

**Re-Imagining Literatures of The World:
Global and Local, Mainstreams and Margins**

**Ré-imaginer les littératures du monde:
mondial et local, grands courants et marges**

**მსოფლიო ლიტერატურის გადაზრება:
გლობალური და ლოკალური,
წამყვანი და მარგინალური**

Collected Papers of the XXIII Congress of the ICLA

Volume 3

Edited by Irma Ratiani

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Special Session –

Literature Facing the Challenges of the Anthropocene

Re-imagining Anthropocene: towards a Post-anthropocentric Planetary Literature

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Abstract:

In the last few years, Anthropocene discourse has opened scientific and cultural debates to new transdisciplinary and theoretical horizons. Despite its ambiguity, this geological term reveals the negative impact of human activities on the Earth-system's equilibria, calling for a cultural shift from Western anthropocentrism – based on the division between nature and culture, human, nonhuman, and more-than-human worlds – to more ecological systems of belief. For their part, cultural and literary studies firmly assert the importance of storytelling and literature for the in-present paradigmatic change. On these premises, my article draws on Comparative Literature and Environmental Humanities to call attention to the ecocritical value of the category of the “planet” as opposed to that of the “globe”; secondly, it proposes the analysis of two case studies from European contemporary literature, the novels *Sirene* (2007), by the Italian writer Laura Pugno, and *Truismes* (1996), by the French writer Marie Darrieussecq. Borrowing Bruno Latour's notion of ‘subject’, my aim is to analyse what I call the ‘rhetoric of the planet’, that is, to analyse the rhetorical strategies used by the authors to dismantle Western ontological and epistemological dichotomies and engage with the Anthropocene planetary dimension.

Keywords: Anthropocene, Environmental Humanities, Ecocriticism, Contemporary Literature

1. From the global to the (ecocritical) planetary: a theoretical discussion

The term Anthropocene first appeared in the 1980s and it was adopted by American biologist Eugene Stoermer to describe the current geological epoch. Later, Stoermer himself together with the Nobel-prize-winning atmospheric chemist Paul Crutzen claimed that considering all

major and still growing impacts of human activities on earth and atmosphere, and at all, including global, scales, it seems to us more than appropriate to emphasize the central role of mankind in geology and ecology by proposing to use the term “Anthropocene” for the current geological epoch. The impacts of current human activities will continue over long periods (Crutzen, and Stoermer, 2000, p. 17-18).

In this regard, the historian Dipesh Chakrabarty has claimed that anthropogenic activities have reached such an impact in transforming the chemical composition of the atmosphere and the soil that human agency is not only biological but also *geological* (2008, p. 205-206). In the literary domain, this awareness “enacts the demand to think of human life at much broader scales of space and time” (Clark, 2015, p. 13-14), enhancing ‘multi-scalar’ thinking. In fact, while since the early Modern Age humanistic tradition has kept well-separated human history from natural history, the climate emergency we confront presently, namely the risk of mass extinction, forces the convergence between social history and “deep time” (Chakrabarty, 2008, p. 213) – therefore between humans and nonhumans, both considered as biotic *and* geological agents of the planet. This ‘scale effect’ also brings the reconfiguration of the relationship between the local and the global, the global and the planetary. In what follows, I will briefly touch upon the comparatist and philosophical frameworks of Environmental Humanities to emphasize the intrinsic ‘anthropocenic’ value of the category of the ‘planet’.

In fact, in recent years literary studies and especially in the field of Comparative Literature have notoriously shown a strong interest in the development of a global vision of literary production while being critical of the totalising perspectives of capitalist globalisation. As a result, the word “global” turned out to be extremely problematic. In this regard, Gayatri

Spivak has famously conceptualised the term “planetary” as an alternative to the “globe”. In *Death of a Discipline* (2003) she writes:

The planet is in the species of alterity, belonging to another system; and yet we inhabit it, on loan. It is not really amenable to a neat contrast with the globe. I cannot say ‘the planet, on the other hand.’ When I invoke the planet, I think of the effort required to figure the (im)possibility of this underived intuition... Planet-thought opens up to embrace an inexhaustible taxonomy of such names, including but not identical with the whole range of human universals... If we imagine ourselves as planetary creatures rather than global entities, alterity remains underived from us; it is not our dialectical negation, it contains us as much as it flings us away (p. 72-73).

Reflecting upon Spivak’s notion of *planetaryity* Jennifer Wenzel emphasizes the “deconstructive reversal of such thinking”, meaning “thinking totality otherwise, to rethink what it means for the earth to have a shape like its own, and to be a home for all” (Wenzel, 2014, p. 21). The statement pairs with Ursula Heise’s conception of the planet: echoing Buell’s position on *ecoglobalism* (Buell, 2007, Chapter 9), Heise advocates for the adoption of an *eco-cosmopolitan* perspective, that is, “an attempt to envision individuals and groups as part of planetary ‘imagined communities’ of both human and nonhuman kinds” (Heise, 2008, p. 61). As for literary production, eco-cosmopolitanism’s aim is to “investigate by what means individuals and groups in specific cultural contexts have succeeded in envisioning themselves in similarly concrete fashion as part of the global biosphere, or by what means they might be enabled to do so” (Heise, 2008, p. 62).

In this regard, recent post-anthropocentric critical theories such as new materialism and posthumanism (Braidotti, 2013; Bennett, 2009; Barad, 2003, 2007; Latour, 2005) have greatly helped to deconstruct the nature-culture, human-nonhuman traditional western dichotomies¹. Anthropocene discourse seems then to pose a sort of ethical-ecological imperative calling for the dismantlement of humans’ “dreams of control” (Latour, 2015/2017, p. 62) over the planet, implicitly reconfiguring all subjects as “Earthbound” (Latour, 2015/2017, p. 251). Hence, thinking through the planetary dimen-

¹ In this regard, for materialistic approaches specifically referred to Ecocriticism see *Material ecocriticism*, Iovino, S., & Oppermann, S. (Eds.). Bloomington, Indiana University Press.

sion helps to construct new non-anthropocentric epistemological approaches to reality: the eco-critical value of the notion of the “planet” here becomes very clear. As the historian Dipesh Chakrabarty writes:

The category “planet” allowed to me see, and ultimately to say, that contemplating our own times required us to behold ourselves from two perspectives at once: the planetary and the global. The global is a humancentric construction, the planet decenters the human (2021, p. 18-19).

2. Literature and the Anthropocene: critical approach and case studies

Against the background of this transdisciplinary framework, it is useful to explore the aesthetics of such planetary vision in literature, as it offers a privileged perspective for understanding the cultural implications of the Anthropocene. In the next paragraphs, I will propose an ecocritical analysis of two case studies from the contemporary European literary context: the anticipatory and dystopian novels *Sirene* (2007), by the contemporary Italian writer Laura Pugno, and *Truismes* (1996), by the French writer Marie Darrieussecq. The focus on European production will be useful to demonstrate the deconstructive operation the Anthropocene discourse exerts on Western beliefs.

My analysis will be based on what I call the ‘rhetoric of the planet’: in other words, my close reading will focus on those textual passages where rhetorical strategies convey post-anthropocentric and planetary meanings. To do so, I draw on the French philosopher Bruno Latour’s conception of the ‘subject’ to analyse literary figurations representing the disruption of the traditional ontological divisions between human, nonhuman, and more-than-human actants, while enhancing their *naturalcultural* continuum (Haraway, 2008). As Latour states, “being a subject does not mean acting in an autonomous fashion in relation to an objective context; rather, it means sharing agency with other subjects that have also lost their autonomy” (2015/2017, p. 62).

In this way, as some scholars have recently explained (Clark, 2015; Ghosh 2016; Benedetti, 2021), even those elements that narrative codes have conventionally relegated to mere scenography, such as the narratological categories of space and time, acquire attantial value, finally making planetary history and human history converge.

2.1. *Sirene*

Sirene (2007) is the successful debut novel of the Italian writer Laura Pugno. The story tells of the discovery on Earth of the presence of a new hybrid species, the sirens, and the exploitative regime to which they are subjected by the yakuza, the Japanese mafia that rules the under-ocean city of Underwater. The protagonist, Samuel, who works as an attendant at the mermaids' breeding pools, rapes one of them; out of this inter-species sexual violence, a new hybrid human and nonhuman creature sees the light: Mia.

Drawing on the codes of dystopia and science fiction, the novel sets in the near future where anthropogenic action has deprived the atmosphere of its ozone layer, “e ora il sole sembrava voler divorare l'umanità” (p. 16) [“and now the sun seemed to want to devour humanity”]¹ causing the spread of a black cancer epidemic among humans. In the quoted passage, the interaction between human and nonhuman subjects occurs in literary codes through the similitude between the sun's agency and the animal act of devouring, which describes its contact with human skin. The contamination is then replicated in a potentially infinite fashion through mutual human interaction: “Epidemia era il nome giusto [...] il cancro nero si poteva contagiare tramite il contatto” (p. 16) [“Pandemic was the right term (...) black cancer could be infected through contact”]. The Anthropocene is here presented as both the origin and the condition of the catastrophe²: the Anthropos becomes both the victim and the perpetrator of its own dissolution.

The material agency of the space is expressed through the interaction between different characters – the protagonist Samuel, his lover Sadako, and Assan his friend – and is observed in the metaphorical identification between mind and ocean:

La mente è una rete di canali con l'acqua dell'oceano, ripeteva Hassan. La mente è vapore che si alza da una ciotola di riso. Quando Sadako era morta, Samuel aveva pensato di divorare il corpo, prima che lo cremassero. Mangiare la sua carne voleva dire averla dentro

¹ All translations from Italian are my own.

² For a philosophical discussion on Anthropocene in terms of causes and conditions see Missiroli, P. (2022), *Teoria critica dell'Antropocene. Vivere dopo la terra, vivere nella terra*, Mimesis.

di sé per sempre. Qualcosa sarebbe passato, doveva passare, nel sangue. Oppure avrebbe potuto imbalsamarla. [...]

Ma poi Sadako era entrata in ospedale, lui stesso le aveva iniettato l'eutanasia, ed era stata cremata. Spargere le ceneri dei cremati nell'oceano era proibito, ma Samuel lo aveva fatto ugualmente.

Il corpo di Sadako era il mare davanti alla città di Underwater (p. 65).

[Mind is a network of channels with ocean water, Hassan used to repeat. Mind is steam rising from a bowl of rice. When Sadako died, Samuel had planned to devour her body before they cremated it. Eating her flesh meant having her inside him forever. Something would pass, had to pass, in the blood. Or he could have embalmed it. (...)]

But then Sadako entered the hospital, he himself injected her with euthanasia, and she was cremated. Scattering the ashes of cremated people into the ocean was forbidden, but Samuel did it anyway.

Sadako's body was the sea in front of the town of Underwater.]

Con l'epidemia, la pesca era cessata. Le spiagge per la specie umana erano un territorio di morte. Le acque di Underwater erano tornate selvagge.

La mente è una rete di canali con l'acqua dell'oceano, diceva spesso Hassan (p. 70).

[With the epidemic, fishing had ceased. The beaches for the human species were a territory of death. The waters of Underwater were wild again.

Mind is a network of channels with ocean water, Hassan often used to say.]

The aquatic element contains, exceeds, and variously identifies with the psychic element of the subject, preserving its material traces after death: the ocean accommodates in its own body the dissolution of the human's body until entangled in a symbiotic relation. The one identifies with the other: "mind is a network of channels with water"; "mind is steam"; "Sadako was the sea". The mantra is iterated multiple times in the novel, and it's always related to death and its sacred dimension – hence the references to various funeral rituals such as endocannibalism and embalmment.

The interweaving of terrestrial and anthropic matter juxtaposes geological and human historical times: the death of the individuum becomes synecdoche, so to speak, of collective extinction. Similarly, urban spaces succumb to the agency of the nonhuman epidemic, participating in its dissolution:

La mente è vapore che si alza da una ciotola di riso.

Presto, l'epidemia avrebbe cancellato Underwater. Le acque dell'oceano sarebbero tornate selvagge (p. 133).

[Mind is steam rising from a bowl of rice.

Soon, the epidemic would have wiped out Underwater. Ocean waters would have returned to being wild]

If, however, on the one hand, mankind and its artificial environment seem destined for extinction, on the other hand, the more-than-human world “stava ritornando selvaggio” (p. 19) [“was returning wild”]. The path is opposite, as for the non-human-other it presupposes a return to the origin, a motion of rebirth. Wild are then the waters and the land deprived of any anthropogenic activity – and so are the sirens, or at least they are again:

Tutto stava ritornando selvaggio. Underwater, i Territori, l'oceano. Le sirene smetteranno di vivere in fondo al mare e ci succederanno sulla Terra. Non le abbiamo addomesticate, non ancora. Le teniamo prigioniere, mangiamo la loro carne. Ma non siamo riusciti a addomesticarle (p. 19).

[Everything was returning wild. Underwater, the Territories, the ocean. The mermaids will stop living at the bottom of the sea and succeed us on Earth. We haven't domesticated them, not yet. We keep them captive, we eat their flesh. But we have not been able to domesticate them.]

The novel juxtaposes the death of a human character, Sadako, caused by black cancer, with the birth of Mia, emblematically a half-human and half-nonhuman being. In fact, the novel's conclusion, far from being “affatto apocalittica, o nichilista” [“not at all apocalyptic, nor nihilistic”] as the author herself explains, opens to a renewed “possibilità esistenziale, [...] un

tentativo di cambiare le cose e le persone e, attraverso queste, il mondo”¹ [“existential possibility (...) a chance to change things and people, thus the world”]. Liberated from the carno-phallogocentric (Derrida, 2008) violence of humans, Mia forgets everything. Her mind is a “tabula rasa” (p. 134), or rather a blank page: the beginning of a new story.

2.2. *Truismes*

The second case study regards the novel *Truismes* (1996) by Marie Darrieussecq. The contact zones between the two novels are multiples, but one is of specific interest: their ‘anthropocenic’ imagery. The novel sets in a dystopic Paris and narrates the continuous metamorphosis of the narrator, who is a woman with no name, into a pig. The city is ruled by an authoritarian and xenophobic right-wing party, so the ancient literary *topos* of the polarity between the urban and the rural space is here reconfigured in both political and ecological terms: on the one hand, there is the human domain, despotic, totalitarian, conservative, a realm of both environmental and moral degradation; on the other hand, there is the domain of nature, a place of utopian escape, a realm of freedom, and anarchic wilderness. For the protagonist, the animal metamorphosis seems to act as a defensive response to the general degradation; moreover, the metamorphosis also appears to spread among characters in epidemic modes. The protagonist's body continuously transforms from human to pig and vice-versa. However, when in animal form, the narrator gets access to new, estranged forms of perceptions: the language becomes – paradoxically – extremely poetic. This is evident in the following passage, in which the narrator describes to the reader her deep connection with the Earth, her creaturely, metamorphic relationship with the multiple nonhuman agencies:

C'était la première fois que je voyais des arbres aussi hauts, et qui sentaient si bon. Ils sentaient l'écorce, la sève sauvage ramassée à ras de tronc, ils sentaient toute la puissance endormie de l'hiver. Entre les grosses racines des arbres la terre était éclatée, meuble, comme si les racines la labouraient de l'intérieur en s'enfonçant profondé-

¹ Interview by Menniti-Ippolito, N., (2017, August 12), La scelta di Dasha ragazza selvaggia in cerca di libertà. *La Tribuna*, p. 30.

ment dedans. J'y ai fourré mon nez. Ça sentait bon la feuille morte de l'automne passé, ça cédait en toutes petites mottes friables parfumées à la mousse, au gland, au champignon. J'ai fouillé, j'ai creusé, cette odeur c'était comme si la planète entraînait tout entière dans mon corps, ça faisait des saisons en moi, des envols d'oies sauvages, des perce-neiges, des fruits, du vent du sud. Il y avait toutes les strates de toutes les saisons dans les couches d'humus, ça se précisait, ça remontait vers quelque chose (p. 139).

From the sensorial dimension of the narrator's subjectivity, the description moves towards the more-than-human world that lies beyond human historical contingency. The profound relation to the plurality of the living and non-living worlds is rhetorically described with enumeration: "à la mousse, au gland, au champignon"; "des saisons en moi, des envols d'oies sauvages, des perce-neiges, des fruits, du vent du sud". The relationship between the different agencies is highly synesthetic, as the analogies move from the material ("écorce", "sève") to the abstract ("puissance [...] de l'hiver"). The thinkable, that is, the knowable, is the key to accessing the unthinkable, the excess, the more than human.

Expansion places alongside contraction as the narrator's gaze moves from the outside to the inside ("intérieure", "profondément", "dedans", "fourré", "fouillé", "creusé", "entraîné dans"): each actant contains and is contained in turn. The reference to terrestrial stratigraphy materialises the intersection between the diachronic and the synchronic spatio-temporal dimensions. The horizontality of the seasons' temporality (in metonymy "toutes les saisons") is intertwined with the contingent verticality of the soil (in metonymy "les couches d'humus"), the instant alternates with duration.

The narrator's experiential microcosm – human and nonhuman at once – plays with the planetary macrocosm. The frame is stratigraphic, multiscalar, geological:

Dans tout mon corps j'ai viré à nouveau avec le tournoiement de la planète, j'ai respiré avec le croisement des vents, mon cœur a battu avec la masse des marées contre les rivages, et mon sang a coulé avec le poids des neiges. La connaissance des arbres, des parfums, des humus, des mousses et des fougères, a fait jouer mes muscles. Dans mes artères j'ai senti battre l'appel des autres animaux, l'affron-

tement et l'accouplement, le parfum désirable de ma race en rut. L'envie de la vie faisait des vagues sous ma peau, ça me venait de partout, comme des galops de sangliers dans mon cerveau, des éclats de foudre dans mes muscles, ça me venait du fond du vent, du plus ancien des races continuées. Je sentais jusqu'au profond de mes veines la détresse des dinosaures, l'acharnement des coelacanthes, ça me poussait en avant de les savoir vivants ces gros poissons, je ne sais pas comment expliquer ça aujourd'hui et même je ne sais plus comment je sais tout ça (p. 140-141).

The description moves as a wave that pushes upwards, towards the atmosphere (“les vents”, “neiges”) and back downwards, towards the biosphere (“marées”). Framed in its planetary scale, the pluralistic agency of the more-than-human world is rendered through comparisons that place non-human actors in scalar relation to the narrating subject. The narrator's body is assimilated to the one of the planet Earth, her breath co-habits with the motion of the winds, the heartbeat is that of the sea against the shores, her blood drips like snow. The comparison between the different actors stays within the regime of similitude not presupposing a complete overlap between the terms, as in the metaphor: to put it otherwise, each actant is caught in the specificity of its own agency, juxtaposing one another. The subjects, we might say quoting Donna Haraway, are caught in *co-becoming* (2008): rhetorically, the term “avec” is in repetition.

Even the dichotomy between the present and the past is deconstructed in favour of immanence: the ancestral impulse to life perceived under the skin by the narrator goes beyond the physicality of the subject, placing her in a symbiotic relationship with the earthlings of all time. Deep history transcends the boundaries of individual life and death (“des races continuées”), surfacing the end (in metonymy, the dinosaurs) and the beginning (in metonymy, the *coelacanthes*, the oldest known evolutionary line of fish) of the history of life on Earth. The connection with the multiple nonhumans and more-than-human others pairs with the connection with the self: the one incorporates the whole not erasing but containing all the traces of a differentiated plurality, the sign of a multispecies (Haraway 2008) and material (Latour 2005) interdependence that, not by chance, in both novels finds literary synthesis in the metamorphic, hybrid identity of the protagonist.

Conclusions

In conclusion, in both works, the human subject is always represented in relation to the nonhuman and the more-than-human other. This stands with the two writers' shared interest in engaging with future-oriented narrations that pose a critique of traditional anthropocentric, non-ecological, and capitalist values. In fact, these narrations try to imagine near-future societies in dystopic ways while also seeking to imagine posthuman, hybrid modes of survival in the Anthropocene.

Ultimately, the novels offer an example of the in-act planetary paradigmatic shift that valorises inter- and multispecies forms of relations between co-habiting earthlings, while also asserting the general ability of literature and arts to advocate for a more ecological and post-anthropocentric ethical way of thinking.

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**Saturated Phenomena and Blood Consciousness:
Nature in the structuring of Human Experience in
D. H. Lawrence's *Sons and Lovers* and *Women in Love***

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Abstract:

D.H. Lawrence's belief in the "Blood consciousness" asserts the impracticability of attaining a comprehensive understanding of the world through a Cartesian perspective. This belief system posits the inextricable connection between the corporeal and the mental, foregrounding the primordial awareness of the embodied self and its entanglement with the natural world. This paper will examine how nature, as a manifestation of instinctive life, resists the detrimental and dehumanizing effects of industrialization and capitalism on humans. Being in the world is not solely a rational experience, and the body as embodied consciousness can serve as a foundation for knowledge. Jean-Luc Marion's concept of saturated phenomena further supports this idea. These phenomena are events that offer an intuition that surpasses our intention towards them. They are crucial to our experience of the world and can be seen as "gifts" due to their overwhelming abundance and plenitude that surpasses our ability to fully grasp them. In his oeuvre, Lawrence employs a framework in which nature is understood as a 'gift', resulting in a highly saturated representation of sensory phenomena. This serves as a paradigm of the excess inherent in his conception of Blood consciousness.

Keywords: Blood Consciousness, Anthropocene, Lawrence, Saturated Phenomena

Introduction

D.H. Lawrence employs the imagery of animality to accentuate the wisdom and sensations of the human body. There is a recurrent emphasis on the beauty and mystery of the human form, as exemplified through references to fluids, the sap of trees, sex, and the womb. These allusions suggest that human bodies are leaky and vulnerable, rather than closed and isolated spaces. Lawrence suggests in his essay "Insouciance" that "What is actual living? It is a question mostly of direct contact" (Lawrence, 2004, p. 97), emphasizing the importance of embodiment as a relational rather than an individualistic experience. Furthermore, Astrida Neimanis postulates that Phallogocentrism supports the forgetting of the bodies that "gestated our own and facilitated their becoming" (Neimanis, 2017, p. 3). For Lawrence, the womb, the nature and human relationships represent a site of revival for humanity. Lawrence (2004) theorises the belief that the "vast bulk of consciousness is non-cerebral," critiquing the notion of disembodied and pure thoughts, separate from the actual phenomenological experiences of the world, and rejects the hegemony of the mind over the body (p. 19). The anthropogenic destruction of natural landscapes, as evidenced by the proliferation of mines and cities, represents a fundamental tension between the spontaneous, instinctive nature of humanity and the constraints imposed by modernity. The Bottoms, for instance, exemplify this tension through their outwardly aesthetic appearance, which belies the unsanitary and detrimental impact of industrialization on the health and well-being of its inhabitants. In contrast, the idyllic and pristine Willey Farm serves as a poignant counterpoint, illuminating the sacrifices made in the pursuit of economic gain and the detrimental effects on the natural world. This dialectic illustrates the paramount importance of striking a balance between the demands of progress and the preservation of beauty and sensual pleasure in the natural landscape. Lawrence views human relationships with nature as saturated phenomena that exceed our capacity for comprehension. Through a close reading of the novels and an analysis of the concept of saturated phenomena, as theorized by scholars such as Cassandra Falke and Jean-Luc Marion, this paper aims to provide a deeper understanding of the role of nature in shaping the human experience in both novels.

**“Shimmering Protoplasm” and “Latent Mysticism”:
Nature as a Saturated Phenomenon in *Sons and Lovers***

Nature as a transcendental force facilitates a deep connection between the human psyche and the world around them, including the spiritual and sexual mysteries of the universe. The protagonist, Paul, experiences a transformation in his relationship with nature as his relationships with Gertrude Morel, Miriam, and Clara, evolve. Lawrence argues that “the business of art is to reveal the relation between man and his circumambient universe, at the living moment” (Lawrence, 1985, p. 171). Nature is a “shimmering protoplasm” that illuminates the dynamic connection between humanity and the natural world in the present moment (Lawrence, 2005, p. 197). It serves as a means of escapism from the mundane aspects of daily life, with natural elements such as cherry trees, daffodils, sunsets, and wild roses symbolizing the complex range of emotions experienced by the characters throughout the narrative.

The sexual intimacy between Clara and Paul in the chapter “Baxter Dawes” represents a moment of transcendence, in which the cosmic and the human intersect, resulting in a deep spiritual satisfaction for Paul. This moment can be seen as a “baptism of fire in passion,” according to Lawrence (p. 456). After their lovemaking, Paul realises the immensity of his passion and their nothingness before the tremendous living flood that lifted them. He says “They had met, and included in their meeting the thrust of the manifold grass stems, the cry of the peewit, the wheel of the stars” (p. 455). While Clara may not immediately apprehend the full significance of this moment, she eventually comes to herself as a self-assured and autonomous individual. Lawrence emphasises sex as it blurs the subject-object distinction that Sartre argues against. The novel shows how “the body lived by the subject” rather than “the body-object” (Beauvoir, 1956, p. 27). It becomes impossible to ignore the essential humanity of another person when skins touch each other. The permeability and vulnerability lead to the understanding that “my gaze cannot adequately capture the fulness of the things” (p. 59). The novel focuses on the effect of the body on the lived embodiment of characters who interrogate their pure rational thoughts, which they enforce in their consciousness. Lawrence's treatment of Nature as a transcendental force is aligned with his broader philosophical stance on the nature of pure, ephemeral relationships, as elaborated upon in the chapter “Morality and

the Novel" which refers to the intersection of physical and spiritual realms. He says:

Man, and the sunflower both pass away from the moment, in the process of forming a new relationship. The relation between all things changes from day to day, in a subtle stealth of change... which exists in the non-dimensional space of pure relationship, is deathless, lifeless and eternal. That is, it gives us the feeling of being beyond life or death (Lawrence, 1985, p. 171).

Lawrence views human relationships as saturated phenomena. The concept of saturated phenomena, as theorized by scholars such as Cassandra Falke and Jean-Luc Marion, pertains to the idea of events or occurrences that surpass our cognitive faculties of understanding and intuition. These phenomena are described as being "saturated" in the sense that they overwhelm and exceed our capacity for comprehension, thereby challenging the epistemic limits of human reason. In his philosophical discourse, Marion asserts that engaging with saturated phenomena requires a relinquishment of our egoistic mode of intentionality, and instead adopting a receptive stance towards the "gift" of the phenomenon (Marion, 2002, p. 24). This approach, he argues, allows for a different horizon of appearance, one that resists the subsumption of the phenomenon under the conceptual apparatus of the subject. On the other hand, Falke emphasises the importance of intersubjective relation in the encounter with saturated phenomena. She suggests that the reader must be willing to "come out of themselves" and enter into a space of uncertainty, where their being is in relation to the other (Falke, 2017, p. 10). This, she argues, fosters a sense of human bond and acceptance of the other as an end in themselves. Miriam's connection with nature suggests that she is deeply romantic, and finds solace and fulfilment in her interactions with the natural world. Her love for flowers, in particular, is a powerful force that allows her to pour out her unconditional love. This connection with nature is intense and emotional and is often more meaningful to her than her relationships with other people, even her lover Paul. She believes that "her friend, her companion, her lover, was nature" (p. 213). It is through her interactions with nature that Miriam is able to establish a true sense of communion and understanding. She is a true romantic, and nature serves as both her friend and her lover, providing a source of solace and inspiration.

Nature serves as a conduit through which the characters can express their complex and sometimes conflicting emotions. At the beginning of the novel, Paul's relationship with nature reflects his relationship with Miriam. Later, in the final pages of the book, Paul finds life to be meaningless and is overwhelmed by the cacophony of noise that surrounds him. Another instance of this phenomenon is the ash tree near Morel's house, which evokes diametrically opposite reactions from Walter and the children. While Walter finds solace in the melodies of the west wind, the children are distressed by the wind's demonic howls. In the chapter titled "The Test of Miriam," the tactile sensation of cherry fruit coming into contact with Paul's ears and neck is described as producing a "flash down his blood," which can be interpreted as a symbol of his burgeoning sexuality (p. 365). Despite the challenges he has faced in his tumultuous upbringing, Paul endeavours to remain true to his authentic self. Even when he feels completely defeated, he refuses to allow Miriam to extinguish his inner spirit. In the chapter titled "Baxter Dawes," Paul asserts that "Love should give a sense of freedom, not of imprisonment" (p. 463), rejecting the role of martyr in the sacrifices demanded by Miriam. In the aftermath of his mother's death, Paul briefly contemplates rejecting life itself. However, he ultimately finds himself unable to do so. By the end of the narrative, both Paul and Miriam come to embrace and embody their true selves, with Paul refusing to allow Miriam to stifle his authentic identity. Miriam, in turn, comes to accept that she cannot possess Paul on her terms and must cultivate a selfhood independent of him.

Paul's indomitable spirit, fuelled by his intrinsic connection to the natural world and his inner being, resists the temptation to succumb to the finality of death. Rather, it drives him towards a quest for self-actualization in the artificial, luminous milieu of the city. This decision is emblematic of his determination to confront and overcome the challenges that obstruct his path towards personal fulfilment. As Lawrence asserts in the chapter "The Incest Motive and Idealism" that "we did not explain the unconscious, any more than we need to explain sun" (p. 17). We can only achieve self-realization by fully immersing ourselves in the raw, embodied experience of life. Lawrence suggests that it is only through direct experience that we can comprehend the profound mysteries of the universe, as knowledge is always the result of a holistic encounter. Paul seeks to cultivate a harmonious connection with the cosmos through a deep understanding of his being.

**"Her being suffused into his veins like magnetic darkness":
Saturated Phenomena and Blood Consciousness in *Women in Love***

Industrialization, according to Lawrence, is predicated on the objectification of the other, thereby undermining the inherently spontaneous nature of the relationship between humanity and the natural world. He suggests that nature is suggestive of an instinctual mode of existence and that the growing avarice of desire and capital has led to a sense of enslavement and disconnection from our deep-seated sensual and aesthetic needs. *Women in Love* provides a panoramic view of life in which it is impossible to fully know or understand the other, and vehemently opposes the reductionist analysis of knowledge through solely the mind. Lawrence critiques the individualistic nature that refuses to acknowledge the other's being, as Rupert Birkin says, "We're too full of ourselves" (p. 58). The novel also challenges patriarchal notions of possession and control, focusing instead on the idea of "impossible possession" (Beauvoir, 1948, p. 63) that arises from industrialization. These doubts and critiques are not presented as the dilemmas of a single character, but rather as collective experiences shared by the various characters in the novel.

In his understanding of love as an abstract phenomenon, Rupert Birkin seeks to create diversions through his lovers. He desires to find the meaning of life through these relationships and views his partners as mere objects. He sees them as extensions of his fantasies. As Falke theorizes, the act of love requires one to "yield their intention" (Falke, 2017, p. 3). However, Birkin's willingness to be overwhelmed by love is lacking, and he sees the event of love as simply a respite from boredom, rather than a singular occurrence. Marion contends that "to conceive of love as a need would render the beloved a mere means to personal self-fulfilment" (p. 47). Birkin's prior notions of love impede his ability to truly discover it. Birkin shouts at Hermione to understand everything with "deliberate voluntary consciousness" (p. 55). Birkin and Gerald struggle against the subjugation of their minds by societal norms. Ursula ultimately guides Rupert out of his preconceived notions about relationships with women and the reluctance to accept the excess of connection with others. The novel delves into the realm of desire, intuition, and passion in the embodiment of gender and the universal desires for love and affection. It presents both differences and universals without essentializing any dominant perspective, ultimately emphasi-

zing the knowledge derived from the givenness of the world. In the chapter "Mino," Ursula Brangwen refuses to be reduced to an object, lacking agency and ready to be a self-sacrificing paradigm of virtue. She mocks Rupert's "voice of pure abstraction" (p. 210), and instead emphasizes the importance of living through actual experiences rather than pure idealistic reflection, as both sisters continuously advocate for.

Literature offers saturated phenomena that can overwhelm readers' intentionality if they pay attention to its contents. Jean Luc Marion describes saturated phenomena as an "absolutely unique, irreproducible, and largely unpredictable event" (Marion, 2003, p. 89). He further emphasised that these encounters with these phenomena cannot be "predicted, captured or fully remembered" (Marion, 2002, p. 33). According to Marion, the ego evolves through these saturated phenomena, which surpass human intentionality. He theorizes that one should approach phenomena as a gift, without expectation or imposition of human will. Works of art and literature can offer such saturated phenomena.

The emphasis on visceral experiences in Lawrence's novels exceeds the limitations of pure cartesian rationality, as the author highlights the importance of extreme physical sensations in understanding the human body and its place in the world. Through the concept of "blood consciousness," Lawrence postulates that acknowledging the embodiment of human existence is crucial for understanding the hierarchal institutions of power and morality. Furthermore, the utilization of literature as a means of examining the experiences of others as autonomous entities, rather than mere reflections of the self, is a notable aspect of Lawrence's work. The liminal phases marked in his novels, such as intuition and blood consciousness, particularly in regarding women, serve to enhance this understanding. Additionally, Lawrence emphasises the importance of visceral experiences in understanding the human condition. Lawrence believes:

My great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what our blood feels and believes and says, is always true. The intellect is only a bit and a bridle... We know too much. No, we think we know such a lot (Lawrence, 2004, p. 21).

Through the portrayal of characters such as Gerald, who seeks to engage in a pure and visceral connection with his body and nature through the act of removing his garments and immersing himself in the scent of primroses, the novel emphasizes the importance of embracing the holistic and unquantifiable nature of existence. Rupert Birkin also believes that "vegetation travels into one's blood" (p. 152). In the chapter "Carpeting," Ursula and Hermione engage in a discourse that critiques the imposition of critical and rational analysis upon the examination of life experiences. Ursula speculates that such an approach is akin to "tearing open a bud to see what the flower will be like" (p. 203), as it inherently disrupts the holistic understanding of the subject in question. This is further exacerbated by the attempt to categorize and appropriate these experiences into predetermined containers, thereby obliterating the unique and singular nature of each experience. Lawrence argues that "Morality is a delicate act of adjustment on the soul's part, not a rule or a prescription" (Lawrence, 1991, p. 94). He asserts that the pursuit of an idealized existence is ultimately futile, as it disregards the intrinsic fallibility of the human condition. Instead of imposing rigid moral frameworks on the complex and ever-changing reality of life, Lawrence proposes that we should embrace the transience and beauty of existence, as exemplified by the symbolic significance of flowers.

Conclusion

Lawrence's understanding of the body as a form of knowledge allows us to tackle the extreme emphasis on rationalism. Through his representation of nature and human relationships as saturated phenomena, Lawrence challenges the epistemic limits of human reason and calls for the relinquishment of our egoistic mode of intentionality, instead adopting a receptive stance towards the "gift" of the phenomenon. Through the concept of "blood consciousness," Lawrence suggests that acknowledging the embodiment of human existence is crucial for understanding power and morality. The novels offer a saturated phenomenon of nature that exceeds the limitations of pure rationality and invites readers to approach it as a gift without expectation or imposition of human will.

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Special Session –
Literature Facing Linguistic Challenges Today

Religious/Philosophical Movements –
Bhakti Cult and Sufism: Interface with Literature

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Abstract:

The rise of vernacular languages and local dialects emerged the revival of classical myths in literature, there was in a way revival of Hindu Renaissance and Religious Reformation in the Mediaeval History of India. These languages materially aided in the development of national and human consciousness and self-realization. It indeed undermined the feudal order and universal religious intolerance and casteism in India. The vernacular languages established through their respective literatures' fundamental truth, that there is a divine power and interference behind human force and the goal of individual and society is the social, religious, political unity and economic justice. Yet, there was gruesome picture of society in India where heretics were punished both by Hindus and Muslims respectively in their own communities, as it was treason to doubt the already prevalent teachings and principles of prescribed religions i.e., Hinduism and Islam.

Keywords: Vernacular Languages, Classical Myths, Local Dialects, Literature, Renaissance and Reformation

Importance of the Study and Objectives

The research study will refer to the teachings and philosophy and recognize the writings of various saints from inter-state/regional areas of India during the mediaeval age irrespective of their caste, sect, or religion. This research work will set a pattern of comparative analysis in context of representation, assimilation, and enculturation. The great doctrines, philosophies and sayings will be studied logically in context of socio-cultural linguistics and spatial-temporal consequences on the state and circumstances of the orients, artists, and litterateurs. How these transformed the political thoughts of the kings and emperors of mediaeval history of India? This scientific study of the available archives will cover the religious movements of this period, especially how these enriched provincial languages and literature. The research project study will emphatically concentrate on the greatest merit of both these (*Bhakti* and *Sufism*) parallel religious movements, keeping in view the point that they freed the Indian society from the dogmatic beliefs, ritualism, caste, and commercial hatred.

Introduction

The medieval age of India started with the conquests of the Mahmud Gazni, Muhammad Ghori followed by the wars, massacres by Timurlane, Turks, then the rule of Sultanate dynasty, that was later subjugated by Mongols, and ruled by the regime of Mughals and subsequently looted by Nadir Shah in 1739. All these years of political upheaval marked the age with shifts in religion, culture, and literature. The downfall of the rule by Rajput clans led to the spurt in powerful Sultanates and later Mughals in India in the mid-14th to 16th centuries. This transitional phase divided the population of India into two communal segments – Muslims and Hindus. The followers of Buddhism and classical Brahmanical cults faced threat to their religion and existence due to Islamic religion in offing. The whole subcontinent was ruled with lawlessness, despotism, cruelty, and conversion before the fifteenth century.

From the fifteenth to sixteenth century, the golden medieval period of Indian History witnessed the uprising of medieval art and literature that was blended exquisitely with the oriental art. The litterateurs in vernacular languages emphasized the literal portrayal of man and nature, but represen-

ted both as symbolic of the spiritual forces that dominate them. Everyday life and stories from History as well as incidents from the lives of Gods were portrayed both in art and literature. An integral part of learning in the Middle Ages i.e., twelfth to sixteenth century became an essential basis for many vernacular languages such as – Brijbhasha, Bhojpuri, Hindi, Rajasthani, Telegu, Tamil and Marathi etc. The importance of Sanskrit last lost its status as a medium of expression; it was still used in Indian families' religious occasions, ceremonies by Brahmans. The rise of vernacular "the latter period of medieval age sowed the seeds of religious movements in India i.e., *Bhakti* cult and Sufism that cut across distinctions of high and low birth, the learned and unlettered, and opened the gateway of spiritual realization of one and all" (Swain 293). The leader of Hindu revivalist movement was Shankaracharya who gave new orientation to Hinduism and was largely instrumental in extinguishing the last flicker of Buddhism; Ramanunjam in the south India, Ramananda in the north India, Valallabhacharya, Kabeer, Dharandisa, Raidasa in the north-western India, Dadu in Gujarat, Jagajivanadasa in Uttar Pradesh, Chaitnya in Bengal, Guru Nank in Punjab, Tulsidas, Suradasa in the north India and Meerabai in Rajasthan, Jnanadeva, Namadeva, Ekantha and Tukaram in Maharashtra were combined with erudite scholarship with abiding faith in the path of self-surrender to God. Similarly, the twelve orders of *Silsilahs* in the *Sufi* faith, among them Shaikh Moin-ud-din Chisti (1236 A.D.), Shaikh Farid-ud-din in Northern India, Shaikh Jamal-ud-din Hanowi, Shaikh Ala-ud-din Auliya from Delhi to Devagiri, from Multan to Lakhnauti, Niris-ud-din Chirag-in Delhi and Shaikh Siraj-ud-din in Bengal were popular mystics who emphasized on deep devotion and on love as the bond between God and the individual soul. The medieval reformers, both Hindu and Muslims, not only emancipated the masses from social and religious tyranny but also substantially contributed to the cultural evolution of the country. The aim of the religious revival of the period was to create an environment of toleration and cooperation. The cardinal doctrine which they professed in their textual scholarship was that Hindus as well as of Muslims, Brahmans as well as of Chandalas (Dalits) are all equal before Him. They minimized religious favouritism, fanaticism and orthodoxy which is the need of the hour today.

Bhakti World in Pre-colonial India (Indian History Medieval Age)

Bhakti Movement



The term “Bhakti” symbolises devotion or a passionate love for the divine. The Bhakti Movement stresses the mystical union of the individual with God. The seeds of the Bhakti have been traced from the ancient times’ Indians’ holy scriptures like Vedas, Upanishads, Puranas etc. The development of the popular Bhakti movement took place in the South India between the 7th and 12th centuries CE. It was based on religious equality and broad-based social participation. They preached personal devotion to God as a means

of salvation. They disregarded the rigidities of the caste system and carried the message of love and personal devotion to God to various parts of the South India with the help of local languages.

The Bhakti movement gained movement in the northern parts of the country during the 12th-17th century CE. The northern medieval Bhakti movement was influenced by the spread of Islam in India. The main features of Islam like belief in one God (monotheism), equality and brotherhood and rejection of rituals and class divisions greatly influenced the Bhakti movement of this era. The movement also brought certain reforms against social taboos of the society.

Saguna and Nirguna are the two different ideological streams of the Bhakti Movement:

Saguna	Nirguna
Saguna represented those poet-saints who composed verses extolling a godly attributes or form	Nirguna represented those poet-saints who extolled God without and beyond all attributes or form. They are also known as Monotheistic Bhakti saints.

Tulsidas, Chaitanya, Surdas and Meera were the main proponents of Saguna.	Shankaracharya, Kabir and Guru Nanak were the main proponents of Nirguna.
<p>The Saguna poets were in favour of the dominance of Brahmins and supported the caste system.</p> <p>They preached a religion of surrender and simple faith in a personal God while also supporting idol worship.</p>	<p>The Nirguna poet-saints rejected the supremacy of the Brahmins and all conventions based on caste distinctions along with the practice of idolatry.</p> <p>They gave importance to the personal experience with God and even though they called their God using different names and titles yet their God was formless, eternal, non-incarnate and ineffable.</p> <p>It seemed their ideas were a synthesis of the three traditions – Vaishnava concept of the Bhakti cult, the Nanpanthi (non-religious sect) movement and Sufism. Thus though they had adopted the notion of Bhakti from Vaishnavism they gave it a Nirguna orientation.</p>

(<https://prepp.in/news/e-492-nirguna-school-of-bhakti-movement-art-and-culture-notes>)

To understand Bhakti cult, it is necessary to delve in the saints' philosophy to some extent according to their existing times and their gracious presence that proved pertinently closed to Islamic reformation period in the pre-colonial India as well as the emergence of many other popular religious communities that had been prevailing during the medieval age of the India history, indeed we can say there was pluralistic society, yet the conforming to their own community beliefs had always been an issue of endangering the common mass survival amidst relativity of culture and religion especially when despotism, autocracy and communalistic approach signified nexus of power and rule in terms of imperialism.

The prominent leaders of the Bhakti movement were –

Shankaracharya (c. 788-820 CE) propounded Advaita (Monism / non – dualism) that refers to “Brahma Satyam Jagat Mithya Jivo Brahmatra Napa-raha” meaning is “The Absolute Spirit is the reality, the world of appearance is Maya” and Ekameva Aditeeyam Brahma” meaning is “The absolute is one alone, not two”. According to him knowledge (Gyan) could lead to salvation. His famous writings are – Upadesasahasri, Vivekachudamani, Bhaja Govindum Stotra, besides commentaries on the Bhagavad Gita, the Brahma Sutra and the Upanishads. He set up mathas at Dwarka (Gujarat), Puri (Orissa), Sringeri (Karnataka) and Badrinath (Uttarakhand) in India. The saint **Ramanuja** – Illiaya Perumal – the ageless God in Tamil (c. 1017-1137 CE) is the exponent of Vishista Adaitavada (qualified Monism). According to his philosophy, the universe and Brahman are considered two equally real entities, as in dualism, but here the universe is not separate from Brahma, but is formed out of Brahman. The Brahman is considered as a personal God (Lord Vishnu) with omniscient qualities who has created the world out of his own self. Thus, the world bears to Brahman the relation of the part to the whole or the relation of a ‘qualified effect’ to the base (hence qualified monism – means that mankind enjoys higher status than in pure dualistic worship and is nearer to God”) He provided an intellectual basis for the practice of Bhakti (devotional worship) in three major commentaries: the *Vedantha-samgraha* (on the Vedas of Hinduism), the *Shri-bhashya* (on the *Brahma-sutras*) and the *Bhagavadgita-bhashya* on the famous *Bhagavad Gita*. Madhavacharya (c. 1238-1317 CE). **Madhavacharya** from Kannada preached Dvaita or the dualism of Jivatma and Paramatma. He believed the world is not an illusion, but a reality full of real distinction. He says there are three eternal ontological orders: God, Soul and matter are unique in nature and are irreducible to each other. He founded the Brahma Sampradaya (a sect) that follows the fact that God is a separate entity from the universe and the world is controlled by Lord Vishnu and all actions or thoughts subjected to the results of free action and freethought. Hence according to him – “Ignorance, which for Madhva as for many other Indian philosophers means mistaken knowledge (ajanaana), can be removed or corrected by means of devotion (bhakti) the deep mutual emotional attachment between a devotee and a personal god. Devotion can be attained in various ways: by solitary study of the scriptures, by performing one’s duty

without self-interest, or by practical acts. That devotion is accompanied by an intuitive insight into God's nature, or it may be a special kind of knowledge. *Bhakti* may itself become a goal; the devotee's adoration of Vishnu is more important than the release (moksha) that ensues from it".

Nimbarka belongs to the Telangana region of Karnataka state of India, the founder of Sanak Samparadaya, the younger contemporary of Ramanuja the propounder of Dvaita Advaita philosophy and the philosophy of Bheda Abheda (difference/non-difference or it is also referred to identity and difference) This philosophy believes that the world and the Brahman are both equally real and the world is a part of Brahman. The difference is in emphasis only.

Vallabhacharya (c. 1479-1531 CE) He was born in Benaras to a Telegu Brahmin family, propagated the doctrine of Bhakti through Lord Krishna whom he fondly addressed as Shrinathji. He founded pustimarga – also known as Brahmasambhavana (the path of grace, nourishing, flourishing) – a path that teaches a devotee how to offer selfless love and devotion to Shrinathji without expecting anything in return but love. It is apt to quote the saint Vallabhacharya: "The knowledge gained is not a means of liberation. Liberation is considered secondary to the enjoyment of Shri Krishna's bliss. In the state of liberation, the entity of the devotee merges into *Shri Krishna's blissful form, but in Bhakti (especially Pushti bhakti) the devotee does not seek liberation but he enjoys Shri Krishna's bliss by participating in it as a separate divine entity" (Pushti Sanskar; 2015).

In the state of Maharashtra, the Bhakti movement divided into two sects – mild devotees (Varakaris) disciples of God Vithala of Pandharpur, more theoretical, abstract, and emotional, while the other is Dharakaris, followers of the cult of Saint Ramadasa, the devotee of God Rama, rational, concrete, and practical. However, the realisation of God as the highest end of human life is a common aim of both. Without mentioning the four main saints that influenced the north-western Indian common mass, the discussion on the Bhakti movement remains incomplete. The saint Jnanaswar or Jnanadeva (c. 1275-1296 CE). He condemned casteism and to attain God, the roadmap of Bhakti lies in action and thoughts. His famous works are "Amritanubhava" (Ambrosial / Immortal Experience). This writing discusses the aftermaths of pure-consciousness or complete self-realisation with the infinite ultimate reality which dispels any duality between our inner divinity and the individuality of our human soul. Namadeva (c. 1270-1350

CE) He was initially a tailor, then taken to banditry before he acquired himself to transform into sainthood. His poetry in Marathi language professes a spirit of intense love and devotion to God. He is considered as one of the five gurus of Dadupanth tradition within Hinduism, the other four are Dadu, Kabir, Hardas and Ravidas. His preachings known as Abhangas are included in the holy book entitled “Adi Granth” (Ivan; 2007). It is said that Namdev had made a vow to compose a hundred crore (a crore is 10 million) **abhangs**; all twelve members of his household became poets, and through them his vow was more than fulfilled.

He is the One in many,
countless are His shapes and forms.
He pervades all that exists;
wherever I look, He is there.
But very few perceive this reality,
for Maya ever enchants us
with her multiple reflections
of color and alluring beauty.
(Krishnamurthy, 2007)

One of his famous song originally in Marathi verse “ Baabaa ahankaar nishee ghanadaat” from his Anthology of Poetry (Shree Namadev Gatha, poem 2052), translated in a famous song which is in virtual world sung with the title song as “The Darkness of Ego as Dense as Night”

– The lyrics of this song are:
O friend, the darkness of ego was as dense as night
But through the Master’s Word dawned the light of Day.
From him I obtained the blessing of true devotion
Which revealed to me the infallible path.
Narhari, Rama, Govinda, Vasudeva
Are all his names-
Utter only one name with earnestness:
Repeat constantly the true name of the Lord.
(Puri & Sethi, 40)

The Saint Eknath (c. 1533-1599 CE) – He introduced a new form of Marathi religious song called Bharood. His idea of confirming faith in the

God does not mean renunciation from the family life, rather he believes that religious life can be practiced within the social environment also. Basically, he cared about resolving conflicts between householder duties and the demands of religious devotion, was against caste discrimination. Ramdas (c. 1608-1681 CE).

– He existed during the reign of Chhatrapati Shivaji Maharaj, the founder of Maratha Empire, warrior and the contemporary of the Mughal Emperor Aurangzeb in the last half of the seventeenth century. Swami Ramdas helped in building up the Maratha empire. His writings are still popularly narrated. He wrote “Dasabhoda” (1654) – an advice to the disciple. The narration is believed to have taken place in a cave called Shivthar Ghal (pronounced shiv-ther – gaal) in the Raigar district of Maharashtra. Other works of his are – “Karunashtaken, Janasvabhavagosanvi and Manache Sloka.

Dadu Dayal one of the saint whose master was Sheikh Buddhan, who was a Sufi Saint of the Kadiri line. Sheikh Budhan was the contemporary of the emperor Akbar in the fifteenth century, his descendants are still living in Sambhaar, an important town near Jaipur in Rajasthan on the shores of the famous Salt Lake of that name. Although Dadu Dayal well versed in the knowledge of Gujarati language, besides Persian and Sanskrit, yet he lived a married life and practised piety just like Sant Kabir, dedicated to divine pursuits with a contented life. He writes:

God is my Livelihood;
He is the provider of provisions to me.
Through His grace
Have I maintained my entire family (Upadhaya 7)

(*Shabd:Dadu Granthwali* 230, where Dadu describes a true yogi or devotee as one who “eats not by begging” and requires not “going on begging rounds”).

Sant Paltu who was born in eighteenth century in the village of Nanga-Jalapura near Ayodhya, in the Fyzabaad district of Uttar Pradesh (a contemporary state of Northern independent India), lived when Shah Alam occupied the throne of Delhi. He led a householder life in the refuge of his guru Gobind Sahib earlier. Paltu was a great literary craftsman in the tradition of devotional literature – his volume of poetry collections are popular

with a particular poetic genre and forms – kundli, Rekhta, jhulna, shabd, arill, sakhi, kakerhra and kabitt. These poetically narrates myths with melody and in holy hymns.

Then in the 14th and 15th century **Non-sectarian Bhakti movement** carried forward in the teachings of Nanak, Kabir, and Ramananda, who helped common people to shun superstitions and attain salvation through Bhakti or pure devotion. The saint Ramananda (c. 1400-1476 CE) has his disciples irrespective of caste and belong to all sections of society, they were – Kabir – a Muslim weaver, Sena – a barber, Sadhana – a butcher, Raidasa – a cobbler, Dhanna – a jat farmer, Narahari – a goldsmith, Pipa – a Rajput prince. He is regarded as the founder of Ram cult in North India as his object of Bhakti was ram, since he worshiped Ram and Sita. He rejected the monopoly of the Sanskrit language over the teachings of religious texts. He preached in local languages to popularise his teachings.

Sant Kabir is said to be born in Benaras to a Brahmin widow who abandoned him after his birth and was brought up in the house of a Muslim weaver. He possessed an inquiring mind and learnt much about Hinduism when living in Benaras. He became familiar with Islamic teachings and Ramananda initiated him into the higher knowledge of Hindu and Muslim religious and philosophical ideas. He flourished during the medieval period between 1398-1518 A.D. The writer Prabhakar Machwe in his book “Kabir” (1977) describes Kabir’s mysticism, which was of the same kind and degree as that of the Vedanta or the Sufi. For him there was no dualism between the finite and infinite, as is well illustrated in the following two quotations from Rabindra Nath Tagore’s book entitled “One Hundred Poems of Kabir”. He writes –

O how may I ever express that secret word?
O how I say He is not like this, and
He is like that?
If I say that He is within me, the universe is ashamed.
If I say that he is without me, it is falsehood.
He makes the inner and outer worlds to be indivisibility one;
The conscious and the unconscious both are footstools.
He is neither manifest nor hidden,
He is neither revealed nor unrevealed;
There are no words to tell which He is (Aiso lo nahin taisa lo).
(Kabir: Tagore. P. 9)

And again, he expresses:
 When He himself reveals Himself, Brahma brings
 Into Manifestation That which can never be seen
 As the seed is in the plant, as the shade is in the tree,
 As the void is in the sky, as infinite forms are in the void –
 So from beyond the infinite, the infinite comes:
 And from the infinite the finite extends.
 The creature is in Brahma, and Brahma is in the creature:
 They are ever distinct, yet ever united....
 He Himself is the limit and the limitless:
 And beyond both the limited and the limitless is he, the Pure being,
 Hre is the Immanent Mind in Brahma and in the creature.
 The Supreme Soul is seen within the Soul...
 (Sadho Brahma alakh Lakhaya. Kabir: Tagore, p.6)
 (Guru Nank Sahib, c. 1469-1539 CE)

The first sikh Guru and the founder of Sikhism who was also a Nir-guna Bhakti Saint and social reformer. He was born in the village of Talwandi in the old Punjab of Lahore in Pakistan currently. He preached about the oneness with God and strongly denounced idol-worship, pilgrimages, and other formal observances of the various faiths. He advocated a middle path in which a spiritual life could be combined with the duties of the householder. His one of the famous maxims was “Abide pure amidst the impurities of the world”. He aimed at bridging distinctions between the Hindus and Muslims in order to create an atmosphere of peace, goodwill and mutual give and take. He guided people through his book “*Guru Granth Sahib*” to follow the principles of conduct and worship; sach (truth), halal (lawful earning), Khair (wishing well for others), niyat (right intentions) and service to the Lord. His philosophy consists of three basic elements – a leading charismatic personality (the Guru), ideology (Shabad), and organisation (Sangat). He denounced idol worship and rejected the theory of incarnation, introducing the concept of langar (community kitchen). He conceptualised God as NĪrguna (attributeless) and Nirankar (formless).

Sir George Grierson in his magnum opus book entitled “*Linguistic Survey of India*” (1903-1928 (Delhi: 1967) and a host of the modern scholars especially Shiva Singh Segar in his book Shiv Singh Saroj considers that Tulsidas was born near about 1532 A.D. Tulsidas was a worshipper of God

Rama and composed one of his immortalised epic work called as *Ramcharitramanas*, which is also popularly called “Tulsi Krita Ramayana” in which he portrays most virtuous, powerful and the embodiment of the supreme reality (Parambrahma).

In a revealing poem in the “*Vianaya Patrika*”, the poet and the saint Tulsidas reviews the incident and gives us an idea of how he himself viewed his relations with his Lord and Master. He tells himself:

“Listen to this that I have to say and then do not what you will. Look with your four eyes (the eyes that look at the outer world and the eyes turned inwards) and say, in all the three worlds and the three ages, is there anyone who is as keen about your welfare as the Lord? Housed in your physical body, you have forged all sorts of new relationships. Put to test, the fraud behind these relatives, hypocritical professions of love have been exposed. The dealings of the crowds of your friends were no better than transactions made with swindlers. And even the clever gods must be seen as they really are. If they will do you one good turn, they will expect a millionfold return. And the acts of piety and religious merit too are fruitless – a mere weariness of the flesh unless inspired by the love of Ram. Without such love, it is like making sacrificial offerings over a heap of ashes or the rains pouring down on barren land. (The truth is) there is no master as full of compassion as Ram, none who is as ready to do good to all, at all times, in the beginning, in the middle and in the end, whose glory pervades the world and the “Vedas”. Wretch, how can you find rest or peace, if you forget the One who is dearest, the very life of your life. The Supreme benefactor, the One who purifies the lowliest and the most wicked? O, Tulsi, remember what Ram, the gracious king of Kosala, has done for you and recall in your heart the episode of Chitrakut.” (In *Ramcharitmanas* epic ‘Chitrakut’ signifies purity and piety, during Ram’s ceaseless travels across forest and mountains, of the saint Tulsidas while writing epic, who metaphorically undergoes through inner discovery and search for all – pervading Reality, which is the same in all worlds” (Singh, 21).

Surdas was a disciple of the saint Vallabhacharya who popularised the Krishna Bhakti cult. He wrote Sursagar in Brijbhasha the vernacular language of the North India which is full of verses on the charm of Lord Krishna and his beloved Radha. Meerabai was a great devotee of Krishna and she became popular in Rajasthan for her hymns (Bhajans). In the period

fifteenth and early sixteenth century, Meerabai's illustrious, joyous deliverance of spirituality significantly and extraordinarily establishes her unrestrained consciousness with the prevalent contemporary movement of Bhakti tradition of the medieval times of the Indian History. Her pious Soul reflects being a blissful, honest, mystical, devout worshipper who completely immerses in the Bhakti 'bhava' and 'rasa'. In other words, Mira's essence characterises her poetic literary sentiments in sacred harmony and cosmic unity with all divine Oversoul of the Lord Krishna.

The human laws cannot be against God's laws. Her poem '*Drink the Nectar*' relates to Meera's illumined outlook to the worldly crisis in her times and even at present times:

Drink the Nectar of the Divine Name,
O human! Drink the nectar of the Divine Name!
Leave the bad company,
Always sit among righteous company.
Hearken to the mention of God (for your own sake)
Concupiscence, anger, pride, greed, attachment
Wash these out of your consciousness. Meera's Lord is the
Mountain – Holder,
The suave – Lover
Soak yourself in the dye of His colour (Khanna 140).

These lines metaphorically express a message to mankind to transform their behavior, mindset, thought in order to achieve eternal bliss on earth and all earthly illusions are mere traps to deviate the mind and human body to attain pleasure or to lead to misery. Thus, self-liberation is impossible amid illusory liberation. The realization of eternal structure in humanity and nature can only be achieved if one man's action enables all men to live happily like Lord Krishna protected the humble villagers from heavy rains; he lifted the mountain like an umbrella to rescue the villagers from the wrath of God Indra who felt his ego hurt when villagers prayed to Lord Krishna in place of him. Similarly, all men's actions, will and thoughts contribute to the construction of a happier world, if they surrender their fulfillment and enjoyment of action for the welfare of all. Only then catastrophe of nature can be salvaged. Therefore 'Meera was not just yogi searching for the love of Lord Krishna; she was a messenger of God who spread harmony

in the society and tried to eliminate social ecological crises both in environment and in human nature' (Prabhat, 299).

There are two propositions of the Bhakti tradition –

1. NarNarayan doctrine
2. Sattvatt doctrine

Meerabai is the worshipper of the Sattvatt doctrine, in which one's love is based on oneness with God and its representative canonical piece of literary scripture is 'Shrimad Bhagwadgita'. The Puranic centre of this Sattvatt doctrine was near Chittore in Madhayamikanagari, which is currently known as 'Nagari' or town. Even the composer of the great epic Mahabharata, Ved Vyas too got a spurt of creative spark after composing the scripture of divine love.

Hence in my opinion it is the bestowments of the Divine Anchor and Almighty upon Meera and the Meera's enlightened self for the love of God could be the whole source of heartfelt emotional submission in her poetic lore.

Chaitanya was another well-known saint and social reformer of Bengal who popularised the Krishna cult. In Vrindawan where Meerabai breathed her last, he revived the Krishna Bhakti cult. He sung his poetic compositions in Sanskrit – and the medium of his expression was kirtan – group devotional songs accompanied with ecstatic dancing. The biography of Chaitanya Mahaprabhu was written by Krishnadas Kaviraj. He did not reject holy scriptures or idol worship, though he cannot be classified as traditionalist. **Narsingh Mehta** (c. 1414-1481 CE), the saint of Gujarat who wrote songs in Gujarati depicting the love of radha– Krishna. He authored Mahatma Gandhi's favourite Bhajan "Vaishnav jan ko". **Saint Tyagaraj** (c. 1767-1847 CE) – He is regarded as one of the greatest composers of Carnatic music, who had composed thousands of devotional songs mostly in Telegu in praise of Lord ram. He is also considered as one of the precious jewels of the Carnatic trinity, the other two being Muthuswami Dikshitar and Syama Sastri. He composed the famous *Panchratna Kritis* (meaning five gems). Tallapaka Annamacharya (c. 1408-1503 CE) – He was a pioneer in both devotional music sankirtans and also in the field of opposition to social evils such as the practice of untouchability. He was an ardent devotee of the Lord Venkateshwara.

Sufi World

To understand Sufism, William C. Chittick in his book entitled “Sufism: A Short Introduction” (2007) writes that the traditional reality of the exotic, frantic wild ritual activities that “Sufi Dancing” represents is to search the true vision which is ecstatically God’s disclosure of Himself and His Manifestations that can only be realized by the knowledge of the Real. According to him the religious ideals of Islamic faith that are manifested in the spiritual vision of Sufism sets a preview of classical formulations of the teachings that have permanently coloured the traditions of Sufis. The Sufi literature has its original canonical creations immensely in Persian Language and then in Arabic language and its popularly spread in the regions from Turkey to China and especially in the Indian Subcontinent. Sufism beautifies the intrinsic aspects of Islamic society. It derives its historic inheritance from a number of similar traditions– Kabbalah, Christian mysticism, Yoga-sutra, Vedanta or Zen. Notwithstanding these traditional resemblances, Sufism has its original archetype animating spirit of transcendental experience with divinity and its creative beauty, that seems unreal, yet it is real.

Further the author illustrates that Sufism, as a mystic experience that transcendentalises correct activity and correct understanding to achieve higher goal of human perfection, that it is accomplished by spontaneous virtue and spiritual perfection. Sufi teachers go beyond the Sharia and jurisprudence to ecstatically undergo the spiritual involvement by remembering God with the accompaniment of dance and music. It is a sort of immersion with fervent devotion for the Folk of Sama, it is the music – a secret language of God’s luminous audible signs. For Sufi followers ‘God is Great, All-Merciful, Compassionate’ and remembering God is an everlasting happiness, the garden of the Soul laughs when it is near God, it weeps when it is separated from God.

To delve deep into the Sufi cult, a follower understands religious messages and attractive revelations of Islamic tradition and its manifestations from the point of three religious’ connotations – that is “submission” (Islam), “faith” (Imam), and “Doing the Beautiful” (Ishan). All these are the constructs that an Islamic tradition tries to conceptualize by *Shariat* (daily activities of the revealed law to serve God), by *Hadith* (the corpus of sayings attributed to Muhammad), the *jurisprudence* (God shows mercy, love and mutuality in place of wrath and majesty, even if one falls to disobedience), by *Quran* (that freely and clearly expresses the incumbency of what to do

and what not to do), by *Shahadah* (the testimony of faith and knowledge is commonly brought by Prophets, the Messengers of Gods), and by *Kalam* (the tongue's realm expressing objects of faith in the remembrance of God).

To elaborate the Sufism and non-Sufi Islam, it can be understood in this way that Sufi followers die many times to achieve something better in love of God for the voluntary cultivation of their Soul, while non-Sufi leads his life to physical death by attributing his deeds for the sake of God's mercy in place of God's knowledge that is immanent in his creation that pervades His image and Beatitude. Thus, the reflection and perception of one's physical form in the mirror that is in the 'self' is Sufism. He means seeking for the face of God, one rises from the self and self is the veil of veils. Human disposition in context of his fall, subsequent God's mercy or wrath are all the symbolic representations of God's revelations of truth to mankind. If humility comes in man, when he sees good as coming from God, while a man recognizes his incapacity and worthlessness due to his sins and forgetfulness to God, the man reaches to an exalted state of salvation and glory.

To understand the propriety of Sufism, it is apt to illustrate some famous Sufi writers' references such as Ibn-al Arabi (1165-1240 A.D.), Amir Khusrau (1253-1325 A.D.), Kamil Darvesh Shah Latif (1689-1752), Ali Ibn Ahmad Bhushanji, Sana'I Nizami, Attar, Rumi, Sa'di, and Hafiz.

Ibn al-‘Arabī, in full Muḥyī al-Dīn Abū ‘Abd Allāh Muḥammad ibn ‘Alī ibn Muḥammad ibn al-‘Arabī al-Ḥātimī al-Ṭā’ī Ibn al-‘Arabī, also called Al-Sheikh al-Akbar, (born July 28, 1165, Murcia, Valencia – died November 16, 1240, Damascus), celebrated Muslim mystic – philosopher who gave the esoteric, mystical dimension of Islamic thought its first full-fledged philosophic expression. His major works are the monumental *Al-Futūḥāt al-Makkiyyah* (“The Meccan Revelations”) and *Fuṣūṣ al-ḥikam* (1229; “The Bezels of Wisdom”). Ibn al-‘Arabī was born in the southeast of Spain, a man of pure Arab blood whose ancestry went back to the prominent Arabian tribe of Ṭā’ī. It was in Sevilla (Seville), then an outstanding centre of Islamic culture and learning, that he received his early education. He stayed there for thirty years, studying traditional Islamic sciences; he studied with several mystic masters who found in him a young man of marked spiritual inclination and unusually keen intelligence. During those years he travelled a great deal and visited various cities of Spain and North Africa in search of

masters of the Sufi (mystical) Path who had achieved great spiritual progress and thus renown.

It was during one of these trips that Ibn al-‘Arabī had a dramatic encounter with the great Aristotelian philosopher Ibn Rushd (Averroës; 1126–98) in the city of Córdoba. Averroës, a close friend of the boy’s father, had asked that the interview be arranged because he had heard of the extraordinary nature of the young, still beardless lad. After the early exchange of only a few words, it is said, the mystical depth of the boy so overwhelmed the old philosopher that he became pale and, dumbfounded, began trembling. Ibn al-Arabi once explained in *Futuhāt* the usefulness of the religious sciences and the truth of Sufism in these words:

Philosopher means lover of wisdom because the word Sophia (Sūfiyā), means wisdom in Greek; philosophy, therefore, means love of wisdom. Everyone who is endowed with intelligence loves wisdom. However, people who think reflectively are wrong more often than they are right about divine sciences (*ilāhīyāt*), both if they are philosophers and if they are Mu‘tazilites or Ash‘arites. (Ibn ‘Arabī 1999a, vol. 4, pp. 227–28).

In the light of the subsequent course of Islamic philosophy, the event is seen as symbolic; even more symbolic is the sequel of the episode, which has it that, when Averroës died, his remains were returned to Córdoba; the coffin that contained his remains was loaded on one side of a beast of a burden, while the books written by him were placed on the other side in order to counterbalance it. It was a good theme of meditation and recollection for the young Ibn al-‘Arabī, who said: “On one side the Master, on the other his books! Ah, how I wish I knew whether his hopes had been fulfilled!”

Much of the later literature of eastern Islam, particularly Persian and Indo-Persian mystical writings, indeed, can be understood only in the light of his teachings. Ibn al-‘Arabī’s lyrics are typical *ghazals*, sweet and flowing. From the late 9th century, Arabic-speaking mystics had been composing verses often meant to be sung in their meetings. At first a purely religious vocabulary was employed, but soon the expressions began to oscillate between worldly and heavenly love. The ambiguity thus achieved eventually became a characteristic feature of Persian and Turkish lyrics.

Hazrat Amir Khusrau (1253-1325 A.D.), was a devout Muslim, a profound expounder of ethics and strict observant of *Sharia*. Hazrat Ziyauddin Barani draws a vivid picture of his friend, Hazrat Amir, in these words:

Above and beyond all his scholarship, fluency, and proficiency he was an upright Sufi. For most of his life he offered prayers, observed fasts, recited the Holy Qur'an, etc. He was equally exceptional in performing obligatory worship and doing beneficence to others by way of charitable acts. He kept fasts regularly and was among the most trustworthy disciples of the Sheikh. I have not met any other devotee more sincere and more faithful than Hazrat Amir Khusrau. He was impregnated with divine love and participated in *sama*. He was a maestro who used to invent new *ragas* and tunes. Hazrat Amir Khusrau had a poetic nature and was a kind-hearted man of elegant taste. In every art related to skill and refined taste, God had made him unique. He was completely inimitable and his personality in this era was one of the wonders of time.

Amir Khusrau says that Hazrat Amir Khusro, after having offered *ta-hajjud* (late night) prayers, would recite seven chapters of the Holy Qur'an every day. "Tell me O Turk", Nizamuddin Auliya once asked him, "how did you find your devotion?" "Sir, it so happens that I bitterly weep late in the night", Hazrat Amir Khusro submitted. "Praise be to Allah, now some signs have begun to emerge."

His famous *kalaam* are till date sung with pleasure and ecstasy, an example of it is here:

mohe apne hī rañg meñ rañg de rañgīle
to tū sāheb merā mahbūb-e-ilāhī
hamrī chadariyā piyā kī pagriyā donoñ basantī rañg de
to tū sāheb merā mahbūb-e-ilāhī
jo tū māñge rañg kī rañgā.ī merā joban girvī rakh le
to tū sāheb merā mahbūb-e-ilāhī
aan parī tore darvāje par mirī lāj-sharam sab rakh le
to tū sāheb merā mahbūb-e-ilāhī
'nijāmuddīn-auliya' haiñ piir mero prem piit kā sañg de
to tū sāheb merā mahbūb-e-ilāhī .

(*Diwan Ghuraat ul Kamaal* by Khusrau)

Amir Khusrau as a *mureed* (devotee and disciple) had unbounded devotion and inflamed love for his *Pir* (Saint) named Hazrat Nizamuddin Auliya, a learned theologian, the saint who resided that time in Delhi. Amir Khusrau's complete immersion and surrender to his mentor and to his spi-

ritual leader is illustrated in these poetic verses. As a disciple Amir Khusrau wishes to be completely absorbed in the spiritual influence of his divine saint and mentor Hazrat Nizamuddin Auliya.

The popular Sufi poet and prophet was Shah Latif Bhitayi of the western part of the subcontinent of India, existed in the period of early eighteenth century. He writes in his poetic verses:

Jaey Hititi Hui Maruyi
TT Ladhayami Kari Kinnasi
Aardayasiyumi Umar Rakhey
Vejho thi Vantasi
Jaey na chhaduayi, ki Jhaliyayi
TT Panhinjo Angu Aachchiyansi
Lohey Lohey, Lathifu chaye
Hittan Hund Halansi
Mokhey Maleer Samuhin
Vathi Baahan Vayaansi
Rehbar Thi Rerdihayansi
Suhanrey Sanmih Dey.

Shah Latif Bhitayi says if his *Maruyi* (Conscience) had been in his times in imprisoned custody, he would have looked after it. He would have asked *Umar* (Body) to release Conscience. If the body had not acknowledged his request, then he would have become *Jamin* (Mindfulness) himself to get himself imprisoned in shackles, in place of letting Conscience remain imprisoned in body (*Umar*). He would have liberated Soul and would have held its form as the Being of Almighty, the Supreme Power and would have let it return to its Eternal Abode '*Maleer*'. In this composition Shah Sahib has ecstatically referred that the Soul that seeks surrender in Divinity, while it is being in the form of incarnated body on earth, then Almighty compensates all deeds of body to transcendentalism Soul and releases Soul from the custody of Heart (*Naffs*).

Shah Sahib spiritualism the waking body with awakened consciousness and extrinsically and intrinsically the prophet's wisdom finds submission to the infinite truth of the divine (*Mukamey Hak*). Shah Latif Bhitayi not only in Sindh, but also in most of the popular illuminated Sufi Darvesh used to be acclaimed for his poetic piety and pure consciousness. After

‘*Quran Sharif*’ in Sindh, Shah Sahib’s ‘*Risalo*’ is very much in acclamation. He epitomises the Sufi Soul and its culture in Sindh. Many devotees of God and Prophets (*Darvesh*) have been products of the land of Sindh. On account of his miraculous enlightened persona and his acclaimed compositions (*Ka-laam*) are not only known in Sindh, but claims magnanimity and elevated place among the world’s most popular beings with absolute realisation of consciousness. Like an enabled *Darvesh* (a prophetic seer), a righteous saint, Shah Sahib lighted the ignorant hearts that used to get lost in the darkness of the waking world or illusory world.

Fariduddin Masud was born in 1175 (571 AH) in Kothewal, 10 km from Multan in the Punjab region of what is now Pakistan, to Jamāl-ud-dīn Suleimān and Maryam Bībī (Qarsum Bībī), daughter of Wajih-ud-dīn Khojendī. He was a Sunni Muslim and was one of the founding fathers of the Chishti Sufi order. He was a great mystic (Sufi) of his times. He conveyed the message of love, harmony, and peace through his poetry among the people. In a real sense he was a spiritual guide who spread warmth and love. He was known as Baba Farid Ganj Shakar Baksh. Ibne Battuta, an Arab traveller was all praise for this Sufi mystic. He shifted from Multan Punjab to Delhi to attain spiritual knowledge in Islamic doctrines in the mentorship of Qutub-u-din Bakhtiyar Kaki, who died in 1235 A.D., hence Fariduddin his successor returned to Ajodhan an old name of Pakpattan (now in Pakistan). In commemoration every year Urs is held. According to Qamar Hashmi in his book entitled “Kalam-e-Khuwaja Ghulam Farid”, the poetry of Farid advised his followers to be kind-hearted, peaceful and ethical.

Here mentioning an excerpt of his poetic verses that expresses the meaningfully that life journey in the form of an earthly being should be morally congenial, should be away from judging anyone either by way of tongue or by way of merit or demerit, or by way of beauty. Unless mankind is away from evaluation of others, then only one can look into oneself and find others with those qualities which one does not possess of. He says:

Na Ras Jibh Na Rup Na, Kari Kivehha Maan Ni
Na Gunn Mant Na kaaman Maye Jaana Ni
Na Gunn Mant na Kaaman Jaana, Kyu Kar Sahu Nun Bhaavan
Sahu Bahutiyan naari Bahu Guunyari, Kit Bidh Darshan Panwa
Na Jaana Sahu Kisey Rawesi, Meyra Jiyu Nimaanna
Na Ras Jibh Na Rup Na, Kari Kivehha Maana

Baba Farid used to say do not use a harsh word for anyone, for the True Lord abides in all and does not break the heart of anyone as they are priceless gems. Humility and sweetness are the essences of human virtues. Once he told a visitor “Do not give me a knife, instead give me a needle, as a knife is an instrument for cutting and a needle for sewing together”.

Hazrat Shaikh Khwaja Syed Muhammad Nizamuddin Auliya was the fourth Spiritual Successor (Khalifa) of Hazrat Khwaja Moinuddin Chishti of Ajmer – the founder of the illustrious Order of Chishti saints in this country. He was specially selected by his Pir-o- Murshid Hazrat Khwaja Fari-duddin Ganjshakar, for this onerous responsibility because of his unique merits as a learned scholar, an able and diligent administrator and a perfect Spiritual Master, on the recommendation of a "*basharat*" (revelation) from the Holy Prophet.

After the demise of Hazrat Baba Fariduddin Ganjshakar, Hazrat Khwaja Nizamuddin Aulia, therefore, succeeded him as the fourth *Sajjadanashin* (highest spiritual leader) of India; Hazrat Allauddin Ali Ahmed Sabir of Kalyar being the third in the order of precedence.

Types of Saliks

According to Hazrat Nizamuddin Aulia, there are 3 kinds of dervishes or Saliks:

- *Salik* – Those who renounce the world and devote their lives exclusively to Sufism.
- *Waaqiff* – Those who have acquired a stability between 'Obedience' and 'Devotion'.
- *Raajai*– Those who, having acquired due stability, suspend and do not return to the path of Sufism.

Essentials of Devotion

Hazrat Nizamuddin says that for a salik, there are six essentials of devotion to God:

1. He should remain in seclusion which will help him in overpowering his Nafs (appetitive soul).
2. He should remain clean and under wazoo' (ablution) which must be refreshed when necessary.
3. He must try to observe fasting daily but, if he cannot do so, then he must cut off his eating to the minimum.
4. He must try to avoid everything except God.

5. He must be an obedient devotee of his Pir.
6. He must hold God and Truth above all.

According to Hazrat Nizamuddin, a salik must avoid four things:

1. The world, especially the rich.
2. Mention of anything else except the zikr of God.
3. Give up love for everything else, except for God.
4. Purification of heart from all other worldly things except God.

"Akhlaq" Or Morality

Hazrat Nizamuddin emphasises upon the cultivation of moral and religious values for the character of a dervish. He says that a *salik* achieves success by 4 things:

1. less eating
2. less sleeping
3. less speaking
4. less meeting with people.

He advocates mercy and piety in all dealings and says: To hurt a human heart is to hurt the grace of God. A dervish must never curse anybody, however great may be the persecution which he may suffer. He must always refrain from disclosing the faults of the people which is a virtue and one of the best devotions to God. Rights of a Neighbour

One day, speaking on the rights of a neighbour, Hazrat Nizamuddin said: If your neighbour needs a loan, give it to him; if he needs anything else, give it to him; if he needs your sympathy in illness and misfortune, give it to him. And if he dies, then attend his funeral service and pray for his salvation.

Like all great Sufis, Hazrat Nizamuddin Aulia was a staunch follower of the Prophet's traditions and Shariat. He stressed upon the punctuality of offering Namaz in congregation and even in his advanced age, he followed this rule strictly. Moinuddin Hasan Chishti was born in Sijistan (modern-day Sistan) in Iran in 1141-42 CE. After receiving Khilafat at the age of 52 from Sheikh Usman Hara-wani, he went on Hajj to Mecca and Medina. While he was praying in the Prophet's Mosque in Medina, Khwaja is said to have heard the Prophet telling him to go to Hindustan and to the city of Ajmer.

At that time, he had no idea where Ajmer was. However, he proceeded via Baghdad and Herat to Lahore and then to Delhi and Ajmer. Muizuddin Muhammad bin Sam of Ghor had already defeated Prithviraj Chauhan and established his rule in Delhi. Khwaja Moinuddin Chishti started living and preaching in Ajmer. His instructive discourses, full of spiritual insights, soon drew the local populace as well as kings and nobles and peasants and the poor from far and wide. Moinuddin Chishti (1141-1236) also known as Gharib Nawaz (benefactor of the poor) was one of the most significant saints of the Indian subcontinent. He travelled to India in the early 13th century, covering the route of Lahore and then Ajmer. After getting married in Ajmer, he visited Delhi during the reign of Sultan Iltutmish. He introduced and established the Chisti order in South Asia and significantly contributed to the spreading of Islamic Sufi mystic order. In his discourses **Chishti** preached about loving all our fellow creatures, irrespective of religion and status. His **key** teachings include charity and compassion for the poor and helpless, **leading** a pure life of devotion to the Divine, and achieving oneness with God in the service of his creations. The **Dargah** of **Khwaja** Moin-ud-din **Chishti** is the most revered shrine of Muslims not only in Rajasthan, but in India also. The **Dargah** is a living example of Mughal Architecture and their faith. The daughter of Mughal emperor Shah Jahan had established a prayer room especially for the women followers.

The shrine has been visited by Muhammad bin Tughlaq, Sher Shah Suri, Akbar, Jahangir, Shah Jahan, Dara Shukoh, Jahanara Begum and Aurangzeb, among many others. Even today, film stars and heads of states, both the rich and the poor, make a pilgrimage to the shrine.

The book '*Shams-e-Tabrizi*' (2011), translated by Farida Maleki, published by the Science of the Soul Research centre, New Delhi states that Sufism, or Islamic mysticism, is the most accessible, liberal, and pluralistic aspect of Islam, and a uniquely valuable bridge between East and West. The book refers to Al-Ghazâlî, who (c. 1056-1111) was one of the most prominent and influential philosophers, theologians, jurists, and mystics of Sunni Islam. He was active at a time when Sunni theology had just passed through

its consolidation and entered a period of intense challenges from Shiite Ismâ'îlite theology and the Arabic tradition of Aristotelian philosophy (*falsafa*). Al-Ghazâlî understood the importance of *falsafa* and developed a complex response that rejected and condemned some of its teachings, while it also allowed him to accept and apply others. Al-Ghazâlî's critique of twenty positions of *falsafa* in his *Incoherence of the Philosophers* (*Tahâfut al-falâsifa*) is a significant landmark in the history of philosophy as it advances the nominalist critique of Aristotelian science developed later in 14th century Europe. On the Arabic and Muslim side al-Ghazâlî's acceptance of demonstration (*apodeixis*) led to a much more refined and precise discourse on epistemology and a flowering of Aristotelian logics and metaphysics. With al-Ghazâlî begins the successful introduction of Aristotelianism or rather Avicennism into Muslim theology. After a period of appropriation of the Greek sciences in the translation movement from Greek into Arabic and the writings of the *falâsifa* up to Avicenna (Ibn Sînâ, c. 980-1037), philosophy and the Greek sciences were "naturalized" into the discourse of *kalâm* and Muslim theology (Sabra, 1987). He wrote in the eleventh century:

"The heart of man has been so made by God that, like a flint, it contains a hidden fire which is evoked by music and harmony, and renders man beside himself with ecstasy. These harmonies are echoes of that higher world of reality which we call the world of the spirits.....they fan into a flame whatever love is already dormant in heart"(*Shams-e-Tabrizi*, xii Foreword).

Al-Ghazâlî had published his two refutations of *falsafa* and Ismâ'îlism he left his position at the Nizâmiyya madrasa in Baghdad. During this period, he began writing what most Muslim scholars regard as his major work, *The Revival of the Religious Sciences* (*Ihyâ' 'ulûm al-dîn*). The voluminous *Revival* is a comprehensive guide to ethical behavior in the everyday life of Muslims (Garden 2014: 63-122). It is divided into four sections, each containing ten books. The first section deals with ritual practices (*'ibâdât*), the second with social customs (*'âdât*), the third with those things that lead to perdition (*muhlikât*) and hence should be avoided, and the fourth with those that lead to salvation (*munjiyât*) and should be sought. In the forty books of the *Revival* al-Ghazâlî severely criticizes the coveting of worldly matters and reminds his readers that human life is a path towards Judgment Day and the reward or punishment gained through it. Compared with the eternity of the next life, this life is almost insignificant, yet it seals

our fate in the world to come. In his autobiography al-Ghazâlî writes that reading Sufi literature made him realize that our theological convictions are by themselves irrelevant for gaining redemption in the afterlife. Not our good beliefs or intentions count; only our good and virtuous actions will determine our life in the world to come. This insight prompted al-Ghazâlî to change his lifestyle and adopt the Sufi path (al-Ghazâlî 1959a, 35–38 = 2000b, 77–80). In the *Revival* he composed a book about human actions (*mu'âmalât*) that wishes to steer clear of any deeper discussion of theological insights (*mukâshafât*). Rather, it aims at guiding people towards ethical behavior that God will reward in this world and the next (al-Ghazâlî 1937–38, 1:4–5).

Falsafa was a movement where Christians, Muslims, and even pagan authors participated. After the 12th century it would also include Jewish authors. For reasons that will become apparent, al-Ghazâlî focused his comments on the Muslim *falâsifa*. In the early 10th century, al-Fârâbî (d. 950) had developed a systemic philosophy that challenged key convictions held by Muslim theologians, most notably the creation of the world in time and the original character of the information God reveals to prophets. Following Aristotle, al-Fârâbî taught that the world has no beginning in the past and that the celestial spheres, for instance, move from pre-eternity. Prophets and the revealed religions articulated the same insights that philosophers expressed in their teachings, yet the prophets used the method of symbolization to make this wisdom more approachable for the ordinary people. Avicenna continued al-Fârâbî's approach and developed his metaphysics and his prophetology to a point where it offers comprehensive explanations of God's essence and His actions as well as a psychology that gives a detailed account of how prophets receive their knowledge and how they, for instance, perform miracles that confirm their missions. Avicenna's philosophy offers philosophical explanations of key Muslim tenets like God's unity (*tawhîd*) and the central position of prophets among humans. One of the most popular and the greatest Sufi mystic known across in the Islamic Sufi World is the name of Jalal ud-Din Rumi. He was the most prolific Sufi poet and writer. Rumi was born in Balkh, capital of Khorasan, in what is known as Afghanistan, on September 30th, 1207. And migrated with his family to Anatolia shortly before his home city was destroyed by the Mongols in 1221. After training as a Muslim preacher and jurist, he taught Sharia law, of the Hanafi school, in a madrasa in Konya, where he died on the 17th

December 1273 – around the time of Dante’s eight birthday – where his shrine, the Yesil Turbe, or Green Tomb, still stands. At the age of 37, Rumi’s life was transformed by meeting an enigmatic wandering Dervish called Shams Tabrizi. Shams brought about a major spiritual epiphany in the respectable jurist, and the two quickly became separable. From Shams, Rumi discovered that beyond safe forms of Muslim devotion – the life of prayer and preaching and studying the Sharia – and beyond the call of renunciation – of fasting, self-control and self-discipline – that there lay above all a spirituality of love. When Shams mysteriously disappeared, Rumi’s grief was expressed in one of the greatest outpourings of the poetry of longing and separation ever produced in any language: a great waterfall of Persian verse – some 3,500 odes, 2000 quatrains, and a mystical epic – the *Masnavi*, 26000 couplets long, a rambling collection of tales and stories of “the Nightingale who was separated from the Rose”. It is, in the eyes of many, the finest, deepest, most complex and most mellifluous collection of mystical poetry ever written in any language and out of any religious tradition. Rumi’s writings certainly stand as the supreme expression of mystical Islam.

