

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 (3) 2022

Қыркүйек 2022
September 2022
Сентябрь 2022

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. Tapytsova

- 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

© **Kazakh National Academy of Choreography, 2022**

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);

Саитова 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);

Дзагания 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 Министерства 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, 2022**

Izonera Beraia¹, Miranda Todua²
¹Sokhumi State University
(Tbilisi, Georgia)

BESIK GABASHVILI/ NIKOLOZ BARATASHVILI – PARALLELS AND REMINISCENCES

Annotation

Poetry of Nikoloz Baratashvili was inspired by national tragedy of Georgia in the end of the 18th century. Speaking on the epoch of Baratashvili, one of the first biographers of the poet – Iona Meunargia - noted that Georgia tried to keep the atmosphere of ancient times from Iona Petritsi to Iona Batonisvili. By the manifesto of Georgian modernist Titsian Tabidze - «Blue Horns» - poetry of Baratashvili (especially, his first verses) had reflected enigmas of Besik Gabashvili. It`s important to study allusions and reminiscences of Besik Gabashvili and Nikoloz Baratashvili. The verse of Besiki – «I understood...» – one of the poems of the circle of «Sorrow Garden» («Sevdis Baghi») is an inspiration of lyrical narrative of Baratashvili «The Hyacinth and the Pilgrim». Characters of the Besiki`s poetical narrative – the Hyacinth, the Pilgrim, the Nightingale, the Rose - are reflected in the Baratashvili literary text – it`s a dialogue among the Hyacinth and the Pilgrim. But the context/concept is/are different: In the text of Besiki the beloved is aparted from his sweetheart (the Rose) by his own will, and the strange landscape is a new home for the beloved himself. The Hyacinth is only a medium. In the text of Baratashvili main characters are the Hyacinth and the Pilgrim and their dialogue is a main theme of the verse. The most important problem of Baratashvili text is the concept of leaving/parting the native land/fatherland. Metaphorically, a native land is a Paradise, but we think, in this concrete context the author speaks about a real Fatherland (Georgia) and the tragedy of 1832 insurrection as well as the marriage of Ekaterine Chavchavadze. The Hyacinth is troubled because of losing of freedom. Concept of Baratashvili is the same as «The Pilgrimage of Child Harold» - it`s a «texts of initiation». «Mtatsminda Twilight» by Baratashvili is inspired by the verse of Besiki «Sorrow Garden». The Mtatsminda Mountain is the Sorrow Garden as well. The landscape of Besiki is allegorical but the environment of Baratashvili is real mountain as well. The poet looks for Eternity. Political choice of Georgian State and its results are reflected in the conceptual poems of Besiki («For Aspindza», «The Rukhi Battle») and Baratashvili («Destiny of Qartli (Georgia).»

Key words: poetry, parallels, reminiscences, reflection, allusions.

Изнер Берая¹, Миранда Тодуа²
¹Сухум мемлекеттік университеті
(Тбилиси, Грузия)

БЕСИК ГАБАШВИЛИ / НИКОЛОЗ БАРАТАШВИЛИ – ПАРАЛЛЕЛЬДЕР МЕН ЕСТЕЛІКТЕР

Аннотация

Николоз Бараташвилидің поэзиясы 18 ғасырдың аяғында Грузияның ұлттық трагедиясынан шабыт алған. Бараташвили дәуірі туралы айта отырып, ақын Ион Меунаргийдің алғашқы өмірбаяншыларының бірі Грузия ежелгі атмосфераны Иоан Петрициден Иоан Батонисвилиге дейін сақтауға тырысқанын атап өтеді. Грузин модернисті Титян Табидзенің манифесі бойынша – «Көк мүйіздер» – Бараташвилидің поэзиясы (әсіресе оның алғашқы өлеңдері) Бесик Габашвилидің құпияларын көрсетеді.

Бесик Габашвили мен Николоз Бараташвилидің аллюзиялары мен естеліктерін зерттеу өте маңызды. Бесики өлеңі – «мен түсіндім...» – «қайғы бағы» үйірмесінің өлеңдерінің бірі («Севдис баги») Бараташвилидің «Гиацинт және саяхатшы» лирикалық әңгімесімен рухтандырылған. Бесиканың поэтикалық әңгімесінің кейіпкерлері – Гиацинт, саяхатшы, Бұлбұл, Раушан – Бараташвилидің көркем мәтінінде бейнеленген – Гиацинт пен саяхатшы арасындағы диалог. Бірақ контекст / тұжырымдама басқаша: Бесика мәтінінде сүйікті өзінің сүйіктісінен (раушаннан) өз еркімен бөлінеді, ал таңғажайып пейзаж сүйіктінің жаңа үйіне айналады. Гиацинт – бұл жай ғана орта. Бараташвили мәтінінде басты кейіпкерлер Гиацинт пен саяхатшы болып табылады, олардың диалогтары өлеңнің негізгі тақырыбын құрайды. Бараташвили мәтінінің маңызды мәселесі – туған жерінен/Отанынан кету/бөліну тұжырымдамасы. Метафоралық тұрғыдан алғанда, Отан – бұл жұмақ, бірақ мақала авторының көзқарасы бойынша, ақын осы тұрғыда нағыз Отан (Грузия) және 1832 жылғы көтерілістің трагедиясы, сондай-ақ Екатерина Чавчавадзенің үйленуі туралы айтады. Гиацинт бостандықты жоғалту туралы алаңдайды. Бараташвилидің тұжырымдамасы «Чайлд-Гаррольд қажылығында» бірдей – «арнау мәтіндері». «Ымырт Мтацминда «Бараташвили Бесиканың» қайғы бағы» өлеңінен шабыт алады. Мтасминда тауы да қайғы бағы. Бесиканың пейзажы аллегориялық, бірақ Бараташвилидің айналасы да нағыз тау. Ақын мәңгілікке ұмтылады. Грузия мемлекетінің саяси таңдауы және оның нәтижелері Бесики (Аспиндзу үшін, Рух шайқасы) және Бараташвили (Картли тағдыры (Грузия)) концептуалды өлеңдерінде көрсетілген.

