

V.N. Kardava¹
¹Sokhumi State University
 (Tbilisi, Georgia)

**KONSTANTINE GAMSAKHURDIA'S ANGLO-AMERICAN
 PASSAGES IN BELLES-LETTERS AND PUBLICISM ("EUROPE
 IN A CAGE", "THE UKRAINIAN FEMIDA", "MELANCHOLY
 WITH SHADOWS")**

Annotation

Georgia's literary school of modernism is represented by the outstanding authors and one of whom is K. Gamsakhurdia. In the modernist works of the writer England and America (English and American characters, culture and the economic or political conceptions of these states) appear are represented in separate images and motives. In this article we discuss the problem of anglo-american passage on the example of three texts which are the novel "Europe in a cage", the essay "The Ukrainian femida", and the memoirs "Melancholy with shadows".

Key words: modernism, inspiration, passage, political statement.

В.Н. Кардава¹
¹Сухум мемлекеттік университеті
 (Тбилиси, Грузия)

**БЕЛЕТРИСТИКА МЕН ПУБЛИЦИСТИКАДАҒЫ
 КОНСТАНТИН ГАМСАХУРДИЯНЫҢ АҒЫЛШЫН-
 АМЕРИКАЛЫҚ ПАССАЖДАРЫ («ТОРДАҒЫ ЕВРОПА»,
 «УКРАИНДЫҚ ФЕМИДА», «КӨЛЕНКЕЛІ УАЙЫМ»)**

Аннотация

Грузиядағы модернизм әдеби мектебі өте беделді авторлармен ұсынылған, оның бірі және бірегейі К.Гамсахурдия болып табылады. Жазушысының модернистік шығармаларында Англия мен Америка жеке мотивтерінде пайда болады. Бұл мақалада біз ағылшын-америкалық пассаждарды мынадай үш мәтіннің негізінде мәселені талқылаймыз: «Тордағы Европа» романы, «Украиндық Фемида» эссесі, «Көленкелі уайым» мемуары.

Түйінді сөздер: модернизм, инспирация, пассаж, саяси мәлімдеме.

В.Н. Кардава¹
¹Сухумский государственный университет
 (Тбилиси, Грузия)

**АНГЛО-АМЕРИКАНСКИЕ ПАССАЖИ КОНСТАНТИНА
ГАМСАХУРДИЯ В БЕЛЕТРИСТИКЕ И ПУБЛИЦИСТИКЕ
(«ЕВРОПА В КЛЕТКЕ», «УКРАИНСКАЯ ФЕМИДА»,
«УНЫНИЕ С ТЕНЯМИ»)**

Аннотация

Литературная школа модернизма в Грузии представлена чрезвычайно авторитетными авторами, один из которых – К. Гамсахурдия. В модернистских произведениях писателя Англия и Америка появляются как отдельные образы и мотивы. В этой статье мы обсуждаем проблему англо-американских пассажей на основе трех текстов: роман «Эвропа в клетке», эссе «Украинская Фемида», мемуара «Уныние с тенями».

***Ключевые слова:** модернизм, инспирация, пассажи, политическое явление.*

According to the Georgian researcher Bela Tsipuria Georgian modernism is the “ceased project” [1, p.210]. Nevertheless, this literary school of modernism in Georgia is represented by the outstanding authors (G. Robakidze, K. Gamsakhurdia, N. Lortkipanidze, L. Kiacheli, G. Tabidze, Tsisperkhanitsebi ...), one of whom is Konstantine Gamsakhurdia. In the modernist (expressionist) works of the writer, England and America (English and American characters, English and American culture, the economic or political conceptions of these states) are represented in separate images and motives.

In this paper we discuss this problem on the examples of the following three texts: the novel "Europe in a Cage", the essay "The Ukrainian Femida", and the memoirs "Melancholy with Shadows".

In Konstantine Gamsakhurdia's novel “Europe “Europe in a Cage”, English characters appear who cross the path of the central character and therefore forming sketches of Europe.