Rumi saw his writing as an extension of that of Shams – indeed Rumi explicitly states that Shams is the voice speaking through his poems:

Speak, Sun of Truth and faith, pride of Tabriz!
But it is your voice that mouths all my words.

In another couplet he describes himself as impregnated by the spirit of Shams:

The lady of my thoughts gives constant birth,
She is pregnant but with the light of your glory.
(*Shams-e Tabrizi*, xiii Foreword)

Rumi’s absorption and total annihilation in his master Shams al-Din Tabrizi, shines through his poetry collection entitled *Divan-e Shams-e Tabrizi*, which has been accessible even to western readers. In one of his compositions, Rumi expounds on Shams’s love, compassion, grace and power in a series of paradoxes about his beloved Sheikh. Rumi describes the face of Shams as the Sun that makes the ephemeral eternal. He writes about Shams:

*No favour was left which that winsome beauty did not bestow.
 What fault of ours, if he failed in bounty towards you?
 Thou art reviling, because the charmer wrought tyranny;
 Who ever saw in the two worlds a fair one that played not the tyrant?
 His love is a sugar-cane, tho' he gave not sugar;
 His beauty is perfect faith. Tho' he kept not faith.....
 The Sun of the face of Shams Din, glory of the horizons,
 never shone upon aught perishable, but he made it eternal.*
 (Nicholson, 23)

In these lines, Rumi describes Shams as bounteous tyrant because he gives the disciple freedom, but demands everything in return; he bestows faith on the disciple, but then hides himself to increase the disciple's longing.

In the eleventh century, in Persia, there lived a mathematician named Ghiyathuddin Abulfath Omar bin Ibrahim al-Khayyami – or, Omar (1048–1131), son of Abraham, the tent-maker. His book entitled “Umar Khayyam ki Rubiyat” published in 1960 in the translated version from Persian to English. One of the original lyrics is derived from his original script –

*maa.em ba-lutf-e-haq tavallā karda
 vaz tā.at-o-ma. asīyat tabrra karda
 āñ-jā ki ināyat-e-tū bāshad bāshad
 nā-karda chū karda karda chuñ nā-karda*

The poet Umar Khayyam in these lyrics expressing his inner fear that hesitates him to face the reality of divine truth on the earth. He felt the reality of life as sword that frightens human to accept the ultimate, infinite truth to surrender to the Almighty while traversing the path of life in the earthly world. However, rather than the “carpe diem philosophy” professed in FitzGerald’s *Rubáiyát*, the Khayyam Persian original offers a pessimistic view of the world and the Sisyphean situation humans are stuck in. In his quatrains the world is a “salt-desert, a nest of sorrow, a station on the road”, but in FitzGerald’s transcreation it becomes more about making “the most of what we yet may spend”. However, rather than the “carpe diem philosophy” professed in FitzGerald’s *Rubáiyát*, the Khayyam Persian original offers a pessimistic view of the world and the Sisyphean situation humans are stuck in. In his quatrains the world is a “salt-desert, a nest of sorrow, a station on

the road”, but in FitzGerald’s transcreation it becomes more about making “the most of what we yet may spend”.

Omar wrote poetry, and while his rhymes received little attention in their day, they were rediscovered and translated into beautiful English—more than seven centuries later--by a gentleman and scholar named Edward FitzGerald. It was a meeting of minds, a great collaboration of the past and the present, and FitzGerald's rendition of those passionate verses has become one of the best loved poem cycles in the English language. With their concern for the here and now, as opposed to the hereafter, Omar Khayyam's quatrains are as romantic today as they were hundreds of years ago; they are a tribute to the power of one moment's pleasure over a lifetime of sorrow, of desire over the vicissitudes of time. Rubaiyat of Omar Khayyam, presented here with Edward FitzGerald's original preface, is truly a classic, and it will stand forever as one of our finest monuments to love. The **Rubáiyát** of Omar Khayyám is a lyrical composition in quatrains (four-line stanzas). Rather than telling a story with characters, the verse presents deep feelings and emotions on subjects such as life, death, love, and religion. The diction of the poem conveys high divine and sensitivity to spirituality. The beauty and simplicity is so immaculate that people of all faiths and those who have no faith at all can seek divine solace in it. **Omar** has used popular metaphors in his passionate praise of wine and love.

Rubáiyát of Omar Khayyám is the title that Edward FitzGerald gave to his 1859 translation from Persian to English of a selection of quatrains (*rubā'iyāt*) attributed to Omar Khayyam (1048-1131), dubbed "the Astro-nomer-Poet of Persia".

Although commercially unsuccessful at first, FitzGerald's work was popularised from 1861 onward by Whitley Stokes, and the work came to be greatly admired by the Pre-Raphaelites in England. FitzGerald had a third edition printed in 1872, which increased interest in the work in the United States. By the 1880s, the book was extremely popular throughout the English – speaking world, to the extent that numerous "Omar Khayyam clubs" were formed and there was a "fin de siècle cult of the Rubaiyat".

FitzGerald's work has been published in several hundred editions and has inspired similar translation efforts in English and in many other languages. In the context of a piece entitled *On the Knowledge of the Principals of Existence*, Khayyam endorses the Sufi path (Mehdi 8). Csillik (1960) suggests the possibility that Omar Khayyam could see in Sufism an ally

against orthodox religiosity (Acta Orientalia Academiae Scientiarum Hungaricae, 75). Other commentators do not accept that Omar's poetry has an anti-religious agenda and interpret his references to wine and drunkenness in the conventional metaphorical sense common in Sufism. The French translator J. B. Nicolas held that Omar's constant exhortations to drink wine should not be taken literally, but should be regarded rather in the light of Sufi thought where rapturous intoxication by "wine" is to be understood as a metaphor for the enlightened state or divine rapture of *baqaa* (Albano 59-77). Bjerregaard (1915) defended that Omar Khayyam was a Sufi (3). Idries Shah (1999) and Dougan (1991) attribute the reputation of hedonism to the failings of FitzGerald's translation. In his essay "The Enigma of Edward FitzGerald", Argentinian writer Jorge Luis Borges wrote that "the two [Khayyam and FitzGerald] were quite different, and perhaps in life might not have been friends; death and vicissitudes and time led one to know the other and make them into a single poet," shedding light on the birth of "Fitz-Omar". Scholars and writers view FitzGerald's *Rubáiyát* simply as English poetry with Persian allusions, and it is widely accepted his quatrains in English are loose translations *based* on the original verses. In fact, FitzGerald himself called the translation "very un-literal", but "at all cost, a thing must live... Better a live sparrow than a stuffed eagle". He called his transcreation of Khayyam's verses, "transmogrification". In what is called the 67th Bodleian quatrain, Khayyam had written:

Roz-ast khush o hava nah garam ast na sard
Abr az rukh gulzar hami shawid garad
Bulbul ba-zaban pahalawi ba gul zard
Fariyad hameen zind kah mein baawad khurd

The quatrain was transcreated by FitzGerald as:

And David's Lips are lock't; but in divine
 High piping Pehlevi, with "Wine! Wine! Wine!"
 "Red Wine!"—the Nightingale cries to the Rose (p.12).

That yellow Cheek of her's to incarnadine

While there have been many controversial cases of transcreation, FitzGerald's work raised many questions primarily because he was accused of

attributing verses to the *Rubáiyát* that Khayyam never wrote. Of the 1,400-and-odd quatrains attributed to Khayyam, some scholars estimate only 200 are his, while others such as Ali Dashti (author of *In Search of Omar Khayyam* and an authority on the works of the Khayyam) say that “only 36 quatrains have a likelihood of authenticity”.

In the introduction to *Rubáiyát*, Daniel Karlin notes that “the structure of the poem, in one sense, ‘translates’ nothing, because it has no counterpart in the original text”. Despite the contention, FitzGerald’s *Rubáiyát* not only gained immense recognition but also established Khayyam as a poet, who was freethinking and hedonistic.

Idries Shah (16 June 1924–23 November 1996), also known as Idris Shah, né Sayed Idries el- Hashimi and by the pen name Arkon Daraul, was an author and teacher in the Sufi tradition who wrote over three dozen books on topics ranging from psychology and spirituality to travelogues and culture studies, and also a leading thinker of the 20th century. His seminal work was *The Sufis*, which appeared in 1964 and was well received internationally. Born in India, the descendant of a family of Afghan nobles, Shah grew up mainly in England. His role in the controversy surrounding a new translation of the Rubaiyat of Omar Khayyam, published by his friend Robert Graves and his older brother Omar Ali Shah, came in for scrutiny. However, he also had many notable defenders, chief among them the novelist Doris Lessing. Shah came to be recognized as a spokesman for Sufism in the West and lectured as a visiting professor at several Western universities. His works have played a significant part in presenting Sufism as a form of spiritual wisdom approachable by individuals and not necessarily attached to any specific religion. Abdullah Dogan taught a practical fourth-way method of self-development for Westerners, initially drawing on the ideas of G.I. Gurdjieff, Hazrat Inayat Khan and Sri Ramdas of Kerala, among others. Increasingly his own inner development informed his teaching.

Abdullah's main aim was to wake people up so they might find their psychological and spiritual potential. To this end he instructed individually, held regular question-and-answer sessions for groups of pupils and conveyed his ideas in written, graphic art and musical form. Both Idris Shah and Abdullah Dogan argue that Omar's poetry is to be understood as with a specialized knowledge of philosophical ideas. On the other hand, Iranian experts such as Mohammad Ali Foroughi and Mojtaba Minovi rejected the hypothesis that Omar Khayyam was a Sufi (Bowen, 72). Foroughi stated that

Khayyam's ideas may have been consistent with that of Sufis at times but there is no evidence that he was formally a Sufi. Aminrazavi Mehdi (2007) states that "Sufi interpretation of Khayyam is possible only by reading into his *Rubā'īyyāt* extensively and by stretching the content to fit the classical Sufi doctrine (The Wine of Wisdom, 128). Furthermore, Frye (1975) emphasizes that Khayyam was intensely disliked by several celebrated Sufi mystics who belonged to the same century. Shams Tabrizi (spiritual guide of Rumi) and Najm al-Din Daya (Razi) a 13th century Persian Sufi in Anatolia on reading the translated version of Fitzgerarld's of Omar Khayyam's poetry (The Wine of Wisdom 128), described Omar Khayyam as "an unhappy philosopher, atheist, and materialist" (Bowen 72). Dāya says in his commentary of the Qur'an, "Verily all that God created in the world of form has its like in the world of meaning; all that He created in the world of meaning– this being the hereafter– has its true essence in the world of reality, which is the uttermost unseen. Know too that of all that God created in all the worlds, a specimen and sample is present in man (Quoted in Esmā'il Ḥaqqī, *Rū' al-bayān*, Istanbul, 1389/1970, I, 404)

While on the other side, some Sufi mystics like Attar of Nishapur regarded him not as a fellow – mystic but a free-thinking scientist who awaited punishments hereafter. Rahim in his review of Seyyed Hossein Nasr's book mentions Nasr's underline notion that Muslim philosophers did not see a dichotomy between intellect and intuition but considered them to make a hierarchy within the totality of the sources of human knowledge. He discusses the limits of theological schools and philosophers who restrict knowledge to that which is attainable by demonstration (224). Consider, for example, his statement about the divine essence: "Islamic metaphysics places the Absolute above all limitations," and "It knows that the Divine Essence ... is Non – Being or Beyond-Being" (63). He in the chapter Nine of his book *Islamic Philosophy from its Origin to the Present: Philosophy in the Land of Prophecy* (2006) argues that it is "reductive" to use a literal interpretation of his verses (many of which are of uncertain authenticity to begin with) to establish Omar Khayyam's philosophy (165-183). Instead, hse cited as evidence Khayyam's interpretive translation of Avicenna's treatise *Discourse on Unity* (*Al-Khutbat al- Tawhīd*), where Avicenna expresses orthodox views in agreement with the Sayyed Hossein Nasr on Divine Unity (The belief in 'Unity of the actions of Allah (SwT)' informs us that everything and everyone which exists in the entire universe – even the leaves

of a tree which move with the passing breeze – originate from Allah (SwT). Nothing can take place without His command – the cutting which the sword performs, the burning which a fire produces and all other actions stem from His order. To sum this belief up in one sentence, we refer to the tradition mentioned in Bihar al-Anwar that reads: “There is no one effector in the creation except Allah” (178). The prose works believed to be Omar's are written in the peripatetic style (in Aristotelian manner travelling from one place to another) and are explicitly theistic, dealing with subjects such as existence of God and theodicy (The Wine of Wisdom, 160). As noted by Bowen these works indicate his involvement in the problems of metaphysics rather than in the subtleties of Sufism (71). As evidence of Khayyam's faith and/or conformity to Islamic customs, Aminrazavi in his book The Wine of Wisdom (p.14) mentions that in his treatises he offers salutations and prayers, praising God and Muhammad. In most biographical extracts, he is referred to with religious honorifics such as Imam, *The Patron of Faith* (*Ghīyāth al-Dīn*), and *The Evidence of Truth* (*Hujjat al-Haqq*). He also notes that biographers who praise his religiosity generally avoid making reference to his poetry, while the ones who mention his poetry often do not praise his religious character (48). For instance, Al-Bayhaqi's account which antedates by some years other biographical notices, speaks of Omar as a very pious man who professed orthodox views down to his last hour (174).

Based on all the existing textual and biographical evidence, the question remains somewhat open (Aminrazavi 14) and as a result Khayyam has received sharply conflicting appreciations and criticisms (E.D. Ross 360).

To mention about contemporary writers – is one such Sufist mystic – Sadia Dehlavi (1957 – 5 August 2020). She was a devotee of Khwaja Garib Nawaj of Ajmer and Nizam ud-Din Auliya of Delhi. She criticised radical interpretations of Islam and called for a pluralistic understanding of Islam. In April 2009, Dehlavi published a book on Sufism entitled *Sufism: The Heart of Islam*. Sadia's discourse in her book is against delinking of Sufism from Islam (by Western writers) or the assertion that Sufism is not part of Islam (by Muslims). Dehlavi try to convince both groups by stating that “the Messenger of Islam remains the primary source of Sufism.” She argues that “Sufism cannot be understood without reference to the Holy Book.” She says, “Although Sufism, similar to other mystic traditions, offer universal ethics and meditation practices, its internal spiritual current cannot be alienated from its outward Islamic dimensions.”

To her Muslim readers she tells clearly that Sufism emanates from the *Sharia*. “Sufis strictly follow the Sharia,” Sadia declares. “The Sufi philosophy is classified into three stages: *Sharia*, the outward law, *Tareeqa*, the Way and *Haqeeqa*, the Truth.” But elsewhere she states that “those who pursued the study of *Sharia* laws came to be known as jurists. The scholars who devoted themselves to the development of virtuous inner qualities came to be known as Sufis.” While all Muslims recognize *Sharia*, *fewer people understand Tareeqa as part of mainstream Islam. she writes: “I feel that the stress on rationale is misplaced. I often argue that had God been an academic trophy, the ability to know Him would be restricted to those with powers of intellect. Stringent modern attitudes, requiring a scientific basis for everything, tend to overlook the importance of the heart and sincere emotions.”*

In her next book, *The Sufi Courtyard: Dargahs of Delhi* (2012), Sadia attempts to bring in discourse a sort of revisualisation of Sufi Shrines in Delhi, the *Divine Mysteries* of Sufi Saints/*Pirs* as well as *Dargah Evenings* and the rituals. She alleged that, there was an urgent need for a compendium on Sufism, a kind of carry-with-you reference handbook that could explain the basic facts about Sufism, its origins, its history in India, the major *Silsilas* or spiritual lineages, their specific traits, commonalities and differences and the impact of Sufism in India. One needed something that one could go back to, in order to check the meaning of particular words like *Barkat*, *Aqeedat*, *Sam’a*, *Haal*, *Urs* and other Sufi practices and rituals. One is needed to understand why women are by and large not permitted inside shrines. One is needed to know about the areas of conflict between the clergy and the Sufis and between the state and the Sufis. What kind of relations did they build with other spiritual traditions, the reasons for their popularity and their relevance today? In a Delhi, this specific book on Sufism, expects to get information on all the major Sufi shrines and little notes on the history of the Sufis, their times and their contributions. In a way this book attempts to reframe Islamic mystics and their spiritualisation of the waking-world for the heavens.

Similarly, the book *Delhi by Heart* (2013) authored by Raza Rumi brings forth the influence and reflections of mystical Islamic Sufism from the times of the advent of Nizam ud-Din Auliya in Delhi, which later in span of ups and downs of history from mediaeval to the post-modern Delhi opens certain in-depth, inherent, indented conceptions, formations of Islamic culture and its adaptations in the Hindustani culture of past, present

and future. *Delhi by Heart* is a sensitively written account of a Pakistani writer's discovery of Delhi – Why, asks Raza Rumi, does the capital of another country feel like home? How is it that a man from Pakistan can cross the border into 'hostile' territory and yet not feel 'foreign'? Is it the geography, the architecture, the food? Or is it the streets, the festivals, and the colours of the subcontinent, so familiar and yes, beloved... As he takes in the sights, from the Sufi shrines in the south to the markets of Old Delhi, from Lutyens' stately mansions to Ghalib's crumbling abode, Raza uncovers the many layers of the city. He connects with the richness of the Urdu language, observes the syncretic evolution of mystical Islam in India and its deep connections with Hindustani classical music – so much a part of his own selfhood. And every so often, he returns to the refuge of Hazrat Nizamuddin Auliya, the twelfth-century *Pir*, whose dargah still reverberates with music and prayer every evening. His wanderings through Delhi lead Raza back in time to recollections of a long-forgotten Hindu ancestry and to comparisons with his own city of Lahore – in many ways a mirror image of Delhi. They also lead to reflections on the nature of the modern city, the inherent conflict between the native and the immigrant and, inevitably, to an inquiry into his own identity as a South Asian Muslim. Rich with history and anecdote, and conversations with Dilliwalas known and unknown, *Delhi by Heart* offers an unusual perspective and unexpected insights into the political and cultural capital of India.

Conclusion

“To look at a much later period, the tradition of ‘medieval mystical poets’, well established by the fifteenth century, included exponents who were influenced both by the egalitarianism of the Hindu Bhakti movement and by that of the Muslim Sufis, and their far-reaching rejection of social barriers brings out sharply the reach of arguments across the divisions of caste and class. Many of these poets came from economically and socially humble backgrounds, and their questioning of social divisions as well as of the barriers of disparate religions reflected a profound attempt to deny the relevance of these artificial restrictions and the issues of contemporary equality that characterize so much of contemporary society.” (Amartya Sen, 11).

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**The Fallacy of Images in Space Representation
Photography in Selected Works by DeLillo and W.G. Sebald**

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Abstract:

The need to describe space proves to be increasingly urgent in contemporary times. From the various forms by which literature has incorporated this theme: travel reportage, eco-literary narratives, in which space and the importance of place are increasingly gaining prominence, some works experiment new formal strategies to attempt to reformulate not only the concept of space but the way we observe it. What role, for example, does a photograph play when annexed to the literary text? While it is expected to help reinforce the “reality effect” of the story, as Barthes would have called it, on the other hand it may also make more troubling the reading of the space it proposes. As Italian researcher Davide Papotti (2014) writes: “The technical possibility of duplicating landscapes, whether through the reproduction of concretely real portions of land or through the virtualization of the landscapes themselves, does not necessarily imply an increase of their comprehensibility”. In the case of German writer W.G. Sebald, the focus on places and the passage of time and history finds an interesting comparison in the author's choice to annex images in his books, as if to emphasize the impossibility of preserving the present, except in vanishing forms. But if images do not show what a place looks like today, they reveal what it looked like in the past: they thus allow us to think about space with multiple degrees of interpretation. Such is the case with the American writer Don DeLillo, who fully expresses some of the nodal issues of postmodernism. If historical reality and its legacy enter a crisis, those who want to write must look elsewhere for new solutions. In this paper, starting with the two authors mentioned and their relationship with photography, we aim to

offer a reflection that problematizes, in literature, the ways in which we think about and represent space.

Keywords: Comparative Literature, Space representation, Geocriticism, Literature and images

1. Attention to the superfluous: the ways of narrating space

Research on how to narrate space has produced remarkable results, experiments and fascinating interdisciplinary dialogues. From a cultural tradition that relegated the role of space to a passive or scenographic element, an important reassessment of the spatial axiom¹ has begun in recent decades: from the so-called “spatial turn”² to research conducted by geocriticism³, or even to recent debates in post-colonial studies⁴, the perception of space as well as its representation have become increasingly problematized issues.

¹ Gilles Deleuze, in the book *Critique et clinique* (1993), starting with the Shakespearian verse from Hamlet, “Time is out of joint”, recalls that reversal in the relationship between time and movement operated by Kant: “Le temps ne se rapporte plus au mouvement qu'il mesure, mais le mouvement au temps qui le conditionne” (Deleuze, p. 14). The idea of a rectified time that imposes on each movement the succession of its determinations will then allow Deleuze to refine his well-known notion of “devenir”. After Kant, then, it is clear how much of a clean break there was with the Aristotelian conception that subjected time to movement.

² Movement inaugurated by Edward Soja at the beginning of *Postmodern Geographies* (1989), in which was affirmed the potential of space as an interpretative category, stifled by a tradition that opposed it to time.

³ It is worth mentioning the book *Géocritique. Réel, fiction, espace*, published in 2011 by Bertrand Westphal. The French academic has inaugurated a critical methodology that looks at literary space in an openly interdisciplinary and comparative perspective.

⁴ We are thinking, among many, of Brian Harley's map deconstruction studies, or the cartographic decolonization work of Edward Said and Graham Huggan. Regarding Said, we remember above all the book *Culture and imperialism* (1993). For further problematization of the concept of map decolonization, see Huggan, 1989. Regarding Harley, and more specifically for a deconstructive look at cartographic material, a reference text is Harley, 1989.

Ian Sinclair's book *London Orbital* (2002), for example, in which the author walks the entire length of the M25, the major road that encircles London, with the aim of documenting the anonymous and over-exploited British periphery, reveals the narrative (and literary) interest for those spaces that normally play a marginal role, and which the anthropologist Marc Augé (1992) would have defined as "non-places". The writing technique used by Sinclair (1997), which he defines as "polaroid epiphanies" (p. 105), focuses on immortalizing sequences of seemingly banal images so to draw the reader's attention to all the uncommon details that would normally be ignored.

The renewed interest in space representation has therefore begun to explore the ways in which places we live in and pass through are explored and questioned, but also, and above all, to the formal strategies by which they are represented. In this paper, we would like to focus one of those strategies: the use of photography in literary texts. Our idea is that, despite the better visibility an image should provide, a photograph can also blur or compromise our place understanding. In the examples we propose here, photographs, or the act of photographing, as we shall see, further problematize the values we attribute to space and the way we observe it.

2. The disquiet of a writer on the road

One of the most striking examples is undoubtedly that of German writer W.G. Sebald. In the book *The Rings of Saturn* (1995), separated in ten parts, the narrator, in which it is easy to discern Sebald himself, after a period of illness and nervous breakdown, goes on a journey (*An English Pilgrimage*, in fact, mentions the subtitle), "in the hope of dispelling the emptiness that takes hold of [him] whenever [he has] completed a long stint of work" (p. 3). Again, as in Sinclair's case, the narrator's journey is on foot¹, so that attention can be paid to the details scattered throughout the territory. He travels a long itinerary, in Suffolk County, England, visiting hills,

¹ As Christian Moser (2010) puts it: "Sebald's endeavor to oppose the officious history of modern progress and enlightenment by an archeology of the particular, the marginal, and the incommensurable is related to the cultural practice of walking and its literary representation" (p. 40).

coasts and moors, making the meeting of a variety of mysterious and eccentric characters, and bringing up facts and stories about the places he visits.

To the narrative turn of the book, Sebald adds elements developed in an essayistic perspective, providing it with a curious, eclectic, hybridized composition. He will talk, among other topics, of historical phenomena and renowned personalities, like Michael Hamburger, poet and translator of Hölderlin, Thomas Browne, Joseph Conrad, Chateaubriand exile in England, and others. Moreover, to make the book structure even more undefinable, the author inserts photographs that will fragment the narrative linearity. This choice may generate, as Lilian R. Furst (2006) writes, a series of ambivalent readings: “the interspersal of photographs into the text creates a dimension of complexity because they are open to starkly contradictory interpretations” (p. 220). Indeed, photographs do not merely increase the “reality effect” that the text could provide; what Roland Barthes (1968), in an article of the same name, would have called “l’effet de réel” (p. 84-89). On the contrary, in the reproduction of space that they allow, photographs collaborate in an unexpected degree: weakening or making ambiguous the reality level, functioning as “a source of doubt”¹ (Furst, p. 222).

In the second part of *The Rings of Saturn*, when the narrator is planning his trip along Suffolk County, he gets a train to reach the destination of Lowestoft.

Through Brundall, Buckenham and Cantley, where, at the end of a straight roadway, a sugar-beet refinery with a belching smokestack sits in a green field like a steamer at a wharf, the line follows the River Yare, till at Reedham it crosses the water and, in a wide curve, enters the vast flatland that stretches southeast down to the sea. Save for the odd solitary cottage there is nothing to be seen but the grass and the rippling reeds, one or two sunken willows, and some ruined conical brick buildings, like relics of an extinct civilization. These are all that remains of the countless wind pumps and win-

¹ “Instead of creating the closure of certainty, as was assumed in the nineteenth century, photographs may nowadays be perceived as a source of doubt”.

dmills whose white sails revolved over the marshes of Halvergate and all along the coast until in the decades following the First World War, one after the other, they were all shut down. It's hard to imagine now, I was once told by someone who could remember the turning sails in his childhood, that the white flecks of the windmills lit up the landscape just as a tiny highlight brings life to a painted eye. And when those bright little points faded, the whole region, so to speak, faded with them (p. 29-30).

Sebald's description of the English countryside, and the reflections that follow, are joined by a photograph, which shows the landscape as the narrator is seeing it: a canal, wild uncultivated grass, a small bridge hidden by vegetation, and the side of an old mill reduced to a ruin. The image provides complementary value to the description of the countryside, but at the same time blurs its reading, producing a peculiar ambiguity, what Didi-Huberman (1998) would have called “une *ouverture*, unique et momentanée, cette ouverture qui signera l'apparition comme telle”¹ (p. 15). Photography restores the temporal gap between past dimension and the present one, in which the mills are no longer there, making visible the shadow of a vanished time. “It takes just one awful second, I often think, and an entire epoch passes” (Sebald, p. 31), will say the narrator a few lines later. The image functionality does not consist in how the details are revealed, but in their absence. The words tell us how the landscape used to show itself; the present image confirms that now it is no longer like that. As Didi-Huberman writes:

Un paradoxe va éclore parce que l'apparaissant aura, pour un moment seulement, donné accès à ce bas-lieu, quelque chose qui évoquerait l'envers ou, mieux, l'enfer du monde visible – et c'est la région de la dissemblance. (p. 15)

The use of two devices allows Sebald to sweep between two temporal dimensions, making them react to each other, showing “l'enfer du monde

¹ “Que faut-il donc à l'apparition, à l'événement de l'apparaissant? Que faut-il juste avant que l'apparaissant ne se referme en son aspect présumé stable ou espéré définitif? Il faut une *ouverture*, unique et momentanée, cette ouverture qui signera l'apparition comme telle”.

visible”, the reality of things lost and forgotten. The representation of the same place, captured in different moments, using a double reading equipment, reveals the different levels of understanding from which space can be constituted, and the interpretative paths that it may allow. However, the knowledge the image brings does not seem to help the narrator to better place himself within it: if on the one hand the photograph provides a documenting effect on the countryside, on the other hand it seems to mystify the narrator's interpretation of it. As noticed by Furst, the “characteristic pattern of hyperrealism undercut by a current of uncertainty reiterates by mimicry the processes of memory, Sebald's cardinal theme” (p. 229). Before mimicking throw writing the path of memory by alternating realistic elements with degrees of uncertainty, Sebald's concern on landscapes resides in the different layers of the past that coexist within them, from that dramatic ‘passage of time’ he is obsessed with, which photography is unable to fully return, and the feeling of disquiet to which these leads.

3. The hidden meaning of the image: new boundaries of imagination

In another example – that can be found in the eighth part of the book – the same procedure generates significantly different effects. The narrator is traveling along the east coast of Suffolk County and decides to visit the disused military base of Orfordness. The area was administered during the Two World Wars and the Cold War by the Minister of Defence with the purpose of carrying out various top-secret military tests. Nowadays, so exactly twenty years after Sebald visited it in 1992, Orfordness has become a nature reserve, accessible only by boat, where it is possible to see various protected bird species and an expanding flora. Back in 1992, when *The Rings of Saturn's* narrators visits the park, it is moreover a marshy and abandoned area, that fishermen believe to be cursed, and on which very few curious people take the risk to go. Therefore, being able to be transported by boat by a local, freshly disembarked, the narrator experiences a feeling of gloom and desolation:

Once we were on the other side, I took leave of my ferryman and, after climbing over the embankment, walked along a partially overgrown tarmac track running straight through a vast, yellowing field. The day was dull and oppressive, and there was so little bree-

ze that not even the ears of the delicate quaking grass were nodding. It was as if I were passing through an undiscovered country, and I still remember that I felt, at the same time, both utterly liberated and deeply despondent. I had not a single thought in my head. With each step that I took, the emptiness within and the emptiness without grew ever greater and the silence more profound. (p. 234)

The sense of oppression described here will later find a complementarity effect with the three photographs included by the author. But differently from the previous case, the images will not reproduce an historical gap between past and present, but rather between the different feelings the author will experience after landing in Orfordness. Along the dismantled military base stand abandoned buildings, skeletons of structures “in which for most of my lifetime hundreds of boffins had been at work devising new weapons systems” (p. 236). Those structures, “probably because of their odd conical shape”, produce a flicker of imagination, an evocative effect: the narrator says they looked “like the tumuli in which the mighty and powerful were buried in prehistoric times with all their tools and utensils, silver and gold”. Not being able to situate himself within that place (“It was as if I were passing through an undiscovered country”, p. 234) and feeling wholly disarmed (“I felt, at the same time, both utterly liberated and deeply despondent”, p. 234) the author seems to surrender himself to the place’s suggestive power. And the use of photography here, depicting a sort of abandoned bridge with pylons sadly towering at both ends, on one hand complements and reinforces the narrator’s impressions – because the reader can identify with his imaginative process – but on the other hand reconfigures those sensations, reintroducing an objective and realistic value of the location. It all hinges on a specific quality that we attribute to photographs, and which raises a contradiction: photographs should enhance and not fade the degree of authenticity in narrative contexts.

Shortly afterwards, the place’s suggestiveness leads the narrator to imagine a dystopian future:

My sense of being on ground intended for purposes transcending the profane was heightened by a number of buildings that resembled temples or pagodas, which seemed quite out of place in these military installations. But the closer I came to these ruins, the more

any notion of a mysterious isle of the dead receded, and the more I imagined myself amidst the remains of our own civilization after its extinction in some future catastrophe. (p. 236)

Once again, the narrator feels projected into another time dimension than the present one; but not by seeing, as in the first case, the remains of an old human activity. Here, he plunges into a distant future, “amidst the remains of [his] own civilization after its extinction”. The next two photographs, the first one portraying a deserted expanse with round-roofed structures in the distance, and the second one taking a closer view of one of the buildings, seem to foster a place sense of experience despite the landscape description was so far portrayed as undefinable and mysterious. In the first sense of gloomy lostness, Sebald's choice to introduce the narrator's imagery, followed with photographs, allows to entirely reconceive the place's unintelligibility by providing a layering of interpretations that converge together. However, photography does not seem to dispel a sense of bewilderment. Sebald's description of space, in the cases presented here, is composed of several degrees of reading (textual and visual), without succeeding in providing a better understanding of places, but on the contrary, almost enhancing a sense of constitutive disorientation of the narrator-subject. Images do not bring space under the roof of the word, but rather bifurcate its reading levels, dissolving the illusion of a cohesive reality that may be grasped.

4. DeLillo and the act of photographing as an act of (liturgical) space displacement

Another relevant author who attempts to deconstruct space as a single, compact block, and who seems to diversify it, displaying its structural discontinuity, is the American writer Don DeLillo. In the case we will present here, we will not focus on an image, or a photograph, but rather on the very act of photographing.

White Noise (1985) describes the life of Jack Gladney, a university professor who is specialized in Hitler studies, a course of study he invented himself. The novel is divided into three parts, with a total of forty chapters. But we can attempt to divide the story into two main sections: the first part of the novel documents the bourgeois and very American life of Jack family;

in the second half, a chemical spill from a rail car releases a black noxious cloud that forces all the inhabitants of Jack's home region to evacuate. Being in contact with the toxin, Jack is forced to confront the idea of death. The novel offers a very satirical portrait of American society, with its fears and contradictions: from the difficulties of interacting with one's children, to betrayal, hypochondria and the consumerism of the average American family.

In the passage we propose here, Jack's character is invited by his eccentric friend and colleague Murray on an outing to see what appears to be "the most photographed barn in America".

Several days later Murray asked me about a tourist attraction known as the most photographed barn in America. We drove twenty-two miles into the country around Farmington. There were meadows and apple orchards. White fences trailed through the rolling fields. Soon the signs started appearing. THE MOST PHOTOGRAPHED BARN IN AMERICA. We counted five signs before we reached the site. There were forty cars and a tour bus in the makeshift lot. We walked along a cowpath to the slightly elevated spot set aside for viewing and photographing. All the people had cameras; some had tripods, telephoto lenses, filter kits. A man in a booth sold postcards and slides – pictures of the barn taken from the elevated spot. We stood near a grove of trees and watched the photographers. Murray maintained a prolonged silence, occasionally scrawling some notes in a little book. "No one sees the barn," he said finally (DeLillo, p. 12).

In this case, the author proposes a non-homogeneous spatial schematization due to tourist activity that breaks the landscape's continuity. Traffic signs participate in opening a new dimension in space by transfiguring attraction into event. To such an extent that, Murray's character says:

Once you've seen the signs about the barn, it becomes impossible to see the barn". He fell silent once more. People with cameras left the elevated site, replaced at once by others. "We're not here to capture an image, we're here to maintain one. Every photograph reinforces the aura. Can you feel it, Jack? An accumulation of nameless energies (p. 12).

The barn goes so far as to lose its reality dimension, turning into something to which Murray's attributes a spiritual if not sacred significance.

Being here is a kind of spiritual surrender. We see only what the others see. The thousands who were here in the past, those who will come in the future. We've agreed to be part of a collective perception. This literally colors our vision. A religious experience in a way, like all tourism. (p.12)

The use of aura recalls Walter Benjamin's reflection on artwork, the sublime representation of a remoteness, a transcendence, a halo that envelops the contemplated artistic object. The tourist attraction seems to stand halfway between the work of art, which invites to a specific and encoded form of contemplation, and the sacrality of a place, as if, following Murray's reasoning, the tourist attraction – and consequently the barn – reflected both the value of the work of art and the sacredness of the place. In this case, however, the aura of the place is 'empowered', as if it was a real devotion process, by the act of photographing, which turns out to be the actual event of observation. So much so, that it will always be Murray who will pronounce the famous sentence: "They are taking pictures of taking pictures" (p. 13).

The author, in this case, seems to associate photography with a dispersive function of spatial representativeness. As in his other books, DeLillo creates a derivative dimension of reality, or what we might consider more simply postmodernist: for its lack of confidence in historical truth, in the terms in which Jameson (1989) defined it. For this reason, the hermeneutic unity of places is always compromised: space appears fragmented into more interpretative degrees, producing a frayed effect of spatial reality.

The criticism of the consumerist system of the late 20th century dwells on the author's description of the supermarket, which is constant throughout the novel, but also on modern man's interaction with the various facilities and services scattered throughout public space. As Christian Moraru (1997) writes, "the consumer faces his or her own consumption, a paradoxical disappearance not beneath surfaces but on them, which eliminates the difference between the consumer and the consumed" (p. 198). In fact, it is precisely the concept of self-identity and the demarcation between subject and context that is then called into question.

“What was the barn like before it was photographed?” he said. “What did it look like, how was it different from other barns, how was it similar to other barns? We can't answer these questions because we've read the signs, seen the people snapping the pictures. We can't get outside the aura. We're part of the aura. We're here, we're now”. He seemed immensely pleased by this (DeLillo, p. 13).

“We've agreed to be part of a collective perception”, had said Murray in the passage mentioned above. The act of photographing cancels individuality to the point of generating a single adoring choir, which offers itself devoutly to the barn as in a religious procession. The flattening of the individual takes place within the tourist event: the road signs and the people snapping pictures irreversibly impair the perception of the space they indicate. And photography, or the mere act of it, in the cases we have analyzed here, has fulfilled this function.

Conclusion

More than increasing the truthfulness of a story or enhancing spatial comprehensibility, photographs, in the examples collected here, or the mere act of photographing, invite a reflection on the (very diluted) concept of space, as a polyvalent, even contradictory dimension of reality. In this article, we have tried to demonstrate how labile are the instruments with which space is supposed to be depicted. In both cases, but on two different levels, the examples given here reveal a constitutive tension of space in being represented according to criteria of absolute truthfulness. And what better than photography, which is supposed to tell us what inhabits space, can instead show us how fallacious our perception of the world is?

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How to Critically Inherit Modernism?

Gender Issues in Chantal Akerman's and Anne Carson's Rewritings of Marcel Proust's *À la Recherche du Temps Perdu*

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Abstract:

Just as Eliot, in his famous *The Tradition and the Individual Talent*, peremptorily posits that the value of an author can only be established by placing him “among the dead ones” and comparing him with them, so the heirs of Modernism seem to be aware of the impossibility of simply getting rid of the past. Conceived as a reservoir of shared images that guarantee to individuals their allegiance to a society, tradition has nevertheless ceased to be organized as a series of authority figures arranged in a linear and compartmentalized pattern over the centuries, resulting in everyone seemed to have acquired the right to take freely from it in order to establish a permanent parallelism with the present. Drawing on the example provided by Anne Carson's *The Albertine Workout* and Chantal Akerman's *La Captive*, this essay aims at investigating the way contemporary female authors can critically inherit from Modernist tradition (and from Proust in particular), that is to say acknowledge its authority without fully accepting its legacy.

Keywords: Modernism, Gender Studies, Marcel Proust, Chantal Akerman, Anne Carson

– Tu l’aimes pas beaucoup, Proust ?
– Il est tellement couvert d’amour... Il a tellement été aimé... depuis un siècle... Tu te demandes comment un petit baiser supplémentaire peut bien se loger sans se noyer dans ces litres de salive déposés depuis tant de temps...

(Nathalie Quintaine, *Ultra-Proust*)

1. 1922-2022: *Modernism’s annus mirabilis*

1922 is no ordinary year in the history of European and Anglo-American Literature. Also known as Modernism’s *annus mirabilis*, it is in fact the year in which James Joyce’s *Ulysses*, T. S. Eliot’s *The Waste Land* and Virginia Woolf’s *Jacob’s Room* were published. But 1922 also marked the publication of Paul Valéry’s *Charmes*, as well as the achievement of Rainer Maria Rilke’s *Duineser Elegien*, of Giuseppe Ungaretti’s *Il Porto Sepolto* and Wallace Stevens’s *Harmonium*, all of which were published the following year.

One concern seems to be shared by these works: the desire to enter into a critical dialogue with tradition and its exponents. Just as Eliot, in his famous *The Tradition and the Individual Talent*, claimed that

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead (Eliot [1919], 1975, p. 21).

So the heirs of Modernism are well aware of the impossibility of simply getting rid of the tradition. Conceived as a stock of shared images that guarantee the allegiance between an individual and a society, tradition has ceased to be organized as a series of authority figures arranged in a linear pattern over the centuries: everyone seems to have acquired the right to draw from it at will and establish a permanent comparison with the present. The task of the writer and of those who master the fragments of the

tradition will no longer consist in struggling alone against the force of the past, but rather in conveying their experience in a form that can connect with other authors and themes scattered across space and time.

In her book *21st-Century Modernism: The “New” Poetics*, American critic Marjorie Perloff suggests that we should reconsider the common places usually referred to Modernist inheritance among the 21st century poets: for example, the idea that Modernism has to be identified with the autonomy of the text, while the Postmodern text is “open” and its meaning is indeterminate. Or the one according to which the participation of the reader is irrelevant to the text in Modernism, while it has become not just relevant but crucial to the text for its successors¹. With this paper, we will explore two different ways of critically inheriting the Modernist tradition: by critically inherit, we mean acknowledging its authority without fully accepting its legacy. We will focus our attention on two rewritings of Marcel Proust’s *À la Recherche du temps perdu* which call into question the representation of female characters and femininity in the novel: Chantal Akerman’s movie *La Captive* (2000), and Anne Carson’s *The Albertine Workout* (2014). Both works provides us with material to reflect on the relationship that contemporary authors engage with their Modernist models and with the idea of literary tradition in general².

¹ “Even when Postmodern literature was most committed to describing itself as a repudiation of Modernism, it was also insisting on a continuity between its values and those of a certain subset of Modernist writer” (Perloff 2002, p. 17).

² Unlike other literary phenomena whose theoretical birth dates long after their arosal, Modernism was critically born and canonized at the same time: among the key figures in this process we find F. R. Leavis, Allen Tate, William Empson, but also T. S. Eliot and Paul Valéry, themselves to be consider among the most representative authors of the movement. Luckily, such self-consecration has not prevented critics of the second half of the twentieth and early twenty-first centuries from revisiting the Modernist canon and to discuss its legitimacy. Examples include Bonnie Kime Scott’s *The Gender of Modernism* (Bloomington: Indiana University Press, 1990), Rita Felski’s, *The Gender of Modernity* (Cambridge: Harvard University Press, 1995), Susan Stanford Friedman’s *Planetary Modernism. Provocations on Modernity Across Times* (New York: Columbia University Press, 2015) and Christopher GoGwilt’s *The Passage of Literature: Genealogies of Modernism in Conrad, Rhys, and Pramoedy* (New York: Oxford University Press).

2. Albertine's gaze: Chantal Akerman Remaking of the Proustian Masterpiece

Chantal Akerman's *La Captive* is generally considered to be a loose adaptation or, better to say, a rewriting of the Proustian masterpiece. But it is also a cinematic essay on the possibility of adapting a literary work: among Proust's volumes, Akerman chooses to only film *La Prisonnière*, a book almost exclusively focused on the Narrator's jealousy towards Albertine, a *jeune fille* whom he both loves and hates. In contrast to previous adaptations (particularly Volker Schlöndorff's and Raoul Ruiz's ones), Akerman does not aim at reconstructing the original setting of the novel: if the movie is more or less recognizable as to be taking place in Paris and in Normandy, the historical period is harder to seize. Not only characters wear 1950s fashioned clothes, but they also talk to each other through modern phones:



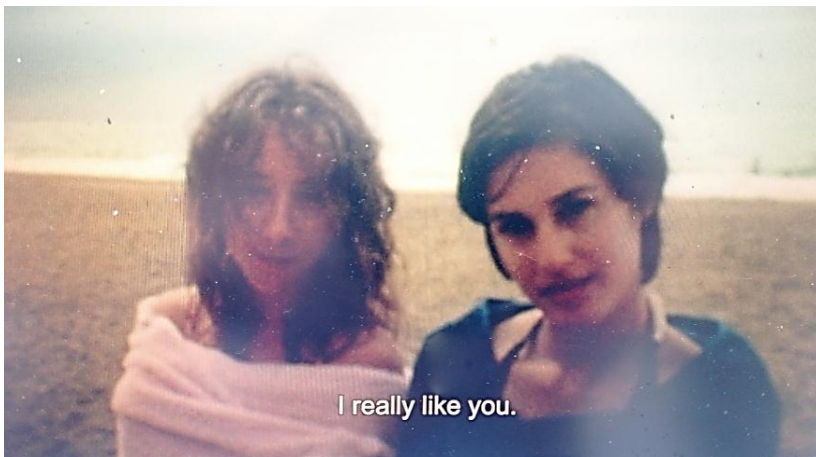
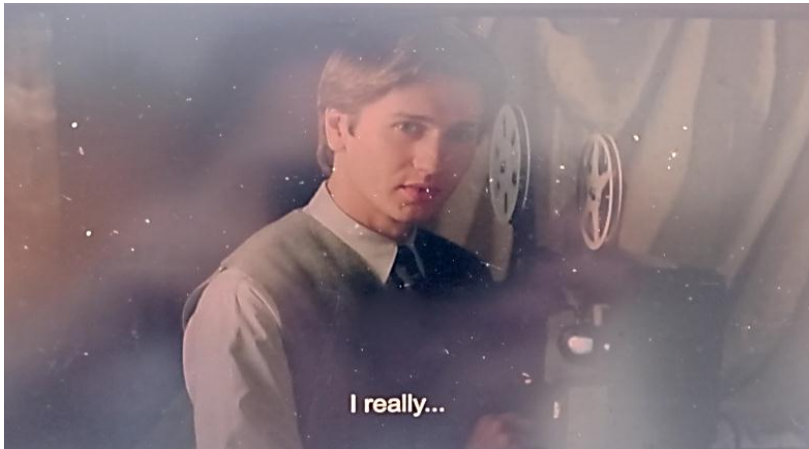
Chantal Akerman, *La Captive*, scene 3



Chantal Akerman, *La Captive*, scene 5

La Captive could therefore barely be called an adaptation of a literary work. Narrative lacks in its crucial points, dialogues are fragmented, and even the psychological portraits are voluntary weak. As I mentioned, *La Captive* focuses on a very small fragment of one volume of *À la Recherche*. In this respect, Akerman claimed that, when she cowrote the manuscript with Erik de Kuyper, she relied on her confused but still dear memories of reading *À la Recherche* as a young woman. It is indeed the combination of the vagueness of the contents she has tried to remember and the vividness of the feelings she has felt that led her to *La Captive*, which should then be understood as a work on an adolescent reading experience and its re-elaboration as an adult.

Let us dwell on one scene that can help us thinking about this critical and intermedial rewriting of the Modernist masterpiece, the first one. As audience, we are witnessing Simon (the Narrator, interpreted by Stanislas Merhar) projecting a group of young girls at the beach, playing, diving, laughing, and sometimes gazing into the camera. This explicitly meta-filmic scene should correspond with Albertine's first meeting with the Narrator in *À l'ombre des jeunes filles en fleurs*. As it happens in the novel, it is one of the young girls who appears to have caught the attention of the Narrator (or, in Akerman's *La Captive*, of Simon the filmmaker). She will soon be identified as Ariane (Albertine, interpreted by Sylvie Testud). While looking at Simon watching his 8mm film, we progressively understand what he tries to do: he is lip-reading Ariane's words and repeating them: "Je... je vous aime...je vous aime bien" ("I... I really... I really like you").



Chantal Akerman, *La Captive*, scene 1,

As suggested by Jorgen Bruhn, one way of reflecting on the sense of this scene is by indulging on the strong opposition between the two characters. Ariane is in fact portrayed as a silent, passive, distant (and, we shall discover, eventually dead) girl, while Simon looks like a vivid, acting, present, young man, who films and thus actively objectifies Ariane. Considered under this perspective, the scene seems to perfectly fit in the well-known definition of “male gaze” provided in the 1980s by Laura Mulvey:

In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female [...]. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness (Mulvey, 1975, p. 84).

Even though all along the movie Ariane seems to be objectified by Simon, there indeed exist a moment for her to take back the autonomy her alias in the Proustian novel, Albertine, never succeeds in regain. Any time she looks straight into the camera – an action that does not find any equivalent in *La Prisonnière*, where everything appears to be filtered through the Narrator’s perspective – she challenges the spectator with a potentially emancipated character. Should we think that the film, possibly despite the conscious intentions of its director, expresses a critique to Proust’s representation of desire in *La Prisonnière*? In the previous works, Akerman inquired about a way to film women’s lives from other perspectives than the ones imposed by a male-oriented movie tradition. Yet in *La Captive* she seems to be asking her audience whether it would be possible not to get rid of, but rather to critically inherit such tradition. Just as Albertine, when asked by her lover, teacher and jailer Marcel, only pretends to surrender to him, so Akerman appears to adapt the traditional representation of the man-woman relationship in order to potentially reverse it.

3. “Plants do not actually sleep. They expose their genitalia”: Training with Anne Carson

In the lyrical essay *The Albertine Workout*, Canadian translator, poet and academic Anne Carson intends to solve (literally to *work out*) the mystery surrounding the character of Albertine, as well as to reflect on the way Proust reiterates gender bias on female desire. The book is composed of fifty-five numbered short notes, so that we can consider it as a sort of treatise, and as some kind of exercises list. These notes are completed with a sixteen-notes appendix on various topics, from Samuel Beckett on adjectives, to the latest research on sleep theory. Carson’s use of quotation and savant references reinforces both the irony and the seriousness of her purpose. The assertiveness of the academic writing (echoed by the use of foot-notes, italics, and MLA’s style quotations) is reproduced in order to strengthen the purpose of the essay and to lighten it.

5. Albertine is believed by some critics, including André Gide, to be a disguised version of Proust’s chauffeur, Alfred Agostinelli. This is called the transposition theory [...]

9. Volume 5 is called *La Prisonnière* in French and *The Captive* in English. It was declared by Roger Shattuck, a world expert on Proust, in his award-winning 1974 study, to be the one volume of the novel that a time-pressed reader may safely and entirely skip

10. Albertine does not call the Narrator by his name anywhere in the novel [...]. The narrator hints that his first name might be the same first name as that of the author of the novel, i.e. Marcel. Let’s go with that (Carson, 2014, p. 13).

Mixed with fragments from Barthes, with digressions on Beckett or on Zeno’s paradox, the Proustian quotations allow Carson to criticize the basis of the analogy built by the Narrator between Women and plants. This seems at least to be the aim of indulging on the following passage:

By shutting her eyes, by losing consciousness, Albertine had stripped off, one after the another, the different human personalities with which she had deceived me ever since the day when I had first made her acquaintance. She was animated now only by the unconscious life of plants, of trees, a life more different from my own, more alien, and yet one that belonged more to me (Proust [1923], 2002, p. 288).

Should we think, as we wondered about Akerman, that the denunciation of the male gaze implies a rejection of Proust's work by Carson? What if it was rather a question of using the rewriting as an instrument to critically reflect on her own intellectual education, her models and the contradictions they carry within themselves? The so-called "kimono scene" that follows in the novel provides us with a particularly striking example of this ambivalence. Albertine is here depicted by both Carson and Akerman as the potential victim of an abuse. As it happens in the novel, she is lying in Simon-Marcel's bed while he rubs himself and achieve an orgasm against her clothed body:

24. The state of Albertine that most pleases Marcel is Albertine asleep

25. By falling asleep she becomes a plant, he says

Plant do not actually sleep. Nor do they lie or even bluff. They, however, expose their genitalia

a) Sometimes in her sleep Albertine throws off her kimono and lies naked.

b) Sometimes then Marcel possesses her

c) Albertine appears not to wake up

26. At this point, parenthetically, If we had time, several observation could be made about the similarity between Albertine and Ophelia – Hamlet's Ophelia – starting from the sexual life of plants, which Proust and Shakespeare equally enjoy using as a language of female desire. Albertine, like Ophelia, embodies her lover's blooming girlhood, but also castration, casualty, threat and pure obstacle [...]

33. Albertine's behavior in Marcel's household is that of a domestic animal, which enters any door it finds open or comes to lie beside its master on his bed, making a place for itself. Marcel has to train Albertine not to come into his room until he rings for her (Carson, 2014, p. 25).

Despite the explicit wish to reread *La Prisonnière* in the light of its female protagonist, Carson's text cannot be simply reduced to an anti-Proustian pamphlet. On the contrary, the author admits that, just as Marcel loved Albertine as an ideal object on which to cast his literary ambitions, so too did she love *À la Recherche* for the intellectual desire it aroused in her.

We suggest that these models here are Proust, Hitchcock's *Vertigo*, Roland Barthes (widely quoted in *The Albertine Workout* and in other Carson's works), but also *La Captive* by Chantal Akerman and maybe Elisabeth La-denson's book *Proust's Lesbianism*, both unmentioned by Carson in her work. Are the two feminist reflections erased in order to make the author's one more personal and, in doing so, less academic? Our intuition is that in Carson's oeuvre, the Classics (the ancient but also the less explored modern ones) are not only to be considered as the roots of the Western literature and culture, but also as the arenas in which to set a competition between ancient and modern values. According to Carson, traditional texts need to be constantly rethought and replaced in the present, along with their aim at representing one epoch's conception of truth, love, or knowledge. In her works, we are particularly thinking of *The Glass Essay* (a long poem which deals both with Charlotte Brönte's and with Carson's lives and works), the author tries and voluntarily fail to translate past into present, literature into biographical experience. Her experiments in this direction provide us with a ground with which to reflect on the relationships between tradition and innovation, individual memory and collective experience.

4. Inheriting Modernism: a Challenge for Acknowledgment

In her introduction to *Gender and Modernism's* first volume, Bonnie Kime Scott remembers that Modernism "has since its inception been marked, consciously or unconsciously, by gender" (Scott, 2008, p. 1). With their adaptations, Akerman and Carson demonstrate how the apparently paradoxical fight for acknowledgment in the authoritarian relationship between models and heirs can help in bringing out this long neglected issue. Both authors confess to be helplessly in love with a Modernist literary work, of which they nevertheless admit having mostly fragmentary but strong and cherished memories they now look at with a critical, sometimes severe, regard. But these scattered and partly lost memories, they continuously try to restage them (in Carson's terms, to *work them out*) in order to process and to justify them as part of their intellectual education. In doing so, they do turn Proust's *La Prisonnière* back on itself, denouncing the patriarchal and patronizing vision of love it conveys. At the same time, they challenge their own relationship with this model and with the tradition it embodies. The choice of substituting the historical settings, dialogues and references with

modern ones is then to be seen as an attempt not only to actualize the plot for a twenty-first century audience, but as a way to point out that the relationships described by Proust are the same a woman can experience nowadays. By rewriting *A la Recherche*, Akerman and Carson succeed in questioning one of the experiences that have led them, like so many other women, to confront a male-based imaginary in which they have long managed to fit in only at the cost of identifying themselves with the dominant gender who has shaped it.

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The Transformation of Comparability in Comparative Literature: *The Story of Wei Sheng & Hero and Leander as an Example*

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Abstract:

Comparability is always a key question to ask before we embark on any comparative research. However, while arguing about the various norms and principles of comparability in Comparative Literature, very little attention is paid to the transformation of it under one certain definition. Based on the norm of “similarity” for instance, two literary texts that were comparable might become incomparable, and vice versa. This paper is trying to illustrate this idea by analyzing the narratives of two ancient love stories from China and Europe: The Story of Wei Sheng and Hero and Leander. By examining the changing process between being comparable and incomparable of these two stories under the rule of “similarity”, we can see that the norms of “homology” and “difference” are also involved. Therefore, this paper aims to argue for the flexibility and comprehensiveness of comparability in comparative literature.

Keywords: Comparative Literature, Comparability, Transformation, The Story of Wei Sheng, Hero and Leander

Comparability is always a key issue in the study of comparative literature. The arguments on comparability go on for centuries with the changing definitions of comparative literature, such as trans-culture “homology” represented by early French school, trans-discipline “similarity” proposed by American School and later on “variation” and “difference” developed by Chinese literature comparatists. “Without the consciousness of comparability, it is difficult to form the methodology of comparative literature” (Li, 2021). However, while arguing about the different definitions for comparability, there are few studies concerned with its transformation under one certain definition. As Jonathan Culler (1995) suggests, the assessment of comparability may risk itself generating a certain exclusive principle and falling into the imposition of a particular norm that is more bureaucratic than academic. According to Culler (1995), the academic “virtue of a comparability based on specific intellectual norms or models – generic, thematic, historical –

– is that they are subject to investigation and argument in ways that the vacuous bureaucratic norms are not” (270). Since the norms the comparability based on are open to investigation and argument, so should the transformation of comparability. This paper will take “similarity” as a point of departure to argue that A and B that were comparable might become incomparable, or vice versa. By studying this transformation, it aims to suggest a more comprehensive definition of comparability.

This paper is trying to illustrate this idea by comparing two ancient “love” stories from China and Europe, The Story of Wei Sheng (later shortened to four-character phrase: “尾生抱柱”) in Chinese literature and the story of Hero and Leander in its western counterpart. The earliest version of these two stories shared much in common while after being written and rewritten through a long history in both cultures, they become almost incomparable. However, later on these two stories surprisingly met in Japan and became comparable again. This changing process between being comparable and incomparable could be seen more clearly via the following narrative analysis.

Two lines of Li Bai (李白)’s poem Changganxing (长干行) “if you have the faith of Wei-sheng, why do I have to climb up the waiting tower” (“常存抱柱信, 岂上望夫台” translated by Yip) allow us to hear one of the most typical voices of Chinese love. This is a dramatic monologue poem that shows a teenage wife waiting for her newlywed husband who is sailing

away for business. The young woman's waiting bitterness is confounded by referring to two other love allegories: The Story of Wei Sheng and the story of "waiting tower". The Story of Wei Sheng originated from "Dao Zhi" in Zhuangzi (《庄子·盗跖篇》). In the original text, "Wei Sheng had a date with a girl under a bridge and he was waiting for her there, the girl didn't come but the water did. He kept clinging to the pillar of the bridge until he was drowned" ("尾生与女子期于梁下，女子不来，水至不去，抱梁柱而死") (Zhuangzi, 2007). It is noteworthy that in the original text, this story actually serves as an allegory for Dao Zhi to argue against Confucius's preaching of rightful faith and credibility. Dao Zhi despised the young man's foolishness and false loyalty. However, this anecdote has been developed into a variety of reverse versions that either praise the credibility of a righteous man or give tribute to the unreserved devotion to love.

The bitterness of endless waiting and death are certainly two of the major themes in love

tragedies all over the world. Looking into western literary history, Hero and Leander is one of the earliest love tragedies which also tells the desperate waiting and death. Hero and Leander, one being a priestess of goddess dwelt in a tower on one side of Hellespont, and the other was a mortal young man living on the opposite side of the strait. Somehow, they fall in love with each other, driven by passion and daring, Leander would swim every night across the strait to meet Hero who would guide him through the dark water by lighting a lamp at the top of her tower. One stormy winter night, while Leander is swimming across Hellespont, an unusually strong winter wind extinguished Hero's light, so Leander lost his way and drowned. After a long night of waiting, Hero finally saw his dead body at dawn, being overcome by extreme grief, she threw herself out into the sea to join him in death (W. Hansen, Ed. & Trans, 2017).

In both stories, the waiting lovers ended up dying in the water. In the original versions, they are both so short that many details are left out, which provides possibilities and necessities for further narrations. Both stories have become allegories of love and virtue, and the names become the symbols of persistent love. However, even if the theme and moral implications they share are much of a cliché nowadays, we could still refresh our understanding of both stories by comparing their narratives. Themes are limited and

relatively static, while just like what Roland Barthes (1975) suggested, the variety of narratives is infinite, and it is changing and varying more apparently with time and culture.

For example, by comparing Hero and Leander to The Story of Wei Sheng, we may scrutinize all the units from both sides so as to see what is included in and excluded from each of them, which may serve as an entry point for a broader discussion of their further variations in narratives.

Names	Hero and Leander	Wei Sheng and the Unnamed female character
Locations	The Hellespont, the tower	water, bridge, pillar
Male Action	Swimming at night	clinging to the pillar when the water goes
		up
Female Action	Jumping into the sea dawn	didn't come
Ending	Both Died	The male died

First about names, by comparison, the heroine's name is missing from the Chinese story and she stayed unnamed until the last century when the story was adapted into a new play 《Meeting on Blue Bridge》(蓝桥会). (The name Wei Sheng has been changed into Wei Langbao, and the heroine has two names in the play, first Jia Yuzhen and later became Lan Yulian after being sold to another family.) Although in the western counterpart, sometimes only Leander's name is kept, for example John Keats's "A Picture on Leander", in most cases, Hero and Leander are presented equally. The absence of the female name suggests that the love is not mutual, in fact, it could hardly be regarded as a love story in Zhuangzi's version, since it only serves as an ironical allegory for Confucius's "false faith". For Zhuangzi, the faith Wei Sheng clung to is nothing but a kind of self-indulgence. However, for Confucian, faith is one of the major virtues for people, especially for educated men. This is the reason why the story was continuously allegorized and the name Wei Sheng or the action of clinging to the pillar (抱柱)

has been symbolized as a virtue of faith in later adaptations throughout the millennium. In Ji Kang's Qinfu, the faith of Wei Sheng is even paralleled with the loyalty of Bigan whose heart was cut out from his body by the tyrant for the righteous remonstrance. (比干以之忠，尾生以之信) Whether in love or in court, death is never an ugly deed, instead, it is usually a symbol of the highest virtue.¹

However, the image of the bridge continues to echo down the centuries as a sentimental expression, and became an inseparable part of many love poems, with various names such as "The Blue Bridge", "Bridge on Milk Way"(鹊桥), and "Broken Bridge". Besides, the bridge usually comes together with the river, the flowing river has been carrying Chinese people's dream of romance since the era of Shi Jing (Book of Songs) and Chu Ci (The Songs of Chu).

He whom I love, 所谓伊人,
Must be somewhere along this stream. 在水一方
I went up the river to look for him. 溯洄从之,
But the way was difficult and long. 道阻且长。
I went down the stream to look for him. 溯游从之,
And there in mid-water. 宛在水中央
Sure enough, it's he!
("Rush Leaves" from Book of Songs)²

Fragrant roots grow by the River Yuan, thoroughworts by the Li.
沅有芷兮澧有兰,
I long for the prince but dare not speak. 思公子兮未敢言
I scan the distance. There he is, or is he? 荒忽兮远望,
I watch the water flow endless and slow." 观流水兮潺湲
("The Lady of the Xiang River" from The Songs of Chu)

¹ The followings are selected examples from Han to Song and Qing Dynasty.

"安得抱柱信，皎日以为期。"(两汉·佚名《穆穆清风至》)；"尾生信女子，抱柱死不疑。吾与丞相约，安得不顾期。"(宋·梅尧臣《泊姑熟江口邀刁景纯相见》)；"抱柱不是愚，汨罗无知音。尾生还抱柱，终以信为依。"(清·弘历《和李峤杂咏诗百二十首韵·其二十八·桥》)

² There are many other examples of water and love in the Book of Songs: "所谓伊人，在水一方。江有汜，之子归。" --- 《召南江有汜》"瞻彼淇奥，绿竹猗猗。" --- 《卫风淇奥》

"恣彼泉水，亦流于淇。□宿于沛，饮饯于祢。"--- 《邶风泉水》

However, after Wei Sheng and Qu Yuan's suicide, drowning became one of the major themes of tragedies. The famous Yuefu poem Konghou Yin (《箜篌引》) for instance originated from a story of drowning, the early lyric says "Don't cross the river, my lord, how dared you cross the river! You died, what can I do with you." This is the song sung by the desperate wife who heard the drowning of her husband, and she drowned herself too after finishing the song. In the story of Wangfutai (《望夫台》) which is mentioned above in Li Bai's Changganxing, the wife also drowns herself after hearing about the death of her husband. In Li Bai's another poem Don't Cross the River (《公无渡河》), the river is more fatal than the tiger because the tiger is conquerable but the river is not. ("虎可搏, 河难凭, 公果溺死流海湄"). Hence, in Chinese love tragedy narratives, the images of bridge and river actually have not just rich symbolic implications, but also structural importance. Three out of four most well-known love tragedies in China are built upon the water (either in the form of a bridge or river): "The Cowherd and the Weaver Girl" ("牛郎织女" they can meet only once a year on the bridge of Milky way), "Lady Meng Jiang" ("孟姜女哭长城", the wife drowned herself in the end), and "Legend of the White Snake" ("白蛇传" Flood over Golden Mountain) .

Likewise, the infamous image of water is rendered right in the opening line of Marlow's *Hero and Leander* (1821), "Hellespont, guilty of true love's blood...". Back in Ovid's version (2004), there is even another tragedy behind the name "Hellespont".

Poor me: this beach is beaten by a great surf and blackest
clouds wrap up the
day in hiding. Perhaps
Helle's devoted mother came to the sea
and grieves now with rushing tears the death by
drowning of her child or maybe
the stepmother, become a goddess,
tears at the sea that has been given the name
of the stepchild she hated so much (pp. 273-274).

Therefore, the water has been cursed with an evil name since very long ago. This is not a rare case in western literature, Ophelia in the Hamlet for instance is another “drowned virgin”. However, the major difference between The Story of Wei Sheng and Hero/Leander lies in their choices of action. Wei Sheng stayed clinging to the pillar while Leander swam across the water every night. Of course, the situations they are in are not the same, Wei Sheng is the one waiting but Leander is not, but Wei Sheng could have made a move, waiting somewhere nearby, but he didn’t, he chose to cling to the pillar until drowned. Clinging to the pillar certainly is an extravagant expression of his determined will and faith, and it is inherited by the later love narratives for the sake of it.

By contrast, Leander’s swimming signifies the strong initiative for action which is driven by his irresistible passion and desire. Although in this story, the female character Hero is the waiting one, like Wei Sheng she drowned herself, by the act of “throwing herself out into the sea”, her way of death is more active than Wei Sheng who stayed waiting and died passively. In fact, his death could hardly be seen as a death for love, rather he died for his “impeccable virtue”. This may be the reason why in later versions, it is mostly symbolized as a virtue for faith while Hero and Leander has been allegorized and told in a more dynamic way, full of narratives in passion, desire, faith, and doubt, all the subtleties that we could think of about love, especially in Ovid’s letters and Marlow/Chapman’s version. The first-person narrative in the Ovid’s letters for instance, allows us to enter the inner world of two lovers, the subtle changes of their psychological states, especially Hero’s struggling during the long waiting. And Marlow’s version (1821) is full of the narratives in sexual desire, for example, the detailed descriptions of bodies (“naked neck”, “white hands”, “smooth breast”, and “white belly” etc.) at the opening part already make a strong implication for their further sexual encounter. All of these can hardly be found in The Story of Wei Sheng. In short, there is a strong tension between virtue and desire which is lost in its Chinese counterpart.

The Story of Wei Sheng did not see any developments until Yuan Dynasty (13th-14th Century) when the famous playwright Li Zhifu wrote the play Wei Sheng’s Waiting and Drowning on Blue Bridge (《尾生期女淹蓝桥》). Although the original text has been lost, according to the title, it is identified as a merging version of the story Wei Sheng with

another love story Blue Bridge. In the story Meeting on Blue Bridge (《蓝桥会》), the male character Pei Hang met Yun Ying during his journey and fell in love with her, but his proposal was rejected by the young lady's mother who demanded the young man not to come back unless he obtained two jade tools for pounding the holy elixir left by some immortal. Surprisingly, the young man kept his promise and went back to the lady with the objects requested. Therefore, unlike The Story of Wei Sheng, this story sees a happy ending. While in later versions (including adapted operas and plays from Qing Dynasty to the late century), no matter with a happy ending or an unhappy one, the obstacles to love from family or other authority remained. In general, the story did not see much development, it either gives praise to the virtue of the male character or pities for the suffering of unfree females.¹ In these cases, we can hardly find any similarities shared by The Story of Wei Sheng and Hero/Leander, which makes the comparison of these two stories become relatively groundless.

Interestingly, although the story has remained relatively static through two millennia in China, it is modernized under the pen of a Japanese author Akutagawa Ryūnosuke (川 龍之介 1892-1927), the father of the Japanese short story. In his short story The Faith of Wei Sheng (1919/1972) we can no longer see any plots of obstructed love or marriage, nor the traditional praising for moral virtue. Instead, it depicts an image of a lonely man who has been occupied with meaningless work since he was born, waiting for something that would never come.

“I spend my life in desultory dreaming, day and night, waiting for an indescribable something that is bound to come. Just as Wei Sheng stood under the bridge at the end of the day, waiting forever for a lover who would never come” (p. 199).

To this extent, it is almost a Far East version of Waiting for Godot. The reoccurring lines of “but the woman still didn’t come” feature a repetitive narrative that prevailed among western modernist writings, such as those by James Joyce, Virginia Woolf, and Earnest Hemingway. Although according

¹ As Chinese scholar Gu Jiegang concludes: “there should be countless women's blood and tears in it, because they wanted to break through the snare of unfree marriages but failed, thus had to fulfilled their wish through the reverie of Blue Bridge” (Gu, 1998).

to David Lodge, repetition “functions as a variation on the micro-level (of the text)”, as a typical strategy in the modern narrative, it also represents the lifeless muttering of the modern world, especially in the case of Wei Sheng, lifeless muttering gradually ends in hopeless death. However, the “slight breeze”, the “lonely rustle of reeds”, the river rising with “brutal tide”, the “blue evening sky” and the misty moonlight, all these images of nature in Ryūnosuke’s writing deliver an immortal spirit of beauty that serve as a salvation for the wasted modern soul. Although without developments in plots, the ancient tragedy is rendered with more subtle feelings and dynamic motions of human thoughts. The moral implications of “faith” have also changed from an external judgment for loyalty or credibility to internal self-questioning for the meaning of life.

More surprisingly, only two decades earlier than the Japanese Story of Wei Sheng, *Hero and Leander* also found its shadow in Japan. An Irish-Greek-Japanese writer Lafcadio Hearn (小泉八雲 1850-1904), in his book *In Ghostly Japan* (1899) told a famous Japanese story in which a fisherman’s daughter had a lover in Ajiro, and she used to swim to him at night and swim back in the morning. He kept a light burning to guide her. But one dark night the light was neglected— or blown out; and she lost her way, and was drowned. The story is highly consistent with *Hero and Leander* except for the switching roles between the male and the female, that is why after hearing this, the narrator said to himself “in the Far East, it is poor Hero that does the swimming. And what, under such circumstances, would have been the Western estimate of Leander?” (p. 117) However, this is definitely more than a matter of gender difference between cultures, what deserves more of our attention here is the trans-culture experience of the narrator (also the author) because this is certainly one of the typical features of early modernity and diaspora. The modern spirit is also marked with frequent self-questioning, for example, as the narrator swimming out to reach the drifting lantern in the dark sea, he questioned: “Are not we ourselves as lanterns launched upon a deeper and a dimmer sea, and ever separating further and further one from another as we drift to the inevitable dissolution?” (pp. 115-116) The extreme loneliness and the fear of melting into the “colorless Void” keep shadowing the “free” and “fresh” souls of the modern diaspora. Here, the stories themselves might only be the ingredients of the whole narrative, but the meeting of them is definitely related to the core of the modern world.

In these cases, though contributing to the different aspects of early modernity, *The Story of Wei Sheng* and *Hero and Leander* met surprisingly in Japan and become comparable again.

Conclusion:

In general, these two stories, in spite of their resemblance in origin, were hardly comparable in some of the later cases, and later became comparable again when met surprisingly in modern Japan. The patterns of their variations are also different, the Chinese one is more static while its western counterpart is more dynamic. Traditional Chinese love stories stay consistent with fragmented images such as bridge and river with the core of virtue in it, while in western romantic tragedies, the complexity of the human heart and desire could never see an end. Although the comparison of these two stories is based on the rule of “similarity”, but in the actual process, we can see that the rules of “difference” and “homology” are also involved. Therefore, the concern of comparability in Comparative Literature is not about any fixed principles, instead, it should be treated more flexibly and comprehensively. Comparing a long epic poem with a four-character idiom surely is impossible and illegitimate, however, the four-character idiom may be developed and so is the long epic.

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Individual Session
Between Words and Images –
Words and Images Crossing Literary and Critical bBorders

The Changing Forms of Discourse

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Abstract:

This essay examines how the contemporary poet Michel Deguy (1930-2022) engages with multiple media. Whether he collaborates with painters, filmmakers, or comments on political events, his discourse changes with the object of his attention. Deguy is exemplary in his choice of multiple subjects which inspire his poems and essays. His consistent effort to create a dialogue in which he considers the discourse of those whose work inspires him to respond is exemplary as the wide-range of the topics he addresses and the comparative perspective he adopts. Poetry and poetics are pertinent to chronicling the events and debates of the contemporary era.

Keywords: Michel Deguy, Althusser, Bertrand Dorny, Lanzmann *Shoah*, Poetry and the Event

“Michel Deguy and the Changing Forms of Discourse: Painting; Philosophy; Film”

Contemporary poets engage with multiple media. Whether they collaborate with painters, filmmakers, or comment on political events, their discourse changes with the object of their attention. The French poet Michel Deguy (1930-2022) is exemplary in his choice of multiple subjects which inspire his poems and essays. Deguy, who was a member of the editorial boards of some of the most important literary reviews of the twentieth and twenty-first centuries, – *Critique*, *Les Temps Modernes*, *Le Temps de la Réflexion*, – founded two journals, *La Revue de poésie*, (1964-1971), and in 1977, *Po&sie*, a journal which had published its latest double issue in July 2022, number 179-180, the first published since Deguy’s death, but one whose content he enthusiastically endorsed. The journal currently has published 183 issues. In terms of our topic, “Words and Images Crossing Literary and Critical Borders,” an analysis of *Po&sie* would have sufficed to demonstrate how Deguy addresses what he calls, in his 1987 essay, *La Poésie n’est pas seule: Court traité de poétique*, as the “ronde des Muses,” “la ronde des arts,” terms used to describe the interaction and co-dependence of all the arts, and all disciplines, their capacity to engage each other and establish a meaningful dialogue based on their mutual ability to cross borders, to cross the limits of their own discourses. The very title of the journal graphically represents the nature of this exchange. The ampersand, the logogram which indicates the conjunction “and,” placed in the middle of the word *poésie*, transforms his title literally into “poetry & company,” underlining the importance of poetry’s relationship with the other arts and other discourses, and, in his case personally, especially philosophy. In his 2016 exchange with Bénédicte Gorrillot, *Noir, impair et manque*, Deguy describes the objective of his journal as follows:

L’ «action de *Po&sie* », c’est faire entrer la poésie par l’intermédiaire de la poétique dans le *débat*. Qu’est-ce que j’appelle «débat»? C’est le rapport entre anthropologie/poétique, sciences humaines/littérature, et le fait de se demander comment tout cela peut fonctionner ensemble pour un cheminement politique de l’humanité. Est-ce que la poésie, avec ses moyens, avec son type de pensée que j’appelle «rapprochante», «comparante», «ontologique de l’être-comme»,

peut jouer un rôle ? [...] Est-ce que la poésie peut encore jouer un rôle fondamentale, en termes de réflexion et de théorie ?¹

Trained as a philosopher, Deguy has sustained dialogues with philosophical thought in general from Antiquity to that of his contemporaries, Jacques Derrida, and Jean-Luc Nancy. Deguy and Nancy have both addressed the enduring vestiges of Christianity and how these symbols have mutated at a time when Christianity has lost its ethical force. They both pose the question of how can a just society exist without shared ethical principles. The two volumes which are key to understand their respective thoughts on Christianity's relationship to ethical behavior are Deguy's 2002 volume, *Un Homme de peu de foi*, and Jean-Luc Nancy's 2005 essay *La Déclosion: La Deconstruction du Christianisme I*. In fact, Nancy replaced Heidegger whose work Deguy translated in his early years, becoming Deguy's major interlocutor, a thinker whom he often evoked as a point of reference. In the 1960's Deguy contributed effectively in disseminating Heidegger's thought to a French-speaking readership, through his translation with Henri Corbin, François Fédier, and Jean Launay of Heidegger's *Approche de Hölderlin*. Translation is one of the principle objectives of the journal *Po&sie*. The journal has disseminated the works of poets from Africa, the Americas, Asia and every corner of Europe to a French-speaking public, including the work of the Ukrainian-born Soviet refugee Vadim Kozovoï, one of the most significant translators of French poetry into Russian. Thanks to Kozovoï, Russian readers had access to the works of twentieth century poets such as Henri Michaux, René Char, and Paul Valéry, as well as Rimbaud and Lautréamont. Thanks to *Po&sie*, and the efforts of translators Jacques Dupin, Michel Deguy, and interviewer-translator Jean-Claude Marcadé, French readers discovered Kozovoï's poetic works. Ever attentive to the political realities of our time in the summer of 2022, two weeks before the presentation of this essay as a conference, the double issue 179-180 of *Po&sie* contained translations of several Ukrainian poets, Vasyl Stus, Kateryna Kalytoko, Lubov Yakymtchouk, and Serhiy Jadan. In the same issue, Claude Mouchard, co-editor-in-chief since the journals inception in 1977, reminds the readers, as a precautionary tale, of the 2015 issue of the journal (number

¹ Michel Deguy, *Noir, impair et manque : Dialogue avec Bénédicte Gorrillot*. Éditions Argol, 2016, p. 251.

151) which contains translations of the prolific Ukrainian poet, Mikhaïl Sémenko, who, accused of Nazi terrorism, was victim of the Stalinian purges in 1937. Mouchard gives voice to the fears of millions in the independent countries which were part of the former Soviet Union, that history might repeat itself, and reminds us that the ever-vigilant team around *Po&sie* had not forgotten.

In 1990, Michel Deguy edited a collective volume, *Au Sujet de Shoah* devoted to Claude Lanzmann's 1985 documentary film, *Shoah*. Deguy underlines the salient features of this film. Instead of focusing on the events of this crime against humanity, Lanzmann focuses on its vestiges, its indelible presence in memory. Deguy considers Lanzmann's achievement, its ability to render present to those who have not experienced the event, all its terrible ramifications:

L'œuvre *Shoah* fait de la vielle, de la vigilance, au *bord* du présent, se penche sur notre présence, et ainsi se contribue à le faire être, à refaire du présent avec l'événement. La quête insistante de Lanzmann est pareille à celle d'un éveillé qui arrache au Léthé – ce fleuve d'oubli que nous voyons couler dès les premières séquences – un témoin emporté... «Mais par où l'enfui, l'enfoui, vient-il de disparaître ?!» L'insistance ressuscite l'incrédulité du tiers (la nôtre, peut-être), aussitôt changé en intelligence qui réalise... «Mais ce n'est pas possible ! Que se passe-t-il ? Il vient de disparaître...»¹

For Deguy, Lanzmann has answered Adorno to prove that a great work of art is indeed possible after Auschwitz, because, for Deguy, art entails that ability to communicate an event to others. This documentary film achieves what all works of art should achieve according to Deguy – it renders the invisible visible, it makes the unimaginable, more than perceptible, understandable. Lanzmann's film accomplishes what Deguy wants to accomplish himself in his recent works on the notion of ecology, which is not a simple matter of respect for the environment, but entails the ethical relationship of individuals living in community, a global holistic vision of man in his world, as the commentaries in his 2012 volume *Écologiques* demonstrate. In all his writings, Deguy is aware of the power of language

¹ *Au Sujet de Shoah*, sous la direction de Michel Deguy, Paris, Belin, coll. «L'Extrême contemporain», préface, p. 7.

play to produce thought. Ecology for Deguy is a *vision*, a means of seeing the whole, projected from an example, a discrete circumstance. Rimbaud's conception of the poet in «La lettre du Voyant», as the one who experiences all and expresses the “quintessence” of what he has seen resonates in Deguy's passage:

Pour la pensée philosophique et poétique, et pour les arts, il y a la vision. La voyance de la vision est attentive aux *voyants*. Un «voyant» n'est pas *celui* qui voit (le «visionne»), mais ce qui est vu. Le poème, le texte, la «lettre», est la lettre du voyant: le voyant «lumineux» donne l'alerte, pour peu que ce qu'il donne à voir ne soit pas seulement «perçu», mais imaginé, c'est-à-dire trans-figurant le tout. La poésie (écrivais-je) risque tout sur des signes.¹

Deguy alerts his readers to the eminent dangers whether their sources are the injustice of totalitarian governments or human negligence when it comes to respecting the planet and all beings with whom man shares his world. Deguy is equally attentive to sounding the alarm when it comes to the dissemination of misinformation. He becomes polemical when he wants to refute thought which he considers unacceptable.

The next example directly addresses the need to correct misinformation. It dates from 1970 in the form of a short article, in fact a *note de lecture*, in the Georges Lamrichs's review, *Les Cahiers du Chemin* (1967-1977), another journal to which Deguy contributed regularly during the period of its publication. Deguy strongly criticizes Louis Althusser's essay, *Lénine et la philosophie*, published by Maspero in 1969. Deguy is clearly unconvinced by Althusser's premise that the times are propitious to understand Lenin's thought, in spite of the fact that the Marxist revolution is already fifty years in the making. Deguy refuses categorically Althusser's suggestion that Lenin's thought eliminates the need to consider philosophy as a means of gaining knowledge. Deguy uses a 1932 quotation from Sigmund Freud as an epigraph in which Freud compares Bolshevism's promises in the face of suffering and deprivation to those of religion, «[...] la promesse d'un au-delà

¹ Michel Deguy, *Écologiques*, Hermann Éditeurs, coll. «Le Bel Aujourd'hui », 2012, pp. 9-10.

meilleur où nul besoin ne restera insatisfait»¹ Marxism's unfulfilled promise is the basis of Deguy's critique of Althusser's demonstration. While characterizing Althusser's *kaki* book as a lampoon – «libelle» – brandished by dissatisfied philosophy students in the same way they displayed Mao's red book of quotations during the May student uprisings as a tool for harassment without thinking of challenging its premises. Deguy avows that his intention is also polemical, mirroring Althusser's own gesture. As Althusser explains himself in his opening paragraphs, his exercise was initially a lecture presented to the *Société française de philosophie*. Althusser starts his diatribe by telling these philosophers that Lenin would be laughing at their debates (Althusser's essay, *Lénine et la philosophie*, must be situated in its historical context of post-1968 France and the mutations of the Communist party in that country in their attempt to draw closer to the Socialists' program). Deguy presents his commentary as a series of annotations scribbled in the margins of Althusser's book, and carries through this convention by indicating the page numbers to which he is responding. This structure belies the consistency of his argument. Deguy insists on Althusser's political militancy and his objective to provoke the philosophers who listened and now are reading his pamphlet. Deguy recognizes how Althusser tries to use contemporary key words and concepts borrowed from the prominent thinkers of the day: «[...] emprunt ça et là à Derrida : travail d'un régime de *différance* entre la science et la philosophie ; usage de «Distance ; Trace ; Retard» ; emprunt à Freud et à Lacan: «Dénégation» ; «discours silencieux de leur désir» ; «vide d'une distance prise...») ;² Deguy also repeatedly returns to the fact that Althusser's argument is based on an unfulfilled promise, and concludes with this assertion: «Althusser a rempli sa fonction à lui : faire patienter les intellectuels en donnant le retard pour la chance même. Mais peut-être croyons-nous entendre ici un autre rire que celui de Lénine...»³. Deguy has turned Althusser's own argument against him, using the same type of provocation, basing his polemic on a rational philosophical critique of Althusser's argument. He who laughs last laughs longest.

¹ Michel Deguy, «Lénine et la philosophie », in *Les Cahiers du Chemin*, 15 octobre 1970, p. 159 [pp.159-170].

² Ibid., p. 165.

³ Ibid., p.169.