Түйінді сөздер: поэзия, параллельдер, естеліктер, ойлар, аллюзиялар.

Изонера Берая¹, Миранда Тодуа²
Сухумский государственный университет¹
(Тбилиси, Грузия)

БЕСИК ГАБАШВИЛИ/ НИКОЛОЗ БАРАТАШВИЛИ – ПАРАЛЛЕЛИ И ВОСПОМИНАНИЯ – РЕЗЮМЕ

Аннотация

Поэзия Николоза Бараташвили была вдохновлена национальной трагедией Грузии, имевшей место в конце XVIII века. Говоря об эпохе Бараташвили, один из первых биографов поэта Иона Меунаргия отметил, что Грузия старалась сохранить атмосферу древних времен от Иоана Петрици до Иоана Батонисвили. По манифесту грузинского модерниста Тициана Табидзе – «Синие рога» – поэзия Бараташвили (особенно его первые стихи) отразила загадки Бесика Габашвили.

Важно изучить аллюзии и воспоминания Бесика Габашвили и Николоза Бараташвили. Стихотворение Бесика «Я понял...» — одно из стихотворений кружка «Сад печали» («Севдис баги»), которое вдохновлено лирическим повествованием Бараташвили «Гиацинт и странник». Персонажи поэтического повествования Бесика (Гиацинт, Странник, Соловей, Роза) отражены в художественном тексте Бараташвили, в диалоге Гиацинта и Странника. Но контекст/концепция иные: в тексте Бесика возлюбленный разлучается со своей возлюбленной (Розой) по собственной воле, и странный пейзаж становится новым домом для самого возлюбленного. Гиацинт — это всего лишь медиум. В тексте Бараташвили главными героями являются Гиацинт и Странник, а их диалоги составляют основную тему стиха. Важнейшей проблемой текста Бараташвили является концепция ухода/разлуки с родной землей/отчизны. Метафорически Родина – это Рай, но, с точки зрения автора статьи, в этом конкретном контексте поэт говорит о настоящем Отечестве (Грузии) и о трагедии восстания 1832 года, а также о замужестве Екатерины Чавчавадзе. Гиацинт тревожится из-за потери свободы. Концепция Бараташвили та же, что и в «Паломничества Чайльд Гарольда» — это «тексты посвящения». «Сумерки Мтацминда» Бараташвили вдохновлены стихом Бесики «Сад печали». Гора Мтасминда также является Садам Скорби. Пейзаж Бесики аллегоричен, но и окружение Бараташвили — настоящая гора. Поэт ищет Вечности. Политический выбор Грузинского государства и его результаты

отражены в концептуальных поэмах Бесики («За Аспиндзу», «Рухская битва») и Бараташвили («Судьба Картли Грузии»).

Ключевые слова: поэзия, параллели, воспоминания, размышления, аллюзии.

Introduction. Nikoloz Baratashvili's poetry is inspired by the national tragedy of Georgia at the end of the eighteenth century. Baratashvili is an ideologue and spokesman for those Georgians who, along with the loss of Georgia's statehood, did not lose the respect of the Georgian nation...

Baratashvili established his position and political image once and for all with an immortal poem: «What a gentle nightingale, captured in a cage, is holding his hand to honor», – wrote Moses Gogiberidze [1, p.251].

Speaking about Baratashvili's era, one of the first biographers of the prominent romanticist, Iona Meunargia, notes that Georgia was still breathing the old atmosphere that was surrounded by the writings of that time – from Petritsi to Ioane Batonishvilamdi, Anton Chkondidelamdi...

Baratashvili chose as the style and model of his writing what was the best in contemporary writing - the writing of Grigol Orbeliani... The success was facilitated by the good Georgian language of «David» – gospel and «Knight in the panther's skin» [2, p.62].

Giorgi Leonidze notes in his monograph «Besiki» that «the Georgian society of Baratashvili's time appreciated the musical sound of Besiki's poetry» and cites a quote from Giorgi Eristavi's poem as proof: «Who is the singer instead of Besiki? «.

Baratashvili also has a basic school. The whole series of his first poems goes with this sign, Titsian Tabidze wrote in the Manifesto of Modernism «With Blue horns» [3, p.65].

Valerian Gafrindashvili, another «Tsisperkantseli», noted about the artistic world of Nikoloz Baratashvili that «Baratashvili, the first of the Georgian poets, dared to look into the face of his soul... his poetry is a strange and haunting dialogue between the poet and his double...». Valerian Gafrindashvili considers Baratashvili's

immediate predecessor to be Davit Guramishvili, «the Verlaine of Georgian poetry, who recognized the cult of the Mother of God in his long-suffering life and left testaments that deeply remind us of Francois Villon's testaments» [4, p.594-596].