“The outlander is walking along the street. Sometimes he can hear French, English phrases. He looks at tourists loaded with travel bags, binoculars. Americans rush and laugh so loudly, as if they had arrived in their own country. The Dutch speak hoarsely, a sweet Italian sound is heard as well. And among these red-haired and blond Europeans, the Chinese, Japanese and African-Americans scurry around like beetles [2, p.13].

The ethnographic richness of Europe at the turn of the century is emphasized in the work. Other passages of the text describes the geographical and cultural cliché.

“The outlander was already in the center of Schwabing, in the maze of narrow streets, where the brooding outlander went astray. He was supposed to go to Nymphenburg, but turned to the English park. Now he stood in front of the long and narrow streets. He realized that today's tennis game

was missed because of the meeting with Frau Bender.

What a pity! The day before yesterday, Frau Bender had been informed that some American orientalist wanted to meet her.

Albert will probably go alone, Schumann will be played. After Frau Bender will bring back her beautiful children, Bonna Francesca may take children to an English park, and Albert and Louise will finally stay alone ... [2, p.13].

The outlander (Georgians) is chosen by Europeans as a confidant. They tell such details of their lives that are unknown to others: “Kapellmeister Wagner, played as usual with his wife. Painter Cesar Klein was competing with an American woman, his pensne was sweating every moment, he was taking a napkin and cleaning his glasses. French artist Eugene Bing has been chosen too young Italian as a Partner.” [2, p.15].

“Americans and British called me a lot, called me from the ministry three days ago, Swedish scientists arrived at the Congress of Botanists, I gave three rooms to Professor Stickling, four to his staff, and French tourists visited me this morning. These gentlemen liked our verandas, balconies and most importantly the garden. They have reserved two floors since September. How many Balkans, Russians, Jews are calling us now, but you know my position. I do not allow non-Catholics or non-protestants to enter my home; English Catholics are an exception” [2, p.20].

The author shows the character and habits of Europeans with one detail: “The whole guest house gathered, Frau Major was sitting at the head of the table. The outlander dined here every day, but till now did not notice it. Americans, French, Swedes, and even the most self-respecting British raised their heads and started staring at the outlander” [2, p.23].

This behavior is not typical for Europeans, and the author offers the reader an excerpt to describe specific situation. In another place, Konstantine Gamsakhurdia describes a love affair with an Englishwoman because of the disclosure of the character’s inner world:

“Mr. outlander was painting young woman – Mary; then she fell terribly in love with the young man, but the proud English lady was humbled” [2, p.26]. “The next day, Mary Simpson called me. Crying like a baby, she packed her luggage. That night she returned to England. Her mother and sister were stayed” [2, p.27].

“It’s nothing, my dear” Albert tells the outlander and puts his palm on his shoulder: “You are a handsome man, I’m quite far from being beautiful, but it also happened to me, I also had confronts for such flirting” [2, p.31]. The passage described above resembles an episode of an English novel and is written with a deep knowledge of the same Romanesque style and structure.

In another part of the novel there is an existential discussion, written in a grotesque style typical to English novels.

“Do not be a stubborn, Vakhtang, we promised, and this is embar-

rassing, I know Mantiöfel's story better, but his abomination will not kill us. If everyone were good in the world, my dear, we would be dead from boredom!" [2, p.32].

Another passage emphasizes the depictive aspect of the Georgian language: "The Europeans were interested, but the alien could not find the equivalent of the word "Tiktchori" for any other languages. Neither the German "Schlauch" nor the English "Beg" provide an opportunity to understand the Georgian word for Italian and Czech" [2, p.42].

The writer delves into important moments of European history: "Now a black, large folio has been poured out by Mantiöph, rising as high as the Pope holds Gospel, and showing the guests the title:

"Jeronimus Mengo" – Fustis Demonorum. The whole of Europe was shocked by this black book. Albert Carrier and Shakespeare were also obsessed by this carbazine. Heinrich Eighth, king of England, sent thousands to Guillotine. Elizabeth the Queen of England ordered the burning of ten thousand women on the day of her ascension to the throne. Peasants' revolt in England's Suffolk countryside was marred by overbearing monks. The same thing happened in Spain, France and Germany." [2, p.46].

