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THE LITERARY COMPREHENSION OF THE MYTHICAL WOMAN (BASED ON OTAR CHILADZE'S NOVEL "A MAN WAS GOING DOWN THE ROAD")

Annotation

The purpose of the present work is to show by the most interesting image of the novel's female character, the mythological literary transformation and the position of the writer, which does not necessarily share the views of society on a specific character, and gives the reader a new matter for thinking.

Key words: *Otar Chiladze, Medea, mythology, character, transformation.*

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МИФТИК ӘЙЕЛДІҢ КӨРКЕМ КӨРІНІСІ (ОТАР ЧИЛАДЗЕНІҢ «ЖОЛДА АДАМ ЖҮРІП КЕЛЕДІ» РОМАНЫ НЕГІЗІНДЕ)

Аннотация

Ұсынылған жұмыстың мақсаты – романдағы әйел кейіпкердің сипатын, мифологиялық әдеби өзгерісті және қоғамның көзқарасын белгілі бір кейіпкерге міндетті түрде теліп қоймайтын және оқырманға ой салуға жаңа сұрақ беретін жазушының ұстанымын көрсету.

Түйінді сөздер: *Чиладзе Отар, Медея, мифология, кейіпкер, трансформация.*

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ХУДОЖЕСТВЕННОЕ ПРЕДСТАВЛЕНИЕ МИФИЧЕСКОЙ ЖЕНЩИНЫ (НА ОСНОВЕ РОМАНА ОТАРА ЧИЛАДЗЕ «ШЁЛ ПО ДОРОГЕ ЧЕЛОВЕК»)

Аннотация

Цель настоящей работы – показать женский персонаж романа, мифологическую литературную трансформацию и позицию писателя, который не обязательно разделяет взгляды общества на конкретного персонажа и дает читателю новый вопрос для размышлений.

Ключевые слова: *Отар Чиладзе, Медея, мифология, персонаж, трансформация.*

Introduction. Showing the diversity of female characters in artistic thought, should not at all surprise a country, that begins its literature in the 5th century with a story about the life of a strong, steady and devoted woman¹. However, despite numerous attempts and reworks, opening and thoroughly revealing the character of a Georgian woman is a complex process, since that creates completely different and impressive literary characters from ancient Georgian literature to modern literary processes.

We believe that the fact that modern literature and literary movements are trying to remake familiar stories and characters and adapt to a new space is an utterly interesting process, because it allows the reader to adapt to old texts and comprehend what has already been read or heard in a modern context. Postmodernism, which some researchers consider to be an intellectual literary movement, is also a unique way to bring a particular text to life in a new space and become a part of accelerated rhythm of modernity, even in a disassembled and fragmented form.

The purpose of the present work is to show by the most interesting image of the novel's female character, the mythological literary transformation and the position of the writer, which does not necessarily share the views of society on a specific character, and gives the reader a new matter for thinking.

Method. As the article is theoretical, for achieving mentioned objective following methodology were used: theoretical analysis of the literary texts, Analytical method, Method of comparison and discussion.

Main Discussion. At this stage in the development of Georgian literature, it is easy to notice the interest in female characters from writers and even readers. In this regard, we find an interesting letter from the writer Levan Berdzenishvili – “miserably abandoned Georgian characters.” (Mag, “Liberali” 27.07.2018), In which the author lists female characters who have not yet been transferred from myth to literary texts. In the letter, the writer also talks about the mythical Medea, the artistic character

¹ *Martyrdom of the Holy Queen Shushanik by Jacob the Priest dates from the 5th century.*

of which, according to the researcher, is being revived in the deepest and most impressive way in Georgian literature in the novel by Otar Chiladze. There we will read the phrase: "Our reader knows the version of the myth of Medea that Euripides proposed." It is difficult to disagree with the point of view of the author of the article, as the mythical Medea has been the cause of many inspirations for world literature or art in general. In Georgian culture, however, this can really be considered forgotten, with the exception of a few cases. It should also be noted that the face of Medea, embodied by O. Chiladze, with his masterfully creative combination of myth and national values, is noticeably different from the artistic image of Euripides. As for the interest of Medea and the Golden Fleece in general in Georgian literature and science, it is well known that the oldest work was manuscripted by Euthymius the Athonite and Ephrem Mtsire.

On the same topics we find records of Vakhushti Batonishvili's "Description of the Kingdom of Georgia" and Teimuraz Batonishvili's "History of Iveria". The artistic concept of Medea was first developed by Akaki Tsereteli in the poem "Medea". As for the prosaic version, the novel "A Man Was Going Down the Road" is the only example in modern Georgian literature that describes the story of the arrival of the Argonauts in Colchis and inflation of Medea, with a storyline that resembles Apollonius of Rhodes's poem more than Euripides's poem. Considering the fact that the novel was published in 1973, and a prose version translated by Akaki Urushadze was published much earlier, it is likely that the writer was familiar with the Georgian version of this poem. It is also noteworthy that O. Chiladze is well-versed in both Greek and Georgian mythology and often offers interesting transformed versions of mythical stories. It is natural that the writer describes events from the Georgian reality and yet, what kind is the mythical woman of Chiladze?

The mythical space behind which the novel's plot unfolds is a better representation of the era, the characters, and the story. Medea, raised by a wizard aunt, Kamar, is a symbol of the love of life in the novel, a character whose actions are only driven by inner impulses and emotions.

The novel describes the process of transforming a mythical character from a girl into a woman, her childhood and youth, the most difficult period of identifying and strengthening her emotions, instincts and human qualities.

All passages and all historical vicissitudes revive, which causes a feeling of goodwill towards the main character of Medea in the hearts of readers. The narrator often refers to the stages and paces of character formation as the main characteristic of prose creativity in his novels. Of course, Medea is not an exception, on the contrary, she is especial, as the author can discover and detect Medea's tender, refined attitude throughout the whole story.