On the one hand, Besik Gabashvili (the line is ours – N.B.), on the other hand, the generation of romantics – Aleksandre Chavchavadze, Grigol Orbeliani, Vakhtang Orbeliani, Nikoloz Baratashvili would try to introduce a new measure and new rhythms, Akaki and Vazha would still want to find novelty within the framework of poetry., if they would be able to avoid the Rustveli's circle [5, p.30]. Researcher Temur Shavladze calls Baratashvili a «Georgian ecclesiastic» [6, p.331]. Revaz Baramidze in his letter «Observations on Davit Guramishvili's Poetry» quotes Dmitri Likhachov - «It has been established for a long time that the fusion of the poet's personality and his poetry begins from the Romantic period» and, in turn, notes, We still see the merger with Guramishvili» [7, p.200].

The combination of poetry and personality is an important point, which, of course, manifests itself with special depth in romanticism, but the precursors of the above can be found in Georgian poetry not only in the brilliant lyrics of Guramishvili, but also in the multifaceted poetry of Besik.

Elguja Maghradze noted: «In our literature, many people think that Nikoloz Baratashvili is alone, many people think that this poet is a strange phenomenon and that the feelings and thoughts expressed in his poems did not originate on the soil of Georgia. «Whoever says this should read the poems of Grigol Orbeliani, Mikheil Tumanishvili, Vakhtang Orbeliani» [8, p.354].

Ilia Chavchavadze, the first discoverer of Nikoloz Baratashvili's poetry, was categorical: «Baratashvili is an orphan example, an orphan because he is alone in our writing, he has neither a predecessor nor a follower» [9, p.198].

Against the background of different points of view, we think it is important to observe the allusive-reminiscent «meetings» of Nikoloz Baratashvili and

Besik, rightly recognized as the peak of Georgian romanticism.

We think that one of the poems of the «Garden of sorrow», «I understood your fault», is the inspiration of Baratashvili's lyrical narrative «The Hyacinth and the Pilgrim».

The poem begins with a cascade of accusations, we will repeat that David Guramishvili referred to the savior as «David's rose» The above-mentioned syntagm is original and the archetype is not sought, according to the researcher Tite Mosia.

The rose loved a loved one who was strong by his own will (willingness, free will, God-given freedom of choice), constantly excuses himself in vain, but delays regret (are tears only consolation?!). Is it harsh to warn or predict.

The phrase «old debt» from Besiki also redirects us to the pearl of the Georgian hymnography: «Who paid the debt to Eve...» – Borena Dedoplis's incantation of the Virgin Mary highlights one of the essential concepts of the hymnography - Mary will «pay the debt» to Eve. – Eve gives birth to sin, Mary – redeemer of sin.

The quote, we think, is exegetical - the cultivation of a rose by «fields» (i.e. in abundance) should be a parable of the «choice of the few» (a rose cannot/will not be picked in a field, there are weeds in the field – scum), and «another path and other forces» is spiritual service, spiritual sacrifice.

Pilgrim's words/plea are truly heart-wrenching - «I have heaven as a hiding place, I had a place to live» - i.e., once a respected person «is not in a mirror and a face, but face to face» contemplated a rose - in heaven (it is interesting that this paradigm-parable of the cult of postmodernism In the prose of the author, Jorge Luis Borges, it is also relevant - the rose that Adam saw in heaven («yellow rose») - n.b.) ... «Dwelling place» is paradise, which man has lost through his own foolishness.

«Son of the man does not have place to turn his face» is a sentence of the Savior.

«Where can the soul rest, where can I rest my head?»[10, p.68] – Nikoloz Baratashvili states in his

personal letter the futility of searching for his presence in the world in the words of the Savior.

Revaz Siradze in his letter «Beauty is clear, comes from heaven» noted: «In the poetry and letters of Nikoloz Baratashvili, in all the writings and philosophical writings of that time, thinking about the soul is very common. It is significant that this concept became actualized in Georgian thought at this time, although there is no direct contact with German philosophy. « [1], p.86] (for our part, we note that the «concept» of the soul has been relevant for us since the time of hagiography – N.B.).

In the finale of Besik's text, the «heartbroken» begs for pity (compassion, mercy, forgiveness).

The characters of Besik's text The Hyacinth, the Pilgrim, (nightingale) are invariably repeated/appear in Baratashvili's «Sumbuli and Scarcely».

Before delving into the actual poem, let's draw attention to the fact that Baratashvili (as well as Besik) refers to himself as a «pilgrim», for example, in a card written to Maiko Orbeliani («Come on, Maiko, take these poems as mine, I know that the reader will conjure up many of them with the boyhood of happy days and you will pity your dear brother» [10, p.69]).

The poem is a dialogue between «The Hyacinth and the Pilgrim».

He learns the history of the hyacinth with few questions, he is amazed and tired by what he saw and realized that somewhere the delicate fragrance of the beautiful flower disappeared and rose, the pleasant color.

«The Hyacinth tells him that the reason for the above is the separation between the «heart of the motherland», «the right flower» and his nightingale («my nightingale», specifies the flower). Tired, she worries that the nightingale, returning to the beautiful evening in May, sings to the sound of life again, but «closed» in the dark and sad space, «The Hyacinth will no longer see her shepherd.