Our next examples come from Michel Deguy's long collaboration with his friend the engraver and mixed-media specialist, Bertrand Dorny (1931-2015). Deguy produced over thirty artists' books in collaboration with Bertrand Dorny. He was far from alone in working with this genial artist, whose work has been the object of exhibits at the Centre Georges Pompidou, Brussels' Bibliotheca Wittrockiana, and the Galerie Thessa Herold, to name a few. The names of Dorny's collaborators coincide with a list of some of the most important French writers of the second half of the twentieth: Michel Butor; Yves Bonnefoy; Guillevic; Bernard Noël; and others still with us, not as well-known, with whom Dorny enjoyed collaborating: Zeno Bianu, and Yves Peyré, poet and former Curator and Director of the Bibliothèque Sainte Geneviève. In addition, he collaborated with New York poet Ron Padgett, and his friend of long ago, the architect Paul Chemetov. Dorny often worked in series. He would prepare his books of collages and distribute them to more than one writer, for example his series on libraries, which provides one of the best introductions to Dorny's work. In the catalogue for his 2008 exhibit at Virgile Legrand's gallery, in addition to his collaborations with poets Michel Deguy, Bernard Noël and Zéno Bianu, architect Paul Chemetov, novelist Michel Butor, the reader will discover works produced with Yves Peyré, George Fletcher, Director of New York Public Library, art critic Gilbert Lascault, and Bernard Gheerbrant, founder of the bookstore "La Hune".¹

One of Deguy's 2004 artist books *Chirurgie esthétique* provided the catalogue text for a major exhibit of Dorny's work at the Galerie Thessa Herold. One could say that Deguy practiced his own type of plastic surgery in his reuse of texts which were written to accompany Dorny's collages. In his 1993 volume, *Aux heures d'affluence*, Deguy dedicates an entire section, «Travaux sur un rectangle» to reproducing texts which were originally included in Dorny's artists books.

In 1997 Deguy and Dorny collaborated on a book entitled, *À Peu près* which was limited to five copies. My observations are based on the fifth copy found in the Fonds Deguy of the Institut Mémoire de l'Édition Contemporain. This manuscript copy, written in a hand which resembles Deguy's, contains a meditation on life. By superposing textual extracts written

¹ Bertrand Dorny, *Bibliothèques*, Editions Virgile Legrand, coll. «Ulysses: Fin de Siècle», 2008.

on transparent pages Deguy/Dorny are able to complicate the interpretation of the text. The first page does not demonstrate this additional challenge to interpretation. It begins in the following manner:

*Le voyage c'est comme une rasade
qui n'étanche pas. Ai-je rêvé ?
S'ils demandent un preuve, dis:
La mort prouve le monde à l'extérieur.
A peu*

Près

The end of the text does have a superimposed transparent page and as a result can be read two ways:

à Peu-		
	près	<i>Tendresse du non sens</i>
Poèmes en poésie		
		<i>mensonge à un vivant</i>
proses en prose		<i>et qui le sait</i>
À ce titre près		

The disposition of these final lines without the addition of the superposed lines on the transparent page struck me when rereading Deguy's 1998 text, *L'énergie du désespoir: ou d'une poétique continuée par tous les moyens*. These words without those on the superposed transparency are reproduced exactly.

à Peu-
près
Poèmes en poésie

proses en prose

À ce titre près

In fact, Deguy had integrated a rearranged version of the entire poetic text of his collaboration with Dorny into the essay. The salient words, «La mort prouve le monde à l'extérieur» reappear as «La mort est la preuve de la réalité du monde extérieur».¹ Deguy begins *L'énergie du désespoir* with a very telling statement about Braque who answered a critic's question about the origin of the particular shade of blue that he used in a painting which was exhibited in his studio by using techniques which Deguy describes as a «réponse par l'intratextualité, donc, et l'autocitation»² According to Deguy, Braque is affirming that the work comes from the work and the book comes from books. In conceiving this demonstration, I initially wanted to answer two questions: What are Deguy's common rhetorical and argumentative strategies when addressing diverse topics? Which rhetorical forms and arguments does he favor in each separate medium? My examples were taken selectively from his commentaries on film, on the expression of his concern for an ethical and practical question – ecology –, on a political text with philosophical implications and from his collaboration with a visual artist, as well as his role as the editor of one of the most significant, but insufficiently read journals of our time, *Po&sie*. Deguy demonstrates a versatility which is not marked by the choice of any specific argumentative strategy or any predilection for specific rhetorical figures, but by a capacity to dialogue, to understand attentively and address the question at hand, by going beyond the limits of his own enterprise to expand and enrich it. He uses the varied discourses of those he addresses as points of departure to engage, by affirming, elaborating, or refuting the premises posited by the Other. Michel Deguy's discourse consists of comparative dialogues with other literary, philosophical, artistic, and political figures.

One of his last collaborations with Bertrand Dorny will serve as a conclusion. *Poème philosophique: L'être en trans* was created in 2013. In a handwritten dedication in the fourth copy of the six, Michel Deguy has added the words «en transition perpétuelle». Bertrand Dorny's collages in this volume represent traffic signals. On the cover page, one finds the figure of a walking man in green with a series of white dots which follow the interior outline of the figure to simulate the juxtaposed light sources which

¹ Michel Deguy, *L'énergie du désespoir: ou d'une poétique continuée par tous les moyens*, Presses Universitaires de France, 1998, p.1.

² Ibid.

are used in traffic lights for pedestrians. Inside the volume there are a series of double and triple traffic lights akin to those used for both vehicle and pedestrian circulation. The first is a round red light to signal vehicles to stop on top of an oval light with another green figure indicating that pedestrians can walk. The third image uses a triple traffic light, but the utilitarian round green and red lights have been replaced by three different images. The first represents the rosette of a stained-glass window, the second the yellow light of a star-burst like chandelier, and the third a photograph of curved bare branches above a blue sky. The fourth image is also a triple light, but the three lights are dark as if the lights behind the images have been extinguished. They suggest human or animal eyes. The last image repeats the initial cover image of the abstract walking pedestrian as a green light, placed in a box above what seems to be a window to the room of an apartment with a ceiling light. Deguy's accompanying text is a haunting meditation on mortality, with almost scriptural resonances of the Book of Genesis in a world where man is alone without God. The poem with a very impressive phrase that he will use again in the first poem of his 2016 volume, *La vie subite: Poèmes, Biographèmes, Théroèmes*:

L'homme est paissible
 Passible de la peine
 Et de l'élévation.

The typographical disposition differs slightly in the printed volume.¹ Deguy's entire poem in the artist's book created in collaboration with Bertrand Dorny seems to express the tension of a paradox, the expression of yearning for transcendence and the knowledge of its impossible attainment. What comes after life is unknown, unknowable. The only certainty in this poem is the certainty of the possibility of poetry:

Au terme de la genèse
 millions d'années –
 Sortant de la Caverne
 Il prit par la colline
 «Il vit que c'était bien»:

¹ Michel Deguy, *La Vie Subite*, Éditions Galilée, 2016, p.16.

Le Soleil ou Bien
Première grande chose vocable
et non pas «métaphore».
/ Le transport en méta
viendrait toujours après ?
Non. Mais avant en toute chose/.
Maintenant comment rejouer une
deuxième fois la transcendance ?
Attendre
C'est tout ? – pour être après
Ne rien faire – c'est tout
Pour être encore après.
Locutions nihilistes –

Michel Deguy's contribution lies in his sincere conviction of the pertinence of poetry, its capacity to express all that is crucial to the human condition, its capacity to incarnate the life of those who engage in a dialogue with all those who have left the traces in writing or their own «vie subite».

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Resistance, Deaths and Ideals in an Argentinian Graphic Novel

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Abstract:

On the borderline of opposing ideological positions that gave rise to fierce confrontations, the graphic novel *La niña comunista y el niño guerrillero* [The Communist Girl and the Guerrilla Boy] of María Giuffra was conceived.

The voices of ten children –witnesses and victims of violence of the civic-military dictatorship developed in Argentina between 1976 and 1983, in which 30,000 activists were killed in clandestine circumstances and their bodies hidden– take shape in this publication.

The book deeply mobilizes its readers, citizens who are sensitive to the institutional violence exerted in these latitudes. According to the Aesthetics of Reception (Iser, 2000), this occurs when there is a convergence between the structure of the work and its interpretation, two aspects that we analyse in this presentation.

The author intends to be loyal to what she heard. In her aesthetic proposal, the expression of voices of the narrators are represented in different graphics; filled with violence and death, her images move across the pages without respecting limits. The bodies of the children in the foreground are the counter part of their missing parents, and their love for the children is glimpsed in the profuse symbolism of tear-streaked faces and profuse little heart drawings.

Once the book was completed, four decades after the dreadful events, when the fires of passionate enthusiasm of their parents' ideological and partisan struggles are fading away, the narrators express an interesting version of "revenge": be happy. The message of the book in which violence is shown without extenuations seems to inspire in readers a hope of happiness, an essential transformation, perhaps the only valid one for social change: never more hatred, but love for life.

Keywords: Literature, Politics, Graphic Novel, Literary aesthetics

Introduction

La niña comunista y el niño guerrillero [The Communist Girl and the Guerrilla Boy] by María Giuffra (2021) is an Argentinian graphic novel which slims down the borders between literature and politics.

There is a gloomy colonial history in Latin America; for this reason, writers in this hemisphere matured a long tradition in testimonial literature, in which narrators embody real persons who endured harsh circumstances in unfavorable political situations (Fortinito, 2016). In *La niña comunista y el niño guerrillero*, the voices of ten children, now adults, present their testimonies as witnesses and victims of violence of the civic-military dictatorship developed in Argentina between 1976 and 1983, when 30,000 activists, the *desaparecidos* [disappeared], were killed in clandestine circumstances and their bodies hidden. In the graphic novel, the narrative is structured as a frame story, in which María Giuffra introduces the work, tells her own experience and announces the other nine voices. The text shares many features of the testimonial literature.

Political literature has been developed in graphic novels for several decades in Argentina. The most important antecedent was *El eternauta*, the script of which was written by Héctor Oesterheld in 1969. This book was a referential point for the practice of art and politics, in which the artistic work and the militant political practice converge (Fernández, 2012). The graphic novel we analyze follows this artistic trend. However, until now, the statements of children of disappeared activists were important with regard to their parents; crimes against children were not made visible.

One striking characteristic of this book is that it deeply mobilized its readers; one of them was amazed since the book paradoxically conveys deep love. On the occasion of the book presentation, one of the declarants said that an important pending commitment was accomplished: the transmission of the horrid reality to new generations. And now she would seek happiness. The book seems to involve readers' community in a kind of hope of happiness.

This reception led us to inquire, on the one hand, how this graphic novel could inspire happiness or hope out of accounts of extreme violence, in which children were witnesses and victims; and, on the other hand, how it impacts in political ideology of readers 40 years afterwards.

The goals were: to focus on readers' emotions, to identify and categorize them; and also to know their feedback in regard to the present social and political context. To better understand the reader's feeling, we would need also to gain more in-depth knowledge on aesthetics of literature.

The starting point was a survey aimed at knowing the reader's reception, according to Wolfgang Iser's theory (2000), which focuses on cultural factors that might have an impact on the interpretation. We applied quantitative methodology to know not only the recurrence of similar interpretations, but also the influence in the conception of a new way of doing politics that might have been induced by the novel. Jacques Rancière asserts that literature makes politics, which he defines as "the cluster of perceptions and practices that shape this common word" (2004, p. 10). And literature intervenes in politics since it allows readers to think different "ways of being, ways of doing and ways of speaking" (Rancière, 2004, p.10).

As a second step, trying to understand the aesthetic activity produced, we included in-depth studies on the relationship between the author and the autobiographical character by Mikhail Bakhtin (1990). But we still found it necessary to approach two philosophical aspects: the concepts of happiness and of "oneness of subject and the environment" (Soka Gakkai). The latter would help us better understand how an idea can become a reality.

Reception

As mentioned previously, our survey was based on Wolfgang Iser's approach to the Reception Theory (2000), which considers essential to focus on the actual readers' response that varies in accordance with each one's knowledge in different fields, ideology or personal experience.

La niña comunista y el niño guerrillero caught the attention of a wide range of readers: teenagers, young people and older adults. The survey was responded by 42 readers, majorly adults. It was also sent to many more teenagers, high school students, who had read and enjoyed the book; unfortunately, less than five of them responded.

In the survey, readers were invited to list words of the graphic novel that came to their minds, which they considered representative. The words collected by one reader evoke the wide spectrum of different situations developed in the novel: the shootings of machine gun in an activist's home

and the plaster that was wracked; also a baby's eardrums that were blown up in an episode in the novel that showed the assassination of a baby. Violence against children of activists is also made explicit in the enquiry by policemen in which they could not reveal any data, the mention of fear of going back home and the wish to escape. The remembrances of farewell kisses, wishes of happiness by their parents, the scent of *alfajor* (a traditional Argentinian cookie), also the fear that memory could be wiped away denote homesickness. And two readers remember an expression by one of the narrators who was surprised that she had never wished vengeance; three important retained words were: "happiness", "justice" and "memory".

The readers were also invited to inform how long it took them to read this book in comparison with other literary texts. In the survey the options were: much, regular or very little time; they should also mention the reason why. 95% of the receivers mentioned that reading was intense. Among them, 29% experienced such strong sorrow that they had to stop reading and resume later. Surprisingly, for an equal percentage, 29 %, it took them very little time because they wanted to know how stories would end¹. And for 32%, it took them a regular time.

Another significant aspect is that people enthusiastically recommended the book to friends, family members, teachers, students. In the survey we asked how many adults and teenagers they recommended it to. According to the responses, approximately 50% of the readers recommended the book to more than 10 adults. And 27%, to more than 10 teenagers; among them, two high school principals who promoted the book among all students.

Emotions in the survey

One of the objectives of the survey was to know which emotions the novel aroused: happiness, sadness, love, hatred, hope or hopelessness. Readers were invited to select all emotions evoked, even if they seemed contradictory. 97% of the readers felt sadness due to images of death and sorrow. Even though violence is clearly being denounced only 29,4% felt hatred.

¹ In regard with this point, María expressed that her objective was to balance the dreadful narrations, with "beautiful" drawings, that could catch the reader's attention. She wanted the reader "could enjoy reading the book page after page" (Pavón, 2022).

The book also shows lovely familiar scenes, cosy meetings and caring attitudes among activists and friends, which inspired love in 61,8% of readers. One of the readers was deeply moved by the images of love within families, which were very vivid, although these families would be torn apart later. Another one mentioned that the book allowed readers to find the child they were four decades ago and heal old wounds; for this purpose, it was necessary to go back into their own history, face these harsh experiences and embrace the child they were, who needed a hug. Another reader mentioned enthusiastically that the graphic novel conveys hope and love.

At the end of the survey, about 90% of the readers marked the option “yes” when asked about the sensation of hope of happiness when reading was concluded.

Readers' reflexions

Since, according to Jacques Rancière (2004), literature is a way of doing politics, we invited readers to present the reflections arisen after reading the book in regard with their conception of social justice, and if they could make a new decision concerning their role as Argentinian citizens. One of them mentioned that to preserve memory is the best way of doing political activism. Another one mentioned the necessity of focusing on people's real needs, and providing aid accordingly. The wish of building a society without violence was also mentioned. We point out that none of these reflections had been expressed in the book by any of the narrators. So we can infer that the report of violence in *La niña comunista y el niño guerrillero* majorly raised awareness and sensitized the readers (instead of promoting hatred or wish of vengeance).

This indicates an important shift in regard with the radical revolution that the *desaparecidos* aspired. The 70s decade in Argentina was the most revulsive one in the 20th century. Violence was exercised by military and civil dictatorship against workers, students and popular activists who claimed a general anti-capitalist alternative and social justice. They struggled based on the concept of revolution –what implies the use of forceful methods focusing changes in a brief period of time– guided by a strong theoretical axis and low conscience of cost in human lives. Forty years afterwards, after reading *La niña comunista y el niño guerrillero*, readers will not seek theory; for them, conscience of the value of life is the axis. And life

means to care for people, means a growing awareness of the integrity of body and mind. What really matters is to combat political decisions in a way that can help people's real life. Readers of this novel are inspired to struggle for social justice focusing on happiness and life preservation.

Aesthetics of literature

Wolfgang Iser, when developing the Reception Theory, mentioned that there are aesthetic processes that constitute the meaning, as a result of an interaction between text and reader (Iser, 2000, p. 301). To deepen this aspect, we drew on studies by Mikhail Bakhtin on the aesthetics of verbal works.

One important aspect, which María Giuffra stresses, is that the whole text in the graphic novel is no fiction. We point out, however, that even though the notion of truth is emphasized, the way it is expressed is not unique. According to Bakhtin, people perceive themselves, even if they are alone, as if they were in interaction with other people, in different contexts and influenced by different social and political factors. So, in an autobiographical text, the issuers become other ones in relation to themselves. They look at themselves through others' eyes; they may tell their experiences according to certain values that characterise their lives towards other people, but such values may be completely different when they live their own life for themselves. So, autobiographical authors choose the adequate words to tell their own lives and this leads to different aesthetical responses (Bakhtin, 1990, p. 24).

Bakhtin states three typical attitudes which define the character; in *La niña comunista y el niño guerrillero* prevails one in which the character adopts the author's conclusive image, but can excel the author¹. According to Bakhtin, this kind of character is infinite to the author, it can reborn and require new forms (Bakhtin, 1990, p.28). This happens with Alba Camargo, daughter of a militant of a communist party. Her presentation stands out for her graphic features: she is depicted as an adult woman with a splendid face:

¹ Other kind of characters are: when the character takes possession of the author; in this case the character has so much prestige that the author depends on it. The other type is the character that is completely defined by the author; in this case there is the possibility of being satirized or ironized (pp. 26-28).

wide eyes and a bright smile. Episodes of violence are shown: gun shooting, assassination, persecution. One day, her father said farewell. In a big drawing of Alba as a child, she was hugging her father with a bright smiling face. He urged her to be happy and tried to convince her that he would come back (Giuffra, 2021, p.49). Both knew he would die. Since then Alba felt that she has had a kind of obligation to be happy. She faced many other hard moments: police interrogation, extreme economic situation, rejection in many areas. At the age of 19 she got married and had a baby, this was the last event she told about her life.

The aesthetic effect was produced, on the one hand, by Maria Giuffra's artistic interventions: the drawings representing Alba. And, on the other hand, by Alba-character when she mentions her father's "be happy" message, which was addressed to the child, but which Alba as an adult seems to hear for the first time. When Alba-declarant faced disappointing experiences she would try out the meaning of being happy. This implicit dialogue between Alba-character and Alba-declarant is the aesthetic instance that makes these words transcendent.

At the end of this chapter, María Giuffra pondered Alba's father's message. The author considers that she herself could grasp the message too. She wonders that somehow all of them have tried to go that way (Giuffra, 2021, p.55). So a message that seemed a private one was valid for a whole community.

Philosophical aspects

Happiness

Generally defined as a state of mind or a condition of the soul or spirit, the meaning of happiness is linked to some kind of sentimentality and is usually understood as pursuit of pleasures. But for the philosopher Daniel Haybron¹ (2002) the concept of happiness has, as a central aspect, the tendency to develop positive moods. Happy people are usually concerned with improving their emotional life; they develop a kind of emotional resilience (Haybron, 2002, p. 507). So, it is possible that people experience a great deal of negative circumstances; nevertheless, acknowledge that the conditions of

¹ D. Haybron is a PhD researcher who works in ethics, moral psychology, and political philosophy.

their life are good. It is in this way that we can understand the sense in which Maria Giuffra and Alba Camargo understood the concept of happiness.

This meaning of happiness is similar to the one promoted by Buddhist philosopher Josei Toda: a state of life where, no matter what circumstances people may encounter, people can feel that life itself is a joy (Ikeda, 2020). Another explanation, by his disciple Daisaku Ikeda, is: “Happiness is not a life without worries or struggles. Happiness is the robust sense of fulfilment one feels when bravely confronting hardship” (Ikeda, Happiness).

Oneness of life and environment

This concept, oneness of life and environment, may help us understand how the sensation of hope of happiness could be conveyed among the readers.

In general, the perception of reality in the occidental world is of a life structured in terms of dualities: self/other, internal/external, body/mind, spiritual/material, human/nature. According to Buddhism, everything, including work and family relationships, is the reflection of our inner lives (Soka Gakkai). Our words, attitudes and actions provoke responses from the surrounding world accordingly. Thus, if there is a change in someone’s life, circumstances will also inevitably change. The principle of the oneness of life and its environment clarifies that individuals can influence and reform their environments through inner change (Soka Gakkai).

In the final epilogue by Maria Giuffra, she states that it was absolutely necessary to tell her story; and for each fellow, theirs. When she met each declarant to collect their accounts, the conversations were loving, caring; Maria freely made drawings or wrote down what they were saying. She concludes that the whole process was very gratifying (Giuffra, 2021, p. 149). Her attitude denoted very high regard and also affection not only for each fellow declarant, but also for readers. The very last words written in block characters are a dedication of the book to every human rights defenders (Giuffra, 2021, 150). We may think that perhaps there are few people struggling for human rights. But we can also think that this book awakes in the reader the wish of becoming a human rights defender.

This sense of purpose –to defend other people’s rights– was the core of Giuffra’s work. According to the Buddhist principle of oneness of life and environment, we can infer that her strong sense of defence of people’s rights generated an atmosphere that involved every fellow and finally all readers.

This sense of purpose guided her mind, heart, voice, hands in actions to accomplish her goal: the defence of rights, what may be understood as happiness for all. So, even though the wording corresponds to ten different declarants, there is a strong unity that creates the atmosphere to communicate deep emotions to the reader. This is, we believe, the origin of hope of happiness originated by reading the book.

Discussion

An important contribution received was to compare this graphic novel with films on the same topic by the children of political activists of the 70s in Argentina. One of the recommended films was “Los rubios” (The blond ones) directed by Albertina Carri (2003). The protagonist is a young woman who tells her own story by means of memories of the past. One important characteristic of the film aesthetics is that it exposes its artificiality; this artistic resource softened the fierce emotions experienced in childhood.

Another film in which protagonists are children of activists in the 70s in Argentina is *Infancia clandestina* [Clandestine childhood], directed by Benjamin Avila (2012). It presents the story of a family that was exiled to Cuba and that decided to come back to Argentina during the years of dictatorship as part of a plan to continue an activist struggle. *Infancia clandestina*, shows how a love story puts in danger the protagonist’s safety.

The great difference with *La niña comunista y el niño guerrillero* is that the screen exposes a lot, but reveals little; there is no privacy. None of the mentioned films could recreate the climate of the strong emotions experienced during the 70s in Argentina. Instead, when we read the graphic novel, we feel the story is true and words create an intimate atmosphere. The illustrations use innovative procedures: the images do not respect limits, vignette disposition is often lacking, there is profuse symbolism (bones and skulls are presented as were found in mass graves, hearts), bodies of children in the foreground that may be understood as the counterpart of their missing parents (Battaglini, 2021). All text is handwritten, with different letter sizes in the same phrase. Innovations in the drawings, paradoxically, help recreate the climate of the emotions experienced.

The scenes narrated in the graphic novel are perceived as true, as memories of a harsh past where the ideals do not fade behind the aggression. The artistic beauty denotes a wish to be sane, to create a new future in

plausible lovely ways. The films are very interesting, but have a different objective, they aim to produce some kind of intellectual reflection.

Conclusion

This graphic novel demonstrates that literature can be a strong way to exert influence on the readers, and so, to play a political function. This happens when the author feels responsibility towards society. According to Bakhtin, art and life are not the same, but they must convert in a unit within the author's responsibility (Bajtín, 2008, p. 14). María Giuffra and the nine declarants felt so. Their narratives have an important mission: to reconstitute the history of Argentina and to raise awareness among people.

In 1976, María Giuffra's father wrote a letter to his wife, in which he invited not to cry for him if he were killed, that much more important than his single life was people that were dying of starvation (Giuffra, 2021, p. 9). And Alba's father urged her to be happy. Forty five years later, having endured extreme suffering, instead of hatred, sorrow or hopelessness the voices of the ten declarants and the artistic work by María Giuffra inspire love for life: 90% of the readers could feel hope of happiness. And also, they promote a new way of doing politics: not through theories or revolution, but by caring each other, being conscious of the value of life and body's integrity.

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Spectrality and its Translatability: Filmic Adaptation and the Narrative of the Leftover Space

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Abstract:

Translating a verbal text into a filmic one may serve the purpose to highlight and foreground the conditions in the original text by bringing to it more substantial experiences through spatial and temporal articulations. In this paper, the relationship between an original and its translation is explored as to demonstrate that the translation is a fusion of the ambiguous resemblance and the unstable dissemblance of the original through interconnecting forces operating behind the construction of images, manifesting, what Walter Benjamin terms, coextensivity between the image and the script, the visual and the verbal. This is particularly viable when applying on filmic translations of horror stories, especially ghost narratives, as the audience is seeing the not seen which is, borrowing from Sontag, “not a ghost, but a ‘ghost.’” The discussion also focuses on the connection between Hong Kong as a city in the text and the visualized spaces of spectrality in the adaptation.

Keywords: Adaptation, Spectrality, Leftover Space

The aim of this study is to discuss the filmic adaptation of a horror story in which the idea of spectrality engaged in the process of rendition from page to screen is focused as spectrality is an implicit manifestation of translation. To begin with, the affinity between spectrality and translation will be drawn as to highlight the significant role of temporality whereas visualizing it can be considered an expansion. The ocular experience of spectrality of the viewing subject is spaced and placed, bonding inextricably to the mental and symbolic spaces unfolding a place. This inevitably makes the study of the filmic adaptation of a narrative of leftover space haunting everyday Hong Kong an inquiry into the relation between space and translation.

Though intrinsically different they are when referred to, the term spectrality, as relating to translation, seemingly prompts a revelation of subtle affinity between it and “afterlife,” the essence of Benjamin’s concept of translation. The analogy goes beyond the literal meaning to invoke a mashup of absence and presence with obscurity at its core. Pertaining to the concepts is an inextricable phantomatic existence of an original, which always exists elsewhere yet lurks in the background as if it were coterminous with its successor despite of the fact that it can be understood as the prior, exemplar of temporal fixation, and has disappeared. The original is sited and placed at a point of time, and thus is historical. The interconnectedness of the two is further substantiated by Benjamin in the process of conceptualizing life and afterlife in which he highlights that neither “organic corporeality” nor “the feeble spectre of the soul” can exert full dominion over the definition of life.

History is the essential determinant in this (Benjamin, 1923/2004, pp. 76-77) whereas, the tangible and intangible materials are necessarily the attributes of temporality, an essence of life. The original, in Benjamin’s sense (1923/2004), is a disintegrated vessel while a translation is contemplated as a regeneration of this prior by affixing the fragments together (pp. 80-81). It exists as an allegory which holds onto ruins taking the form of the prior knowledge understood as historical inscriptions and is mandatory in the construction of the translation described as afterlife. If this afterlife is a transformation of disruption into continuity, a recurrence of a chronological prior, then, it can be aptly described as a spectre – a deceased body continued, transfigured and returned, the presence of an absence. This suggests, first, that the articulation of multiple temporalities is essential in the eluci-

dation of spectrality and its translation. Second, behind this idea, clearly lies another that of creativity involving the process of materializing the temporality especially with filmic adaptation that entails Sanders' idea of an expansion as noted in her book *Adaptation and Appropriation* (Sanders, 2016, p. 11). This becomes the frame for discussion of the filmic adaptation and theorization here.

This expansion, or a change, prompts one to perceive adaptation not as identical to the original, whereby it is apt to use "kinship," a term adopted by Benjamin, to depict the linkage between the original and its adaptation that it "does not necessarily involve likeness" (Benjamin, 1923/2004, p. 78). Though tagged with the questionable concept of replication, adaptation has transcended far beyond such a discourse to incorporate this idea of expansion, resonating Andreas' observation that the purpose of adaptation is "but expansion rather than contraction" (1999, p. 107). Then, a filmic adaptation of spectrality is an obvious expansion associated with the realm of the ocular experience. Implied in this is a spatial discourse connecting the text to the materiality beyond the screen where place, space and time are conditioned because "vision is social and historical" (Foster, 1988, p. ix). A translator has to take into account, as to pursue the factors governing "how we see, how we are able, allowed, or made to see, and how we see this seeing or the unseen therein" (Foster, 1988, p. ix). Viewer or the experiencing subject, predominates. It is this aspect of seeing that further connects this exploration to the concept of spectrality described by multiple temporal dimensions unfolding in the haunted place. A filmic adaptation of a Hong Kong horror story directed by a local director Fruit Chan will be examined as to illustrate the importance of such in the rendition of the narrative of a spectre with its translatability understood as "a specific significance inherent in the original" (Benjamin, 1923/2004, p. 76).

The inextricable connection among technology, the generation of spectre and optical illusion and the post-Enlightenment rationality manifested in the public entertainment and embedded in Benjamin's phantasmagoria is now explained as "the phantasmic imagery of the mind," a simpler reference, and in Terry Castle's remarks, is "spectralization" or "ghostifying" of mental space (1995, pp. 141-3). This becomes simply, in the words of Andreotti and Lahiji (2017), "the way thought absorb ghosts" (p. 31) that inevitably denotes a spectral subjectivity resonating Derrida's formulation of the spectre, which is the invisible visible (2002, p. 115). It "is not simply

someone we see coming back, it is something by whom we feel ourselves watched, observed, surveyed ... in so far as the other is watching only us, concerns only us ... without even being able to meet its gaze" (Derrida and Stiegler, 2002, p. 122). This is an experiencing subject, perceiving the cinematic object and is constructed in the representation, and whose existence necessitates attention on communal imaginaries marking the significance of the lived experience and the spatial practices, territorializing spaces into places for the haunting to take place. The significance of the place is further consolidated by Jameson (1992) who remarks that ghost stories show a "contingent and constitutive dependence of physical place," (p. 90). There must be a place for the never dying ghost to haunt, "for it to come and to come back" (Derrida, 1994, p. 123). This place, in Fisher's (2007) investigation of space and spectrality, is constructed by space which is "intrinsic to spectrality, as one of the meanings of the term 'haunt' – a place – indicates. Yet haunting, evidently, is a disorder of time as well as of space. Haunting happens when a space is invaded or otherwise disrupted by a time that is out-of-joint, a dyschromia" (p. 1). Then, the translatability of spectrality is articulated by the concepts of space and place, which prevail in the rendition, and it is the translator's task to realize it on screen with what Lynch (1960) in "The Image of the City" terms "imageability." He defines it as "the quality in a physical object which gives it a high probability of evoking a very strong image in any given observer" (p. 9). Ultimately, spacing is a prerequisite in the construction of the place in where the viewer sees a space and anticipates what could happen.

Fruit Chan's *Jingzhe* (2013) is a good case in point. It is a filmic adaptation of a short story by the same title by a local female author Lee Pik Wah (2008), who is also the script writer. She builds her narrative around Jingzhe, "The Wake of Insects," one of the 24 Chinese Solar terms which takes place on the 27th of the first month of the lunar calendar. This calendrical reference reminds one of its remote Chinese cultural defaults. The narrative is set in an urban open public sphere situated in the terrain of everyday life Hong Kong, a city with high density. The horror engages the quotidian urbanity with the spectral, echoing Sanui's (2019) apt comment on Hong Kong horror films that they "often situate supernatural forces in the city's everyday social spaces specifically to embody a sense of dread and uneasiness among its dwellers of modern life's consequences" (p. 3). The narrative is unfolding in a space under the Canal Road flyover in Causeway

Bay on the Hong Kong island, a conjuncture of high-rise buildings, the commercial and the residential, a typical façade of developed area in this city. This leftover space or residual space in the city, in Crawford's (1999) sense, is "sanctioned, yet unofficial, highly visible but hidden" (p. 14). It is situated in "disused public spaces... that appear desolated, causing an unpleasant feeling of unease that is often associated with being haunted" (Knee, 2009, p. 73). Fruit Chan, the director who is made famous by his cinematic revelation of class predicament of "urban proletariats" (Dissanayake 2007) in Hong Kong, sees the potential in this space in the reiteration of the harsh reality that the unprivileged are confronting. Perceived negatively, this leftover space, void of a definite meaning, is open for reinterpretation by its users who assemble for the special event of crushing their enemies with the cursing services of hitting a paper doll, which cost them only a few tens, provided by the villain hitters – usually old women, the marginalized citizens.

The plot goes with Mrs. Chu, the protagonist who is a villain, busy performing her duty when she meets a ghost who is lining up for her services. The revenant returns without being summoned. Her grief cannot be settled as her murderers were set free after their trials. The old woman decides not to charge her for her service as she is on the side of the girl. Hoping that she will not be too cold walking barefoot, the old woman gives the girl back a shoe tainted with her blood which she found on that day of the murder. The story ends when the old woman finishes serving her last and very special client and then returns home, exhausted and longing for a deep sleep.

A traditional practice has been taking place to frame a place that inevitably contains a social space since cult activities will take place at fixed dates and in a fixed space. It conveys at the very least, repetition as well as a collective identity. Cultural history always appears spectral as "haunting is historical" (Derrida, 1994, p. 3). Both the original author and the director identify the spectrality within this. The director states in an interview that villain-hitting is a psychological compensation to drive out frustration. This act of hitting, a substitute for hiring a hitman, exhibits a subtle violence, and is horrifying ("Fruit Chan on villain-hitting," 2013). This violence, may find resonance in the viewer, resembles what Ebert (1981) argues is the lust of killing which is attached to the killer-character is not on screen. It is placed in the audience (p. 56). The absurdity stems further from the recognition of

the horrible practice by officiating its significance, thereby listing it under the “intangible cultural heritage” by the Hong Kong Affairs Bureau.

Although the adaptation retains the narrative structure of the original, it is not executed with rigorous fidelity in a literal sense. It expands to allude to the sanctification of the leftover space in which the marginalized dwellers survive through commodifying the social practice. Several scenes, displaying the punishment of characters’ criminality, were added to construe the plot as a more stereotypical narrative of a vengeful ghost. The killings are accompanied by the cursing actions of the ghost striking the paper dolls with the blood-tainted shoe while the actions are performed in different topographic locations, such as the rooftop and the entrance of old buildings, cheap massage parlour, Dai pai dong (open air food stall), “connecting to the banalities of everyday life” (Dissanayake, 2007). The crisscross pattern of moving images of urban lives helps consolidate the class segregation which has been a prominent theme in the director’s other films. Although Mrs. Chu’s life is not taken by the ghost, she does witness the death of her son who was involved in the murder.

The director begins the film by encapsulating two aspects of urban life, the commercial complex and the populate place, an urban ensemble with a pastiche of images of urban spatial fragments represented by Jameson’s “glass skin” high-rises. The images of buildings and traffic replace the city as if it were emptied of history and traditions. Set against these is another spatial sphere referenced through a cultural practice and is unfolded as the center stage of actions, the leftover space, which etches the original. This space, as a haunted space, is not the classical open space of haunting, such as graveyard, in Jameson’s sense. It is constructed and reiterated by social relations, a public sphere with political resonances. When the space is lighted up to estrange the familiar, a carnivalesque dimension is unfolded as to engage people and through which they transcend into this essential place for haunting.

The heavy presence of the city dissolves into fragments of busy everyday streets in disarray at night where the ghost is roaming like a city flaneur yet alienated and disconnected as if she were in a hermetic space. Her itinerary is punctuated by her travel method. The ghost successfully identifies a driver whose car is heading to the same destination for the same purpose. She continues her journey marked by a sense of bizarreness which is represented by this unintended coupling. Also, it is later in this confined

space of the car that a prelude of the history of the event is delivered by the woman driver after purchasing the service of villain hitting as to summon a spectre. The spectrality of this leftover space, emptied of any scared dimension, though it is crowded by different tiny shrines, or carnival sensation, resides in its conjuring potentiality, which is placed and visualized not by darkness, its normal association in the production of a spectral environment “favourable for haunting” (Derrida, 1994, p. 129) but by contradiction which makes this hidden space visible and to engender a historicized place. The lights serve as a signal for assembly turning the leftover space into a shared one. People, lining up for services, appear and disappear as if they were the revenant ghost, hoping to satisfy their unrealizable desires, a potential for the return, a repetition. They share the same impotence in this space, “a realm of otherness and of becoming-other” (Lefebvre 1974/1991, p. 187). However, the ghost and the old woman, representing the marginalized and the other, are empowered in this negative space because of the profession of the old woman in this social practice and the agency embodied in the ghost.

The place is ocularcentric with the choreography of chromatic movements between red and green conveying horror with the spectacles of violence absorbing the gaze of the audience. Contrary to the cultural dimension of red and green as referenced by Wolfram Eberhard (1983) in *A Dictionary of Chinese Symbols* that “red and green are the colours of life,” (p. 249) colour green is overwhelmingly negative in the place generating a sense of desolation corresponding to the haunting of a ghost. The pale shade of green washes over other colours articulating its permeability; it taints the merriment and happiness constructed by red which saturates the space and historicizes it because of the Chineseness it signifies. The space is textualized and animated by the close-ups of red altars, the worshipping of red candles and the burning incense and the people dressed in red tone. Together with the jostle and hustle of the people for their ways to their targeted service providers in this crowded space, this red reminds people of the Chinese temples for the worship of Chinese deities or the bustling Chinese celebration of festivals. Fruit Chan depicts this leftover space not as an abstract open space but an enclosure in which the event comes to be situated. The chromatic choice highlights, however, the occluding nature of this space in which the marginalized, such as Mrs. Chu, harbours.

The urban space, characterized with mobility is fragmentary and is punctuated with the intrusion of the ghost who rips up another temporal dimension. The disjuncture between the leftover space and this space is constructed with the hue of blue that connects Mrs. Chu and the ghost with the city. This connectivity is demonstrated by an astonishing arrangement of the episodic scenes of the elimination of the gangs of murderers through visually represented sequential actions. By doing so, the ghost is fighting against her oppressive past that comes alive as “the lever for the work of the present: obliterating the sources and the conditions that link the violence of what seems finished with the present” (Avery, 2008, p. 66). She, portrayed in the original as “the fine-looking girl” “with a sad look in her eyes” “speaks in a soft voice” (Lee, 2008, p.131) induces not fear but pity from Mrs. Chu. However, this ghost in the film asserts her power in upsetting spatial relations through multiple apparitions. Her force is destructive and fearful because “[i]t blasts through the rational, linearly temporal, and discrete spatiality of our conventional notions of cause and effect, past and present, conscious and unconscious” (Avery, 2008, p. 66). The spectral quality of being the invisible visible, echoes the presence of the leftover space, bringing into it the dynamic and the agency that the old woman is deprived of. This space, to her, is enclosed. Mrs. Chu is subject to an inevitable crisis, which further shows her powerlessness in front of the ghost. Her son, one of the murderers, is violently executed though she has been trying to warn him. The ghost spares the old woman who is an accomplice in the murder as she is too timid to report the case of kidnap of the girl. At the end, the powerful ghost after accomplishing her mission left this place of leftover space and shuttles, on foot, to the open space above the flyover and disappeared into the dark city whereas Mrs. Chu is delivered to the hospital.

Visualizing this place through cinematic apparatus becomes essential in the rendition of this narrative as there must be a place for a ghost to haunt. The spectrality connotes multiple temporalities, whereas the process of spectralization is spacing, a way to form the place for the event to take place. This place, constructed by leftover space, in Fruit Chan’s (2013) *Jingzhe*, is a fixation and thus historicized, and the presence of the ghost turns the linear time into a problematic one. The adaptation demonstrates that this rendition of spectrality is vision-centered, and can be understood as an expansion, the afterlife in terms of both translation and spectrality. It constitutes its authentication of the translation with visual registers reso-

nating Hermans (2014) ideas of the existence of a translation overtaking the place of the original and becomes “authentic texts and must forget that they used to exist as translations” (p. 10).

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Modern Arabic Literature: Challenges for Translation

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Abstract:

In recent years, Arabic literature has made tangible progress into acceptance as part of world literature, due largely to translation. This border-crossing process is not, however, without limitations. This paper explores the challenges faced by modern Arabic literature in its translation journey, from the selection process, and factors that govern it, to strategies that manipulate the texts and paratexts in the translation phase. The paper focuses on the English translation of two contemporary female Arab writers' books (fiction and non-fiction) and sheds light upon the practices and manipulations governing the translation process. To this aim, content and semi-otic analyses have been used.

Keywords: Arabic Literature, Challenges, Framing, (Para)text Manipulation, Translation

Introduction

Arabic literature reflects the richness and diversity of the Arabic language(s) and culture(s). And this variety has been made available to a larger audience and a wider readership through translation. Hence building bridges between Arabic and the cultures of the world and contributing to the respect of difference. However, difference is, oftentimes, omitted or accentuated in translation, making the letter a biased vehicle for the circulation of stereotypical representations and images of the Arabs in general and the

Arab women in particular. Moreover, there are factors, other than literary, that govern translation from its earliest stage, selection.

This paper is twofold. It first aims to highlight the impediments revolving around the process of translating modern Arabic literature into English, namely challenges dealing with the selection process. It also seeks, using content and semiotic analysis, to scrutinise some translation strategies that “re-package” the original works through the comparative study of two contemporary Arabic works (fiction and non-fiction) that have been translated to English, among other languages. In other words, this paper is about the What and the How of the translation process. It investigates the kind of Arabic works that are translated into English and the way they are translated to suit their new audiences.

The Noble Prize, a literary milestone

1988 was a turning point in Arabic literature. Najib Mahfoud was the first Arabic writer to win the Nobel Prize, mainly for a trilogy he published in 1957, the “Cairo Trilogy”, which included three books *Between the Palaces*, *Palace of Longing*, and *Sugarhouse*. According to the Nobel Prize committee, Mahfoud, “through works rich in nuance – now clear-sightedly realistic, now evocatively ambiguous – has formed an Arabian narrative art that applies to all mankind.”¹ This prestigious award opened the world’s doors to Mahfoud’s works and Arabic literature as a whole. Mahfoud, and the Arab writers in general, received rising interest in having their works translated into English. Mahfoud’s declaration following the award shows that Arabic literature used to be enjoyed locally and that the prize will lead to its translation to different languages making it known and appreciated globally:

The Nobel Prize has given me, for the first time in my life, the feeling that my literature could be appreciated on an international level. The Arab world also won the Nobel with me. I believe that international doors have opened, and that from now on, literate people will consider Arab literature also. We deserve that recognition.²

¹ The Nobel Prize in Literature 1988. (n.d.). Retrieved 25 January 2023, from Nobel-prize.org website: <https://www.nobelprize.org/prizes/literature/1988/summary/>

² Larry Luxner. (March–April 1989). “A Nobel for the Arab Nation”. *Aramco World*. Houston: Aramco Services Company.
<https://archive.aramcoworld.com/issue/198902/a.nobel.for.the.arab.nation.htm>.

Mahfoud frequently equated politics with literature in his works, upsetting political figures. He had criticized the military takeover that put Jamal Abdel Nasser in power in Egypt in 1952 in some of his novels¹ and highlighted the drawbacks of dictatorship at a time when no one dared to speak out against Nasser's regime. And this links politics to the Noble Prize of literature, other literary prizes, and then translation.

9/11 and the Arab Spring, political milestones

In his article "Arabic Literature in Translation: Politics and Poetics", Tarek Shamma sheds the light on political and literary connections:

[A] look at the list of winners in International Prize of Arabic Fiction, perhaps the most eminent literary prize in Arabic today, confirms that a combination of «grand causes» (political struggles, controversial, but not very controversial, religious questions) and some form of intercultural experience seem to be decisive factors, above and beyond purely literary merits.²

Indeed, political events constitute an important criterion in the selection process of Arabic works to be translated into English; a criterion sometimes more important than literary merit. 9/11 and the Arab Spring clearly illustrate this. These political developments refocused attention on translation and confirmed that "something as nano-scaled as a translation error can precipitate catastrophic intelligence failures, and in the worst case scenario another 9/11 (an anxiety repeatedly voiced at the annual conference of the American Translators Association in 2003).³ Indeed, The 9/11 attacks have impacted the way the world views Arabs, Muslims, and the Arabic language. The West, specifically the U.S., showed a growing interest in knowing about Arabs and their language after these attacks. Jay Nordlinger starts his article "Thanks for the Memri⁴ (.Org)" as follows:

¹ *The Thief and the Dogs* (1961), *Chatting on the Nile* (1966) and *Miramar* (1967)

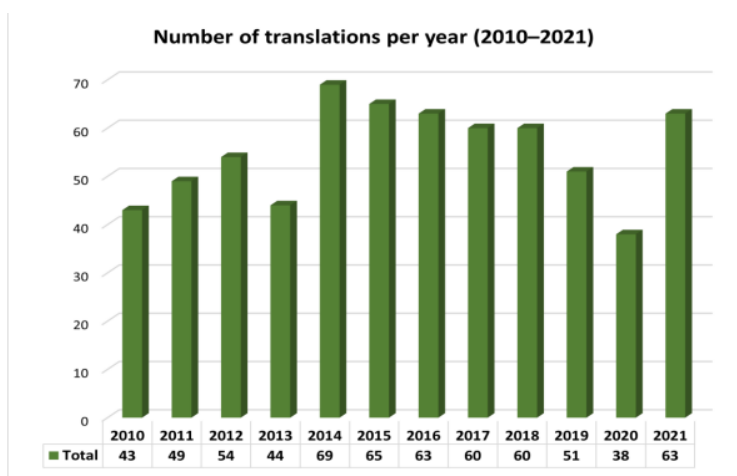
² Tarek Shamma, (June 2016). "Arabic Literature in Translation: Politics and Poetics", *Clina*, vol 2-1, p 8.

³ Emily Apter. (2007). "Translation-9/11: Terrorism, Immigration, and the World of Global Language Politics", *The Global South*, Vol. 1, No. 2, Globalization and the Future of Comparative Literature, pp. 69-80 Published by: Indiana University Press Stable URL: <https://www.jstor.org/stable/40339273> , p.70.

⁴ Memri stands for Middle East Media Research Institute.

After The 9/11 attacks, the West realized that it knew little about the Arab world – in fact, dangerously little. Why do they hate us so, and did this come out of the blue.' It seemed imperative to learn more about the Arabs – to learn, for example, what they were saying to one another, in their media, in their schools, and in their mosques. The Arab world had always been dark this way; it needed to come into the light.¹

Like 9/11, the outbreak of the Arab Spring uprisings also led to the proliferation of translated Arabic works. Graph 1 below illustrates the number of published translations from Arabic into English per year, 2010–2021². It shows that there is a noticeable increase in the number of English translations from Arabic literature since 2010. The highest number of published translations is 69 in 2014 and the smallest number is 38 in 2020 (probably due to the pandemic). In the 2011 report (1990–2010), the highest number of translations published per year in the 2011 report was 26.



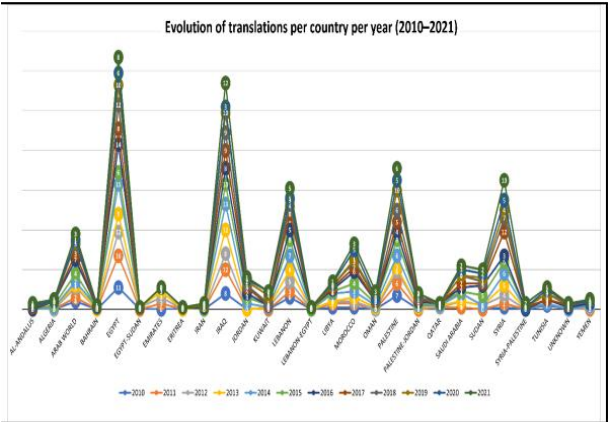
Graph 1: Number of published translations from Arabic into English per year, 2010–2021³

¹ Jay Nordlinger. (2004). “Thanks For The Memri (.Org) An Institute, And Its Website, Bring The Arab World To Light.” National Review.
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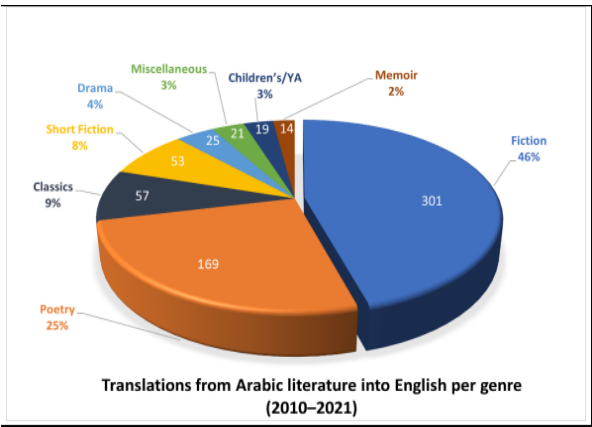
² Alexandra Büchler & Abdel Wahab Khalifa. (2022). Translation of Arabic Literature in the United Kingdom and Ireland, 2010–2020. figshare.
<https://doi.org/10.6084/m9.figshare.17712299.v4>

³ Ibid. p. 23.

Graph 2 shows that the number of translations of literary works from specific Arab nations (such as Iraq, Syria, and Palestine) saw mini-surges for geopolitical reasons. And graph 3 highlights fiction (novels and novellas) as the most published literary genre for Arabic translations into English, with 301 publications.



Graph 2: Evolution of translations of Arabic literature into English, 2010-2021¹



Graph 3: Translations from Arabic literature into English per genre, 2010-2021²

¹ Ibid, p. 24.

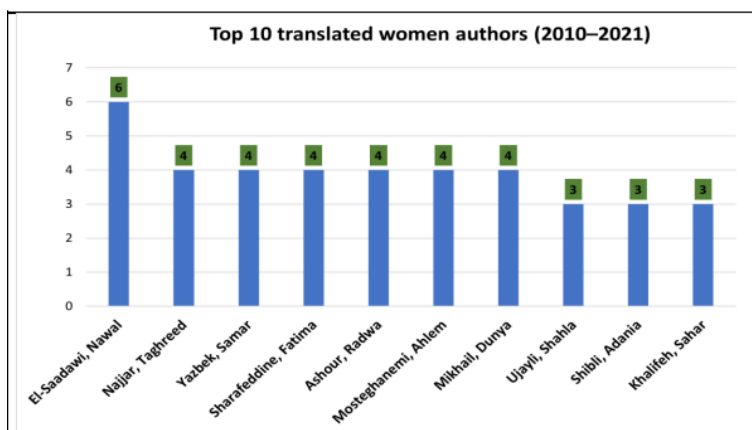
² Ibid. p. 25

Paratextual and textual manipulation

One of the challenges facing the translation of Arabic works into English are the framing devices that shape and influence the readers' reception of the translated books. Paratexts are one of these. Gerard Genette defines the paratexts as the “accompanying productions” that are associated with a text. He distinguishes between two types of paratexts: peritext and epitext. Peritext refers to all types of paratextual elements that appear on or inside the book (book cover, introduction, and preface...). Epitext refers to all types of paratextual elements found outside the book (reviews, interviews, and advertisements...). In fact, paratexts are used for different motivations other than objectively introducing a text to its readers. In what follows, we will demonstrate how paratexts can manipulate translated Arabic works through the analysis of Nawal Assaadawi's book *Alwajh Al'ari li al-Mar'a al-Arabiya* (1977) and Ahlem Mostaghanmi's novel *Dhakirat al-Jasad* ((1993).

Nawal Assaadawi's *Alwajh Al'ari li al-Mar'a al-Arabiya* (1977)

The Egyptian feminist writer Nawal Assaadawi figures as the most translated Arab woman author with six translations over the decade 2010-2021 as shown in graph 4 below. Her book, *Alwajh Al'ari li al-Mar'a al-Arabiya* (الوجه العاري للمرأة العربية) which literally translates into “The Naked Face of the Arab Woman” is one of her most influential books and it is the first of her works to be translated. It was translated to English and published in England in 1980 and in the USA in 1982. But in its journey from Egypt to Europe and then to the USA, the book experienced significant alterations in both form and content. These alterations involved changes in the title and the book cover, a reversal of organization, omissions and additions.



Graph 4: Most translated Arab women authors, 2010–2021¹

- **Title:** The original Arabic title *Alwajh Al'ari li al-Mar'a al-Arabiya* (الوجه العاري للمرأة العربية) implies unveiling and speaking the truth about the lives of Arab women in the hope of changing them. However, the English version goes in the opposite direction and translates the title as: *The Hidden Face of Eve: Women in the Arab World*. "naked" is changed to "veiled" and "the Arab woman" is changed to "Eve", a movement from reality to fantasy and from history to myth.

- **Cover:** The book covers of the English version show pictures of women's faces hidden either by the veil or by their own hands, whereas the covers of the original Arabic version show unveiled women. (see pictures on page 6)

- **Reversal of organization:** Sections on sexuality that were initially placed in the latter third of the Arabic edition are placed first in the translation. And the historical section on Arab and Muslim women that made up the first half of the original book is moved to the end in the English translation. Hence foregrounding sexuality-related topics.

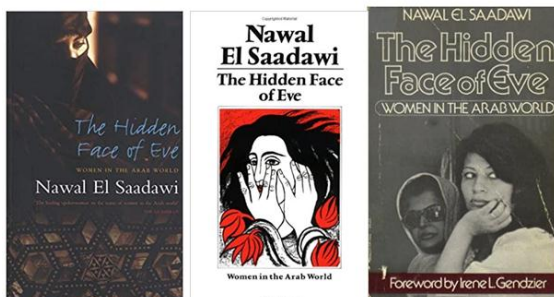
- **Omissions:** The English translation excludes whole chapters like "The Woman's Work at Home" and "The Arab Woman and Socialism," which support socialism over capitalism and condemn it. The English translation also leaves out passages that highlight the advancement of Arab women and

¹ Ibid. p. 27

that claim that they sought sex equality earlier than American and European women.

- **Additions:** In contrast to the original novel, which only briefly mentions circumcision in its opening passages as the author flashes back to her childhood, the translation includes a chapter titled "Circumcision of Girls."

The Hidden Face of Eve: Women in the Arab World,
Nawal Assaadawi



الوجه العاري للمرأة العربية، نوال السعداوي



Ahlem Mostaghanmi's *Dhakirat al-Jasad* (ذاكرة الجسد) (1993)

Dhakirat al-Jasad, the debut novel of the Algerian novelist Ahlem Mosteghanemi, was translated into English as *Memory in the Flesh* (2000, 2003) and *The Bridges of Constantine* (2013). It has had the singular experience of being translated into English three times over a relatively short period of time. Peter Clark who undertook the second translation and revised both the first and third, states that "[n]ot even Naguib Mahfouz has had three translations of any of his novels... three translations in fifteen years is

remarkable.”¹ Yet, in an interview with Nuha Baaqeel in 2015, Mostaghanmi revealed that she was not satisfied with the translation of Baria Ahmar (American University in Cairo Press, 2000) of her novel saying that: "The American University in Cairo was in a hurry to publish the translation after it [the novel] won Naguib Mahfouz award in 1998."² And similarly to Saadawi's book, Mostaghanmi's novel witnessed changes in the title and cover as well as a major omission of one of its paratexts in its translation journey.

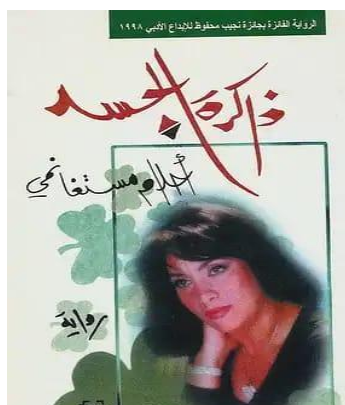
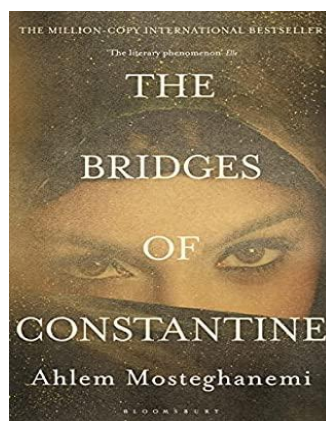
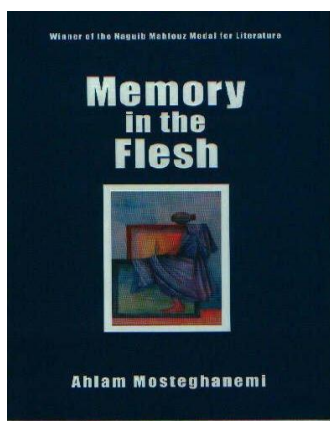
- **Title:** The original title *Dhakirat al-Jasad* (*Memory in the Flesh*) implies the psychological aspect of the story, whereas the third English edition title *The Bridges of Constantine* highlights the importance and significance of the city of Constantine to the protagonists. And “the bridges” imply the bridges of Paris over which the protagonist's studio looked.

- **Cover:** The first and the second English editions (*Memory in the Flesh*) kept the same cover of the original novel (*Dhakirat al-Jasad*). The third English edition, however, which appeared under a different title (*The Bridges of Constantine*), is characterized by the addition of a veiled woman on the cover. The woman is invisible except for her attractive kohl-rimmed eyes, which serve as an Orientalist stereotyped reminder of the repressed yet alluring Arab woman. (see pictures on page 7).

- **Omission:** The novel in its original edition includes a dedication to the memory of Malik Haddad who decided to give up writing in French after Algeria got its independence from the French colonization. This dedication is crucial for understanding the whole novel as part of Algerian post-colonial writing. Its deletion in the English translation reframes the novel as romantic outside of the politics of language as it tells a story narrated by a middle-aged Algerian man in love with an Algerian university student in Paris.

¹ Peter Clark, “The Bridges of Constantine by Ahlem Mosteghanemi”, *Banipal 51 Magazine of Modern Arab Literature*, https://www.banipal.co.uk/book_reviews/121/the-bridges-of-constantine/.

² Nuha Baaqeel, (2015). “An Interview with Ahlam Mosteghanemi”, *Women: A Cultural Review*, 26: 1-2, 143-153, DOI: 10.1080/0957404.2015.1035055. p. 146.



Conclusion

In a nutshell, we can say that translation in general, and the translation of Arabic works to English in particular, is not simply about transferring meaning from one language to the other. It involves far more complex practises and processes from the selection to the publication stages. Literary merit does not seem to be the only criterion in the choice of Arabic books to be published. Other criteria, such as political events or gender seem to be prioritised. And the process of translation appears to be governed by the higher discourse within which it operates, a colonialist discourse that manipulates the text and the paratext to “re-package” the translated works so they fit their Western audiences. Moreover, when the original books are authored by female writers, their translated versions celebrate Gayatri Spi-

vak's nostrum of white men saving brown women from brown men, accentuating themes such as oppression and brutality through Orientalist lenses.

There is no better way to conclude this paper than quoting Lynx Qualey, the founding editor of the translation-community website ArabLit: "Don't judge books by their cover – especially Arab works in translation". "As much as food packaging influences the taste of a meal, the packaging of a book changes how we taste literature". "We owe Arab literature in translation a better packaging."¹

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¹ Lynx Qualey. (Jun 28, 2014). "Don't judge books by their cover – especially Arab works in Translation", The National, <https://www.thenationalnews.com/arts/don-t-judge-books-by-their-cover-especially-arab-works-in-translation-1.656885>

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Approaching the Archipelago in-between: Archipelagicity, Scale and Comparativism

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Abstract:

This essay proposes a conceptual reading of the archipelagic applied to three different objects: *The Song of Songs*, Gilles Deleuze's *Desert Islands*, and Christo and Jeanne-Claude's large-scale installation *Surrounded Islands*, analyzing them through the lens of the comparativist method. We will demonstrate how specific modes of reading the fluid spaces in-between the constitutive elements of these works and their respective compound forms can be transversely applied. Our attention will focus primarily on the nature of the archipelagic, which we will understand to be fragmentary, contingent and fluid. By thinking *with* the archipelago, we will question the mechanics by which the archipelagic facilitates mediation between different intra and extra-textual dimensions, effectively changing the scales at which reading occurs, fluidly, in the viscous spaces between what is social and what is geological.

Keywords: Archipelagicity, Comparativism, Fluidity, Islands, Viscosity

Introduction:

"Archipelagoes", a noun most used in reference to define clusters of islands and islets, can be used as analogue for a methodology of complex thought concerned with ideas and entities which embody and tell of manifestations of the *congregative*, in as many forms as possible. They not only are a theatre of the happening of congregative events – as was the case for the Pacific archipelagoes during World War II as a 'theatre of war'–, but also, and most significantly, the embodiment, both material and conceptual,

of the networks of interchangeability and movement that map the various and multi-scaled happenings of rhizomatic relationships between parts. In this sense, we are invited to transpose the image of the archipelago way beyond the watery limitations that the science of geography primarily conceives while still grounding, or *earthing*, theoretical analyses in historical and material constructs. Thinking archipelagicity as an epistemological tool with practical implications for the practice of comparativism is, therefore, the goal of this analysis of ours. To do so, we must start by considering our categories, repositioning ourselves before the theoretical complexities that arise from common understandings of certain *poetic*, *geological* and *geosocial* problems brought about by the objects of study, archipelagic bodies which are, ultimately, as put by Lanny Thompson (2017), “geosocial locations for the production of knowledge” (p.68). The essay is divided into four parts. The first three are concerned with the question “what is an archipelago?” and will serve to articulate the archipelagic through three distinct dimensions of its happening in three distinct case studies: firstly, through *The Song of Songs*, we will look into the mechanics of particulars in order to understand how to deal with the dynamic complexities between isolates and complex objects; secondly, we will wonder about how archipelagicity can be conveyed in thought, for which we will be directly dealing with a small essay by Gilles Deleuze, “*Causes et raison des îles désert*”, translated into English by Michael Taormina as “Desert Islands”; finally, we will wonder about how, and at which scale, is the body of the archipelagic experienceable. For this third part, we will focus on the specific case of *Surrounded Islands*, a 1980 large-scale installation by the artists Christo and Jeanne-Claude. We will conclude with the suggestion that new modes of *viscous* readership must emerge for comparativism to fully grasp the extent of the archipelagic dimensions of its objects of study.

1 – The mechanics of particulars:

The Song of Songs, from now on referred to as *The Song-*, is a poetic work usually divided into eight chapters, a number which may vary according to the edition at hand (Robinson, 1902, p. 193). We can identify in the narrative at least two main characters, the Lovers, Shulamite and Solomon, besides a choir and a short reference to third characters identified as Shulamite’s brothers. What is relevant for us, when enquiring about the

archipelagic quality of this literary object, is not necessarily its narrative but the particularity of its ever-pending fragmentation. This is to say that *The Song* exists in the breakable limits of its own interpretation, and is not, therefore, a hermeneutically impenetrable block of text, a closed system. In fact, it works around various interpretative possibilities, through which a series of *references* and *referents* take their place (and time) autonomously from each other and from the narrative. Each passage, each verse, assumes a mediator role of its own, connecting themselves to other passages and other verses, facilitating a constant and vibrant reorganization of the text which could be taken up to a virtually infinite potency. Like a rhizome, the biblical poem is circumscribed around *multiplicities* which reflect as one (or more) unified working system(s), and it is this group of signifying small units, the text's *verse-islands*, that pend in meaning from one to the other, interchanging values and ultimately accumulating and reorganizing themselves depending on the reader who experiences the text. As Julia Kristeva (1987), in her inescapable reading of *The Song*, points out: "lyrical meaning is contained in each of the minimal elements of the text, which thus condenses, in microcosmic fashion, the totality of the message" (p.92). In this sense, each element is simultaneously each and every other referent which may complement it. The title itself is the first enunciative border and, at the same time, the *archipelagic scope* of the text as a whole, its interpretative and identifiable vitality. The possessive through which *The Song* becomes "of" Solomon, to whom it is traditionally attributed, reformulates readership, enlarging it to the maximum extent of all possible "Solomons": the king is simultaneously poet, and, eventually, will also become the lover, via the subtle associations to an apricot-tree (*The Song*, 2:3), a gazelle (2:9), wine (4:10), the tower of David (4:4), and, ultimately, Shulamite herself. This ontological complexity reveals a territory in which individual identity, that of a particular Solomon, will always pend to change, pushed by the accumulation of meaning, constantly redefining the subjacent ontology in a process that works *ad infinitum*: as put by Kristeva, "the protagonist constitutes himself (...) as lover, as he speaks to the other, or as he describes himself for the other" (p.93). Solomon is, therefore, a multiplicity of Solomonic *particulars*, units moving around, expressed and impressed, revealing and revealed in codes of meaning that pend, always, to the archipelagic-scapes in which they cluster and from which they come. These particulars, nonetheless, will need an observer, a signifier, a third element with which they establish a

communicative relationship in an attempt to organize chaos. This third element, the reader, in our case, will be the functioning compiler, the hermeneutic vector whose function it is to agglutinate dispersed meaning and confer possible unicity to the text. As with the poetic fragment, the constitutive elements of an archipelago, whether they are fixed in particular geographies – or *voices*, like that of Solomon –, are, primarily, dynamic, fluctuant and actively invested in the interchangeability of meaning. Thus, by *comparing* the lover to a gazelle, the enunciative Solomonic unit, such as [Lover-Shulamite], will be composing a constellation, a product of the archipelagic, itself composed by the units [Lover] and [Gazelle], amongst others. This constellation will also be a unit of significance, one which can be conceptualized by the relationships emerging between it and the other particles of meaning, as for example [[Lover-Gazelle]-[Shulamite]]. The constitutive units of this assemblage, whether they are geographically enforced, or molded by historic sociability, converge in the congregative internal dynamics of the archipelagic body that is, in this case, the text. While the islands of meaning that characterize the narrative, when isolated, will still emanate a certain knowledge of themselves, filled with significant, historic, extra and pre-textual associations, [Gazelle-in-*The Song*] will be at the same time, an archipelago-type ontology, filled with its own nets of meaning and associated universes, which will incessantly report to a previous knowledge of its own, with its own narratological value. The archipelagic is the open quality of particulars to being repeatedly pasted over other units of meaning and eventually engulfed into other archipelagic bodies, such as another text, speech or practice, interchanging endemic qualities with qualities of other units, continuously feeding into the processes of signification of the experiencing of the world. As Clark and Yusoff (2017) tell us when reflecting on the nature of geologic strata:

[T]here are [...] three main groupings of strata, each with their own ‘concrete’ historical formation: the inorganic or geological, the organic or biological, and the ‘alloplastic’ stratum of human culture and language. However, this too is a simplification, for they speak of multiple substrata, and – more importantly – of endless possible combinations between materials that compose the various strata. (p.13)

In *The Song*, which has plausibly been born from millennia of adaptations of certain fertility rituals from Mesopotamia which went into circulation within different oral traditions of the Middle East (Kristeva 1987, p.86), the archipelagic and its contingencies, sociological and geological in nature, led to the existence of the networks of symbols that characterized spatiality (and meta-spatiality) in the text. The place of the textual happening, that of the stratum, is built from the mnemonic recoveries of previous places and is, by itself, also a complex of belongings *to* and *of* the place: the body of the archipelagic is a variation of memory, simultaneously a place of the signifying agent and another in which it serves as a reportage plan, scenario and/or metaphoric context.

2 – Thinking with the archipelagic:

In a short essay written around 1974, Gilles Deleuze (2002), expands on the conceptualization of what is a “desert island”. He starts by postulating that there are “two kinds of islands”, *continental* and *oceanic*, an information he directly takes from an enlarged community of scholars, the “Geographers” (p.9). He goes on to say:

Dreaming of islands [...] is dreaming of pulling away, or being already separate, far from any continent, of being lost and alone – or it is dreaming of starting from scratch, recreating, beginning anew. (p.10)

By “dreaming” of *desert* islands, Deleuze is re-engaging abstract processes of thought with observable manifestations of reality, *earthing* thought back into those phenomena themselves. Dreaming pushes thought into tracing each desert plane, while the desert that dreaming helps to cross, is a desert of hermeneutics, of what is opaque in language, which “some humans [...] make [...] sacred ” (p.10). Island-forms, in their turn, are nodes in the archipelagic rhizome which operate as *loci* of readable – that is to say, *relatable* – significance: “[t]hese two islands, continental and originary, reveal a profound opposition between ocean and island” (p.9). It is the “opposition between ocean and island”, not that between “*continental*” and “*oceanic*” that interests Deleuze when approaching the archipelagic of everyday contexts. The opposition between ocean and island is analogue to the opposition

between himself, the theoretician, and his partaking in the observed, but it also is an opposition of matter, between polar *physical states*. When he says that “the sea is on top of the earth, taking advantage of the slightest sagging in the highest structures” (p.9) he is incorporating into his “dreaming” what is *sensible* about the mechanics of fluids on Earth, as well as the fragile and contingent nature of solid structures. He follows this by saying that “the earth is still there, under the sea, gathering its strength to punch through to the surface” (p.9), and here again his thought reminds the geologic scales of matter. This is a similar move as that which Jonathan Pugh (2013) has identified, in the footsteps of Godfrey Baldacchino’s “hint”¹, as “thinking with the archipelago”, a “tradition that has encouraged us to frame the world as a ‘world of islands’ rather than narrowly focus upon ‘islands of the world’” (p.12). In the same manner, the composite [[Gazelle]-in-[*The Song*]] conveys a complex of narratological materialities earthed back in a network of relations, prior to the text, between humans and language and between human-animals and the non-human animals which species is attempted by the noun “gazelle”, itself a linguistic representation of a scale between what is *meaningful* and *sensible* about reality. A reality that is not one where elements belong to the composite world, but, indeed, *become* it. Both *The Song*’s earth-bound *analogies* and Deleuze’s island-ocean *allegories* push the reader towards the outermost borders between thought and the concrete, only to reveal they never truly *are*, since neither are they there, nor are they true borders. By telling us that “the island is [...] that toward which one drifts; but [...] also the origin, radical and absolute” (p.10), Deleuze is pointing out that thought itself is never truly *isolatable* enough to be an eruptive expression of new beginnings, nor ever *continental* enough to bridge over the *oceanic distances* between one’s most intimate geographies and those of others. The archipelagic condition of both texts stems from the *in-betweenness* persisting in the crossover from and to materiality, practiced via poetics and theory. By mirroring this crossover, tensions between oceanic and islander types are not only expected, but they are needed, as much in thought, as in all comparativist endeavors. In the words of Nirvana Tanoukhi (2008), in a commentary about Kwame Anthony Appiah’s problematics of the post-colonial novel:

¹ Vide: Baldacchino, Godfrey. 2006. “Islands, Island Studies, Island Studies Journal”. *Island Studies Journal* 1, no.1: 3-18.

[A] scale-sensitive procedure — a procedure that “conceptualizes” by following — [...], carries significant consequences for the idea, method, and perhaps the ethics of comparison. (p.604)

This is a principle applicable both to the reading of cultural objects, as such, and to the reading of other spheres of the real, such as the geological. As stated by Elizabeth Grosz, in an interview with Nigel Clark and Kathrin Yusoff (2017):

It is a question of scale. [... A]t the level of, say, the ‘lived’ time of a geological element – the time it takes, for example, for a stalagmite to form – there is continuous, unpunctuated (even if interrupted and transformed) change (p.5).

Following certain scales of measuring the in-betweenness the material integrity of an object, a Nigerian sculpture, in Tanoukhi’s example, or the stalagmite in Grosz’s, and the magnitude of its readability, scales out the hermeneutic distance between what is abstract and what is concrete, much like when by “dreaming” with what is sensible at the scale of the geological, Deleuze dreams *with* islands. Even if, as per the functioning of disciplinary systems, when trying to comprehend the in-betweenness of two terms, Deleuze recurs to what Elizabeth Grosz (2008) calls “more or less stable expressions of chaos” (p.15) such as the vocabulary with which we codify knowledge, like that of geography, as it serves, at its own scale, to map the *strata of geosocial formations* (Clark & Yusoff 2017, p.6) that lay bare in time and space simultaneously. The archipelagic quality of (composed) objects must, therefore, be theoretically approached with a comparative will to understand the cosmology of very real transactions happening at a diversity of ranges and in a plenitude of distant, but co-existent, geosocial landscapes. Tracing the varying possibilities of scale is following the archipelagic and that which it brings about. The ethics of comparativism, in our moment in history, invite us to reconsider not only how we regard categories of otherness in the sphere of the globalized-political, but also how they can be regarded with some geosocial accuracy. Like Deleuze’s usage of analogy, we are invited to rethink the scales of time and space at which theory – in its etymological sense, meaning to contemplate, to perceive the observable – meets the concrete, and so, we may be able to learn to read fluidly with the oceans, the atmosphere, other water bodies, as well as larger-than-thought socio-affective abstractions analogue with very real hyper-objects, such as [the Cosmos] and [Climate Change].

3 – Experiencing with the archipelagic:

Surrounded Islands was a large-scale work installed between 1980 and 1983 in Biscayne Bay, Miami. Having as its centre a set of eleven uninhabited islands, created by anthropogenic deposits resulting from the urbanization around the bay, it attempted a reshaping of the landscapes, as well as highlighted the mesologies of the relationships that they sustained. The installation, which took three years to build and involved a lawsuit that reached the United States Supreme Court, consisted of an archipelago of eleven artificial, uninhabited urban islands around each of which were stretched 603,870 square meters of pink canvas.



*Surrounded Islands, Biscayne Bay, Florida, 1980-83.
Photograph by Wolfgang Volz*

The work transformed the place at the edge of the bay, reformulating it according to the scale of the materiality of its contexts. If, on the one hand, the disposition of the tarps around each of the islands expanded their territories, extending them 60 meters over the water, on the other hand, the floating condition of the material in which they were made (polypropylene) translated, into the code of what is solid, the dimensions of what is liquid in the middle, incorporating the dynamics of waves in its constitutive fabric. Its preparation involved recognizing the particularities not only of the bay's space, but also the properties of the natural elements with which it would deal. The engineering involved in the structures that supported them under the surface of the water, resorting to anchors, cables, etc., reproduced, in the tension they exerted on the fabric of the canvases, themselves representative

extensions of what is narratological in the islands of the bay (the uniqueness of the coastlines, which shapes these followed, for example), the geosocial particularities of what was submerged. In the same way that the integrity of the structure of the work depended on the three-dimensionality of the maritime territory for which it was designed, since, for example, the stability of the anchors depended on the stability of the soil on which they were based, being subject to unpredictable external factors, such as aggregation of biomass, or movements in deposits of sedimented urban waste, the patterns of movement expressed on the canvas also depended on the movement of navicular traffic over the water surface, in its occurrence as a place-between-places. This raises questions on the nature of non-solid space and movement as elemental parts in the understanding and experiencing of objects in the world. As Philip Steinberg (2013) puts it:

[O]bjects come into being as they move (or unfold) through space and time. Conversely, space ceases to be a stable background but a part of the unfolding. The world is constituted by mobility without reference to any stable grid of places or coordinates (160).

The work thus evidenced the existence of a primordial continuum between what is organic and inorganic, between what is human and what is geological, the geosocial continuum in which the archipelagic expresses itself. With this in mind, one could argue that the main contribution of *Surrounded Islands* was to have translated what is dynamic between the isolated bodies of the desert islands and the mesological complex of the bay, serving as a congregational plan for a series of different material forces acting within (and upon) each other. The islands and their own narratives, central elements of the installation, are individual parts of a single-multiple, constituent elements of a network of multimodal relationships. In the landscape complex of the bay, the islands break with the apparent hegemony of the body of water, disturbing its homogeneity and, in addition, due to their permanence, accentuating the dimension of time, especially when thought of in comparison with the navicular bodies we alluded to before. The islands are also landmarks of a spatiality that opposes, at the heart of the maritime environment, the fluid nature of water to the continentality of the surrounding urban area, necessarily based on the solidity of the earth. Nevertheless, *Surrounded Islands* subverts this opposition by manipulating the boundary

zones between each of the individually narrated units as well as those between states of matter. The polypropylene tarpaulins will therefore be frontier identities and ontological negatives where what is solid is only so because it is not liquid but being, nonetheless, an aspiration, a becoming-solid and a becoming-liquid, simultaneously X and Y, varying according to the scale of their experimentation and to the intensity of the vibration of the narratives and the codes of manifestation of each of the parts in the context of the whole system. The way in which different forces and reading voices converge in the same materiality, focusing not only on isolated elements, on their atomic integrity, but on the variability of a collective, gives them becoming. The archipelago will be simultaneously multiple and unified, congregational and atomistic, existing as such according to the framework in which the approximation scales fit when used to observe its strata. The geological analogy of the stratum is relevant insofar as it conveys, in addition to the palimpsestic expression of the accumulative process of matter on the fabric of the tarps (the paint, the effect of sunlight, or other) the expression of a rhizomatic compound, where an element is dependent on a previously layered materiality. The interpretive challenge lies in the application of the scale tool, and the way we think about it when approaching the nodes of emerging events in all dimensions of time and space. Thus, when we look for an epistemology of the archipelagic in the example of Christo and Jeanne, we find the representation of what is in fact a web of incident relationships both in the space of the bay and in the times of the process. Its isolatable parts exist in a phenomenological network of different degrees of territoriality, allowing an approach to the work as a living organism¹, in constant change, in a state of becoming. In this sense, understanding the archipelagic in the light of a single ontology would be a seismic exercise, given the myriad of phenomena in which this happens at any given moment. The bay, itself a hyper-object, in the case of *Surrounded Islands*, is the first place for the oceanic dimension of what is in potential and its liquidity. It is present and sustains each and every one of the constituent elements of the environment, present and future. To this extent, it is the

¹ Regarding the idea of what is “living”, Clark and Yusoff (2017) sustained that: “[E]quating materiality with the living or the life-like has much to do with the ways in which ontologies of more-than-human entanglement have sought to evidence their political relevance – and in particular with the imperative to unsettle and open what counts as politics” (15).

plane of what is yet to be codified, the *smooth maritime plane* where “the points are subordinated to the trajectory”, a space “filled by events or haecceities, far more than by formed and perceived things” (Deleuze & Guattari 2005, pp.478-479).

4 – Final appreciations: What does this mean for comparativism?

As we have tried to demonstrate with our analysis, the archipelagic is a model of relatability between the parts and the internal mesologies of objects of composite nature, and serves to facilitate the scaling of distance, difference and similarity. Having said this, how can comparativism use the archipelagic as a mode of reading? To classify the modes of reification of the archipelagic, comparativists must bring into their armory the lexicon of very distinctive modes of materiality, bridging continental and oceanic epistemics with a vocabulary that reflects the viscous¹ state of the in-between what is liquid and what is solid. In our examples, navigating the viscosity of the archipelagic manifested in exercises of scale which served to approach what was *sensible* in the inner worlds of the texts, whether that being [Love], in the form of [Solomon], thought, reproducing the scale of ocean dynamics on Earth, or movement itself, materialized in the constitutive structures of Christo and Jeanne’s installation. All this tells us that, while very helpful as a literary motive with both poetic and poietic value, the archipelago exists beyond its metaphoric quality, through specific historic materialities, continuously mapped on the structures of objects, both cultural and natural, and essentially concerned with the relational. An “archipelagic” (Thompson 2017, p.66) which reflects the viscous quality of the complexity of readable objects which can become useful to drive comparativism’s ethical imperative of mediating difference. By doing so, and notwithstanding the experimentalist and introductory character of this analyses, we have laid the basis for comparativist authorship, specific in time, exposed

¹ An interesting insight into viscosity as an expression of the oceanic dimensions of culture can be found in J.L. Jones’s words on her short essay from 2016 for the Los Angeles Review of Books: “It is worth mentioning that oil discourse has always yoked oil to the ocean, metaphorically and materially. On the material register, oil was supposed by 19th– century geologists [...] to have come from the organic matter in primordial oceans. And in the 19th century, the ocean was the site of the energy source that petroleum supplanted: whale oil.” [No Page] online source last accessed on January 23rd, 2023.

to historical and geosocial contingencies, to extend its conceptual landscape to include an archipelagic approach to experiencing the world, being drawn into reconceiving knowledge, creativity and ethics' relationships with what, in the fabric of the geosocial, is liquid.

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The “Golden Snake Kingship”: Making a Positive Image of the Chinese Other in Juan González de Mendoza’s *History of the Great and Mighty Kingdom of China* (1586)¹

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Abstract:

The History of the Great and Mighty Kingdom of China, compiled by the Spanish missionary, Juan González de Mendoza was one of the Bestsellers about China in 16th-century’s Europe. However, its author misread and mistranslated the Chinese Dragon Totem, an exclusive symbol of the power of the Chinese emperor, as a golden snake emblem for reasons rooted in his 16th-century Spanish context, in what we thus call the “Golden Snake Kingship” interpretation. Over the years, some scholars have also paid attention to this issue, but they have not accurately interpreted the Spanish cultural connotations of the golden snake concept or explained the European attitude towards Chinese culture represented by the sign. So this article aims to reinterpret this issue based on González de Mendoza’s original texts and the first Spanish monolingual dictionary. Finally, we get the conclusion that although both “snake” and “dragon” had negative meanings in the 16th century’s Spain, “dragon” contained a supreme negative meaning against the Christianity, and this is in opposition to the evangelization purpose of González de Mendoza’s writing attitude on China. Although the snake is not the most appropriate method to represent the Chinese emperor for the Europeans, it is a choice relatively less contradictory in the 16th century’s

¹ This essay is part of the results of the research under the title "The history of the Great Chinese Empire and the study of the image of China from the European perspective in the 16th Century" (16 世纪欧洲视域下的《中华大帝国史》与中国形象研究, No.19BWW012, promoted by the National Social Sciences Fund of China. The essay is a rewriting in English of the present author's

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Europe, dominated by Christianity, and also more congruous with the author's writing purpose.

Keywords: Dragon, González de Mendoza, Image of China, Ming Dynasty, Translation

1. Dilemma in the Translation History of Chinese “Dragon”: How to Interpret the “Golden Snake Kingship”?

How to translate the Chinese character “龙” (dragon) into Western languages reveals a cultural conflict and dilemma that has troubled Chinese and European scholars for centuries. On review of its translation history, we find two methods interwoven.

One is the transliteration. The “dragon” evokes different metaphors in Chinese and Western contexts – the evil dragon in traditional Western culture and in European collective cultural memory, while in traditional Chinese culture, the dragon is a symbol of supreme power. Therefore, Li Shixue, researcher of Academia Sinica and expert on the Chinese dragon's translation history, proposed to use the Chinese pinyin long to translate “the Chinese dragon” (龙) to Western languages, acknowledging the untranslatability of dragons from one culture to another (2015, p. 466).

The other way is the free translation. Many early Western sinologists used this method and decoded “the Chinese dragon” into the Latin word “serpens” (snake). It is worth noting that this translation prevailed in Europe from the 14th to the 16th century. For example, according to Li Shixue (Li, 2015, pp. 455-456), it was widely used in *The Eastern Parts of the World* described by Friar Odoric (Yule, 1913), C.R. Boxer's *South China in the sixteenth century* (Boxer, 2010), Juan González de Mendoza's *History of the Great Chinese Empire* (Ricci, 1942), Matteo Ricci's *Storia dell'Introduzione del Cristianesimo in Cina* (González de Mendoza, 1586), and Matteo Ricci and Michele Ruggieri's *Portuguese Chinese Dictionary* (*Dicionário Português – Chinês*) (Ricci, 2002).

Besides, Li Shixue gave an explanation of the free translations used by the sinologists above: “It is probably difficult for Odoric to find the shadow of a Chinese dragon in Western languages, so finally they replaced it with a snake. Moreover, this translation also revealed that the Europeans could already recognize the Chinese dragons were different from the Western ones, so they did not dare to translate it with the Latin ‘draco’ or its plural form ‘draconis’ in European languages” (Li, 2015, pp. 465-466).

Based on the studies aforementioned, scholars have paid attention to the cultural connotations of dragons in different languages and the conflicts among them; nevertheless, their interpretation seems too vague to clarify a key issue widely ignored by researchers. That is, over two centuries, from The Eastern Parts of the World described by Friar Odoric to Juan González de Mendoza’s *The History of the Kingdom of China*, the sinologists connected “snake” and “Chinese Dragon”.¹ That is to say, they translated the Chinese dragon as “snake” in the European context. Furthermore, this cultural symbol prevailed in Europe for several centuries. In particular, in the 16th century, González de Mendoza specified the connection of the two signs and created a new cross-cultural sign “golden snake – Chinese Emperor”. In view of this, we cannot help reflecting: What connotations did “snake” have in the 16th Spanish context? And what is the metaphor expressed by the cultural sign “golden snake – Chinese Emperor”? Finally, what was the attitude of the Europeans towards Chinese culture in the 16th Century, with the translation widely used?

The problems above-mentioned also constitute the purpose of our investigation. Given the present author’s focus on Juan González de Mendoza’s *The History of the Kingdom of China* for many years, this paper takes the cultural sign “golden snake – Chinese Emperor” marked in González de Mendoza’s Spanish writing on China as a logical starting point, and aims to re-interpret the sign’s cultural connotations from the perspective of 16th-century’s Spain, and finally to thereby reveal the Spanish attitude toward the Chinese culture at that period.

