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ENIGMA «TEMPLE» IN POSTMODERNIST MINIATURE (ON THE EXAMPLE OF MAYA JALIASHVILI'S MINIATURES)

Annotation

Georgian postmodernist miniature is an important artistic space of the latest Georgian writing (alongside the novel, short story, novel, sketch and other prose (as well as poetic) narratives. Miniature as a literary genre has a long history in Georgia (although, at the same time, much shorter than other genres). As indicated in the anthology published at the beginning of the nineties of the last century, Vazha-Pshavela's short prose works are considered to be the first samples of miniatures. The genre was raised to a special height by modernist authors – Niko Lortkifanidze and Sandro Tsirekidze. Also, Terenti Granelli, Konstantine Gamsakhurdia, Titsian Tabidze, Paolo Yashvili created some excellent examples. In the transition period between modernism and postmodernism, artistic texts of Guram Rcheulishvili, Rezo Inanishvili, Nodar Dumbadze, as well as Givi Margvelashvili, an excellent German-speaking Georgian author working in Germany, are perceived as interesting examples of the genre.

At the beginning of the era of postmodernism, excellent miniatures were created by the above-mentioned Rezo Inanishvili («from desk notebooks»), Nugzar Shataidze, Otar Chkheidze... Leila Beroshvili, Olesia Tavadze, Naira Gelashvili, Rostom Chkheidze, Zaal Samadashvili are the main creators of Georgian miniatures in recent years...

In this letter, we will focus on the arc of miniatures of the famous Georgian literary scholar and writer – Maya Jaliashvili «Tao-Klarjeti Diary», in which the author (simultaneously, the narrator and the lyrical character) tells us about the five great temples of Tao-Klarjeti: Bana, Khakhuli, Oshk, Khandzta, Doliskhana. The Temple Enigma combines all five miniatures of the arc.

Key words: *enigma, temple, modernism, postmodernism, miniature.*

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ЖҰМБАҚ «ҒИБАДАТХАНА» ПОСТМОДЕРНДІК МИНИАТЮРАДА (МАЙЯ ДЖАЛИАШВИЛИ МИНИАТЮРАЛАРЫНЫҢ МЫСАЛЫНДА)

Аннотация

Грузин постмодернистік миниатюрасы-бұл соңғы грузин әдебиетінің маңызды көркемдік кеңістігі (роман, новелла, повесть, эссе және басқа прозалық, сонымен қатар поэтикалық) әңгімелермен бірге). Миниатюраның әдеби жанр ретінде Грузияда ұзақ тарихы бар (бірақ басқа жанрларға қарағанда әлдеқайда қысқа). Өткен ғасырдың тоқсаныншы жылдарының басында жарияланған антологияда айтылғандай, Важа-Пшавеланың қысқа прозалық шығармалары миниатюралардың алғашқы үлгілері болып саналады. Жанрды модернистік авторлар – Нико Лорткифанидзе мен Сандро Цирекидзе ерекше биікке көтерді. Сонымен қатар, Теренти Гранелли, Константин Гамсахурдия, Титиан Табидзе, Паоло Яшвили бірнеше керемет мысалдар келтірді. Модернизм мен постмодернизм арасындағы өтпелі кезеңде Гурам Рчеулишвили, Резо Инанишвили, Нодара Думбадзе, сондай-ақ Германияда жұмыс істейтін неміс тілінде сөйлейтін грузин жазушысы Гиви Маргвелашвилидің көркем мәтіндері жанрдың қызықты үлгілері ретінде қабылданады.

Постмодернизм дәуірінің басында жоғарыда аталған Резо Инанишвили («үстел дәптерлерінен»), Нугзар Шатайдзе, Отар Чхейдзе керемет миниатюралар жасады... Лейла Берошвили, Олеся Тавадзе, Наира Гелашвили, Ростом Чхейдзе, Саал Самадашвили – соңғы жылдардағы грузин миниатюрасының негізгі жасаушылары...