Pilgrim, as if trying to comfort you, a person preserves/protects your beauty, neither the sun will burn you, nor the cold will hurt you (cf. «Heat burns, frost hurts, ulcers hurt twice» by Rustveli).

«The Hyacinth explains to the poor that neither the «big-beautiful» house nor the «dense air» (cf. «Cold-dew air» by Besik - n.b.) will make him happy, because the sound of the life-giving, cold spring will no longer be heard (cf. «The spring of life», from the holy waters of yours» - in Baratashvili's poem «My Prayer» - N.B.), in the morning, the dew of life does not fall on the heart, the cool breeze does not waver, and the blackberry bush does not shade it from the sun's rays.

Scarce harsh winter reminds a flower, merciless death in the frost (cf. Mallarmé's swan, waiting for death in the «royal frost» («swan») - n.b.).

«The Hyacinth 's answer is a treasury of wisdom:

«Hey, dear, everything in the countryside has a time and an end,

But I'm sorry that I'm taking it too soon!

Nature does not die with winter; it grows with sadness -

To part with his fortune, spring...» [10, p.30].

The only thing Hyacinth dreams of is to once again spread the field with sea turf while seeing «his nightingale». In the final stanza of the dialogue between «The Hyacinth and the Pilgrim», The Pilgrim decides to look for «his flower» - this flower was also separated from the «native field» and maybe, he too will be pinched by a merciless hand, he will never again feel its fragrance, «relentless...»

Despite the external similarities, the context and concept of Baratashvili's poem written in 1842 are different.

In Besik, Satrfo (rose) is separated from the lover willingly, moreover, in the outer space, it is not the rose, but the lover, The Hyacinth is only a mediator between the intimates, while in Baratashvili, the central characters are sumptuous and scarce, their dialogue is the axis of the text.

The nightingale (Sumbuli's lover) only startled in the poem.

Grigol Orbeliani describes Baratashvili's wife, Ekaterine Chavchavadze, with the metaphorical name of «Tsinandli 'sRose» [12, p.68].

With Baratashvili, the concept of getting rid of the «homeland heart», parting with the estate is crucial (obviously, on the exegetical level, the homeland is heaven, but we think that in a specific context it should mean parting with the earthly inheritance here (an echo of the 1832 conspiracy, the sadness of Catherine's marriage).

First it is written «The Hyacinth and the Pilgrim», then - «Tomb of King Irakli», and finally - «Fate of Kartli... At first glance, there are conflicting views as if expressed by the poet, but an observant eye discovers that the position of the poet - the fighting Georgian spirit does not change anywhere.

The Hyacinth suffers from loss of freedom. Baratashvili, standing at the grave of King Erekle, is more mysterious to the knight king, he looks more towards the spirit of Georgian chivalry, he reminds Georgian more of a great ancestor than a subjugated-fallen estate... In this sense, Georgia still has a lot to discover, says D. Bitsadze in the letter «Beyond the blue kingdom of the soul.»

Main Discussion The paradigm of the captured nightingale also appears in the final passage of Baratashvili's Chrestomath poem: «What kind of honor does the gentle nightingale have?! He is captured in a cage...»

We think that the contextual gathering/»meeting» of the «Pilgrim», «Hyacinth», and «nightingale» indicates the influence of Besik's poetry on Baratashvili.

Researcher Temur Shavladze writes about the essence of Baratashvili's spiritual and physical closeness, «it did not have any importance for him where to go, he would not be able to find enough space for himself anywhere» [6, p.333].

While discussing the essence of Baratashvili's wayfarer, Ilia wrote:

«What was he running away from?» Where would [Baratashvili] be attracted? ... He flees from the unbelief with the mind, the reluctance with the heart, the indignation and disintegration of the mind and life, which fell like a spear tip on the heart of an enlightened person, from the mind of a person who is confused to the

core with doubt, restless and always searching for the truth» [6, p.180].

Mose Gogiberidze, while analyzing the brilliant reflection of spiritual closeness – «Merani», noted that «the meaning of the poem is a pantheistic cosmopolitan chorale, the harmony of which, burdened and disturbed, awakens a person to the height of national identity and patriotic self-awareness... The last great poet of ancient Georgia wrote with a pen drawn in the gall of «Merani «lines (of epochal meditation)» [1, p.185].

The researcher considers Baratashvili's character - the protagonist of «Merani» to be the Georgian double of Goethe's Faust.

We think it is interesting and thought-provoking that different researchers refer to different authors as «the last great native of the ancient Georgian state»: Besik – Sargis Tsaishvili, Davit Guramishvili – Revaz Tvaradze, Nikoloz Baratashvili – Mose Gogiberidze.

Baratashvili's wayfarer/meager/pilgrimage is remarkably similar to Byron's, whose title of the main works emphasizes the concept of pilgrimage - «The Pilgrimage of Childe Harrold» (in the original it is «pilgrimage» (and not «journey») that is emphasized in «The Pilgrimage of Childe Harrold» – this is a reference to initiation). It is in this aspect that a banal journey differs from a pilgrimage (poverty, poorness).

Valerian Gafrindashvili in his essay «Notes on Lyric» noted, «Lyric is doomed to distant and secret ways, there is no reality here, only mysticism... There are no visible moments in Baratashvili's prosaic and poor biography, and his work must atone for the shortcoming of this biography» [4, p.595].