¹ In Matteo Ricci and Michele Ruggieri’s *Portuguese Chinese Dictionary*, they translated the Chinese character “dragon” as Latin “serpen”. Juan González de Mendoza translated it as the Spanish word “serpiente” in his *History of the Great Chinese Empire*. In these characters, in this article, we used the English “snake” to refer to their translation in Latin and Spanish.

2. “Golden Snake – Chinese Empire”: A Cross-cultural Sign Marked in Early Western Imagination about China

Before starting to read González de Mendoza’s Chinese imaginary in detail, we need to clarify which version of the book was studied in this paper. González de Mendoza’s book was published for the first time in 1585 in Rome, with the original Spanish title *Historia de las cosas mas notables, ritos y costumbres, del gran Reyno de la China, como por relacion de Religioso y otras personas que han estado en el dicho Reyno* (History of the most notable things, rites and customs, of the great Kingdom of China, as by relation to Religious and other people who have been in the said Kingdom); this title is shortened to *The History of the Great and Mighty Kingdom of China and the Situation Thereof* in the modern English edition (González de Mendoza, 1853). However, this first edition of the book was disavowed by González de Mendoza, as it was published in Italy by printers who did not know Spanish well and left many orthographic errors. According to the present author’s edition research, the Spanish revised edition published in Madrid in 1586 by Querino Gerardo is the edition approved by González de Mendoza. Therefore, this article takes this edition as a reference henceforth (Gao Bo, 2019, p.154).

The Spanish edition of 1586 has 368 pages (González de Mendoza, 1586). It consists of three parts, each of them with three volumes. The first part is an encyclopedic overview of China’s politics, economy, geography, history, culture, beliefs, etiquette, and customs in the Ming Dynasty. The second part is a recompilation of the Spanish and Portuguese missionaries’ travelogues about China, and the third part refers to the missionaries’ travelogues about the rest of the world except China, such as Mexico and China’s Asian neighbors. Obviously, from the index of the book, we can find that González de Mendoza’s representation of China is mainly concentrated in the first and second parts of the book.

It should be pointed out that González de Mendoza never visited China in all his life, and his writing on China was a compilation of materials from previous missionaries. Although before him, many European missionaries wrote travelogues based on their personal experiences in China, their cultural impact in Europe was far less than that of González de Mendoza. In these characters, D. F. Lach (1994, p. 744), makes comments on González de Mendoza’s book’s influence in the 16th century as follows:

Mendoza's clarity, his penetrating insights, and his lively style must also have contributed to its popularity. In fact, the authority of Mendoza's book was so great that it became the point of departure and the basis of comparison for all subsequent European works on China written before the eighteenth century.

This work's great historical impact underlies the specific focus of our investigation. Among other details, the present author noticed that in the Spanish edition of 1586, González de Mendoza three times used the term "serpiente dorado" (golden snake) to represent the supreme power of the Chinese emperor from his Spanish perspective. In this regard, an interlingua sign "golden snake – Chinese Emperor" was created; it appeared at the first time in chapter 8 of volume 3 of the first part: "Estan bondadas las armas del Rey, que son, como se ha dicho, unas serpientes texidas con hilo de oro" (The King's emblems are embroidered with snakes by gold thread, as told before) (González de Mendoza, 1586, p. 65).¹ It appeared again in chapter 17 of volume 1 of the second part: "Las armas del Rey que son unas serpientes en laçadas" (The King's emblems are linked snakes) (González de Mendoza, 1586, p. 165). Finally, it appeared for the last time in chapter 7 of volume 2 of the second part: "Las armas del Rey, que son, como ya hemos dicho, unas serpientes enlaçadas" (The King's emblems, which are, as we have already said, linked snakes) (González de Mendoza, 1586, p. 165).

Thus, González de Mendoza used "serpiente dorado" (golden snake) three times to represent the emblem of the Chinese emperor. Moreover, he grafted a new metaphor – the Chinese emperor – to the Spanish word "serpiente" (snake) in order to construct a cross-cultural sign "Golden snake – Chinese Emperor". However, we cannot ignore González de Mendoza's misunderstanding of the Chinese culture in his symbol. Clearly, González de Mendoza confused the cultural connotations of dragons and snakes in the Ming Dynasty (specifically, his writing on China was compiled in the 1580s, the Wanli period of the Ming Dynasty (1573-1620). In that period, the dragon (not the snake) was the insignia of the Chinese emperor, representing the exclusive and supreme power of the monarch. At this point, we can't help but question: Was this concept "Golden snake – Chinese Empe-

¹ It should be pointed out that the English translations in this essay, unless otherwise specified, are the present author's translations.

ror” created by González de Mendoza, or does it represent his rewriting or an adaptation of an existing concept? Through a literature review, we find that the prototype of “Golden snake – Chinese Emperor” can be traced back to The Journey of William of Rubruck to the East, published in the 13th century. Flemish Franciscan monk William of Rubruck (1220-1293) was sent by King Louis IX of France as an envoy to Möngke Khan, ruler of the Mongolian Empire, in 1252. In his book, he described a golden snake wrapped around the pillars of the Great Khan’s palace; let us read the original text carefully:

Master William the Parisian had mad for [the Khan] a great silver tree, and at its roots are four lions of silver, each with a conduit through it, and all belching forth white milk of mares. And four conduits are led inside the three to its tops, which are bent downward, and on each of these is also a gilded serpent, whose tail twines around the tree (William of Rubruck, 1900, p. 208).

In the 14th century, Marco Polo perpetuated Rubruck’s oriental imagination, and The description of the world represented the Mongolian Great Khan’s palace with pillars wrapped with golden serpents (Polo, 1938). Thus, González de Mendoza’s “Golden Snake Kingship” could have reached back to these Western missionaries’ image of China. It’s just that neither Rubruck nor Marco Polo explicitly pointed out that the snake was the emblem of the Chinese emperor; instead, they only described the “golden snake” in his palace. González de Mendoza, on the other hand, actively constituted the symbol “golden snake – Chinese emperor” from a 16th-century Spanish perspective. But why did González de Mendoza use the Spanish word “serpiente” (snake) instead of a dragon to stand in for the Ming emperor’s power in the Spanish context? What connotations did the sign “Golden snake – Chinese Emperor” contain? And what attitude toward Chinese culture represented this translation? These problems will now be considered.

3. “Golden Snake – Chinese Emperor”: Making a Positive or negative Chinese Image for Europe?

To answer these questions, firstly, we need to go back to 16th-century Spain to recognize the concepts of “dragon” and “snake” at that time. As mentioned above, González de Mendoza employed the cultural symbol of

“golden snake – Chinese Emperor ” three times in his writing. However, based on these texts alone, we can’t perceive the attitude of this Spanish sinologist toward China by creating such a cross-cultural sign. Besides, González de Mendoza also interpreted the role of dragons in Chinese culture. This is also the only reference to dragons in his writing, as he said in the original Spanish text:

Frontero del assietno del Virey, estaua la pared blanca, y en ella pintado vn muy fiero Dragon que lançaua fuego por la boca, ojos, y narizes: pintura (segun entendieron) que la tienen comunmente todos los Iuezes de aquel Reyno delante de las sillas y tribunales donde se sientan para juzgar, y se pone con intento de que signifique al Iuez la ferocidad que ha de tener sentado en aquel lugar en hazer justicia sin temer a ninguno (In front of the Viceroy's seat, there was a white wall, and on it was painted a very fierce Dragon that released fire from its mouth, eyes, and nose: painting (according to what they understood) that all the judges of that Kingdom commonly have in front of the chairs and tribunals where they sit to judge, and it is put with the intention that the judge signifies the majesty that he must have sitting in that place in doing justice without fearing anyone) (González de Mendoza, 1586, p. 240).

The description above reveals that in the 16th century when the Chinese “dragon” traveled from the Chinese to the Spanish context, it was interpreted as a representation of majesty and justice in official work. This was another misunderstanding by González de Mendoza; as indicated before, during the Wanli period, the dragon was the exclusive power symbol of the Chinese emperor and was forbidden to be used by others.

So far, we still can’t get the attitude of González de Mendoza about Chinese culture by creating a cultural sign “golden snake – Chinese Emperor” in his texts above cited. To clarify this question, we need to resort to the world’s first Spanish monolingual dictionary, the *Tesoro de la Lengua Castellana, o Española* (Treasury of the Castilian, or Spanish, Language). The great academic value of this dictionary is still seldom recognized by international scholars; it is the first dictionary to define Spanish vocabulary in Spanish, and it is also the first monolingual dictionary in any of the European modern languages. It was edited by Sebastián de Covarrubias Orozco

and published in Madrid in 1611, and is the first to summarize the signifiers and metaphors of “dragon” and “serpiente” (serpent) in the Spanish context, and thus it has become an important reference for the present study. The dictionary states that dragón, as a signifier in Spanish, means a species of creature: “dragon is a serpent of many years, which with age has come to grow outrageously, and some say that such wings and feet are born in the way that they are painted” (Covarrubias Orozco, 1611, p. 329). Besides, “dragon,” has been grafted into multiple additional meanings. First, “dragon,” as interpreted in the dictionary, “is painted on the flag of the Roman army, which symbolizes the extreme vigilance of the Captain General, and the care and shrewdness that he had to have in all, just like Ovidius’ book said in Latin: ‘Terrigenasque feros, insopitumque dragonem’” (Covarrubias Orozco, 1611, p. 329). In view of these characters, the dictionary again indicated, “they put the dragon under the protection of Aesculapius to imply the great warning of the doctors in looking after the patients. And the dragon is also a sacred object held by the goddess Pallas to maintain chastity. It was also a dragon that guarded the golden apples in the orchard of Hesperides, just like Horace’s verse said ‘*Omnibus hoc vitium est cantoribus*’” (Covarrubias Orozco, 1611, p. 329).

Second, the dragon also represented greed and gluttony. As explained in the dictionary, “There has been a folk saying since ancient times: If you want to become a snake or a dragon snake, you must first eat many snakes. If you want to become an emperor or rule the world to be a king, one must devour many other kings and princes and to become ‘*vt ita Rex Regum fierer, & dominantium dominus*’” (Covarrubias Orozco, 1611, p. 329).

Therefore, the dragon is interpreted as a symbol of vigilance, care, shrewdness, greed and gluttony. In addition, we also noticed that in the dictionary, “dragon” has been grafted into two metaphors, both full of negative connotations. Let us continue to read the dictionary, “Dragon is also the synonym of the devil, especially in Chapter 12 of ‘Apocalypse’, Michael et Angeli eius praliabatur cum Dracone” (Covarrubias Orozco, 1611, p. 329). That chapter refers to the battle between the archangel Michael and his angels and a dragon. Besides, according to the dictionary, “it also signifies the Tyrants, Monarchs, Emperors, Kings, Pagans, who have persecuted the Church and the people of God, before and after the accession of Christ our Lord” (Covarrubias Orozco, 1611, p. 329).

So based on the explanations above, the two negative metaphors made “dragon” exist conventionally visualized as: “Dragon – the devil” and “Dragon – tyrants, kings, emperors, kings and heretics who persecuted the church and the people of God.” Now, let us read the meaning of “snake” in the dictionary. “Serpiente”, in Spanish, refers to a species of creature, the “snake”, as explained in the dictionary: “Usually we call an imaginary long insect with wings and huge claws a snake, and all snakes belong to the ground crawling family. We call them snakes because all snakes crawl on the ground.” (Covarrubias Orozco, 1611, p. 329). The dictionary also indicated that the metaphor of “snake” meant something cunning and deceitful, let’s continue to read its interpretation:

The third chapter of “Genesis” in The Bible (United Version) pointed out that the snake is the most cunning animal among all the beasts created by the Lord, as the Lord said to the snake: “Because you have done this, cursed are you above all livestock and all wild animals! You will crawl on your belly, and you will eat dust all the days of your life.” It was mainly from the devil” (Covarrubias Orozco, 1611, p. 329).

As we can see, between the meanings of “dragon” and “serpent” in the 16th-century Spanish context, although the “snake” contained a simple metaphorical meaning; meanwhile, “dragon” had multiple and complex meanings, both of them took a lot of negativity at that period and neither of them had connections with the Chinese emperor. Given this, we have got to further understand the difficulties to translate the Chinese dragon into the European context in front of the Spanish missionary.

Among other meanings, what has caught my attention is that dragons were profiled as tyrants, kings, emperors, kings and heretics who persecuted the church and the people of God in the 16th century. Given this, if the Chinese character “dragon” had been literally translated as “dragón” in the Spanish context, it logically would have created a supreme negative image of heterogeneous civilization against Christianity. We can’t help but continue to reflect on the reason why González de Mendoza could not make a Chinese image in opposition to Christianity. This question gives us a clue to explain the translation attitude of the Spanish missionary.

In my opinion, the key issue is that making a Chinese image against Christianity would have been in contrast to the writing stance that Mendoza exhibited throughout the History of the Great and Mighty Kingdom of China. Consequently, this problem touches upon another problem: what is the position of González de Mendoza about China in his book ?

Based on the present author's many years of research on González de Mendoza's Chinese writing, we have got to recognize that he showed evident respect for Chinese culture throughout his book. In view of these characters, he fully affirmed China's rich material life and advanced social system. At the same time, he also tried his best to construct commensurability between Christian culture and Chinese culture, to figure out a Chinese image easy to be evangelized in the European context. In reality, evangelization also constituted the purpose of his Chinese writing, as he states in the "Dedication" of his book: "I also think that only by understanding the customs and geography of that country can I guide my enthusiasm in the right way and convert the people there to my Catholic faith." (González de Mendoza, 1586, p. 13). Besides, Mendoza not only clarified his standpoint of converting China in the paratexts, this gesture was also presented throughout his book. Let's read one of his Christianizations of Chinese culture in his book. The present author has translated his original Spanish texts into English as follows:

The Chinese say that among the idols they worship, there is one that is the most peculiar and the most respected. It is painted with a body and three heads looking at each other. They say that the painting represents the three heads of one heart, that is to say, when one head is delighted, the other two are also joyful, and when one head is offended, the other two are also angry. Explained in Christian terms, this can be understood as the Holy Trinity of our faith. This and other indications confirm that the glorious saint Christopher St. Thomas had come to preach in this empire (González de Mendoza, 1586, p. 21).

According to reliable sources, he passed through the Chinese Empire on his way to India, where he preached the Holy Gospel and the belief in the Holy Trinity. The iconography of the Holy Trinity continues to this day, although there is a long history of misconceptions and blind idolatry that make it impossible for them to know the true meaning of the image of the Trinity (González de Mendoza, 1586, p. 22).

Therefore, if Mendoza had profiled the Chinese emperor as a hateful pagan emperor against Christianity, it would have been contrary to his writing position on China presented in the whole book. However, we can't ignore that the use of the snake to symbolize the Chinese emperor also had negative connotations, as snakes implied cunning and related to the devil in the dictionary. But, at least the "snake" did not take an obvious implication of opposition in the Spanish context to Christianity, which constituted one of the most important purposes of his book, that is to say, the evangelization of China. In reality, González de Mendoza's position on China is also a refraction of the King of Spain Felipe II, as he declares in the "Dedication" of his book:

My Lord:¹

In 1580, His Majesty the King ordered me to bring numerous rare treasures as gifts to China, expressing His Majesty's friendship and desire to establish friendly exchanges with the Chinese emperor, as well as the needs of the subjects of the two countries for trade through the Island of the Philippines. At this time, His Excellency's predecessor, the well-known Don Antonio de Padilla-Meneses, suggested that when I arrived in China, I should carefully note the situation there, so that I could tell him in detail what I had seen and heard when I returned. I also think that only by understanding the customs and geography of China can I guide my enthusiasm in the right way and convert the people there to my Catholic faith. (González de Mendoza, 1586, pp. 11-13).

According to the texts above stated, González de Mendoza – the ambassador on behalf of the King Philip II of Spain to visit Emperor Wanli – indicated clearly in his paratexts that the Spanish king revealed a friendly attitude towards China, as the Augustinian said, the purpose of his tour was to establish friendly relations and seek business and evangelization. In these characters, making a Chinese "Golden Snake Kinship" would be more consistent with the evangelization purpose, promoted by his delegation to China, than a "Chinese dragon Kinship". Besides, evangelization was also the González de Mendoza's intention exposed in his writing on China.

¹ This dedication is to Mr. Fernando de Vega Fonseca, Presidente del Consejo de Indias.

Conclusion

So far, we have deciphered González de Mendoza's cultural standpoint based on the cross – cultural sign “golden snake – Chinese emperor” marked in his Spanish imagination about the Ming Dynasty. That is to say, according to him, the golden snake is the emblem of the Chinese emperor. Obviously, the use of “snake” to represent the supreme power of the Chinese monarch is regarded as a desecration under traditional Chinese culture. However, in 16th-century Spain, this kind of imagination about China implicated a process of cultural adjustment. As González de Mendoza never visited China all his life, his writings on China were based on the previous travelogues about the Asian Empire. Logically, the “Chinese emperor's golden snake emblem” was not simply a description of what he saw in China, but consisted in representing a heterogeneous civilization based on previous missionary's reports. In this character, making a cultural symbol implicates a choice. That is to say, in spite of the similarity in profiles of the two creatures, the snake and the dragon contained different cultural connotations at the time when he lived.

According to the first Spanish monolingual dictionary, both words had negative meanings. However, the “dragon” existed as a “evil dragon” in the European' collective memory and, in particular, went against Christianity. This connotation of “dragon” would be in opposition to the evangelization purpose of González de Mendoza's writing attitude on China. As we see, finally he sorted to the “snake” instead of the “dragon” to refer to the Chinese emperor. As a result, he got to make an image of China relatively less contradictory in the 16th century's Europe, dominated by Christianity, and also more congruous with his writing purpose. To this extent, we can perceive the effort that González de Mendoza made to leave a positive, or, at lest, a less negative image of China by constructing “the Chinese Golden snake kinship” in the 16th century's Europe.

Furthermore, as far as we know, his book was translated into almost all the European languages after its first publication in Rome and became a bestseller in the 16th century's Europe. Therefore, the sign “Golden Snake – Chinese emperor,” employed by González de Mendoza in the 16th century, can trigger a deeper reflection: the Spanish missionary's attitude on China was also a refraction of the 16th century's relationship between China and the Western countries? This question is to be further explored in our follow-up research.

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Album – Chronicle of the Epoch
Foreign Language Records of Vakhtang Gambashidze’s Album

ალბომი – ეპოქის მატრიანე
ვახტანგ ღამბაშიძის წიგნი-ალბომის უცხოენოვანი ჩანაწერები

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ჯულიეტა გაბოდზე
თსუ შოთა რუსთაველის სახელობის ქართული ლიტერატურის
ინსტიტუტი
(საქართველო)

Abstract:

Album Manuscripts, like humans, often have unusual fate. Who knows where they travel, where they appear, what stories they collect; and then, when blizzards are low, they quietly wait for their time! Indeed, Vakhtang Gambashidze’s album is a chronicle of the epoch. A handwritten album of the **sanatorium “Patara Tsemi”**, founded by a famous Georgian doctor and a public figure, encloses the records of XIX-XX century Georgian and foreign celebrities, writers, scientists, doctors, and politicians. In the album are collected 144 different types of records – poems, essays, impressions, congratulations or only signatures – written in 1904-1946 in Georgian, Russian, French, English, Ottoman Turkish and Spanish languages. The album comprises signatures of the Great Britain Commissioner in Independent Georgia, Kartvelologist Oliver Wardrop and his family members; The signature of the well-known Kartvelologist Robert Stevenson; the essay of the Chief Doctor of French Sanitary Mission in the Caucasus Louis Dartige; the signatures of the British siblings: Louis Ernest Meinertzhagen and Mary Amelia Meinertzhagen; the signature of the Bishop of Gibraltar – Harold Jocelyn Buxton; the record of the British officer Neil Stuart, ending with the verse of the famous Scottish novelist John Buchan; the unknown up to now work performed in watercolor by the Polish artist Zygmunt (Zyga) Waliszewski, Vakhtang Gambashidze’s pencil painted portrait by V. Poyarkov. Vakhtang Gambashidze’s granddaughter Nathela Nikoladze-Villecourt han-

ded this treasure over to the motherland. The album was granted the status of a movable monument of cultural heritage of Georgia. Vakhtang Gambashidze dreamt about publishing this “Golden Book” as he would refer to it. In 2020 his dream came true and the phototype edition of the album was published. It encloses the printed versions of the records, annotated indexes and comments and the trilingual essay about Vakhtang Gambashidze’s life and work activities.

Keywords: Album Manuscripts, Vakhtang Gambashidze, Chronicle of the Epoch

საკვანძო სიტყვები: ალბომი ხელნაწერები, ვახტანგ ღამბაშიძე, ეპოქის ქრონიკა

შესავალი

ადამიანების მსგავსად ხელნაწერებსაც უჩვეულო ბედი დაჰყვებათ ხოლმე. ვინ იცის, საიდან სად მოგზაურობენ, რა ისტორიებს აგროვებენ, მერე კი დროის ქარტეხილებს გადარჩენილნი დგანან და ელიან თავიანთ დროს! ასეთი თავგადასავალი აქვს იმ ავტოგრაფულ ხელნაწერებიან ალბომს, რომლის ისტორიაც იწყება 1904 წელს, როცა ცნობილმა ექიმმა და საზოგადო მოღვაწემ ვახტანგ ღამბაშიძემ ბორჯომის ხეობაში დააარსა ბავშვთა სანატორიუმი „პატარა ცემი“. მასპინძლის თხოვნით, დამსვენებელებსა და სტუმრებს პატარა ტყავისყდიან ალბომში 1904-1920 წლებში საგანგებოდ ჩაუწერიათ და ჩაუხატავთ თავიანთი შთაბეჭდილებები ლექსებად, ნოველებად, ესეებად, ნახატებად... შემდეგ კი ალბომი, როგორც ძვირფასი რელიქვია, ემიგრაციაში თან წაუღია ვახტანგ ღამბაშიძეს და 1924-1946 წწ. იქაც შეუვსია „ოქროს ფონდი“ ქართველი ემიგრანტებისა და უცხოელი მეგობრების ძვირფასი ჩანაწერებით. ჟანრობრივად და თემატურად მეტად მრავალფეროვანი **144 ავტოგრაფული ხელნაწერი** – (ლექსები, ესეები, მემუარები, ხელმოწერები, ფერწერული და გრაფიკული ნამუშევრები) – ქართულ, ფრანგულ, ინგლისურ, რუსულ, ესპანურ და ოსმალურ ენებზე შესრულებულია ცნობილი ქართველი და უცხოელი საზოგა-

დო და პოლიტიკური მოღვაწეების, პოეტებისა და ექიმების, ემიგრანტების მიერ.

ჩვენი კვლევის მიზანია ქართული კულტურული მემკვიდრეობის ძეგლის – ვახტანგ ღამბაშიძის ალბომის – გაცნობა ფართო სამეცნიერო საზოგადოებისათვის. ამ ხელნაწერი ალბომის ტიპისა და ფუნქციის დადგენა მეცნიერებაში არსებული კვლევების გათვალისწინებით. ალბომის, როგორც ისტორიულ-ლიტერატურული და კულტურული პირველწყაროს მნიშვნელობის განსაზღვრა.

კვლევისას ვიყენებთ წყაროთმცოდნეობით, დედუქციის, ბიოგრაფიულ და ისტორიულ-შედარებით მეთოდებს.

ხელნაწერი ალბომების ისტორია ევროპაში დაიწყო შუასაუკუნეებიდან, გავრცელდა გერმანიასა და საფრანგეთში, XIX საუკუნეში კი ალბომის კულტურა აყვავდა რუსეთშიც. ალბომები მოდაში იყო მოსკოვში, პეტერბურგსა და პროვინციებში. პუშკინის სახელმწიფო მუზეუმის კოლექცია შეიცავს პუშკინის დროის ასზე მეტ ხელნაწერ ალბომს. პუშკინმა ალბომს „სულის ძეგლი“ უწოდა (Михайлова, 2007). <http://nasledie-rus.ru/podshivka/8306.php>

XIX საუკუნიდან ხელნაწერი ალბომები ჩნდება საქართველოშიც. სავარაუდოდ, მათი შექმნა თავდაპირველად ლიტერატურულ სალონებს უკავშირდება. ცნობილია ალექსანდრე ჭავჭავაძის, მანანა ორბელიანის, ეკატერინე ჭავჭავაძის, მამია გურიელის და სხვ. ლიტერატურული სალონები, სადაც ისმენდნენ ცნობილ თუ ახალგაზრდა შემოქმედთა შედეგებს, მაგალითად, ნიკოლოზ ბარათაშვილმა ალ.ჭავჭავაძის სალონში წაიკითხა პირველად პოემა „ბედი ქართლისა“. შემდგომში, როგორც ჩანს, უკვე მოდად იქცა ხელნაწერი ალბომების შედგენა. ლიტერატურული სალონების მასპინძლები სტუმრებს სთხოვდნენ ავტოგრაფებისა თუ სხვადასხვა სამახსოვრო ჩანაწერისა და ჩანახატის დატოვებას. დღეისათვის არაერთი ასეთი ალბომია შემონახული, მაგ. 1) **ეკატერინე ჭავჭავაძის XIX საუკუნის სალონური ალბომი**, რომელიც ინახება ზუგდიდის დადიანების სახელმწიფო მუზეუმში. ტყავადაკრულ ტვიფრულ მუყაოსყდიან ალბომში ინახება სხვადასხვა პირთა ჩანაწერები ქართულ, რუსულ, პოლონურ ენებზე; არის ნახატები. მისი ციფრული ვერსია განთავსებულია ეროვნული ბიბლიოთეკის ვებგვერდზე (ჭავჭავაძე, XIX); 2) **ელისაბედ ირაკლის ასული ორბელიანის** ტყავისყდიან 37 გვერდიან ალბომშიც არის ჩანახატები (იაკობ ნიკოლაძის „სალომეას ცეკვა“, შმელინგის მიერ შესრულებული კარიკატურა), აკაკი წერეთლის, ვაჟა-ფშაველას, კ. გამსა-

ხურდიას, ი. გრიშაშვილის, ს. აბაშელის ლექსები და სხვა ცნობილ პირთა ჩანაწერები ქართულ, ფრანგულ, რუსულ, ოსმალურ ენებზე. ალბომი დაცულია გ. ლეონიძის სახ. ქართული ლიტერატურის მუზეუმში (ორბელიანი, XIX).

მე-19 საუკუნის დასაწყისიდან ევროპასა და რუსეთში იწყება ავტოგრაფული ხელნაწერი ალბომების შესწავლა – მათი ტიპოლოგიის დადგენა და ფუნქციის საკითხების კვლევა. მე-19 საუკუნის ბოლოდან სამეცნიერო საზოგადოებას ისინი უკვე აინტერესებს, როგორც მწერლობისა და ინდივიდუალური სოციალურ-კულტურული ქცევის შესწავლის წყარო. ალბომის, წერილებისა და ხელმოწერების ყოვლისმომცველი ანალიზი გახდა ერთ-ერთი პერსპექტიული სფერო XVIII-XX საუკუნეების ყოველდღიური ცხოვრების კულტურის შესასწავლად (Михайлова, 2007).

კვლევები მნიშვნელოვნად გაფართოვდა XX-XXI საუკუნეებში. უპირველს ყოვლისა, მეცნიერთა მიერ აღნუსხულია და კატალოგიზებულია სხვადასხვა მუზეუმსა თუ არქივში, ასევე, პირად კოლექციებში დაცული ავტოგრაფული ხელნაწერი ალბომები. მოხდა მათი დიგიტალიზაცია და ინტერნეტ საიტებზე განთავსება. ინტენსიურად გრძელდება მათი კვლევა და შესწავლა მრავალი მიმართულებით. მეცნიერები გამოყოფენ რამდენიმე ჯგუფს, მათ შორის არის „ალბომი კრებულები“ და „ალბომი-კოლექციები“. განსაზღვრულია ხელნაწერი ალბომების მრავალმხრივი მნიშვნელობა: 1) ალბომი, როგორც ბიოგრაფიების აღდგენის საშუალება, 2) ლიტერატურული და ფოლკლორული ტექსტის წყარო, 3) ხელოვნებათმცოდნეობის ნიმუშების (ნახატები, ნოტები) პირველწყარო, 4) ფაქსიმილეების „საცავი“, 5) ავთენტური ტექსტის დადგენის, ატრიბუციის და ნაწარმოების დათარიღების საშუალება, 6) ალბომი, როგორც ისტორიის წყარო და სხვ. დღეისათვის არაერთი მნიშვნელოვანი სამეცნიერო ნაშრომი ეძღვნება ხელნაწერი ალბომების ევოლუციის კვლევას, მათი მნიშვნელობის დადგენას (Вацуро, 1979; Леонов, 2009; Петрова, 2020).

ამ თვალსაზრისით მეტად მნიშვნელოვანია ვახტანგ ღამბაშიძის ალბომის შესწავლა. მისი ტიპოლოგიის დადგენა და მნიშვნელობის განსაზღვრა. იგი სრულიად გამორჩეულია თავისი ბედიტა და თავგადასავლით (ღამბაშიძე, 2019). განსაკუთრებულია ჩანაწერების შინაარსობრივი მრავალფეროვნებითა და ავტორთა სიმრავლით, როგორც აღვნიშნეთ, მასში 144 ავტოგრაფული ხელნაწერი და სამი ფერწერული ჩანახატია. თავდაპირველად ვახტანგ ღამბაშიძეს აკაკი წერეთ-

ლისთვის უთხოვია ამ პატარა ტყავისყდიან წიგნაკში ჩაეწერა ლექსი და სწორედ 1904 წელს 10 აგვისტოს ლექს „პატარა ცემის“ ხელნაწერით იხსნება ალბომი. შემდეგ კი ავტოგრაფული ჩანაწერები გაუკეთებულია სანატორიუმის საპატიო სტუმრებს: ცნობილ ქართველ საზოგადო და პოლიტიკურ მოღვაწეებს, მეცნიერებს, ექიმებს, მწერლებს: ეკატერინე გაბაშვილს, გრიგოლ რობაქიძეს, ალექსანდრე აბაშელს, ილია ნაკაშიძეს, დუტუ მეგრელს, ექვთიმე თაყაიშვილს, ვიკტორ ნოზაძეს, ალექსანდრე ხახანაშვილს, კიტა აბაშიძეს, ქაქუცა ჩოლოყაშვილს, ნოე ჟორდანიას, მიხაკო წერეთელს, ევგენი გეგეჭკორს, შალვა ამირეჯიბს, სპირიდონ ჭავჭავაძეს, ელიზბარ ვაჩნაძეს, სიმონ წერეთელს, გიორგი გვაზავას, რევაზ გაბაშვილს, გრიგოლ დიასამიძეს, აკაკი ჩხენკელს და მრავალ სხვას.

საგულისხმოა, რომ ეს ხელნაწერებიანი კრებული გამოირჩევა არა მარტო ავტორთა სიმრავლით, არამედ ჩანაწერთა **ჟანრობრივ-თემატური მრავალფეროვნებითაც**. რას არ შეხვდებით აქ: პოეზია, პროზა, ესეისტიკა, მოგონებები, შთაბეჭდილებები, ან მხოლოდ ავტოგრაფები, ცნობილ მხატვართა მიერ სახელდახელოდ შექმნილი ფერწერული და გრაფიკული ჩანახატები. მიუხედავად ასეთი მრავალფეროვნებისა, წიგნი თითქოს ერთ სიუჟეტურ ქარგაზეა გაწყობილი, ერთი მოტივი გასდევს, ეს საქართველო სიყვარული და ნოსტალგიაა. ჩანაწერები შთამბეჭდავად გადმოსცემენ XX საუკუნის დასაწყისის საქართველოს შავ-თეთრ ისტორიას.

ვახტანგ დამბაშიძე მას „ოქროს წიგნს“ უწოდებდა. ეს ავტოგრაფული ჩანაწერების წიგნი მართლაც რომ, ოქროს ფონდია, ეპოქის მატანეა. იგი ქვეყნის თითქმის ნახევასაუკუნოვან ისტორიას ინახავს, რომელიც ორ ნაწილად იყოფა – სამშობლოში (1904-1920) და სამშობლოს გარეთ, ემიგრაციაში (1921-1946).

საგანგებოდ გვინდა ვისაუბროთ ალბომის იმ **უცხოენოვანი ჩანაწერებისა** და ნახატების შესახებ, რომლებიც ეკუთვნის ცნობილ უცხოელ მოღვაწეებსა და მხატვრებს. მათი ნაწილი საქართველოშია შესრულებული, როგორც ჩანს, ზოგი მათგანი პირადად სტუმრობდა სანატორიუმს. მაგალითად, პატარა ცემის ჰავით მოხიბლულ სტუმარს **ოსმალურ ენაზე** ჩაუწერია: „ძალზე კარგი ჰაერია“, ავტორი **ჯავად ბეგ რაფიზ ბეგოვია**, რომლის ვინაობის დადგენა ვერ შევძელით (დამბაშიძე 2019, გვ. 56). 1910 წელს სანატორიუმს კვლავ სწვევია აკაკი წერეთელი ცოლ-შვილით და მისი იუმორისტული ჩანაწერის გვერდით არის მისი შვილის, **ალექსი წერეთლის**, ცნობილი ანტრეპრენიორისა

და რამდენიმე რუსული და ფრანგული საოპერო დასის დირექტორის, ჩანაწერი **რუსულ ენაზე**, იქვეა აკაკის მეუღლის, **ნატალია ბაზილევ-სკაიას**, მადლობის მინაწერიც (დამბაშიძე 2019, გვ. 57).

სანატორიუმს სხვადასხვა დროს სტუმრობდნენ საქართველოს დემოკრატიული რესპუბლიკის თავმჯდომარე **ნოე ჟორდანიას** (დამბაშიძე, 2019, გვ. 59) და მისი მეუღლე **ინა ჟორდანიას**, ალბომს მისი **რუსულენოვანი** შთაბეჭდილებაც შემოუნახავს (დამბაშიძე, 2019, გვ. 64); დაცულია რამდენიმე **რუსი** და **აზერბაიჯანელი ექიმის** (დამბაშიძე, 2019, გვ. 62) ჩანაწერები და ხელმოწერები, ყველა მათგანის ამოკითხვა ვერ მოხერხდა, თუმცა კარგად იკითხება ცნობილი ოფთალმოლოგის, პოლიტიკური მოღვაწის **ემილი აბრამოვიჩის** ჩანაწერი (დამბაშიძე, 2019, გვ.65), ისევე, როგორც ცნობილი რუსი ისტორიკოსის, მედიევისტის, პროფესორ **ალექსანდრე სავინისა** და მისი მეუღლის ცნობილი პიანისტის **ევგენიას სავინას** 1907 წლის 8 აგვისტოს შთაბეჭდილებები (დამბაშიძე, 2019, გვ.43).

დამბაშიძის ალბომის სტუმართა სპონტანური შთაბეჭდილებები-სა და მადლობების მიღმა სწორედ რომ, ეპოქის სუნთქვა ისმის. ამის კარგი ნიმუშია ცნობილი ასირიოლოგის **მიხაკო (მიხეილ) წერეთლის** სამი ჩანაწერი, მათ შორის მესამე – ლურსმული ანბანით. პირველი ლექსი – საქართველოში, მეორე კი უკვე სამშობლოდან შორს, საფრანგეთში ჩაუწერია მეცნიერს:

„ბრძანა ვახტანგმან მკურნალმან და აღჩნდა სანატორია

„პატარა ცემის“ სახელით-თვით სამოთხისა სწორია“.

1909 წლის 18 ივლისი.

„ჩვიდმეტი წელი გავიდა... სადღაა სანატორია?!

დავკარგეთ ჩვენი ქვეყანა თვით სამოთხისა სწორია...

ეს არის წუთისოფელი, ჟამთა უკუღმა ტრიალი:

ცემის ნიავის მაგივრად ავტომობილთა ხრიალი.“

1926 წლის 21 ნოემბერი (დამბაშიძე, 2019, გვ. 51).

ცნობილია, რომ ვახტანგ დამბაშიძემ სამედიცინო განათლება მიიღო ჯერ მოსკოვის უნივერსიტეტში, შემდეგ კი პარიზში. მკურნალობის მისი მეთოდები მეცნიერულად დასაბუთებულ კვლევებსა და იმ დროის კურორტოლოგიის საერთაშორისოდ აღიარებულ სტანდარტებს ეფუძნებოდა. ამიტომაც სთავაზობდნენ მსოფლიო დონის მეცნიერები თანამშრომლობას. იგი ჩართული იყო სორბონის უნივერსი-

ტეტის მეცნიერების – ალფონს ლავერანისა და ალფრედ ბინეს – კვლევებში. ასევე, მასპინძლობდა საქართველოში ჩამოსულ ყველა უცხოელ ექიმს. მან ერთი წელი გაატარა კურორტ ლეისონში შვეიცარიული კურორტების მოდელის შესასწავლად. ამიტომაც გასაკვირი არაა მისი ფართო კავშირები სხვადასხვა პროფესიის უცხოელ მოღვაწეებთან. მედიცინის ისტორიისთვის მნიშვნელოვანი იქნება ვინაობის დადგენა ყველა იმ უცხოელი ექიმისა და მეცნიერისა, რომელთა გვარების ამოკითხვაც ამჟერად ვერ მოხერხდა. ამდენად, მკვლევართა ინტერესი ამ ალბომის მიმართ ერთი-ორად იზრდება.

ვფიქრობთ, მეტად საყურადღებოა ალბომში შემონახული ორი ფაქსიმილე, რომლებიც ეკუთვნის ცნობილი ბანკირის *დანიელ მაინერცჰაგენის შვილებს: ლუის ერნესტ მაინერცჰაგენსა და მერი ამელია მაინერცჰაგენ-ვოლასტონს*, ცნობილი ექიმის, ბოტანიკოსის, მკვლევრისა და მოგზაურის *ალექსანდრე ფრედერიკ რიჩმონდ ვოლასტონის* მეუღლეს. თუ ვივარაუდებთ, რომ ეს და-ძმა სტუმრობდა საქართველოში „პატარა ცემს“, მაშინ აშკარაა, რომ საკმაოდ შორს ყოფილა ამ კურორტის სახელი განთქმული, ხოლო თუ ჩანაწერი ინგლისშია გაკეთებული, რადგან მითითებულია მისამართი: „*ლონდონი, ჩელსი, სვანვოლქი 7*“, მაშინ კიდევ ერთხელ დასტურდება ვ. ლამბაშიძის ფართო კავშირები, რაც ასევე საყურადღებოა და გამოდის, რომ ეს პატარა წიგნაკი საგანგებოდ თან დაჰქონდა პატრონს. ეს ავტოგრაფები 1911 წლის 12 სექტემბრითაა დათარიღებული (ლამბაშიძე, 2019, გვ. 69).

ასეთი კავშირის კიდევ ერთი ნიმუშია *ფრანგი* ექიმის *ლუი დარტიგის* (ლამბაშიძე, 2019, გვ. 75) გულისხმიერი ჩანაწერი, რომელიც ასე თარიღდება: „1918 წლის 3 მაისი, ტიფლისი“. იგი იყო კავკასიაში ფრანგული სანიტარული მისიისა და ფრანგული ქირურგიული საავადმყოფოს მთავარი ექიმი. მას მრავალი ნაშრომი აქვს და მათ შორის საყურადღებოა 1919 წელს გამოცემული წიგნი *„ფრანგული სანიტარული ქირურგიული მისია კავკასიაში (1917-1918 წწ)“*. ამ წიგნის შესავალში იგი დიდ მადლობას უხდის თავის მეგობარ ვახტანგ ლამბაშიძეს და წიგნის 91-ე გვერდზე ბეჭდავს მის ფოტოს წარწერით: „ექიმი ლამბაშიძე, ქართულ ეროვნულ ტანსაცმელში, საფრანგეთის დიდი მეგობარი, რომელმაც სამედიცინო განათლება მიიღო პარიზში“ (დარტიგი, 1919, გვ.91). წიგნის ერთი თავი ეძღვნება ფრანგული სანიტარული მისიის მოღვაწეობას თბილისში.

საკმაოდ ვრცელ ესსეს ფრანგულ ენაზე, რომელიც ასე მთავრდება: „ამ ბედნიერების სახლს მე ჯერ არ ვიცნობ, მაგრამ ძალიან მინდა მისი გაცნობა და ამიტომაც კიდევ დავბრუნდები კავკასიაში მის სანახავად,“ ხელს აწერს **ფრანგული სანიტარული მისიის ატაშე, გაზეთ „Ptit Parisien“-ის კორესპონდენტი პარიზიდან** [...მეველ] (დამბაშიძე, 2019, გვ. 79). გვარის ზუსტად ამოკითხვა ვერ შევძელით.

რასაკვირველია, ბოლშევიკური რუსეთის მიერ საქართველოს ოკუპაციისთანავე ვ. დამბაშიძეს სანატორიუმი ჩამოართვეს. იგი გულ-მოკლული წერდა მოგონებებში: „დიდი ლახვარი დამეცა გულს, როდესაც ეს დიდი შრომითა და წვალებით აგებული ტაძარი გაველურებულმა და ბოროტი აზროვნების ბრმა მიმდევრებმა ჩვენ მეზობლებსვე გაანადგურებინეს და გაპარტახებულ ქარვასლას დაამსგავსეს... შემდეგ ახალმა ბატონებმა სულ მიითვისეს ტაძარი და სხვა დანიშნულება მისცეს მის გამოყენებას, თუმცა მთელი საქმიანობა, ამ დარგის ხელმძღვანელობა მევე მქონდა ჩაბარებული (იგულისხმება კავკასიის საკურორტო ზონის ხელმძღვანელობა. ჯ. გ.). მეორე ლახვარი იყო ჩემთვის მისი იძულებით ჩამოშორება და საერთოდ მასთან ერთად სამშობლოს დაშორებაც“ (დამბაშიძე, 2019, გვ. 186). 1921 წლის ნოემბერში მან დატოვა თბილისი, ხოლო 1922 წლის 2 თებერვალს ბათუმიდან გაემგზავრა თურქეთში, სადაც მეუღლესთან ერთად მოღვაწეობდა წითელი ჯვრის საერთაშორისო ორგანიზაციაში და ეხმარებოდა ქართველ ლტოლვილებს. 1924 წელს კი იგი ოჯახთან ერთად საფრანგეთში წავიდა და სამუდამოდ დამკვიდრდა თავისი ბედისწერის ქალაქში, პარიზში, თეოფილე გოტიეს ქუჩაზე.

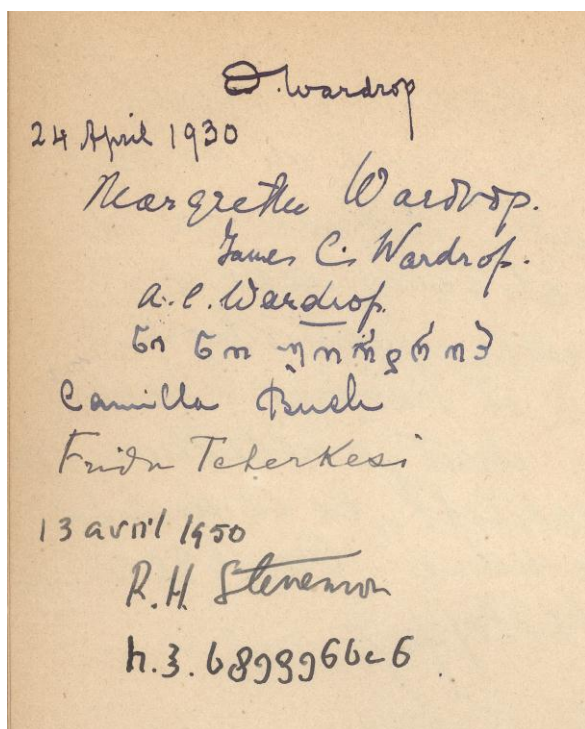
ასე გამოეთხოვა იგი თავის სანუკვარ სამშობლოსა და თავის „მეხუთე შვილს“ – „პატარა ცემს“, თუმცა ძვირფას რელიქვიად თან წაუღია ჩანაწერებიანი ალბომი, რომელმაც საფრანგეთში „გააგრძელა სიცოცხლე“. როგორც ჩანს, ვახტანგს ქართული სტუმართმოყვარეობა არც საფრანგეთში მოუშლია და ამაზე მიუთითებს ექიმების ჩანაწერები ალბომში – ერთი **ესპანურ ენაზეა**: „ამ ულამაზესი ფრანგული მიწიდან წასვლის შემდეგ, ჩემი ყველაზე სანუკვარი მოგონებები დაკავშირებული იქნება ამ სასიამოვნო და სტუმართმოყვარე სახლში გატარებულ დროსთან, რომლის უფროსი ჩემი კარგი მეგობარი ამბაშიძეა. დრ. [ი.] გური აგიღერა, მარტი 19-1924 (დამბაშიძე, 2019, გვ. 87), მეორე კი **ოსმალურ ენაზე**: „ჩვენმა პატივცემულმა ექიმმა გურიმ პარიზიდან სამშობლოში – ჰავანაში – გამგზავრების დროს ერთი ღამე გაატარა ჩვენი მეგობრის, ძვირფასი ექიმის – დამბაშიძის სახლში, რო-

მელიც მდებარეობს პარიზში ბალინის ქუჩაზე. ნიშნად თქვენდამი პატივისცემისა, აღნიშნულს ხელმოწერით ვადასტურებ. [ა. კუჩ. ჰირაჰი] [1924 წლის მარტი 19/20]“ (დამბაშიძე, 2019, გვ. 87).

შემდეგი ჩანაწერი 1927 წლის 23 აპრილს ინგლისურ ენაზე გაუკეთებია **ჰაროლდ ჯოსელინ ბაესტონს (1880-1976)** (დამბაშიძე, 2019, გვ. 94). სასულიერო პირს, იერუსალიმის წმინდა გიორგის ტაძრის კაპელანს, კვიპროსის არქიდიაკონსა და გიბრალტარის ეპისკოპოსს. სწორედ მისი ფინანსური დახმარებით გახსნა ვახტანგ დამბაშიძემ პარიზში საკუთარი კლინიკა, სადაც უმეტესად უფასოდ მკურნალობდა გაჭირვებულ ქართველ ემიგრანტებს. პარიზის კლინიკიდან თეთრებში შემოსილი ვახტანგის ერთი სურათის გარდა, მისი სამედიცინო ნივთებიც გადარჩენილა. ამ „ოქროს წიგნთან“ ერთად ისინიც ქართული მედიცინის მუზეუმს გადასცა მისმა შვილიშვილმა ნათელა ნიკოლაძემ. მათ შორისაა ის ცნობილი ხურჯინიც, რომლითაც პაციენტებთან უფასო წამალი და დიდი იმედი მიჰქონდა „ქართველ ესკულაპეს“.

ალბომის ჩანაწერებში განსაკუთრებულ ყურადღებას იქცევს ვახტანგ დამბაშიძის სიძის (ჟორჟეტას მეორე ქმრის), ბრიტანელი ოფიცრის, **გენერალ-მაიორის, რობერტ ნილ სტიუარტის** ერთი ჩანაწერი **ინგლისურად**: „*ექიმ ვახტანგს საუკეთესო სურვილებით, დაე გაახსენოს [ამ ლექსმა] თავისი ქვეყანა, რაოდენ შორსაც არ უნდა იყოს მისგან. ნილ. 16/12/46*“ (დამბაშიძე, 2019, გვ.111). ჩანაწერს ახლავს ცნობილი შოტლანდიელი პოეტის ჯონ ბუქანის ლექსი, რომელიც წამძღვარებული აქვს მის სათაგვადასავლო ნოველას „Prester John“ („პრესვიტერი იოანა“), რომლის შოტლანდიელ პერსონაჟს ცხოვრება მოუხდა აფრიკაში. სხვათა შორის, ვახტანგ დამბაშიძე ბოლო წლებში სწორედ ნილ სტიუარტის სასახლეში ცხოვრობდა ქალიშვილთან და სიმესთან და იქ გარდიცვალა, დაკრძალულია სასახლის ეზოში კილხონ-მოიარდში, შოტლანდიაში.

ალბომს ამშვენებს ცნობილი ინგლისელი მოღვაწეების ფაქსიმილები/ხელმოწერები: დამოუკიდებელ საქართველოში დიდი ბრიტანეთის უმაღლესი კომისრის, ცნობილი ქართველოლოგის, მთარგმნელის, **ოლივერ უორდროპის**, ხელმოწერა. ასევე, მისი ოჯახის წევრების: მისი მეუღლის **მარჯორი უორდროპის**, შვილების: **ჯეიმს, ენდრიუ და ნინო უორდროპებისა და ფრიდა ჩერქეზი-რუპერტუსის** (ცნობილი პოლიტიკური მოღვაწის ვარლამ ჩერქეზიშვილის მეუღლის) ხელმოწერები (დამბაშიძე, 2019, გვ. 96). საყურადღებოა, რომ ყველა ეს ხელმოწერა ერთი და იმავე დროით, 1930 წლის 24 აპრილით,



ოლივერ უორდროპის, მისი ოჯახის წევრების და ქართველოლოგ სტივენსონის ფაქსიმილები ვახტანგ ღამბაშიძის ალბომში

Facsimiles of Oliver Wardrop and his family members and Stevenson

თარიღდება. სავარაუდოდ, ვახტანგ ღამბაშიძე თავად სტუმრობდა მათ დიდ ოჯახს და იქ ყველას ერთად სთხოვა ამ უნიკალური ფაქსიმილების დატოვება. ჩანს, მას ხშირად თან დაჰქონდა ეს ძვირფასი წიგნაკი. 20 წლის შემდეგ, 1950 წლის 13 აპრილს, იმავე გვერდზე, უორდროპების ხელმოწერების ქვეშ ასევე ცნობილი ქართველოლოგის **რობერტ სტივენსონის** ავტოგრაფსაც შეხვდებით ინგლისურ და ქართულ ენებზე (ღამბაშიძე, 2019, გვ. 96). ცხადია ეს შემთხვევითი არაა, ვახტანგ ღამბაშიძე საგანგებოდ ცდილობდა, შეძლებისდაგვარად, თემატურად დაელაგებინა და ერთად მოექცია ერთგვარი ჩანაწერები.

ალბომს ამშვენებს რამდენიმე მხატვრის ნამუშევარიც, ესენია: ცნობილი პოლონელი მხატვრის **ზიგმუნდ (ზიგა) ვალიშევსკის** აკვარელით შესრულებული დღემდე უცნობი ნამუშევრი – **პატარა ცემის პეიზაჟი** (ღამბაშიძე, 2019, გვ. 77), რუსი მხატვრის **ვ. პოიარკოვის** მიერ ფანქრით დახატული **ვახტანგ ღამბაშიძის პორტრეტი** (ღამბაშიძე, 2019, გვ. 41), აქვეა უცნობი მხატვრის აკვარელით შესრულებული პეიზაჟი (სავარაუდოდ, პატარა ცემი, ჯ. გ.) (ღამბაშიძე, 2019, გვ. 17) და დაუდგენელი ქანდაკების ფოტო (ღამბაშიძე, 2019, გვ. 92).

ვახტანგ ღამბაშიძეს განზრახული ჰქონია ამ ავტოგრაფული ჩანაწერების წიგნად გამოცემა. „ეს ერთადერთი რამ არის, რაც დამრჩა ჩემი სანატორიუმიდან – წერდა იგი თავის მოგონებებში – სანატორიუმის დღიურში ბევრმა იქ მყოფმა მოათავსა ლექსები და შენიშვნები, რო-

მელთა გამოქვეყნებას ადვილად მოახერხებდა ადამიანი, რომ ძალიან არ იყოს გაძვირებული ქართული ბეჭდვითი საქმე საფრანგეთში.



პოლონელი მხატვრის, ზიგა ვალიშევსკის,
უცნობი ჩანახატი, პატარა ცემის პეიზაჟი

Ziga Valiśevski's Unknown Sketch – A landscape of Little Tsemi

ეხლანდელ პირობებში ეს მხოლოდ ოცნებით წარმოსადგენია და მეტი არაფერი“ (დამბაშიძე, 2019, გვ. 177). იგი, ისევე როგორც ყველა ემიგრანტი, ოცნებობდა სამშობლოში დაბრუნებაზე, სამწუხაროდ, ვერც ამ ოცნების ახდენას მოესწრო. რამდენიმე წლის წინ მისმა შვილი-შვილმა რევაზ ნიკოლაძემ საქართველოს ეროვნულ არქივს საჩუქრად გადასცა ვახტანგ დამბაშიძის ხელნაწერები და ფოტოები, მხოლოდ რამდენიმე სამედიცინო ნივთი და ეს „ოქროს წიგნი“ დაიტოვა ოჯახმა რელიქვიად. თუმცა როგორც ჩანს, მათი ადგილიც სამშობლოში იყო. საბედნიეროდ, მისი შვილიშვილი, ნათელა ნიკოლაძე-ვილეკური დიდი წინაპრის ამ უკანასკნელ სახსოვარსაც შეელია. საქართველოს კულტურული მემკვიდრეობის დაცვის ეროვნულმა სააგენტომ ალბომს საქართველოს კულტურული მემკვიდრეობის მოძრავი ძეგლის სტატუსი მიანიჭა. ქალბატონი ნათელას თანხმობით კი დამბაშიძის ავტო-

გრაფულმა ალბომმა, საბოლოოდ, მიხეილ შენგელიას სახელობის ქართული მედიცინის ისტორიის მუზეუმში დაიდო ბინა.

ასე დასრულდა „ოქროს წიგნის“ ოდისეა... ვახტანგ ღამბაშიძის ოცნებაც ახდა. 2019 წელს ივანე ჯავახიშვილის სახელობის თბილისის სახელმწიფო უნივერსიტეტში ჩვენ მიერ მომზადდა ვახტანგ ღამბაშიძის წიგნი-ალბომის ფოტოტიპური გამოცემა, რომელსაც თან ერთვის ჩანაწერების ბეჭდური ვარიანტები, მოხსენიებულ პირთა მოკლე ანოტირებული საძიებლები და კომენტარებია. ასევე, სამედიცინო ნარკვევი ვახტანგ ღამბაშიძის ცხოვრებისა და მოღვაწეობის შესახებ. წიგნის ელექტრონული ვერსია განთავსებულია საქართველოს პარლამენტის ეროვნული ბიბლიოთეკის ვებგვერდზე და ხელმისაწვდომია ყველა დაინტერესებული მკითხველისათვის (ღამბაშიძე, 2019).

ამრიგად, ვახტანგ ღამბაშიძის ხელნაწერი ალბომი მეტად მნიშვნელოვანი კულტურული ძეგლია. იქ დაცულია არაერთი **ლიტერატურული ტექსტის პირველწყარო** (აკაკის ლექსის დღემდე უცნობი ავტოგრაფი და ამავე ლექსის უცნობი რუსული თარგმანი (მთარგმნელი ნინა ჩარეჟოვა). ალ. ხახანაშვილის, ალ. აბაშელის, გრ. რობაქიძის და სხვათა ლექსების უცნობი ავტოგრაფები, **უცნობი ნახატები** (ზიგა ვალიშევსკის, პოიარკოვის); **ცნობილი მოღვაწეების ფაქსიმილეები** (უორდროპების, სტივენსონის, უცხოელი და რუსი ექიმების, ქართველი პოლიტიკოსების და ემიგრანტების და სხვ.). დაცულია **მოგონებები** (ექვთიმე თაყაიშვილის, სიმონ ბერეჟიანის, ავთანდილ მერაბიშვილის); შესაძლებელია აქ ჩაწერილი ტექსტების **ატრიბუციის, ავთენტურობის და თარიღის დადგენაც** და ამავდროულად, ეს ალბომი არის **ისტორიის წყაროც – ეპოქის მატთანე**.

ავტოგრაფული ხელნაწერი ალბომი მეტად მნიშვნელოვანია კულტუროლოგიის, ქართული ლიტერატურის, ისტორიის, მედიცინის ისტორიის კვლევისათვის. მისი გაცნობით შეიძლება მოხერხდეს იმ უცხოელი ექიმებისა და მეცნიერების ვინაობის ამოცნობა, რომელთა გვარების ამოკითხვაც ჩვენ ვერ შევძელით.

ვახტანგ ღამბაშიძის ალბომი, სავარაუდოდ, „**ალბომი-კრებულის**“ ტიპს მიეკუთვნება, თუმცა ეს ფორმულირება მაინც სიმბოლურად გვეჩვენება, რადგან ვფიქრობთ, ალბომების ტიპოლოგიის მკაცრი საზღვარი ჯერაც არაა დადგენილი (Петрова, 2020). შეიძლება ითქვას, რომ ეს საკითხი საფუძვლიან კვლევას მოითხოვს. სამწუხაროდ, საქართველოში არა თუ ამ ტიპის კვლევები არ დაწყებულა, ავტოგრაფული ხელნაწერი ალბომების სისტემური კატალოგიც კი არ არსე-

ბოზს. მაშინ, როცა ევროპასა და რუსეთში ხელნაწერი ალბომების ბიბლიოგრაფიებია გამოცემული; მეტიც, ალბომების დიდი ნაწილი ინტერნეტ საიტებზეა განთავსებული (Albums manuscrits autographes).

საქართველოშიც მრავლად იქმნებოდა ამ ტიპის ავტოგრაფული ალბომები, ზოგი მათგანი დაცულია სახელმწიფო მუზეუმებსა და არქივებში, ზოგიც – კერძო კოლექციებში, მაგრამ ჯერაც არ არსებობს მათი ბიბლიოგრაფია, ამიტომ პირველ ყოვლისა, ინტენსიურად უნდა დაიწყოს ამ ტიპის ალბომების მოძიება და მათი კატალოგიზაცია, ასევე, საშურია არქივებში გაბნეული ავტოგრაფული ხელნაწერი ალბომების სისტემატიზაცია, ანოტირებული საძიებლებისა და ბიბლიოგრაფიის შედგენა, შემდეგში კი მათი დიგიტალიზაცია და ელვერსიების განთავსება ინტერნეტში, რათა ხელმისაწვდომი გახდეს ისინი არა მარტო ქართველი, არამედ დაინტერესებული უცხოელი მკვლევრებისათვისაც.

ასევე, მეტად საშური და აუცილებელია საქართველოშიც დაიწყოს ავტოგრაფული ხელნაწერი ალბომების მეცნიერული შესწავლა – მათი ტიპოლოგიისა და ფუნქციის საკითხების კვლევა. რაც ხელს შეუწყობს, პირველ ყოვლისა, ალბომების ჟანრის კვლევას, ასევე, მასში დაცული უნიკალური და, უმეტეს შემთხვევაში, სრულიად უცნობი მასალების გამოვლინებას. ხელნაწერი ალბომები მდიდარი წყაროა ლიტერატორების, ისტორიკოსების, ემიგრანტული მემკვიდრეობისა და კულტურის ისტორიის მკვლევრებისათვის, რადგან ამ ტიპის ალბომები არა მხოლოდ კულტურის ნიმუშებს ინახავენ, არამედ იმავდროულად ეპოქის მატთანეცაა.

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The Srtistic Range of "Dancing Snake"

„მოცეკვავე გველის“ მხატვრული დიაპაზონი

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ქეთევან ელაშვილი

თსუ შოთა რუსთაველის სახელობის ქართული ლიტერატურის
ინსტიტუტი
(საქართველო)

Abstract:

The artistic range of a literary work is mainly crossed by the symbolic spectrum. It is due to the universal essence of the symbol that the boundary between the authors of completely different epochs or cultures disappears and a kind of character tandem is created. A vivid illustration of this is the unforgettable dance of the snake in the artistic thinking of Charles Baudelaire (1821-1867) and Anna Kalandadze (1924-2008).

The snake is perceived as a mystical zoomorphic symbol in heterogeneous aspects and therefore – creates a different artistic range. The "biblical biography" of the snake traverses the eternal footpath of evil or goodness and therefore captures the creative imagination.

The "dancing snake" with Charles Baudelaire is Jeanne DuVall's double, an unusual literary symbol with mystical eroticism. As a precondition for all this, we can consider Baudelaire's fateful affair with Jeanne Duvall.

Thus arose in "Flowers of Evil" a "dancing snake" paired with the author's muse, which accurately expresses the unusualness of Baudelaire's creative vision; Baudelaire, like no one else, could see a grain of goodness tainted with iniquity, possess a sense of beauty in extreme ugliness. All this ambiguity of feelings is best expressed in the symbolism of the serpent.

With Ana Kalandadze, "Snake Dance" creates a completely different artistic range. Probably this is why the author (1946) originally published the snake dance without a title and only later – in the 2004 edition it was called "The Serpent Prays". It is conceivable that the length of the years

revealed the mystery of prayer in the ritual dance, which somehow created the independent symbolic link – the infinity of mysteries.

These literary illustrations outline the snake's universal range in artistic thinking and creates some kind of esoteric labyrinth.

Keywords: Symbol, Charles Baudelaire, Anna Kalandadze, The "dancing snake"

საკვანძო სიტყვები: სიმბოლო, შარლ ბოდლერი, ანა კალანდაძე, „მოცეკვავე გველი“

ლიტერატურული ნაწარმოების მხატვრული დიაპაზონი ძირითადად სიმბოლოლოგიური სპექტრით იკვეთება. სწორედ სიმბოლოს უნივერსალური ფენომენის გათვალისწინებით ქრება ეპოქალური თუ ეთნოკულტურული ზღვარი სრულიად განსხვავებულ ავტორთა შორის და იქმნება ერთგვარი სახისმეტყველებითი ტანდემი. ამის ლიტერატურული ილუსტრაციაა გველის თავდავიწყებული „როკვა“ შარლ ბოდლერისა თუ ანა კალანდაძის მხატვრულ აზროვნებაში. აქვე უთუოდ ისიცაა გასათვალისწინებელი, რომ გველი, ეს ფრიად უნივერსალური სიმბოლო, არაერთგვაროვანი აქცენტებით შეიცნობა.

„გველი ადამიანის მარადიული, მისტიკური და იდუმალი მეზობელი – ცხოველთა სიმბოლოთაგან ერთ-ერთი ყველაზე მნიშვნელოვანი და მრავალსახოვანია: ეს ცივსისხლიანი, საშიში, შხამიანი არსება, რომელიც ესოდენი სიმარდით მოძრაობს, თუმცაღა კიდურები არა აქვს; რომელსაც თავისზე უფრო დიდი მსხვერპლის გადაყლაპვა შეუძლია; რომელიც ყოველ გაზაფხულზე იცვლის თავის „პერანგს“ და ამგვარად „ახალგაზრდავდება“ – საბოლოო ჯამში, ერთი ყველაზე გავრცელებული ანიმალისტური სიმბოლოა და მისი გამოსახულება, როგორც მფარველისა თუ როგორც მტრის, თან სდევს ადამიანს კაცობრიობის მთელი ისტორიის მანძილზე... გველისადმი ადამიანის დამოკიდებულება, რომელიც მერყეობდა თაყვა-

ნისცემასა და ზიზღს შორის, რაღა თქმა უნდა, აისახა ამ ქვე-წარმავლის „მითოლოგიურ ბიოგრაფიში“: ის ხან „დიდ წინაპრად“ და „ფუძის ანგელოზადაა“ წარმოსახული, ხან ურჩხულად და ჩასაფრებულ, მზაკვარ მტრად“ (აბზიანიძე, ელაშვილი, 2011, გვ. 52).

არანაკლებად საინტერესოა გველის „ბიბლიური ბიოგრაფიაც“, რომელიც ბოროტებისა თუ სიკეთის მარადიულ საცალფეხო ბილიკს გაივლის და მთელი სიმძაფრით იპყრობს შემოქმედებით წარმოსახვას – მით უფრო, თუ ეს ვაჟა-ფშაველას მასშტაბის ფილოსოფიური ხედვის პოეტია.

„ვაჟა-ფშაველას „შემოქმედებითი მისტიკის“ ერთ-ერთი თავსატეხი მის „მითოლოგიურ ცნობიერებაშია (გრიგოლ რობაქიძისეული სახელდება) სამიებელი. ვაჟა-ფშაველამ შექმნა (ბუნებრივია, ქართულ მითებსა და თქმულებებზე დაყრდნობით) საკუთარი „პოეტური მითოლოგია“ და მითოსური სტერეოტიპების გამძაფრებითა თუ იდუმალების იმპულსობით მხატვრულ აზროვნებაში დანერგა „ფილოსოფიურ სახეთა მწერლობა“. ამიტომაცაა ლიტერატურული მითი თვისობრივად განსხვავებული ნებისმიერი, საწყისი, უძველესი მითისაგან: აქ პოეტური წარმოსახვის არეალში ყოველთვის იკვეთება სრულიად უჩვეულო და „არაპროგნოზირებადი“ ემოცია (ერთგვარი „მხატვრული ბურუსი“), რომელიც ავტორის უკვე მომდევნო მინიშნებებითა და ქვეტექსტებითაა განმარტებული. ისიც აღსანიშნავია, რომ თავად ეს განმარტება ამჯერად უკვე „განდობილთა“ რიცხვს მიკუთვნებულ მკითხველს გულისხმობს... აქვე ისიცაა მნიშვნელოვანი, რომ სიმბოლოლოგიური თვალსაწიერით ვაჟა-ფშაველას პოეტური პათოსი მეტად მისტიკურია. აქ სიმბოლო დინამიკური იდუმალებაა – სამყაროსეული კატაკლიზმებით დაქარაგმებული: ერთი შეხედვით, ის წარმოსახვათა უსასრულობაშია ჩაკარგული და მხოლოდ სახისმეტყველებითი ცნობიერებით იძენს „ლიტერატურულ სივრცეში“ აბსოლუტურ თავისთავადობას. და ამიტომაც, სიმბოლო საკუთარი „ქმნადობის“ მთელ სპექტრს გვთავაზობს“ (ელაშვილი, 2014, გვ. 49).

სწორედ ამგვარი თავისუფალი ასოციაციური ხედვის არაორდინალური ნიმუშია პოემა „ბახტრიონის“ ეპილოგის „სახისმეტყველებითი ლაბირინთი“, – ბიბლიურ პირველსაწყისზე დაყვანილი გველის ამბივალენტური არსით, სადაც ის „ხეზე გაწოლითა“ თუ „ნისლისდაგვარობით“ იბრუნებს ცოდვით დაცემამდე არსებულ „ღვთაებრივ ვერტიკალს“ და შესატყვისად, უკვე ძალუმს „სიკეთის გზა დაიჭიროს“. ამავე კონტექსტში სავარაუდოდ ნიშანდობლივია ისიც, რომ გველი თავისი ზნითა თუ ცხოვრების წესით უბადლო ტრანსფორმაციის უნარს ფლობს და ალბათ ამიტომაც, გარდაისახება ის „ვირტუოზულ მოცეკვავედ“, რომლის ლიტერატურული ილუსტრაციები მხატვრული ეხოთერიზმის“ ბურუსში ახვევს მკითხველს.

შარლ ბოდლერთან „მოცეკვავე გველი“ – ჟანა დიუვალის პოეტური ორეული, სრულიად უჩვეულო ლიტერატურულ სიმბოლოს წარმოშობს – უფრო ღრმასა და პოლისემანტურს, ვიდრე მისი არქექტიპი ლილიტი. აქვე ისიცაა გასათვალისწინებელი, რომ თავად პოეტი, ქალების მიმართ ყოველთვის უჩვეულო ხედვით გამოირჩეოდა, რაც ყველაზე ცხადად აისახა ჟანა დიუვალთან (ფრენსის კნაპისეული აღქმით – ის იყო „ბოდლერის იდუმალი მუზა...“) საკმაოდ ხანგრძლივ ურთიერთობაში. შესაბამისად, ამიტომაც არაერთგვაროვანია კრიტიკოსთა ინტერპრეტაციებიც ამ თემის მიმართ; ჟან-მიშელ ირტის მიხედვით – „*ბოდლერი ზოგადად ეტრფოდა ქალს და ყველაფერს, რაშიც კი ქალური საწყისი გამოკრთებოდა*“ (Hirt, 2005, p. 55-63); ერიხ ოიერბახს კი მიაჩნდა, რომ „*პოეტი უბრალოდ ქალთა დაქვეითებულ სენსუალობის სურათს გვიხატავს, სადაც წინა პლანზე ქალისა და ცოდვის ურთიერთმიმართებაა გამოსახული*“ (Auerbach, 2008, p. 6-74). ყოველივე ამის წინა პირობა კი – ბოდლერის ჟანა დიუვალთან „წინააღმდეგობრივ მიჯაჭვულობაშია“ სამიუბელი, რომელიც ერთგვარ მოჯადოებულ წრეს წარმოშობს. ასე გაჩნდა „ბოროტების ყვავილებში“ (ქვეთავი – „სევდა და იდეალი“) „იდუმალ მუზასთან“ დაწყვილებული „მოცეკვავე გველი“, რომელიც ზედმიწევნით გამოსახავს თავად ავტორის შემოქმედებითი ხედვის არაორდინალურობას.

ერთი რამ კი ყოველთვის უნდა გვახსოვდეს, რომ ბოდლერი ფრიად უჩვეულო შემოქმედი იყო, რომელმაც ბიოგრაფიული პერიპეტიებით თუ სრულიად არაორდინალური მხატვრული მისტიკით შექმნა ახალი პოეტური „ენა“, რაც შემდგომში – სიმბოლიზმის წინაპირობადაც იქცა. მანვე ასოციაციური აზროვნება გაათავისუფლა სტერეოტიპული ჩარჩოებისაგან და, შეიძლება ითქვას, მხოლოდ ინვერსიული

აქცენტებით მიიტანა მკითხველამდე. სწორედ ამ ფენომენმა გაფანტა ის „რომანტიკული ბურუსი“ და „ყოვლისმომცველი მსოფლიო სევდა“, რომელშიც ჩაძირული იყო მთელი ევროპა. რადგან ბოდლერს, როგორც სხვას არავის, შეეძლო უკეთურობაში დაგმანული სიკეთის მარცვალი დაენახა, უკიდურეს სიმახინჯეში სილამაზის განცდას დაუფლებოდა, მძაფრ ღალატში ერთგულება შეეცნო. შეგრძნებათა ამ ორზროვნებას კი ყველაზე უკეთ გველის სახისმეტყველება ითავისებს. გველის ფენომენი ბოდლერთან ამგვარია: გველი თანაცხოვრობს მის 15 ლექსში – არაერთგვაროვანი სახით; იქნება ეს ზიზღი, რისხვა, ტანჯვა, ბოროტება, შიში, სიმტკიცე, გარდასახვა თუ დიდი ვნება... მაგრამ ყველაზე შთამბეჭდავი გველი მაინც „ვირტუოზი მოცეკვავის“ როლია. და ამიტომაცაა, რომ „გრძნობის მისტიკაში“ ჩაძირული პოეტისათვის საყვარელი ქალის წამლეკავი გზნება „ჯოხის ბოლოსთან მოკავი გველის სადარია“. *„რადგან ბოდლერისათვის სამყაროს შეცნობა „მოკადოებულ სარკეს“ როდი წარმოადგენს მარტოოდენ, სადაც ერთსახოვნად მხოლოდ სილამაზე იკვეთება – მისი საპირწონე სიმახინჯისა თუ ტანჯვის გარეშე. ასევე მისი თვალსაწიერით, მამაკაცური სრულყოფილების სიმბოლოა სატანის მილტონისეული პორტრეტი, რაც უფრო მეტად ამძაფრებს აპოკალიფსურ აქცენტებს და აღრმავებს ბოდლერის უჩვეულო ემოციებს“* (Иванов, Калюжная, 2009, стр. 207). როგორც გველია „კაცობრიობის ისტორიის პირველი მემკვიდრე“, ასევეა დიდი გრძნობაც, რომელიც წუთიერი ემოციით – ზესწრაფვასაც გაგაცდევინებს, მიწაზეც დაგანარცხებს და შენი „პირადი ისტორიის მთხზველიც“ კი შეიქმნება. მით უფრო თუ – „გრძნობის გასაღები“ საბედისწერო ქალის ხელში აღმოჩნდება.

სწორედ ამგვარი იყო ჟანა დიუვალი¹¹ – „შავი ვენერა“, როგორც მას ბოდლერი უწოდებდა. იგივე „მოცეკვავე გველი“ – ყოვლად უჩვეულო იმპულსთა მფრქვეველი, რომელიც ბოლომდე არც ერთ მამაკაცს არ ეკუთვნოდა და მხოლოდ თავად განკარგავდა „გრძნობის სტიქიას“... იდუმალების შეუცნობლობა და იმავდროულად სრულიად ბანალური მიწიერება – ეს არაორდინალური ტანდემი, როგორც მა-

¹¹ თავის თანამედროვეთა შორის – ჟანა დიუვალი ფრიად შთამბეჭდავ ქალად ითვლებოდა და არა მარტო „პოეტური ილუსტრაცია“ არსებობს მისი, არამედ მანეს მიერ შესრულებული პორტრეტიც – „ბოდლერის ქალბატონი“ (1862 წ.). ასევე რამდენიმე ჩანახატიცაა ჟანა დიუვალის, რომლის ავტორად ბოდლერს მიიჩნევენ, თუმცა ეს ბოლომდე არაა დადასტურებული.

გიპნოზირებული ძალა ისე ძირავდა ბოდლერს. და ეგებ ამიტომაც, სულსაწიერის სიმბოლო – ყვავილები ბოროტებასთან დააწყვილა, როგორც სიცოცხლის ყოვლისწამლეკავი ნების საბედისწერო უკუქცევა.

არადა, „ყვავილი – ბუნების ლაკონური სიმბოლოა – მისი სრულყოფილების, მისი მარადიული წრებრუნვის – დაბადების, სიცოცხლის, სიკვდილისა და კვლავ აღორძინების განმასახიერებელი... თითოეულ ყვავილს, როგორც წესი, თავისი სიმბოლური დატვირთვა აქვს, განპირობებული ამ ყვავილის არსით, მისი ფორმითა და ფერით. მაგრამ ცხადია, რომ არის ყვავილთა სიმბოლიკაში რაღაც საერთოც, რისი განზოგადებაც ორიოდ სიტყვით შეიძლება: ყვავილი განასახიერებს სილამაზეს, სრულყოფას, სიკეთეს – ის ვისაც ხელში ყვავილი უჭირავს ბოროტებას არ ჩაიდენს; ამავე დროს, სილამაზისა და გაზაფხულის ეს სიმბოლო წუთისოფლის წარმავლობაზეც მეტყველებს“ (აბზიანიძე, ელაშვილი, 2012, გვ. 107).

რაც შეეხება ბოდლერს – ბუნების ამ ესთეტიკური ფენომენის იმგვარ უჩვეულო ინტერპრეტაციას მიმართა (პოეტური კრებულის სახელდებისას – „ბოროტების ყვავილები“), რომ საკმაოდ დიდი ვნებათაღელვა თუ აზრთა სხვადასხვაობა გამოიწვია.

„ნაპოლეონ III მიერ ის აღქმული იყო, როგორც ერთგვარი სილის გაწვნა ინტელექტუალური საზოგადოების მიმართ. სწორედ ამიტომაც აიკრძალა ეს ეპატაჟური კრებული და ბოდლერის წინააღმდეგ სასამართლო პროცესზე გამოიტანეს განაჩენი – ეს იყო ფულადი ჯარიმა 3000 ფრანკის ოდენობით, რისი გადახდაც სრულიად წარმოუდგენელი იყო ავტორისათვის. ერთადერთი ვინც დიდი აღფრთოვანება გამოიჩინა, იყო ვიქტორ ჰიუგო, რომელმაც ერთგვარი დაფნის გვირგვინიც კი დაადგა ამ უჩვეულო შემოქმედს...“ (Иванов, Калюжная, 2009, стр. 220).

ბოდლერისათვის სამყაროს შეცნობა პოზიტიური საწყისის ნეგატიურ ფენომენტთან ურთიერთგამომრიცხავ ბმაშია თითქმის ყოველთვის დაგმანული. ამ მისტიკურ თავსატეხში გველზე არანაკლებად მაპროვოცირებელია ცეკვაც, რომელიც

„საყოველთაო რწმენით მაგიის ერთ-ერთი უძველესი ფორმაა ყოველი როკვა ეს არის გარდასახვათა პანტომიმა, რომელმაც მოცეკვავე ზეარსებად უნდა გადააქციოს... თითოეული მოძრაობა, ჟესტი, სიმბოლური მნიშვნელობისაა და ხშირად მხოლოდ განდობილთათვისაა გასაგები. ცეკვა ცასა და მიწას აკავშირებდა, სამყაროს ჰარმონიას გამოხატავდა... პირველყოფილ მოცეკვავეებს, რომელნიც თავის როკვას კოსმიური ენერგიის გამოხატულებად აღიქვამდნენ, სჯეროდათ, რომ მათი ცეკვის რიტმი, მათი უსასრულო ფერხული ბუნების ძალთა ერთგვარი კამერტონი იქნებოდა... ცეკვის მაგიურ ასპექტში ასევე ძალზედ ძლიერ იყო ასტრალური სიმბოლიკა“ (აზიანიძე, ელაშვილი, 2012, გვ. 119).

„მოცეკვავე გველი“ ითავისებს მთელ სიმბოლოლოგიურ სპექტრს და სწორედ ამგვარი სახისმეტყველებით ალუზიას ბადებს ბოდლერთან, რომელიც მძაფრი რიტმული მოძრაობით ისწრაფვის აღიდგინოს დაკარგული „ღვთაებრივი ენერგია“ და გაუნაპირდეს საკუთარ საბედისწერო ბიოგრაფიას.

მაგრამ მოხდა ისე, რომ თითქმის ერთი საუკუნის შემდეგ, გველი თავის მისტიკურ „როკვას“ კვლავ დაუბრუნდა, მაგრამ ამჯერად – უკვე სხვა ავტორთან, ანა კალანდამესთან. ოღონდ, ამ პოეტურ შედეგში გველმა აბსოლუტურად განსხვავებული მხატვრული დიაპაზონი შექმნა და შეუცნობლობის ბურუსში მოაქცია ლექსი – „ლოცულობს გველი“. ამ ლიტერატურულ ველში გველის ბიბლიური თუ სიმბოლური ბიოგრაფიის საოცარი ინტერპრეტაციაა, რომელიც თავდაპირველი ვერსიით (1946 წ.) არ იყო სახელდებული. ეგებ იმიტომ, რომ გველის საკრალიზების (პოეტური საკრალიზების გამორჩეული ნიმუშია აგრეთვე – მარგარეტ ეტვუდის „ფსალმუნი გველს“) სითამამე, იმ პერიოდისათვის, ყოვლად დაუშვებელი იყო და დასათაურების ფენომენი დროსა თუ თავად მკითხველს მიანდო ანა კალანდამემ. მხოლოდ მოგვიანებით, უკვე 2004 წლის გამოცემაში, შეიძინა თუ დაიბრუნა ამ ლექსმა თავისი სახისმეტყველებითი სახელდება – „ლოცულობს გველი“¹⁰ და დაძლია „უსათაურობის ბედისწერა“, რომელიც მეხსი-

¹⁰ „ლოცულობს გველის“ ანალიზი – მ. ჯალიაშვილი, სიცოცხლის საიდუმლო, წიგნში: „სიცოცხლის საიდუმლო“, 2006, გვ. 80-83.

ერების იმ გაუსაძლის ტკივილთან გვაბრუნებს, რაც „ცენზურის დიქტატის“ ეპოქაში ხდებოდა.

„ამიტომაც იყო, რომ „ადგილობრივი იდეოლოგიები“ დროულად დაირაზმნენ „ცენტრის“ დირექტივების შესასრულებლად. ერთი ადრესატი ნამდვილად არ შეშლიათ: თავისი გამოწრთობილი ყნოსვით მათ მშვენივრად იგრძნეს ის მეტაფიზიკური სული, რომლითაც გაჟღენთილია ანა კალანდაძის პოეზია, იგრძნეს მისი სიღრმისეული (და, ამდენად – ჭეშმარიტი) რელიგიოზურობა, ხოლო მის ბიბლიურ თუ ისტორიულ რეალიებში, მის არქაულ ქართულში – დაინახეს თავისებური გამოწვევა, არმილება იმ ეთიკურად, ესთეტიკურად თუ ენობრივად დაკნინებული სინამდვილისა, რომლის სულისამდგმელნიც და მეხოტბენიც თავად იყვნენ... დიდი პოეზია არ არსებობს ტრაგიკული განცდის გარეშე. ზოგჯერ, განაჩენია, რომელიც ფატალურ მსოფლშეგრძნებასთან ერთად ცხოვრების შესატყვისს წესსაც განაპირობებს... კლასიკური ინტრავერტებთან – ტრაგიკულის განცდა – გამუდმებული რეფლექსიის შედეგია: ისტორიულ ტკივილთა გათავისებისას მათთან ზოგჯერ სიმძაფრე ახლავს, როგორითაც ჩვეულებრივი ადამიანი (არაპოეტი) მხოლოდ თავის დრამებს განიცდის ხოლმე. ანას პოეზიაზე ლაპარაკის დროს, ეს გარემოებაც გასათავლისწინებელია! სწორედ ამ სულიერ ბიოგრაფიაზე, ამ გამუდმებულ რეფლექსიაზე მოგვითხრობს ანა კალანდაძის ის ლირიკული დღიური, რომელსაც, როგორც ავტორი ამბობს, არაფრით არ ანდობდა გარეშე თვალს... და ამიტომაც ანა კალანდაძემ შეძლო ის პოეტური ენა, პოეტური პირობითობის ის ფორმა გამოეძებნა, რომელმაც მას გაუადვილა „ხვაშიადის საჯარო გამხელაც“ (აბზიანიძე, 2009, გვ. 394).

ამგვარი სულიერი მონოლოგის იშვიათი ნიმუშია გველის „პოეტური როკვა“ და ამ ლექსის „მხატვრული ბიოგრაფიაც“. ნიშანდობლივია ისიც, რომ სწორედ დასათაურებით შეიქმნა დამოუკიდებელი სიმბოლური ბმული, სადაც გველის რიტუალურ როკვაში სავსებით ბუნებრივად გამოიკვეთა ამ ზოომორფული სიმბოლოს „საკაცობრიო ტვირთი“ და ის კვლავ ათასწლეულების წინ დაკარგულ ბიბლიურ ვერტიკალთან დააბრუნა; რამეთუ მისი „დაწინწკლული ტანი ცხო-

ველმოყვარეობით შეივსო“, „თვალეში სევდა ჩაუდგა“, რამაც დაბრმავებული „გონების თვალი“ აუხილა. ეს კი ზესწრაფვის ოდენ წამიერი გაელვება იყო, რომელმაც ამ ლექსის წიაღიდან აღმოაცენა „ლოცვის წარმოსახვა“...

და კიდევ ერთი – სწორედ „სახისმეტყველებითი განკითხვისას“ იკვეთება მხატვრულ აზროვნებაში დაგმანული სრულიად უნივერსალური პოეტური დიაპაზონი, რომლის წყალობითაც ავტორთა შემოქმედებითი ბედისწერაც სხვაგვარად შეიცნობა.

ისე კი ცნობისთვის: ზოომორფულ სიმბოლოთა მხატვრული დიაპაზონი ლიტერატურულ ნაწარმოებს არა მარტო მითოლოგიურ ელფერს სძენს, არამედ ეზოთერიკულ ასპექტსაც ანიჭებს. მით უფრო თუ ეს, ერთ-ერთი ყველაზე მრავალსახოვანი და მისტიკური სიმბოლოთაგანი, გველია. სწორედ ამ ზოომორფულ სიმბოლოს შესწევს უნივერსალური უნარი არათუ ჩვეულებრივი წრის გამოსახვის, არამედ ის ერთგვარ სახისმეტყველებით წრეში მოაქცევს ორ სრულიად განსხვავებულ ეპოქას – XIX და XX საუკუნეებს და ასევე ერთმანეთისაგან რადიკალურად განსხვავებულ ფრანგულ და ქართულ მხატვრულ აზროვნებას.

გველის ეს შეუცნობელი უნიკალურობა კი მის „ბიბლიურ ბიოგრაფიაშია“ საძიებელი. რადგან სწორედ მან შექმნა ჩვენი „საკაცობრიო ისტორია“ და ამიტომაც „ადამიანთა მოდგმის მემატიანედაც“ კი იქცა. ნიშანდობლივია ისიც, რომ გველია ის რჩეული ზოომორფული სიმბოლო, რომელსაც ამქვეყნიური ცხოვრების ყველაზე იდუმალი ლაბირინთის გასაღები უპყვრია, სადაც თავისდა უნებურად ადამიანი გამოამწყვდევს ხოლმე საკუთარ თავს. აქედან სულის ხსნა, რაც თავის გადარჩენის უცილობელი პირობაა, მხოლოდ შემოქმედებით სულს შეუძლია, რომელსაც შესწევს უნარი ჩაიძიროს გველის მისტიკურ ორ-აზროვნობაში და არ დაფრთხეს. უფრო მეტიც – გრძნობის არაორდინალური საწყისიც მას მიანდოს, როგორც ამას ჩადის შარლ ბოდლერი და სიყვარულის ყოვლადწამლევაც უსასრულობაში იმგვარად იძირება და იბინდება, როგორც გველისაგან ელდანაცემი, მაგრამ არადაგესლილი ადამიანი.