Бұл хатта Біз әйгілі грузин әдебиеттанушысы және жазушысы Майя Джалиашвилидің «Тао-Кларджети күнделігі» миниатюралар сериясына тоқталамыз, онда автор (бір уақытта баяндаушы және лирикалық кейіпкер) бізге Тао-Кларджетидің бес ұлы храмы туралы айтады: Бана, Хахули, Ошк, Ханзта, Долисхана. Ғибадатхананың құпиясы арканың барлық бес миниатюрасын біріктіреді.

Түйінді сөздер: жұмбақ, ғибадатхана, модернизм, постмодернизм, миниатюра.

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**ЗАГАДОЧНЫЙ «ХРАМ»
В ПОСТМОДЕРНИСТСКОЙ МИНИАТЮРЕ**

(НА ПРИМЕРЕ МИНИАТЮР МАЙИ ДЖАЛИАШВИЛИ)

Аннотация

Грузинская постмодернистская миниатюра является важным художественным пространством новейшей грузинской литературы (наряду с романом, новеллой, повестью, очерком и другими прозаическими (а также поэтическими) повествованиями). Миниатюра как литературный жанр имеет в Грузии долгую историю (хотя, в то же время, гораздо более короткую, чем другие жанры). Как указано в антологии, изданной в начале девяностых годов прошлого века, короткие прозаические произведения Важа-Пшавелы считаются первыми образцами миниатюр. Жанр был поднят на особую высоту авторами-модернистами Нико Лорткифанидзе и Сандро Цирекидзе. Кроме того, Теренти Гранелли, Константин Гамсахурдиа, Тициан Табидзе, Паоло Яшвили создали несколько отличных примеров. В переходный период между модернизмом и постмодернизмом художественные тексты Гурама Рчеулишвили, Резо Инанишвили, Нодара Думбадзе, а также Гиви Маргвелашвили, превосходного немецкоязычного грузинского автора, работающего в Германии, воспринимаются как интересные образцы жанра.

В начале эпохи постмодернизма превосходные миниатюры были созданы вышеупомянутым Резо Инанишвили («из настольных тетрадей»), Нугзаром Шатаидзе, Отаром Чхеидзе. Лейла Берошвили, Олеся Тавадзе, Наир Гелашвили, Ростом Чхеидзе, Заал Самадашвили – главные создатели грузинской миниатюры последних лет...

В этом исследовании мы сосредоточимся на серии миниатюр известного грузинского литературоведа и писательницы Майи Джалиашвили «Дневник Тао–Кларджети», в которой автор (одновременно рассказчик и лирический герой) рассказывает нам о пяти великих храмах Тао–Кларджети: Бана, Хахули, Ошк, Хандзта, Долисхана. Загадка храма сочетает в себе все пять миниатюр арки.

Ключевые слова: загадка, храм, модернизм, постмодернизм, миниатюра.

Introduction. The biblical paradigms reflected in the prose-poetic narrative of postmodernist literature (including the miniature) will reveal many dissertationable topics to the researcher interested in the issue. One of the most important is the enigma of the temple.

In the very first monument of Georgian religious (generally Georgian) literature, the paradigm of the temple appears, in particular, in "Tortures of Shushanik", we read that immediately after the queen heard that her husband's changed his religion to Zoroastrianism, the queen implores the Lord in the temple to save herself and her children from evil deeds husband, «they have been given to you, and you will protect them» – «Raised by the Holy Spirit» [1, p.168].

In the «Torture of Abo» the proselyte specially learns the Georgian language and writing in order to attend the church services.

Methods. There are method of holistic analysis of a literary text, historical and methodological analysis of the text, problem analysis of the text in the article.

Literature Review. The enigma «temple» is presented with special depth and impressiveness in Giorgi Merchulj's «Life of Grigol Khandzteli», whose outstanding passage we consider to be the vision of the temple «in the form of a cloud» by Saint Khuedios and young Gregory [2, p.216]. Merchule mentions the temples of Tao-Klarjeti with an unforgettable enigma – «Churches glorifying the heavens» [2, p.283].