In addition to voluntary (spiritual) poverty, fate forced Baratashvili to become poor. According to Pavle Ingoroqva, the exile of the poet to Nakhchevan and Ganja was, in fact, an exile, because tsarism restricted Baratashvili's progress in every way – he saw in him the continuation of the ideas of the conspiracy of 1832 [12].

«Tears of piligrim» are «black thrush» with Besik (in the poem with the same title), irises are added to the rose – a group of beautiful flowers:

«The harbingers of the coming of spring, the harbingers of roses and irises,

Tellers of other flowers and other stories» [13, p.18], it seems that Besik also shares the fixed quote regarding «news» in Mamuka Baratashvili's chrestomathy «Chashnik», which (we will repeat) is specially transcribed by Sargis Tsaishvili: «Who were good poets, they recited stories» [14, p.160].

Iris appears as a prominent flower in Baratashvili as well.

Baratashvili's poem «Nightingale on a Rose» (1834) seems to be a reflection of one of the stories (stories) of the «Garden of Sadness». The following «story» is paraphrased in the five-stanza text: a nightingale sitting on a rose branch whistles to a beautiful loved one, a heartbroken one addresses it like this - «tormentor» (both Besik and Baratashvili constantly emphasize the «painful» aspect of love), my sorrow lies here on your petals, I wait for your petals to open.

The text presents the construction «your slow spreading» [10, p.4] («spreading slow» should be «quiet», «slow», «unhurried», in the dictionary of Saba there is a definition: «slow spreading - quiet».

Baratashvili, in whose chronotope «grief» has a special weight, paints an unforgettable landscape – the dark night covers the floodplains, a slow breeze blows, the moon appears and a rose spreads its fragrance.

A melody is attached to the landscape – «The nightingale was barking».

A tragic overtone will be added to the «story» - the nightingale will be disturbed ... (cf. the concept of vigilance in the Holy Scriptures, in the parable of the ten virgins) and when the joyful singing of the birds in the mountains will wake up the loved one, «he saw the rose withered»...

«The sign of the petals of a rose, the time ... of a meeting» is one of the chrestomatous quotes of «The Panther». The date with Baratashvili was not/couldn't take place - while the nightingale was sleeping, the rose was blown away.

A heartbroken nightingale with tears in her eyes calls out to another winged, gather around, have mercy

on me (cf. the call of the loved ones to Besik by the heartbroken loved one - see above).

The monologue of the nightingale is sad, from dawn to dusk (Rustveli's word), not saving life or singing, I didn't even understand the «difficulty» of the «small departure» - «I wanted to spread a rose, I didn't think about crushing it»...

The finale of the poem offers us a different point of view - Baratashvili points out that life is mortal («Divine affection» is immortal).

Love is also tragic in the poem «Ketevan», where, as can be seen from the context, «cruel» was jealous of Ketevan's and «Amilbari's» closeness, the slander changed the son's attitude towards the woman who will end her life by suicide - she will drown herself in Xan.

The passage of Ketevan's monologue is interesting for us:

«Dear, I feel relief when I know that other place exists»,

I am simple and humble, who always waits for you»

The chronotope of the world is replaced by the chronotope of eternity (cf. Byron's poem «If that high world» [15, p.174] («If that high kingdom...»). The conceptual difference between the texts of Georgian and English romantics is created by the fact that Ketevan, He is sure of the existence of a fairy tale, while Byron's literary alter ego is doubtful.

Baratashvili will also drink the «wine of immortality» while looking at lover's earring.

«Baratashvili's soul had a love for the great, but he had a love for the miniature. His poem «Earring» may be the most intimate poem in world poetry, full of hidden passion and grace», Valerian Gafrindashvili wrote in the essay «Baratashvili» [4, p.598].

Levan Melikishvili remembers what Tato said at the party, «Ekaterina's playing with the earring has moved me, God's judgement, a man will not see anything better. «At first glance, a poem-miniature (according to Valerian Gafrindashvili's genre definition) sounds like the apotheosis of sensual love:

«Like a butterfly slowly feeding on a lily, beautifully curling it,

So the earring, the foreign earring plays with the ghost of its own.

The last line shows that the poem is not a banal injection of carnal beauty and a simple earthly trick - the poet talks about the enslavement of the earring's soul (and not the bug).

Associatively, a parallel can be drawn with the phrase «Praise of praises»: «You captured my heart, O my oppressor, with one glance, like one bead of your necklace» (Praise of praises 4, 9) [16, p.595].

Baratashvili's - refined - loyalty is reflected in the poems dedicated to Ekaterina (as Pavle Ingorokva believes):

«Earring», «Don't listen, lover», «To the daughter of Noble, piano singer», « I am happy to be with you», «lover, I remember», «A light rose in the east», «The color of the sky», «I found a temple», «Why do you complain to a man», «With my friend», «Your brokers curl up like a snake», «I dry my tears».

Not only the physical beauty of a beautiful woman is emphasized, but also the special talent of singing, high performing art of playing the piano...

Baratashvili emphasizes in every text that love is a spiritual state for him:

«With a beautiful voice, with a sweet song, airy, joy of the soul,

You look at me with my eyes, my heart and my heart and smile» («To the daughter of Noble «).

«The sound of the instrument, of the slow harp, of the soul. «

And the language of the beautiful makes my heart sing» («Na, piano singer»).

An oxymoron is created this time by the mention of joy and plague.