The childhood of a mythical woman passed in the mysterious world of Aunt Kamar, since Medea was the only child of Ayet, who had to become the worthy heir of Kamar. The wisdom and knowledge of the omnipotence of nature were inherited from the aunt, she was taught to read and control other people's thoughts. She knew how to hear and remember all the secrets of flowers, herbs and mosses. "A wise and sensitive girl could easily find a way out into the desert talents of knowledge. The whole country from the root of the grass to the stars lay in front of her like an open book" [... [1, p.40] Her appearance was special, unstable, like the weather, gentle for one second and like a hunter hiding in a corner to another. And yet, even her in-depth knowledge could not understand that all her behavior was due to a mysterious, hidden branch of femininity. The writer emphasizes that the knowledge and patience of Aunt Kamar was enough to build three walls around the Medea's world, on the fourth side the winds reached from the world of Qarisa, that means, the fourth side created a free space for human qualities.

The writer paints the world of Aetes' second woman, Qarisa, in a completely different reality than the world of Medea, an ambitious and impulsive woman, far from accessing the essence of events, rather she focuses her attention exclusively on things related to her self-esteem.

Raising or the character of the story in front of the reader causes unconditional interest in the reading process. And the writer is surprisingly skillful to captivate the reader with this method and draws such details about the nature of the characters that are easy and necessary to generalize. As an example, we can cite the almost invisible detail - Medea's hands, the hands that in first place attracted Aetes and then Jason, "Jason remembered Medea, no, not Medea, Medea's hands, unnaturally calm and perfect, beautiful and dangerous at the same time" [1, p.111]. The generalized thinking based on this detail assures the feminine perfection of the mythical woman, and the dangerously immutable and enduring wisdom, in front of which every obstacle that is faced are simple nuisance and nothing more. Thinking on the calm hands sounds like a prophecy: these calm and beautiful hands must guide the fates of the mighty Colchis, her father and brother.

The history of Georgia, the myth of the Golden Fleece, the views of Greek tragicists and thinkers on the Medea, contain very different references. Accordingly the views and conclusions are different, which are abundant in the opinions of literature researchers and authors. First of all, we will probably recall Euripides, who described Medea as an avenger and terrible creature, the murderer of her own children. We must also remember the great twentieth-century French playwrights who tried to penetrate Medea's feminine nature and find her justification there. The author of the novel himself says in an interview with a German newspaper that Medea does not need anything to "defend" or prove, on the contrary,

she is proud of Medea's compatriotism and that she had the strength and ability to identify the evil conqueror and traitor. Medea is one of the most prominent figures in world literature, distinguished, above all, by her boundless devotion to her own feelings, for the protection of which she could without hesitation take all the steps, be it the betrayal of her father, the abandonment of her homeland, or even the killing of her children ... ” [2, p.232].

In the same interview, the author says that the “ruthless” Medea was created by the Greek psyche, the Greek worldview: “The Greeks made her take a really terrifying step on the stage. In my opinion, this turned out to be a very accurate, important detail for the formation of an international unique version that exists in the imagination of any educated person today and emphasizes the genius and greatness of the ancient Greeks, and not, say, the cruelty of Medea. ” [2, p.232] We think that the writer's attitude is evidenced by another excerpt from the novel “The Cock of the March” where we read: “For a woman a father is a past, a husband-future, and as an embodiment of the world, she thoughtlessly, mercilessly and unhesitatingly is moving from the past to the future” [3, p.26]. The “women-universe”, transferred from the past to the future, for O. Chiladze is almighty person, capable of all things, who could sacrifice unconditionally, such as his Medea.

The writer clearly expresses a favorable attitude towards Medea, which gives us basis to believe that such cases are often in Georgian literature criticism. Here are some of them: The researcher Z. Gamsakhurdia, in the monograph “The Voice of The Knight in the Panther's Skin”, quotes the disciple of the Antisthenes, Diogenes Kinnikos on Medea. In that passage we read that Medea is not a murderer magician for her, but a scientist who possesses the secret of rejuvenation and the science of diet. According to researcher A. Nikolaishvili, the mythical Medea from Medea O. Chiladze is primarily distinguished by a deeply earthly nature. The writer deprived Medea of any romantic mask, made her devoted to earthly passions, made her character psychologically convincing, and thereby led her into the twisted world of tragedy in which she was in the center [4, p.20]. Researcher Ak. Gelovani sees a brave Colchian woman in Medea and writes: “Medea is a real Colchian (Georgian) woman with distinctive traits of her character: beautiful, energetic, stubborn, loving, faithful, ruthless to her traitor husband. If she is cruel, because she was cruelly treated” [5, p.29].

Conclusion. Summing up this problem, it should be noted that, in our opinion, the writer is somewhat sympathetic and compassionate to his character, about which a variety of opinions have been expressed for a long time. Drawing on the young, feminine beginnings of Medea, the author tries to help the observant reader to make conclusions about who

Medea should become in the future.

Revived by O. Chiladze, the mythical woman is perfected with a mixture of Georgian literature, mythology and folklore, as well as a mixture of literary and mythological representations from around the world, and this special artistic form is created by a globally minded, deeply conscious master of words. On the one hand, Medea is not a locally belonging to Georgian culture or literature, but rather she became a subject of human judgment many centuries ago. However on the other hand, we find it difficult to find a counterbalanced artistic form of Medea revived through O. Chiladze's genius in world literature. The literature-loving community must always remember that when prose work is enriched with more impressive themes and "victim" characters of different attitudes, the more solid foundation is created to make it interesting and relevant for readers and researchers of all ages and generations.

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