Revaz Siradze devotes a special chapter to the symbolism of the temple in his chrestomathic monograph «Countenance» [3].

In an important study – «Christian culture and Georgian writing», Revaz Siradze emphatically notes that even in writing, we should distinguish between Svetitskhoveli – temple and Svetitskhoveli – enigma [4, p.183].

The temple is an actual enigma in Georgian religious writings (Rezo Siradze writes about Davit Guramishvili – «it enters the language, as in the church» [5, p.16].

The enigma also gains a special importance among romanticists (we will mention classic texts – «Gogcha» by Alexander Chavchavadze, «The Face of King Tamar in Bethany Church» by Grigol Orbeliani, «I Found the Temple» by Nikoloz Baratashvili...), with realists as well (Bethlehem, Gergeti Trinity – «Gandegili» by Ilia Chavchavadze, «Traveler's Letters»; Iviron, the Holy Mount of Athos in Tornike Eristavi» by Akaki Tsereteli,

Lasharisgori/St. George's Shrine in «Bakhtrion» by Vazha-Pshavela, St. Lomisa in Alexander Kazbegi's «Khevisberi Gocha»...), with modernists (Bagrat Cathedral – in the miniature of Niko Lortipanidze; The damaged temple of the village – «Bells in Storm» by Konstantine Gamsakhurdia, Svetitskhoveli – «The Right Hand of the Grand Master»; Nikomyida, Bethania – Galaktion's «Praise of Nikortsmina», «Lead to Bethany», Khakhuli – Paolo Iashvili's «Letter to Mother», Bethania – Basil Melikishvili's «Nights of Zirbiti», Niko Samadashvili's «Bethany»), In the age of transition from modernism to postmodernism – Alaverdi – Guram Rcheulishvili's «Alaverdoba», Svetitskhoveli – Nugzar Shataidze's «Svetitskhoveli», Kumurdo, the anonymous temple – Otar Chkheidze's «requiem in Kumurdo», «Elevation», Bethany, Ana Kalandadze's – Jruchi – «On Bethany's Road», «The Star It shines so beautifully»...

The texts named above are fireworks of genre diversity. The works are united by the enigma-paradigm of the temple.

Main discussion. We will study the reflections of the paradigm of the temple from postmodernist miniatures in the fiction-publicist narrative «Tao-Klarjetuli Diary» of the well-known literary scholar, at the same time, excellent poet, writer, essayist – Maya Jaliashvili. The text was published in 2009 under the editorship of Lali Datashvili and presents one of the impressive arcs of the collection «Vessel of the heart». The author herself modestly points to «diary» as the genre of her rather voluminous work, but, we think, the said cycle is a full-fledged arc of miniatures (it is implied that Maya Jaliashvili is an outstanding researcher of the work of Sandro Tsirekidze, a brilliant miniaturist of modernism).

Each miniature of «Tao-Klarjetuli Diary» is written with absolute knowledge and consideration of the canon of the genre – the lapidary style, the brief format, the stingy, but sophisticated monogram make the texts impressive reading. Fragmenting is characteristic of the writer's style, which is caused by the fact that Maya Jaliashvili paints perfectly. «Diary» is presented in the form of a kind of frame-composition. In the expository part, the artistic time of the text (October 17-19, 2008) is

specified and fixed, and in the final episode – a kind of conclusion-summary, a stylistic allusion to Niko Lortkifanidze's miniatures.

The main part of the arc is the miniatures dedicated to the five temples, reflecting the greatness of the five temples (Bana, Khakhuli, Oshki, Khandzta, Doliskana). Each miniature, we repeat, is presented according to the principle of fragmenting – the visualization of the temple and the personal-subjective opinion of the writer overlap, which are perceived as the attitude of a particular pilgrim, as well as, in general, Georgian towards the relics of the alienated estate.