When an earthly woman separates the worldly space of lover and reveals the supernatural, dispels the divine essence of love, she appears in the poem «I am happy to be with you»: «You are like a May day with a smile, I see heaven in your eyes»...

The quote will echo the overtones of «Praise of Praise», Dante's «Divine Comedy», Guramishvili's

«Zubovki», earthly love is revealed/represented as a projection of «the heavenly thing».

(Pavle Ingorokva points out that the poem is not original, a paraphrase of a Russian romance sung by Natasha Rostova in «War and Peace» to Mozart's tune («I am so happy to be with you»)).

«Baratashvili made the beauty of the soul an object of admiration more than the beauty of the flesh... he sanctified love, worshiped spirituality in love more than carnality», noted Ilia [9, p.189].

A brilliant connoisseur of the Holy Scriptures, Baratashvili said that «all flesh is dry and every glory is dry - like a flower is dry» The plow will mow it and the flower will fall» (1 Peter, 1, 24).

A highly interesting perspective is offered by the poet in an untitled poem (provisional title - «lover, I remember your eyes...») - describing eyes shining with beautiful tears (not beautiful eyes shining with tears, but eyes with beautiful tears. «Beautiful» is the definition of tears - N .b.), the silent bagen hide Khvashiad. Karib realizes that this tear is special (isn't it called «beautiful» by chance):

«...Soul, he didn't shed a tear for this village,
Your sad face did not look like a physical one.

Pilgrim realizes that Lover foresees his spiritual orphanhood and wipes himself beforehand with «strange» (unknown, unknowable, mysterious) tears (we remember the passage from «Abo's tortures» - Abo foresees the inevitable end, he sees a strange vision - how he himself will take away his own dead body).

It is important to refer to lover with «soul» and emphasize the non-earthliness of the loved one, the kind of «non-realization»

Also significant is the face of Lover - Baratashvili is also a character in «Garden of Sorrows» and the real (or imagined) beautiful lover is also in the same space.

The shedding of tears in a stranger's gaze reminds one of the eyes of misfortune and past happiness and threatens the loved one to bring «the days of eternal bliss» to him...

The poem is also an apology for «the color of the sky» unearthly» (unworldly color). Even at the blue gaze of the

eyes of an earthly woman, the poet/friend melts into the sky, the sky-filled color calls to the blue ridge and casts a longing thought - «melted with attractiveness, I will join the blue color», to cover even his body with celestial dew...

Baratashvili, if we recall the line of his own poem («Evening at Mtatsmindaze»), can be called a poet - «gazing at the sky with rapture», created on earth, in the world. In the poem «Think by the Mtkvari» «eyes are running far, far, in the sunset of the sky. «

It is interesting that in the dictionary of Saba, the most authoritative encyclopedist for Besik, Baratashvili's least favorite color - blue, blue is defined as «the body of the blue sky».

Baratashvili's exorcism in the world is marked by a sign of high melancholy (Byronic «world sadness»), and although he says, «It is not fit for a man to be like the living dead, to be in the village and not take care of the village», obviously, the above does not mean attachment to the world.

«village» is not the village that the apostle Jacob explains: «The love of the village is the enemy of God; whoever wants to be a friend of the village will become an enemy of God» (James 4, 4)

«Here in the countryside, our calling is materialistic world, so who shares only materialistic world, they become God's enemies at once, because he treats the divine in a useless, negligent and arrogant manner...

God, who loves the human soul, is suspicious of the village. The Lord loves him not simply, but - with a suspicious passion, because the beloved creature should not be attracted by the village, should not be carried away by the village» [17, p.244].

God and the village are considered as antonymous concepts in the Holy Scriptures, but, at the same time, «there is a God from the village that fills with essence and the village that is inseparable from the village».

According to Teimuraz Doiashvili's highly significant observation, «Baratashvili's lyric moves between the two wonders that filled Immanuel Kant with astonishment and awe - the starry sky («Evening on Mtatsminda») (we would add «Merani» - n.b.) and the moral law in a person

(«Thinking by the Mtkvari»). It is perceived as a part of mental-spiritual activity» [18, p.41].

In the biography of Nikoloz Baratashvili, Iona Meunargia examines the memory of Konstantine Mamatsashvili, according to which the residents of Tbilisi used to spend their time «having dinner together, gatherings in the evenings sometimes with Nikoloz Baratashvili, sometimes with Levan Melikishvili, sometimes for dinner at a bar in the outer district), a friendly dinner and after dinner - a walk in the moonlight. At night in the streets and sometimes in the streets» [2, p.28].

Obviously, the garden here is a real topos, not a paradigm.

It can be perceived as an artificial parallel, but, from a certain point of view, associatively, the chronotope of Baratashvili's chrestomathic poem «Evening at Mtatsmindaze» is similar to Besik's «Garden of Sadness» - Mtatsminda is also a garden of sadness - «places... thought-provoking, deserted and unspoiled», which are covered and beautified by the heavenly snow, are surrounded by mystery («mystery»), amazing «sight» captures the gaze - «a beautiful valley spread out to the bottom» is sad They spread it like a tabla to a holy one and like a hymn to a grateful one, they spread the smell of you» [10, p.7].

Nikoloz Baratashvili/poet's lyrical couplet emphasizes his bilious, sad mood, walking on the «dark» (dark) rock paths, meets him like a friend on a quiet evening, because he, like him, «was sad and sad!»