სწორედ ამიტომაც „გველის როკვა“ ეზოთერიკული ფესვებიდან აღმოცენებული არაორდინალური აღფრთოვანება თუ წარმოსახვათა ტალღებს მიღმა გაუჩინარებული გზნება, რომელიც ეროტიკულ იმპულსთა ელვისებური გაელვების ეფექტს წარმოშობს. გველთან მიმართების ამ ასოციაციურ ჯაჭვს კიდევ უფრო შეუცნობლობის ბურუსში ახვევს ლოცვის ფენომენი – მით უფრო, როდესაც გველს უჩნ-

დება ლოცვის სურვილი, რითაც განაგდებს „შემოგრაგნილ ბოროტებას“ – კანის ცვლის მსგავსად. გულმხურვალე ლოცვას კი სულსაწირის საცალფეხო ბილიკზე გაჰყავს არა მარტო თავად გველი – „კაცობრიობის უპატიებელი მტერი“, არამედ ადამიანიც – მისი მსხვერპლი. მხოლოდ „მლოცავ გველს“ ძალუმს, რომ კაცობრიობამ არათუ სული მოითქვას – სულის ხსნაზეც იფიქროს. სიტყვის მაგიაში ჩაკარგულმა გველმა თავდაპირველად უსათაურობით გადაირჩინა თავი და მხოლოდ ახალი ათასწლეულის მეშვეობით „ლიტერატურულ ავანსცენაზე“ ეს „საკრალური როლი“ მოირგო. რადგან მან ორაზროვნების წყალობით ცოდვის მთელი სიმძიმე, ადამიანთა მოდგმისაგან განსხვავებით, სრულიად გაითავისა და გულწრფელი ლოცვით მთელი სათნოება შეიცნო ისეთი სათუთი პოეტი ქალის სახით, როგორიც იყო ანა კალანდაძე.

ერთი კია, მხოლოდ გველმა, ამ უნივერსალურმა ზომომორფულმა სიმბოლომ, შეძლო, რომ წარმოსახვის ესთეტიკა და ასოციაციის მაგია ისე შეესიტყვებინა ერთმანეთთან, რომ შეექმნა ახალი სახის-მეტყველებითი ბმული – სრულიად არაორდინალური აქცენტებით.

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An Argument for Academic and Educational Attention to Popular Fiction Novels with Multilingual Content, Cultural Diversity, Sociopolitical Depth, and Inspirational Value

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Abstract:

This article argues for increased academic and educational attention to popular fiction novels whose plots encompass, and whose protagonists embody considerable multilingual content, cultural diversity, sociopolitical depth, and inspirational value. Cultural, linguistic and literary theories and concepts are applied to scholarly life via an analysis and autobiographical application of educational ideals and protagonist traits in popular fiction. Methodologically, tools and tenets of comparative literature let us link conceptual foundations of literature, education and communication in an interdisciplinary manner. Empirically, we reveal how the author performed in worldwide conference keynote presentations, and was evaluated by the organizers in official achievement certificates before, during, and after the global pandemic. The analyzed fiction novels, and their protagonists' embodiment of cultural values and skills, are recommended for education and professionalism, from language learning over cultural awareness up to professional practice and performance. The conceptual contribution is a reframing of popular literature via heightened cultural, linguistic, social and political awareness. The methodological contribution is the use of comparative literature as a framework for analyzing literary productions side by side with professional life and cultural practice. The empirical contribution is an insight into rhetoric and professional performance as evaluated in official event evaluations. The overall contribution is the correlation of fiction, education and professionalism across academic and artistic activities and categories. The implications range from language learning and intercultural understanding over global travel and international education up to professional

engagement and public performance, across language, media and communication forms, and across literary, cultural and political borders.

Keywords: Crossing Literary Borders, Crossing Linguistic Borders, Popular Fiction, Multilingual Authors, Polyglot Protagonists

1. Introduction: World Congress and World Literature

This article makes a contribution in the spirit of Comparative Literature, namely by bridging of “disciplines in the humanities and social sciences”, and with a “methodology in interdisciplinary study” that can relate literature to “other areas of artistic expression” (see Tötösy de Zepetnek 1998: 4, 8), while methodologically, it constitutes a “transdisciplinary” research [...] of shared frameworks and approaches (see Martin, 2017, p. 130).

As the ICLA Congress took place towards the end of a global pandemic, reference and reverence to Charles Dickens’s *A Tale of Two Cities*, and to Gabriel García Márquez’s *Love in the Time of Cholera*, seem appropriate. *A Tale of Two Cities* must have been cited countless times since the novel was first published as a weekly series in 1879; we do so again below (1999: 1) for its reverberation with the global situation at the time of the Congress:

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us.

The last phase of the pandemic and lockdowns also brought Congress contributors together to share their work in presence or virtual mode. An excerpt from the first pages of Gabriel García Márquez’s *Love in the Time of Cholera* (2003: 19) symbolizes the professional, physical and literary situation of many of us, working and interacting from the confines of our homes

or libraries, differing mainly in today's access to modern communications technology:

No other room displayed the meticulous solemnity of the library, the sanctuary [where] around [...] walnut desks and the tufted easy chairs [were] lined the walls and even the windows with shelves behind glass doors [with] three thousand volumes [...] Unlike the other rooms [...] the library always enjoyed [...] tranquility and fragrance.

While the epochs described in those two works of world literature, and the pandemic whose impact was still felt at the time of the Congress, were less romantic and contemplative than the above literary passages might sound, this article shares some of the author's work during such best and worst of times, from more or less meticulous home libraries, and in presence or online modes, as was being done by Congress colleagues.

Let us focus on the artistic and academic settings of popular novels and of professional conference engagements before, during and after the pandemic, and on the author's work with international institutions and event organizers. Within an interdisciplinary framework, we will learn about the delivery of official and invited conference keynote speeches, and about having the respective performances evaluated and certified for academic quality, delegate reactions, audience benefit, and participant inspiration, among others.

We put those activities in the context of popular fiction novels with discernible multilingual content, cultural diversity, sociopolitical depth, and inspirational value, before making an argument for their increased academic and educational consideration. Referring to these novels as world literature, and tracing their authors' scholarly accomplishments (some of them are professors of English or of literature), we acknowledge them to reflect historical and educational ideas, philosophies and ideals still relevant and discussed today.

2. Worldwide Keynote Contributions in Times of Crises

Like many Congress contributors, I had spent the two years of the pandemic teaching online classes at my home institution, while maintaining international conference presentations (in online mode during the lockdown), and especially keynote speeches, together with any related chairing and emceeing responsibilities, by continuing close collaborations with universities and event organizers. Among those universities were Harvard, MIT, Oxford, Cambridge, London, Rome, Athens, Prague, Istanbul, Malta, Palma, Teramo in Italy and Mardan in Pakistan, while some of the event organizers were the London Centre for Interdisciplinary Research (LCIR), the Review of Socio-Economic Perspectives (RSEP), the International Journal of Arts and Sciences (IJAS), the Association of International Education (AIE), the International Association of Social Science Research (IASSR), Central Connecticut State University (CCSU), Sripatum University (SPU), or the Ardabil Industrial Management Institute (AIMI), among others.

As a numerical and geographical orientation, at the time of this writing, and in a time period of two years before and then two years during the pandemic, the author has delivered a certified total of 236 international conference presentations, 112 of those in the form of official and invited keynote speeches, while 74 of them were delivered as regular (non-keynote) presentations, and 50 as foreign-language (non-English) presentations (as analyzed below). In addition, at 106 events, conference organizers officially requested me to assume further functions and responsibilities, namely as a session chair, workshop conductor, or master of ceremonies, while at many events, I assumed several of those functions or responsibilities, such as for chairing multiple sessions, or emceeing the entire event.

Those 112 official and invited conference keynotes presentations have been presented in 18 countries and 24 cities across the world (online during the pandemic): London, United Kingdom: 58 (38 online); Boston, United States: 6 (4 scheduled but canceled due to corona); Oxford, United Kingdom: 5 (3 online); Cambridge, United Kingdom: 5 (3 online); Barcelona, Spain: 4 (1 online); Vienna, Austria: 4 (1 online); Rome, Italy: 4 (1 online); Madrid, Spain: 4 (2 online); Istanbul, Turkey: 3 (2 online); Warsaw, Poland: 2; Dubai, United Arab Emirates: 2; Prague, Czech Republic: 2 (1 online); Palma, Spain: 2 (both online); Paris, France: 1; Amsterdam, Netherlands: 1; Lisbon, Portugal: 1; Montreux, Switzerland: 1; Cairo, Egypt: 1; Spitsbergen, Norway: 1; Moscow, Russia: 1; Athens, Greece: 1 (online); Valetta, Malta: 1 (online); Teramo, Italy: 1 (online); and Wardan, Pakistan: 1 (online).

3. Keynotes Evaluations Reflecting Interdisciplinary Ideals

The inviting university's or organization's criteria for their performance evaluations, beyond the relevance of the topic and the speaker's rhetorical skills, included for instance interactive audience involvement, plenary engagement, participant atmosphere, delegates' reactions, fostered team spirit, group dynamics, community cohesion, or any participant feedback to the organizers, or re-invitations as a result of positive organizer and participant impressions. More detailed evaluation aspects included participants' displayed interactions on Google, Teams or Zoom screens, their comments in the conference chat spaces, their opinions expressed to the organizers about my activities and performances during and after an event, or their nonverbal reactions and attitudes, ranging from their body language to their facial expressions.

While I had originally accepted and collected those organizers' achievement certificates for documentation reasons mainly, I now consider them also as sources for professional and personal improvement, for academic and collegial sharing of experiences, and for individual, institutional, interdisciplinary and international integration and inspiration. They are also appreciated as substantiating personal action and professional growth within wider global processes, some of which beyond anyone's control, such as pandemics.

Before analyzing popular literature reflecting literary and educational ideals, it might help to trace the interdisciplinary nature of my conference presentations in general, being one motivation for organizers and presenters to keep requesting and scheduling them. Bearing in mind that interdisciplinary presentations always feature a strong overlap of content areas, and referencing all my 236 international conferences for better representativeness, then 99 presentations addressed topics in the fields of comparative literature, media and film studies, gender and music studies, art economics, cultural diplomacy, art history, autobiography, poetry and narrative studies; 68 presentations focused on cosmopolitanism, internationalism or international education; 65 presentations focused on multilingualism or language learning, 38 presentations linked travel and tourism with film and media studies, environmental, social and economic sustainability, the triple bottom line, or slowness, 24 presentations were in the field of macroeconomics, specifically art and cultural economics, environmental and ecological economics, abundance and post-scarcity economics, labor and leisure economics,

as well as developmental and resource economics; while 17 presentations addressed artificial intelligence in relation to human healthcare, while a last category included presentations on European Union integration, comparative politics and sociology, and sports studies.

4. Popular Literature Reflecting Educational Ideals

That interdisciplinary orientation of the delivered conferences keynotes reflects several of my professionally pursued and personally cherished educational ideas and ideals. One of them is Alexander von Humboldt's "universal education", another is the figure of the 'polymath' (in the Greek meaning of 'much-learned', or 'multi-learner'), or of an educational 'Renaissance person' (lofty European examples include Leonardo da Vinci, Johann Wolfgang von Goethe, or Sir Richard Francis Burton). These intellectual concepts (and personal representatives) are mentioned here mainly for illustration, without neat definitions or differentiations, much less claims to fulfil (or emulate) any of them, while confessing to the idealism and inspiration that might have left traces in the author's professional and personal development.

Let us now apply comparative literature methodology to the below analyzed examples of popular literature that exemplify those educational ideals: Morris Langlo West's novels *Harlequin* (1974), *Proteus* (1979) and *The Ringmaster* (1991), Trevanian's (Rodney William Whitaker) *Shibumi* (1979), Don Winslow's *Satori* (2011) or Ken Follett's *The Key to Rebecca* (1998) all depict protagonists who are highly educated and sophisticated, professionally and personally accomplished, besides being adventurously worldly and widely traveled, and in addition, competent in at least half a dozen major world languages.

In *The Key to Rebecca*, Ken Follett (1998: 36-37) describes the room of a German spy in Egypt on the eve of World War II as follows (the short quote highlights the language-related interior of a room entered and investigated by a local detective):

On a shelf behind the desk were books in several languages: nineteenth-century French novels, the Shorter Oxford Dictionary, a volume of [...] Arabic poetry [...] and the Bible in German [...]. It was [...] the home of a cosmopolitan intellectual".

Trevanian's *Shibumi*, a highly sophisticatedly phrased, culturally critical, and ironically allusive novel, depicts its main character, Alexander Nikolaevich Hel, mostly through actions and achievements, with one of his most compact characterizations on the book's back cover:

Nicholai Hel is the world's most wanted man. Born in Shanghai during the chaos of World War I, he is the son of an aristocratic Russian mother and a mysterious German father and is the protégé of a Japanese Gō master. [...] Hel is a genius, a mystic, and a master of language and culture, and his secret is his determination to attain a rare kind of personal excellence, a state of effortless perfection known only as *shibumi*.

In *Satori* (a prequel written after the worldwide acclaim of *Shibumi*, see Winslow 2011: 534-537), Hel's and another main protagonist's cultural and linguistic backgrounds are concisely carved out as follows (Winslow 2011: 10-12):

Ellis Haverford [...] had spurned Yale and Harvard for Columbia [...] was majoring in Oriental history and languages [...] fluent in French, Japanese, and Vietnamese, and could make himself understood in some parts of China [...] one of those rare individuals who seemed comfortable in any setting, including an exclusive Japanese teahouse. [...] Aware of Kamiko's passive attention, Nicholai asked, "Shall we switch languages?" Haverford already knew that Hel spoke English, French, Russian, German, Chinese, Japanese, and, randomly, Basque – so there was quite a menu from which to choose. He suggested French, and Nicholai accepted.

Finally, in *The Ringmaster*, Morris West (1991: 8, 12-12, 15) lets his protagonist reminisce about his life in culturally and linguistically, professionally and personally insightful detail:

I'm Gilbert Anselm Langton, fifty-odd years old and feeling much older. I'm a publisher, a major shareholder of an international group called Polyglot Press which was founded in Sydney, Australia and now has branches or affiliates all over the world. My father [...] had held for a quarter of a century the Chair of Comparative

Languages at the university and [...] had given me the gift of tongues [...] You can trust me in twenty-three major languages and be confident I won't let you too far astray in fifteen or twenty others.

My father devoted every moment of his leisure life to making me, as he put it, 'apt for a gypsy life on a shrinking planet'. [...] He allowed me to see [...] the joy of things, the challenge of new places, new people, old history relived, new history in the making. [...] He taught me more than language. He taught me a mannerly silence and the deference appropriate to a stranger who is invited to share the tribal fire.

A polyglot himself, he gave me the key to the Tower of Babel where the world's languages echo in hopeless confusion. He taught me how to decipher them, remember them, turn them into currency of daily commerce [...] He insisted I read law and economics and learn business administration [...] So as my publishing services extended, I found myself gradually co-opted into a new role, that of consultant or mediator in international commerce. [...] More than half the cost of international business is used up in dialogues of the deaf, between people who are actually ignorant of each other's laws, customs and business dialect.

5. Keynotes Reflecting Literary and Educational Ideals

Educational ideas and ideals as the ones mentioned (cultural sophistication, multilingualism, multidisciplinary, mobility) keep being held up in institutional and international guidelines, from secondary education curricula to General Education syllabi. In the context of my keynotes, a similar integration of models of universal education was maybe most poignantly certified for an English as well as an Italian keynote at Harvard and MIT (the English title being "Classical artistic ideals for current academic challenges, or integrating innovative sciences with inspiring humanities: the timeless ideal of the polymath Renaissance Man or Woman as expressed in art and literature for our transnational and transdisciplinary world of the twenty-first century", at the *International Journal of Arts and Sciences In-*

ternational Conference for Social Sciences and Humanities, Harvard University and MIT, 2019):

The keynote reflected the differentiated landscape in higher education philosophies and politics which are steering a course between the sciences and the humanities, such as for subject choices and career orientations. Overcoming potentially divisive streaks of arguments, it made a conclusive case for constructive departmental and disciplinary collaboration, inspired institution-wide integration and implementation of programs of knowledge, and curricular concretization of educational wholesomeness across degrees, departments, disciplines and didactics in teaching and learning, studies and professions.

The Italian keynote revived and embodied the ancient yet also timeless essence of the well-rounded scholar and educator, by honoring the universities' classical and comprehensive instructional ideal and cultural appeal. The keynote session chair and expert on the influence of Classical Roman times on current tendencies, Professor Pellegrino Manfra, held that the presenter himself, in his multiple roles of researcher, presenter, linguist and educator, embodies references to both real and fictional instances of Renaissance personalities who, in turn, combined sciences and humanities in theory and practice.

Even several non-keynote presentations were noted for similar efforts, such as on global educational philosophy and practice at the International School of Geneva, or in comparative literature at the Institute of Georgian Literature in Tbilisi:

“English and French presentations [...] embodied the educational enthusiasm and challenge of evoking polymath potential in today's internationally connected and interactively communicating students, especially in their early and middle years before an increasing subject specialization. As the participants claimed the presentations to be accessible and entertaining, they felt that the research claims were expressed and supported by a model representative of the modern international [...] educator”, *AIE (Alliance for Interna-*

tional Education) 11th World Conference, 'Rethinking International Education: Values and Relevance', International School of Geneva/ École Internationale de Genève (Switzerland, 2019).

“Presentation let the participants enjoy the topic’s complexity in ways and styles that evoke some of the classical oratory traditions, and are as such steeped in the Great Books tradition, while however, in a Romantically influenced and timeless style, wear their learnedness gracefully lightly. In pleasant tradition during our annual symposia, integration of scholarly knowledge with simple language, well-meaning education with easy-going entertainment, analytical diligence with personal passion, and intellectual industry with individual inspiration, continues to be cherished”, *The XIII. International Symposium, Contemporary Issues of Literary Studies: 'Political Events and Literary Discourses of the 1980s and 1990s', Ivane Javakhishvili Tbilisi State University and Shota Rustaveli Institute of Georgian Literature, Tbilisi, Georgia, 2019.*

6. Keynotes Linking Local Cultures and Languages

In my presentations, I often use specific cultural and linguistic markers in topic and audience engagement. Below examples from certificates for a keynote and for an Italian speech (topic: “The total artwork between history and modernity, art and economics, advertisement and branding, and event exhibitions: a transdisciplinary ideal applied to film productions and Olympic Games”, *15th RSEP International Social Sciences Conference, University of Washington Rome Center, Italy, 2019*):

The keynote allowed the delegates to take full advantage of the setting of a social sciences conference [...] and the location’s artistic and historical surroundings [...] by means of the keynote presenter’s, characteristic eloquence in speech, affability in manner, and evocative body language. It excited in conveying the presentation’s content with arresting overhead images and carefully selected film clips. Some delegates even took the speaker up on the often-entreated impromptu ability to relate nearby architectonic, artistic or cultural references, in this case the conference room’s ceiling and

wall paintings, to the message of the keynote, but even more importantly, gracefully and impressively, to their own presentations and personal contributions.

The combination of the English and the Italian speeches provided a fitting linguistic and cultural bond between the transdisciplinary presentation topic, the conference country of Italy and city of Rome, and the University of Washington Rome Center. It visibly excited those participants who, during the question-and-answer part and afterwards, revealed themselves as linguistically and artistically inclined, but it also animated those who evinced more economic research preferences. The entire Italian and bilingual presentation part was, in the words of the title of an eminent BBC documentary series and popular book by Columbia University's Professor Simon Schama, a vivid display of the 'Power of Art'.

The previous year, the organizers had expressed similar thoughts regarding interdisciplinary orientation and the use of the local language, including session chairing (translated to English, the Italian speech topic was: "Art economics and administrative evolution: government support for creative industries from macroeconomic and sociopolitical perspectives, for cultural policy formulation and artistic peer motivation", *9th RSEP International Social Sciences Conference*, University of Washington Rome Center, Italy, 2018):

Italian speech perfectly fitted to the topic of arts, the framework of economics, and the conference location of Rome. Participants remarked after the speech, and reported during the day, that it had in several ways heightened their historical awareness, artistic sensitivity, mercantile admiration or linguistic appreciation for the delicate links between eternal art and effective administration.

The exhilarating way of chairing sessions and especially of encouraging attendants foments a climate of collegiality that regularly brings all of them closer to each other and to the organization. It is each time appreciated that, before and after each session, the chair converses with many of them in their native tongues, to alleviate nervousness of novice speakers, and to intensify the exchange among the experienced presenters.

7. Beyond English: Foreign Language Integration

Within the analyzed time period, 50 conference presentations were given in fifteen languages *other than English*. The organizers that have encouraged those foreign-language presentations were, in order of frequency, RSEP (Review of Socio-Economic Perspectives, IJAS (International Journal of Arts and Sciences, Sripatum University, IASSR (International Association of Social Science Research), Tbilisi State University and Georgian Comparative Literature Association, AIE (Alliance for International Education), Hellenic American University in Athens/Greece, John Cabot University in Rome/Italy, Södertörn University in Stockholm/Sweden, University of the Free State in Bloemfontein/South Africa, Universidade do Vale do Rio dos Sinos in São Leopoldo/Brazil, the Latin American University of Science and Technology in Panama City/Panama, ACLAA/CAAL (the American and the Canadian Associations of Applied Linguistics), University of the Balearic Islands in Palma/Spain, Webster University in Athens/Greece, and Kadir Has University in Istanbul/Turkey.

In a first example, a 2016 Latin conference presentation in Venice was recorded by a group of Mexican tourists, and their online posting later shared with my high school Latin teacher, to inspire his pupils and classes:

“Internationally inspiring and educationally enthusiastic presentation in fluent Latin, to the delight of the international and local audience, who expressed their feeling of personal involvement and their fascination at having been able to follow it”, *IJAS (International Journal of Arts and Sciences) International Conference for Education*, Università Ca’ Foscari, Venice, Italy, 2016).

In a second example, my integration of foreign languages with interdisciplinary content was pointed out for the mentioned English and Italian keynotes at Harvard and MIT (the Italian speech titled “*Ideali artistici classici per sfide accademiche attualie, o integrando le scienze innovative con quelle umanistiche ed ispiratrice: l’ideale senza tempo del Uomo o della Donna Universale del Rinascimento come espresso in arte e letteratura per il mondo transnazionale e transdisciplinare del ventunesimo secolo*”), and for the mentioned English and French presentations at the International School of Geneva:

“English and French presentations affirmed and articulated international education’s multifaceted characteristic and multilingual component. [...] The participants [...] felt that the research claims were expressed and supported by a model representative of the modern international and multilingual educator”, *AIE (Alliance for International Education) 11th World Conference, ‘Rethinking International Education: Values and Relevance’*, International School of Geneva/ École Internationale de Genève, Switzerland, 2019).

“Just one such example that, while in fictional literary form, however encapsulates and epitomizes Dr. Konrad Gunesch’s encompassing humanistic endeavors and accomplishments, could be seen in the novel *The Name of the Rose* and a statement by its main protagonist: ‘[Roger] Bacon was right in saying that the conquest of learning is achieved through the knowledge of languages’”, *International Journal of Arts and Sciences International Conference for Social Sciences and Humanities*, Harvard University and MIT, 2019).

These testimonies suggest much potential for language students, for almost all skill levels, learning approaches, or background profiles, and many implications for foreign language learning (FLL) teaching and research, on sociolinguistic, cultural and educational levels. It also seems highly relevant for ‘global English’; while widely recognized as the world’s ‘lingua franca’, issues of linguistic and cultural diversity and ecology are ever more discussed in our globalizing world.

8. From Scholarly Insights to Student Involvement

Many colleagues share my worry about a gradual loss of students’ abilities to present their knowledge appropriately in speaking and in writing, despite their familiarity with online and social media communication devices. From classical to our times, and from Cicero’s first-century BCE *Ars Oratoria* to Lucas’s twenty-first century *The Art of Public Speaking*, a comprehensive globalized education needs corresponding models and practices of efficiently communicating insights to our peers, and of inspiring our students. Relatedly (and meant to be inspiring if noted here), the organizers

of the mentioned presentations in Geneva and Tbilisi praised local students being attracted to the conference theaters, too:

“It has correspondingly been a repeated plea over the years by the participants to request the presenter’s linguistic indulgence – and remarkably, also by the students who have been attending his sessions in each of the countries and in each of the organizing international schools where he has so far presented in the conference series”, *AIE (Alliance for International Education) 11th World Conference, ‘Rethinking International Education: Values and Relevance’*, International School of Geneva / École Internationale de Genève, Switzerland, 2019.

“Integration of scholarly knowledge with simple language, well-meaning education with easy-going entertainment, analytical diligence with personal passion, and intellectual industry with individual inspiration, continues to be cherished by our fellow delegates and happily joining students, inside and beyond our Institute’s classrooms and discussions”, *The XIII. International Symposium, Contemporary Issues of Literary Studies: ‘Political Events and Literary Discourses of the 1980s and 1990s’*, Ivane Javakhishvili Tbilisi State University and Shota Rustaveli Institute of Georgian Literature, Tbilisi, Georgia, 2019.

As an example of trying to apply such conference and presentation results in classrooms and student engagements, one of my students’ undergraduate coursework in ‘Media Law and Ethics’ was presented at London University’s *2020 International Conference on Digital Humanities*, and was very warmly received not just on the organizers’ certificate (as quoted below), but also by the international scholarly community (as manifested by many comments to her contribution on the conference website):

“The chair had even achieved to bring one of his own university students, from the course ‘Media Law and Ethics’ [...] to be a participant [...] We congratulate the student [...] thank the speaker and chair [...] and look forward to inviting and to welcoming students at his university and from his courses and classes, projects and presentations to our future conferences, events, and shared sessi-

ons”, *International Conference on Digital Humanities, ‘Digital Dialogues’*, originally to be held at Birkbeck University of London, United Kingdom, 2020.

9. Conclusion: International Itineraries and Inspirations

We have argued for academic and educational attention to popular fiction novels whose plots and protagonists encompass and embody considerable multilingual content, cultural diversity, sociopolitical depth, and inspirational value. We have personified literary and educational ideas and ideals with professional actions, achievements, and certifications. Having made conceptual, methodological and empirical contributions, we recommend the analyzed fiction novels, and their protagonists’ embodiment of literary and cultural skills and values, for an application from study over work to all of life, in education and profession, and from language learning over cultural competence to professional practice and public performance.

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Variation of Classic Paradigm in New Context

კლასიკური პარადიგმის ვარიაცია ახალ კონტექსტში

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ინსტიტუტი
(საქართველო)

Abstract:

We frequently encounter the interesting variations of classic literature paradigms in Georgian and World Literature. From this point of view, the distinguished one is “Host and Guest” by Vazha– Pshavela, one of the main heroines – Aghaza may be considered as a significant variation of the paradigmatic face of Antigone of Sophocles. Antigone and Aghaza exist in different time – space but they are in the dimension, where all kinds of conditional limits are abolished. Their demonstration in inter-textual context outlines the metaphysical relation of these two compositions – “Antigone” by Sophocle and “Host and Guest” by Vazha-Pshavela. Both of them represent heroines who are seeking the truth. Both of them expressed the immortality of humanitarian ideas with their self-sacrificing decisions. Both of them became sacred sacrifices, which are still excited today by readers. They make the readers to open their eyes and to seek for the truth. Dramatic stories of Antigone and Aghaza are related to each other. Both of them made difficult but principal choices, they opposed the views established in the society. Communion of readers with both tragic stories evokes in them not only spiritual, but also aesthetic catharsis.

In the metaphysical dimension they are spiritual sisters because they are related to each other with devotion of high level of moral and ethics, also with controversy which is revealed by them with breach of “written laws”. Both of them – Antigone and Aghaza create their own destiny by themselves. They have realized that they are part of humanity as a whole and its soundness is dependent on them. Both of them consider universal

regularity of human behavior as important, according to that kindness, justice and love is the first one. They are also burdened by the humble role of women in social life. Antigone was dictated by the state about how to behave. Aghaza is in the space determined by mountain laws, for her “father” is a law-rule, which determines a model of woman behavior in the patriarchal society. Both of them express courage, great spiritual power and they overcame the barriers created by people and not by God.

Keywords: Vazha– Pshavela, Sophocle, Antigone

საკვანძო სიტყვები: ვაჟა-ფშაველა, სოფოკლე, ანტიგონე

ქართულსა და მსოფლიო ლიტერატურაში ხშირად გვხვდება კლასიკური ლიტერატურული პარადიგმების საინტერესო ვარიაციები. ამ თვალსაზრისით, გამორჩეულია ვაჟა-ფშაველას „სტუმარ-მასპინძელი“, რომლის ერთ-ერთი მთავარი გმირი ქალი, ალაზა, შეიძლება განვიხილოთ, როგორც სოფოკლეს ანტიგონეს, როგორც პარადიგმული სახის, საგულისხმო ვარიაცია. ანტიგონე და ალაზა განსხვავებულ დრო-სივრცეში არსებობენ, მაგრამ ხვდებიან იმ განზომილებაში, რომელშიც ყოველგვარი პირობითი საზღვარი უქმდება. მათი წარმოჩენა ინტერტექსტუალურ კონტექსტში გამოკვეთს ამ ორი ნაწარმოების, სოფოკლეს „ანტიგონესა“ და ვაჟა-ფშაველას „სტუმარ-მასპინძლის“, მეტაფიზიკურ ნათესაობას. ორივე ჭეშმარიტების მაძიებელი გმირია. ორივემ თავისი თავგანწირული გადაწყვეტილებით გამოხატა ჰუმანისტური იდეების უკვდავება. ორივე იქცა საკრალურ მსხვერპლად, რომელიც დღემდე აღელვებს მკითხველს და თვალს უხელს, ჭეშმარიტების ძიებისკენ უბიძგებს. ანტიგონეს და ალაზას დრამატული ამბები ერთმანეთს ენათესავება. ისინი რთულ, მაგრამ პრინციპულ არჩევანს აკეთებენ, საზოგადოებაში დამკვიდრებულ თვალსაზრისებს უპირისპირდებიან. ორივეს ტრაგიკულ ამბავთან ზიარება მკითხველში იწვევს არა მხოლოდ სულიერ, არამედ ესთეტიკურ კათარზისსაც.

მეტაფიზიკურ განზომილებაში ისინი სულიერი დები არიან, რადგან ერთმანეთს ენათესავებიან მაღალი მორალისა და ზნეობის

ერთგულებით, იმ წინააღმდეგობით, რომელსაც „დაწერილი კანონების“ დარღვევით ავლენენ. ანტიგონესა და ალაზაც თვითონვე ქმნიან თავიანთ ბედს. მათ გაცნობიერებული აქვთ, რომ ნაწილნი არიან ადამიანობისა, ერთი მთელისა, რომლის სიჯანსაღე მათზეცაა დამოკიდებული. ორივესთვის მნიშვნელოვანია ადამიანური ქცევის უნივერსალური კანონზომიერება, რომლის მიხედვითაც, სიკეთე, სამართლიანობა, სიყვარული უპირველესია. ანტიგონეს სახელმწიფო უკარნახებს, როგორ მოიქცეს. ალაზა მთის კანონებით განსაზღვრულ სივრცეშია, მისთვის „მამა“ არის ის წეს-კანონი, რომელიც განსაზღვრავს ქალის ქცევის მოდელს პატრიარქალურ საზოგადოებაში. ორივე პერსონაჟს საზოგადოება უკრძალავს პიროვნულობის გამოვლენის შესაძლებლობებს. ორივე ავლენს სიმამაცეს, დიდ სულიერ ძალას და გადალახავს იმ ბარიერებს, რომლებიც ადამიანების შექმნილია და არა ღმერთისა.

ისინი თავიანთი ბედის შემოქმედნი თვითონვე არიან. ანტიგონესა და ალაზაც თვითმკვლელობით ასრულებენ სიცოცხლეს. ისინი ამ გზითაც გამოხატავენ თავიანთ არჩევანს. ანტიგონესა და ალაზას ფსიქიკა, რომელიც „მართულია“ მორალურ-ზნეობრივი ღირებულებებით, სინდისით, განაპირობებს კიდევაც მათი ერთნაირი ქცევის მოდელებს. სოფოკლეს ანტიგონე და ვაჟა-ფშაველას ალაზა ჰიბრიდის მატარებელი გმირები არიან. ისინი ავლენენ ტიტანურ კადნიერებას, გადალახავენ ადამიანური ბუნების სისუსტეებს, მაღლდებიან და დამოუკიდებლობითა და ამბოხებით ქმნიან საკუთარ მეობას.

ორივემ თავისი სიკვდილით დაამოწმა ადამიანობის გადამრჩენი, მხსნელი ღირებულებების, დამძობის, სიყვარულის უკვდავება. ორივე იქცა წმინდა მსხვერპლად, რომელიც დღემდე აფორიაქებს, აღელვებს მკითხველს და თვალს უხელს, აღვიძებს, ჭეშმარიტების ძიებისკენ უბიძგებს. ვაჟა-ფშაველას ნაწარმოებთა კავშირი ძველბერძნულ ტრაგედიასთან არაერთხელ აღუნიშნავთ, ანტიგონესა და ალაზას შორის ნათესაობაც არ გამორჩენიათ, თუმცა ამჯერად მათ სულიერ დობაზე უფრო მეტს ვიმსჯელებთ. ანტიგონე სოფოკლეს ტრაგედიის „ანტიგონეს“ მთავარი გმირია, ალაზა – ვაჟა-ფშაველას „სტუმარ-მასპინძლისა“. ორივე ქალი ახალგაზრდა, ძლიერი ნებისყოფის ადამიანია. მათი ხასიათები, როგორც არისტოტელე იტყვის, სწორედ მაშინ გამოიკვეთება, როდესაც რთულ, მაგრამ პრინციპულ არჩევანს აკეთებენ. ისინი თავიანთ პიროვნულობას ამჟღავნებენ, საკუთარი სინდისის კარნახს მიჰყვებიან, საზოგადოებაში დამკვიდრებულ თვალსაზ-

რისებს უპირისპირდებიან. არისტოტელეს აზრით, „*ხასიათი არის ის, რაშიც ნების სწრაფვა ვლინდება*“ (არისტოტელე, 2009, გვ. 47). ორივეს ამბავთან ზიარება იწვევს კათარზისს, იმგვარ განწყმენდას, რომელიც მკითხველს სულიერი მზერის გახსნისკენ, მოვლენების განსხვავებული რაკურსითა და კრიტიკული თვალთახედვით აღქმისკენ უბიძგებს. ისინი სულიერი დები არიან, რადგან ერთმანეთს ენათესავებიან მაღალი მორალისა და ზნეობის ერთგულებით, იმ წინააღმდეგობით, რომელსაც „დაწერილი კანონების“ დარღვევით ავლენენ. ანტიგონე და ალაზა თავისუფალი ადამიანები არიან. ისინი საკუთარ თავს თვითონვე ქმნიან. ისინი არღვევენ საზოგადოების დადგენილ ჩარჩოებს და დგებიან სულიერი განვითარების გზაზე. მათთვის საკუთარი თავის სრულყოფა უფრო მნიშვნელოვანია, ამიტომ ისინი ქმნიან ახალი ზნეობრივი ქცევის „პარადიგმებს“. ისინი იდეალებს ამკვიდრებენ.

ანტიგონე თებეს მეფე კრეონის ოფიციალურად გამოცემულ, „დაწერილ ბრძანებას“ არღვევს, ძმას მიწას მიაყრის, დაკრძალვის რიტუალს აღასრულებს, ალაზა კი – თემის ტრადიციებით, წეს-ჩვეულებებით განპირობებულ „კანონებს“ დაარღვევს, ქისტების მტერს, უცხო რჯულის ზვიადაურს, დაიტირებს. ორივე სიყვარულის ღვთაებრივ კანონებს აღასრულებს, რადგან „*ვიყუარებოდი თრთიერთას, რამეთუ სიყუარული ღმრთისაგან არს და ყოველი, რომელსა უყუარდეს, ღმრთისაგან შობილ არს და იცის ღმერთი. რომელსა არა უყუარდეს, მან არა იცის ღმერთი, რამეთუ ღმერთი სიყუარულისაჲ არს*“ (იონე 4, 7-8). ისინი თავიანთ ქრონოტოპში, იმ მხატვრულ დროს-სივრცეში ცხოვრობენ, რომელშიც ავტორებმა მოაქციეს, შესაბამისად, გასათვალისწინებელია ყველა ის ნიუანსი, რომელიც მათ არჩევანზე ზემოქმედებს. ამიტომ, რა თქმა უნდა, მათ შორის, განსხვავებაც ბევრია.

ორივე მიისწრაფვის საკუთარი ეგზისტენციის შემეცნებისკენ. ისინი საკუთარ თავს თვითონვე ქმნიან. მათი ზნეობრივი ხერხემალი იმდენად მტკიცეა, რომ ვერანაირი გარემოება ვერ ამსხვრევს. ანტიგონე დანიშნულია ჰემონზე, კრეონის, თებეს მმართველის ვაჟზე. ჰემონი მაღალი ზნეობის ადამიანია. ჩანს, ანტიგონეს სულიერი ტოლი უპოვია. ჰემონი მამას თამამად უპირისპირდება, უსამართლო გადაწყვეტილებაში სდებს ბრალს, მისკენ მოსაკლავადაც გაიწევს. ის ჰადესში, სიკვდილის საუფლოში მიჰყვება საცოლეს, თავისი მახვილითვე განგმირული. ალაზას შესანიშნავი ოჯახი ჰყავს, ჯოყოლა ალხასტაიძე ქისტეთში განთქმული ვაჟკაცი, კაი ყმაა, რომელიც გამოვა პლატონისეული „გამოქცაბულიდან“, გაარღვევს წყვდიადის ჩარჩოებს, გადალა-

ხავს იმ რთულ წინააღმდეგობებს, რომლებიც ადამიანებს ერთმანეთისგან აუცხოვებენ და სიყვარულის მწვერვალზე შედგება აღაზასა და ზვიადაურთან ერთად. ფინალური ეპიზოდის მრავალმნიშვნელოვნება სწორედ ამაზე მეტყველებს.

ანტიგონეს მეხსიერება ტრავმირებულია მამის, ოიდიპოსის, ტრაგედიით: „*ნუთუ ვერ ხედავ, ოიდიპოსის ცოდვა-ბრალისთვის ვიდრე ცოცხალ-ვართ, შურისგებითა ვით გვდევენის ზევსი*“ (სოფოკლე, 2016, გვ. 248). მას ტვირთად აწევს ქალის მოკრძალებული როლიც საზოგადოებრივ ყოფაში. აღაზას „მამა“ მთაა, მკაცრი და უშეღავათო, რომელიც განსაზღვრავს ქალის ქცევის წესს პატრიარქალურ საზოგადოებაში, თრგუნავს მისი პიროვნულობის გამოვლენის შესაძლებლობებს. თუმცა, ორივეს ეს „მამები“ გადაალახვინებენ ცოდვის აღქმისა და გაგების იმ ბარიერებს, რომლებიც ადამიანების და არა ღმერთის შექმნილია.

ორივეს გარეგნული და სულიერი მშვენიერება სრულ ჰარმონიაშია: აღაზა: „*გამოჩნდა ქალი ლამაზი, /შავის ტანსაცმლით მოსილი, /როგორაც ალყა ტანდა, /ვარსკვლავი ციდამ მოცლილი*“ (ვაჟა-ფშაველა, 1987, გვ. 178). ორივე დამცველია დიდი სიყვარულისა, რომელსაც საფრთხე ემუქრება. ეს სიყვარული „ზემხედველი“ ადამიანების თვალითაა დანახული. იმგვარია, რომელიც ადამიანს მატერიალური სამყაროს ტყვეობიდან ათავისუფლებს და ახალ განზომილებაში, სინათლისა და სიკეთის საუფლოში გაჰყავს, სადაც ყოველგვარი ადამიანური წესები უქმდება და მხოლოდ სიყვარულის უნივერსალური კანონი მოქმედებს. ეს რუსთველისეული „მიჯნურობა“, ზეადმატებული და „გამოუთქმელი“: „*მას ერთსა მიჯნურობასა ჭკვიანნი ვერ მიხვდებიან, / ენა დამვრების, მსმენლისა ყურნიცა დავალდებიან*“ (რუსთაველი, 2018, გვ. 13).

ორივეს მშვიდ ყოფას მოულოდნელი საბედისწერო მოვლენა ამღვრევს: ანტიგონეს ძმები ძალაუფლებისთვის ბრძოლაში ერთმანეთს უპირისპირდებიან და იხოცებიან. კრეონი ერთ ძმას პატივით ამარხვინებს, მეორეს კი (რომელიც უცხო ჯარის დახმარებით ცდილობდა ტახტის მოპოვებას) მოღალატედ შერაცხავს და ყვავ-ყორანთა საჯიჯგნად დააგდებს, მცველებსაც დაუყენებს, რომ არავინ დაარღვიოს მისი ბრძანება. რაციონალურად მოაზროვნე კრეონისთვის კანონი უზენაესია, ძალაუფლებით დაბრმავებულს ეჭვიც არ შეაქვს თავისი გადაწყვეტილების სისწორეში. მისთვის სრულიად მიუღებელია ანტიგონეს ერთგვარად ირაციონალური, არაპრაგმატული ქცევა. მის

გაქვავებულ გულამდე ზეცის ხმა არ აღწევს, ამიტომაც სასტიკად ის-
ჯება (მეუღლე და შვილი სიცოცხლეს თვითმკვლელობით ასრულე-
ბენ). ანტიგონე კი ღვთიურ მოვალეობას ასრულებს და მიწიერ კანონს
არღვევს. თემისა და კრეონის კანონები ამქვეყნიური ყოფის სოცია-
ლურ „სისტემებს“ აწესრიგებენ, ალაზასა და ანტიგონეს კანონები კი
მეტაფიზიკური სამყაროს ფუნდამენტს ქმნიან, დროისა და სივრცის
მიღმა არსებულს.

პაოლო ალექსანდრე ლიმას აზრით, ანტიგონესა და კრეონს შო-
რის კონფლიქტი რელიგიურ ჭრილში უნდა განიხილებოდეს, რადგან
მათ ქცევას განაპირობებს ღვთის მიმართ დამოკიდებულება (ლიმა,
2016, გვ. 267). მართლაც, ანტიგონეს „ღმერთი სამართლიანი მსაჯუ-
ლია, ასევეა ალაზასთვისაც (ზოგადად, ვაჟას გმირებისთვის ღმერთი
კანონი სიყვარულს ეფუძნება, ხოლო ადამიანურ-წეს-კანონები ხში-
რად ეწინააღმდეგებიან სიყვარულს, როგორც სიცოცხლის ფუნდამენ-
ტურ კანონზომიერებას).

ორივეს გაბედულება გასაოცარია. ანტიგონე დას, ისმენეს გაუმ-
ხელს, თუ რას აპირებს:

„ანტიგონე: აბა, იფიქრე, თუ შემეწყევია.

ისმენე: საშიშს აპირებ, რა განგიზრახავს?

ანტიგონე: დამეხმარები, დავფლავთ ძმის გვამი?

ისმენე: როგორ თუ დავფლავთ, მერე ბრძანება?

ანტიგონე: შენსა და ჩემს ძმას უშენოდ დავფლავ და აღვასრულებ
ჩვენს საერთო ვალს.

ისმენე: თავხედო, კრეონს გინდა ეურჩო?

ანტიგონე: ის ვერ დამიშლის ვალის სრულყოფას.

... ისმენე: უგნურებაა, თავს იდვა საქმე, ძალს და ღონეს რომ
აღემატება.

... ანტიგონე: როგორც გენებოს, მე კი დავმარხავ! ასეთ საქმის-
თვის შვებით მოვკვდები“ (სოფოკლე, 2016, გვ. 256).

ანტიგონე მოქმედებს პრინციპით: „ბედი ცდაა“, როგორც რუს-
თველი ამბობს: გამარჯვება კი „ღმერთსა უნდეს, მოცაგხვდების“. ალა-
ზა შეურაცხყოფილი, გათოკილი ჯოყოლას დაწყებულ „საქმეს“ აგრძე-
ლებს. ისიც ანტიგონესავით მართაა, მაგრამ სასაფლაოზე მიჰყვება
ზვიადაურს და თითქოს ფარულად „იცავს“:

„მიშველებასა ჰლამობდა:

„ნუ ჰკლავთ!“ ეძახის გულიო, /ფიქრობდა ბრაზმორეული:
ნეტავი მომცა ცულიო, /ნეტავი ნებას მაძლევდეს
დედაკაცობის რჯულიო, /რომ ეგ ვაცოცხლო, სხვას ყველას
გავაფრთხოვინო სულიო“ (ვაჟა-ფშაველა, 1987, გვ. 185).

აღაზას არა მხოლოდ ცოცხალნი, მკვდარნიც კი საყვედურობენ.
რა თქმა უნდა, ეს შექსპირული დრამატიზმით წარმოჩენილი ბრძო-
ლაა, რომელიც აღაზას სულიერ სამყაროში დიდ რყევას, გულის ჭი-
დილს იწვევს, მაგრამ იგი საკუთარ თავზე იმარჯვებს. ერთ მხრივ,
ხათრი აქვს თემისა:

„მეორით – ღმერთი აშინებს, /ქისტეთის მტრისა მოზარეს
თავს რისხვას გადმოადინებს./ეს ფიქრი გონებისაა,
გული თავისას შვრებოდა, /კაცის კაცურად სიკვდილი
გულიდამ არა ჰქრებოდა.“

ქისტების მოკლული ზვიადაური აღაზასთვის არა მხოლოდ უცხო
კაი ყმა, არამედ „ლამაზი ძმა“, რომლის ხსოვნის სამხილსაც ინახავს:

„აიხსნა დანა, მიჰმართა /ზვიადაურსა იმითა,
ააჭრა ნიშნად, სახსოვრად /სამი ბალანი პირითა,
ჩიქილის ტოტში შეხვია /ბროლის თითებით თლილითა“...

....

„უნამუსოვო“! მისძახდენ /ტანდაწყეპილნი დეკანი,
ბალახნი, ქვანი, ქვიშანი, /იმ არე-მარეს მდებარნი.
აგერ, საფლავით ამოდგა/მისი მკვდარი ძმა ებარი,
თავის ტოლებში უსწორო, /ქისტეთს გათქმული მხედარი.
თან მიჰკიოდა თავის დას, /სიტყვა პირს მოსდის მჭეხარი:
„ვაჰ, დაო, დაო, რა მიყავ? /რისხვა რად დამეც მედგარი?
მეორეს საფლავში ჩამდევ, /ერთს სამარეში მდებარი!“

(ვაჟა-ფშაველა, 1987, გვ. 189)

დევების გამოკიდების „ტყუილი ამბის“ გამო არ ამუნათებს ჯო-
ყოლა ცოლს. აღაზამ ამ „ზღაპრით“ სამყაროს ის კანონზომიერი სიმარ-
თლე გამოთქვა, რომელიც ბოროტებასა და სიკეთეს შორის დაუსრუ-
ლებელ ბრძოლას გულისხმობს. დევი, გველეშაპი თუ გველი მითო-
ლოგიურად ერთი რიგის წყვდიადის მოციქულნი არიან, რომლებიც

ჩანთქმას უპირებენ მზეს, მთვარესა თუ ვარსკვლავებს, ალაზასაც „სხივმიხდილ ვარსკვლავად“ აქცევენ, მაგრამ ვერ დაამარცხებენ. ყოველივე იმას, რაც სიცოცხლეს აცისკროვნებს, „უფსკრულს“ გადალახავს ალაზა. ის ამაყად აიღერებს ყელს მზისაკენ, როგორც უმშვენიერესი, ნაზი პირიმზე: „და უფსკრულს დასცქერს პირიმზე/ მოღერებულის ყელითა“ (ვაჟა-ფშაველა, 1987, გვ. 204). პირიმზეს სიმბოლური მრავალმნიშვნელოვნება კი იმ სიწმინდეს, სიკეთეს, სიყვარულს, რწმენას გულისხმობს, რომელსაც სიკვდილი არ უწერია. მკითხველსაც უჩნდება განცდა, რომ „ბოროტსა სძლია კეთილმან, არსება მისი გრძელია“ (რუსთაველი).

ჯოყოლას მიერ გადადგმული პირველი გაბედული ნაბიჯები თემთან დაპირისპირებისა, ზვიადაურის, როგორც სტუმრისა და ვაჟკაცის დაცვისა, ალაზამ გააგრძელა. მან თემის საუკუნეებით განმტკიცებულ ტრადიციას, „დაწერილი კანონის“ რანგში აყვანილს, უღალატა. უცხო დაიტირა: „სიკვდილსა გლოვა უხდება, მკვდარ ძმას ტირილი ძმისაო“. ალაზასთვის ეს იყო საკუთარ თავთან ბრძოლის მოგება, სიკვდილის შიშის გადალახვა, უდიდესი გამარჯვება. ვგულისხმობთ იმას, როგორ საყვედურობენ ამ საქციელს სულიერ-უსულონი, რომლებიც სიზმარ-ცხადში აწამებენ, მიუტევებელი ცოდვის შეგრძნებას უმძაფრებენ, დანაშაულის განცდას უჩენენ. როგორც თამაზ ჩხენკელი წერს (2009: 137): „ჯოყოლა, ზვიადაური და ალაზა, ღვთისშვილთა მსგავსად, ერთურთის სტუმარ-მასპინძელნი და მოდე-მომძენი არიან. ასეთივე „მომძე“ ანუ „ლამაზი ძმა“ ალუდასათვის მუცალი. „ლამაზი“ მზიური ღვთაებების ეპითეტია“. „ოჯახის ინტერესების დაცვა, ტრადიციული ქალური საქმიანობის აღსრულება ანტიგონეს მამაკაცური ქმედებით უხდება. ტრადიციული ქალის ტიპს – ისმენეს მიაჩნია, რომ მათ პოლინიკესის დაუმარხავად დატოვება ეპატიებათ, რადგან ისინი ქალებად არიან დაბადებულნი, ქალებს კი მამაკაცებთან ბრძოლა არ შეჰფერით (ნადარეიშვილი, 2008, გვ. 34).

თავისი პერსონაჟის ამ გასაოცარმა ნაბიჯმა „გააოცა“ თვითონ ვაჟა-ფშაველაც. ალბათ ამიტომაც დასჭირდა ამდენი დრო მისი საქციელის შესაფასებლად: „იმ ადგილმა, როცა ქმარი ჯოყოლა ჰკითხავს ცოლს, ალაზას, ნამტირალევი რადა ხარო, ამის გამო ცოლ-ქმრის ბაასმა მთელი ორი თვე შემაჩერა. ნამეტნავად იმ ადგილმა გამოიწვია ჩემში სულიერი რყევა, თუ რა პასუხი უნდა მიეცა ჯოყოლას ცოლისთვის, როგორ შეჰხვედროდა ალაზას სიტყვებს, როცა იგი ეუბნებოდა ზვი-

ადაურზე: „ცრემლები შემიწირია იმ შენი მეგობრისთვისაო“ (ვაჟა-ფშაველა, 1987, გვ. 733).

ვაჟა-ფშაველამ მოულოდნელი „კონფლიქტი“ ცოლქმრული ექვნიანობის ვიწრო ჩარჩოდან გაიტანა და სამყაროულ კონტექსტში გაშალა. ამ კონტექსტში კი ჯოყოლა და ალაზა ერთარსნი არიან, ერთი დიადი სულის, სიყვარულის, ღვთის, ხორცშესხმული ხატებანი. ალაზამ ჯოყოლას გულისთქმა გამოიცნო, რეალურად, ეს ერთი სულია ორ სხეულში, ისინი ერთი სულისკვეთებით მოქმედებენ, რომელსაც სიყვარული ასაზრდოებს. ეს არის გამოღვიძება, გასხივოსნება, იმ დიდ სინათლეში შესვლა, რომელიც მწვერვალზე დაინთება. აქ ალაზა, ჯოყოლა და ზვიადაური ღვთის სახლში, სასუფეველში სხედან და მეგობრობის, და-ძმობის, თანაგრძნობის, სიყვარულის არსს ჭკრეტენ, ან, უკეთესად თუ ვიტყვით, თვითონვე არიან ხორცშესხმული იდეები, რომლებიც მარადიულად იარსებებენ, გადარჩებიან, მიუხედავად მათი განუწყვეტელი ჩაქოლვისა, მოკვეთისა, განადგურებისა („*როცა მათ ჰხედავს ერთადა /კაცი, ვერ ძღება ცქერითა*“: ვაჟა-ფშაველა, 1987, გვ. 204). კოსმოსი ისევ იკრებს ძალას და იმარჯვებს. აქაც (ისევე, როგორც „ბახტრიონში“) ქაოსს, გველეშაპს, ლუხუმის ჩასათქმელად რომ მიემართება, სახეს უცვლის. დიდი სინათლის წინაშე სიბნელე უძლურია, ისიც ტრანსფორმირდება და სიკეთის ნაწილად იქცევა, ე.ი. თავის საწყისს უბრუნდება, რადგან ბოროტება უარსოა, ის მხოლოდ მოკლებული სიკეთეა (ფსევდოდოინისე არეოპაგელი).

ანტიგონესა და ალაზასთვის, ორივესთვის, ადამიანური მოვალეობა, სინდისით ნაკარნახევი, უზენაესია. ანტიგონე შეშინებულ დას, ისმენეს, ეუბნება კრეონზე: „*ის ვერ დამიშლის ვალის სრულყოფას*“. „*მე მირჩენია ქვესკნელის ღმერთთა პატივისდება, სად სავანეა სამარადისო, ვიდრე უფალთა ამქვეყნისათა*“. მას არ ეშინია სიკვდილისა: „*ვინც ჩემებრ მარად ტანჯულ-გვემულა, მისთვის სიკვდილი ნეტარებაა! /და თუ ასეთი მომელის ხვედრი, შვება იქნება! მაგრამ ღვიძლი ძმა დაუმარხავი მე რომ დამეგდო, ღმერთთ შვეცოდავდი*“ (სოფოკლე, 2016, გვ. 258). ანტიგონე, ნაზი და უმწეო, თითქოს ზეციდან მოიკრებს ძალებს და ამბობს: „*მე გავჩენილვარ სიყვარულისთვის*“, კრეონი ცინიკურად შეეპასუხება: „*მაშ, წადი მკვდრებთან და იქ გიყვარდეს*“ (სოფოკლე, 2016, გვ. 259). ანტიგონეც მიდის, რადგან ის გზა, რომელსაც ირჩევს, სულიერ ბრმათათვის უხილავი სინათლისკენ მიემართება.

როგორც ვიცით, ანტიგონეცა და ალაზაც თვითმკვლელობით ასრულებენ სიცოცხლეს. ამგვარადაც გამოხატავენ თავიანთ არჩევანს.

ისინი თავიანთი ბედს თვითონვე გადაწყვეტენ. როცა ანტიგონე ამბობს: „*ტიალი, სულმთლად ობლად შეთენილი / ცოცხლივ სამარეს მივეშურები*“ (სოფოკლე, 2016, გვ. 256), უპირველესად, სულიერ სიოზღეს გულისხმობს. მას, მართალია, გამოექომაგნენ (უპირველესად, ბრმა მისანი ტირეზია), მაგრამ მეფეს გადაწყვეტილება ვერ შეავლევინეს, გადარჩენა ვერ შეძლეს, კრეონის ძალას წინ ვერ აღუდგნენ. ის კი მხოლოდ თავსდამტყდარი უბედურების შემდეგ მიხვდა თავის „სიბრყვეს“. ანტიგონე არ დაელოდა კრეონის სასჯელის აღსრულებას, რაც იმ აკლდამაში სიკვდილს გულისხმობდა და თავი ჩამოიხრჩო. კარგად შენიშნავს პიესის მთარგმნელი პეტრე ქავთარაძე (2016, გვ. 12): „*ანტიგონე თავს სწირავს საკუთარ სრულყოფას. მისთვის მამის სიყვარული, ძმის წინაშე მოვალეობის შესრულების აუცილებლობა, პირველ ყოვლისა, მისი სინდისის, მისი უმაღლესი ადამიანობის დაკისრებული უმაღლესი და გარდაუვალი კანონია*“.

სასოწარკვეთილი, მთელ სამყაროში მარტო დარჩენილი ალაზა ამბობს:

„– რაღად ვიცოცხლო, რიდასთვის? /ამას ჰფიქრობდა ქალია. – ქისტეთში ჩემი ერთგული /კენჭიც კი არსად არია“.

(ვაჟა-ფშაველა, 1987, გვ. 203)

აქ ერთ საკითხსაც შევეხებით. „არის თუ არა ალაზას ზვიადაურისადმი თანაგრძნობაში სატრფიალო ნიუანსი?“ – ამგვარ კითხვას ვხვდებით თამაზ ჩხენკელის არაჩვეულებრივ ნაშრომში „ტრაგიკული ნიღბები“. ავტორი ვრცლად მიმოიხილავს ამ საკითხს: „*მართებულად აღნიშნავს გრიგოლ კიკნაძე, რომ „ფაქტებზე დიდი ძალადობის შედეგი იყო, როდესაც ზოგიერთმა კრიტიკოსმა ზვიადაურისადმი ალაზას თანაგრძნობაში სატრფიალო ნიუანსი დაინახა*“. ჩხენკელის აზრით, ვაჟას ზღვარი აქვს გავლებული გონების ფიქრსა და გულს შორის; „გული“ ალაზას დაუთრგუნველი, ქვეცნობიერი სწრაფვის გამომხატველია, ხოლო „გონების ფიქრი“ ცნობიერი სიფხიზლისა. მისი საგულისხმო დაკვირვების მიხედვით, ალაზას ნაამბობში „დევი“ აშკარა ეროტიკული შტრიხით არის წარმოდგენილი. მისი ნაამბობი მისივე ქვეცნობიერი სწრაფვის ცენზურაქმნილი და ამიტომ ნეგატიურად ინტერპრეტირებულია. დევი ხელებს იწვდის ალაზასკენ („*ნეტავი იმას, ვინაცა მაგის მკლავზედა წვებოდა*“). დევს „*მყრალი კანი*“ აქვს („*ვისიცა მკერდი, აწ კრული, მაგის გულმკერდსა სწვდებოდა*“). ეს კანი „*ჯერაც თვა-*

ლებში უელავს“ აღაზას (ზვიადაურის სიკვდილი მას „თვალეზში ელანდება“). დევი ცოლობას სთხოვს აღაზას: „ჩემთან წამოდი, ჩემთან იცხოვრე, ქალო“ („ნეტავი იმას, – ე.ი. ზვიადაურის ცოლს, – ოდესმე ქმრის ტრფობა გაუცვდებოდა?“) და შეძრწუნებული აღაზა გამორბის სახლისკენ, მაგრამ მისივე ძლიერი ქვეცნობიერი სწრაფვის განმასახიერებელი „დევი“ ღრიალით მოსდევს უკან...“ თამაზ ჩხენკელის აზრით, „არავითარ „ტრფობაზე“ და მით უმეტეს, „ეშხით ანთებაზე“ ლაპარაკი არ შეიძლება აქ“. იგი ფიქრობს, რომ „აღაზას ზვიადაურისადმი თანაგრძნობა უბრალო, ჩვეულებრივ გრძნობაზე მეტი რამ არის... ამ განცდის არაცნობიერში დამარბული ფესვი ეროტიკული ხასიათის იმპულსზე მიგვანიშნებს (ვაჟას აქცენტირებული არა აქვს ეს იმპულსი. იგი თავისთავად ჭვივის აღაზას ფიქრებში, ქცევასა და ნაამბობში), ხოლო მისი ცნობიერში დადგინებული სახე ყოვლისგადაძლიაველ, ზნეობრივად სრულყოფილ, უნივერსალიზმამდე ამაღლებულ „თანაგრძნობას“ გვიმხელს.... „სხივმიხდილი“ ვარსკვლავი ქვესკნელში ეშვება, რათა „გარდაცვლილი“ კვლავ შედგეს კლდის თავზე და ღვთაებრივმა მოდემ კვლავ იპოვოს თავისი ღვთაებრივი მომძე“ (ჩხენკელი, 2009, გვ.137).

ამგვარად, ანტიგონე და აღაზა ღვთაებასთან წილნაყარი, ზეციური სამყაროდან ადამიანთა „გასაღვიძებლად“ მოსული სინათლის სხივები არიან, მსოფლიო ლიტერატურის „მარგალიტები“, გამორჩეულები, მარგალიტად თვითონვე რომ გარდაქმნეს თავიანთი სულები („ეკერებოდა გულ-მკერდზე ქმარს მარგალიტის ღილადა“. ვაჟაფშაველა, 1987, გვ.198), „ძნელად მოსაპოვებელნი“ („მარგალიტი არვის მიხვდეს უსასყიდლოდ, უვაჭრელად“. რუსთაველი, 2018, გვ. 38). ისინი სახარებისეულ მარგალიტებსაც მოგვაგონებენ, ღორები რომ თელავენ, მაგრამ როგორც იოანე წერს: „ნათელი იგი ბნელსა შინა ჩანს და ბნელი იგი მას ვერ ეწია“ (ახალი აღთქმა, 1991, გვ. 176). ისინი ევრიპიდეს მიერ შექმნილ მედეასაც მოგვაგონებენ ურყევი ნებისყოფითა და ინდივიდუალურობით.

პერსონაჟთა შორის ამგვარ ინტერტექსტუალურ კავშირს მკვლევარი ადრიან მარინო „ფსიქიკურ პარალელიზმს“ უწოდებს (მარინო, 2010, გვ. 196). მართლაც, ანტიგონესა და აღაზას ფსიქიკა, რომელიც „მართულია“ მორალურ-ზნეობრივი ღირებულებებით, სინდისით, განაპირობებს კიდევაც მათი ერთნაირი ქცევის მოდელებს. მათი იდენტობის განმსაზღვრელი მარადიული ფასეულობებია. ისინი მსოფლიო ლიტერატურის მემბოხე მარგინალურ გმირთა გალერეაში იკავებენ ადგილს.

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**Archpriest Pkhakadze – the Disciple of the Grand Inquisitor:
Apocalypse, Power and Religion in the Short Story *The Drought*
by Aleksandre Kutateli**

**დეკანოზი ფხაკაძე – დიდი ინკვიზიტორის მოწაფე:
აპოკალიფსი, ძალაუფლება და რელიგია ალექსანდრე
ქუთათელის მოთხრობაში „გვალვა“**

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Abstract:

The Drought (1927), a short story by Georgian writer Aleksandre Kutateli (1898-1982), draws a picture of one of the regions of Georgia at the beginning of the twentieth century when the country was a part of the Russian Empire and the revolutionary unrest was gradually stirring up there.

The story describes (the last, enlarged version of the short story was published in 1974) a Georgian village where the drought and the epidemic outbreak is raging, ruthlessly destroying the plants, the animals and the people. Such state of affairs inspires apocalyptic fears and feelings among the village residents.

The characters in the story fall under two categories: the people with religious sentiments and apocalyptic expectations, on the one hand, and the characters with a revolutionary spirit, who plan to change the existing order in state and are getting ready to establish a new political order, on the other hand. As the epilogue of the story tells, it is the young revolutionary forces that achieve victory when the communist government is already established in the country.

One of the protagonist of the story is an archpriest named Iakob Pkhakadze, a well-educated clergyman with no personal belief, who uses the religious feelings of the others in order to gain power over the people and to control them. This character seems to understand religion the same way as the Grand Inquisitor from the novel *The Brothers Karamazov* (1880) by Fyodor Dostoevsky (1821-1881) did. It seems plausible to suggest that Kutateli, while perceiving Dostoevsky's Inquisitor and creating his own image of archpriest Pkhakadze, was inspired by the work of Vasily Rozanov (1856-1919), namely *The Legend of the Grand Inquisitor by F. M. Dostoevsky* (1894), as this book had a notable impact on the twentieth-century modernist writers in general, and on the Georgian modernists in particular.

Keywords: Apocalypse, Power, Religion, Revolution

საკვანძო სიტყვები: აპოკალიფსი, ძალაუფლება, რელიგია, რევოლუცია

ალექსანდრე ქუთათელის (1898-1982) მოთხრობაში „გვალვა“ (1927) მოქმედება ხდება იმერულ სოფელში, კარისმერეთში, 1910 წელს. გარემო გაჩანაგებულია: „გვალვა კვლავ მძვინვარებდა“ (ქუთათელი, 1974, გვ. 5)¹, მიწა დამშრალა და გაბერწებულა, ფრინველები და საქონელი გაწყვეტის პირასაა, სხვადასხვა სნეულება მუსრს ავლებს სოფლის მცხოვრებთ. ნადგურდება და იღუპება ყოველივე ცოცხალი: მცენარეები, ცხოველები, ადამიანები. სახლებს შესევია მოულოდნელად გაჩენილი ქვეწარმავლები და კალიები. უბედურების ზომები უფრო და უფრო მატულობს: თუ თავიდან ფეხშიშველა ყმაწვილს, ტყეში შეშის მოსაჭრელად წასულს, სასიკვდილოდ დაგესლავს გველი, თანდათანობით ვრცელდება მითქმა-მოთქმა, რომ ჭალაში თვალი მოუკრავთ უზარმაზარი, წითელი და რქოსანი, ჯაგარაშლილი ურჩხულისათვის, რომელიც ფათერაკით ემუქრება სოფელს („მასეთი ურჩხული, [...] არავის არასოდეს არ უნახავს ჩვენს მხარეში“ – ქუთათელი, 1974, გვ. 12); ზეცად ცეცხლმოდებული ბორბალი დაგორავს ავის მომასწავებლად. ამავე დროს, მომაკვდინებელი ხიფათის წინაშე აღმოჩე-

ნილი ადამიანები გულქვა და დაუნდობელი ხდებიან ერთმანეთის მიმართ, თვით ახლობელთა მიმართაც: დედაც კი აღარ ზოგავს საკუთარ შვილს².

ამგვარი ვითარება სოფლის ბინადართა შორის წარმოშობს აპოკალიფსურ განწყობებს; სჯერათ, რომ მოვიდა განკითხვის ჟამი („ნამდვილად ღვთის რისხვაა!“ – ქუთათელი, 1974, გვ. 8). ის ხილული განსაცდელი, რაც თვალსაწიერში ხდება, ჰბრალდება თანამოსახლეთა ურჯულოებასა და გადაგვარებას, არსებული ან დადგენილი წესების დავიწყებასა თუ უგულებელყოფას („ამიტომაც არის მოწეული ჩვენს თავს ეს ღვთის რისხვა, გვალვა, შიმშილი, ჭირი და ათასი სხვა უბედურება“ – ქუთათელი, 1974, გვ. 9). მომავლის მანიშნებლად მიიჩნევენ ცაზე გამკრთალ უზარმაზარ ზეციურ სხეულს („სწორედ ის კუდიანი ვარსკვლავი გვალვის, წყალდიდობის, ომის, შავი ჭირის, უბედურების და ქვეყნის დაქცევის მომასწავებელია“ – ქუთათელი, 1974, გვ. 13). ირგვლივ დასადგურებულა საშიში მოლოდინის განცდა, ელიან ანტიქრისტესა და მის მბრძანებლობას („ურჯულო გაიმარჯვებს! ანტიქრისტე!“ – ქუთათელი, 1974, გვ. 9); გარდაუვალად მიიჩნევენ სამყაროს დაბნელებას, დედამიწის მცხოვრებთა ურთიერთხოცვასა და მამაკაცთა მოდგმის სრულ გაჟლეტას; იხსენებენ სხვადასხვა ნაწინასწარმეტყველებს, აფრთხილებენ ერთმანეთს და ნათქვამის დასტურად მოიხმობენ: დაუსახელებლად და ზოგადად – იოანე ღმრთისმეტყველის გამოცხადებას³, ასევე, დაუსახელებლად, მაგრამ ზუსტი დამოწმებით – მათეს სახარებას⁴, ანდა, სახელდებით – გადმოცემას ანდრია სალოსის ირგვლივ⁵.

მაგრამ, ამავე დროს, ეს ის ხანაა, მეოცე საუკუნის დასაწყისი, როცა ქართულ ნიადაგზეც, ისევე როგორც მთელ რუსეთის იმპერიაში, თანდათანობით ღვივდება რევოლუციური მღელვარებანი. მოთხრობის მოქმედების თარიღიც იმგვარადაა შერჩეული, რომ ის სწორედ ერთგვარი შუალედია ორ რევოლუციას შორის (პირველი, 1905-1907 წლებისა, ხოლო მეორე, 1917 წლის თებერვლისა, რომელსაც შემდგომ მოჰყვა ოქტომბრის ბოლშევიკური გადატრიალება).

მართალია, სოფლად მცხოვრებნი ამ დროს მთლიანად მოცული არიან სიახლის დამაბული მოლოდინით, მაგრამ თუ მათი უმრავლესობა შესაძლო სიახლეთაგან სასიკეთოს არაფერს ელის, რაკი სიახლე, სავსებით შესაძლებელია, ნიშნავდეს მომავლდინებელ საფრთხეს, სიკვდილს, განადგურებას⁶, ამავე დროს, ზოგიერთ იქაურთა – განსაკუთრებით, განათლებულთა და ახალგაზრდათა – შორის დასადგუ-

რებულია განწყობა, რომ ქვეყანა უნდა გარდაიქმნას და რწმენა, რომ, მათი თუ მათნაირთა მოწადინებით, მალე გარდაიქმნება კიდეც.

შესაბამისად, მოთხრობის პერსონაჟები უმთავრესად იყოფა ორ ნაწილად: ერთი მხრივ, რელიგიური განწყობით გამსჭვალული გლეხები, რომლებიც უცდიან აპოკალიფსურ მომავალს, ხოლო, მეორე მხრივ, მათივე თანასოფლელები, რევოლუციური სულისკვეთების პირები (მასწავლებელი, ექიმი, სტუდენტები), რომლებიც აპირებენ დამკვიდრებული წეს-წყობილების შეცვლას, ძალადობრივ დამხობას და ემზადებიან ახალი წესრიგის დასამყარებლად.

სოფლის მასწავლებელი, მიხა წეროძე, და ახალგაზრდობა მოელიან იმგვარ მერმისს, როცა „მშრომელთა“ ერთობლივი მმართველობის შედეგად საყოველთაო თანასწორობა დადგინდება: „უთანასწორობა გაქრება, როდესაც მშრომელი ხალხი თვითონ მოჰკიდებს ხელს თავისი ცხოვრების მართვასა და აშენებას!“ (ქუთათელი, 1974, გვ. 25). მემამოხეთა შეხედულებით, მათი სანუკვარი მიზნის მისაღწევად, – ადამიანთა გასათანაბრებლად, – საჭიროა ძალაუფლების მოპოვება, რადგან ყველა შეძლებულსა და მესაკუთრეს ქონება „ძალით უნდა წაართვა“ (ქუთათელი, 1974, გვ. 26). ამგვარი მისწრაფების ადამიანებს ქრისტიანული რელიგია მათი მიზნებისათვის დაბრკოლებად მიაჩნიათ, რაკი თვით იესო ქრისტემაც „არ მოსპო უთანასწორობა [...]. იგი თვლიდა, რომ მდიდრებისა და ღარიბების არსებობის გარეშე ქვეყანა წარმოუდგენელია“ (ქუთათელი, 1974, გვ. 25). თვალსაჩინოა, რომ მათთვის მიუღებელია სარწმუნოება არა მარტო თავისი გამოვლენის სახით, არამედ თავისი არსითაც: „ჩვენი ახალგაზრდობა ღმერთის არსებობას უარჰყოფს. სარწმუნოება ზღაპრად მიაჩნია მას. იგი ამტკიცებს, რომ ღმერთს არ შეუქმნია ქვეყანა, რომ ადამიანია მეფე ბუნებისა, რომ იგი თვითონ არის ღმერთი...“ (ქუთათელი, 1974, გვ. 24).

თავის მხრივ, ქრისტიანობას, ან, უფრო ზუსტად, იმდროინდელ ოფიციალურ, სახელმწიფოებრივ-იმპერიულ ეკლესიას მოთხრობაში წარმოადგენს ხანშიშესული კარისმერეთელი დეკანოზი იაკობ ფხაკაძე, წიგნიერი და გამჭრიახი მღვდელი, რომელიც თავის გარემოში არც საზოგადო-სასულიერო გავლენას მოისაკლისებს: „ფხაკაძე განათლებული კაცი იყო. მას კიევის სასულიერო აკადემია ჰქონდა დამთავრებული და ეპისკოპოსის ტოლ კაცს უწოდებდნენ“ (ქუთათელი, 1974, გვ. 14). თუმცა მისი შინაგანი ცხოვრება სრულებით განსხვავდება იმისაგან, როგორადაც იგი საკუთარ თავს აჩვენებს ან როგორც მას სხვები ხედავენ: გარდა იმისა, რომ დეკანოზი მთლიანად დაცლილია

ზნეობრივი მუხრუჭებისაგან, მას უარყოფილი აქვს პირადი სარწმუნოებაც („იაკობ ფხაკაძე ორპირი, ურწმუნო და ეშმაკი კაცი იყო“ – ქუთათელი, 1974, გვ. 15), მაგრამ ამის შესახებ არაფერი იციან მისმა თანასოფლელებმა და ირგვლივ მყოფთა შორის მას აღმატებული სახელი, სულიერი ავტორიტეტი მოუპოვებია („ლამაზ და წარმოსადეგ მოხუცს ხალხი წმინდანს უწოდებდა“ – ქუთათელი, 1974, გვ. 15). თავის ნამდვილ ცხოვრებას კი ფხაკაძე საკუთარი „ათი მცნებით“ წარმართავს, რომელსაც სახვებით ეშმაკისეული შინაარსი და მოწოდება აქვს (თუმცა მწერალი მას „იეზუიტურ სიბრძნის კოდექსს“ უწოდებს⁷).

მოთხრობაში ცხადად ჩანს, თუ რამდენად მოხერხებულად იყენებს ეს სამღვდლო პირი, ერთი მხრივ, სხვათა რელიგიურ განწყობებს და, მეორე მხრივ, საკუთარ ცოდნასა თუ უნარებს ადამიანების სამართავად და მათზე ძალაუფლების დასამყარებლად. ამ მიზანსწრაფვის ხორცშესახმელად მას სწორედ სათანადო დროდ მიაჩნია გვალვა, სოფელში წარმოქმნილი ვითარება და, შესაბამისად, თანასოფლელთა აპოკალიფსური მოლოდინები. რაკი დეკანოზმა, მეცნიერული ცოდნის საფუძველზე (გიმნაზიის დირექტორის დახმარებით, – კერძოდ, ბარომეტრის საშუალებით), ზუსტად იცის, თუ რომელ დღეს მოვა წვიმა, მას შესაძლებლობა აქვს, თავისი ეს ცოდნა გამოიყენოს იმისათვის, რათა ჩვეულებრივი, ბუნებისმიერი მოვლენა სასწაულად გამოაცხადოს. ფხაკაძეს მიაჩნია, რომ იმისათვის, რათა ხალხმა არ დაკარგოს სარწმუნოება, ეკლესიისა და მის მსახურთა მიმართ ნდობა, აუცილებელია ამ ხალხის დაჯერება, რომ მოხდა ზებუნებრივი რამ, ღმრთაებრივი ძალის ჩარევა ყოფითობის ბუნებრივ მდინარებაში, – სასწაული: მისი სიტყვებით, „რწმენა სასწაულის გარეშე შეუძლებელია!“ (ქუთათელი, 1974, გვ. 16), „რწმენა სასწაულის გარეშე არ არსებობს“ (ქუთათელი, 1974, გვ. 17), ხოლო მისი თანამოსაუბრე და თანამოაზრე, გიმნაზიის დირექტორი, ალექსი ქვარიანი, ადასტურებს, რომ „სასწაული ათეისტსაც კი არწმუნებინებს ღმერთს“ (ქუთათელი, 1974, გვ. 16).

მღვდელმსახურს ნამდვილად სჯერა, რომ თავად ადამიანებს, – ტანჯვისა და უსასოობის პირობებში, – აუცილებლად სჭირდებათ რწმენა, რისი საფუძველიც უნდა გაამყაროს სასწაულმა: „სასოწარკვეთილებამდე მისული ხალხი ჩვენგან სასწაულს მოითხოვს. ხოლო როდესაც ეს გატანჯული, უმწეო ქმნილებები – ადამიანები შიშით არიან შეპყრობილნი, სწორედ მაშინ იქმნება საჭირო და მადლიანი ნიადაგი რწმენისა და სასწაულისათვის“ (ქუთათელი, 1974, გვ. 17).

ამგვარი შეხედულება მტკიცედ აქვთ გამჯდარი ეკლესიის სხვა მსახურთაც, – ამიტომაც დეკანოზის ორი თანამსახური, მღვდლები მარკოზი და პლატონი, ამგვარივე დარწმუნებით აცხადებენ: „– ხალხი სასწაულს მოითხოვს. – სასწაული თუ არ მოხდა, ეკლესია უნდა დავხუროთ“ (ქუთათელი, 1974, გვ. 18).

მაგრამ რადგან მღვდლები მიწიერი არსებანი არიან, ხოლო მიწიერი არსებანი დამოუკიდებლად ვერასოდეს მოახდენენ სასწაულს, ფხაკაძეს მიაჩნია, რომ სასულიერო პირები იძულებული ხდებიან, თაღლითობის გზით მოატყუონ და დააჯერონ ადამიანები: „დედამიწაზე ქრისტეს ნაცვალნი, მისი მმოსავნი და მსახურნი ეკლესიისა, მოკლებულნი იყვნენ სასწაულის მოხდენის საშუალებას. [...] მათ მოატყუეს ხალხი და ღმერთისადმი ადამიანთა რწმენა საიდუმლოებაზე, სასწაულზე და ავტორიტეტზე დააფუძნეს. დაჰკარგეს რა საშუალება და უფლება სასწაულის მოხდენისა, ისინი იძულებული გახდნენ მიემართათ ტყუილისა, ხერხისა და ცბიერებისათვის... ამას ჩავდივართ ჩვენც! – თქვა დეკანოზმა“ (ქუთათელი, 1974, გვ. 18).

ამდენად, დეკანოზ ფხაკაძის განცხადებით, რწმენა ეფუძნება საიდუმლოებას, სასწაულსა და ავტორიტეტს.

ამ მზაკვრული თვალსაზრისით, რაკი ადამიანების სამართავად აუცილებელია სასწაულის ჩვენება, ხოლო სასწაულის მოხდენა კი აღემატება ბუნებრივ ადამიანურ უნარებს, ამიტომ გარდაუვალია, ამოქმედდეს სიცრუე („ტყუილი“), რომლით სარგებლობისათვის საჭირო ხდება მოხერხება, ცოდნა, უნარი („ხერხი“), მაგრამ სიყალბის მოხმარებისას ხელისშემშლელ დაბრკოლებად არ უნდა აღმოჩნდეს პატიოსნება, ანუ ადვილად უნდა იქნეს გამოყენებული თვალთმაქცობა თუ თაღლითობა („ცბიერება“). ამავე დროს, ტყუილი, მიწოდებული სასწაულის სახით, სარწმუნო ხდება ავტორიტეტის ძალით, რომელიც საბოლოო სიმყარეს ანიჭებს ამ სასწაულს, მაგრამ ეს მოვლენა, რომლის წყარო და საფუძველი უმეტესწილად სრულიად ბუნებრივია, არ უნდა აიხსნას, ხოლო მისი წარმოშობა უნდა დარჩეს დაფარული, დამალული, იდუმალი, ანუ არ უნდა გამომჟღავნდეს, რომ ის ემყარება ტყუილს, ხერხსა და ცბიერებას. შემდგომ, თავის მხრივ, სასწაულის დაჯერებას შედეგად მოჰყვება სარწმუნოების წარმომადგენელთა ავტორიტეტის გაძლიერება, რასაც ემყარება ძალაუფლება.

რამდენადაც იაკობ ფხაკაძე წინასწარ ფლობდა ცოდნას, – მოპოვებულს მექანიკური აპარატის გამოყენებით, – რაც სხვებს არ მოეხსენებოდათ („ეს წვიმა და ღრუბლები ადგილობრივი წარმოშობისა იყო,

ხვალ ისევ გვალვიანი დღე გათენდება“ – ქუთათელი, 1974, გვ. 23), მას საშუალება მიეცა, წმიდა გიორგის ხატის გამოსვენებისა და მის წინაშე ლოცვა-ლიტანიის ჩატარების შემდეგ უცებ წამოსული წვიმა გამოეცხადებინა სასწაულად, რომელიც უეჭველად ირწმუნა მრევლმა. ხოლო შემდგომ, როცა წვიმა მალევე შეწყდა და ირგვლივ ისევ გვალვამ დაისადგურა, ხელახლა მობრუნებული განსაცდელი აიხსნა იმგვარად, რომ ის იყო შედეგი იმ ცოდვისა, რომელიც ეკლესიის გატეხით ჩაიდინეს ყაჩაღებმა, რაც თავად დეკანოზის მიერ იყო წინასწარ დაგეგმილი. ამდენად, გვალვის დაბრუნებაც შეფასდა სასწაულად, რადგანაც ის მიჩნეული იქნა სასჯელად ჩადენილი მკრეხელობის გამო. მღვდელმსახურის მზაკვრული ჩანაფიქრი საგულდაგულოდ იყო გათვლილი და დაგეგმილი: „განა არ შეიძლება ხალხის დარწმუნება, რომ ახალგაზრდობის უზნეობის, ღვთის შეგინების, გაუგონარი მკრეხელობისა და ეკლესიის გაძარცვის სურვილის გამო, წმინდა გიორგი განრისხდა და უბრძანა ღრუბლებს, გაბნეულიყვნენ?..“ (ქუთათელი, 1974, გვ. 23).

რაც შეეხება რევოლუციური განწყობისა და მოლოდინის ახალგაზრდებს, მათ მყარად სჯერათ, რომ მალე, ხელისუფლების ძალადობრივი დამხობის შედეგად, ისინი სასწაულის საცდურისაგან გაათავისუფლებენ ადამიანებს, რომელთა აუცილებელი გამოფხიზლების შემდეგ რელიგიური ბანგისაგან (რელიგიის მარქსისტული განმარტების მიხედვით) გაუძღვებიან მათ, ხოლო ისინი – ახალი წინამძღოლნი – სანუკვარ ძალაუფლებას მოიპოვებენ: „მალე იგრიალებს ქარიშხალი, ძველ კერპებს დაამხობს და ხალხი აღარ დაუჯერებს სასწაულებს. ისინი თავს დააღწევენ რელიგიურ თრობას და ჩვენ გამოგყვებიან, ახალი და ნორჩი დასჯაბნის ძველს!“ (ქუთათელი, 1974, გვ. 22).

მანამდე კი, სასწაული, რომელიც თავისი არსით იდუმალია, რადგან მისი ბუნებრივი ახსნა გლეხებს შეუძლებლად მიაჩნიათ თავიანთი უცოდინარობის გამო, საშუალებას აძლევს დეკანოზ იაკობ ფხაკაძეს, არაფერი ემუქრებოდეს მის ავტორიტეტს, რაც მას უქმნის შესაძლებლობას, მოიპოვოს და შეინარჩუნოს ძალაუფლება.

როგორც ჩანს, ალექსანდრე ქუთათელის „გვალვის“ ეს პერსონაჟი, რომელიც აცხადებს, რომ სარწმუნოება დაფუძნებულია „საიდუმლოებაზე, სასწაულზე და ავტორიტეტზე“ (ქუთათელი, 1974, გვ. 18), მისდევს რელიგიის იმგვარ გაგებას, როგორსაც ემყარება დიდი ინკვი-

ზიტორი, – მოქმედი პირი ფიოდორ დოსტოევსკის (1821-1881) რომანიდან „ძმები კარამაზოვები“ („Братья Карамазовы“, 1880).