In the exposition, the writer specifies the artistic time – in October of two thousand and eight, she will visit the sacred space for every Georgian – Tao-Klarjeti. A postmodernist narrator is both an author and a lyrical character at the same time. It is symbolic (and this symbolic/symbolism is especially emphasized) that the pilgrims (in the writer's language – seekers of the lost Eden) spent three days on a pilgrimage to the sanctuary – just as Jonah spent three days in the whale's belly, and the Savior was buried in the rock for three days.

Three days of pilgrimage, praying to the great temples, for the author, is a stay in another dimension, in eternity. In an anagogic sense, the third part of Georgia, which lies in the gap of centuries, is an inexorable, indigestible pain for the narrator.

Special attention should be paid to the entourage of the miniatures - the background of the text. The painter's hand seems to be writing: «It is the middle of ripe October». The colors seem to be the hand of God. It's as if the artist has just put the brush on the canvas and the wetness has not dried on the painting... Every emerald and lapis lazuli, straw and garnet are full... On this magical palette of October, every color is surrounded by the creator – ripe plum and yellow amber, faded nacre and sparkling cornel, garnet and sparkling embers, inky blackberry and mulberry. The soul is filled with fragrant and delicious colors» [6, p.190].

This color palette reminds us of Grigol Robakidze («Snake Shirt»). Color symbolism is an autonomous layer of Maya Jaliashvili's miniatures.

Each temple appears as an interesting enigma in miniatures. The first one is painted by a miniaturist. The background of the temple here too (and in every miniature, as mentioned above) is the beautiful colors of October, autumn (according to Saba's definition – «Khazali – the color of autumn forest leaves» [7, p.168]).

Bana is understood by the artist as the bearer of the pain of loneliness. The temple is compared to a long-standing ruin, whose ashes are blown away by the «breeze of time» of Anaphora. The writer also cites Baratashvili's quote to characterize Bana – «only an orphaned soul is to blame».

If in the exposure of the miniature the breeze of time is emphasized, in the main part of the text the breeze turns into a whirlwind and stands like a broken masted ship, which time can never subdue. As long as he has even one stone as his love, he will not hurt his azure eyes, the miniaturist hopes. The proud temple, the «Knight of the Big Five of Tao» does not ask for pity or mercy, it mysteriously echoes Oshk, Khakhuli, Ishkhan, the Church of the Four. In the miniature, the enigma of the wind appears again – the unharmed winds will blow the faded and torn cards of old friends. The miniature ends with a historical reference – in Bana, a wedding ceremony took place between Bagrat IV and the Byzantine princess - Helen, «the bones of the Bagratians still lie in the blood-soaked ground. Bana will satiate you in the greatness of pain» [6, p.190].

The next temple, to which the writer dedicates the miniature, is Khakhuli. In the miniature, as an enigma of Khakhuli, a kidnapped maiden appears trapped in the tower of the nine-headed demon, as a daughter dressed in foreign clothes, with Shiraz-Kashan carpets underfoot (once again we are reminded of the exterior and interior of Grigol Robakidze's novel – «Snake Shirt» – Q.Q.), built on the principle of counterpoint., «petrified with anticipation», apart from Akaki's program poem, «the beloved awaits the redeemer»... «The redeemer» is nowhere to be seen.

Even in this miniature, the paradigm of the wind fades - to Khakhuli, «the faithful wind will bring from afar

the breaths of hymns and Khakhuli prays, recites psalms and waits» [6, p.191].

The passage redirects us to an unforgettable passage from Levan Gotua's novel «Fire Call», as well as to Vazha-Pshavela's impressive phrase from the text «Mountain High» – «Infinity combined with his expectations» (pointing: «Their expectations are limitless»).

«Ungrateful psalm» is a syntagm of «Abo's tortures».

The feelings of the guest-congregant with their eyes downcast are heavy, the resident of Georgia across the border touches to the virgin-temple only on the skirt of her clothes. The temple itself is looking with consolation to her.