If Besik's mystical feeling is wrapped in the shroud of allegory, in Baratashvili, the village and the supernatural are presented as essentially opposing spaces without any parabola - behind the visible sky, the invisible sky is the shadow of worldliness, the veil of worldliness. Seeing the azure sky, the poet/protagonist longs for the eternal abode, the eternal station, and dreams of «resting» here in vanity (in the poem «My prayer» is a plea - «Give me a cozy station»).

According to the «Biblical Encyclopedia», the word «heaven» is interpreted in the Holy Scriptures with different meanings - even the visible sky tells us about

the Lord, it amazes our eyes with its beauty, grandeur and harmony. The heavens and the earth are an invisible, non-existent world, there is a special place of God's omnipresence, His order, the company of angels also reside here, from this sky the Lord descended to the earth, ascended there and will return from there to judge the living and the dead.

According to John of Damascus, the Holy Scriptures distinguish between «sky», «sky» and «sky of heaven».

Philosopher Kakha Katsitadze's letter «Solomon Dodashvili and Nikoloz Baratashvili» cites the point of view of the German thinker August Schlegel: «The highest wisdom (the Holy Scriptures - N. B.) teaches us that humanity has lost its homeland due to a great mistake. Thus, the purpose of his earthly existence is that he should aspire back - to his lost homeland, where a person relying on himself is unable to reach... This is where the longing of the poetry of the new age to connect these two worlds - the sensible and the supersensible, between which we move».

He considers Yona Meunargia Baratashvili's «heavy, fourteen-twenty-syllable poem» as the «interpreter (representer) of the burdened soul» [2, p.67], which is especially emphasized when talking about the poet's versification.

According to Besik, the most essential tone/overtone of Baratashvili's poetry is «Affection» we mentioned above that May is also a relevant, often mentioned month in Besik's poetry).

Baratashvili's love is characterized by universality, it is love for the whole universe and not only for a specific love (like the love presented in Akaki's «Praise of Praise»).

In another passage of the poem, classical paradigms appear, equally significant for the poetry of Besik and Baratashvili:

«Follows the moon as a lover, the only star for itself «
This star is probably the sparkling star of the sky which appears first in the sky at dawn and disappears last.

«Baratashvili's stars are the holiest stars ever» Valerian Gafrindashvili wrote [4, p.595].

Aleksandre Baramidze draws attention to the fact that in the poems of the Kremenchug cycle, the stars that were shining above the poet's head, were the ones, which were called «black stars» [7, p.19].

In the poem «Ar Ukizhino satrfoo...», the poet announces a cherished dream:

«I want to be the sun to cover my days with rays, ...
I want to be a star, at dawn»

Marcus Aurelius in the seventh book of «Thoughts» noted: «Observe the movement of the stars as a participant in their flight, and constantly think about the transition of the elements into one another, because such representations cleanse the soul from the earthly peak».

Valerian Gafrindashvili writes about Baratashvili, «He is always on the edge of a double existence, he experiences time as a nightmare, bound to the ground, like Mallarmé's snow swan, he melts into the immensity to be stripped of his temporary clothes (from his body - n.b.) and to shine with the angels in the beautiful ether» [4, p.597].

«The sadness of the heart», according to the poet's belief, will be comforted in the calm evening of May, «that the sunny morning will dawn and it will enlighten everyone in the twilight»

Basic overtones in the poem «Tano Tatano» are classic:

Baratashvili's reflection of Besiki's «Silent caress» is a quote from the poem «even silence will be considered a prayer to you! « [10, p.21].

With Besik there is a silent allergy, with Baratashvili - a silent prayer.

«Kekela» from Besiki is a parabolic name of lover, the connotation is positive (cheerful), with Baratashvili (in the poem «my friend»), «kekela» is a synonym of unstable.

The metaphor of hair (Dalal-Kaves) is a snake in both poets, in Besik's hair wraps around Satrfo's crystal neck, in Baratashvili – on his chest.

«Ashiki» and «Adavisheben» highlighted by us with Baratashvili are metaphors of Eastern-Sufi poetic arsenal.

Both poets worship physical beauty, which, according to Baratashvili's understanding, is a «talent only of the flesh».

Besik's «Tano Tatano» is an apologia for visual beauty - a portrait of satrfo is drawn, an unearthly beauty - a foreign body, a heart-warming body, vermischaris dalalkavs, monstrous eyebrows-lashes-eyes (in the mentioned context, «monstrous» is not out of place at all.

Conclusion We think it is a direct allusion to the biblical quote - «You are beautiful, like a camp prepared for war» - i.e. - terrifyingly beautiful - n.b.) «Orange» (also by analogy with «praise of praise»), killer arms, severed fingers...

In the final passage of the untitled poem «I hide my tears», Baratashvili also delivers a speech to Affection:

«How can I not praise the god of Affection! He joined all the good ones -

The soul breathed the talent of heaven into the world» [10, p.37].

Although Baratashvili knows that «beauty is only a talent of the flesh», beauty «blows» the soul with «the talent of heaven»

The duplicity of love is established with both poets.

With Besik, an oxymoron is created by sweet and bitter, with Baratashvili – consolation and (and) burning, enlightening-revealing (the quote will redirect us by association to the chrestomathous lines of Aleksandre Chavchavadze – «Why should a wise man shake hands with him and why should a nightingale be moved to pluck a rose because of him?!» - here is also a classic arsenal. The Eastern concept of love is pedaled by the word «Arabita» emphasized by Rustveli (although the magical, irrational, «manual» essence of love is also emphasized in the Western three-way semantics (for example, in «Tristan and Isolde», «Romeo and Juliet»)) (coincidentally, Stendhal also wrote, the archetype of true love The search is in the Arab Bedouin's tent).

