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BESIK KHARANAULI'S SUBJECTIVIST DISCOURSE

Annotation

In this article it is discussed the roots of Georgian narrative in hymnography. It is discussed cultural nation during historical existence, how it creates a great narrative, for example- writing. It is mentioned that research of nation history is incredible. The several hymnographic schools roles is also analyzed.

Key words: *Georgian hymnography, development, contribution, literature, music, hymnography schools.*

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БЕСКА ХАРАНАУЛИДІҢ СУБЪЕКТИВТІК ДИСКУРСЫ

Аннотация

Мақалада грузин гимнографиясы және оның даму жолдары қарастырылған. Автор гимнографияның әдебиет және музыка саласындағы грузиндердің зияткерлік әлеуетін дамытуға қосқан үлесіне назар аударады. Жұмыс барысында Грузияның мәдениеті мен гимнографиясын дамытуға үлестерін қосқан гимнографиялық мектептерге талдау жасалады.

Түйін сөздер: *грузин гимнографиясы, дамуы, үлесі, әдебиеті, музыка, гимнографиялық мектептер.*

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СУБЪЕКТИВНЫЙ ДИСКУРС БЕСИКА ХАРАНАУЛИ

Аннотация

В статье рассмотрена грузинская гимнография и пути её развития. Автор уделяет внимание на вклад гимнографии в развитие интеллектуального потенциала грузин в сфере литературы и музыки. В работе дается анализ тех гимнографических школ, которые внесли свой вклад в развитие культуры и гимнографии Грузии.

Ключевые слова: грузинская гимнография, развитие, вклад, литература, музыка, гимнографические школы.

Before Christ, mankind could distinguish only two types of state: Eastern and («It is true who is stronger») and the Western (where the government applied to the measures taken by political forces). The meaning and significance of the existence of a despotic state or a strong empire became nothing and vanity was destroyed! (Colossus with feet of clay from Old)

The logical question - what was the real purpose of the existence of the state - Christianity in human awareness (after the knowledge and consciousness of truth) gradually established the answer: the country, as a man, should try to maintain spiritual orientation with regulation of everyday life. People appreciated with talents given by God often react to the problems of modernity, their epoch and share the issues with the readers. Here, the mastership and individuality of the artist is visible.

“Narrow is the mansion of my soul; enlarge it, it is ruinous; repair it. It has that within which must offend eyes; I confess and know it. But who shall cleanse it? or to whom should I cry? Lord, cleanse me from my secret faults, and spare servant from the power of the enemy. I believe, and therefore do I speak. Lord, you know” [1].

Comparing the confessions of saint and the artist (literalist), in particular, when comparing the confession of Rousseau and Saint Augustine, Hesse concludes such conclusions: The first entrusts entirely to God to judge himself, and the other justifies himself. Both begin with the same motive, but they finish on different poles.

The first becomes a saint, the second - poet, the first overcomes his

personality and becomes a great man, the second is in his complexes and, in the best case, becomes an interesting man “[2].

The same religious-subjective discourse is stated with Platon much earlier. ... Platon in his, *Gorgias* (492) quotes from lost tragedy “*Poleede*” by Euripide (Fragment 638): Who knows, maybe death is our life, and the life is death? “

Socrate says these words in the dialogue, and then adds (493a): Maybe we are really dead? God, I once heard from wise men that we are now dead and the body is our tomb [3].

Perhaps! Perhaps we are here condemned to death and we carry the sins until the last minute. And then death will become life?!

Then the true writer had more debt and had a job in the country than we can imagine. They need to twist the ropes of their thoughts, which they should hold inside the string of story roughened by deformity of life, and told by each one of the men, collected by wisdom, timbre, pleasure, pride. Twist so that, finalize their creation with a wreath coiled by them!

In the West many genius artists argued over the importance of universally accepted definitions, genres and forms. They tried to explain the essence of artistic media, pop-art, dramatic and musical “Happening”, “Intermedia” and “mixed-means” art, which rebelled against romantic tradition and tradition in general [4].

One of the aspects of “Intermedian” art, except the cancellation of traditional audience, ignores the Aristotelian conception about thinking person - a rare talented artist who develops his talent, thanks to self-discipline, gains virtuosity.

At first glance, this is an aristocratic vision for which the democratic West is inclined. John Barth acknowledges that he prefers to rebel the tradition and recognize an art that is not available for everyone. For example, pop-art jugglers and acrobats who are not artists, but with amazing virtuosity doing something, that is easy for everyone to imagine, repeat – difficult or even impossible!

Due to the above, we can conclude that every particular epoch (from antiquity rather than modern) has a specific narrative, and therefore has a specific discourse, determined by the political, economic, cultural, and cultural characteristics of the epoch.

The cultural nation during historical existence creates a great narrative - writing. Research of nation history is incredible and unjustified without the analysis of its literature.

According to the sources, samples of Georgian prose narrative (Hagiography) V, poetry (hymnography) – we have from VII century.

Hymnology history began in X-XII C. C - in the heritage of Mikael Modrekli, Giorgi Mtatsmindeli, Efram Mtsire and Ioane Petritsi [5].