ესპანელი ინკვიზიტორი რომანში მონაწილეობს არა უშუალოდ, – იგი ჩნდება მხოლოდ წიგნში ჩართულ ზეპირ მოთხრობაში თუ იგავში („პოემაში“), რომლის ავტორობა მიეწერება ნაწარმოების ერთ-ერთ პერსონაჟს, ღმრთისმებრძოლსა და, ამასთანავე, ღმრთისმადიებელს, ივან კარამაზოვს, რომელიც მის მიერ შეთხზულ ამ ამბავს დუქანში უყვება თავის ძმას, მონასტრის მორჩილს, ღრმად მორწმუნე ახალგაზრდა ალექსეი კარამაზოვს, ალიოშას.

ამ „პოემის“ მიხედვით, ქვეყნად ხელახლა მოსული იესო ქრისტე, – მოქმედება ხდება სევილიაში, ესპანეთში, მეთექვსმეტე საუკუნეში, – ინკვიზიციის ციხეში აღმოჩნდება ქალაქში გაშლილი საქმიანობის გამო, რაც ისევ ადამიანების მიმართ უსაზღვრო სიყვარულსა და სასწაულებრივ სამსახურში – სწელთა გამოჯანმრთელებასა და მკვდართა გაცოცხლებაში – გამოიხატა. სიკვდილით მოსალოდნელ დასჯამდე მას საკანში სასაუბროდ ესტუმრება ღრმად მოხუცი დიდი ინკვიზიტორი, მაგრამ აღმოჩნდება, რომ იესო მხოლოდ უსმენს ინკვიზიტორის ხანგრძლივ მონოლოგს და არ აპირებს, პასუხი გასცეს მას. საბოლოოდ, ქრისტე უხმოდ აკოცებს მოხუცს, რომელიც გაუღებს მას დილეგის კარს და მოითხოვს მისგან, არასოდეს დაუბრუნდეს ადამიანებს.

მთავარი საყვედური, რასაც ინკვიზიტორი წარუდგენს იესოს, ისაა, რომ მან ადამიანებს მიაწიჭა თავისუფლება, რითაც მათთვის სრულიადაც არ მოუტანია ბედნიერება: „რადგან არაფერი და არასოდეს არ ყოფილა ადამიანისა და ადამიანური საზოგადოებისათვის უფრო აუტანელი, ვიდრე თავისუფლება“ (დოსტოევსკი, 1976, გვ. 230).

იგი ცდილობს, აუხსნას ქრისტეს, თუ რა არის ადამიანთა ნამდვილი მოთხოვნილება და რა სჭირდებათ მათ ბედნიერების განსაცდელად: რომ ადამიანმა უნდა დაძლიოს შიმშილი, დაჰურდეს, ხოლო ამისათვის იგი თანახმაა, უარი თქვას თავისუფლებაზე, რადგან თავისუფალი ადამიანი ვერასოდეს გაძლება. კიდევ, ადამიანს სჭირდება არსება, რომელსაც უნდა ეთაყვანებოდეს და ენდობოდეს (მაგრამ არა მარტოხელად, არამედ სხვებთან ერთად, ერთობლივად), რომლის ნება-სურვილსაც უნდა ასრულებდეს და რომლის იმედიც მას უნდა ჰქონდეს, – უნდა სჯეროდეს, რომ იგი მფარველობას აღმოუჩენს ყოველგვარი განსაცდელისას. სწორედ ამისათვის არიან საგანგებო პირე-

ბი, რომლებიც ფლობენ ძალაუფლებას, რათა ადამიანები უზრუნველყონ საკვებით, განცხრომითა და უსაფრთხოებით.

დიდი ინკვიზიტორი არწმუნებს იესოს, თუ რამდენად მნიშვნელოვანი და გადამწყვეტია მორწმუნეთა რელიგიურ ცხოვრებაში და, ასევე, ადამიანთა მართვის საქმეში სასწაული, რომელსაც უპირატესობაც კი ენიჭება ღმრთის აღიარებასთან შედარებით: „როგორც კი ადამიანი უარყოფს სასწაულს, უმაღლეს უარყოფს ღმერთსაც, რადგან ადამიანი ეძებს არა იმდენად ღმერთს, რამდენადაც სასწაულებს“ (დოსტოევსკი, 1976, გვ. 233).

მაგრამ ამჯერადაც, სასწაული ემყარება ტყუილს, სიცრუეს, ხოლო იგი, ვინც მას იყენებს ძალაუფლების დასამყარებლად და გასამყარებლად, სარგებლობს ადამიანთა უცოდინარობით: „ჩვენ დავთანხმდებით, ავითანოთ თავისუფლება და ვიბატონოთ მათზე, – ბოლოს იმდენად საშინელი გახდება მათთვის თავისუფლად ყოფნა. მაგრამ მათ ვეტყვით, რომ შენი მორჩილი ვართ და შენი სახელით ვბატონობთ. ისევ მოვატყუებთ მათ, [...] რადგან ჩვენ უნდა ვიცხოვროთ“ (დოსტოევსკი, 1976, გვ. 231).

ამდენად, ადამიანების დასამორჩილებლად და მათი მხრივ ერთგულების გასამყარებლად მმართველები უნდა იყენებდნენ სასწაულს, დაფუძნებულს ტყუილზე, რაც, რა თქმა უნდა, ადამიანების ცხოვრებიდან გამორიცხავს თავისუფლებასა და არჩევანს: „არსებობს სამი ძალა, ერთადერთი სამი ძალა ამ ქვეყნად, რომელთაც შეუძლია სამუდამოდ გაიმარჯვოს და დაიმონოს ამ სუსტი ნებისყოფის ამბოხებულთა სინდისი, – მათი ბედნიერებისათვის. ეს ძალებია: სასწაული, საიდუმლოება და ავტორიტეტი“ (დოსტოევსკი, 1976, გვ. 232).

დიდი ინკვიზიტორი ასე აღუწერს ამ მმართველთა საქმიანობას, მიზანსა და ხერხებს საუკუნეების განმავლობაში: „ჩვენ ნება გვქონდა, გვექადაგა საიდუმლო და გვესწავლებინა მათთვის, რომ მნიშვნელოვანია არა მათი გულების თავისუფალი გადაწყვეტილება და არც სიყვარული, არამედ საიდუმლო, რომელსაც ისინი ბრმად უნდა დაემორჩილონ, თვით მათი სინდისის მიღმა. ჩვენ ასეც მოვიქცით. ჩვენ შევასწორეთ შენი თავდადება და დავაფუძნეთ ის *სასწაულზე, საიდუმლოებაზე, ავტორიტეტზე*. და ადამიანებს გაუხარდათ, რომ მათ კვლავ გაუძღვნენ როგორც ფარას და რომ მათი გულებიდან საბოლოოდ მოიხსნა აგრერიგად საშინელი ძღვენი, რამაც მათ ამდენი ტანჯვა მოუტანა“ (დოსტოევსკი, 1976, გვ. 234).

თვალსაჩინოა, რომ სულიერ ცხოვრებას ენაცვლება სასწაული, ჭეშმარიტებას – საიდუმლოება, ხოლო თავისუფლებას – ავტორიტეტი.

ცხადია, რომ დიდმა ინკვიზიტორმა, მისმა მიმდევრებმა რელიგიის სახელით უარი თქვეს რელიგიაზე, ქრისტეს სახელით უარყვეს ქრისტი...

ექვს არ უნდა იწვევდეს, რომ ქუთათელის მოთხოვნაში „გვალვა“ დეკანოზ იაკობ ფხაკაძის მსჯელობა საიდუმლოების, სასწაულისა და ავტორიტეტის ირგვლივ ეფუძნება დოსტოევსკის „პოემას“ დიდი ინკვიზიტორის შესახებ, რომელიც ცალკე თავადაა ჩართული რომანში „ძმები კარამაზოვები“.

ოლონდ უნდა დაზუსტდეს, რომ ის, რასაც დოსტოევსკის დიდი ინკვიზიტორი ნაწარმოებში მხოლოდ მსჯელობის საგნად აქცევს (თუმცა, სავარაუდოდ, ამ წესითვე ცხოვრობს და, საფიქრებელია, ამგვარადვე წარმართავს თანამოქალაქეთა ყოფას, მაგრამ რომანის მკითხველი მოვლენათა აღწერას ვერ ხედავს), დეკანოზი იაკობ ფხაკაძე ყოველდღიურ გარემოში – კარისმერეთის მოსახლეობას შორის – განახორციელებს დაუბრკოლებლად და შეუეჭვებლად.

მართალია, „ძმები კარამაზოვების“ ეს მონაკვეთი მისი გამოქვეყნების დროიდანვე იპყრობდა მკითხველთა, მწერალთა, ლიტერატურის მკვლევართა, ფილოსოფოსთა თუ თეოლოგთა განსაკუთრებულ ყურადღებას, ხოლო ამგვარ გამოხმაურებათა რიცხვი ნამდვილად დაუთვლელია, მაინც პირველი, ვინც საგანგებო ყურადღება მიაპყრო „ლეგენდას დიდ ინკვიზიტორის შესახებ“ და საგანგებო წიგნი მიუძღვნა მას, იყო ვასილი როზანოვი (1856-1919). მისი მოზრდილი ნაშრომი – „ფ. მ. დოსტოევსკის ლეგენდა დიდი ინკვიზიტორის შესახებ“ („Легенда о Великом инквизиторе Ф. М. Достоевского“, 1894 – როზანოვი, 2014, გვ. 13-162) – ავტორის სიცოცხლეში არაერთხელ გამოქვეყნდა (ბოლოს 1906 წელს).

ფაქტობრივად, ამ წიგნმა, რომელშიც გადმოცემულია „პოემის“ სავსებით ახლებური და უჩვეულო ინტერპრეტაცია, სათავე დაუდო არა მარტო როზანოვის საჯარო აღიარებას, არამედ სახელი გაუთქვა რომანის ამ ჩართულ მონაკვეთსაც და ის ხანგრძლივ სამსჯელო საგნად აქცია.

გასათვალისწინებელია, რომ ნაშრომში დოსტოევსკისეული ლეგენდა ავტორმა მჭიდროდ დაუკავშირა აპოკალიფსურ განწყობებს და საკუთარი ტექსტი დატვირთა არაერთი დამოწმებით იოანე ღმრთისმეტყველის გამოცხადებიდან.

როზანოვის სიტყვებით, ისტორიული გარდატეხის ხანაში ადამიანი განსაკუთრებით მგრძნობიარეა სასწაულის მიმართ და დაძაბულად ელოდება მას: „უღმერთობის ხანაში ადამიანებს ყური აქვთ მიპყრობილი ყოველივე უჩვეულოს, განსაკუთრებულის მიმართ, იმის მიმართ, სადაც დარღვეული ჩანს ბუნების კანონი. შეიძლება ითქვას, ამგვარ დროს არაფერს ეძებენ ისეთი მონდომებით, როგორც სწორედ სასწაულებრივს“ (როზანოვი, 2014, გვ. 88).

უნდა ითქვას, სულაც არაა გამორიცხული, რომ ვასილი როზანოვის ამ გახმაურებულ ნაშრომს, როზანოვისეულ ინტერპრეტაციას იცნობდა ალექსანდრე ქუთათელი და, შესაძლოა, – პირველწყაროს, ანუ თავად რომანის გარდა, – სწორედ ამ წიგნის გამოცხადებული შემოქმედის „გვალვის“ ავტორის მიერ როგორც დოსტოევსკისეული პერსონაჟის აღთქმისას, ისე დეკანოზ ფხაკაძის სახის ჩამოყალიბებისას. ფაქტია, რომ როზანოვმა, ზოგადად, და ამ წიგნმა, კერძოდ, შესამჩნევი გავლენა მოახდინა მეოცე საუკუნის მოდერნისტულ კულტურაზე და, საფიქრებელია, არც ამ ეპოქის ქართველი მწერლებისათვის უნდა დარჩენილიყო უცნობი⁸.

„გვალვის“ მოქმედი პირი, დეკანოზი იაკობ ფხაკაძე, დოსტოევსკის დიდი ინკვიზიტორის კვალად, თავისი ცოდნის საშუალებით, – რომელსაც სასწაულად წარმოადგენდა, – აპირებდა ადამიანების მართვას, ძალაუფლების შენარჩუნებასა და ეკლესიის მიმართ მათი ერთგულების გამყარებას. თუმცა, საბოლოოდ, მისი მცდელობა და საქმიანობა მაინც უშედეგოდ დამთავრდა...

მოთხრობის მოკლე ეპილოგში, რომლითაც მთავრდება ნაწარმოების ბოლო გამოქვეყნებული ავტორისეული ვერსია (1974), ხელისუფლების მოპოვებისათვის მებრძოლ მემამოხეებს გამარჯვებისათვის მიუღწევიათ და ქვეყანაში კომუნისტური მმართველობა დამკვიდრებულია: „ძალაუფლებაც და მიწაც აჯანყებულ ხალხის ხელში გადავიდა“ (26), თავად ეს მოვლენა კი სასწაულს უტოლდება („რაც მათ წინათ სასწაულად მოეჩვენებოდათ“ – 26). მართალია, თავად მემამოხეები ადრეული ბრძოლისას სასწაულის გაუქმებას ისახავდნენ მიზნად („ხალხი აღარ დაუჯერებს სასწაულებს“ – 22), რათა ხალხი რევოლუციონერებს გაჰყოლოდა, მაგრამ ახლა სასწაულის ადგილი დაუკავებია იმდროინდელ ტექნოლოგიურ ცოდნას (იგულისხმება „გლეხების მიერ გაშენებული სარწყავი არხი“ – 26), რამაც გვალვისაგან დაიხსნა კარისმერეთელები და რასაც, როგორც ჩანს, შიმშილის საფრთხისაგან გადარჩენა და ადამიანების დაპყრობა მოჰყოლია (ადრე ტექნოლო-

გიურ ცოდნას მხოლოდ დეკანოზი ფხაკაძე ფლობდა). ამ დროს უკვე აღარავინ ელოდება რელიგიურ სასწაულს, ანუ ხსნას, მოტანილს სიწმიდის თაყვანისცემის საშუალებით: „გვალვის დროს ლიტანია, წმინდა გიორგის ხატის გასვენება და მისი განზანა დღეს არავის აზრადაც არ მოუვა“ (26). შესაბამისად, როგორც ჩანს, ბოლშევიკების ბატონობისას სასწაულის საჭიროება გაუქმებულა, ხოლო ადამიანთა აპოკალიფსური მოლოდინები გაქარწყლებულა ან გაუჩინარებულა.

შენიშვნები:

1. არსებობს მოთხრობის ადრეული, უფრო მოკლე ვერსიის გამოცემებიც, მაგალითად: ქუთათელი, 1956, გვ. 79-97.

2. „კიდევაც რომ მოკვდეს, სხვა გზა არ არის, ყანა ხომ უნდა გათოხნოს“ (ქუთათელი, 1974, გვ. 7), ამბობს გულქანი თავისი ვაჟის, დაუძლურებული პალიკოს, შესახებ.

3. „გამოცხადებამ წმიდისა მახარებელისა და ღმრთისმეტყუელისა იოვანესი“ (ახალი აღთქუმა, 2017, გვ. 437-461).

4. „გვალვა“: „ხოლო მეყვსეულად, შემდგომად ჭირისა მას მათ დღეთასა, მზე დაბნელდეს, და მთოვარემან არა გამოსცეს ნათელი თვისი, და ვარსკვლავნი დამოსცვივდიან ზეცითაც, და ძალნი ცათანი შეიძრნენ“ (ქუთათელი, 1974, გვ. 10); მათეს სახარება, 24:29: „ხოლო მეყვსეულად, შემდგომად ჭირისა მის მათ დღეთაჲსა, მზე დაბნელდეს, და მთოვარემან არა გამოსცეს ნათელი თჳსი, და ვარსკვლავნი დამოცვივენ ზეცით, და ძალნი ცათანი შეიძრნენ“ – „სახარებაჲ მათჳს თავისაჲ“ (ახალი აღთქუმა, 2017, გვ. 104); შდრ. მარკოზის სახარება, 13:24-25 – „სახარებაჲ მარკოზის თავისაჲ“ (ახალი აღთქუმა, 2017, გვ. 136-137).

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Les écrivains «archéologues» de la mémoire en quête de l'identité

(Patrick Modiano, Jean-Luc Coatalem)

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Abstract:

Literary history knows a countless list of the writers who explore their memory, the history of their ancestry, not to mention Marcel Proust, James Joyce or even closer to our time, Georges Perec, Le Clézio, Romain Gary, etc., whose mode of writing is described as the archeology of memory.

What archeology and literature have in common is that they both explore historical memory. The difference is that the characteristic of literature is to combine reality and fiction. Thus, the novels of the writers under discussion – *Dora Bruder* by Patrick Modiano and *La part du fils* by Jean-Luc Coatalem – reveal the mixture of reality and fiction, since as Modiano asserts, "Imaginary can say something about reality [...] we can reveal through the writing a kind of intuition of what the reality could present". What can be observed as the common feature of the writings of these two authors is that they are both interested in characters who disappear in their destiny, that determines the choice of themes that run through their texts and that can be summed up in a single word: *missing* that even determines the originality of their style. Both authors show themselves as true archaeologists of memory in sense of finding and preserving the slightest document which relates to the time of Occupation, so insignificant at first glance, in order to gather information about the missing characters. As a result, two texts under discussion deal with the eternal problems of identity in terms of family relationship and values with the theme of the "disgust" of war that tears human lives apart. Also, we decided to analyze these two texts from the point of view of searching for identity to show that through the search for identity of their characters, the writers actually are in search of their own identity. The features indicate that the writers under discussion are "archaeologists" of memory. Summing up the reflection of José Saramago "we present only the memory that we have" that Jean-Luc Coatalem highlights in his novel.

Keywords: Identity, Self-identity, Memory, Family Relationships, Reality

J'écris pour savoir qui je suis, pour me trouver une identité¹.

*Paol était surtout ce que je ne savais pas, ce que je ne saurais jamais,
n'apprendrais en aucun cas. Allant vers lui,
j'avais fait au mieux un peu de chemin vers moi...²*

L'histoire littéraire connaît d'innombrables exemples où les écrivains explorent leur mémoire, l'histoire de leur ascendance, pour n'en citer que Marcel Proust, James Joyce ou plus près de nous, Georges Perec, Le Clézio, Romain Gary..., le mode d'écriture que l'on qualifie d'archéologie de la mémoire.

Le commun entre l'archéologie et la littérature, c'est qu'elles effectuent une fouille de la mémoire historique. La différence consiste dans le fait que le propre de la littérature est de mêler la réalité et la fiction. Ainsi, les romans de deux écrivains de notre choix – *Dora Bruder* de Patrick Modiano et *La part du fils* de Jean-Luc Coatalem – font preuve de ce mélange de la réalité et de la fiction, puisque, comme l'affirme Modiano, "L'imaginaire peut dire quelque chose du réel [...] on peut arriver, par l'écriture, à une sorte d'intuition de ce que pouvait être le réel »³.

Ce que l'on peut observer comme le trait commun de l'écriture de ces deux écrivains, c'est qu'ils s'intéressent à des personnages qui disparaissent, à leur destinée, ce qui détermine le choix de thèmes qui sillonnent leurs textes et qui peuvent se résumer en un seul mot : le manque, et qui déterminent l'originalité de leur style, les deux se montrant comme de véritables archéologues de la mémoire, relevant et conservant le moindre document, qui relate l'époque de l'Occupation, insignifiant au premier abord, afin de réunir des informations à propos des personnages disparus. De ce fait, les deux textes portent sur les problèmes éternels de l'identité, sur les rapports et les valeurs familiaux, sur les « dégueulasseries » de la guerre qui déchirent les vies humaines.

Aussi, pour notre article, avons-nous décidé d'analyser ces deux textes du point de vue d'une quête identitaire pour montrer qu'à travers la quête

¹ Cité in Nadia Butaud, *Patrick Modiano*, Paris, CULTUREFRANCE, p. 73.

² Jean-Luc Coatalem, *La part du fils*, Paris, Stock, 2019, p. 236.

³ Interview accordée à Maryline Heck, publiée dans *Mensuel* N° 490, octobre 2014.

de l'identité de leurs personnages, les écrivains sont à la recherche de leur propre identité. Ils rejoignent ainsi les écrivains «archéologues» de la mémoire, partageant la réflexion de José Saramago «Nous ne sommes que la mémoire que nous avons» que Jean-Luc Coatalem met en exergue à son roman.

En effet, à la manière des archéologues, les deux écrivains reconstituent les histoires et non pas une histoire, même s'ils consacrent leurs romans respectifs aux personnages disparus lors de l'Occupation – Dora, un personnage tout à fait inconnu, et Paol, le grand-père de l'écrivain narrateur, qu'il n'a pas connu, mais ce qu'il y a de commun entre les deux auteurs, c'est qu'à travers cette quête, ils explorent leurs propres liens familiaux.

Pour Modiano, l'intérêt pour l'Occupation est lié à l'histoire de son père, qu'il représente via l'histoire de ses personnages, plus particulièrement dans ses trois premiers romans¹, ainsi que dans *Dora Bruder* (1996), l'objet de notre analyse.

Pour Coatalem, qui est né plus tard encore que son confrère, l'intérêt pour cette période s'explique par le mystère de l'arrestation et l'exécution de son grand-père qu'il n'a pas connu et dont les membres de sa famille – sa grand-mère, son père, son oncle – n'ont jamais voulu parler.

Ainsi, les deux auteurs s'intéressent à des personnages qui disparaissent, à leur destinée, ce qui détermine l'originalité de leur style, les deux se montrent comme de véritables archéologues de la mémoire, relevant et conservant le moindre document, qui relate l'époque de l'Occupation, insignifiant au premier abord, afin de réunir des informations à propos des personnages disparus. Certaines pages sont travaillées de façon à sembler être écrites par un détective ou par un historiographe. C'est ce style qui est caractéristique plus particulièrement pour le roman «documentaire» de Patrick Modiano *Dora Bruder*, écrit en 1996. Et dans chaque épisode qui parle de la période de l'Occupation, c'est une partie de la vie du père de l'auteur qui apparaît, puisqu'à la recherche de l'identité de ses personnages, c'est à la recherche de son identité – via celle de son père – qu'il part.

De même, le roman de Jean-Luc Coatalem est traversé par une quête identitaire, l'auteur essayant de montrer qu'à travers la quête de l'identité de

¹ *La Place de l'Étoile* (1968, prix Roger Nimier et prix Fénéon), *La ronde de nuit* (1969), *Les Boulevards de ceinture* (1972, Grand prix du roman de l'Académie française).

son personnage principal, son grand-père, il est à la recherche de sa propre identité.

Un autre point commun de l'écriture de ces écrivains, c'est qu'ils entreprennent leur recherche après des dizaines d'années de la disparition de leurs personnages: Patrick Modiano – après une cinquantaine d'années, lui-même étant né vers la fin de la Deuxième Guerre mondiale, en 1945, de même, Jean-Luc Coatalem décide de reconstituer l'histoire de la disparition de son grand-père soixante-dix ans après.

Au fil de ses recherches, Patrick Modiano établit des correspondances entre lui-même, la jeunesse de son père, juif également, qui a vécu à la même époque que Dora Bruder, dont il restitue le destin. Et dans chaque épisode qui parle de cette période, c'est une partie de la vie de son père qui apparaît.

De même, Jean-Luc Coatalem, le petit-fils, qui veut connaître le mystère qui entoure l'arrestation et la déportation de son grand-père, met 10 ans à recueillir les informations sur le pourquoi de l'arrestation et la fin tragique de son grand-père, pour connaître également les raisons pour lesquelles son père et sa grand-mère «font alliance sur le silence», ce silence inconcevable, pour affirmer qu'«Allant vers lui, [il] avai[t] fait au mieux un peu de chemin vers [soi]» (23).

Nous nous intéressons également au style, aux particularités narratives et à la part de la fiction dans les deux textes, tout en reconnaissant que la frontière entre le monde réel et le monde fictif est souvent floue.

Les années de l'occupation, toutes les atrocités liées à la guerre, ne sont pas décrites par Patrick Modiano avec un vocabulaire suscitant une émotion chez les lecteurs. C'est juste l'évocation des endroits (Vélodrome d'hiver, le camp de Gurs...) qui créent l'image de ces atrocités:

On vous classe dans des catégories bizarres dont vous n'avez jamais entendu parler et qui ne correspondent pas à ce que vous êtes réellement. On vous convoque. On vous interne. Vous aimeriez bien comprendre pourquoi ». (25)

Suivre la trace de Dora Bruder, c'est aussi suivre la vie de son père sous l'Occupation, et puis la faculté de la mémoire de se souvenir des événements qui datent de 55 ans (le livre s'écrit, comme nous venons de le signaler, en 1996, 55 années après la disparition de Dora).

Ce mois de février, le soir de l'entrée en vigueur de l'ordonnance allemande, mon père avait été pris dans une rafle, aux Champs-Élysées. Des inspecteurs de la Police des questions juives avaient bloqué les accès d'un restaurant de la rue de Malignan où il dînait avec une amie. Ils avaient demandé leurs papiers à tous les clients. Mon père n'en avait pas sur lui. Ils l'avaient embarqué dans le panier à salade qui l'emmenait des Champs-Élysées à la rue Greffulhe, siège de la Police des questions juives..., [d'où] il avait réussi à s'enfuir, profitant d'une minuterie éteinte, au moment où il redescendait l'escalier et où il allait être mené au Dépôt. (68)

À la différence d'un récit documentaire de Patrick Modiano qui accorde une grande importance aux détails qui est une technique très prisée du romancier, Jean-Luc Coatalem donne des images littéraires saturées de différents procédés de style, tout en décrivant toutes les scènes comme s'il les avait vécues. Nous rapportons à titre d'exemple cette description du départ du convoi des déportés vers le camp de Compiègne avec l'utilisation de la synonymie ascendante qui crée un effet impressionnant :

Sur les flancs du wagon, des mains tambourinent en signe de protestation, mais ce bruit qui aurait voulu enfler comme le tonnerre, saturer le train, se propager, se répandre dans les rues, couler sur les boulevards, le port, ce bruit d'alerte, de peur et de désespoir, s'il avait pu donner des remords aux cheminots, n'empêchera pas que le convoi parte à l'heure, qu'il file sur Landerneau, Rennes et Paris, que son «chargement » rejoigne la gare Montparnasse, le camp de Compiègne où les hommes seront fichés et numérotés. (28)

Selon Umberto Eco, «le grand roman est celui, dont l'auteur sait exactement où accélérer, où freiner, comment utiliser ce moyen dans le cadre du rythme unique du roman»¹. À notre sens, l'alternance du rythme ralenti exprimé par de longues phrases bien rythmées et du rythme accéléré, exprimé par des phrases courtes, nominales dans la plupart des cas, que l'on peut

¹ უმბერტო ეკო, (2012). *ვარდის სახელი*. ბოლოთქმა „ვარდის სახელისათვის“ 1983. თბილისი, გამომცემლობა დიოგენე, გვ. 715 (Umberto Eco, *Le Nom de la rose*. Apostille au «Nom de la rose» 1983. Tbilissi, Édition Diogène, p. 715).

observer dans les deux romans de notre analyse, représente une particularité stylistique des deux textes. Ainsi, l'écriture de Patrick Modiano est considérée imperméable à des courants littéraires et des esthétiques particuliers, même si certains critiques trouvent une certaine similitude entre son style et celui de Marguerite Duras. On peut observer la même similitude entre le style de Marguerite Duras et celui de Jean-Luc Coatalem.

En effet, la particularité du style de Coatalem est l'alternance de phrases courtes et des phrases longues qui peuvent se développer parfois sur toute une page. Pour décrire le parcours de son grand-père Paol, il choisit des phrases courtes, ce qui peut s'expliquer par le fait qu'il ne l'a pas connu et son histoire se déroule devant nos yeux d'une vitesse qui caractérise la structure du texte représentant l'enchaînement des phrases courtes, contenant chacune une information importante concise qu'il développera par la suite tout au long du roman :

Paol est né en 1894, à Brest. Il vient d'une famille finistérienne où les hommes sont généralement employés à l'Arsenal, la base militaire et navale. Il a fait la Première Guerre. Il a épousé Jeanne. Trois enfants, Lucie, Ronan et Pierre, mon père. Officier de réserve, il a été muté en Indochine, dont il est rentré en 1930. Dans le civil, il a travaillé ensuite pour une imprimerie et dans une entreprise de construction. Puis, comme la plupart des Français, il a été mobilisé de nouveau, en 1939, au grade de lieutenant. (15)

Ce qu'il sait de son grand-père, c'est qu'il fut arrêté par le Gestapo le 1^{er} septembre 1943, sans que la famille en ait appris les motifs. Mais à Kergat, son nom est inscrit sur la liste des victimes de la guerre dans la nef de l'église. Ce qui est époustouflant, c'est qu'au cimetière, «il est gravé en lettres dorées sur le caveau familial qui ne le contient pas » (29).

De même, Patrick Modiano qui, en fréquentant les lieux, les hôtels, les squares, les quartiers et arrondissements de Paris, n'ayant pas pu, malgré tous les efforts déployés, recueillir assez d'informations, fait des suppositions sur l'enfance de Dora Bruder (et c'est là que l'on peut discerner les éléments de la fiction qui caractérisent tout œuvre littéraire même quand celle-ci est qualifiée de documentaire). Il fait des suppositions en affirmant que les romanciers ont «un don de voyance...», don qui «fait partie du métier: les efforts d'imagination, nécessaires à ce métier, le besoin de fixer son esprit

sur des points de détail – et cela de manière obsessionnelle – pour ne pas perdre le fil et se laisser à aller à sa paraisse –, toute cette tension», que l'écrivain qualifie de «gymnastique cérébrale» (52-53). Ainsi, il reconnaît d'être «hanté de l'extrême précision de détails» (53). Un trait stylistique caractéristique de ses romans, comme nous venons de le dire.

À la recherche de traces de Dora Bruder, Patrick Modiano essaie de profiter de toute rencontre, de tout contact hasardeux pour obtenir un renseignement de plus, en constatant: «Il y a ainsi des hasards, des rencontres, des coïncidences que l'on ignorera toujours...» (135). Il pense que même Jean Genet, interné lui aussi à la Prison des Tourelles en 1943, aurait pu croiser Dora Bruder.

C'est ce que l'on observe dans le roman de Jean-Luc Coatalem où il mêle adroitement les faits réels et la fiction, fruit de son imagination, en essayant de restituer l'histoire de son grand-père depuis la Première Guerre mondiale jusqu'à sa disparition lors de la Seconde Guerre, en 1943.

Les descriptions des combats avec la participation de Paol à la Première Guerre mondiale sont faites dans un style cinématographique à tel point que l'on a l'impression de suivre les combats et toutes les atrocités qu'ils entraînent se dérouler devant nos yeux :

On est le 4 juin 1916, à Fleury-devant-Douaumont, dans les vestiges de la forêt, où la bataille bat son plein depuis quatre mois. Le village sera pris et repris seize fois de suite. Bientôt, sous les milliers d'obus et l'utilisation des gaz, Fleury, en dépit de sa résistance, sera anéanti. Sur certains secteurs, il fallait cinquante pourcent de pertes pour être relevé, et ça recommençait pour eux au-delà du dégoût et de la pitié, de ces tulipes énormes de feu et de fer qui soulevaient le sol, des gars défigurés par les shrapnels, des morts partout, des mourants laissés dans les barbelés... (60-61).

Après cette épouvantable description des scènes cauchemaresques, l'auteur fait une conclusion bouleversante ; «Une histoire banale de soldat français. Paol n'a que vingt-cinq ans, Paul a déjà mille ans » (66).

Revenu sain et sauf de la guerre et ayant repris ses activités dans le civil, il aura, nous dit l'auteur, «son opinion sur la peur, la mort, et entre les deux, ce qu'est la viande humaine sous un déluge de fer ou dans les volutes de l'ypérite» (65-66).

C'est la vie de Dora avant sa disparition qui intéresse plus particulièrement Patrick Modiano, puisque, une fois la date de sa déportation, avec son père, au camp d'Auschwitz – 18 septembre 1942 – établie, où ils seront rejoints par la mère de Dora le 11 février 1943, il ne nous dit pas quelle allait être la fin de cette histoire, puisque tout le monde connaît bien le sort de tous les déportés dans ce camp. Si cette fin peut avoir quelque chose de « positif », c'est que Dora a pu y retrouver ses parents pour partager avec eux une fin tragique.

Une maîtrise de l'écriture littéraire exceptionnelle de Jean-Luc Coatalem rend l'histoire pénible de son grand-père impressionnante et entraîne le lecteur dans cette quête minutieuse et inlassable dans l'espoir que même les menus détails l'aideront à reconstituer cette histoire énigmatique de l'arrestation et la déportation du grand-père, tout en découvrant l'histoire d'autres membres de sa famille qu'eux-mêmes ne veulent pas dévoiler.

Comme se le rappelle l'écrivain narrateur, dans la famille, on ne parlait jamais de la disparition de Paol, même de sa vie d'avant l'arrestation. Les bribes qui apparaissaient dans les conversations « menaient toutes au gouffre de l'Allemagne nazie » (23). On avait même soustrait aux petits-enfants l'album de photos.

Alors, à ce silence familial, Jean-Luc Coatalem a opposé une enquête dont le tâtonnement et l'absolu bouleversent. Cette enquête le mènera des archives départementales à des interlocuteurs inattendus, et jusqu'aux camps de Dora et Bergen-Belsen, où mourut Paol.

À travers la quête et la reconstitution de l'histoire de son grand-père, l'auteur brosse la biographie de son père, de son oncle, de sa tante et de sa grand-mère ; nous fait connaître sa contrée, le paysage aussi austère que les caractères des gens qui l'habitent.

Ainsi, l'auteur imagine la souffrance de son père, Pierre, auquel il avait fallu « être ce fils courageux qui dut porter le poids de l'absence sur ses épaules, grandir quand même, et que les heures de la Libération ne libéreront pas, creusé par ce gouffre, au final le constituant, sans soupçonner que la souffrance serait un jour, pour moi, son aîné, un appel » (32). Le silence de son père deviendra pour lui un appel auquel il se fixe comme objectif, je dirais même, obligation, de répondre.

L'auteur veut trouver des réponses aux questions qui surgissent au fur et à mesure qu'il essaie de trouver une réponse claire à toute la première : pour quelle raison son grand-père a-t-il été pris et jeté en prison de Ponta-

niou en septembre 1943, était-elle liée au fait que son fils aîné Ronan, encore mineur, avait rallié l'Angleterre, puisqu'il fut arrêté juste après le départ de celui-ci. Aussi se demande-t-il si c'était un «pur hasard, coïncidence ou répercussion». «Une lettre scélérate l'accuse et le foudroie – comme une balle invisible. Son sort est joué » (70).

C'est bien des années après la mort de Jeanne, sa grand-mère, qu'il découvre deux albums qui l'aident un peu à remonter le temps et à partir de quelques clichés qu'il avait doublés «en catimini», il reconstruira le parcours de son grand-père, l'histoire imaginaire de sa famille. Tout en s'interrogeant sur ses goûts et ses envies, en examinant une des rares photos de lui, il se demande si lui-même, il tenait de son grand-père, s'il avait de cette figure quelques traits, des habitudes, des gestes familiers, s'il était un peu lui et son grand-père un peu déjà son petit-fils. Si lui aussi avait la même manie de cloisonnement, la même propension au silence (39). Ainsi, il cherche son propre caractère, ses goûts, ses aspirations dans ceux de son grand-père.

En essayant de fouiller le passé de sa famille, celui de son grand-père, il se dit «Un petit-fils devenu archéologue » (42).

Si les photos de l'album l'aident à reconstituer l'histoire de Paol avant 1939, toutes les descriptions de son état après l'arrestation, ses premières interrogations à la prison à Brest, ses déplacements de camp en camp qu'il allait découvrir un à un (Buchenwald, Dora et Bergen-Belsen) est une pure fiction, fruit de son imagination, mais nourries par les descriptions des camps de concentration nazis.

L'auteur pense que son père aurait pu l'«aiguiller » ou qu'il accepterait, lui aussi, «ce travail de mémoire» (95). Or, «le silence était son deuil. Impossible d'approcher, de tourner autour, d'en parler de manière intelligible. Pierre coupait court, éludait, rechignait. Faisait barrage » (96).

Et le narrateur, ne possédant pas d'autres sources, d'autres faits et lieux, d'autres mots, se sent complètement déboussolé, comme dépossédé de soi-même. «Car, dit-il, ce qui avait bouleversé mon père me faisait souffrir à mon tour, c'était devenu mon héritage, ma part». Il est convaincu que «ne rien tenter de savoir, serait les abandonner les uns et les autres, et se perdre à son tour». Et ici, le concept clé de manque revient toujours. Il pense qu'à cause de ce manque, il n'arriverait jamais «à se saisir en entier» (96-97).

Ici aussi, on peut faire le parallèle entre les deux textes et les efforts que les deux auteurs déploient pour restituer la vie de leurs personnages disparus.

Ainsi, les efforts que Patrick Modiano a déployés pour reconstituer la vie de Dora avant sa disparition, lui auront fait «écrire deux cents pages », mais ce ne sera que, comme il le dit, «pour capter, inconsciemment, un vague reflet de la réalité» (54).

Au début du roman, Patrick Modiano écrit : «On se dit qu'au moins les lieux gardent une légère empreinte des personnes qui les ont habités. Empreinte: marque en creux ou en relief. Pour Ernest et Cécile Bruder, pour Dora, je dirai: en creux. J'ai ressenti une impression d'absence et de vide, chaque fois que je me suis trouvé dans un endroit où ils avaient vécu » (29).

18 ans après la publication du roman, ce sentiment d'absence, de vide, de creux liés à Dora Bruder doit disparaître le 1^{er} juin 2015 (la journée internationale de l'enfant), le jour où il y a eu un fait exceptionnelle en littérature. Sur l'initiative du maire de Paris, Mme Anne Hidalgo, Dora Bruder a été inscrite dans la géographie parisienne. En effet, dans le XIII^e arrondissement de Paris, entre la rue Leibniz et la rue Belliard, là où la famille Bruder avait vécu, on a inauguré, en présence de l'auteur, la Promenade Dora Bruder, c'est aussi en souvenir des victimes de la collaboration et de la barbarie nazie, en souvenir des enfants aux noms polonais, russes, roumains auxquels «on avait imposé des étoiles jaunes, et qui étaient si parisiens qu'ils se confondaient avec les façades des immeubles, les trottoirs, les infinies nuances de gris qui n'existent qu'à Paris» et qui parlaient comme Dora Bruder, «avec l'accent de Paris, en employant des mots d'argot dont Jean Genet avait senti la tendresse attristée» (139).

Quant à Jean-Luc Coatalem, vers la fin de son roman, il nous fait visiter les galeries des camps de concentration, plus particulièrement celles de DORA¹ où son grand-père, avec des milliers de déportés, a travaillé à la construction d'une usine qui devait produire «douze milles fusées, cent unités par jour, pour inverser le cours de la guerre» (226), et où il a trouvé la mort, dont la description est faite dans un style qui bouleverse le lecteur et le fait revivre ce martyr que les détenus avaient subi.

¹ On imaginerait, écrit l'auteur, un prénom de femme, le diminutif de Théodora. Ou celui d'un chat, affectueux et tendre. Si certains ont affirmé qu'il s'agissait d'une fillette [aurait-il en vue le personnage du roman de Patrick Modiano ? – M.D.], selon Fritz Sauckel, l'ordonnateur des déportations, la réalité est banale, c'est l'acronyme de Deutsche Organisation Reichs Arbeit (223).

Et pour conclure, les deux romans nous font réfléchir à cette part de nous-mêmes que l'on peut trouver dans la vie et l'expérience de nos parents et grands-parents, de nos ancêtres, que nous héritons d'eux, pour comprendre notre identité.

La description des atrocités ou, selon Jean-Luc Coatalem, des «dégueulasseries» (173) de la guerre qui font couper les liens familiaux, redonnent à ces deux romans plus d'émotivité et on pourrait dire même de l'actualité aussi vu la guerre menée en Ukraine par Putine, le Tamerlan et l'Hitler du 21^e siècle. La Géorgie en 2008, une partie de l'Ukraine, la Crimée en 2014 et l'Ukraine en entier depuis le 24 février de 2022, connaissent des histoires tragiques de beaucoup de familles déchirées par les atrocités de la guerre. Ce sont donc encore deux textes littéraires parmi tant d'autres qui nous mettent en garde pour que le monde évite le déchirement provoqué par les conflits militaires.

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T.S Eliot's Early Poetry and John Donne's "Metaphysical" Poetics

ტომას ელიოტის ადრეული ლექსები და ჯონ დონის „მეტაფიზიკური“ პოეტიკა

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ლილიანა გოგიჩაიშვილი
ივანე ჯავახიშვილის სახელობის თბილისის სახელმწიფო
უნივერსიტეტი
(საქართველო)

Abstract:

The works of the “metaphysical” poet John Donne can be freely considered as one of the biggest influences of twentieth century English poetry. It was because of the modernist writers that Donne came to be popular again in the modern world. Modernist poets saw their own ideas and aspirations in Donne’s raging, controversial, highly intellectual poetry, a possibility of which they gained from the poetics of “metaphysical” verse itself.

In terms of “getting back” to the “metaphysics”, 20th century literature greatly owes to T.S Eliot. In his critical theories and poetic practice Eliot not only analyses Donne’s poetry, but he also regenerates “metaphysical” poetics in his own works. Thanks to T.S Eliot this knowledge was later shared with all Anglo-American modernist poetry.

One of the most important artistic techniques which is so characteristic of both Donne’s and Eliot’s poetics is “metaphysical” wit. It tends to create such a surprising effect, that is achieved by comparison and drawing of totally different ideas and images together. In order to express wit “Metaphysicians” use conceit – a complex, widespread metaphor that can express both intellect and fantasy at the same time. One of the most famous examples of a conceit in Donne’s poetry is found in his late poem called “Hymn to God, my God, in my Sickness”. Here the author identifies himself with a map, whereas he calls the doctors cosmographers. The same artistic effect is noticed in Eliot’s famous poem “The Love Song of J. Alfred Prufrock”. In this poem the stillness of the evening is compared to a patient “etherized

upon a table”. There are lots of such imitations of Donne’s poetry in Eliot’s works.

These very parallels of Donne’s and Eliot’s lyrics are discussed in my thesis, where I try to demonstrate how the influence of the 17th century poetry worked on Eliot’s early poems.

Keywords: John Donne, Thomas Eliot, Metaphysical Wit, Metaphysical Conceit

საკვანძო სიტყვები: ჯონ დონი, ტომას ელიოტი, მეტაფიზიკური მახვილგონიერება, მეტაფიზიკური კონსიტი

მეოცე საუკუნის ინგლისურენოვანი პოეზიის ერთ-ერთ მნიშვნელოვან გავლენად თამამად შეიძლება ჯონ დონი მოვიაზროთ. პოეტი, რომელმაც მეჩვიდმეტე საუკუნის პოეზია განსაზღვრა, კლასიკური და რომანტიკული პოეზიის მიმდევრების მიერ, ორი საუკუნის განმავლობაში აღიქმებოდა როგორც ბუნდოვანი და გაურკვეველი ლექსების ავტორი. მიუხედავად ამისა, მეოცე საუკუნის დასაწყისიდან მისი პოეზიისადმი გამოხატულმა ინტერესმა ნათელყო დონის უმნიშვნელოვანესი ადგილი უდიდეს ინგლისელ პოეტებს შორის. მისი ხელახალი გაპოპულარულება ვიქტორიანული რომანტიზმისგან შორს მდგომი, რეალისტური, ინტელექტუალური და თვითთირონიული პოეტური მიმდინარეობის – მოდერნიზმის დამსახურება იყო. მოდერნიზტმა პოეტებმა დონის ბოხოქარ, შინაგანი კონფლიქტით სავსე, ღრმად ინტელექტუალურ პოეზიაში საკუთარი შეხედულებები და სურვილები ამოიკითხეს, ვინაიდან მსგავსება ორ პოეტურ მიმდინარეობას შორის, უდავოდ, დიდი იყო.

მეტაფიზიკოსებთან „მიბრუნების“ თვალსაზრისით მეოცე საუკუნის ლიტერატურა ყველაზე მეტად ტომას ელიოტისგანაა დავალებული. ის იყო პირველი პოეტი და კრიტიკოსი, რომელმაც როგორც მისი მხატვრული, ისე კრიტიკული ლიტერატურის დიდი უმრავლესობა მეტაფიზიკოს პოეტებს მიუძღვნა და ეს ცოდნა სრულიად ანგლო-ამერიკული მოდერნისტული პოეზიისთვისაც გახადა ხელმისაწვდომი.

მი. ელიოტს მიაჩნდა, რომ მეჩვიდმეტე საუკუნის პოეზიის შესწავლა მოდერნისტ ავტორებს საკუთარი თავის შეცნობაში დაეხმარებოდა; *“if the likeness exists, then it is valuable to understand the poetry of the seventeenth century, in order that we may understand that of our own time and understand ourselves”*¹ (Eliot, 1994, p. 43). ეს იყო ერთ-ერთი მთავარი მიზეზი, რამაც ავტორს მეტაფიზიკური პოეზიის კვლევა გადააწყვეტინა.

ელიოტის პოეზია კრიტიკოსების მხრიდან, ჩვეულებრივ, „რთულ“ პოეზიად აღიქმება. ამ სირთულის ერთ-ერთი მთავარი მიზეზი აზრის კომპლექსურობა და გამოხატვის სისხარტეა. მოდერნისტი ავტორის პოეზიის ინტელექტუალური სიღრმე სათავეს დონის პოეტური ტრადიციიდან იღებს. მეტაფიზიკოსი პოეტის მსგავსად, ელიოტის შემთხვევაშიც პოეზიის ამოსავალი წერტილი არა ემოციური მდგომარეობა, არამედ აზრის სირთულეა.

ელიოტის ადრეულ პოეზიაზე დონის ტრადიციის ამგვარი გავლენა შეინიშნება ლექსებზე „ჯ. ალფრედ პრუფროკის სასიყვარულო სიმღერა“ და „ქალბატონის პორტრეტი“. ლექსებში გამოხატული აზრის სიმძაფრე, საკუთარი თავისადმი ჩაღრმავება და თვითანალიზი მეტაფიზიკოსი პოეტის „წმინდა სონეტებს“ მოგვაგონებს.

Is it perfume from a dress
That makes me so digress?
Arms that lie along a table, or wrap about a shawl.
And should I then presume?
And how should I begin?²

მართალია მოცემული ლექსები სტრუქტურითა და არსით განსხვავდებიან დონის შემოქმედებისგან, (განსაკუთრებით მისი გვიანდელი ლექსებისგან), თუმცა, ჩანასახობრივად, მათში უკვე შეინიშნება აზრის ისეთი სირთულე, რაც დონისეულ პოეტურ ტრადიციას ეხმიანება. ამას მოწმობს 1917 წლის ლექსების ქვე-სათაურიც – „დაკვირვებანი“ (“Observations”).

მეტაფიზიკოსი პოეტის გავლენა, აზრის სირთულის თვალსაზრისით, უფრო თვალსაჩინოა ელიოტის 1920 წლით დათარიღებულ

¹ თუკი მსგავსება არსებობს, მაშინ მნიშვნელოვანია ვიცნობდეთ მეჩვიდმეტე საუკუნის პოეზიას, ამგვარად იქნებ ჩვენს დროს და საკუთარ თავებსაც გავუგოთ.

² <https://www.poetryfoundation.org/poetrymagazine/poems/44212/the-love-song-of-j-alfred-prufrock>

ლექსზე „ჯერონტიონი“, სადაც მთავარი გმირის სულიერი და ფიზიკური დაუძლურება მთელი ევროპული ცივილიზაციის რღვევას გამოხატავს. ლექსში პაროდის ორი მთავარი საგანი – რელიგია და ისტორიაა. „ეს პაროდიული რეფლექსია ხან მკაფიო, ვიზუალური ხატების, ხან თეოლოგიური დებულებებისა და ხანაც ციტატების სახით წარმოგვიდგება“ (კობახიძე, 2015, გვ. 149).

ლექსი დრამატული მონოლოგის სახითაა წარმოდგენილი, მასში ნაჩვენები პოეტის პირადი ემოციები კი ობიექტირებულია პერსონაჟებსა და ლექსის ცალკეულ ეპიზოდებში და, ამდენად, „ობიექტური კორელატის“ ერთ-ერთ საუკეთესო ნიმუშს წარმოადგენს. ელიოტი თავის კრიტიკულ ნაშრომებში ზუსტად აღწერს პოეტსა და პოეტურ ნაწარმოებს შორის არსებულ სწორ ურთიერთმიმართებას. ის თვლის, რომ პოეტის ხასიათის თავისებურებებმა და პიროვნულობამ რაც შეიძლება ნაკლები ასახვა უნდა ჰპოვოს თავის შემოქმედებაზე. პოეზიისთვის პოეტის პირადი ემოციები არაა მნიშვნელოვანი, მნიშვნელოვანია ის ფართო და ზოგადი დატვირთვა რაც ამ ემოციებს შეიძლება ახლდეს თან. ამდენად, პირადი ემოციების ხელოვნებაში გამოხატვისთვის პოეტმა უნდა იპოვნოს რაღაც ობიექტური და არა პირადული, რასაც ამგვარად გარდასახული სახით წარმოაჩენს საკუთარ ნაწარმოებში. „ობიექტური კორელატის“ ასეთ ნიმუშად ლექსის შემდეგი ეპიზოდი წარმოგვიდგება:

After such knowledge, what forgiveness? Think now
History has many cunning passages, contrived corridors
And issues, deceives with whispering ambitions,
Guides us by vanities. Think now
She gives when our attention is distracted
And what she gives, gives with such supple confusions
That the giving famishes the craving. Gives too late
What's not believed in, or if still believed,
In memory only, reconsidered passion.
Gives too soon Into weak hands, what's thought can be dispensed with
Till the refusal propagates a fear. Think
Neither fear nor courage saves us. Unnatural vices
Are fathered by our heroism. Virtues
Are forced upon us by our impudent crimes.
These tears are shaken from the wrath-bearing tree.¹

¹ <https://www.poetryfoundation.org/poems/47254/gerontion>

ფაქტობრივი ინფორმაციის ცოდნა რომ არა, მკითხველი, ალბათ, ვერც კი წარმოიდგენს, რომ რაიმე კავშირი შეიძლება არსებობდეს მოცემულ პასაჟსა და ელიოტის პირად პრობლემებს შორის. ფაქტი კი ისაა, რომ „ჯერონტიონის“ წერის პროცესში ელიოტს სერიოზული სირთულეები ჰქონდა ფსიქიურად ავადმყოფ მეუღლესთან – ვივიენ ჰეივუდთან, რაც არაპირდაპირი, ხატში განზოგადებული სახით ლექსშიც წარმოგვიდგება. მოცემულ ეპიზოდში ავტორი ისტორიას მოიხსენიებს მესამე პირის ნაცვალსახელით – she და ისტორიის შესახებ პოეტურ მსჯელობასთან ერთად, *„ვივიენ ჰეივუდის ერთგვარ ფსიქოლოგიურ პორტრეტსაც გვთავაზობს“* (კობახიძე, 2015, გვ. 156). დონის ტრადიციის გავლენა ელიოტის ადრეულ პოეზიაზე ამ თვალსაზრისითაც იპყრობს ჩვენს ყურადღებას, ვინაიდან „ობიექტური კორელატის“ მხატვრული ტექნიკა ელიოტის პოეზიასა და ამ კონკრეტულ ლექსშიც დონის გავლენითაა შეთვისებული.

გარდა აზრის სირთულისა და ავტორისგან განსხვავებისა, „ჯერონტიონი“ მკითხველისთვის აზრის გრძნობად გარდასახვის ტექნიკითაცაა საინტერესო – “direct sensuous apprehension of thought or a recreation of thinking into feeling” (Eliot, 1951, გვ. 286). მოცემულ შემთხვევაში ინტელექტუალობა არ გამოირიცხავს გრძნობიერებას. როგორც დონის, ისე ელიოტის შემოქმედებაში გრძნობა და ფიქრი ერთმანეთშია არეული და ერთიანი სახითაა წარმოდგენილი. აზრისა და გრძნობის ერთიანობა დონთან, მოგვიანებით კი ელიოტთანაც, კიდევ ერთი მნიშვნელოვანი მხატვრული ხერხით, მგზნებარე ფიქრითაა გადმოცემული. მასში იგულისხმება ისეთი ჩახლართული, უხეში, ქაოტური აზრი, რაც პოეზიას არაჩვეულებრივ ძალას სძენს. მგზნებარე ფიქრის ეფექტი შეგვიძლია შევადაროთ ერთიმეორეზე დახვავებულ ემოციასა და ფიქრს, რომელთა მთლიანობა მკითხველში წამიერ, ნირვანასეუბრ, ესთეტიკურ ტკბობას იწვევს. ასეთი პოეტური ხატის განმარტებას გვთავაზობს ეზრა პაუნდი ესეიში **“A FEW DON'TS”**; პოეტი აღნიშნავს: “An “Image” is that which presents an intellectual and emotional complex in an instant of time... It is the presentation of such a “complex” instantaneously which gives that sense of sudden liberation; that sense of freedom from time limits and space limits; that sense of sudden growth, which we experience in the presence of the greatest works of art. It is better to present one Image in a lifetime than to produce voluminous works.”¹

¹ ჰემმარიტი „ხატი ინტელექტუალურ და ემოციურ ერთობას წამებში წარმოაჩენს... ეს ისეთი „ერთიანი“ მყისიერების წარმოჩენაა, რაც უცარი თავისუფლების განცდას განიჭებს; დროისა და სივრცის საზღვრებს მიღმა არსებული თავისუფლების განც-

როგორც პაუნდი, ისე ელიოტი მათი ეპოქის აზროვნების წინამორბედად ტომას ერნესტ ჰიუმს მიიჩნევდნენ. პროფ. კობახიძე „განსჯანის“ წინასიტყვაობაში „ტომას ერნესტ ჰიუმი, მოდერნიზმის თეორეტიკოსი“ ჰიუმის „კულტურფილოსოფიური“ ნააზრევის შესახებ აღნიშნავს: „ის, რომ ლექსის ხატოვანება აზრის „გამხატვრულების“ საშუალება კი არ არის, არამედ მხატვრული აზროვნების არსია, რომ პოეტმა კი არ უნდა „მორთოს“ ხატოვანებით სხვა მხრივ „ჩვეულებრივი“ აზრი, არამედ სწორედ ხატი არის ის, რითაც პოეტი აზროვნებს და რომ მხატვრული სახისგან განცალკევებით პოეტური აზროვნება არ არსებობს – ეს თეორიული წარმოდგენა თავის დროისათვის ნამდვილად ახალი იყო და განსხვავებული პოეტიკის დამკვიდრებას ემსახურებოდა“ (ჰიუმი, 2020, გვ. 14). ის მხატვრული რესურსი, რომელზეც ჰიუმს ჰქონდა საუბარი („ლექსის სახეები უბრალო დეკორაცია კი არ არის, არამედ არსია ენისა“) ელიოტმა „მეტაფიზიკოსი“ პოეტების შემოქმედებაში დაინახა, გაავრცო და მოარგო კიდევ საკუთარ პოეზიას.

ინტელექტისა და ემოციის ერთიანობის თვალსაჩინო ნიმუშად წარმოგვიდგება „ჯერონტიონის“ ზემოთ მოტანილი ეპიზოდი¹. რომლის სტრუქტურა, განწყობა, მგზნებარე განსჯა, დარღვეული რიტმი და სინტაქსი, პოეტის მიუკერძოებლობა, ქადაგებისებრი ტონი დონის „წლისთავებს“ და „წმინდა სონეტებს“ მოგვაგონებს:

Think then, my soul, that death is but a groom...
 Think thyself labouring now with broken breath...
 Think thee laid on thy death-bed, loose and slack...
 Think thyself parch'd with fever's violence...
 Think that thou hear'st thy knell, and think no more...²

მოცემული ნაწყვეტები „მეორე წლისთავიდან“ ზუსტად ეხმიანება ელიოტის ზემოთ ნახსენებ ლექსს; ამ მსგავსებას უფრო

დას; ისეთი უეცარი ზრდის განცდას, რასაც ხელოვნების დიდებული ნიმუშების წინაშე გამოვცდით ხოლმე. აუარება ნამუშევრების ქმნას, სჯობს ცხოვრებაში ერთადერთი, ნამდვილი „ხატი“ შექმნა.

<https://www.poetryfoundation.org/articles/69409/a-retrospect-and-a-few-donts?fbclid=IwAR0W03apg1qn6nv7VImso8sblnHRSWPGliPB7UrlX-3JVXFUWF2AQgCoyZA>

¹ After such knowledge...tree.

² <https://www.poetryfoundation.org/poems/44123/of-the-progress-of-the-soul-the-second-anniversary>

თვალსაჩინოს ხდის დონთან არაერთხელ ნახსენები “Think”, რაც იმავე კონტექსტით ელიოტთანაც გვხვდება.

აზრის ემოციად გარდასახვასთან, აზრის განცდით ეკვივალენტთან (“passionate thinking”) მჭიდროდაა დაკავშირებული მეტაფიზიკური მახვილგონიერება, რომელიც მიზნად ისახავს ისეთი წარმოსახვითი გაოცების ეფექტის შექმნას, რაც მიიღწევა სრულიად განსხვავებული იდეებისა და ხატების შედარებითა და დაახლოებით. მეტაფიზიკური მახვილგონიერება მეტია ვიდრე, უბრალოდ, ორი განსხვავებული სურათ-ხატის „ძალდატანებითი კავშირი.“ ელიოტმა ამ ხერხში ძლიერი ინტელექტუალური და ემოციური ძალის მქონე გაოცების, კონტრასტისა და ირონიის მძლავრი ინსტრუმენტი დაინახა. ეს მხატვრული ხერხი მინიმალურ მოცულობაში მაქსიმალური რაოდენობის ემოციური და ინტელექტუალური შინაარსის ჩადების საშუალებას იძლევა. მეტაფიზიკური მახვილგონიერების მიზანი, ხშირად, მკითხველის გაოცება და მოულოდნელობის ეფექტის შექმნაა, რაც ორივე ავტორს, უდავოდ, კარგად გამოსდის.

მახვილგონიერების მთავარი ინსტრუმენტი მეტაფიზიკოსებისთვის კონსიტია – ისეთი რთული, გავრცობილი მეტაფორა, რომელიც ერთდროულად შეიძლება გამოტახტავდეს ინტელექტსაც და ფანტაზიასაც. დონის შემოქმედებიდან კონსიტის ერთ-ერთ ცნობილ მაგალითად შეგვიძლია დავასახელოთ ეპიზოდი ლექსიდან “Hymn to God my God in my Sickness”, სადაც ხატის დაძაბულობის სიმძლავრე შეუთავსებელ მოვლენათა თანაკავშირზე დაფუძნებული კონსიტის მეშვეობით მიიღწევა.

Whilst my physicians by their love are grown
Cosmographers, and I their map, who lie
Flat on this bed, that by them may be shown
That this is my south-west discovery,
Per fretum febris, by these straits to die,

ლექსის მოცემულ ტაეპში ექიმების კოსმოგრაფებთან, პაციენტის რუკასთან და სიკვდილის „სამხრეთ-დასავლურ“ აღმოჩენასთან გაიგივება „მეტაფიზიკური“ ლექსის პოლიფონიურ ბუნებასა და ხატების მრავალფეროვნებაზე მეტყველებს. ელიოტს მიაჩნია, რომ ერთმანეთთან დაუკავშირებელი და ერთი შეხედვით ქაოტური ხატები ნამდვილ პოეზიაში ყოველთვის ქმნიან ახალ მთლიანობებს: “When a

poet's mind is perfectly equipped for its work, it is constantly amalgamating disparate experience; the ordinary man's experience is chaotic, irregular, fragmentary. The latter falls in love, or reads Spinoza, and these two experiences have nothing to do with each other, or with the noise of the typewriter or the smell of cooking; in the mind of the poet these experiences are always forming new wholes”¹ (Eliot, 1953, გვ. 117). ამგვარ „ახალ მთლიანობას“ ქმნის დონი საკუთარი თავის რუკასთან გაიგივებით. ხოლო მხატვრული დამაბულობის გასაღრმავებლად, ერთის მხრივ ლექსის ობიექტისგან განსხვავების, მეორეს მხრივ კი მახვილგონივრული ენაკვიმატობისა და ირონიის ხაზგასმის მიზნით, საკუთარი წოლის მანერას უწოდებს „ბრტყელს“ და, ამდენად, კონსიტს კიდევ უფრო გროტესკულ იერს ანიჭებს. მხატვრული ზემოქმედების ანალოგიურ ნიმუშს წარმოადგენს ელიოტის ადრეული პოეზიის ერთ-ერთი ყველაზე მნიშვნელოვანი ნიმუში “The Love Song of J. Alfred Prufrock”, რომელშიც ავტორი სადამოს სიმშვიდეს მაგიდაზე გაწოლილ ნარკოზით დამინებულ პაციენტს ადარებს, რაც კიდევ ერთი დასტურია იმისა, რომ ელიოტი თავის თეორიულ შეხედულებებს მეტაფიზიკოსი პოეტების შესახებ საკუთარ მხატვრულ ნაწარმოებებში პრაქტიკულად იყენებდა. “The Love Song of J. Alfred Prufrock” დონის შემოქმედებიდანაა ნასესხები და ლექსის “Hymn to God my God in my Sickness” პირდაპირ ალუზიას წარმოადგენს.

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;²

როგორც დონის, ისე ელიოტის შემთხვევაში, აღსანიშნი და აღმნიშვნელი, რომლებიც საბოლოოდ კონსიტის სახეს იღებენ, ეს ურთიერთგამომრიცხავი ხატები, ხშირად, სრულიად არაპოეტური სფერო-

¹ როდესაც პოეტის გონება მთლიანად მის სამუშაოს მოუცავს, ის მუდამ, არსებითად ურთიერთგანსხვავებულ გამოცდილებებს უკავშირებს ერთმანეთს; ჩვეულებრივი ადამიანის გამოცდილება ქაოტური, არათანაბარი, ფრაგმენტულია. ამ უკანასკნელს ვიღაც უყვარდება, ან კითხულობს სპინოზას და ამ ორ გამოცდილებას ერთმანეთთან არანაირი საერთო აქვთ, მათ არც საბეჭდი მანქანის ხმაურსა ან სამზარეულოდან გამომავალ სუნთან აქვთ რამე საერთო; პოეტის გონებაში კი ეს გამოცდილებები ყოველთვის ახალ მთლიანობებს ქმნიან.

² <https://www.poetryfoundation.org/poetrymagazine/poems/44212/the-love-song-of-j-alfred-prufrock>

ეზიდანაა მოტანილი: მედიცინა, ფიზიკა, გეოგრაფია, რელიგია, მითოლოგია ისტორია და სხვა. თუმცა, დონთან ამგვარ შედარებებს უფრო ხშირი, შეიძლება ითქვას, მუდმივი ხასიათი აქვთ, ელიოტთან კი ისინი უფრო მაგალითის სახითაა მოხმობილი. დონის შემოქმედებიდან ასეთ ნიმუშებად შეიძლება განვიხილოთ შეყვარებულთა წმინდანებთან შედარება ლექსში „კანონიზაცია“, სიყვარულის წმინდა ტაძრის მწერთან შედარება ლექსში „რწყილი“, მოსიყვარულე წყვილის კომპასთან შედარება ლექსში „გამომშვიდობება: აკრძალული დატირება“ და კიდევ არაერთი სხვა. ელიოტის პოეზიიდან კონსიტის ასეთი ნიმუში გვხვდება, მაგალითად, ლექსში “Rhapsody on a Windy Night”, სადაც ერთ-ერთი უმთავრესი კონსიტი მთვარის ჩუტყვავილიანი სახეა;

The moon has lost her memory.
A washed-out smallpox cracks her face.¹

ანალოგიური ხასიათის კონსიტია მოცემული ამავე ლექსის იმ ეპიზოდში, სადაც ავტორი შუალამით მოგვრილ მოგონებებს შემოიღო ადამიანის მიერ მკვდარი, დამკვნარი ნემსიწვერას რხევას ადარებს:

Midnight shakes the memory
As a madman shakes a dead geranium.

ამ სახის შედარებები დონის ადრეული პოეზიის არაერთი ნიმუშიდან შეგვიძლია განვიხილოთ.

ელიოტის მხრიდან „მეტაფიზიკური“ მახვილგონიერებისა და კონსიტის მთავარ მხატვრულ ხერხად გამოყენება, განსაკუთრებით მის ადრეულ პოეზიაში, ნათლად ასახავს დონის ტრადიციის გავლენას მოდერნისტი ავტორის შემოქმედებაზე. ამ გავლენაზე საუბრისას გვერდს ვერ ავუვლით კიდევ ერთ მნიშვნელოვან მხატვრულ მეთოდს – ანალიტიკურ მეთოდს, რომელიც დონის ტრადიციის მნიშვნელოვანი ელემენტია.

პოეზიის ანალიტიკური ბუნება ორივე პოეტთან თვალსაჩინოა, თუმცა, მაშინ როცა დონი საკუთარი გამოცდილების ანალიზისას ობიექტურობის მხოლოდ გარკვეულ დონეს აღწევს, ელიოტის ლექსის ობიექტური ბუნება სრულია. მაგალითად, ლექსში „ჯ.ალფრედ პრუფროკის სასიყვარულო სიმღერა“ განკერძოებული თვითანალიზის სიღ-

¹ <https://www.poetryfoundation.org/poems/44215/rhapsody-on-a-windy-night>

რმისეული ბუნება სრული სახითაა წარმოდგენილი. თავად ელიოტი ლექსის შესახებ წერდა: 'It was partly a dramatic creation of a man of about 40 I should say, and partly an expression of feeling of my own through this dim imaginary figure'¹ ლექსში ასახული სიტუაცია და მთავარი პერსონაჟი, სრულიად, წარმოსახვითია, თუმცა, საინტერესო ისაა, რომ სავსებით ახალგაზრდა, თითქმის ოცი წლის პოეტი ახერხებს შუა ხნის კაცის წმინდა ფსიქოლოგიური პორტრეტის შექმნას; წარმოსახვითი პერსონაჟის „ტყავში ძვრება“ და მის ფიქრებსა და ემოციებს სრულყოფილად აანალიზებს. ობიექტური ანალიზის მეთოდს ვხვდებით ლექსში „ქალბატონის პორტრეტი“, თუმცა, იმ განსხვავებით, რომ ქალის პორტრეტს არა მისი მონოლოგი ქმნის, არამედ მეორე პირის, პროტაგონისტის მონათხრობი ქალის შესახებ.

ზემოთ ნახსენები თითოეული ლექსი – „ჯ. ალფრედ პრუფროკის სასიყვარულო სიმღერა“, „ქალბატონის პორტრეტი“, „ჯერონტიონი“ ელიოტის თანამედროვეთა დეგრადირებულ ყოფას, არშემდგარ ურთიერთობებს, გაუფასურებულ ღირებულებებს, „დაკარგული“ ადამიანის შინაგან მდგომარეობასა და, ზოგადად, მთელი ევროპული ცივილიზაციის გაჭიანურებულ ხრწნას გამოხატავენ; თითოეულ მათგანს ქვეტექსტად მძაფრი ირონია გასდევს. საგნისადმი სარკასტული მიდგომის უფრო სიღრმისეული გავრცობა გვხვდება ელიოტის 1920 წლის პოემაში „უნაყოფო მიწა“. ეს უკანასკნელიც, პირველ რიგში, თანამედროვე, დეგრადირებული ყოფის ანალიზსა და კრიტიკას წარმოადგენს, ამ ირონიული კრიტიკის მთავარი იარაღი ელიოტისთვის, მოცემულ პოემასა და შემდგომი პერიოდის ნაწარმოებებში, მითოსია – წარსულის მითოლოგიური დიდებულება თანამედროვე დეგრადირებულ ყოფასთანაა შეპირისპირებული. ელიოტისგან განსხვავებით, დონთან ანალიზის საშუალებად მითოსი არ გამოიყენება; ის რასც ელიოტი მითოსით აღწევს, დონთან კონსიტის გამოყენებითაა მიღწეული, თუმცა ეს, თავისთავად, არ გამორიცხავს კონსიტის მნიშვნელობას ელიოტის პოეზიაშიც. „უნაყოფო მიწის“ მსგავსება დონის ტრადიციასთან რამდენიმე მხატვრული ნიშნით იკვეთება: ხატების სიჭარბე, მოულოდნელი გაცემების ეფექტი, ირონია, სიკვდილის ბუნებითა და მაკაბრით დაინტერესება – თითოეული „მეტაფიზიკოსი“ პოეტის ტრადიციას მიეწერება და მის „წლისთავებს“ მოგვაგონებს. ორივე წლისთავი დო-

¹ <https://www.bl.uk/20th-century-literature/articles/a-close-reading-of-the-love-song-of-j-alfred-prufrock>

ნის მფარველის სერ რობერტ დრერის თოთხმეტი წლის გარდაცვლილი ქალიშვილისადმია მიძღვნილი. ელიზაბედ დრერი დონისთვის დაკარგული ღირსების, სიკეთისა და სათნოების სიმბოლოა. ამდენად, პირველ წლისთავში “An Anatomy of the World” დონი კაცობრიობის სულიერ სიკვდილს და ღმერთამდე ვერ მისული ადამიანის უბედურებას დასტირის. მეორე წლისთავში კი, “*Of the Progres of the Soule,*” რომელიც ძირითადად ელიზაბედ დრერისადმი აღვლენილ ხოტბას გამოხატავს, ავტორი ხელახლა მოიპოვებს კაცობრიობის მიერ დაკარგულ იმ სიბრძნეს, რაც ადამიანს, მარადიულ, სულიერ ბედნიერებას აღუთქვამს. „წლისთავები“ არ გამოხატავენ ავტორის სულიერ ტანჯვას; მათში ასახული სიცარიელე და სიცოცხლის ამაოება, უფრო, დედამიწაზე არებულ ჯოჯოხეთს მოგვაგონებს. ამქვეყნიურ ჯოჯოხეთში მცხოვრები პოეტის ერთადერთი იმედი კი გარდაცვალებასა და სიკვდილის შემდგომ სიცოცხლეზე ფიქრია.

როგორც ვნახეთ, ჯონ დონის „მეტაფიზიკური“ პოეტიკა ტომას ელიოტის ადრეულ პოეზიაში შემდეგი ნიშნებით იჩენს თავს: ა) ლექსის ინტელექტუალური სირთულე, ბ) აზრის ემოციური ეკვივალენტი, (აზრისა და ემოციის აღრევა), რაც ხშირად „მგზნებარე ფიქრითაა“ გამოხატული; გ) „ობიექტური კორელატი“ დ) მახვილგონიერება და მეტაფიზიკური კონსიტი. ამ ელემენტების მრავალფეროვანი გამოყენების შედეგად, თავის დროზე დონმა, მოგვიანებით კი, მათი გათვალისწინებით, ელიოტმა და სხვა მოდერნისტმა ავტორებმა მსოფლიო ლიტერატურაში ყველაზე ინტელექტუალურ და სიღრმისეულ პოეტურ მიმდინარეობებს ჩაუყარეს საფუძველი, რომელთა მსოფლიო ლიტერატურაზე გავლენა დღემდეა შენარჩუნებული.

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Between Words and Images – Eccentric Artists and Their Constructions of Reality in Recent German Literature

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Abstract:

This paper intends to analyse three eccentric figures and their constructions in contemporary German literature from the 1960s to 2005. The aim of this paper is to examine how the main characters, Hieronymus, Henry, and Fabian, from different books (one novel, two short stories) by German authors (Peter Weiss 1965, Eva Zeller 1983, Steffen Kopetzky 2005) share eccentricity on different levels. As obsessive collectors, the protagonists devote themselves to the construction of artistic projects through sensual and emotional experience in accordance with a phenomenological perspective (Gaston Bachelard 2007). The main underlying basis for such artistic practices and the type of relationship established between these literary figures and their objects and creative works, on one side, and particular objects, and images used in creating imaginary or alternative worlds, on the other side, are key elements in our analysis.

Keywords: Recent German Literature, Image-Word, Eccentric/Obsessive Collectors/Characters, Eccentric Constructions

Introductory remarks on the literary figures

In the novel *Fluchtpunkt* by Peter Weiss (1965), Hieronymus is a mathematician, manufacturer of calculators, and a specialist in macro-economics. One day he decides to give up his work, his family and all social benefits in order to live in an “old garage” and to dedicate himself exclusively to “dem monströsen Gebilde seiner Arbeit” (Weiss, 1965, p. 138). His work results from the technique of making collages of newspaper cuttings on various themes and fields, which lends it a fragmentary character (Weiss, 1965, p. 139).

The development of a wide-ranging utopian project is present, when Henry in the short story *Der Turmbau* by Eva Zeller (1983, pp. 59-66) describes in detail a scale model of a city in the form of a tower to an imaginary audience.

Finally, Fabian in the short story *Deutsche Mechanik* by Steffen Kopetzky (2005, pp. 170-216), aims at the construction of an enormous structure (Kopetzky, 2005, p.199), of mechanical nature, whose metal parts he buys and takes to his atelier over the years (Kopetzky, 2005, p. 201).

The selected protagonists share disappointment with their daily, family, and social life. Therefore, to fulfill their irreparable emptiness, they build eccentric constructions or projects. The obsessive collection of useless objects and even waste (trash) is a behaviour that reflects a sense of loss and of disorientation. Particularly Hieronymus and Fabian cultivate an obsessive “culture of waste”, where the ritual inherent of the creative process shows affinities with the staging of garbage dumps.

Creative Objects-Constructions – Projects and Images

Weiss’ narrator met Hieronymus when he was already around fifty years old and his project was still at an early stage (Weiss, 1965, p. 138). Nevertheless he still had the opportunity to follow Hieronymus’s work on his universal book.

The images attributed to Hieronymus derive from a radical turning point in his life, his exclusive and obsessive dedication to his project work. Despite his social status and physical decay, the narrator still recognizes in him “die ehemalige Eleganz” (Weiss, 1965, p. 138) and “einen Zug von weltmännischer Überlegenheit” (Weiss, 1965, p. 138), identifying him with an

alchemist “dem es eben gelungen war, Gold herzustellen” (Weiss, 1965, p. 140). The narrator sees that Hieronymus has voluntarily chosen social exclusion. Not even a psychiatrist could assess his troubled mental state (Weiss, 1965, pp. 141-142). Even Hieronymus himself is aware about his troubled mental state, because he says to the narrator that if he were subjected to a psychiatric evaluation the following would happen: “Er würde mich einsperren, denn er würde verstehen, daß ich nicht mehr zu zähmen und der Gesellschaft dienstbar zu machen sei” (Weiss, 1965, p. 143).

The narrator uses also the image of the castaway, which expresses well Hieronymus’s failure of social inclusion: “[...] er lebte einfach in einer Wirklichkeit, aus der die alltäglichen Maßstäbe entfernt worden waren. [...] wie ein Schiffbrüchiger quer über einem der Betonsockel lag, [...]” (Weiss, 1965, p. 142). Hieronymus’s library is also an archive of memory. The inside of the garage is described as an mountain landscape by the way books and journals are hoarded from which he cuts out text passages and images to build his universal book. Hieronymus collects cardboard boxes, where he stores newspaper cuttings, arranged by themes. The way the boxes are stacked up emphasizes the image of the mountain.

“Das Schriftbild, das auf den riesenhaften Blättern entstand, enthielt unzählige kleine Einheiten, die er aus den Bergen von alten Büchern und Zeitschriften, die den Raum zu einer zerklüfteten Landschaft machten, ausgeschnitten hatte. Die Wände waren bis zur Decke mit Papierschachteln angefüllt, die er aus Schuhgeschäften zusammengetragen hatte, und in denen er die Stöße des Rohmaterials verwahrte” (Weiss, 1965, p. 139).

In the short story *Der Turmbau* by Zeller (1983) we can recognize an image-text structure. The text starts “in media res” and in the middle of an oral speech sentence, which hinders its immediate spatial and temporal location. But from a visual point of view, the sequence of the sentences without paragraph or sentence divisions presents the text visually very similar to a poem. However, as we continue reading, we verify that it is in reality an oral presentation of a construction project, an utopian city, which, according to Henry, will be carried out in the future when we read “seine Turmstadt von morgen” (Zeller, 1983, p. 60). The project is still in an experimental stage, for Henry has at his disposal only a scale model of the future city to assist his oral presentation and temporarily visualize his dream. Although it is a dream, Henry really aims to achieve it, as it is confirmed by the narrator: “Nein, Henry hat nicht auf Sand gebaut” (Zeller, 1983, p. 61). Even if

Henry, as the author of the project, is the main speaker, we have also access to Henry's wife and the narrator's opinions, specified by the first or third person singular. So the space of the utopian city is primarily described from two different points of view. While Henry overvalues the exceptional housing conditions of the future city in a tower shape, his wife, on the contrary, although she sees confirmed Henry's perspective as she walks through the space inside the house, emphasizes strongly its negative aspects, and Henry's dream house and space transforms itself in a real nightmare and labyrinthine space for her. In this short-story by Zeller (1983) neither have we access to biographical information about Henry nor are there any concrete images applied to Henry. But we infer by Henry's public presentation of his city scale model and his guided tour given to his wife that most probably Henry is an architect. We can also link his oral presentation to a theatrical performance, which seeks mainly the approval of his wife and of the general public. Henry's argumentation clearly shows the radical need for changing the cities' building method, in an non-specified future. The main character announces to his listeners a type of construction that suggests the form of a tower by the way the habitable cells are arranged, in a pile. To visualize the construction, Henry uses the image of the sea foam as a mountain of bubbles caused by agitation of sea waves movement:

"[...] die Zeit sei nicht mehr fern, in der bewohnbare Zellenberge nach Art vergrößerter Schäume sich auf den Weltmeeren türmten, ja, sich in deren Untergrund senkten, wie denn, meine sehr verehrten Damen und Herren, Magnifizenz, liebe Kommilitonen, Utopien legale Mittel sind, um der Zukunft auf den Leib zu rücken" (Zeller, 1983, p. 60).

Also Fabian Eckenfelder leads a monotonous life, living with his girlfriend Andrea in the centre of Berlin (Kopetzki, 2005, p. 172). Fabian has to go every day to his old garage, in Neukölln. The short-story starts at the final stage of his artistic project, when he leaves his house to pick up the last piece commissioned in an old shop/garage called *Eisen Zart* (Kopetzki, 2005, p. 173). The narrator focuses on the twenty four hours, which precedes Fabian's creative project conclusion. The text recovers and interweaves however several issues and topics, such as biographical and professional data and also personal details, not presenting a linear narrative structure. These different events articulated with each other enable us to understand the present moment of the narration, where Fabian is about to conclude his life project, after having inserted the last piece. The piece of work he had made for the

train station in Hamburg was, according to Fabian, a decisive event in his professional career, because, besides providing him a national projection, contributed to introducing an order in his life, always marked with financial difficulties (Kopetzki 2005, p. 180). He was nevertheless obliged to use different working methods, which contrasted significantly with his usual method, performed previously. The construction material and his favourite working techniques shows affinities with the so-called conceptual art, practiced from the 1960s, but already anticipated in readymades, devised by Marcel Duchamp in the 1920s, and in pop art, developed from the 1960s by the North American artists, Claes Oldenburg, Andy Warhol, and Roy Lichtenstein:

“Er konnte sich aber auch nicht länger auf das unvorsehbare Zufallsspiel des Findens einlassen. Seine Arbeit würde fundamentaler, bedeutender, kreativer sein – er würde nicht mit Ready-mades, Gebrauchsgegenständen und Schrott arbeiten, sondern Teil für Teil entwerfen” (Kopetzki, 2005, p. 180).

After this major commission, Fabian had finally the financial means and with them the opportunity to focus exclusively on his dream of building “Die perfekte Mechanik” (Kopetzki, 2005, p. 181), which he also calls “das Projekt der großen Mechanik” (Kopetzki, 2005, p. 182).

So, while carrying the last piece of this project, Fabian remembers scenes of his past life that led him to this moment. Because he had not finished his University degree, he lacks respect for his own work. He does not see himself as an artist, but rather as a constructor of strange machines: “Bastler und Hobbymechaniker” (Kopetzky, 2005, p. 188) or “Er war ein Bastler” (Kopetzky, 2005, p. 189).

Fabian remembers the day when he ordered the first time “ein erstes Werkstück für die Mechanik” (Kopetzki, 2005, p. 179), because before he rarely ordered anything. Till then he had always manufactured the pieces from common material or from dismantling old machines, which he could find in fairs or on the market (Kopetzky, 2005, p. 179). His talent is shown precisely in the way he combines incompatible materials. This way, Fabian shows a certain inconsistency in the process of conception for not following pre-established principles: “Er war keineswegs der brillante Handwerker, [...] er arbeitete eigentlich sogar ziemlich ungenau, aber niemand als er selbst vermochte seine Fehler zu sehen (Kopetzky, 2005, p. 179).

Thus the image of the tower reveals itself in Fabian's collection of invoices that increase in height over the years while the artist is buying various structures for his monumental work. It is when he puts the last invoice at the bottom of the drawer that he becomes aware of the dimension of his machine and remembers the first invoice (Kopetzky, 2005, pp. 204-205). According to Bachelard (2007) the inside of a wardrobe, such as the inside of a drawer, is an "Intimitätsraum, ein Raum, der sich nicht jedem Beliebigen auftut" (Bachelard, 2007, p. 94) and is without doubt "ganz erfüllt vom stummen Tumult der Erinnerungen" (Bachelard, 2007, p. 95). The growth of Fabian's machine coincides therefore with the impressive increase of the amount of invoices, similar to water tanks or even to a flood by the use of the verb "quollen". It is also suggested that the metallic structure is an organism, when its unbridled consumption is mentioned. The invoices represent thus a particular testimony of his project development over the years.

"Mittlerweile quollen alle drei Fächer über. Die Maschine war gewachsen – was sie dabei verschlungen hatte, wußte er nicht. [...] Er sammelte die Belege, das genügte. Auch wenn ihn jetzt, nachdem er die letzte Rechnung dazugelegt hatte, die schiere Menge beschriebenen Papiers nachdenklich stimmte" (Kopetzky, 2005, pp. 204-205).

Fabian's home is described as a labyrinth with the countless machines built by him over the years. Andre Hellmer, a successful gallery owner, is the first and only one to have access to Fabian's collection of machines. Fabian's private space offers the vision of an alternative world by the dimensions and forms of different artefacts (Kopetzky, 2005, p. 190). Fabian also builds very small machines, evoking the concept of miniature, according to Bachelard (Bachelard, 2007, pp. 155-185).

"Beim ersten Besuch, den Hellmer Fabian labyrinthischer Erdgeschoßwohnung abstattete, verschaffte er sich ziemlich unverholen einen Überblick über die zahlreichen freien Arbeiten, die Fabian im Laufe der Zeit gebaut hatte, seltsame Maschinen, manchmal doppelt so groß wie eine alte Nähmaschine, gelegentlich aber auch winzig klein, wie aus einer Ameisenwelt" (Kopetzky, 2005, p. 191).

The connection between the space and the machines becomes visible after selling and therefore removing them from Fabian's home. We witness a radical change of the space. The emptiness of the house is perceived as a nudity and as a result of an invasion, a devastation. For this reason, the

narrator says the following: “[...] Fabians leere Wohnung, die ohne ihre langjährigen Bestände an Maschinen ihre schadhaften Blößen zeigte und nicht verlassen, sondern verwüstet wirkte – ausgeraubt eher denn geräumt” (Kopetzky, 2005, p. 192).

When Fabian enters his garage with the last metal piece, the close relationship between the metal pieces and the space becomes also clear. Inhabited only by metals, the atmosphere becomes, according to Fabian, unpleasant. The metal’s coldness spreads through the space and air, losing all human warmth:

“Das Atelier war eiskalt, seit er nicht mehr darin wohnte, fröstelte es ihn zunehmend, es war ihm unbehaglicher als früher. Vielleicht lag das auch an der großen Menge edelsten Metalls, das er auf den unterschiedlichsten Wegen in das Atelier geschafft hatte, denn die Luft, die ihm entgegenschlug, war eine Eisenluft” (Kopetzky, 2005, p. 201).