«Once I see you, I will add a thousand years» («tano tatano»), the basic is given to Lover, and here the phrase can be understood both in the literal sense and in the exegetical sense – «A thousand years, as if it were one day»

«I, too, fell upon the slayers of the village...» («I will save the garden of sadness» // «Woe to the one who falls into the hands of your piercer» («Soul evil») ...

«Heal the sinner, Queen» («Praise of the All-Holy One») [19, p.296]// («Prayer»).

Besik's feelings in Kremenchug [19, p.294] seem to be a direct prediction of the feelings reflected in the cards written by Baratashvili from Nakhchevan-Ganji.

In the epigraph of Besik's poem the Sardar is addressed by

Pilgrim (the poet's lyrical double), «the bearer of distant foreign communities, ... the owner of tears of blood» [19, p.207] - // The concept of «Meran» directly echoes the above.

The addressee and the addressee are the same in the poem «Ats Aja-Kenvit», «Where the Pilgrim gathers and licks (is/exists and licks) dirt, dust and licks» [19, p.209].

Valerian Gafrindashvili wrote, «Baratashvili poisoned healthy Georgian poetry with the poison of suspicion, and we can call him the first decadent of our poetry. He invented melancholy in Georgian poetry» [4, p.15].

Valerian Gafrindashvili's established opinion can be found in Ilia's chrestomathy letter («Letters on Georgian literature»): «When this voice is mysterious, in the first (from the beginning - n.b.) Weak, gradually growing stronger, and the earpiece completely subjugated him, he learned that the voice was not his guardian angel, but an evil spirit, which confused the pure intentions and killed the boy's blind faith, At the same time, the mysterious voice belongs only to the one who «has fire in his soul and sea in his heart», as Baratashvili himself says about Napoleon» [9, p.191].

Besides Besik, Nikoloz Baratashvili is also the author of a lyrical poem. As in Besik's works «For Aspindzi» and «Gray Battle», the backbone of the plot of Baratashvili's work is the description of the battle of Krtsanis and the interpretation of the results in terms of the problem of political orientation of Georgia.

Regarding other wars, Nikoloz Baratashvili wrote to his uncle, «It is a shame that in such horrors [transliteration is Baratashvili's - N. B.] Poetry did not

wake up» [10, p.82] (referring to the centuries-old campaign of the Russian Empire in the North Caucasus and Baratashvili's own request to his uncle - «Try to sign me to Rennenkamp»...).

The pathetic lines of «Bedi Kartlisa» were inspired by Platon Yoselian's narration, Zaza Abzianidze notes in his letter «Nikoloz Baratashvili» [20, p.4].

References:

1. Gogiberidze M. *Rustaveli. Petrarch. Preludes*. – Tb., **1961**.
2. Meunargia I. *Takhzulebani*. – Tb., **2010**.
3. Tabidze T. *With blue earrings*. – Tb., **1916** (1990).
4. Gafrindashvili V. *Baratashvili in the book Poems*. Poems. Translations. – Tb., **1990**.
5. Chkheidze R. *Georgian writing through eye movements*. – Tb., **2015**.
6. Shavladze T. *Why does the heart have this silent bile?* (Nikoloz Baratashvili), Journal «Head». – N1. – **1987**. – P.331-338.
7. *Baramidze et al. History of Georgian literature*. – Vol., 1987.
8. Katsitadze K. *Solomon Dodashvili and Nikoloz Baratashvili*, «Literature and Art». – N1. – **1990**. – P.51-62.
9. Chavchavadze I., *Letters on Georgian literature in the book Selected works in five volumes*. – Vol.3., **1986**.
10. Baratashvili N., *Poems, letters* («Palitra L» series «My Favorite», Vol. 48). – Tb., **2012**.
11. Siradze R. «*Beauty is clear, coming from heaven...*» (Nikoloz Baratashvili). – Tbilisi: Mnatobi. – N6. – **1986**.
12. Ingoroqva P. *Nikoloz Baratashvili, Ilia Chavchavadze, Akaki Tsereteli*. – Tb., **1983**.
13. *Besik in the book «Saunje of Georgian Writing»*. – Tbilisi, **2011**. – P.8.
14. Tsaishvili S. *Life and work of Besarion Gabashvili*, Georgian Literature. – Tb., **1990**. – P.59-72.
15. Byron G.G. *The Poems*. – M., **1988**.
16. *Encyclopedia of the Bible*. – Tbilisi, **2021**. – Vol.4.
17. *Толковая Библия, Комментарии на все книги Ветхого и Нового Завета*. Кн.3. – С. – П., **1911-13** (reprint).
18. Doiashvili T. «*But because*» (Kant - Karamzini - Baratashvili), Journal «Georgian Literature». – N11. – 2006. – P.40-41.
19. *Besik in the book «Georgian Poetry – Teimuraz the First, Archili, Vakhtang the Sixth, Besik»* («Family Library» series). Vol. 9. – Tbilisi, **2010**.
20. Abzianidze Z. *Nikoloz Baratashvili. Literary Georgia*. – **1995**. – December 15-22. – P.4-5.