The roots of the latest Georgian narrative are searched in hymnography. How did the Georgian hymnography contribute to the intellectual thinking of Georgians in the fields of literature and music? At first, psalms were sung in Christian churches. In the 5th century, the role of chant increased in the liturgy and monotroparia were created. According to the surviving hymns, the beginning of Georgian original religious poetry is associated with the name of St. Shio Mghvimeli who came to Georgia from Syria in the VI century.

Several hymnographic schools played a special role in the development of Georgian hymnography, whose activities are related to introducing one or another type of liturgical practice at Georgian monastic centers, functioning in Georgia and abroad.

The main head of Georgian hymnography is, of course, a psalm. In "Explanatory Bible", we read that "This holy book is a brilliant textbook of prayer. Paul the Apostle advised believers never to stop the psalm ...

In the history of Georgian hymnography X century is considered as „Golden Age”. During this period several generations of Georgian hymnographers – Ioane Minchkhvi, Mikael Modrekili, Ioane Mtbevari, Ioane - Zosime, Stepane Sananoidsze - Chkondideli, Ioane Konkozisdze, Ezra, Kardanao-Kvirike, Pilipe and others were working in Tao-Klarjeti and Mount Sinai Church - Monasteries. They were simultaneously the creators of the text canticles and melody.

From literary genre, lyric is optimal for fixing subjective discourse - subjective opinions, feelings. "The cases of true talent, self-expression of the poet, his individual features can achieve such a scale, that acquire universal importance. None of the literary genre does not cause such a response such feelings in different generations of readers, as the lyrics" [6].

I returned «Here» saw a lot of new things. The government has changed! The Democratic-Monarchist Party was on its place. Here! I applause, that's all I said, - The world is meant even in tiny amount...and I went to the market" [7, p.31].

According to Borges, every word is really "poetic work". In Besik Kharanauli - "Prodigal son", "Finding the transformation as, „unsought son" is the highest ranking poetry, figurative, symbolic, original. It does not matter that the Prodigal (and unsought) son is the Alter ego of writer or the nation; It still goes a long way from the beginning until now.

The Son (Adam or Mankind) first is the child, satiated and cared for. But the power of false freedom, the soul's death, leading to the wrong way turns it as a Prodigal Son...

Son (Adam or Mankind) remembers the past kindness, the former well-being, understands, and sets the route to his father ... and here is the culmination of poetry and poetic thought. Father does not meet happily

with the “resurrected” son, on the contrary, father was being searched. He is lost! Where?! “- in the landfill!

And (Adam or Mankind) unsought, poor, strayed Son remains to the endlessness of life.

Oh God, what have we done?» I said in the street!

At dawn, I passed a row of bins filled with rubbish [7, p.102].

And God, belief, way, love, the human-mortal, contemplated spirit from the Ten Commandments, search for a forgotten humanity, meets the man ...in the junk.... And soon even in the next world, a man will present with the last achievements of civilization, instead of the sin and grace:

We need to wear a computer, walk around with us, and breathe with us. It should be linked to our body energy, our opinion and brain; - Maybe we can see the soul. Maybe the opinion should be made in the air and not on the sheet? Maybe it should fly over and not be laid? Give me the opportunity and find the soul! The soul gives me a new person. I will bring a man to God and say:

And behold, God sends me in the heavens of souls, and maybe I ask a grace for human being, that the souls walk directly to people, as in my previous book, the scent of Tsiuri walked over a five hundred floors and did not see herself. I do not know, I’m no longer myself without lift [7, p.52].

To know the true poet, it should be mean to know by his parent nation. The nation must breathe with a poet, a poet with the nation. And if mortal face looks like to the creator, this will be another issue. He answers to Maia Jaliashvili’s question with such thought: Perhaps we look like. The cattle look like a patron, but I do not know who of is the patron [8].

However, the answer to that is the coincidence or coexistence of the countless world of his creativity. During the writing of the verse, the poet’s body remains in another dimension, and the consciousness ravaged by the muse - in the other.

In Kharanauli poetry, the lyrical hero has a lot of skin: some of them are modest; some are so shameless that the body of the female is trembling and blushes with shame, when the string read with the mind is presented as the intimacy fire.

In some places the feeling is fragile, break and is inserted in the heart - mind, so that it is not easy to grub, and healing the hurt is very hard. In some cases, like “bumps” of “black slave” will have a big emotions to broken spirit...

It has been fixed in the 90s that “this feeling are trembling as naked nerves in B. Kharanauli poetry, which perhaps is the most vulnerable and “naked” poet among Georgian poets”. (As Millen said about Franz Kafka: She was a naked between the dressed) [9].

Besik Kharanauli's poetry also needs distinctive attention and not just a superficial glance. It forces you to "Look in eyes" to the author, get to know his words [10, p.64].

For five years, I have a sigh: I'm trying to make children human beings!

For five years, nobody has contacted me "- this is the civilization of today!

However, Naira Gelashvili believes that Besik Kharaniuli's poetry does not look like a creativity of a circle rotating person with excessive individuality, constantly complaining on his personal pains; While outside is the night, when not only he, but also others lost the Father (heavenly), the search process still has its norm, weight, culture ...