Now there is a mosque here, the colorful carpets catch the eye. Once upon a time, silent monks prayed here with manuscripts, begging the Lord. The miniaturist briefly tells the long, glorious history of Khakhuli – Tamar donated the flag of the enemy defeated in Shamkhor to the temple. Even the allies would kneel to the bas-relief of St. Mary, asking for childbearing and healing from illnesses.

The magnificent enigma of Khakhuli, the only watchman of the temple miniaturist – an eagle – tired of the battle, with a hunted rabbit in quotation marks (the narrator defines the symbolism herself – the eagle is a metaphor of strength-power, ascension-resurrection, the rabbit – of the believer – the eagle takes the soul entrusted to God to heaven). In the finale of the miniature, the prayer-pilgrim will be removed by the simultaneously enlightening and encouraging gaze of the eagle. A postmodernist author offers us to decode another enigma – «The beautiful braided ornament spread out into rays on the eagle's head is a longing for heaven» [6, p.191].

Another (third in a row) miniature is dedicated to Oshki. A historical detail is recorded in the exposition of the miniature – the temple was built for David the Third Curapat and his brother. Ioane Tornike was born in this Lavra, the Oshki Bible was transcribed here... there is also wind here, the mist of centuries – the temple stirs during the visit of Georgians from abroad, the wind does not

break the arms bound by boils, although the body is still delicate and graceful (we remember Grigol Robakidze's definition of the Georgian style – «head and Head – structure, jewelry – only a detail» [8, p.3]. – K.Q.).

The metaphorical figure-phrase is beautiful and impressive – to Khakhuli «at dawn, angels will appear as a flock of singing birds and chant the dawn pray» [6, p.192]. The temple is personified, with a teller's expression style, the frozen pages are warmed by a passenger from a distant homeland with a lighted candle.

The narrator will pay special attention to Oshki's plant ornaments, exquisite images of birds and animals, delicate bas-reliefs and decorative-stylized carvings. A kind of journalistic tone will reach the last passage of the fiction finale – the ghosts of the saints locked in the walls will wake up and the whole world will be warmed by their prayers.

The fourth miniature of the arc is dedicated to the special, enigmatic shrine of Tao-Klarjeti – the holiest temple for every Georgian – «Church that imitates the sky» (Giorgi Merchule) – Khandzta. The small path leading to the temple is understood by the writer as an initiation path, which should be followed only on foot; Enigmatic is also the spring, with which those who are watered will never be thirsty. The smell of savory is also memorable.

The writer highlights the enigma of water in a special way – «Someone gives you water from above, which is the past» [6, p.193].

The comparison is unforgettable – Khandzta is beheaded like the apostle Paul. The story of Khandzteli is not a legend, it is the truth, a story told by the disciples of the Holy Father and the disciples of the disciples. A magnificent cascade of phrases Structure of the most important passage of the miniature – nominal sentences: «The life of Grigol Khandzteli that can be read like a mother language («Deda ena”) ... «A man of heaven and an angel of the earth» - deep and sweet to recite like a psalm... «City builder of deserts « – two-word poetry» [6, p.193].

The all-seeing eye of the miniaturist notices the myrrh stain on the boulders, as well as the Venus is shining on the sky's vault at night – the «star of the

desert» (let's recall the syntagma from the episode of the Javakheti congregation – K.K.)

Like every miniature of the arc, the narrative dedicated to Khandzeti ends with a parabolic passage – the star of the desert is the soul of Grigol Khandzeteli, flying in the sky. Khandzti's flattened body also gazes at the glorious star and «the gaze merges» [M. Jaliashvili, 2009: 193]. The sense of the last phrase is transparent – the hypostases of time are united, and Khandzteli appears as the immortal soul of Georgia.