The horned monster was depicted on this stamp. Then he showed visitors the stamps of Liberia, Cuba, Peru, Venezuela, British Guinea, Nicaragua, Colombia, the Virgin Islands, followed by the stamps of these smaller European, Asian, African states [2, p.47].

"If the King of England's crown falls, the peoples of the three continents will breathe out" [2, p.48] – This was actually a political statement.

In other episode of the novel there is an existential judgement: "In my opinion, there are two universal things above all else: in art, this is music, and in science, mathematics. I consider it a big loss in my life that my education missed both of them. Even circus horses understand music the same way, and two plus two is not five, neither black nor English will ever argue" [2, p.52].

In another passage of the text, an American tourist appears: "A great deal of commotion was caused by the return of the outlander to boarding house Coburg. The room was instantly taken by an American tourist. Frau Mayor hustled: the American tourist was temporarily moved into saloon. The thing everyone was most concerned about was: who could have stolen the outlander's tickets? [2, p.61]. As mentioned above, English and American characters, Anglo-American passages appear in the novel "Europe in the Cage" to depict the nature of the main character. Therefore, they carry not a self-sufficient but merely auxiliary function.

The Anglo-American passages are abundant in the memoir kind of text "Melancholy with Shadows". In the autobiographical notes we find the interesting passages, where the writer tells us about his father: "Inspired by Dimitri Dadiani, my father gave up feasting and hunting and arranged an English park in our fatherland, bringing citrus fruits, Hindi coriander, and

other exotic plants, etc. to Samegrelo for the first time ever. The territory from the village Zana till the river Abasha was in his dominion, where he built a house, magnificent vineyard, lowland. Noblemen from our parts laughed at him: the nobleman has taken up hoeing and digging” [2, p.73].

In his memoirs, the writer tells about his studies in Germany: “Years have passed, and while in Germany, I developed a great interest in learning more about the cultures of Italy, Spain, and France. I studied English in English seminars, what was followed by my fascination with Shakespeare, Pope, Robert Browning, and Stevenson” [2, p.93]. The author lists the authors that were particularly authoritative and accountable to him.

From Gamsakhurdia's utmost interesting point of view, “Rustaveli, Dante, the great Italian artists contributed to the anti-sacralisation of women in the Renaissance era. Shakespeare presents numerous unfavorable characters from the world of women, but his Ophelia is still magnificent and Goethe's Gretchen is influenced by Ophelia. [2, p.99].

In another passage, the writer describes European political contexts: “It always needs to be weighed many times, as you know, and my son-in-law will agree with me,” said the speaker and looked at Thomas Mann. “We, Germans, have other contentious issues to discuss with Russians. I believe we need to unite with French against Russia and England. As you probably know, England was always trying to become Europe’s hegemon. That is why it was fighting with France and Germany for many centuries and is still fighting.

As you know, the fall of Napoleon’s Empire made England the hegemon of Europe.

Kaiser Wilhelm cannot perceive this and, as it seems to me, in the following war, England will achieve victory, and we and the French will become satellites of England” [2, p.110].

It is also noteworthy to mention the passage about Russia's profitable geographical location. If not the Russian Emperor Schleg, Russia has a brilliant location. England will never have access to it [2, p.110].

“Boy, are you French, by any chance?”

“No, Lord,”

“Not even an Englishman?”

“No,”

“Not even Russian?”

“No, Lord,”

“So who are you then?”

“I am Georgian” [2, p.112] It is interesting to see that Georgians are considered to represent different European nations.

“You don't worry, Frau Zumaiger, I have money and I am not afraid of anyone, because I am neither Russian, nor French, nor English.” [2, p.113] – the succinct reply of Georgian.

Once, de Malerby confided in me: the Spanish ambassador to Mu-

nich is my relative. I recently wrote: Englishmen are our enemies, so why shall I suffer for them? I asked him to come to my defense and save me from this affliction [2, p.119]. The writer once again emphasizes the political situation in Europe.

The essay “The Ukrainian Femida” reflects Britain's attitude to various nations.

Europeans and Americans argue: because of their phlegm, Eastern nations can only serve as dumb servants to drive cars manufactured in Paris, London, and Washington [2, p.186].