After realising that he had constructed a bomb, Fabian also feels that the space of his garage had reduced, which he therefore perceives as “tödliche Enge” (Kopetzky, 2005, 209). Afraid, he gets out running without his keys. The steel door closes and the artist is this way excluded from his garage (Kopetzky, 2005, pp. 209-210). While he is calling the key service, a clear separation between inner and outer space of his garage is established. Only from outside, Fabian is able to see the real dimension and omnipotence of his machine, which in his opinion, took up all the inner space and excluded him this way from his own garage. The brightness and dark tone of the orange colour lends to the machine an appearance even more sinister and threatening. The narrator suggests implicitly the idea of the son’s revolt against his father, his creator:

“Das Leuchten hinter den Fenstern des Ateliers schien während seiner Abwesenheit einen dunkel-orangen Ton angenommen zu haben. Zum ersten Mal betrachtete er die erstarrte Mechanik in voller Größe, so wie sie war – sie füllte den Raum des Ateliers ganz und gar aus. Sie hatte ihn herausgedrängt, hatte ihn abgeschafft, ihn vertrieben” (Kopetzky, 2005, p. 213).

In conclusion, we have seen that the three figures have in common the compelling need to collect a wide range of everyday objects and by this to design their particular alternative world, their constructed reality. Facing difficulties, while resisting the outside world, the protagonists take refuge in various artistic and technological media of retaining and preserving memory, including their own bodies, highlighting, consequently, the sensual and

emotional experiences involved. While creating their projects, the three characters establish a special relationship with their objects and projects, which they always perceived as artistic and visually overwhelming. Feeling rejected and socially excluded, the characters feel that they can only find fulfillment in their creative projects. The relationship between image and word, art and literature becomes particularly clear when images are associated with the characters and used to describe the characters' process of working. This close relationship reveals itself also when their process of creating is presented as showing great similarities with art movements. Their efforts are undoubtedly valued when they are able to create extraordinary projects under difficult conditions over a long period of time. Their physical and mental resistance and resilience grant their artistic works a state of "temporary staging" as "works in progress" that reinvents an aesthetic threshold very similar to the art movements in the 1960s and that encouraged a new way of living and understanding that the completion of a project is less important than the creative process itself. Ultimately, we have seen that the artistic and eccentric practice of the selected characters intends primarily to compensate for a loss of memory and meaning and for their struggles with an order in the outside world which they perceive as overwhelming and uncontrollable.

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The Type of a Hero in Anglo-Saxon Epic and Georgian Folklore/Mythology

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Abstract:

The hero, as the main constituent of fiction, experienced a palpable, almost absolute devaluation from medieval literary texts before William Thackeray declared the arrival of a novel without a hero and since then, with varying degrees of success, writers have tried to bring back the hero in fiction but mostly in vain.

It should not be surprising that similar processes take place in the texts of geographically and culturally distant literatures. The current research is about the hero of Anglo-Saxon heroic epic “Beowulf” and the hero of the Georgian folk ballad Iakhsari.

A comparative analysis of these two heroes would have been artificially forced and would not have aroused any scientific or literary interest had it not been for one important detail which is common and strangely connects these two, as I already mentioned, geographically and culturally distant texts and heroes.

This important detail refers to the special location of the heroism committed by the characters. Both heroes fight the evil enemy of the people and both fight the monster or devil (giant) in the lake, particularly on the bottom of the lake.

This remarkable detail became one of the important reasons for the translation of the Anglo-Saxon epic “Beowulf” into Georgian (by Paata and Rostom Chkheidze) in 1989, from Barton Raffel’s Translation into new English; in the commentaries of the translation, the similarities between the deeds of the heroes (Beowulf and Iakhsar) were mentioned, which was stated earlier by the writer Otar Chkheidze in the biographical novel, “Novel and History’.

Since then, no detailed comparative analysis of the heroes has been conducted.

Our goal is not to study the mythological archetype of heroism – diving in the lake, exploring the depth, the cycle of death and life – but to identify the heroes and phenomenon of heroism in the early Medieval (may be earlier) Anglo-Saxon and Georgian literary texts.

Keywords: Hero, Mythology, Epic, Monster, Devi

The history of translation of “Beowulf” into Georgian

The Anglo-Saxon epic "Beowulf" was translated into Georgian in 1988 (by Paata and Rostom Chkheidze) and published in 1989. We were still living in the Soviet Union then. So much of the literature was not available via the Internet; nor was it possible to go abroad on scholarly trips. We had at our disposal texts poetically translated into New English by Burton Raffel and prosaically translated by David Wright. It is noteworthy that both books were accompanied by a preface and a conclusion, which slightly eased our hard work and complemented our thesaurus.

To translate Saxon alliterative verse into Georgian we used ancient Georgian free meter *Tskobili Sitkva* (*stacked words*), which has been used to create not only Georgian folk poetical ballades, but also to translate ancient Biblical poetry into Georgian. Pavle Ingorokva, the discoverer of the old Georgian poetic meter, thus explains the type of the verse: “The verse is created not by the rhythm of feet, but the rhythmic alteration of the whole lines (Ingorokva, 1954, pp. 710-734).

This poetic meter had already been employed in our time. Using this measure a Georgian translator Tamaz Chkhenkeli translated a part of the ancient Indian epic "Mahabharata", "Bhagavad-Gita" and with the same measure, with renewed and original meaning, of course, he also translated the poetry of Rabindranath Tagore and Walt Whitman.

The decision to translate Beowulf was motivated by two reasons: One was that the book fell into our hands, which did not happen very often in the Soviet era, and the other was that an analogy was observed in Georgian

literature with one detail of the main archetype of the Beowulf, the Georgian mythological legend, Yakhsari myth, which is also an ancient archetype. This is to go down to the lake and fight the monster. (Chkheidze, 1965/1976, pp. 16-18). It was such a motivation that we could not delay the translation.

A Georgian writer Otar Chkheidze briefly noticed both similarities and differences in the episode of plunging in and coming out of the lake in Georgian and Anglo-Saxon legends. However, he did not explore this issue further and did not make insights into the ancient mythological archetype in two works ("Beowulf" and "Yakhsari"), diving and coming out of the depths, death and resurrection.

The Georgian translation of Beowulf was published in 1989... Reprinted in 2019, by Ilia State University Press.

1. The Hero

Northrop Fry, in his widely acclaimed work *Anatomy of Criticism* (Essay 1), discusses historical criticism and proposes the theory of modes. Speaking of the methods of the fiction, he refers to the second paragraph of Aristotle's "poetics" and says that Aristotle considers the differences between the fictions, which is due to the fact that they have different levels of heroes / characters. Aristotle says that in some works the character / hero is better than we are, in some he is what we are, and in others he is worse than us. Fry argues that the main thing in the story of a fiction is someone who does or acts. This is someone who is a hero and in action either achieves what he aspires to, what he can achieve, or could, based on what the author attributes to him, or he cannot achieve it. The works must therefore be divided not from a moral point of view, but according to what the protagonist achieves, what power he has, which may be more than what we can or as much as we can, or less than what we can.

Northrop Fry lists five types of heroes, two of which are significant to our research:

1. "If superior in kind both to other men and to the environment of other men, the hero is a divine being, and the story about him will be a myth in the common sense of a story about a god. Such stories have an important place in literature, but are as a rule

found outside the normal literary categories.” This is a mythological hero.

2. “If superior in degree to other men and to his environment, the hero is the typical hero of romance, whose actions are marvelous but who is himself identified as a human being. The hero of romance moves in a world in which the ordinary laws of nature are slightly suspended: prodigies of courage and endurance, unnatural to us, are natural to him, and enchanted weapons, talking animals, terrifying ogres and witches, and talismans of miraculous power violate no rule of probability once the postulates of romance have been established. Here we have moved from myth, properly so called, into legend, folk tale, Märchen, and their literary affiliates and derivatives.” This is the hero of Epic (Frye, 1957/1973, pp. 33-67).

It is interesting to know which type of hero the hero of the Anglo-Saxon epic *Beowulf* and the hero of the Georgian mythological legend, *Yakhsari* belong to.

1. Are the characters sharply distinguished?
2. What is the obvious difference between a mythological hero and a hero of an epic?

We will try to find out this by comparing the characters.

Beowulf is an old Anglo-Saxon legend recorded in the ninth century. Its main mythology dates back to the pre-Christian period.

Yakhsari's narrative, according to the text, must belong to the late Middle Ages. According to researchers – the so-called the time of "Rains of Blood", i.e., the seventeenth century, however, some details point to the twelfth century and the mythological layers.

Beowulf is called by his taste for adventure to kill Grendel and save Hrothgar's people. *Beowulf* is stronger than other men. *Beowulf* kills monster after monster to finally bring peace to the land. But he is a mortal man and is a character of the epic.

In his valuable research R.R. Tolkien tries to define the genre and value of “*Beowulf*” and thus helps us to find out what kind of hero he is; for the beginning, he shows the various points of views about the issue:

'*Beowulf* is a half-baked native epic the development of which was killed by Latin learning; it was inspired by emulation of Virgil, and is a pro-

duct of the education that came in with Christianity; it is feeble and incompetent as a narrative; the rules of narrative are cleverly observed in the manner of the learned epic; it is the confused product of a committee of muddle-headed and probably beer-bemused Anglo-Saxons (this is a Gallic voice); it is a string of pagan lays edited by monks; it is the work of a learned but inaccurate Christian antiquarian; it is a work of genius, rare and surprising in the period, though the genius seems to have been shown principally in doing something much better left undone (this is a very recent voice); it is a wild folk-tale (general chorus); it is a poem of an aristocratic and courtly tradition (same voices); it is a hotchpotch; it is a sociological, anthropological, archaeological document; it is a mythical allegory (very old voices these and generally shouted down, but not so far out as some of the newer cries); it is rude and rough; it is a masterpiece of metrical art; it has no shape at all; it is singularly weak in construction; it is a clever allegory of contemporary politics (old John Earle with some slight support from Mr. Girvan, only they look to different periods); its architecture is solid; it is thin and cheap (a solemn voice); it is undeniably weighty (the same voice); it is a national epic; it is a translation from the Danish; it was imported by Frisian traders; it is a burden to English syllabuses; and (final universal chorus of all voices) it is worth studying' (Tolkien, 1936).

From all these controversial opinions we can make one conclusion, that as the epic is considered to be very old and the hero himself is undeniably older and bear the traits of mythological hero and is secularized by Christian writer.

In the same research, R.R. Tolkien goes further and shows difference between myth and folktale, which is clear and visible during the analyses, but he also sees the similarities and says that:

"Folk-tales in being, as told – for the 'typical folk-tale', of course, is merely an abstract conception of research nowhere existing – do often contain elements that are thin and cheap, with little even potential virtue; but they also contain much that is far more powerful, and that cannot be sharply separated from myth, being derived from it, or capable in poetic hands of turning into it: that is of becoming largely significant – as a whole, accepted unanalysed. The significance of a myth is not easily pinned on paper by analytical reasoning. It is at its best when it is presented by a poet who feels rather than makes explicit what his theme portends; who presents it incarnate in the world of history and geography, as our poet has done. Its defen-

der is thus at a disadvantage: unless he is careful, and speaks in parables, he will kill what he is studying by vivisection, and he will be left with a formal or mechanical allegory, and, what is more, probably with one that will not work. For myth is alive at once and in all its parts, and dies before it can be dissected. It is possible, I think, to be moved by the power of myth and yet to misunderstand the sensation, to ascribe it wholly to something else that is also present: to metrical art, style, or verbal skill (Tolkien, 1936, p.6).

So, from this passage, we can consider that the traits of myth can be left in the folk-tale and then remain in the text of the poet. And because of that "In the epoch of Beowulf a Heroic age is wilder and more primitive than that old Greece', but it is brought touch with Christendom. In the Ancient Greek mythology Cyclops are god-begotten and under divine protection. Grendel and his mother in "Beowulf" are inmates of Hell', 'adversaries of God', 'offspring of Cain', 'enemies of mankind' and "Consequently, the matter of the main story of Beowulf, monstrous as it is, is not so far removed from common mediaeval experience as it seems to us to be from our own. ... Grendel hardly differs from the fiends of the pit who were always in ambush to waylay a righteous man. And so, Beowulf, for all that he moves in the world of the primitive Heroic Age of the Germans, nevertheless is almost a Christian knight (Tolkien, 1936, p. 8).

2. Further he says:

"In Beowulf we have, then, an historical poem about the pagan past, or an attempt at one – literal historical fidelity founded on modern research was, of course, not attempted. It is a poem by a learned man writing of old times, who looking back on the heroism and sorrow feels in them something permanent and something symbolical (Tolkien, 1936, p.11).

That is what R.R. Tolkien concludes.

When discussing the Georgian mythological legend "Yakhsari", it should be said from the very beginning that Yakhsari is not a mortal man, but he lives among people and carries their qualities. The legend states that he is a child of God, an angel:

'At the court of God, the angels were called./Weights were brought, Kvira look at it!/They are for those who are the strongest./I was sitting in the corner; everyone has an eye on me./They say to each other: 'Yakhsari will lift it,/I lifted the weight, God, You gave me the strength.'

Thus, the children of God, the angels gather at the door of God and here they receive the divine commission or inspiration to help people and fight the Devs. The legend emphasizes the special power of Yakhsari, thus making him superior to other sons of God. And his fight is also remarkable, as he fights a number of Devs together:

‘Devs were having a wedding, were stirring the water,/Their mother had nine heads, had raised nine sons,/She used brewing boiler for hat and that gave me fright,/I hesitated and they said “Yakhsari is frightened”,/Then I attacked and changed their fate,/I struck from the window and killed them,/One was out and I took my stand, lifted weapon,/He hid behind the rock and I smashed it and he lost his eye.’

Thus, from the very beginning, there is a noticeable difference between Beowulf and Yakhsari, but here are the similarities between them:

Beowulf is the hero of the heroic epic, he is a man, a knight of King Higlac, he is invincible, loves to compete with other heroes in strength, fights and kills monsters, fights with his bare hands or with ancient and magical weapons, wears a chain shirt which defends him from the arms.

But the epic states that he always acts in the presence of God, that is, God gives him power, and gives his sign, which can be considered as divine inspiration:

381. Our Holy Father/Has sent him as a sign of His grace, a mark/Of His favor, to help us defeat Grendel/And end that terror.

808. Now he discovered – once the afflictor /Of men, tormentor of their days – what it meant/ To feud with Almighty God: Grendel/Saw that his strength was deserting him, his claws . . .

Thus, God constantly accompanies Beowulf in battle, empowers him, Beowulf is his weapon in the fight against evil.

Yakhsari, as mentioned, is a child of God, an angel, and has come to the door of God, acting by divine inspiration; But he also has to contend with other angels, and he wins by the grace of God. Some scholars also note that in folklore, the sons of God, Kopala and Yakhsari, were formerly carnal, and in some places Yakhsari is also referred to as a monk (Arabuli, 2021, p. 140). It is also worth to mention that Yakhsari has human feelings e.g. kind of fear.

Both Beowulf and Yakhsari fight human-like monsters: Monsters of more or less human shape . . .

Tolkien mentions that "Their parody of human form (earmsceapen on weres wæstmum) becomes symbolical, explicitly, of sin, or rather this mythical element, already present implicit and unresolved, is emphasized: this we see already in *Beowulf*, strengthened by the theory of descent from Cain (and so from Adam), and of the curse of God. So Grendel is not only under this inherited curse, but also himself sinful" (Tolkien, 1936, p.15).

1345. 'I've heard that my people, peasants working / In the fields, have seen a pair of such fiends/Wandering in the moors and marshes, giant/Monsters living in those desert lands./And they've said to my wise men that, as well as they could see,/One of the devils was a female creature./ The other, they say, walked through the wilderness /Like a man – but mightier than any man.

...

Professor Zurab Kiknadze explains the Devs which are found in Georgian mythology as follows:

"It is well known, but I think it is necessary to explain what "Dev" means. "Daeva" is an Iranian word denoting the group of beings opposed to the bright god, Ahuramazda (Hormuzd). The group supports its eternal antagonist – Angri-Mainu or Ariman). The history of all mankind, according to Zoroastrian religious teachings, is a battle between the angels of Ahuramazda (Amesha-spents) and the Daevas of Angri-Mainu; "(Kiknadze, 1996a).

"Dev is a human-like creature; Although this resemblance is illusory, Dev is not an animal either. "They used to look ugly, with fur on their faces, no clothes, they had only fur. On the other hand, they were like human, only their feet were reverse..." (Kiknadze, 1996a).

The main sign of a mythological hero is that he fights evil forces with divine inspiration and not for any worldly gain.

The main award for *Beowulf* is the fame:

Beowulf spoke:

1384 "Let your sorrow end! It is better for us all /To avenge our friends, not mourn them forever./ Each of us will come to the end of this life /On earth; he who can earn it should fight/ For the glory of his name; fame after death /Is the noblest of goals.

1534 So fame /Comes to the men who mean to win it /And care about nothing else!

As I have mentioned, *Yakhsari* acts with divine inspiration and helps people and remains among people as a Deity. But in Georgian mythological

legends and folklore there is one legend Which is close to the themes of Beowulf and Yakhsari and the acquisition of fame.

Generally, fame is a virtue of great importance in Georgian mythology.

“Davlati” (fame) in Pshav-Khevsureti (Georgian mountain regions) is the type of virtue as “hamingjia” which is often mentioned in Icelandic sagas, when it refers to the brave deed of Konung (Kiknadze, 1996a).

Prof. Zurab Kiknadze analyses the phenomenon of Davlati, under which not only physical strength and fighting ability is meant, but also luck and bravery. To find out the essence of Davlati, Zurab Kiknadze discusses Torghva Dzagan, the hero of the folk tales of the late seventeenth-eighteenth centuries, whose stories are rich in mythological elements:

"Davlati is a tragic phenomenon. The life of a man with Davlati is in constant danger of extinction of Davlati, of doom from it, which ends tragically, because Davlati will by all means sacrifice the Hero, or put him on the path of ruin and perish. Or he cannot bear the feeling of Davlati and goes to weakening, because human nature is limited and cannot stand the infinity of Davlati, although the time of its action is very short."

"Torghva while hunting saw a white mountain goat,/Torghva's foot slipped and he fell in a gap,/He met there a dragon and they made friends./Dragon gave him a magic chain shirt (Kiknadze, 1996a).

Thus Torghva does not even fight the dragon, but is his friend, and with the chain shirt gifted from him, which made him invulnerable, is made the man with Davlati, which is fatal for him. Torghva Dzagani is the hero of the heroic epic and in his high-mimetic character already low-mimetic elements are found, which will lead to his greed and oppression of the people, the taxation of those he must protect. Nevertheless, Torghva Dzagani's narration can still be considered as an analogue of "Beowulf" in the Georgian oral tradition, which is indicated by one noteworthy detail of his narration.

Torghva Dzagani may even be considered a humble, secular version of the child of God Yakhsari himself, and, moreover, be compared to the secularized mythological hero Beowulf.

Despite all this, Torghva Dzagani differs from Beowulf and Yakhsari. He is possessed by Hubris, which is completely out of the question with Beowulf and particularly, with Yakhsari.

It is clear that Beowulf is a hero of the heroic epic, and Yakhsari is a mythological hero, but in some of variants of this myth, e.g. Torghva Dzagani, in Georgian folk tales, bears the marks of the hero of the heroic epic. It

is also clear that both Yakhsari's myth and Beowulf's narrative are grown from much older, mythological layers, as evidenced by the signs of divine inspiration in Beowulf's action. And here we must touch on the main sign of the Beowulf-Yakhsar analogy.

3. Plunging in the Lake

Of the many archetypes of Beowulf, the most ancient archetype is important to us, which indicates the indisputable existence of an ancient mythological layer in this heroic epic. As I have already mentioned, this is a plunging in the lake.

The mythology of going in and coming out the lake/sea is found in ancient myths from the time of Gilgamesh.

The immortality-seeking hero Gilgamesh goes to his ancestor Utnapishtim and asks about the mystery of immortality. Utanaphisht can not help Gilgamesh, because immortality was not gained with personal effort but granted by the gods. However, he teaches the way back to youth – to dive into the depths of the ocean and find the youth regaining grass on the seabed. Gilgamesh does it and brings out the grass.

Here the ocean is a generous host to Gilgamesh, letting him go deep into it and finding grass, but then, on his way home, he sees a spring and goes into the water to swim. His negligence will benefit the snake, the ancient enemy of man, smelling the grass and stealing it. It is clear that the water this time is hostile to Gilgamesh.

Sea and water are central to medieval mythology; Water is the main mythologema of medieval myths (Kiknadze, 1996a, pp. 65-77). Water is life-giving for a person, but it can also be harmful.

Water is harmful to the hero of Georgian mythological legend Torghva Dzagani as well. As I mentioned, Torghva has a magic chain shirt given to him by a dragon. Once Torghva enters the water to swim, he takes off the chain and leaves it on the shore. The magical chain escapes, sinks into the water, and returns to the underworld.

It is clear that Georgian mythological legend feeds on ancient mythology; the entire history of the world is between them, but the analogy is so obvious that it is impossible not to think about the connection.

‘Where is your chain shirt Torghva?/ – Lost at Ielovani, swam like water.’

In this case, water is a hostile force, both for the hero of the Mesopotamian myth, as well as for the high-mimetic hero of the Georgian mythological legend or heroic epic; One swam in the spring and the snake stole grass from him; The other, while swimming in the water, took off his magic chain shirt, which saw the opportunity and returned to the underworld.

Water, sea, lake occupy a central place in the Anglo-Saxon epic "Beowulf".

The body is buried in the sea:

3.2. 'There in the harbor was a ring-prowed fighting Ship, its timbers icy, waiting.../and laid him near The mast... /to cross the waves alone...'

People go to each other by sea:

197 'Heard how Grendel filled nights with horror/ And quickly commanded a boat fitted out...'

Rivals compete with each other in swimming cross the sea.

506 'You're Beowulf, are you – the same /Boastful fool who fought a swimming/

Match with Brecca, ...'

It is during this competition that the ancient mythology is first found in the epic; The fight of a monster and a hero, dropping into the water / sea, deep and rising from there:

553 'A monster seized me, drew me /Swiftly toward the bottom, swimming with its claws

Tight in my flesh./ But fate let me / Find its heart with my sword, hack myself/Free; I fought that beast's last battle,/ Left it floating lifeless in the sea.

It is noteworthy that at this time the hero is fighting other monsters also and the hero emphasizes that they are fighting on the seabed. And when the sun rises the monsters rise from the sea and the sea calms down.

In my opinion, in the Anglo-Saxon epic, we have to assume the ancient mythologeme: "The mythologeme of the dragon, which in this sense is the most common in world mythologies. The dragon swallows the hero and throws him out back again. The protagonist in her womb dies to be born again, as from her mother's vagina. Being swallowed by a dragon is a necessary experience for a mythological hero" (Kiknadze, 2007).

The sea and the ocean are not as important for Georgian life as for the Anglo-Saxons or the Scandinavian countries, but they are still often mentioned in Georgian mythology, folklore or magic tales. Here, in all instances, the sea has the function of overcoming obstacles: a woman must be abducted from the other side of the sea, to reach the beloved one must cross the sea, the hero must cross nine mountains and nine seas, and so on.

In the seventh chapter of the collection of the University of Nebraska (Andersson, 1998), scholars cite Beowulf sources and analogies from almost every country and time, including Russia and Armenia. It is notable that there is no Georgian analogy and this study can be supplemented. The analogies are mainly from German and Northern literature, Scandinavian and Irish literature, as well as classical literature (from Homer and Virgil), ecclesiastical tradition (biblical, apocryphal, patristic books) and Old English texts.

Despite numerous examples, each analogy only partially responds to Beowulf. Theodore M. Andersson notes that of the northern analogies, only *Grettis Saga* and the Irish *Fornaldarsq Gur* are considered to be close and convincing. The Icelandic analogy, however, only points to distant proximity. The closeness of the Irish analogies is also questionable, although even here there are many episodes of diving,¹ Theodore M. Andersson notes that Homer is no longer even mentioned, though it must be said that the episode of Odysseus and the one-eyed Polyphemus is highly noteworthy. Analogies from Virgil's *Aeneid* can be observed, but are still considered distant. Despite many biblical parallels that the scholars find, they seem to be artificial.

¹ The three heroes, Cuchulinn, Loegair, and Conall, dispute as to which of them is entitled to the chief place and 'portion of the hero' at the feast. The king, Conchobar, declines to decide the question himself, and after appealing to several judges, they are finally referred to the giant Uath Mac Denomain, who dwells near a lake. They seek the giant, and submit the questions to him. He promises a decision if they, on their part, will observe a certain preliminary condition – which they undertake to do. This proves to be of the nature of a bargain – Whoever of you says Uath will cut off my head to-day, and allow me to cut off his to-morrow, to him shall belong " the portion of the hero." ' Loegair and Conall either refuse to submit to the test, or having cut off the giant's head fly without waiting for the return blow, there appear to be two versions – Cuchulinn, on the contrary, declares himself willing to submit to the test. Uath, giving his axe to Cuchulinn, lays his head on a stone, the hero smites it from the body, and the giant, clasping it to his breast, springs into the lake. The next morning, he reappears, whole as before. Cuchulinn presents his neck to the axe. The giant makes three feints at striking him, and pronounces that he has fulfilled the conditions, and is alone entitled to ' the portion of the hero' (Weston, 1897/2021).

In Theodore M. Andersson's article the most significant for us is Ursula Dronke's Argument, that Beowulf is on the same sort of larger life-death-rebirth cycle that we find in Norse mythology. Thus, **Grendel's mother, who avenges for her son's murder, is hiding in the lake that is her abode. The lake is full of monsters and is boiling like hell. There are halls at the bottom of the lake where the turbulence of the water cannot reach. The Danes will teach Beowulf the location of the lake. He enters the lake and in a battle hall, takes an ancient sword forged by Giants from the wall and kills Grendel's mother. After that the lake clears and the monsters disappear.**

During the battle, one of the Devs fled and hid in Abudelaury lake; Yakhsari followed and killed him there. The blood of dev covered the surface of the lake and Yakshari couldn't come out as the blood of Dev has blocked the lake. People found a ship which had four horns and four ears and sacrificed it to Yakhsari and poured the blood into the lake to let him out. He came out as a bird and sat on a stone.

Thus, from my perspective, the main part of Beowulf's story is the battle with human-like monsters; His going into and coming out of the water or the death and resurrection, by which it presumably is related to a myth and is analogous to the myth of Yakhsari despite Christian interpolations. And in this part Beowulf is a mythological hero, nevertheless this view is not affirmed by the knowledge that Beowulf is deified and worshiped as a deity. There is nothing like this in the epic text.

The third part of the epic, which is obviously artificially added, will turn "Beowulf" into a heroic epic, because, as a Georgian translator David Tserediani points out, "the heroic epic is built about the death of a hero". (Tserediani, 2022, p. 241). In the third part Beowulf is a King and fights a dragon and dies in the battle against him. Here Beowulf is truly and undoubtedly the hero of a heroic epic.

But still, it would not be right to unequivocally acknowledge Beowulf as a hero of a heroic epic, in my opinion. Neither Tolkien nor Frederick Klaeber or other researchers seem absolutely convinced of this:

"If we look at the writing of earliest modern – i.e. , nineteenth and twentieth century – commentators on the Old English poem, we can see that they interpreted Beowulf and its characters in terms of Northern European myth: Beowulf was considered to have been conflated with a mythic Beow, who was thought to have been a divine being worshipped by the

Anglo-Saxons: the resulting poetic character was then “credited with wondrous deeds of the mythological order” (Lionarons, 1996), (Fulk et al., 2008).

To conclude, the analogy between Beowulf and Iakhsari is in the face, but the question of the type of hero is not finally resolved, and as Northrop Fry himself thought, the sharply dividing line between the heroes of myth and the heroic epic will not be crossed.

4. Similarities, Differences

<p>1. 1. Beowulf is a man, mortal. He learns of Hrothgar's plight in his homeland and rushes to the rescue. He wants to test his strength. However, Hrotgar's words: “Our Holy Father Has sent him as a sign of His grace, a mark Of His favor, to help us defeat Grendel And end that terror.” Suggests that divine inspiration also intervenes in Beowulf's decision.</p> <p>2. Beowulf fights human-like giant creatures, descendants of Cain. In battle, Beowulf uses the magic sword of the giants of the past,</p> <p>3. Beowulf first kills his son monster and then goes to the lake to kill his mother. The lake in which Beowulf enters is located at the edge of the forest and is full of snakes. Arriving at the lake, Beowulf is dragged by Grendel's mother to</p>	<p>1. 1. Yakhsari is a child of God, an angel. He operates under divine inspiration. The children of God gather at the door of God and here they are given the task of helping people, defeating the devs. The strength test aspect is also found in Yakhsari. By some accounts Yakhsari was first a man and then an angel.</p> <p>2. Yakhsari hsari fights human-like creatures, devs. He does not need a magic weapon, he is an angel and all his attributes are divine.</p> <p>3. Yakhsari first kills the mother Devi and then goes to the lake to kill one of her children. The lake is clean before the arrival of Devi.</p> <p>4. After killing Devi, the surface of the lake is covered with blood, he becomes unclean and Yakhsari can no longer rise.</p> <p>5. Yakhsari can no longer rise from the lake. People bring four-horned and four-eared</p>
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<p>the battlefield, where the water could not be reached.</p> <p>4. After the death of Grendel's mother, the lake calms down and the water becomes clear, the snakes disappear. Beowulf rises from the lake. Here, too, the Christian archetype is seen: by the help of God, evil is defeated and hell is cleansed.</p>	<p>sheep, they are slaughtered and the blood of the slaughter purifies the muddy and unclean water, and Yakhshari rises like a dove and sits on a stone; he becomes the deity of the people.</p>
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The Musicality of Lithuanian Poetry: Codes of a Different Speaking

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Abstract:

Research on the interactions between literature and other art forms, observed since the appearance of syncretic art, took off in the 18th century. These multifaceted and multidisciplinary connections between time-based arts are systematized in W. Wolf's general concept of intermediality at the end of 20th century. Based on this concept, the paper will provide some aspects of the musicality of Lithuanian poetry. The study is based on works by V. Daujotytė, V. Česnulevičiūtė, O. Juozapaitienė, J. Girdzijauskas, V. Kubilius, Ž. Ramoškaitė, D. Razauskas, W. Wolf, and others; comparative methodology is applied. The following conclusions were drawn:

Lithuanian secular poetry in the Lithuanian language took shape in the period of the 19th to 20th century. At the beginning, folklore and songs were of great importance, and in later periods they became one source of nourishment for lyric poetry. Another source of the musicality of poetry is the archetypal music models that took the leading position among influencing factors in the music of Western Europe.

Maironis' works are characterized by both folk stylistics, a special closeness to folk songs, and the logic of classical music forms. In the images of the poems, the subconsciously coded mythological world of the Balts emerges, giving Maironis' works a dimension of sacredness, awakening a sense of the greatness of the ancestors, raising the nation's self-esteem and inviting it to fight for the freedom of the Motherland. In the existential drama of Salomėja Nėris in the WWII years appear folklore elements: quotations from folk songs, folklore lexicon sounds, pantheistic worldview, and the image of an archaic Baltic totem.

In Vincas Mykolaitis-Putinas' poetry, we find images of classical music, analogues of complex forms of music. The musical motifs are based on the divide between death ("Marche macabre", "Mozart") and divine enligh-

tenment (“Bach. Mass in B minor”). This relationship is aesthetic, but at the same time profound. In Judita Vaičiūnaitė’s work, musical motifs are signs of Western culture. The poet creatively uses the techniques of musical works, as well as the old polyphonic structural elements. In some works on existential themes, elements of pantheistic worldliness and the poetic form of Christian religious genres interact, and deep insights into folklore genres of some other nations is impressive.

Keywords: Intermediality, Lithuanian Poetry, Folklore, Music, Western Culture, Images

1. Introduction

The interaction of literature and music has been a point of interest for long centuries, but only towards the end of the 18th century this phenomenon started to be regarded as a separate object of research (J. Dryden, H. Jacob, J. Steele, et al.). For many centuries, the musicality of poetry was understood as intonational syntactic musicality (rhythm, intonation, meter, phonics, dynamics, syntactic structure, etc.) Since the middle of the 20th century, the concept of literary musicality received a significant amplification and included many perspectives that had been largely inapplicable to the analysis of the literary tunefulness (C. S. Brown, St. P. Scher, U. Weisstein, L. Kramer, M. Halliwell, etc.). At the end of the 20th century, after the concepts of intermedial interactions in arts have been established, the classification of time-based arts was supplemented by new aspects. Since the beginning of the 21st century, Wolf’s notion of intermediality has been considered general for the study of interactions between music, literature, rhetoric and others time-based arts (Wolf, 1999, 2017). This concept encompasses and classifies the traditional musicality of literature, while at the same time presenting innovative research directions and aspects that are highly receptive and promising not only for the analysis of literary development, but also for the creation and development of new methodological approaches.

2. Theoretical–methodological basis

I will briefly discuss the main research perspectives on time-based arts presented in Wolf's perspective. In this classification by Wolf, two main strands can be distinguished (Wolf, 2009). The first is intermediality in the broad sense, namely 1) extracompositional intermediality (transmediality, e.g. narrative, archetypal), and 2) intermedial transposition (e.g. novel into opera). The second strand is intracompositional intermediality (intermediality in narrow sense). One branch of it, plurimediality, is devoted to the vocal arts; the other branch, intermedial reference, is divided into two groups: 1) explicit reference (music in literature: discussion of music in literature, thematization, etc.); 2) implicit reference (individual or system references through forms of heteromedial imitation). Implicit reference is divided into three subgroups: a) evocation (i.e. “graphic” description of a musical composition in a novel); b) formal imitation (structural analogy to music in a novel, to literature in a programme music); c) (partial) reproduction, (i.e. re-presenting quotes from the song text).

Vocal genres can be divided into religious (hymn, motet, etc.) and secular (madrigal, chanson, frottola, sonnet, rondeau song, etc.), domestic – urban (romance), and folklore. Folk song transformations would belong to a separate line of research (various song forms, couplets, ballads, etc.), and one additional line of intermedial research – instrumental song variants (song without words, etc.), whose structure may highlight the inner song-like tendencies of poetic art – analogues of musical form. Thus, the characteristics of vocal genre texts should be analysed from the point of view of the interaction between text and music (plurimediality), and the transformations of vocal genres in poetry should be analysed from the point of view of the intermedial reference: 1) as ways of expressing the traditional vocal genres (thematization); 2) as variants of folk singing (partial reproduction); 3) evocation; 4) as structural analogies as of the archetypal music models.

Secular Lithuanian poetry, in terms of musicality, can be divided into two strands: the first has more links with folklore, the second – with the features of Western musical culture. In the first case, the manifestations of various kinds of archaic mentality are more pronounced (Maironis, S. Nėris, S. Geda), in the second case, the cultural links with elements of Western music are stronger (V. Mykolaitis-Putinas, J. Vaičiūnaitė, etc). Of course,

the expression of musicality in each poet's work is different, and various tendencies are often intertwined.

Within the framework of this concept of intermediality, some features of the musicality of Lithuanian poetry (Maironis, S. Nėris, V. Mykolaitis-Putinas, J. Vaičiūnaitė) will be discussed, highlighting their most important characteristics. The article is written with regard of theoretical studies by V. Bobrovsky, V. Daujotytė, V. Česnulevičiūtė, O. Juozapaitienė, J. Girdzijauskas, V. Kubilius, Ž. Ramoškaitė, D. Razauskas, W. Wolf, and others; comparative methodology, functional analysis, descriptive and other methods are applied.

3. Lithuanian poetry and folklore

Secular Lithuanian poetry in the Lithuanian language, which was mainly formed in the 19th century, is characterised by prominent melodic verses, sing-song character of poems, and closeness to the folklore tradition. The Lithuanian poets of this period, Silvestras Valiūnas, Antanas Strazdas, Antanas Baranauskas, Maironis, Antanas Vienažindys, were often called chanting poets – bards (Landsbergis, 1980, 10, p. 146). Their poems gained broad circulation among the Lithuanians and were promoted to the so-called literary songs, in popularity almost indistinguishable from popular folk songs. For example, the Lithuanian Folk Songbook Catalogue contains the most popular songs after Maironis' verse (here the first number indicates the recordings, and in brackets the melodic variants). These are: "Eina garsas nuo rubežiaus" [The Sound Comes from the Borders] –137 (47), "Už Raseinių ant Dubysos" [Behind Raseiniai on the Dubysa's Bank]–63 (25), "Jau pavasaris atėjo" [Spring has Come] – 55 (15), "Ar skauda man širdį" [Does My Heart Hurt?] – 41 (4), "Kur bėga Šešupė" [Where the Šešupė Runs] – 29 (15), "Kur lygūs laukai" ("Milžinų kapai") [Where the Level Fields Are (Graves of the Giants)] – 24 (8), "Lietuva brangi" [Lithuania, Dear] – 23 (7), "Užtrauksim naują giesmę, broliai" [Brothers, Let's Sing a New Song] – 21 (8), "Oi neverk, matušėle" [Hush, don't Cry Mother] – 20 (5). Thus, a total of 662 entries were made in the folk song catalog of Maironis' 12 most popular poems, and as many as 150 of their melodic variants were registered. Some of them received music written by composers Juozas Naujalis, Česlovas Sasnauskas, and others (Ramoškaitė, 2013, p. 17). Later, in the 20th century, composers Aleksandras Kačanauskas, Juozas Tallat-Kelpša,

Juozas Gruodis and others wrote music for Maironis' texts: until the 7th decade 35 professional composers created about 83 songs (Žilevičius, 1967). The most popular Maironis' verses for composing music were "Mano gimtinė" [My Motherland] (as many as 7 different variations of this song are known) and "Kur bėga Šešupė" [Where the Šešupė Runs] (5 variations) (Markeliūnienė, 2012, p. 145). Many of these songs and hymns by Maironis, as well as poems by other 19th-century poets-priests (A. Strazdas, A. Baranauskas, etc.), acquired a dimension of sacredness in the national perception and have retained it to this day in the repertoires of choirs, both in the late nineteenth-early twentieth century, in the periods of National liberation movements, and at the end of the twentieth century, during the so-called Singing Revolution.

The 20th century relationship with folk tradition was constantly changing, and it is explored more extensively in R. Malickaitė's dissertation, but she focuses mostly on the transformations of verse, which are perceived as the basis of songfulness and musicality, and of course, also takes into account the lexical, syntactic intonational and other levels. The scholar approaches the following transformations of songfulness: 1) folklore features and the Maironis' tradition (B. Sruoga, K. Binkis, etc.), folklore followers without songfulness (K. Bradūnas, A. Mackus), the expression of songfulness in separate aesthetic movements – the impressionists (K. Jurgelionis), the symbolist (B. Sruoga), the avant-garde (K. Binkis, J. Tysliava, B. Brazdžionis), and the neo-romantics (K. Inčiūra, A. Miškinis, J. Aistis), as well as the harmony between songfulness and oratory verse (Just. Marcinkevičius, B. Brazdžionis, et al.), the harmonious aesthetics in the romantic songs and in jazz transformation (Malickaitė, 2006), etc. However, as mentioned above, linguistic melody – the so-called word music – expresses only one aspect of musicality in the text, perceived as its melodious feature, which impoverishes the concept of musicality.

3.1. The Musicality of Maironis' Lyrics. The special status of Maironis' (1962-1932) lyrics, being of special importance for the development of Lithuanian poetry and the national mentality, should be discussed more extensively. The poet was interested in classical music, he admired L. van Beethoven, F. Schubert, F. Chopin, and Maironis was well acquainted with Lithuanian, Polish, and Czech musical works (Augaitytė, 1971, p. 20). Maironis' poems contain such images of music (aspect of thematization): "kan-

klės” – chordophone type instrument, harp, hymns, requiem, halleluah, chords of songs, violin, lullaby, etc.), “dainius” [bard], “strings were singing so sweetly, bells ring, folk song” and others. At the same time, his poems contain many folk type comparisons, symbols, and diminutive, endearing stylistics (“jaunoji mergelė, žalioji rūtelė, paukštelis, žirgelis, močiutė, žalioji girelė” / a young maiden, a green rue leaf, a small bird, a little horse, a grandmother, a green wood, etc.) The most repetitive forms in the poet’s work are the strophic four-line stanza (“Vasaros naktys” [Summer Nights], “Aš norėčiau prikelti” [I Would Like to Revive]), or the six-line stanza (“Kur bėga Šešupė” [Where the Šešupė Runs], “Marijos giesmė” [Maria’s Song], “Trakų pilis” [Trakai Castle], the couplet form (“Užtrauksim naują giesmę” [Let’s Sing a New Song] is very frequent, and there are also parallelisms of a folk nature (“Uosis ir žmogus” [An Ash Tree and the Man], “Augo putinas” [The Snowball Tree Grew]). Frequent refrains, repetitions, similes, various forms of syntactic parallelism, the symbolism of folk songs, and the abundance of diminutives are all features of the folk worldview. In terms of musical form, its analogues in his work are the Liedform (AA₁ or AB), and a three-part form (ABA). A poem “Ne pranašas” [Not a Prophet] resembles a two-part form of a single theme with reprise, “Malda” [Prayer] resembles a two-part non-reprise form of a single theme with an introduction and coda, and a poem “Rudens dienos” [Autumn Days] resembles a three-part form of a single theme. Maironis’ works include some variations forms (“Vasaros naktys” [Summer Nights], “Miškas ūžia” [Sounds of the Forest], “Vilnius”), dialectics of sonata (the ballad “Jūratė ir Kastytis”), and a complex variant of the three-part form (the ballad “Čičinskas”) (Brūzgienė 2004). J. Girdzi-jauskas, a scholar of Lithuanian poetry, emphasises the musicality of all the components of Maironis’ poetic language, the correlation of dynamics and syntactic constructions with the inner harmony of his poems. According to him, the poet shaped “all, both semantic and intonational-rhymed elements of the language (dynamics, melody, syntactic structure) as a direct expression of poetic experience, at the same time he reached an organic unity of content and form, psychological persuasion and suggestion” (Girdzijsauskas, 1966, p. 269).

3.1.2. The Sacredness of Maironis’ Poetry. The work of the poet and priest, Maironis has retained a sacred dimension in the national mentality. His lyrics often reuse the God image, yet only one personal name is used to

address deity – Virgin Mary. The link between the sense of homeland and the sense of sacredness, which illuminates Maironis' entire literary work, is emphasised by V. Daujotytė (Daujotytė 2012). D. Razauskas, a mythology scholar, while analysing the poet's semantic expresivity, concludes that in many cases the language preserves encoded mythical images, which "in most cases go beyond the boundaries of the ancient Lithuanian or Baltic traditions and echo images reminiscent of the Indo-European or pan-human antiquity" (Razauskas, 2013, p. 55: 25). It is, above all, the cult of the Sun, the Deity, the Queen of Heaven, its personification: "Apsisupusi šydu, auksu austu, raudonu [Hidden in veil, woven in gold, in red], / Saulė žengia per dangų karalienės gražybe! / [Sun passes the sky as a beautiful queen!]" ("Saulėi tekant" [As the Sun Rises], Maironis, 1987, p. 190) (Only the publication page will be indicated below). Also, a striking presence of God's warriors – titans can be seen in Maironis' works: "Milžinų kapai" [Graves of the Giants]), a parallel mention of the warriors to the ancient forest landscapes is observed: "Miškas verkia didžiagirių: / Wood laments for the great-forests <...>; Verkia Lietuva didvyrių: / Lithuania sheds tears for the great-men..." ("Miškas ūžia" [The Forest Sounds], p. 100). The forest is perceived as a God's dwelling place: „O girios, girios!.. atmint malonu: / Jos buvo Dievo, ne dvaro... / Oh, forests, forests!... it is so sweet to remember: / They belonged to God, but not to a manor lord..." ("Senelio skundas" [The Old Man's Complaint], p. 120). The oak tree, the forest where God dwells are emblems and archetypes of the old Baltic religion present in Lithuanian world outlook. According to Daujotytė, in contemporary poetry such forest concept repeats the Nordic religious idea – the religion of the holiness of the forest (Daujotytė, 2011, p. 142). The expression of the archetypal worldview, as well as the folk style, imagery, and reference to archetypal two- or three-part patterns, rondeau, and other variations of repetition, would correspond to the transmediality subbranch of the extra-compositional intermediality in Wolf's classification. Maironis' work supported by the idea of archetypal sacredness, the expression of folk poetic stylistics, and simultaneously, the universal, eternal existential values and the horizons of world culture, further strengthen the profound impact and power of the musicality of the text in the most difficult periods of the nation's existence.

3.2. The Musicality of Poetry in Times of Catastrophes. One must note that the folk code in the works of each author change over time, which is highly prominent in the periods of cataclysms, when folk archetypical worldview resurfaces, as though in times of hardship, authors unconsciously sought strength from the deep well of spiritual power. Works of a neo-romantic poetess S. Nèris (1904-1945) are full of such instances. Her works show images of classical musical examples (“Mėgau Griegą ir Čiurlionį mėgau, / Kaip nemėgti viesulų dainos? / I loved Grieg and Čiurlionis, / How should I not like the song of whirlwinds?” – (“Stepės” [Steppes], Nèris, II, p. 76), poetess wrote of Beethoven, of music instruments – violin, trumpet, etc. In her diaries, she spoke about the concerts she attended. Songs and singing motifs are also a regular feature of her verse. The musicality of her poems has inspired many composers to create “significant pieces of musical lyricism” (Juozapaitienė 2005, 158). In total, about a 100 solo and choral songs, vocal cycles and poems, and a few works of large-scale vocal and instrumental music have been written for the Nèris’ text (ibid.). Many Nèris’ poems, written in various periods, have been converted into folk songs (“Grįšiu” [I will Return] / under author’s editing “Lauk manęs” [Wait for Me], “Jaunystė” [Youth], “Piemenaitė” [A Shepherdess], “Motulė” [Dear Mother], etc.), they are often performed in different melodies. The poet’s pre-war lyrics are characterised by a subtle intonational melody based on the folk song style, of a period form (“Diemedžiu žydėsiu” [I will Blossom like a Wormwood], “Alyvos” [Lilac Bush]), a two-part forms (“Baltas takelis” [White track], “Klajūnėlis” [The Wanderer]), three-part form (“Rudenio arimuos” [In the Autumn Plowing]), rondeau (“Dvidešimti su” [Twenty sou]), variations (“Rudenio vieškeliu” [In the Autumn Road]) (Brūzgienė, 2005).

During Second World War, when Nèris emigrated to Russia, her lyrics erupted not only with a burning spirit of struggle, but also with extremely strong existential motives of loneliness, her endless longing for her homeland, love and pain, and the tragic sense of guilt over the betrayal of her homeland. These dramatic feelings emerge from the subconscious of the very religious Nèris in the form of mythological images from folklore: „Mane – kaip lauko žolė – girdė / I was watered – like a field grass / Gimtosios žemės syvai... / With the sap of the native land... (“Tėvynei” [For the Homeland], Nèris, 2016, p. 164). (Only the publication page will be indicated below). In her poem “Kaip Tave mylėtau” [How would I Love You], she

refers to the pagan goddess of the earth – Žemynėlė (a diminutive address), uses archaic verb forms (mylėtau, tikėtau, žibėtau / I would love, I would believe, I would shine), double diminutives (kiem-už-ėl-is / small farmstead), and the traditional imagery of folk songs: “žolelė, akmenėlis, saulelė, žvaigždėlė, vėjas, lietus” [diminutive forms of words herb, pebble, sun, star, wind, rain]. The poet quotes excerpts or phrases from folk songs as envoys of parts of her verse collection: “Oi, žydėk žydėk, obelėle! / Oh, bloom and blossom, the apple tree! / Tu sausa žydėk, be lapelių! / You blossom dry without leaves!”; “Ant mūsų snigo, ant mūsų lijo, / It snowed on us, it rained on us, / Ant mūsų ledai krito. / The ice fell on us. / Ant mūsų kojų korpės supuvo, / The shoes rotted on our feet, / Ant pečių mandierėlės / The jackets on our shoulders” (“Dideliam name” [In the Big House], p. 153). She also frequently applies folk song lexis, e.g. “Sakalai broleliai – kur Jūs? / Hawks, my brothers – where are you? / Girios ąžuolėliai – kur Jūs? / Oak trees – where are you?” (“Sakalai broleliai” [Hawks, my Brothers], p. 146). Tragic experience of pain related to the betrayal of one’s homeland seems to cast her back into the pagan pantheistic world: “Ir nenoriu sau geresnio nieko, / And I do not want anything better for myself, / Tik prie žemės prisiglaust brangios, / Only to touch the dear land, / Būti tėviškės arimų slieku, / To remain the earthworm in the native ploughed land, / Mėlyna rugiagėlė laukuos. / A blue cornflower in the meadows.” (Ufa, Januar 15, p. 194). The existential loneliness in the foreign land is expressed through a parallel of an escape of a fighting wounded she-wolf, a pagan totem, into the thicket of the woods (“Savęs aš gailiuos” [I Feel Mercy for Myself]). The symbol of the she-wolf (female gender of the wolf totem) is close to the goddess of the forest, Medeina-Žvėrūna, and, according to the semiotician A. J. Greimas (Greimas, 1990, p. 395), to the Goddess-mother in the matriarchal European structure:

Neilsėjos, neėdė, negėrė, – / She did not rest, nor eat, nor drink, –
Vilkė bėgo laukais kludama. / The she-wolf ran stumbling through
the fields.

Baimės genamą, sergantį žvėrį / Chased by fear, the wounded predator
Šaukė miško žalia glūduma. / Was called in by the green forest depth.
Sutema samanų aksominė / Smooth velvet of moss
Amžinuojų miegu užliūliuos... / Will lull into eternal sleep...

...

Kad mane – taip sutiktų tėvynė! / If only my homeland would greet
me – this way!

Kaip sunku, kaip sąvęs aš gailiuos. / How hard it is, as I feel mercy
for myself. (1944, p. 156)

It is an interesting fact that Lithuanian society is still fighting against indiscriminate deforestation, and also with a more strong standing against wolf hunting (neither roe deer, nor elk, nor wild boar receive such wide support), as if the humans are still sensing deep inside the force of breathing of a totemic beast's life –the one of wolf's. Vilnius, the capital of Lithuania, according to the legend, was founded after Grand Duke Gediminas saw a dream of an iron howling wolf and to this day this wolf is the symbol of the city. It should be remembered that Lithuanians have kept paganism for the longest time in Europe, they were baptized only by the end of the 14th century (1387), and in the 16th century Martynas Mažvydas (Martinus Mosudius, Mosud), a priest and a pioneer of writing in the Lithuanian language, fought with pagan customs and beliefs in his writings. So, theoretically, Lithuanians have been Christians for only 6 centuries, and in reality for a much shorter period, because the archetypes of the collective subconsciousness hardly change significantly during 20 generations.

According to Wolf's intermediality conception, such archaic worldview instances in poetry should be classified to the group of extracompositional intermediality – transmediality. All musical aspects – intonation melody, phonics, quotations of folk songs or partial reproduction, evocation, thematization, structures of archetypal music models are found in Nėris' poems and give them a special musical quality, deep internal feeling. As V. Kubilius states, she “fuses common European elements of poetic culture in the national tradition of songwriting phrases, diminutive images and tearful lyricism, reaching remarkable transparency and intonational intimacy. She was naturally capable of matching the subtle nuances of mood with exterior plasticity, multidimensionality with visual clarity, complex poetic perception with the simplicity of folk songs, which is common to all neo-Romantics” (Kubilius 1995: 265). In this way, according to the scholar, the work of Nėris “came closest to the forms of pure lyricism” (ibid.: 267).

4. The musicality of poetry as an expression of world culture

The cultural, intellectual relationship with music of another direction is characteristic for the poetry of V. Mykolaitis-Putinas (1893-1967). Until the Second World War, his lyrics were characterized by symbolism (“Tarp dviejų aušrų” [Between Two Dawns], 1927, “Keliai ir kryžkeliai” [Roads and Crossroads]), 1936, later poem collections full of sense of existential tragedy were published in Lithuania (“Būties valanda” [The Hour of Being], 1963, “Langas” [The Window], 1966). Putinas highly valued music and wrote that it had a great influence on his work: “it immediately reveals the spirit of the human creator and just as immediately captures the soul of the person, the benefactor. <...> The whole reception of the natural world happened in me not in the form of visual images, but in auditory, penetrating the emotional plane” (Putinas, 1968, p. 354). He was deeply convinced that music influenced and nourished his entire work: “The music and the poet are connected by inner message, emotional, lyrical and dramatic experiences and some compositional means in relation to the development of the theme. The form of musical composition, variations, repetitions, finales, dynamics, tempos and many other things are related to the art of music and literature. <...> I think that the conceptual and compositional elements of musical impressions are reflected in my poetry as well” (ibid., 269).

In his work we find images of Western musical culture: polyphony, melody, fugue, toccata, prelude, organ, choirs, trumpets, timpani, clarinet, piccolo flute, trombones, maestro, minuet, concerto, march, musical parts of the mass (Credo, Kyrie, Gloria, etc.), requiem, hymns, romance, ballad, etc. It is interesting that the existential themes of life and death in Putinas’ work are expressed in musical images, some of which are images in classical music style, others may also be folk music style (horns, pipes – “birbynės”):

Trenkia misingis ir varis, / The beat is base and copper,
Storos triūbos ir ragai, / Bulky trumpets and the horns,
Dunda būgnas triukšmadaris, / The noisy drum is loud,
Gaudžia girios ir laukai. / Woods and forests hum.
Švilpia pikolės ir fleitos – / Flutes and piccolos whistle –
Vienos lėtos, kitos greitos, / Some are fast and some are slow,
Garsiai klykauja trombonai / Trombones cluck with all their might
Ir klarnetų gaizūs tonai, / And clarinets’ shrill tones,

Ir birbynių skambalingų / And the sound of narrow pipes
Dingo-dingū, dingo-dingū... / Dingo-dinguu, dingo-dinguu...
Trenkia iš visų dūdų, / Sound of all bagpipes breaks,
Net gūdu, gūdu, gūdu... / Make one scared, scared, scared...

Šaunų maršą kapelmeisteris groja: / The kapellmeister plays a grand
march:

Visi rikiuojasi į koją, / Everyone lines up,
Jis kerta kaulėtu pirštu: / He crosses his bony finger:
Vienas-du, vienas-du... / One-two, one-two...
("Marche macabre", 1942. XI, Putinas, 1973, p. 466)

The form of Putinas' works on existential themes is complex: the poem "Bachas. Mišios h-moll" [Bach. Mass in B minor] is close to the form of a three-part composite form with an episode, while the structure of the ballad "Mozartas" would correspond to the analogue of the sonata-symphonic cycle (Brūzgienė, 2004). In the very late poet's works, he tends to rely on the principle of continuous development of the theme (poetry collection "Langas" [Window]). As can be seen, the theme of death in Putinas' poems has neither the heroic tone characteristic of Maironis' work, nor the support in folk tradition, returning to the archaic worldview as in Nėris' lyrics, and it is often expressed through images of classical music, analogues of composite musical forms.

4.2. Musical Images as Signs of Western Culture. Musical images as signs of Western culture are particularly prominent in the works of Judita Vaičiūnaitė (1937–2001), one of the most musical Lithuanian poets, but in this respect almost unexplored (we would single out the research of V. Česnulevičiūtė). In her verses, we find such musical images, some of which are traditional, while others reveal the poet's musical education. These are violin, melody, chord, flute, clarinet, quartet, song, litany, fugue, piano, Chopin, Etude op. 10, C major, A minor tonality, musical terms *allegro semper legato*, *allegretto*, *staccato*, etc. So called word music in some Vaičiūnaitė's poems would express repetitions close to the musical *cantus firmus* forming a polyphonic structure (*cantus firmus* can be bass or soprano, depending on the register in which it is repeated):

<p>...bet maudosi laumės prie seno vandens malūno, bet purslai užtykšta ant liepto , jau tuščio ir liūdno, bet laumžirgiai mirga virš neužmirštuolių ir lūgnių, bet sieloje gimsta iš spindesio, iš mėlynumo tremties vaizdinys – šniokštimas rūkų malūno...</p>	<p>...but the fairies are swimming by the water mill, but the splashes fall onto a wooden pier, now empty and old, but dragonflies twinkle above forget-me-nots and lilies, but in the soul from brightness, from blueness is born the image of exile – the whirring of a foggy mill... “Es-dur. Allegretto” (Vaičiūnaitė, 2005, p. 35)</p>
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In the poem “Staccato”, the poet reproduces the musical associations of the sound of rain and the sounds of the lute:

<p>gal / maybe kris / will fall tie / those lašai / drops nuo / from stogų / the roofs</p> <p>gal / maybe jau / already jie / they nestings / will not freeze gal / maybe tegu / let them</p>	<p>gros / will play tau / for you lyg / as liutnia / liutnia be / without stygų / strings</p> <p>vien / just tik / only ta / that šviesa / the light nuo / from stogų / the roofs (1981, p. 186)</p>
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The poem “Veronika” sounds like a litany (Česnulevičiūtė, 2012, p. 101). Her text encodes a prayer to a plant – veronica (an instant of pantheistic divinity), and at the same time St. Veronica. This double angle of reading is revealed in the association of the fence and the organ: “Veronika žydi. / Veronika blooms. / (Sužyra pro varnas vanduo. / Water pours through the ravens.) / Ir tvoros – vargonai. / And the fences are organs. / Veronika

žydi. / Veronica blooms. / (Žydra šiukšlynuose ir dykvietėse.) / (Blue in the garbage dumps and wastelands.)” Next, veronica is addressed as in Christian litanies:

Iš vaivorykštės Iškrinta šilti lašai: – Šlaitų veronika, pūdymų veronika, pelkių veronika, šaltinių veronika, pavasario veronika, blizgančioji veronika, laukine rasota veronika, verk už mane.	From the rainbow The warm drops fall: – Veronica of the slopes, veronica of the fallow, veronica of the marshes, veronika of the ponds, veronica of spring, veronica shiny, veronica wild dewy, cry for me. <p style="text-align: right;">(p. 172-173)</p>
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Stylistic folklorization is not characteristic of Vaičiūnaitė’s work, although there are some poems with the structure of Lithuanian formulaic songs. According to Čenulevičiūtė, Vaičiūnaitė’s poem “Saulė. Mažoras” [The Sun. Major] relates to the Spanish folk song *cante jundo* (*cante hundo*). *Cante jundo* is one of the old Spanish genres, originating in Andalusia in from the 2nd to 11th centuries, formed on the basis of the old Byzantine liturgy, Moorish music and gypsy performance, performed by a guitarist and a singer. It is a specific genre in which the guitarist often switches to the so-called black sounds, which speak of the duende, a demonic force whose manifestations in dance, song, poetry, and bullfighting are particularly sensitive to Andalusian residents. The musicians perform the piece with stony facial expressions, and only in the last stanza does the passion break out. There is also a variant of this genre – the *solea*, a major, performed by single women with a guitar. It is closer to Vaičiūnaitė’s poem (Čenulevičiūtė 2012: 98). The semantics and structure of the poem speak of Vaičiūnaitė’s deep relationship with the cultures of other nations:

O gitara! O gitara – girta palėpių saule... Dabar būtis – tokia tikra Kaip Hamletas su kaukole.	A guitar! The guitar – drunk in the attic sun... Being is now – so real Like Hamlet with a skull.
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<p>O gitara! O gitara – auksinis saulės lakas... Dabar melodija – tyra. Vingrus – šviesos latakas.</p> <p>O gitara! O gitara – iš įžūlaus mažoro!.. Tave suplėšys ta aistra, Nutilk! Per maža oro...</p>	<p>A guitar! The guitar – golden sun polish... Now the melody is – pure. Bending is a light channel.</p> <p>A guitar! The guitar – from a cheeky major!.. You will be torn by that passion, Shut up! I am short of breath... (“Saulė. Mažoras”, p. 238)</p>
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Thus, in Vaičiūnaitė’s work, the influence of Western culture is evident at the level of musicality, both in the aspects of thematization (musical images), common vocal genres (litany), musical technique (*staccato*, *cantus firmus*) and analogues of forms. The elements of Lithuanian folklore in the poet’s work are manifested more in aspects of form, typical folk stylization is not characteristic to Vaičiūnaitė’s works. The elements of folklore influence of other cultures show that the poet has felt their expression rather deeply. I would like to point out that the elements characteristic of archaic pagan thinking, interacting with Christian religious genres, break out in the creation of existential issues. Such a model of poetic thinking was fundamentally resistant to Soviet ideology.

Generalization

Research on the interactions between music and literature became extremely intensive in the middle of the 20th century and branched out even more in the end of the 20th century after the emergence of the concept of intermedial arts, which helps to analyze the expression of the musicality of the work at various levels and aspects. In Lithuania, the musicality of poetry is usually studied at the traditional level of poetry, there are some works dedicated to analogues of musical forms, and other aspects almost not studied.

Lithuanian secular poetry in Lithuanian language took shape in the 19th century – 20th century. At the beginning, folklore and songs were of great importance, and in later periods they became one source of nourishment for lyric poetry. Another source of the musicality of poetry is the ar-

chetyal music models that emerged from the original ontological forms and became the main ones in the music of Western Europe, as well as the general vocal genres, linguistic melodic features.

Maironis' works are characterized by both stylistics – a special closeness to folk songs, and the logic of classical music forms. In the images of the poems, the subconsciously coded mythological world of the Balts emerges, giving Maironis' works a dimension of sacredness, awakening a sense of the greatness of the ancestors, raising the nation's self-esteem and inviting it to fight for the freedom of the Motherland. In the work of Salomėja Nėris, folklore elements appear in the period of dramatic catastrophes – World War II. In the existential drama of the poetess, quotations from folk songs emerge from the depths of the self, folklore lexicon sounds, pantheistic worldview is approached, and the image of an archaic Baltic totem appears.

V. Mykolaitis-Putinas' creation is enriched by the musical hearing of the world. In his poetry, we find analogues with images of classical music, complex forms of music. The musical motifs are based on the divide between death ("Marche macabre", "Mozart") and divine enlightenment ("Bach. Mass in B minor"). This relationship is aesthetic, but at the same time profound, confirming the aforementioned words of the poet. In J. Vaičiūnaitė's poetry, musical motifs are signs of Western culture. The poet creatively uses the techniques of musical works, as well as the old polyphonic structural elements. In some works of existential themes, elements of pantheistic worldliness and the poetic form of Christian religious genres interact, and deep insights into folklore genres of some other nations is impressive.

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Interliterary Influence: Goethe in Iqbal

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Abstract:

Ikram Chughtai in his paper called “Goethe in Urdu Literature” (2015) mentions that Iqbal was the first to introduce Goethe to writers of the subcontinent through the many notable tributes he has paid to the philosopher in his works. One of the reasons Iqbal was so impressed by Goethe could have been his impartial intellectual inclination towards Islamic cultural history, and his creative approach towards Oriental Islamic traditions. Iqbal was of the opinion that “a real insight into human nature you can get from Goethe alone”, as he wrote in his *Stray Reflections* (1961, pg 108). Iqbal’s many such elaborate and remarkable tributes to Goethe are what introduced him to the subcontinent’s Urdu writers. Goethe in spite of the range of his study had not gained much fame in the subcontinent, but it was Iqbal’s *Payam-i-Mashriq*, which he wrote in response to Goethe’s *West-eastern Divan*, that really led to Goethe being known in the region. Even in his personal diary, Iqbal refers to the philosopher Goethe more often than the other thinkers that he has mentioned.

Through this study, I want to see how Jauss’s theory of reception can describe the reception of the ideas of Johann Wolfgang von Goethe, the German philosopher and writer, in the works of Allama Iqbal. Much work has been done on Goethe and Iqbal, for Iqbal’s adoration for Goethe is very evident in his work, not just through direct mentions of Goethe and some references of his life or place of burial, Weimar, but also through the ideas in his work which can be seen as fashioned from Goethe’s ideas. Having found this work to be similar to the analyses I had made on which to look at the effect of reception, I shall use them to provide the contexts for this exploration.

Keywords: Goethe, Iqbal, Reception Studies, Influence

Our Soul discovers itself when we come into contact with a great mind. It is not until I had realised the Infinitude of Goethe's imagination that I discovered the narrow breadth of my own.

– Allama Iqbal, “2. The Discovery” *Stray Reflections*.

Introduction

I've started with a quote from Allama Mohammed Iqbal's personal diary, published posthumously by his son Javed Iqbal in 1933 as *Stray Reflections*. In my opinion, this quote demonstrates well how much of an impact Johann Wolfgang von Goethe, the German philosopher and writer, had on Iqbal. Having read through the diary, I found Iqbal referring to Goethe the most. Iqbal also wrote his Persian work, *Payam-i-Mashriq*, in response to Goethe's *West-eastern Divan*, who he refers to as a “Philosopher of Life” in the preface.

Ikram Chughtai (2015) in his paper titled “Goethe in Urdu Literature” mentions that Iqbal was the first individual to introduce Goethe to Urdu writers of the subcontinent through the many notable tributes he had paid to the philosopher in his works. One of the reasons Iqbal was so impressed by Goethe could have been his impartial intellectual inclination towards Islamic cultural history, and his creative approach towards Oriental Islamic traditions. Iqbal was of the opinion that “a real insight into human nature you can get from Goethe alone”, as he wrote in his *Stray Reflections* (1961, pg 108). Iqbal's many such elaborate and remarkable tributes to Goethe are what introduced him to the subcontinent's Urdu writers. Goethe in spite of the range of his study had not gained much fame in the subcontinent, but it was Iqbal's *Payam* that really led to Goethe being known in the region.

Through this study, I want to read how Jauss's theory of reception can describe the reception of the ideas of Goethe in the works of Allama Iqbal. Much work has been done on Goethe and Iqbal, for Iqbal's adoration for Goethe is very evident in his work, not just through direct mentions of Goethe and some references to his life and place of burial, Weimar, but also through the ideas in his work which can be seen as fashioned from Goethe's ideas. Having found this work to be similar to the analyses I had made while

reading for this study on which to look at the effect of reception, I shall use them to provide the contexts for this study.

A Study of the Reception of the Ideas of Goethe in the Works of Allama Iqbal

Hans Robert Jauss in his paper “Literary History as a Challenge to Literary Theory” (1970) talks of how literature is received by the reader, not the way it is in the reader-response theory by individual readers as such, with a specific theoretical or structural lens in mind, but one that includes larger readerships, in the context of the entire literary histories they are familiar with, and the horizon of expectations that they bring when they engage with a text. This horizon of expectations is created by what a reader brings from their previous experiences with texts, ideas, and their own life experience too, which determine how well a new text is received by the reader, individual or collective (as a society or a nation), in terms of the theme, content, ideas, form and even the aesthetics of the text.

“The relationship of literature and reader has aesthetic as well as historical implications. The aesthetic implication is seen in the fact that the first reception of a work by the reader includes a test of its aesthetic value in comparison with works which he has already read” (Jauss, 1970, p. 8).

How well a text fits in or how far it strays from the horizon of expectations, as well as where its aesthetic value stands in relation to the horizon, determines the way it is received.

A cursory glance at Iqbal’s life makes one think that he was introduced to Goethe during his time in Germany for his doctoral degree, as Goethe wasn’t very popular in the subcontinent. The time Iqbal spent in Germany well explains the enthusiasm and fascination for the German philosopher, but that wasn’t quite the case, though Iqbal’s time in Germany definitely multiplied Goethe’s charm for him. There is barely any explicit reference to Goethe in Iqbal’s writings from before 1907, but his very first reference to Goethe appears in a poem titled “Mirza Ghalib” (first published in a local literary journal at the very beginning of the 20th century, and later published in the volume of poetry *Bang-e-Dara*, 1924), where young Iqbal places the two dead poets side by side.

aah tū ujḌī huī dillī meñ ārāmīda hai
gulshan-e-vīmar meñ terā ham-navā khvābīda hai
(Alas! You rest in the ruins of Delhi,
In the gardens of Weimar lies your counterpart)

He describes them as unisonant in their poetic ideals but points out with regret that while Ghalib's grave lies in the ruinous part of the city, Goethe's resting place in Weimar is like a garden. In this poem, Iqbal praises Ghalib by drawing parallels with him and a few other literary figures and allusions that he reveres, and he talks of how he hopes such literary genius once again comes from the land of Ghalib. Referencing Goethe here as Ghalib's counterpart without mentioning him by name sets the tone of influence Goethe has on Iqbal right from his first mention in his works. Clearly, Iqbal had been impressed by Goethe before he visited the country, perhaps through reading translations that were available in the subcontinent after being introduced to his ideas through his rich literary education, as Chughtai points out, the creative inspiration for the line seems to have come from Mathew Arnold's "Memorial Verses" (Iqbal and Goethe, 2000, p. 26).

Reception in Goethe

Goethe himself is a great specimen to study the reception of culture and ideas from halfway across the world as he was greatly influenced by the Oriental Movement in Germany, where classical ideas of the East were revived and acclaimed, and taken inspiration from (Dowden, 1913). Jauss's paper seems to refer to a similar phenomenon of reception.

"That is, the literary past can only return when a new reception has brought it into the present again-whether it be that a different aesthetic attitude has intentionally taken up the past, or that a new phase of literary evaluation has expectedly illuminated past works" (Jauss, 1970, p. 26-27).

In the preface of *Payam-i-Mashriq* and in the foreword to Goethe's *Westeastern Divan*, many of Goethe's contemporaries and how they were influenced by the Oriental Movement are mentioned, a synchronic analysis of Goethe's period in literary history. I shall not go into detail on that as my

primary focus lies elsewhere, however, it is important to note that this movement inspired by the East was seen as a “second renaissance” by Schopenhauer (as qtd by E. Dickenson), a rebirth of the Eastern classics this time around.

Goethe’s political environment was oppressive as Napoleon expanded his dictatorial military rule beyond his nation. What Goethe found lacking around him, in the dominant cultural environment he was in, he found in the East. Ikram Chughtai (2000) in his book writes that Goethe had turned to the East for a wide range of consoling “escapist reading” that dealt with “new experiences”. This exposure to a different culture, with its different beliefs and philosophical history, played a great role in expanding Goethe’s horizon of expectations and was what pushed him toward the Orient from his position in the Occident, a shift that gave him a great sense of tranquillity and solace. Goethe was fascinated by the Muslim world and by poets like Hafiz.

Goethe had made plans to write a five-act drama based on the life of Prophet Muhammad (saw), which he discusses in his autobiography *Dichtung und Wahrheit*. The play was never completed and very little of it remains. One song from the play however remains in its entirety, called *Mahomet’s Gesang* (“Muhammad’s Song”), which was also a source of inspiration for Iqbal, to which he wrote his own response (a free translation of the poem which is part of his *Payam-i-Mashriq*).

Goethe’s *Divan* is clearly inspired by Hafiz, as Goethe interprets his work and responds to it, and in the process also absorbs much of what impressed him about the Orient. Elizabeth Dickenson Dowden (1913), in the foreword to her husband’s translation of Goethe’s divan, writes

“Goethe turned to the East as to a refuge from the strife of tongues, as well as from the public strife of European swords. There the heavens were boundless, and God the one God seemed to preside over the sand-waste. There Islam submission to God’s will seemed to be the very rule of life.

Before all else, the merchandise which Goethe sought to purchase in the East was wisdom and piety and peace.”

It was in the works of Hafiz that Goethe found what he was truly looking for, internal piety and peace that need not be followed by rigorous

religious practice. The spontaneous impulse that Goethe saw in Hafiz's lyrics was also something that he related to personally. Another similarity between the two was that they both saw dictatorial or tyrant rulers, and like Hafiz (who lived during the rule of Timur), Goethe was able to "give the world the joy of his Ghazels" though neither was able to express dissent much.

Jauss looks at the history of literature as a process of reception and production, and I can't help but bring in this line from his paper as we can trace the lines of reception from Hafiz to Goethe and then to Iqbal.

"History of literature is a process of aesthetic reception and production which take place in realization of literary texts on the part of the receptive reader, the reflective critic and the author in his continued creativity" (Jauss, 1970, p. 10).

We see a clear chain of reception (from Goethe to Iqbal) of the received (of Hafiz) back in the same space, but centuries afterwards, into a horizon of expectations that has residual elements of the literary works (of Hafiz). Iqbal himself was also greatly inspired by Hafiz, and writes of him in his personal diary, "In words like cut jewels Hafiz put the sweet unconscious spirituality of the nightingale." (*Stray Reflections*, 1961, p. 119). Hafiz's mystical experience was lacking from both Goethe's and Iqbal's experiences, but Goethe was attracted enough by it to draw its influences into his own *Divan*. Iqbal on the other hand consciously kept his distance from the mystic effect and we can see the difference in his response to Goethe's *Divan*. Syed Wahiduddin in his essay "Goethe, Hafiz and Iqbal" writes "there is more of Hafiz in Goethe than there is Goethe in Iqbal." Even from Rumi, Iqbal takes a Nietzschean interpretation of Rumi's works, rather than being influenced by the mystic qualities of his works. Iqbal receives even from his local literary histories in light of his personal horizon of expectation (Wahiduddin, 2000, p. 303). As Jauss says in his essay

"The 'judgement of the centuries' of a literary work is more than just 'the collected judgments of other readers, critics, audiences and even professors'; it is the successive development of the potential meaning which is present in a work and which is gradually realized in its historical reception by knowledgeable criticism. This judge-

ment must, however, take place in contact with tradition and thus cause a controlled fusion of the horizons” (Jauss, 1970, p. 21).

Iqbal even with his Western ideological education retains some traditional elements and we see an interesting fusion of horizons, especially in his idealization of the *mard-e-momin* and his interpretation of *Iblis*, which I will elaborate on a little further ahead.

Stray Reflections, Iqbal's Personal Diary

Iqbal maintained a personal diary which was published by his son posthumously, where he recorded his thoughts and observations about the books he read, the society he lived in, and his epiphanies from his experiences. The style of writing that Iqbal uses in his diary is very similar to Goethe's *Maximen und Reflexionen*, which was also published posthumously. A book that Iqbal was known to have an English translation of, which he read regularly. Iqbal has written concise statements, which do not conceal the deep thought that has gone into writing them (Chughtai, *Iqbal and Goethe*, 2000, p. 30).

There are many entries that Iqbal has made in the diary about Goethe. Iqbal has compared him to other philosophers and writers and written statements admiring the genius of Goethe. Iqbal has described Goethe as the great mind whose infinite imagination made him aware of the limitations of his own (“2. The Discovery”, *Stray Reflections*, 1961). In other entries in his diary, he writes how Goethe is the only one who could provide a real insight into the human mind, and how it was his and Hegel's work that led him to the “inside” of things (108 and 36, *Stray Reflections*, 1961). Iqbal places Goethe side by side with Plato and Heine too. Of Plato and Goethe, Iqbal writes

“Nature was not quite decided what to make of Plato – poet or philosopher. The same indecision she appears to have felt in the case of Goethe” (*Stray Reflections*, 1961, p. 97).

While writing of Heine and Goethe he writes in envy of the German nation

“No nation was so fortunate as the Germans. They gave birth to Heine at the time when Goethe was singing in full-throated ease. Two uninterrupted springs!” (*Stray Reflections*, 1961, p. 118).

He is also known to have told all those who sought advice from him that if they desired to pursue a deep study of any branch of learning, Germany should be their goal (*Iqbal and Goethe*, 2000, p. 27).

Apart from his reflections and observations contrasting the German philosopher with other writers and philosophers in his *Stray Reflections* (1961), he’s also placed Goethe alongside others in his poetry in other writings (like Ghalib, whom I have already addressed, and Rumi, whom I shall address ahead.)

In his personal diary, Iqbal also made many interesting comments that demonstrate how impressed he was by Goethe and his work *Faust*. Chughtai (2015) in his essay “Goethe in Urdu literature” writes that of all of Goethe’s writings, *Faust* was the one that influenced Iqbal’s poetic diction and philosophical concepts the most. The first part of *Faust* lays out the small world of inner experience while the second part describes the larger world of social institutions, ideological systems and intellectual systems.

During his time in Germany, the land of Goethe, a poet he held in reverence even before he went to the country for his research, Iqbal got help in reading and understanding Goethe’s *Faust* from Emma Wegenast. A mutual liking that lasted even after Iqbal returned back home from Germany, their conversations and discussions around *Faust* stayed fresh with Iqbal for years. About Goethe’s *Faust* Iqbal writes in his diary

“It is Goethe’s Faust ... which reveals the spiritual ideals of the German nation. And the Germans are fully conscious of it” (“44. The Spiritual Ideal of the German Nation” *Stray Reflections*, 1961).

Another entry in his diary referring to the drama reads

“Goethe picked up an ordinary legend and filled it with the whole experience of the nineteenth century – nay, the entire experience of the human race. This transformation of an ordinary legend into a systematic expression of man’s ultimate ideal is nothing short of Divine workmanship. It is as good as the creation of a beautiful universe out of the chaos of formless matter” (“48. Goethe’s Faust” *Stray Reflections*, 1961).

In comparing Goethe with Shakespeare in his *Stray Reflections*, Iqbal suggested that both had rethought divine creation but the difference between them was that the “realist Englishman rethinks the individual: the idealist German, the universal”. Iqbal also wrote about Goethe’s Faust, that he “is a seeming individual only. In reality, he is humanity individualised” (2000, p. 112).

The Faustian Ideal and Mephistopheles in Iqbal’s Conceptualisation of the “*mard-e-momin*” and “*Iblis*”

Professor Annemarie Schimmel in the foreword to Ikram Chughtai’s “Iqbal and Goethe” draws similarities between Iqbal’s *Iblis* and Goethe’s Mephistopheles and points out how the “*mard-e-momin*” seems like an embodiment of the Faustian ideal along with certain influences of the Sufi standard (2000). The characters of Goethe’s *Faust*, Faust and Mephistopheles mesmerised Iqbal so much, he fashioned his own ideology of the “*mard-e-momin*”, and what he has imagined as the devil, “*Iblis*”. Chughtai in “Goethe in Urdu Literature” analyses Goethe’s characters. Faust is a representation of all of mankind, a mirror of human existence and experience, a character that man can learn from, while Mephistopheles is a depiction of the negative elements of human personality, such as scepticism, along with a “demoniacal power” (2015). This image of the devil created by Goethe, and retained in essence by Iqbal, acts as “the necessary element of activation in life”, where man becomes a real man, developing strength and character after he experiences the clash and strife of good and evil. Chughtai also writes in the same paper

“... Iqbal, following Goethe, held that the colourful *Iblis* will certainly continue to tempt or atleast confuse people and, thus, will constitute the principle of fruitful restlessness in human life without which true spiritual development is impossible. Both Iqbal and Goethe think that the role played by Satan in man’s life, made the human pulse beat and turned the inert and dead matter into pulsating life.”

Iqbal’s “*mard-e-momin*” is a man who has learnt to balance love and wisdom, with a well-developed ego. He believes in a higher power, that of

God and loves Him and His creation sincerely and not just for the rewards that are associated with such love. This love of a power greater than the world always keeps the “*mard-e-momin*” from getting absorbed into worldly affairs, for though he is aware of his self, his desires and his ego, he is controlled by his greater love for God (Jamal, “The Perfect Man of Iqbal”, 2003).

This particular instance of reception, one where the characters of Goethe have shaped the ideals created by Iqbal seems to be a good example of what Gadamer describes as reception – a process of *mimesis*, and of recognition. Jauss quotes Gadamer as follows

“What one actually experiences in a work of art and what one looks for is, how true it is, that is, how much it makes one know and recognise the world and one’s own self” (1970, p. 22).

Jauss believes this isn’t an accurate explanation of reception, though he agrees that it may be true in some cases. This is one such instance, in my opinion of *mimesis* of ideas, while Iqbal’s *Stray Reflections* is another such example of *mimesis* of form.

Payam-i-Mashriq, a Response to Goethe’s West-Ostlicher Divan (West-Eastern Divan)

Right after the end of the First World War, Iqbal decided to write a response to Goethe’s *Divan*, hoping to, like Goethe find respite from the cold of the West in the ideas of the East (*Iqbal and Goethe*). It was well-publicised and had been presented to the public with the intention of “warming the cold thoughts and ideas of the West”, as Iqbal put it in a private letter a while before the volume was published (*Iqbal and Goethe*, 34-35).

Iqbal’s *Payam-i-Mashriq* has been considered a true attempt at dialogue, of the East with the West. Even though there isn’t much in terms of matter that corresponds with its inspiration, there is some similarity in terms of form. Interestingly, in the second edition, there are two additional poems, of which one (“*Ju-e-Ab*”) is a free translation of Goethe’s *Mahomet’s Gesang* and the other (“*Hur-o-Sha’ir*”) is a reply to “*Huri und Dichter*”.

In the preface of his Persian volume of poetry written in response to Goethe's *Divan*, Iqbal writes

"I need not say much about A Message from the East, which has been written a hundred-odd years after the West-Oestlicher Divan. My readers will by themselves appreciate that the main purpose underlying it is to bring out moral, religious and social truths bearing on the inner development of individuals and nations." (*Payam-i-Mashriq*, Author's Preface, Iqbal, 1923).

Even though at the time of writing their respective texts, the contemporary political situations that Goethe and Iqbal lived in were similar, the approach both of them took to writing was tremendously different. While Goethe's desire to write his *Divan* was more of an overflow of uncritical and consuming interest in the works of Hafiz and the literary heritage of the East, Iqbal's motivation to write a response to Goethe's *Divan*, was not personal in anything except his admiration for the German philosopher, and his writing remains critical and rational.

"The East, and especially the Muslim East, has opened its eyes after a centuries-long slumber. But the nations of the East should realise that life can bring about no revolution in its surroundings until a revolution takes place in its inner depths and that no new world can take shape externally until it is formed in the minds of men" (*Payam-i-Mashriq*, Author's Preface, Iqbal, 1923).

Iqbal's response to the *West-Ostlicher Divan* was written with a purpose. He wanted to address the people of the East to remind them that they had to work towards the revolution that they wanted to see. He substantiated his point with a reference to the Holy Quran as well.

"This ineluctable law, which has been stated by the Quran in the simple but eloquent words, "Verily, God does not change a nation until it changes itself" [xiii. 11] governs both the individual and the collective spheres of life; and it is the truth of this law that I have tried to keep in view in my Persian works" (*Payam-i-Mashriq*, Author's Preface, Iqbal, 1923).

Payam-i-Mashriq, like Iqbal's other works, was subtle in the emotion it presented and didn't dilute his complex philosophical style. The preface to the text was something unseen in Urdu literature, as here, Iqbal had listed out the chain of influence for his text and the text that inspired it. He also mentioned how he writes inspired by Goethe's *Divan* but writes to address social and moral issues present in his own time. Jauss in his essay describes such a phenomenon of reception too.

"It also demands the ordering of the individual work in its "literary series" so that its historical position and significance in the context of literary experience can be recognized. Literary history based on the history of reception and impact will reveal itself as a process in which the passive reception of the reader and critic changes into the active reception and new production of the author, or in which – stated differently – a subsequent work solves formal and moral problems that the last work raised and may then itself present new problems" (Jauss, 1970, p. 23).

Iqbal's handwritten draft of *Payam-i-Mashriq* has more brief poems and verses, than were published, some of which had more references to Goethe as well, like a poem that was written as a dialogue between Ghalib and Goethe, but only Ghalib's verse was published. Another poem that featured an array of poets from the Orient and the Occident (including Goethe) was also excluded from publication. A poem named "Jalal and Goethe" however remains in the published volume. This poem describes a meeting between Jalaluddin Rumi and Goethe in heaven, where Goethe tells him of his *Faust*. Rumi applauds it, and the great truths it tells but adds that Love isn't something that all can experience, as it needs to be experienced through the divine (a secret that the Devil has kept to himself, as man alone is capable of experiencing it).

The text was also meant to address the people of the West, who were "licking their wounds after the First World War" as Chughtai put it (2000). The above-mentioned poem is one instance of how Western ideas were subtly but clearly criticised by Eastern ideas in the text. As Iqbal mentions in his preface to *Payam-i-Mashriq* (1923), "Europe has seen with its own eyes the horrible consequences of its intellectual, moral and economic objectives", which leads me to reiterate the context of reception in this case

that allowed for a response that was in keeping with the times of the author and was used to put across his philosophy of the East and the West.

“The task of literary history is not completed until the literary work is not only synchronically and diachronically presented in the sequence of its systems but also seen as special history in its own unique relationship to general history. ... The social function becomes manifest only where the literary experience of the reader enters the horizon of expectations of his life, forms his interpretation of the world, and thereby has an effect on his social actions” (Jauss, 1970, p. 31).

I refer again to Jauss as the reception of Goethe’s *Divan* in Iqbal’s *Payam-i-Mashriq* is very sequential and rooted in history, and both texts take their readers into a broader horizon of expectation.