A poetic passage is also included in the prose fabric of the miniature – the poem «Khandzta» – and it is especially emphasized that the text was created before seeing the temple. There are many unforgettable enigmas in the lyrical narrative of a small volume – the temple itself is presented as an abandoned old father, the «powerless mourner» (to borrow Niko Lortkifanidze's expression) – as a «prodigal son». The broken-backed, lost to the divine melody of the psalms, he praises the Lord to the sun, glorifies the Lord with a muffled voice, «Lost in prayers».

The final miniature is dedicated to Doliskana.

The visual of the temple, perceived through the eyes of a miniaturist, is unforgettable – a body Freckled by the sun, shoulders decorated with colored stones (the writer again uses the method of personification). Doliskana, longing for the loving gaze of close one, will not complain for a second, nor will she reprimand anyone, only the tears falling on the cheekbones (personification again) will reveal the undisclosed melancholy, which only the stars will read (we remember Avtandil's cosmic chorale, a hymn to the luminary, and Baratashvili's rider's trust – «only the stars, companions, I trust my heart's secret» – K.K.).

The reader will remember the cracking, desperate sigh of the dark night while reading Niko Lortkifanidze's miniatures. In Maya Jaliashvili's miniatures, the gentle rays of the sun carefully wipe away the traces of night tears on the altar, and the hardened grass becomes the inheritance of the freckled body of the temple – the nest of angels.

The miniature will end with a rhetorical question: «Where did the angels fly to»? Maybe, nowhere... nowhere» [6, p.194].

As the final chord of the arc of miniatures, a kind of summary-synopsis will sound, a few lines presented as broken paragraphs, which in terms of content and form directly address us to the world of Niko Lortipanidze's miniatures.

Final chords – this is the confession of the narrator

To the reader, at the same time, a monologue-dialogue narrative (classical verse in prose):

«If you wake up at night and hear a strange sound,

Know – these abandoned temples in Tao-Klarjeti are calling you,

This plea of theirs disturbs the coziness...

Stay awake! They send the wind and the clouds as messengers to you,

You have forgotten their language and the uncertainty worries you...

Now you know why the walls of peace are broken in the middle of the night!

You know and fear that the powerful wave of the past may swallow forever what is called your homeland. [6, p.194].

The final chords of Maya Jaliashvili's arc of miniatures remind us of the style of miniatures of the modernist (impressionist) author Niko Lortkifanidze, «Christmas Miniatures» or «Artist's Cafe», and from the narrative of postmodernists – Nugzar Shataidze's «Svetitskhoveli».

Maya Jaliashvili's poem «Shatberdi» stands apart from the arc of miniatures, which, despite the difference in genre, we still mention, because without Shatberdi it is impossible to understand the essence and function of the grand construction of Tao-Klarjeti (and Grigol Khandztel is also the builder of Khandza and Shatberdi, «of their great monasteries», like Merchule denotes). In the poem (which, like an arc of miniatures, is also presented in the collection «vessel of a heart» – K.K.), the Shatberdi is described as surrounded by black fog, covered with black grass. The poem is a plea, a plea for repentance and forgiveness:

«I couldn't reach you, I couldn't worship you, I couldn't tell you your tender words, I tried, I made a mistake, and the distant heart opened my heart, my parent» [6, p.35] (the alliterative fabric of the work is noteworthy – the repetition of the «sh» sound for the mysterious melody of the text).

The poems – «Shatberdi» and «Khandzta» (miniature «Khandzta» passage) combine the mood – of regret and repentance – modern Georgians are rightly called «prodigal children», who failed to take care of the «abandoned old father» (in the poem «Shatberdi» the temple as «Parent», And in «Khandzta» – it is revealed as «father» – K.K.).

Conclusion. In the analysis of the arc discussed above – Maya Jaliashvili's «Tao-Klarjetuli Diary» we considered only individual samples of the enigma of the temple in the postmodernist miniature. The paradigm is also relevant in the miniature narrative(s) of other prominent contemporary authors (Rostom Chkheidze, Olesia Tavadze, Leila Beroshvili, Zaal Samadashvili...).

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