The topics and motives of XX century early writing are accurately defined: “Such stories can fit into the book of fairy tales. It must be said that after Kipling, all Western writers are hunting on exotics in the East.” [2, p.187].

It is quite natural: north-western European literature has long been inspired by the South East. After the Early Renaissance era, Italy has been considered a source of inspiration for both Goethe and Shakespeare. Byron and Shelley, Bodler and Heine, Lermontov and Pushkin were among those writers who received the greatest inspiration from the south and to the east.

The Dutch, the French, the English, and the Germans occupied the territories of not one and two thousand nations in the East and Africa, but no culture of the invaded ever affected the culture of the invaders as did the Caucasian culture affect the Russian culture. The distance between the cultural level of Western exoticists, such as Kipling, Bonsels, Moran, and Johannes V. Jensen, and the people who inspired them. Here nature is depicted as life exotics [2, p.188].

Cultural-aesthetic considerations are superseded by Socio-political reasoning: “Are there fewer robbers in Europe today? In Paris, London and New York, aren't people being robbed in broad daylight?” [2, p.189].

“The Ukrainian coal beats, moves, fights, strikes, crushes, and bobbles in the seas of Europe, America, Australia, Africa and the Great Rivers” [2, p.199]. Here the author emphasizes the guides of globalism.

It would be very unthinkable for the world empire of Great Britain to rule the old world. If fleets of Greeks and Romans were driven by the wind, England conquered Asia, Africa, and America by means of coal [2, p.199]. Likewise, all the findings, the abovementioned indicates the writer's great erudition and insight into the core of political economic problems.

In his description of the political situation of the early XX century, the writer also speaks about the world lingua franca: “The English alphabet has broken into an old and new world; everything from knife-and-fork has engraving: “Made in England” [2, p.201].

Just to name a few novels and short stories by French, English, American and German writers describing the life of coal miners [2, p.203].

The writer skillfully links the Soviet (Ukrainian coal) theme to the world context: “The tragedy of coal” may overthrow today's imperialist

England, or even Italy, and coal as a theme is rich and too vast for the eye to see, just like free and endless Ukrainian steppe” [2, p.203]. Standing opposite the building, one cannot feel that untouchable tremendousness, detachment, haughtiness, flattery that are occasionally conveyed when watching the palaces of Italian tyrants, German dukes, Spanish grandees, French marquesses, and English lords [2, p.207]. This is how the writer describes the landscape and adds: “The landscape of Ukraine is very similar to that of Saxony” [2, p.209].

It is of particular interest to see the writer's perception of one of the most important characters in English literature: “Hamlet is more like Faust. Much like Faust, he is a chewing, helpless chicken, a chatty and boastful Natsarkekia (ash digger). The Knight of La Mancha – a great ecstaticist and fantast, but still an activist - is much closer to us than the two characters. Apart from the visible aberration, he is concerned about one more tragedy: Don Quixote is laden with the sins of doomed generations” [2, p.210].

“The new century of activists was distinguished by Hamlet’s antipode. For this reason the poetry of XIX century glorified Napoleon and Robespierre, Cezare Borgia and Byron” [2, p.211]. The writer, in fact, provides exclusive aberrations of literary characters.

“Between 1914 and 1915, the German Pan-Germanists were pretty well attacked by their “cousins” - Anglo-Saxons – with howitzers. The same Russian Pan-Slavists were attacked by Bulgarian “foster children”. [2, p.211]. The narration touches upon politics again.

“Trapped between the Polish and Romanov empires, the National State of Ukraine could not exist in these far-stretched fields, but there are many other reasons besides bad neighborliness. Since the fall of Byzantium, the centers of culture and politics have shifted from south to north. The fall of Spain, the conquest of France by England in 1812-1813, capture of hegemony by Prussia – these are all historical facts” [2, p.219]. The writer still considers events in a global context.

The three texts discussed above belletristic “Europe in a Cage”, publicist “Melancholy with Shadows” and “The Ukrainian Femida” provide clear evidence that the writer has a great deal of Anglo-American reminiscence to the narrative and offers readers cultural, political, aesthetic passages.

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