕПЦИИ
СИМОНА ЧИКОВАНИ* **117**

**Авторлар туралы мәлімет
Information about the authors
Сведения об авторах** **128**

Мазмұны/Contents/ Содержание **132**

«ARTS ACADEMY»

scientific journal
қыркүйек/ march/ сентябрь
2023

Пішім/ Format/ Формат 170x260.
Офсетті қағаз/ Offset paper/ Бумага офсетная.
Көлемі/ Scope/ Объем – 8,56 пл.

Қазақ ұлттық хореография академиясы
Kazakh National Academy of Choreography
Казахская национальная академия хореографии

Ғылым, жоғары оқу орнынан кейінгі білім беру
және аккредиттеу бөлімі
The department of science, postgraduate education and accreditation
Отдел науки, послевузовского образования и аккредитации

010000, Астана/ Астана
Ұлы Дала/Uly Dala, 43/1, офис/ office/ офис – 470
8 (7172) 790-832
artsballet01@gmail.com
artsacademy.kz