Let no one be shouting /- father!...

At this midnight / do not wake me up,

If he want to see his father/ if he misses,

Close the windows and then shout ... / and if it is a wind, tale or a dream

And if no one calls - father, / then do not see me

Do not wake me up at midnight" [11, p.151]

The time to see "Father" is the midnight at Kharanauli (as with Rustaveli or Galaktioni).

As it is known, In Soviet Union did not like the free and white verse and its followers were called "Verlibrists" by irony. Besik Kharanauli's Verlibristy hosted mountain accents and tonality, local words, and caught the character without lyricism. "Poetry here is a day of everyday life" [12].

Besarion Kharanauli –

"If you say these two words, ‘

If you cross this two ridge”

In Marine Turava's opinion, here the poet confronts Besarion Gabashvili .

It is true that the critic Kharanauli does not look like anyone. The expression of his own surname and the name poet compared Cross on the ridge, but the ridge is still a ridge - hardness and a height - a prison ... And it's just like the poet's talent and right as Galaktion showed us: "I'm holding my lyre, as close as I wish..."

In the books of Kharanauli, the world moves from string to string, there are the stories spread in three dimensions, from sentence to the sentence there are every man's pain or vice versa the poet feels world pain:

There are no so many miracles about faith, being human, recognition, confession ... There are many other miracles about Amba Besarion. Especially interesting is such an episode: "One of the brothers in Monastery sinned and was excommunicated by the head of the monastery. When

the brother was going out of the church, Amba Besarion got up, followed him and said, "I am also a sinner.

... What did he with full faith go out? / Why did he run away?

Did not he even find the peace of the soul?

Did not he even prevail himself?

Then what will we do? / Flow and talk?

Let's flow and talk! Mumble, as if the butterfly is counted pictures on its way, as if mad is numbered his nonsense thoughts.

It is more suitable for us [11, p.17].

Go and talk, and whatever you say, forget - reflection of Abel's soul, and the landscape where Amba Besarion is walking, - forest and mountain -valley are Abelian... (...) Every feeling of lost civilization is tragic, which will never happen again and I remains as a dream - Go and talk [13, p.21].

In fact, this world is an unfair carnival of the perverted world. (With Otar Chkheidze's definition - "Rejoicing of herds"): Besik Kharanauli is a poet who started his creative way as if nobody is welcome on the stage (Guram Asatiani). He is a poet who has no a common discourse with Galaktion, even his free verse sharply differs from the rhythmic free verse of Galaktion. The French press wrote on the Georgian poet: "Georgia is a land of contrasts, where the kindness and Christianity are crossed. This is the crossroad of Persia, Byzantium, Arab, Mongolian, Russians and Communists. (An interesting concept of "Communists" are as separately "Race" or "Caste").

For countless centuries, a human ask questions,

Which he does not fit

And responds that fits.

Countless centuries,

A human has been formed for the main questions

Habit of evasion:

- What am I - Where am I? - Why am I - What is my future?

Countless centuries a human cares himself,

But only to prove it,

That hates himself [7, p.44-45]

In other text global spaces are pressed narrowly.

When reading the string through the eyes, you stumble as if your foot is turned on the new ploughed clod. Sometimes kneel and look at the ground:

"I'm no longer excited by nature,

To the mountain, forest and pool ...

I will follow the straight asphalt way -

The fence of the plank made by great art,

Which will be shadowed by the chestnuts grubbed from the man"

[14, p.33].

He will give you eyes and thoughts to the sky:
 I will milk the sun grazing on the sky and its energy
 Flow with pipe - more and less
 So I will make the worship as a normal act.
 Because: what does the sun know about itself? - Nothing! [14,
 p.33].

There is a taboo routine (or routine taboo) talent granted for the poet.

Sometimes you are afraid of degenerated people: You should keep the soul as a white calf. You will not take off, will not show to people, in the moment they will put the poisonous arrows in the eye. «or even: “Leave them alone! Everyone is like that. You will be changed to correct it. I’ve been scribbling for fifty years and I have not dare on honor at all, and people when opening their mouth cry out on the honor».

Kharanauli’s lyric I- narrative sometimes thinks you about non-rhetorical, philosophical unsolved thinkable issue, and finds you the answers for rhetorical questions : «I should ask these: If God is satisfied with his created world ... do I ask again to create the world and its beauty – human ? I would see if he would repeat the previous mistakes as me “.

Writer Naira Gelashvili believes that as Charles Baudelaire’s verse “Carrion” is not written to reproduce the shock for the community, as Besik Kharanauli’s «Removal of potato “ is not a “ Programmed challenge of community “, there is a lot of worry and pain in it.

Rilke suffered for a long time to understand Baudelaire’s verse, rather than he would make a real consent, and read a great thought in it [15, p.158].

Perhaps the time and thinking ability is necessary that the reader confess as Rilke: what a poet to do, if he humanely fought perfidy and misery of life and poetically said?!

I have my father’s house,
 But I do not know its address
 And I go blind, deaf, dumb, and mindless. (B. Kharanauli)

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