Conclusion

The detailed study of the influence that Goethe has had on the works and thoughts of Iqbal presented above, displays how the deep influence that Goethe had on the ideology and writing of Iqbal, was fuelled at least initially by a profound reverence and admiration which continued throughout his life. However, this sentiment seemed quite controlled during the publication of *Payam-i-Mashriq*, as quite a few poems and verses with references to Goethe weren’t part of the published version, though they were part of the draft.

Both Goethe and Iqbal present great cases for the study of reception, but I chose to work on the latter as the “series” quality of reception could be looked at better in this case, especially with the possibility of the study of the reception of something that was received, that produced a great change in the horizon of expectation from the texts that were produced following it. Both were inspired by philosophies and literature that came from far beyond the horizon of expectations that existed at their respective time but they were so impressed that their ideologies changed to accommodate the horizon brought by their new readings. Jauss writes that “The interpretative reception of a text always presupposes the context of the experience of aesthetic perception” (1970, pg 13), and a larger aesthetic distance makes a

work more profound as it requires a change of horizon. Something that was true for both Goethe and Iqbal in terms of what they read, and what they wrote.

Iqbal was a great admirer of Goethe and his enduring ideas, like that of “*mard-e-momin*” and his conceptualization of “*Iblis*” were directly inspired by the ideas of Goethe, from his favourite text of Goethe’s, *Faust*. The tone of his personal diary was also fashioned from Goethe’s. He, however, wasn’t mystically inspired like Goethe, and so could keep his writing more philosophical and grounded in his socio-religious reality than Goethe had.

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Representations of Traditions Against Infectious Diseases in the Texts of the Nineteenth-Century Georgian Writers and the Epoch Socio-Political Context

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Abstract:

Our interest in this issue has arisen from the main global problem – the Coronavirus pandemic. We wondered how the nineteenth century is represented in the texts of Georgian writers, how Georgian folk rituals and beliefs against infectious diseases are presented in the texts of the nineteenth-century Georgian writers: Nikoloz Natidze-Melania, Niko Lomouri, and Anastasia Eristavi-Khoshtaria. The research aims to find out whether the reflection of rituals and beliefs in the stories of the above-mentioned writers is their artistic means or the way to show the spirit of the epoch and the worldview of the time – serious socio-cultural changes taking place in the nineteenth century Georgia, the desire to show their position about these changes or innovations. The texts of the writers we have selected are important from the standpoint that Anastasia Eristavi-Khoshtaria is a woman writer standing at the forefront of Georgian gender writing, Nikoloz Natidze was a clergyman, and Niko Lomouri was a well-known teacher. Therefore, important are the events seen and appreciated through the eyes of a clergyman, woman writer, and teacher. All three stories, especially Lomouri's and Eristavi-Khoshtaria's, pose the issue of women's rights and are the best examples of Georgian children's writing. This interdisciplinary research, based on archival materials and scientific literature, showed that all three texts depict the customs related to infectious diseases as an artistic way of expressing current significant socio-cultural and, consequently, mental changes. By using the beliefs related to infectious diseases, the authors inform readers of their position on the most important, current epoch-making events. The Georgian experience of fighting epidemics, seen by the three mentioned authors, conveys socio-cultural processes that are generally characteristic of the European context.

Keywords: Nineteenth-century Georgian literature, Literature for Children, Women's Issue, Infectious Diseases

Introduction

The purpose of our research was to study the literary texts of three famous Georgian authors – Nikoloz Natidze (Melania), Niko Lomouri, and Anastasia Eristav-Khoshtaria. Their texts are devoted to Georgian folk rites, traditions, and beliefs in the fight against infectious diseases. We have compared these texts in an effort to show the similarities and differences between these traditions as an artistic way of showing the significant socio-political and corresponding mental changes taking place in those times.

Methods

The study is based on cultural-historical, hermeneutic, and comparative literary methodologies.

Results

The study showed that all three stories reflect the customs related to infectious diseases as an artistic way for the authors to express important socio-cultural and therefore mental changes and the outlook of society. These stories obviously show that the issues of those days' ongoing processes in Europe, especially education and women's rights were not only of special interest to Georgian writers and public figures but were the fields of their activity as well. Through literature, they tried to bring up society towards new challenges.

All these authors in their short stories display the customs specific to Eastern Georgia.

It should be noted that all three stories, especially A. Eristav-Khosh-taria's and N. Lomouri's contain important ethnographic material in terms of Georgian folk beliefs.

Discussion

For Georgia, the second half of the nineteenth century is a particularly intense period, distinguished by the diversity and depth of opinions. Despite Russia's imperial policy, for the country, this is the era of the struggle for the national idea, freedom of personality, and thinking. Georgian youth of

the time got familiarized with new socio-political, economic, and national theories and tried to disseminate these ideas in their homeland.

Populist writers appeared in the Georgian literary space from the 1870s, they were imbued with the search for novelty. Sincere sympathy for the centuries-old suffering of the peasantry in the village, the search for ways and means to share the fate of the oppressed and alleviate their hardships, and the idea of social equality led some Georgian writers to populism. According to the populists, society needed to be transformed, rejuvenated, and “healed”. The goal was to mobilize the peasantry, introduce education to the illiterate population, open schools, libraries, and outpatient clinics in rural areas, in a word, equal distribution of material wealth (Tsitsishvili, 2022, p. 25). In Georgian literature, populist writers introduced the moods and motifs that correspond to their characteristic aesthetic ideal. The texts of the new Pleiades writers mainly depict severe social conflict and deep social differentiation of the society. They aimed at raising the cultural level of the peasantry in rural areas and making the spiritual life of the people the main subject of literature. The plain, laconic style of populist writings and the simplicity of the narration manner influenced their contemporary literary process. The writers that we refer to – Niko Lomouri and Anastasia Eristav-Khoshtaria belong to the populist movement, while Nikoloz Natidze was greatly influenced by the populist movement in his time.

Traditionally, in the reader’s memory, literary epochs are associated with the names of prominent writers. In the history of world literature, next to the classics there will always be “second-rate” – non-classic authors. Sometimes, justly, or due to conjuncture, or due to the “carelessness” of their contemporaries, they remained forgotten writers for the readers. Sadly, this can also be said about Nikoloz Natidze, even though he deserved the great favor of the reading audience of his time. As for Niko Lomouri and Anastasia Eristav-Khoshtaria, these authors still arouse great interest today. Neither of them ever involved their heroes in extraordinary adventures. Their texts always base on the truth of life and do not segue into falsity, they do not leave the reader indifferent and bored. Our attention to the aforementioned writers was caused by the main global problem – the Corona-virus pandemic. In Georgia, infectious diseases caused fear in people for centuries. Our ancestors had extensive experience in dealing with epidemics. We wondered how the Georgian folk rituals and beliefs on the fight against infectious diseases, surviving until recently, are presented, in the

texts of the nineteenth-century Georgian writers – Nikoloz Natidze-Melania (“Bnelo”), Niko Lomouri (“Little Friends”), Anastasia Eristav-Khoshtaria (“Batonebi were not Displeased”).

Melania (1853-1881) was born to the family of a clergyman. The future writer studied at Telavi Theological School and graduated from Tbilisi Theological Seminary. He worked as a teacher in the village Vejini for years, and was later ordained a priest. Interestingly, he created a scheme for an anti-hail device, which he could not implement due to a lack of funds. It is worth mentioning that Melania and Niko Lomouri lived in the same apartment for three years. Melania recalls in “Memories” that time as the period of their passion for literature: “We would read our writings to each other, discuss, criticize and process them, and only when we were both satisfied, then we dared to send the works to print.” Immediately after the publication of the story “Bnelo”, Melania acquired the name of a talented and famous writer, and literary criticism was equally positive towards the young author. The author’s stories did not go unnoticed by well-known Georgian critics Kita Abashidze and Romanoz Pantskhava (Khomleli). “From the story, the reader will extract the material that enriches mind and feelings, this is the dignity of the writer” –Khomleli says (Khomleli, 1963, p. 367).

In the story “Bnelo”, which is considered to be Melania’s best work, the action takes place in the countryside. The writer has selected the inconsolable, sad, monotonous, and dull existence of peasants as the theme of the story. The author does not hide the unreliability, filthiness, and violence widespread in the world, which destroys the youth and turns them into beasts. Melania was a clergyman, a priest, and he was well aware of the superstitions prevalent in the village. Therefore, we are especially interested in how he saw the Christian beliefs of the people, living in the villages of East Georgia, during the time of infectious diseases, common superstitions, customs, spells, and incantations among the peasants, which can be found in Georgian oral folklore and ethnography.

One episode of the story is especially interesting for us – the twelve-year-old hero is ill with smallpox, and neighbors are gathered in his house – an old woman surnamed Shamandukhashvili, shortly Shamandukha (we think the author inherited it from the word *shaman*), a woman who plays the *chonguri*, and girls singing Nana. Old woman Shamandukha spoke about the neighbors to whom the devils “gave life and took it away again”. When a sick child started screaming in his sleep and asked his mother for

help, the mother comforted the newly awakened boy, who told her what he had seen in a dream. In the dream, when he was for gathering a bundle of wood, a big-toothed woman from *Brma ghele* ran after him. The woman would have caught him if he hadn't wakened up. "May the Cross protect you son, the angel of *batonebi* wanted to scare you" – this is how Shaman-dukha explained the dream. The girls immediately started to sing a lullaby:

"Iav nana, vardo nana iav, naninao!
Batonebi have come here iav, naninao!
Batonebi's mother has a hearth decorated with roses;
Next to the hearth there is a golden cradle
Adorned with violets and roses;
There is a prince lying in the cradle – prince Levan
He has a mouth full of pearls;
There is ruby-color wine in the wine cellar;
A poplar tree has grown in it
It is young and is rustling in the wind;
A nightingale is sitting in it..."

The girls nicely sang "Iav nana" adding other verses from time to time. The patient's mother kept calling out – "Heal my Ilia!"

Old woman Shamandukha kept repeating his poem:

"I raised the orphans well; they are true men
My Mikha will plough,
Solomon will go to the mountain to bring cheese;
Zakro will go and bring salt."

(Melania, 1891, pp. 29-31, 41-42, 48)

Batonebi were the divine attendants and children of Great Mother Nana. They spread infectious diseases and obeyed Nana the Deity, goddess of fertility and revival. *Batonebi* are the children of her, the seven brothers and seven sisters are the children of Nana, the Sun goddess. They were seven brothers dressed in red *chokhas* (national Georgian costume) and seven sisters, seven suns bringing infectious diseases to families sent by great mother Nana. According to mythological beliefs, the land of *batonebi* is the country of violets and roses, decorated with ivory, with eternal light, a ruby wine cellar, and a poplar growing nearby, with a nightingale and falcon

sitting in it. Some variants of the sacral text tell us that there is a tall vine-plant, growing upwards along that climbs the tree, the fruit of which grants immortality, and a woman and a man who does not eat it, die untimely. The recovery of an infected person was up to the will of Nana and batonebi. According to folk belief, if they generously were treated and entertained by the family, a patient would recover safely. If not, batonebi might become angry at a family and the results of infectious disease could be fatal. Thus, they were honorary guests who should have been received with joy. They throw seven plates of pearl or infectious disease over seven villages, then pick them up and take them away in the form of pearls. They put up tents in seven villages and had fun. It should be noted that mythological narratives related to the great mother Nana are reflected in the ritual performed for the diseased (Bardavelidze, 2007, pp. 86, 96; Ghambashidze, 2021, pp. 266-267).

“Iavnana” is performed with *chonguri* accompaniment and dancing by all the present. Melania also describes the room of the sick child. A large *bazma* candle is lit in the corner. The author also provides the definition of the *bazma* candle; it was made of squashed walnuts and was lit in families with a person sick with infectious disease because *batonebi* liked the fragrance of *bazma*. On a small board near the Bazma candle, there were some scraps of fabric with dried raisins, apples, churchkhela (traditional Georgian sweet made from walnuts, nuts, almonds or raisins and grape juice), and red-dyed eggs for the *batonebi*. The mother of the sick boy does not cook at home, because *batonebi* will not like fire in the fireplace or the odor of cooking (Melania, 1891, pp. 27, 29).

Niko Lomouri (1852-1915) also had theological education. He graduated from Gori Theological College, and later from Kyiv Theological Academy. All his life he was engaged in teaching activities and was considered an excellent teacher. Lomouri knew children’s nature very well and was their favorite writer. The writer is known to consider education and cultural activities as the main transforming factor in people’s hard life. As the press of the time wrote, the education system had turned into a kind of battle arena and Lomouri’s main focus was to increase the number of literate and educated people in the village. Precisely due to illiteracy, the roots of superstition were deeply rooted among the people in a Georgian village, which left an indelible mark on the psyche of peasants since childhood. Superstition with its unnatural powers – als, kajs (evil spirits in Georgian mythology

and folklore) witches, evil spirits was a great illness in people's lives and even official religion often seemed powerless to fight it (Zandukeli, 1978, p. 105).

In the story "Little Friends" (Lomouri) little Maro falls ill with measles. The girl is suffering from the severe disease, complicated by the loss of vision. The parents resorted to all means against *batonebi*, common among the people, so that the child would recover. They even went to a fortune-teller, diagnosed the illness with wool on spindle, made a promise to St. Marine and Barbare for the overnight prayer and sacrifice. St. Marine and Barbara were known among people as eye healers and patrons against infectious diseases. Then the parents made two hazelnut-sized balls from the holy candle, strung them on a red silk thread, and hung it on the girl's neck. When little Maro would recover, the balls were to be sacrificed to St. Marine, like two eyeballs. As advised by the fortune-teller, they put a red dress on Maro, a red scarf on her head, and took her out to walk for half a day (Lomouri, <https://poetry.ge/poets/niko-lomouri/prose/xxar-pawia-megobrebi.>).

Anastasia Eristav-Khoshtaria is one of the first female writers. She studied at the women's Gymnasium in Gori, where Niko Lomouri was her teacher. Eristav-Khoshtaria says: "These two people (meaning Misho Kipiani) inspired my decision to sacrifice myself for the service of the country".¹³ The author's characters are mostly women. The writer was referred to as the artist of the Georgian village.

"Batonebi were not Displeased" is one of Eristav-Khoshtaria's first stories, very much liked by Akaki Tsereteli, who encouraged the young author and advised her to "write prose". Tsereteli published the story in "Kvali" magazine in 1893.

In the story "Little Friends" measles is spread in the village. Children are ill in the family of peasant Zuraba. At the head of the children's bed there is a chair with a red tablecloth. On it there are – tiny loaves of bread, lumps of sugar, various fabric strips, dolls, kerchiefs, and red-dyed eggs. This is a table set for *batonebi*. The hostess of the family is singing "Iav, nana":

¹³ In 1915, Anastasia Eristav-Khoshtaria founded the Georgian women's society "Mandilosani". Its membership was open to everyone, regardless of rank and property status. The society aimed at providing material and "moral" assistance to needy women. "Mandilosani" had its charter published in the form of a brochure.

“Iav-nana, vardo nana, iav-naniao!
Batonebi, have mercy, iav-naniao!
I am picking violets, spreading roses, iav-naniao!
Give relief to my children, iav-naniao!”

After that, the woman stands up and dances elegantly moving her hands and saying:

“In batonebi’s garden, iav-naniao!
White mulberry is growing, iav-naniao!
I was in a grove, I saw the grove, iav-naniao!
Aspen trees intertwined, iav-naniao!
We have come from the White Sea, iav-naniao!
We – seven brothers, and seven sisters, iav-naniao!
We will go to seven villages, iav-naniao!
And settle in seven villages, iav-naniao!
Make us happy with your depart, like you did with your
coming, iav-naniao!
Nana to *batonebi*, iav-naniao!

(Eristav-Khoshtaria, 1934, p. 6)

Then, Zuraba’s wife asks *batonebi*: “May your path be blessed, please give relief to my little ones (and lists the names of her children), we will duly respect you”. It was forbidden to talk loudly or fight in the house, because *batonebi* may have got angry. Zuraba’s eldest daughter, Nusho, oppressed by her stepmother, who thinks that her fiancé has left her, wishes to fall ill. She wishes that *batonebi* were not displeased with her. The writer used these words in the title. Nusho dies of measles, *batonebi* were not displeased with the poor girl. Khoshtaria also tells about the tradition common in the village. Namely, if there were other people with infectious disease in the house, it was not allowed to mourn over the deceased, because *batonebi* liked attention and singing. Only in this case they would leave the place peacefully (Eristav-Khoshtaria, 1934, pp. 6, 33-34).

The texts of the writers selected by us are also important with regard to the fact that Anastasia Eristav-Khoshtaria is a female writer who stands at the origins of Georgian gender writing, Nikoloz Natidze (Melania) is a clergyman – priest, and Niko Lomouri is a well-known teacher. Therefore,

important are the events seen and evaluated through the eyes of a clergyman, woman writer and teacher.

In all three stories, especially, with N. Lomouri and A. Eristav-Khoshtaria, the issue of women's rights has been brought forward; and the stories of Lomouri and Eristav-Khoshtaria are the best examples of Georgian children's literature. All three works reflect the customs related to infectious diseases as an artistic way of expressing important socio-cultural and therefore mental changes. In this way, the authors inform the readers of their own position on the current most important, epochal events. Melania, as far as possible, describes the rituals and beliefs associated with infectious diseases in detail and in a negative context, for him, they are empty superstitions, which the author needs to show people's ignorance and illiteracy. A. Eristav-Khoshtaria gives us a small but important material from a neutral standpoint. N. Lomouri, unlike the other two, – through a tactful juxtaposition of old customs and modern scientific achievements gives priority to knowledge. All three authors display the customs specific to Eastern Georgia. The Georgian experience of combating epidemics, seen by the three aforementioned authors, conveys the socio-cultural processes which are generally characteristic of the European context. It should be noted that all three stories, especially A. Eristav-Khoshtaria's and N. Lomouri's contain important ethnographic material in terms of Georgian folk beliefs. N. Lomouri's material is extremely valuable in this regard. As for giving priority to knowledge and integration with the European context, it is a special theme in the works of Georgian writers and fathers of the nation of the period. Russian expansion (abolition of the autocephaly of the ancient Christian country, Russification of religious and secular life) towards Georgia typical of this period imbued the activity of Georgian writers and public figures with the idea of independence. However, they were well-aware that the struggle of a small nation against a large, aggressive empire should have a certain, specific character; that this small, war-torn country, in difficult economic conditions, could not oppose the expansion by military means. So Ilia Chavchavadze, father of the nation, noted: today our weapons are pen and knowledge. In Ilia's understanding, the only "effort" for a man to become accomplished was knowledge and education. Because education, knowledge, and science – "is the power that nothing can defeat – neither a fist, nor a sword, or numerous army" (Chavchavadze, 1879, p. 104).

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Establishment of the Contemporary Nordic Image in Japan: A Comparison between Uchimura Kanzō's *A Story of Denmark* and Henry Leach's *Reclaiming the Heath*

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Abstract:

This paper discusses the role of Uchimura Kanzō's *A Story of Denmark* in establishing the contemporary Nordic image in Japan. In 1911, Uchimura Kanzō presented *A Story of Denmark: Faith and Trees Help the Land*, which was later published many times and continues to remain an influential work even today. In this presentation, Uchimura discussed afforestation of the Jutland after the Second Schleswig War. He explained that Denmark chose to engage in afforestation to become one of the richest countries in the world rather than participating in the third war. Drawing on Christian elements, his presentation emphasized the contributions of Enrico Dalgas and his son in transforming Jutland. Japanese Christians acquainted with Uchimura were so impressed with this story that they considered Denmark an ideal agricultural country (Koyama, 2000). From the 1920s–1930s, Japanese folk high schools were established as institutions for adult peasants' education, based on the concept of *Folkehøjskole* (Danish folk high school) introduced by the Danish pastor N. F. S. Grundtvig. Some of those who established the schools were Uchimura's acquaintances and followers. Afterwards, these schools became training centers for Japanese colonists of Manchuria. Today, this story is considered as an example of Uchimura's pacifistic ideas and proof that Northern Europe is ideal and happy. However, in my paper, I hypothesize that this story is compatible with the ideas of Japanese colonialism in the first half of the 20th century, and that the ideal image of Northern Europe in fact strengthened colonialism. To substantiate this hypothesis, I compare Uchimura's *A Story of Denmark* with Henry Leach's *Reclaiming the Heath: How Denmark Converted a Desert into a Farming Country*, a text that N. Suzuki (2012) claimed was the original material that influenced *A Story of Denmark*. I discuss how Uchimura's work changed the theme of "reclaiming the heath" to "afforestation of the land" to high-

light its link to Japanese colonialism, focusing its relationship to the idealization of Northern Europe.

Keywords: Uchimura Kanzō, *A Story of Denmark*, Nordic Image, Afforestation, Colonialism

Introduction

This paper discusses the role of *A Story of Denmark* by Uchimura Kanzō in establishing the contemporary Nordic image in Japan. First, I outline my research framework on the changing Nordic image in Japan. My research primarily focuses on the Nordic literature and the image of Northern Europe in Japan, especially through the works of Swedish writer Selma Lagerlöf. She is most well known for her book *The Wonderful Adventures of Nils* (1906, 1907). In 1909, she became the first woman and the first Swede to win the Nobel Prize for Literature. My previous works have focused on the translations of Lagerlöf's writings during the Pacific War. While she was largely accepted as a pacifist writer in those days, during the same period in Germany, she was considered a Nazi writer. My interest in the Nordic image began with the question of Nordic writers' opposing images: both pacifist and fascist. Because pacifists and fascists praised Lagerlöf in the same reason, I hypothesize that pacifism and fascism have one root, although the two images contradict each other. Lagerlöf's perceived image as a writer shows one facet of the Nordic image.

In Japan today, Northern Europe often have a positive image, and are considered happy, idyllic, peaceful, or idealistic. However, these images are also linked to fascism and nationalism. Apart from Lagerlöf and her translators, the Nordic image in Japan was created through the works of many other writers and translators. One of the most significant of these is Uchimura Kanzō (1861–1930)¹, who once gave a presentation titled *A Story*

¹ The surname of this Japanese name is Uchimura. In my paper, Japanese names are stated according to the Japanese order.

of Denmark: Faith and Trees Help the Land [Denmarukukoku no hanashi. Shinkō to jumoku to wo motte kuni wo sukuishi hanashi].

In this study, I assess Uchimura's *A Story of Denmark* from the perspective of the Nordic reception in Japan. Today, this story is considered an expression of his pacifist ideas and proof that Northern Europe is ideal and happy. In contrast, I hypothesize that this story was compatible with the ideas of Japanese colonialism in the first half of the 20th century, and that the ideal image of Northern Europe strengthened such colonialism. Previously, Uchimura has been studied mainly from the perspective of modern Japanese history of ideas, religion, and sociological history (Suzuki, 2012; Akae, 2013). In addition, Koyama Tetsushi, a pastor of Non-Church Groupe, researches the relationship between *A Story of Denmark* and Danish folk high schools (Koyama, 2000). Murai Makoto, a researcher of Danish history, focuses on the aspect of *A Story of Denmark* and Nordic image. He has criticized the discrepancy between *A Story of Denmark* and the historical facts (Murai, 2010; Murai, 2017). My research is not to criticize the discrepancy but rather to analyze what it means and which role *A Story of Denmark* played in establishing the contemporary image of Northern Europe in Japan.

My paper comprises three parts: First, I introduce Uchimura Kanzō and *A Story of Denmark* and its impact on Japanese ideas and society. Thereafter, I introduce Henry Leach's essay titled *Reclaiming the Heath: How Denmark Converted a Desert into a Farming Country*, the original work that inspired *A Story of Denmark*. Through a comparative analysis, I show how Uchimura's portrayal of Denmark differed from that of Leach. Finally, I consider the meaning behind his changes to the original text in relation to Japanese colonialism.

Uchimura Kanzō and his presentation, *A Story of Denmark: Faith and Trees Helps the Land* and its reception in Japan

Uchimura was one of the most influenced Christian leaders in modern Japan. He is currently envisaged as a pacifist against militarism. In 1981, when he was teaching at the Imperial High School, he bowed to the portrait of Tenno, the Japanese Emperor, and the paper for the Imperial Rescript on Education. However, the bowing was considered "insufficiently deep," hence, he became notorious for committing lese-majesty, a violation of the dig-

nity of the sovereign power. He also worked as an English columnist for the Japanese Newspaper Yorozu Chōhō. When his boss Kuroiwa Ruikō (1862–1920) started advocating Japan's war against Russia, Uchimura resigned from the newspaper, proclaiming a "No war" stance. Later, Uchimura dedicated himself to let many people know his Christian ideas. He published his research in the magazine *The Bible Study* [*Seisho no kenkyū*], which he founded in 1900. In parallel with publishing, he held regular study meetings (Akae, 2013, pp. 67-73).

In 1911, Uchimura Kanzō presented *A Story of Denmark: Faith and Trees Help the Land* in his study meeting. He published it in the same year in his magazine *The Bible Studies*, and in 1913 as a book.¹ Uchimura discussed the afforestation in the Jutland, initiated after the Second Schleswig War in 1864. He explained that Denmark chose afforestation in the third war and became one of the richest countries in the world. Captain Enrico Dalgas and his "first son Frederik Dalgas"² were instrumental in the country's afforestation efforts.

This story impressed both Japanese Christians and the other Japanese, such that they considered Denmark an ideal agricultural country. (Koyama, 2000). This perception is exemplified by the fact that Anjō in Aichi, the prefecture known for its high agricultural output, has been called the "Japanese Denmark" since the 1920s. In addition, in the first part of the 20th century, dairy farming in Hokkaidō was started based on the Danish dairy farming model. One of its pioneers, Kurosawa Torizō (1885-1982), was influenced by Uchimura's thought and activity. Thus, Denmark is strongly associated with an image of an ideal primary industry.

In 1913, two years after *A Story of Denmark* was published, Nasu Shiroshi (1888-1984) translated A. H. Hollmann's German book titled *The Danish Folk High School and its Significance for the Development of a Folk Culture in Denmark* [*Die dänische Volkshochschule und ihre Bedeutung für die Entwicklung einer völkischen Kultur in Dänemark*] and published it as

¹ In this paper, I cite excerpts from the book, *A Story of Denmark*, published in 1913.

² In fact, the name of the eldest son is not Fredrik, but Christian. I will analyse Uchimura's change later. According to Murai (2010, p. 97), three of Enrico Dalgas' sons were grown up. Christian Dalgas (1862–1939) helped his father Enrico in afforestation and became the second minister for the Danish Heath Society. The third son Frederik Dalgas (1866–1934) became a head of Royal Copenhagen. The fifth son Ernesto Dalgas (1871-1899) became a writer.

The National High Schools and the Agricultural Civilization [*Kokumin-kōtōgakkō to nōminbunmei*]. Here, the national high schools imply the Danish folk high schools, known as the *folkehøjskole* in Danish. Originally conceptualized by the Danish pastor Nikolaj Grundtvig (1783-1872), Danish folk high schools were institutions for adult peasant education. Between the late 1920s and the 1930s, Japanese folk high schools were established and modelled after the Danish folk high schools. Among those interested in establishing such schools were some of Uchimura's friends or followers, such as Watase Torajirō (1859-1926), Uchimura's senior at the Sapporo Agricultural University [Sapporo Nōgakkō]. After Watase's untimely death, Uchimura and Watase's bereaved family and friends continued Watase's legacy. In 1929, the Promote Agriculture School [Kōnō Gakuen] was founded (later known as the Kuzura Folk High School). In 1927, Uchimura visited Katō Kanji (1884-1967), to get the advice. Among those who assisted in running the school was Kagawa Toyohiko (1888-1960) (Koyama, 2000).

Nowadays, Danish folk high schools have a fairly positive image; they are described as “The Schools for Life” that encourage freedom and democracy rather than merely reading and memorizing textbooks. This emphasis is reinforced through Denmark's happy, idyllic image. However, I argue that the Japanese reception of these schools is related to Japanese colonialism. In the second half of the 1930s and the first half of the 1940s, Katō and Kagawa used these schools as training centers for Japanese colonists of Manchuria: Katō, the headmaster of the Japanese Folk High School [Nihon kokuminkōtōgakkō], promoted and organized the colonization of Manchuria. Kagawa, a famous Christian, built the “Christian Frontier Village in Manchuria” [Manshyū kirisutokyō kaitaku mura] to send his followers as colonialists (Nakamaru, 2021).

Notably, Uchimura and his story have no direct links to the Japanese colonization of Manchuria; he died in 1930, before Japan began colonizing China in 1931. However, Uchimura helped establish and run the Promote Agriculture School with the assistance of Katō and Kagawa, and some of Uchimura's students were directly involved in Katō's Folk High School Movement. Therefore, my research examines the connection between *A Story of Denmark* and Japanese colonization of Manchuria to understand how the Nordic image in Japan fueled colonial ideas of Japan.

A Comparison between Henry Leach's *Reclaiming the Heath* and Uchimuri's *A Story of Denmark*

For a long time, no one knew how Uchimura gained information about afforestation in the Jutland. Finally, in 2012, Suzuki Norihisa found the original material, *Reclaiming the Heath: How Denmark Converted a Desert into a Farming Country* by Henry Leach, who was an instructor of Scandinavian at the Harvard University, and formerly served as a secretary to the American Minister to Denmark. Leach's essay was based on the story told by Frederik Dalgas, the third son of Enrico Dalgas, who was invited by President Roosevelt to visit the USA.

In this section, I compare Uchimura's *A Story of Denmark* with Henry Leach's *Reclaiming the Heath*. The first major change evident in Uchimura's work is the addition of Christian elements. *A Story of Denmark* begins by citing the Book of Isaiah.

The wilderness and the parched land shall be glad; and the desert shall rejoice and blossom as the rose. It shall blossom abundantly and rejoice, even with joy and singing; the glory of Lebanon shall be given unto it, the excellency of Carmel and Sharon; they shall see the glory of the LORD, the excellency of our God (Uchimura, 1913, p. 3; Book of Isaiah 53:1-2).

Uchimura compared Dalgas to Isaiah and emphasized that Dalgas is a Huguenot descendant. This contrasted with Leach's description of Frederik Dalgas as a descendant of the Vikings. Leach added:

In 1864 the combined forces of Prussia and Austria wrested from Denmark the rich duchies of Holstein and Slesvig and the southern part of the peninsula of Jutland. The vast inheritance of Danish kings like Cnut the Great, who ruled over England, Norway, and Prussia, had gradually dwindled into a few islands and the desolate moors of North Jutland. The nation felt that this war was the last straw, and the disbanded army returned to their homes listless and hopeless (Leach, 1911, p. 274).

Second, I discuss how Uchimura changed the description of those who Dalgas worked with. According to Leach, Dalgas founded the Danish Heath Society with a few friends in 1866. Leach wrote much about the expansion of society's activities. They gained the support of rich landowners, then farmers and peasants, and finally the government. To spread their teachings about the value of the woods, the Heath Society published journals or pamphlets and visited Danish folk high schools. They also established a system to stop forest fires. However, Uchimura mentioned nothing about the Danish Heath Society and instead focused on Dalgas's son as his only helper. This son was also mentioned by Leach; however, interestingly, Uchimura changed the description of the son in two ways.

First, Uchimura changed his name. In Leach's essay, which was based on his interaction with Frederik Dalgas himself. Frederik is Enrico's third son. Christian Dalgas, who became the second president of the Heath Society, was Enrico's eldest son. During the planting process, Enrico discovered that spruce grew well with fir because the roots of the fir induced root growth in spruce as well. Thus, he called fir the "spruce's nurse." However, the growth always stops halfway through, so "the farmers of Jutland said derisively to Dalgas: 'See, your nurse never lets her child get out of the cradle!'" (Leach, 1911, p. 281). Subsequently, Christian Dalgas made the following discovery:

It was Captain Dalgas's son, Christian Dalgas, who made the discovery that if the fir trees were cut down when still young, the spruce that they had fostered would shoot up, as out of a rich forest floor, to their full height. (Leach, 1911, p. 282)

However, Uchimura incorrectly attributes this discovery to Frederik Dalgas, and also misrepresents him as Enrico's eldest son:

The apocalypse descended not on him, but on his son. His eldest son's name is Frederik Dalgas. (...) This botanical fact was discovered by the father and the son. Moreover, this discovery was immense for Denmark, because it solved the problems of reclaiming the heath in Jutland (Uchimura, 1913, pp. 23-25).

Uchimura made another key change. For Leach, the son symbolized the younger generation that could continue the efforts of the old genera-

tion. His existence meant that he could continue his father's activities after his death. For Uchimura, fathers should always be stronger and wiser than sons. Uchimura did not explain the death of Enrico Dalgas in 1894. He changed the eldest son's name from the name that means "Christian man" (Christian) to a mediocre name (Frederik). I think that Uchimura made this change to avoid the son's reputation surpassing that of his great father. Uchimura did not write that Dalgas called the firs the "nurse" for the spurce to indicate that Dalgas did not need anyone else to support his activities. Thus, *A Story of Denmark* can be interpreted a story of the great father who helps all people, just like God does.

Third, I point out what Uchimura had deleted. The word heath can refer to both the plant "heath" and a "useless land covered with heather." *Reclaiming the Heath* devotes a lot of space to the Dalgas' process exterminating the heath. There is even a chapter titled, "Running Water is the Heather's Death". In contrast, Uchimura wrote only two sentences on this topic: "First, man makes a ditch and pours water in it, then gets rid of heath. This was not much of a problem" (Uchimura, 1913, p. 19).

Uchimura's text continues as follows:

The most difficult thing was to plant trees in the wasteland. After that, man can see the deep forest of spruce all over. In the year 1860, the forests of Jutland were only 157,000 acres. But forty-seven years later, in the year 1907, they reached a multitude of 476,000 acres (Uchimura, 1913, pp. 24-25).

Uchimura's sentences rely on Leach's table with the same numbers, which is followed by a text about thereclamation of the land:

	1860	1907
Acres of forest in Jutland . .	157,000	476,000
Percentage of Jutland covered by forest	2.4	7.2

That is to say, the forests of Jutland have more than tripled in extent since the Heath Society was organized. It must be remembered, at the same time, that the planting of trees is only one of the several ways in which the heath has been reclaimed. In 1,860 the unproductive area of Jutland was 2,860 square miles. In 1907 it was

only 1,428 square miles, showing that in the first forty years of the Heath Society's work, more than one half the waste soil of Jutland has been reduced to cultivation (Leach, 1911, p. 286).

By making the three changes outlined above, Uchimura transformed the story of the Society's extermination of the heath into a story of planting trees by a father and son, to recount what Isaiah did.

The meaning behind Uchimura's changes in relation to Japanese colonialism

Reclaiming the Heath originally had aspects that idealized Denmark. This work describes Danish people as the descends of the Vikings. Dalgas's son suggests independence from the "Nurse," who "never lets her child get out of the cradle" (Leach, 1913, p. 274). Subsequently, the number of Dalgas's collaborators increased from a few friends to landowners, farmers, peasants, and the government. Including his son, the book emphasized male-allied connections in the image of the Vikings. By contrast, Uchimura turned the story into a story of a reconstruction by a great father and son in the image of God and man, respectively. Uchimura focuses on land restoration through afforestation. In the original work, reclamation of the heath is highly emphasized by describing how Dalgas killed the plants heather. However, this emphasis is missing in Uchimura's text, which reminds me of Kagawa's discourse surrounding his establishment of the Christian Frontier Village in Manchuria.

Kagawa suggested that Christian colonists are "Abraham's heirs." They must build an exemplary village in Manchuria where no one lives or cultivates. For Kagawa, colonization is the "Practice of the Gospel" (Kagawa, 1940, p. 3). After their arrival, the members of the Christian Frontier Village found that the Manchuria was not an "uninhabited land." They usurped the land settled by local people. I cite the example of Sakai Yoshiyuki, a member of the Christian Frontier Village. He trusted Kagawa because of his struggle with the peasant's dispute. In an interview in 2005, Sakai's bereaved nephew responded, "It shocked me, that Yoshiyuki said, 'it was different from what he had heard in Japan.'" However, Yoshiyuki had no other way to continue to live in Manchuria, because only the eldest son had farmland in Japan and he was not. The nephew added, "He had to live in a house

whose owners had been evicted, and that farmland became the basis of his life. This reality reflects the social structure that he wanted to escape from” (Interview with H. Sakai by M. Ishihama. Kagawa Museum, 2007, p. 24).

Moreover, I point out that the motif of planting trees evokes the cultivation of the soil, which is in affinity with Blood and Soil, a slogan for Nazi Germany (“blood” meant a racially defined national body and “soil” meant a settlement). Hence, I argue that Uchimura supports the ideas of colonialism and fascism in his emphasis on the plantationg, even though Uchimura himself was consciously critical of militarism.

Today, few people read *A Story of Denmark* a few as a story of the Christian faith. The story was accepted as a story of reconstruction and peace after the Pacific War when it was published as *the Iwanami Bunko*, a famous and popular paperback, and as a textbook for primary school. This publication helped shape Japanese people's perception of the Nordic countries as happy, idyllic, and idealistic. In some textbooks, Takahashi Kenji (1902-1998), a German literature scholar and translator, retold excerpts from *A story of Denmark* (Kubota & Kimura, 2014). He changed Uchimura's “Denmark is one of the richest countries in the world” to “one of the happiest countries in the world.” Takahashi is currently known for his translations of the works of the anti-war writer Hermann Hesse (1877-1962) and the resistance writer Erich Kästner (1899-1974). However, during the Pacific War, he introduced Nazi literature (Takahashi, 1940; Takahashi, 1943) and was the propaganda director of the Imperial Rule Assistance Association.

Overall, I argue that *A Story of Denmark* was one text that helped construct Japanese people's positive image of the Northern Europe. Uchimura made the killing of the heath as a process behind the Jutland's afforestation invisible. Takahashi further modified Uchimura's writing without taking any responsibility for propagating fascist ideas and literature. *A Story of Denmark* is still read nowadays as a pacific story due to a lack of awareness of the killing of the heath and a lack of reflection on the affinity between the motif of planting trees and colonialism. The fact that the image of a happy Denmark remains today connects to this lack of awareness or reflection.

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In Her Own Words: The Image of Ice, Snow and Glass in A. S. Byatt's *Possession*

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Abstract:

This essay calls for a new way of reading novels: readers should try their best to empty out themselves while reading to be a proper learner of the artist's mind. And the essential aesthetic value that an artistic work has, is by being impressive rather than expressive. This essay focuses on A. S. Byatt's own explanation of choices of images to better reflect upon images within her novel, *Possession: A Romance*. While the methodology, "in her own words", brings us closer to the intellectual thoughts of the author, discerning images of ice, snow, and glass in her novel could unfold a sensuous landscape before us, and we can therefore delightfully see how words and images mingle with each other, and how intellectual thoughts and senses are unified into one impression as the magic of art.

Keywords: A. S. Byatt, *Possession: A Romance*, Image, Ice, Snow

Why in Her Own Words?

Before discussing images of ice, snow, and glass in *Possession: A Romance*, we should articulate the significance of the new methodology of reading: why "in the author's own words" is important.

When we read a novel, it is usually difficult to find something essential or transcendent which is embedded in it. As Walter Benjamin tells us,

For what does a literary work "say"? What does it communicate? It "tells" very little to those who understand it. Its essential quality is not statement or the imparting of information. Yet any translation

which intends to perform a transmitting function cannot transmit anything but information – hence, something inessential (Benjamin, 69).

When readers are overwhelmed by an ocean of information, they barely notice the essential theme and often do not hear the muse. Readers should be conscious of the limits of interpretations and make every attempt to empty out themselves. In this way, the artistic works will gradually evolve into the thing itself, and we understand them most thoroughly and intensely when we simply do not search for the key to the mythology, but can appreciate them with Kantian disinterestedness, and on their own terms.

In this emptying-out process, writers' own explanations of their works will be highly beneficial. Even though writers themselves do not necessarily need to be the best interpreter of their own works, a modest exploration and discovery of what inspires them most and their secret mental landscapes will help readers' and writers' imaginations to commingle and blend into resplendent magic.

S. Byatt says something rather similar to Walter Benjamin in her novel:

There are readings – of the same text – that are dutiful, readings that map and dissect, readings that hear a rustling of unheard sounds, that count grey little pronouns for pleasure or instruction and for a time do not hear golden or apples. There are personal readings, which snatch for personal meanings, I am full of love, or disgust, or fear, I scan for love, or disgust, or fear. There are – believe it – impersonal readings – where the mind's eye sees the lines move onwards and the mind's ear hears them sing and sing.

Now and then there are readings that make the hairs on the neck, the non-existent pelt, stand on end and tremble, when every word burns and shines hard and clear and infinite and exact, like stones of fire, like points of stars in the dark – readings when the knowledge that we *shall know* the writing differently or better or satisfactorily, runs ahead of any capacity to say what we know, or how. In these readings, a sense that the text has appeared to be wholly new, never before seen, is followed, almost immediately, by the sense that it was *always there*, that we the readers, knew it was

always there, and have *always known* it was as it was, though we have now for the first time recognised, become fully cognisant of, our knowledge (Byatt, *Possession: A Romance*, 511-512).

In other words, to be impersonal while reading is the first step towards a genuine understanding of literary works, and then when each word matters like “stones of fire” or “points of stars in the dark”, we have known the magic of art by heart: the magic has always been there, and our cognition and recognition give it an ultimate meaning.

The second reason why we should apply the methodology, “in the writer’s own words”, is as follows. Everyone has certain opinions towards an aesthetic object, but these opinions might be the walls that block the radiance of light and might prevent us from a sympathetic understanding of art and this world. In George Eliot’s words, “opinions are a poor cement between human souls”:

I can’t tell you how much melancholy it causes me that people are, for the most part, so incapable of comprehending the state of mind which cares for that which is essentially human in all forms of belief, and desires to exhibit it under all forms with loving truthfulness. Free-thinkers are scarcely wider than the orthodox in this matter – they all want to see themselves and their own opinions held up as the true and the lovely. On the same ground that an idle woman with flirtations and flounces likes to read a French novel because she can imagine herself the heroine, grave people, with opinions, like the most admirable character in a novel to be their mouth-pie-
ce. If Art does not enlarge men’s sympathies, it does nothing morally. I have had heart-cutting experience that opinions are a poor cement between human souls; and the only effect I ardently long to produce by my writings, is that those who read them should be better able to imagine and to feel the pains and the joys of those who differ from themselves in everything but the broad fact of being struggling erring human creatures (Eliot, 526).

In other words, only when we put ourselves in others’ shoes and are able to imagine most profoundly and sympathetically can we contribute to the growing good of human society. Every artist embeds a design in their art, and in every attempt to get closer to this marvelous sense of design, our

own opinions gradually dissolve in the writer's imagination. We no longer use them for instruction or pleasure purposes but could see possibilities and different perspectives, and generate the longing for a "plane of immanence" as defined by Deleuze and Guattari, where opinions are merely the signs of pseudoscience, and concepts serve as the variation we bring back from chaos.

Why Image?

I focus especially on images because images in novels contribute to the minutely sensuous landscape of art by being impressive rather than expressive. Each piece of art is an image of thought essentially, in other words, we can reduce each novel to a simple image. This image may be hidden within the novel as clue and can generate the longing for regarding the whole novel as something picturesque. As Nabokov tells us:

A good reader, a major reader, an active and creative reader is a rereader. And I shall tell you why. When we read a book for the first time the very process of laboriously moving our eyes from left to right, line after line, page after page, this complicated physical work upon the book, the very process of learning in terms of space and time what the book is about, this stands between us and artistic appreciation. When we look at a painting we do not have to move our eyes in a special way even if, as in a book, the picture contains elements of depth and development. The element of time does not really enter in a first contact with a painting. In reading a book, we must have time to acquaint ourselves with it. We have no physical organ (as we have the eye in regard to a painting) that takes in the whole picture and then can enjoy its details. But at a second, or third, or fourth reading we do, in a sense, behave towards a book as we do towards a painting (Nabokov, 3).

The beautiful destiny of a novel is to become a painting, an essential image. When we can behave towards a novel "as we do towards a painting," and when the novel itself becomes something impressive rather than expressive, the design of the artist is finally within us.

In Her Own Words

Byatt is particularly inspired by snow, ice, and glass, and saw the similarities and differences between ice and glass as enchanting. She also regards ice, snow, and glass as an ambivalent matter for artists, “both chilling and life-giving”:

Graham Greene wrote that every artist has a splinter of **ice** in his heart, and I think artists recognize the distancing of **glass and ice** as an ambivalent matter, both chilling and life-giving, saving as well as threatening. When as a grown woman I first read *The Glass Coffin*, I was entranced by the images of artistry the storyteller used to describe the miniature castle in the **glass case**, the craftsmanship the tailor sees in what is in fact a product of the Black Arts, a reduction of Life to Life-in-Death (Byatt, *On Histories and Stories*, 156-157).

Byatt is fascinated by several literary characters such as Snow White, Hans Anderson’s Snow Queen, and Queen Hermione in Shakespeare’s *The Winter’s Tale*. She notices the underlying similarities shared by these characters:

Science and reason are bad, kindness is good. It is a frequent, but not a necessary opposition. And I found in it, and in the dangerous isolation of the girl on her slippery shiny height a figure of what was beginning to bother me, the conflict between a female destiny, the kiss, the marriage, the child-bearing, the death, and the frightening loneliness of cleverness, the cold distance of seeing the world through art, of putting a frame round things (155-156).

Science and reason, like Snow Queen’s mathematical beauty, could be an artistic detachment as well as an elegant enchantment, and the “frozen and stony images” became Byatt’s “images of choosing the perfection of the work.” (164)

The Image of Ice, Snow, and Glass in *Possession: A Romance*

Firstly, the image of snow. Readers shall see that Christabel LaMotte, the woman and artist in *Possession: A Romance*, is distinctively sensuous and poetically philosophical due to her capability of “seeing the world through art.” Her self-congratulatory solitude is preserved well through her snowy imagination which propounds intense delight:

All day **snow** fell
Snow fell all night
My silent lintel
Silted white
Inside a Creature
Feathered – Bright –
With **snowy** Feature
Eyes of Light
Propounds – Delight
– C. LaMotte

(Byatt, *Possession: A Romance*, 142)

This poem shows how the falling snow creates a silently glowing landscape, and how the snowy feature of a bright feather could take the mind to every place decorated by whiteness. In this poem, the song of solitude is the muse and the inspiration when the whole world becomes creatures of an artist’s mind, and when the whole world is simplified into an artist’s image of thought.

Another poem in this novel contains the image of ice, and also helps explain the ambivalent effect of “seeing the world through art”: a combination of ice and fire as Life-in-Death:

Maud bowed her head with the self-consciousness of such a gesture, and thought of Christabel, standing here, looking at this frozen surface, darkly glowing under blown traces of snow.

And in the pool two fishes play
Argent and gules they shine away
Against the green against the grey
They flash upon a summer’s day
And in the depth of wintry night

They slumber open-eyed and bright
Silver and red, a shadowed light
Ice-veiled and steadily upright
A paradox of chilly fire
Of life in death, of quenched desire
That has no force, e'en to respire
Suspended until frost retire –

(Byatt, *Possession: A Romance*, 157)

The paradox of chilly fire in this poem is also the secret of art, and a desire which is firstly conjured up by the nature of life, and then plunges into the ocean of obscurity when the boundary between life and death is blurred, and when ice and fire knowingly treasure each other's efforts and gracefully combine to produce an unbelievable charm, encouraging future adventurers in setting forth. Art itself is ice-veiled, wintry, and feathered; the language of art is also the destiny of art; the origin of art is also a particular moment of being when the artist becomes at once aware and unaware of their own existence.

The above-said finally brings us to the most important poem in this novel, *The Garden of Proserpina* by a fictional Victorian poet, Randolph Ash. It contains the image of ice and glass and also shows how the combination of ice and fire could be parallel to that of life and death as an essential charm of art, and how glass could be the destiny and home of all memories. I will first take a look at the first four stanzas:

Since riddles are the order of our day
Come here, my love, and I will tell thee one.

There is a place to which all Poets come
Some having sought it long, some unawares,
Some having battled monsters, some asleep
Who chance upon the path in thickest dream,
Some lost in mythy mazes, some direct
From fear of death, or lust of life or thought
And some who lost themselves in Arcady . . .

These things are there. The garden and the tree
The serpent at its root, the fruit of gold

The woman in the shadow of the boughs
The running water and the grassy space.

They are and were there. At the old world's rim
In the Hesperidean grove, the fruit
Glowed golden on eternal boughs, and there
The dragon Ladon crisped his jewelled crest
Scraped a gold claw and showed a silver tooth
And dozed and waited through eternity
Until the tricky hero, Herakles
Came to his dispossession and the theft. (Byatt, 503)

This place, which all poets desire, is a combination of life and mystery, and should be the key to all life forms. Sometimes people wait their whole lifetime seeking shelter, and sometimes in dreams, its beautiful illusions gradually unfold as another kind of reality. The garden and the tree, the serpent, the fruit of gold were and are there, which are a shadow of our mind, and also a pleasure of our imagination. The dragon Ladon is in a dreamland, and its weariness swims across eternity as an antidote to time and decay, but this unbothered time and life are finally dispossessed, and the entire landscape has therefore absorbed a different meaning. Then the next three stanzas with the image of ice and glass:

Far otherwise, among the northern **ice**
In a high frozen fastness, in the waste
Of jagged **ice-teeth** and tall **glassy spikes**
Hidden from demons of the frost and mist
Freya's walled garden, with its orchard green
With summery frothing leaves and bright with fruit
Lay where the Ases came to eat the warm
Apples of everlasting youth and strength.
Close by, the World Ash rose from out the dark,
Thrusting his roots into the cavern where
Nidhogg the dark coiled with his forking tongue
And gnawed the roots of life that still renewed.
And there too were the water and the lawns,
The front of Urd, where past and future mixed
All colours and no colour, **glassy** still

Or ominously turbulent and twined.
And are these places shadows of one Place?
Those trees of one Tree? And the mythic beast
A creature from the caverns of men's minds,
Or from a time when lizards walked the earth
On heavy legs as large as trees, or sprang
From bank to bank in swampy primal creeks
Where no man's foot had trod?
Was he a dark Lord whom we dispossessed?
Or did our minds frame him to name ourselves
Our fierceness and our guile, our jealous grasp
At the bright stem of life, our wounded pride?
The first men named this place and named the world.
They made the words for it: garden and tree
Dragon or snake and woman, grass and gold
And apples. They made names and poetry.
The things were what they named and made them. Next
They mixed the names and made a metaphor
Or truth, or visible truth, apples of gold.
The golden apples brought a rush of words
The silvery water and the horrent scales
Upon the serpentining beast, the leaves
All green and shining on the curving boughs
(The serpentining boughs) that called to mind
The lovely gestures of the woman's arms
Her curving arms, her serpentining arms,
The forest wove a fence of its dark boughs
For the green grass and made a sacred place
Where the gold globes of fruit, like minor suns
Shone in their shadowy caverns made of leaves
So all was more and more distinct, and all
Was intertwined and serpentining, and
Parts of one whole, they saw, the later men
Who saw connections between shining things
And next saw movements (snatch and steal and stab)
And consequential stories where the Tree
Once stood in solitude and steady shone.

As depicted in these lines, there is a sense of summer hidden from demons of frost and snow, and it conjures up a place that celebrates the warm mortality and brightly everlasting youth. But within this sense of summer, there is still the element of Life-in-Death and the dark lord dispossesses the spirit of this place from future renewal and prosperity. Past and future are intertwined and dissolve all things colorful or colorless into the glassy essence, which reflects, but never fully tells the truth. It is difficult to tell whether the mythic beast is a creature of our mind or not and whether we possess or dispossess the creature to let our own fragile pride occupy the place. The first men named the place, mixed the names, and made a metaphor. All these shining moments of things, and all the tender movements are the memories of the Tree of Life once locked in time. And then comes the last three stanzas:

We see it and we make it, oh my dear.
People the place with creatures of our mind,
With lamias and dryads, mélusines
And firedrakes, sparking, sliding, wreathing on,
We make commotion there and mystery
Hunger and grief and joy and tragedy.
We add and take away, we complicate
And multiply the foliage and the birds –
Place birds of paradise upon the boughs,
Make the stream run with blood and then run clear,
O'er grit of precious stones, diamonds and pearls
And emerald green and sapphires and anon
Wash these away and leave the pleasant sand
Holding the traces of the water's flow
As it has done since time began, we say.

I see the Tree all rugged-thick with bulk
Of corky bark about its knotted base.
You see it like a silver pillar, straight
With breathing skin for bark, and graceful arms.
The place is at the centre of a maze
Where men have died in thorny *culs-de-sac*.
The place is in a desert where men die

From thirst in sight of it, nor know they see
The true place, who have stumbled through a glare
Of mirage upon mirage, vanishing
Like melting ice, in the hot sun, or foam
Breaking at tide's edge, on the sifting beach.
All these are true and none. The place is there
Is what we name it, and is not. It *is*.
(Byatt, 505)

The place is an unfolding of our minds and serves as a mysterious discovery of ourselves. It is a destined land for death and thrives on the flitting moment of observation. It will vanish, like melting ice when the warmth and fire gradually take hold. It could be foaming whose transient nature can best define the moments of being as Life-in-Death. It is at once the mirage and our materialized reality. Its life is pre-given and predestined: It *is*.

This poem is also the prelude to the narration when Roland Michell, a modern scholar of Randolph Ash's poetry, finally understands the true mystery and magic of art: "He heard Ash's voice, certainly his voice, his own unmistakable voice, and he heard the language moving around, weaving its own patterns, beyond the reach of any single human, writer or reader...He saw too that Christabel was the Muse and Proserpina and that she was not, and this seemed to be so interesting and *apt*, once he had understood it, that he laughed aloud." (Byatt 512) Roland Michell's climax of understanding Ash's poetry also mirrors what Nabokov defines as a wise reader:

It seems to me that a good formula to test the quality of a novel is, in the long run, a merging of the precision of poetry and the intuition of science. In order to bask in that magic a wise reader reads the book of genius not with his heart, not so much with his brain, but with his spine. It is there that occurs the telltale tingle even though we must keep a little aloof, a little detached when reading. Then with a pleasure which is both sensual and intellectual we shall watch the artist build his castle of cards and watch the castle of cards become a castle of beautiful steel and glass (Nabokov, 1980, p. 6).

When Roland Michell is finally fully aware of the enchanting imagery in Randolph Ash's poetry and the magic of art, everything is at once

the same and different in his eyes. When he feels with his spine all the extraordinary ecstasy and imagistic inspiration Randolph Ash once had, he has grasped new meanings of understanding himself, art, and this world. The image of ice, snow, and glass in Christabel LaMotte and Randolph Ash's poetry in this novel point to a living unity of materialized reality and spiritual transcendence, which serve as "stones of fire" and "points of stars in the dark" in the narrative of *Possession: A Romance*. These images inspire most deeply the two fictional Victorian poets in the novel, and also their creator, A. S. Byatt herself.

A Tentative Conclusion

By applying the methodology, "in the author's own words," we get gradually closer to the author's intellectual thoughts, and by seeing how images arouse a minutely sensuous landscape, and how novels themselves could be simplified into imageries within them, our senses and intellectual thoughts are miraculously merged, just like how an artistic miracle is created by the dissolving of boundaries between ice and fire.

The ultimate function of art is by being "incalculably diffusive," (Eliot 515), and images of inspiration contribute a great deal to this function. Bearing this in mind, we shall see why the new methodology of reading, "in the author's own words," is at once important and not deterministically important, because "these stories are riddles, and all readers change them a little, and they accept and resist change simultaneously." (Byatt, *On Histories and Stories*, 164)

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From Stagnation to Depression – A Conceptual Analysis of *Yiyu*

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Abstract:

This paper explores the socio-cultural construction and evolution of depression in the Chinese cultural and historical context, particularly focusing on the term *yiyu* (抑鬱). *Yiyu*, now often synonymous with clinical depression in modern psychiatry, has a rich historical background rooted in traditional Chinese culture and medicine. Our analysis follows its expansion from an experiential term denoting “stagnation” or “being stuck”, to a medical concept addressing emotional illness.

We discuss how this change was not merely the importation of Western knowledge about depression, but also involved decontextualizing, transporting, and re-contextualizing of modern psychological concepts within a Chinese cultural and historical framework. We underline the term's metaphorical depth and its extensive use in different contexts, contributing to the pathologization of emotions in the Chinese lexicon.

This rich cultural history creates an overlap between the local understanding of *yiyu* and modern psychiatric depression, facilitating the acceptance of the later term. However, the transmission of the concept and its knowledge was not seeking transparent equivalence between cross-cultural realities. The paper, thus, points out the noticeable gap in understanding *yiyu* across different paradigms and calls for attention to the nuances of cultural and medical history when contextualizing mental health concepts.

Keywords: Traditional Chinese Medicine, Depression, Psychology, Medical Humanities

There is growing concern about the socio-cultural construction of depression in Chinese academia, yet the concept itself remains incompletely examined. While in English, the term “depression” has a long history closely tied to “melancholia,” in Chinese, similar terms such as 憂鬱症(*youyuzheng*), 抑鬱症(*yi yuzheng*), 悵鬱症(*yi yuzheng*) and 郁症(*yuzheng*), are used to signify what is commonly referred to as depression in global psychiatry. Understanding whether these concepts share intra – or cross-cultural equivalence provides a more nuanced comprehension of the dynamic and hybrid creation of local knowledge related to emotions and diseases. In their updated research, Bai, Li, and Zhang (2022) examined the conceptual construction of *youyuzheng* to demonstrate how knowledge about depression was localized from the late Qing Dynasty to the Republic of China (1912-1949). They suggested that the building of knowledge about depression was an integration of traditional Chinese medical ideas and modern Western pathological concepts (Bai, Li, & Zhang, 2022).

This paper tracks the evolution of the meanings of *yiyu* (抑鬱) throughout Chinese cultural and historical contexts to identify key shifts in word meaning and outline the Chinese genealogy of emotional illness. Today, *yiyu* is more commonly used to refer to the state of depression, while *yi yuzheng* would be the proper name for depression in psychiatric terminology. The psychiatric lexicon of *yi yuzheng* was a combination of the pathological description “yiyu” and the medical title “zheng”, with the former being crucial to understanding the word's meaning. Some may suspect that “yiyu” is a foreign word in modern Chinese that only appeared after the knowledge about “depression” was introduced to China. However, the term appeared earlier than intellectual transplantation, allowing for comparisons and investigations of its particular consistency in conceptualization.

According to Lakoff and Johnson (2003), recurrent experiences are structured by the nature of human bodies and physical and cultural environments, and “lead to the formation of categories” that define coherence in our experience (p. 230-231). When we perceive experience “as being structured coherently in terms of gestalts that have emerged directly from interaction,” we understand our experience directly; when we “use a gestalt from one domain of experience to structure experience in another domain,” we “understand experience metaphorically” (Lakoff & Johnson, 2003, p. 231). In this paper, we argue that the early modern concept of *yiyu* in China ultimately derives from personal experiences of feeling stuck. Through ne-

arly two thousand years of cultural representation and medical records, *yiyu* had developed into a category of emotional illness, implying that emotion, as same as qi and universe, seemed like an ideally moving entity at risk of stagnation. We believe that to translate “depression” to “yiyu” was not a singular importation of Western knowledge; instead, the conceptualization process incorporated the decontextualizing, transporting, and re-contextualizing of modern psychological ideas.

Yiyu as a Classical Chinese Word

The word *yiyu* was considered to have a different nature in modern Chinese compared to ancient Chinese. In modern Chinese, it primarily refers to the depressing situation or the modern psychiatric disease depression while in classical Chinese, it could be understood as a two-part word/phase, consisting of *yi* [抑] and *yu* [鬱]. In the ancient Chinese language, single syllables were often sufficient to express meaning, whereas many modern Chinese disyllabic words are combinations of two monosyllabic words in classical Chinese, including *yiyu*.

The initial appearance of *yiyu* in classical Chinese literature can illustrate this situation. It first appeared in Sima Qian’s *The Letter to Ren’ An* (*Bao ren’an shu* 報任安書): “Now, however, I consider my body ruined and degraded. Whenever I act, I meet reproach. Those I would benefit, I only harm. ‘So it is I stifle my grief and have no one to speak to.’ [顧自以為身殘處穢，動而見尤，欲益反損，是以抑鬱，而無誰語] (Sima, n.d/2016, p. 22).¹ The translator made a literal translation of *yiyu*, “stifl(ing) my grief”: “stifling” for “*yi*” and “grief” for “*yu*”. *Yiyu* denoted a complex of negative emotions in its first appearance in classical Chinese.

In the first Chinese dictionary ‘*Shuowen Jiezi*’ Dictionary (*Shuowen jiezi* 說文解字), the author Xu Shen (30-124) classified *yi* 抑 as a member of the section “*ang* 印”, which meant press. The other radical of the character was “*shou* 扌” which means hands. Thus, the original meaning of *yi* meant

¹ The following references to ancient texts come from the research result from Chinese Text Project (<https://ctext.org>) if there is no further clarification. All of them are open to public usage and do not have an assertive publishing date. The resource of translation is listed at the end of the sentence; if there is no English translation available to date, it will be a literal translation by the authors.

applying pressure with hands. According to the dictionary and its later counterparts, the connotation of *yi* included low and deep voices, cautious, self-restraint, and stifling. As for *yu*, it belonged to the section *lin* 林 and is explained as the status of woods growing in thickets [木叢生者]. The original meaning of *yu* is related to the flourishing of the woods. The editors of *Kangxi Dictionary* (*Kangxi zidian* 康熙字典) sorted out more secondary meanings of *yu*: to accumulate and flourish (derived meaning from density), stagnation in mood, unpleasant sound, the putrid smell of flesh, stagnation of *qi* in the field of Traditional Chinese medicine, and sadness in the dictionaries of classical Chinese. The entries showed that the meanings of *yi* and *yu* are established in classical Chinese.

The two syllables together became the word *yiyu* meaning pressing and stagnating, which was similar to the word “depression” in a Western context. But it still requires an analysis of ancient texts to know whether “depression” and *yiyu* are linguistic counterparts only because of the similar morphological order. Only in context can we better understand how a concept about depression is constructed. The following two sections will examine the meaning of this disyllabic word, *yiyu*, to prove that the naming of “depression” in China is based on the foundation of previous knowledge of Traditional Chinese Medicine. The analysis will categorize classical Chinese texts that have mentioned *yiyu* into two groups, literary¹ and medical, since the former reflects how the general understanding of *yiyu* while the latter provides a more professional perspective. By examining the nuanced usage of *yiyu*, we aim to uncover its metaphorical suggestions and illustrate how its meaning develops in various contexts.

***Yiyu* in Classical Chinese Literary Texts**

As previously mentioned, it was in *The Letter to Ren' An* that *yiyu* was first mentioned. The author Sima Qian described himself as stifling his grief and having no one who could understand him. Since then, *yiyu* often reflected literati's negative emotional states due to the frustration in their career. However, *yiyu* in the later literary works subtly generalized to con-

¹ To be clarified, literary texts in this article's context also include some historical records because there is no clear differentiation between literature text and historical records in classical Chinese.

note more kinds of unpleasant feelings rather than merely unfulfillment. Huang Tao (?-911), who was a writer in the Tang Dynasty (618-907), wrote that “(l)eaving the gossips alone, I write to express the stifling and gloominess [驅走群言，寫抑鬱之懷矣]” in *A Rhythmic Essay of Autumn* (*Qiuse fu* 秋色賦). The autumn scenery motivated him to sigh with regret at both the withering of vegetation and the passage of time. Another writer in the Song Dynasty (960-1279) wrote “depressing about our separation” [*liqingyiyu* 離情抑鬱] in *Man Ting Fang – Silent Night Thoughts* (*Mantingfang jingyesi* 滿庭芳·靜夜思), which demonstrated the author’s distress about separation and longing about romance. These examples demonstrated how *yiyu* became versatile and flexible.

Yiyu also enabled writers to project their mood onto music and atmosphere. A poet of Tang Dynasty, Zhao Dongxi (677-750) wrote: “Climbing and viewing the spreading dimness, I don’t know where to find happiness in such gloominess [抑鬱何以歡，陰氛亦登望].” The term *yiyu* here referred to the gloomy environment. In Yuan Dynasty (1271-1368), *yiyu* was used to describe the sound of musical instruments in *The History of Song* used: “So-called xiadi, zhegu, huluqin, and bohain, all of them sound boomy and depressing [有曰夏笛、鷓鴣，曰胡盧琴、渤海琴，沉滯抑鬱].”

In the article *Groaning Speech* (Shenyin yu 呻吟語), *yiyu* demonstrated its metaphoric nature as coming into the traditional notions about universe and ethics: “All things in nature will have their harmony within themselves, without the appearance of stagnation and reluctance [天地萬物各遂其同然之情，而無抑鬱倔強之態].” It is fair to conclude that the ethical good “harmony” and the real world that it rules are personified as if they had emotions. Considering the traditional Chinese worldview that is based on the flow of *qi*, it is reasonable to think *yiyu* kept constituency with the imaginary framework of universe and ethics. For they shared a common metaphor of a moving entity (universe/emotion) and the good was that things can move in order. What’s more important, there was a big difference between the use of *yiyu* and *youyu* in classical Chinese text: *youyu* had seldom been used to describe sounds or universal status; it had only been applied to the description of human emotions.

In the Ming dynasty (1368-1644), *yiyu* was more closely associated with illness and death. In a story from the collection, *Stories to Caution the World* (*Jingshi tongyan* 警世通言), it was stated that “(i)n the past, the duke had an ailment caused by excessive phlegm and internal heat. So many

miserable days spent in the small boat brought the ailment back [荊公原有痰火症，住在小舟多日，情懷抑鬱，人症復發] (Feng, n.d./2005, p. 55)." The phrase "miserable days" implied that the duke's depression worsened his health situation. In another story of the same story collection, *Wang Jiaoluan's One Hundred Years of Sorrow* (*Wang Jiaoluan bainian changhen* 王嬌鸞百年長恨), *yiyu* was referenced more clearly as an emotional disease. As the protagonist said, "My cousin's illness is caused by *yiyu* [表妹之疾，是抑鬱所致] (Feng, n.d./2005, p. 592)." These two examples showed that *yiyu* had been thought of as a source of physical disorders. Moreover, the second story presented a remedy, which was to ask the girl to go for a walk every day to release her repressing feeling of "yi" and stagnating feeling of "yu". These plots revealed that it was no later than the Ming Dynasty when Chinese people recognized *yiyu's* close connection to disease and implied that *yiyu* is caused by mobility restriction – a girl like *Wang Jiaoluan* was prohibited from seeing her lovelorn.

Interestingly, in a later official historical record, *The History of the Ming* (*Mingshi* 明史), there were striking records of several historical figures who "died with/of *yiyu*". The Yangmingist¹ ideas that were popular in the Ming Dynasty enlightened intellectuals to delve into their personal experience and to consider emotions to be a manifestation of human nature, bodily and mental (Santangelo, 2021, p. 186-188). Emotions not only indicated moral claims but also could impact physical and mental well-being. In most of the literary documents at that time, *youyu* also appeared as an emotional disorder that can lead to disease. Thus, the changing understanding of *yiyu* might not be able to discriminate it from *youyu*. This proves that the changes of understanding emotions in that time, which has been called the "cult of emotion", had influenced people's understanding of the relationship between emotion and disease², and at this time, the meanings of *youyu* and

¹ Yangmingism, or School of the Heart [xinxue 心學], is one of the major philosophical schools of Neo-Confucianism starting from Ming Dynasty. One of its founders, Wang Yangming, developed the idea of innate knowing which means people can gain the truth of the world by using their consciousness and senses to bodily experience the world. This school and the idea that heart [*xin* 心] is truth [*li* 理] became influential during the Ming Dynasty, which motivates people to pay attention to their emotion and desire.

² The term, "cult of emotion", has been criticized by Haiyan Lee (2006) that it has not yet posited the individual against society and that the "Confucian structure of feeling" may be more suitable to describe the foundational nature of feeling and its relationship with social

yiyu showed some overlaps. The Ming and Qing Dynasties witnessed that *yiyu* in narratives casted shadows of corporal damage and destruction, which resonated with *yiyu*'s gaining ontological attention in the fields of medicine at that time.

Based on the analysis above, it is evident that the phase *yiyu*, which is a combination of “yi” and “yu”, signify emotional illness from its original meaning of negative emotion or mood. From its earliest usage, the representation of *yiyu* in poems and historical works had been dominated by depressive emotions from the libretti bureau. As time passed, *yiyu* started to depict depressing feelings in different contexts, and its association with disease became stronger. Additionally, since the original connotation of “yu” included low and deep voices, *yiyu* had been used to demonstrate a predicament or a gloomy sound. This highlighted *yiyu*'s broader use and deep-seated metaphoric nature compared to other depression-related concepts that merely referred to human emotion. Thus, tracing the evolution of this word not only witnessed the enrichment of its meaning but also provided evidence of the knowledge production process involved in the pathologizing of emotions. In the next section, this article aims to provide a medical perspective to clarify the knowledge-production and circulation of *yiyu*.

***Yiyu* from the Medical Perspective**

The earliest record of *yiyu* in medical records could be traced back to the Tang Dynasty. Wang Bing, a physician at that time, contributed to the annotated edition of *Huang Di's Inner Classic – Basic Questions* (*Huangdi neijing suwen* 黃帝內經素問)¹, entitled *Annotations and Commentaries to Huang Di's Inner Classic – Suwen* (*Huangdi neijing suwen buzhu shiwen* 黃帝內經素問補注釋文)². He associated *yi* and *yu* with the concept of

orders (p. 15 & 36) while the authors believe that the word “cult” can better illustrate the radical nature of the attention paid to emotions at this time.

¹ Huang Di's Inner Classic has been regarded as an eastern counterpart of *Hippocratic Writings* in ancient Europe extremely and *Su wen* is a valuable part of *Neijing* (Unschuld, 2011, p. ix).

² Though scholars have a dispute about the exact age/year of the book's coming into being, it is well accepted that Wang Bing's rearrangement and annotations, and his additions of “seven comprehensive discourses” have laid a foundation for the successive practitioners and scholars to understand *Suwen* (Unschuld 40).

qi, commenting on Huang Di and Qi Bo's discussion about the stagnation of five agents. He stated that “鬱 is: extremely oppressing heavenly *qi* [鬱謂鬱抑天氣之甚也] (Wang, n.d./2011, p. 493).” In the original Chinese sentence, *yi* and *yu* were used together as *yuyi* 鬱抑, which was distinct from the more usual phrase in ancient Chinese, *yiyu*. With the form of *yuyi*, the two characters constituted a tautological place name that both meant repression. In other words, although the two characters were synonyms, the meaning of the word was in accordance with the original connotation of *yi*. This word must be compared with another sentence in the same chapter that says, “It is alleged that wind and rain form in mountains. The reason is that the *qi* of soil gets oppressed and stagnated, and the heavenly wood control it [風雨生於山中者，土氣抑鬱，天木制之].” It discussed how the *qi* of the soil (*tuqi* 土氣) interacted with the heavenly *qi* of the wood, resulting in the formation of storms. In this sentence, *yi* and *yu* were put together in the form of *yiyu*, which meant oppression (*yi*) and stagnation (*yu*). This proved that Wang Bing distinguishes *yiyu* from *yuyi*.

In another chapter, Wang Bing also used *yiyu*. He wrote: “(Between the *qi* of heaven and the *qi* of earth) when one is vigorous, the other is not recovered, *qi* gets depressed and stagnant, nowhere to move on [彼氣既勝，此未能復，抑鬱不暢，而無所行進].” It directly manifests that the losing balance of *qi* constricts the flow of *qi* and then causes *yiyu*, revealing the principle about how the universe works and does not work. After describing the oppression and stagnation of *qi*, Wang Bing discussed how the universal *qi* impacts the human body. As Kaptchuk (2000) pointed out, the resonance of the universe and the human body reflects the microcosm-microcosm relationship (chapters 1-2). Traditional Chinese medicine believed that when the balance of *qi* is broken, people can experience depression. In *Diet Notes* (*Yinshixuzhi* 飲食須知) published in the Yuan Dynasty, *A General Discussion about Plague* (*Guang wenyi lun* 廣瘟疫論) and *Jingyue's Complete Works* (*Jingyue quanshu* 景岳全書) that published in the Ming Dynasty, and *Ding Ganren's Compilations of Medical Cases* (*Dingganren yi'an* 丁甘仁醫案) that published in the Qing Dynasty, the cases about *yiyu* were all associated with the movement of *qi*. For *qi*, the material basis of life was constantly in motion and transformation, it has the quantity to “promote” human physiological activities and transform bodily substances (Zhang, 2012, p. 74). Thus, *yiyu* was an emotion that can be affected and caused by the movement of *qi*.

However, medical texts in the Song Dynasty showed a different interpretation of *yiyu*. *The Prescriptions of the Bureau of Taiping People's Welfare Pharmacy* (*Taiping huimin heji ju fang* 太平惠民和劑局方), a compilation book released by the official pharmaceuticals department [*heji ju* 和劑局], introduced a medicinal prescription for relieving internal burden [*qingxin lianzi yin* 清心蓮子飲] (1078-1085, vol.5). This medicine aimed to cure the ones who bear overwhelming thoughts in their mind and feels annoyed, restless, sad, and depressed because overthinking drains their energy [心中蓄積，時常煩躁，因而思慮勞力，憂愁抑鬱]. These patients might experience several symptoms including white muddy urine, wet dreams, and bloody excrement. In this description, *yiyu* was a negative emotion caused by overthinking that could lead to various diseases. It was not equivalent to the causes or the symptoms.

The book proposed using an herbal decoction with a mild quantity that can “clear one’s heart (*xin*), improve one’s spirit (*shen*), nourish the essence (*jing*) and heal weakness (*xu*), benefit the digestive system, and attune the blood (*xue*) and *qi* [常服清心養神，秘精補虛，滋潤腸胃，調順血氣].” This understanding delivered the message that the external medication would have the ability to moderate internal restlessness. Here, *yiyu*, was seen as part of the causation of physical symptoms rather than the problem itself to be cured, which was differently shown in later texts.

Until Ming Dynasty, *yiyu* appeared to have detached from the theories of *qi* in some medical books. The medical classic, *Four-Word Songs for Pulsing* (*Siyanjuyao* 四言舉要)¹ noted that in clinical diagnosis it was “necessary to examine the physical and the mental[必審形志]” since illnesses could be a result of “bodily and mental exhaustion, or damage to the middle burner caused by *yiyu* [或形勞志苦或抑鬱傷中]”. The author used examples of people who were once wealthy but became poor to illustrate the nature of *yiyu*, which is a mental problem that could result from social events. The medical records proved that, until then, Chinese medical practitioners had noticed certain experiences of social life could cause *yiyu* and then damage the human body. The social environment could arouse people’s embodied experience of emotions that needed the interaction of medicine. Thus, traditional Chinese medical physicians were asked to perform a throu-

¹ The book was originally composed in the Song Dynasty by Cui Jiayan and the existing edition is edited by Li Yanwen in the Ming Dynasty.

ghout process of looking (*wang*), listening and smelling (*wen*), asking (*wen*), and touching (*qie*) to examine and identify the illness (Zhang, 2012, p. 66). Thinking about the Yangmingist understanding that emotions were relationship-provoking and morality-intervened (Santangelo, 2011, p.186-203), it could see that the perception of *yiyu* in the Ming and Qing Dynasty had expanded its philosophical basis from the theory of *qi* to the contemporary Yangmingism. In this way, the medical practitioners took a closer look on the cause of emotion-evoked disorders. Meanwhile, medical knowledge interacted with contemporary philosophical thoughts. Compared to how mental illness is considered as the arrival of subjectivity after Foucault publicized *The History of Madness*, it is noticeable that the investigation of emotion-related diseases in the Chinese context does not lead to a centering of individuals. The “domestication” of the affective experiences and the diseases thereby only helps to define individuals as social beings.

In the late phase of the Ming Dynasty, Pei Yizhong noted the applicability of medication for emotional illness in *Dr. Pei's Talks about Medicine* (Peizi yanyi 裴子言医) – “the illness is caused by the oppression and stagnation of seven emotions and the inexpressible feelings, and thus it is incurable with medicine and pharmaceuticals [此病由於七情抑鬱，心志不克舒伸而得，終非醫藥所能療必也].” Later, the male patient became healthy, cheerful, and not senile after leaving family affairs behind and traveling with friends. Here, the author defined mental illness as *yiyu* and claimed that it could not be cured singularly by medication; only to expose the external environment could he become relieved from the suffering. This example proved that in this period, medical practitioners started to acknowledge the therapeutic methods in curing emotion-related disorders though the treatments were still targeted at the disorders rather than the emotions. Compared to the aforementioned herbal prescriptions, this method shows recognition of *yiyu* as a negative emotion that requires a non-medical treatment. It resonated with the above-analyzed vernacular story *Wang Jiao-luan's One Hundred Years of Sorrow*, in which a fake doctor asked a patient of *yiyu* to go for a walk every day to dispel her depressed feelings (Feng, n.d./2005, p. 592). By analyzing both the medical works and the vernacular story, it can be concluded that *yiyu* was gradually admitted to being an emotional disorder that required non-pharmaceutic treatment. In the Qing dynasty (1636-1912), there were more and more medical books to illustrate the solution to *yiyu* disease. Most of them would employ medicine to target

stagnant emotions and hope that the relieving process would cure the whole systematic body. At this time, *yiyu*, noting both stagnation and depression, was finally recognized as an emotion to be cured.

As we can see, Traditional Chinese medicine in its early stage integrated various factors, including climate, environment, food, and health, through the concept of *qi*. Gradually, emotions began to play a more prominent role in causing illness and disease. The concept of *yiyu* helped practitioners categorize and explore emotions, providing a framework for understanding mood disorders. However, the traditional Chinese medical approach to understanding and treating mood disorders differ from modern psychopathology due to the central role of the *qi* discourse.

Over time, *yiyu* evolved from being viewed as a manifestation of disharmonized universal *qi* to being recognized as a curable emotion. The diagnosing and prescribing of *yiyu* witnessed the changing medical perspectives on emotions, laying a foundation for the localization of knowledge in the 20th century.

From *Yiyu* to Depression

As the article from Bai, Li, and Zhang (2022) analyzes, the concept of depression has been introduced to China in the late Qing Dynasty and became pathologically explainable in the 1920s (p. 3-5). At that period, *youyuzheng* and *yiyuzheng* are used as the terms for the concept of Chinese linguistic counterpart to “depression” in magazines, journals, and newspapers. The following analysis would show how they finally merge into the notion of “depression”.

As the notion and related knowledge about “depression” were introduced from Western psychiatry and integrated with local knowledge about emotional illnesses, seeking information about its origin would be helpful. Stanley Jackson (2008) points out that “melancholia” was originally used to describe prolonged fear and depression, while “depression” gradually replaced it, particularly in the clinical description after the fourteenth century. The process had been long and had witnessed changes in mechanical philosophy, neurocentral theories, and psychoanalytic/psychotherapeutic/psychological explanations. In the twentieth century, “depression” almost replaced “melancholia” as a prescriptible diagnosis and the DSM had proved it, even though Jackson (2008) admitted that such a diagnosis lacks support

from a consistent pathological anatomy and may be influenced by various predisposing factors (p. 457).

The timeline that Jackson outlined is reflected in Chinese-English dictionaries published last century¹. In dictionaries such as *A Comprehensive English-Chinese New Dictionary* (*zonghe yinghan xin cidian* 綜合英漢新辭典) (1935), *A Bilingual Encyclopedia in English and Chinese* (*yinghan duizhao baike minghui* 英漢對照百科名匯) (1931), and *English-Chinese Dictionary for Usage of Comprehension and Composition* (*qiuji zuowen liangyong yinghan mofan zidian* 求解作文兩用 英漢模範字典) (1947), “melancholia” was translated to words indicating the medical meaning, like *youyuzhi* 憂鬱質, *youyubing* 憂鬱病, or *youyuzheng*; however, “depression” would be translated without a clinical implication, such as *yiyu* 抑鬱, *yayi* 壓抑, or *xiaotiao* 蕭條. However, in dictionaries that were published after 1980s², the translation of “depression” has been constructed as a medical and psychological concept, while “melancholia” is still translated as *youyubing* or *youyuzheng*.

Some may doubt that *yiyu* had seldom been seen as a “name” of a disease in the traditional medical records since none of the books officially defined *yiyu* as a disease. However, it could not be denied that knowledge about *yiyu* has been established through the etymological tracing of *yiyu* in the literary medical records. The literary texts show how the word connotes stagnation and repression in universal and personal terms, and the records from Traditional Chinese Medicine clearly show the possibility of understanding *yiyu* as a curable disorder.

As depression was conceptualized in China, the paradigm shift reaffirmed the medical dimension of *yiyu* rather than discursively inventing the disease. The long cultural and medical history of *yiyu* demonstrates that there is an overlapping or shared room for the meaning of *yiyu*/depression between local knowledge and modern science, which provides convenient

¹ Search results of Chinese-English dictionaries in the first half of the twentieth century is based on the Modern History Database (<https://www.modernhistory.org.cn/>) and the ones in the second half of the twentieth century come from Duxiu Academic Search (<https://www.duxiu.com>).

² The dictionaries published from the 1950s to 1970s are very difficult to find probably because of the impact of current social movements. Arthur Kleiman did mention that during the “Great Peak” and “Cultural Revolution”, there was an anti-neurasthenia movement though the patients could suffer from the symptoms that would be called “depressive” nowadays (1986).

ces for receiving the psychiatric term. However, it does not mean that the transmission of the concept and its knowledge is opaque and straightforward. There is a notable gap between understanding *yiyu* in a different paradigm. Chinese emotional culture might find it hard to apprehend *yiyu* as a disorder of cranial nerves; meanwhile, a psychiatrist might ignore the implicit claim to break the stagnation.

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Literature as Alternative History (Post-Soviet Conflicts in Georgian Prose)

ლიტერატურა, როგორც ალტერნატიული ისტორია
(პოსტსაბჭოთა კონფლიქტები თანამედროვე ქართულ პროზაში)

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Abstract:

In the new millennium, Georgian prose began consistently shifting moral coordinates, this time on the map of contemporary history. The totality of the works cited here can be considered as an example of– the example, that is, of a fictional narrative assimilating the no man's land untouched by historiography. The most ethically confrontational is Otari Chiladze's novel, "Godori" (2002). Otari Chkheidze wrote in the introduction to his pertinent novel "White Bear" (1999). Guram Odisharia ("The Return to So-khumi", 1995), and Gela Chkvanava ("Toreadors", 2006) describe the war in Abkhazia with shocking realism and honesty in his short stories. Marine Elbakidze's story, "The Exchange" (2012) seems to continue Gela Chkvana-va's tragic plot. The term "exchange" meant the exchange of the prisoners and the deceased in this pointlessly started and disgracefully ended military conflict. Nugzar Shataidze's moving story with an exotic title, "A Voyage to Africa" (2003). Tamta Melashvili's pacifist "Jinxing" (2015) tells the story of teenage girls living in a village within the conflict zone with fine psycho-logical insight. Whatever took place in the said zone during the 2008 "August war" is told with documentary precision by Guram Megrelishvili and Tamaz Demetrashvili in their "Iratka.ru" (2010). And, finally, we should mention Zaza Burchuladze, who shocked his readers with his grotesque "modelled chronicle" under the title "Adibas" where he employed dark humour to carry out the Russian military plan (of taking over Tbilisi) as a

backdrop for the elite of the capital, whose leisurely life goes on unchanged by the event...

Thus, step by step, during the last decade, Georgian prose has taken up the mission of “alternative history,” surely in part out of hope that such would create an ethical alternative to counteract the chaos of values and views that is most typical for the post-Soviet societies torn between authoritarianism and democracy.

Keywords: Postsoviet conflicts, “Alternative history”, Modern georgian prose

საკვანძო სიტყვები: პოსტსაბჭოთა კონფლიქტები, „ალტერნატიული ისტორია“, თანამედროვე ქართული პროზა

პოსტსაბჭოთა პერიოდის ქართული სინამდვილე, ასახული იმდროინდელ მოვლენათა პროტაგონისტებისა თუ ქონისტების მემუარებსა და ისტორიულ ნარატივებში, იმდენად განსხვავდება ერთმანეთისაგან, რომ გაგახსენდებათ თომას ელიოტის ღვარძლიანი პარადოქსი: „დღევანდელი ცვლის წარსულს“. რადგან „წარსული“, ამ შემთხვევაში მეხსიერებაში ჯერ კიდევ წაუშლელი ჩვენი გუშინდელი დღეა, „ისტორიული ფოტოშოპის“ მეთოდი სულ უფრო და უფრო არადამაჯერებელი ხდება.

იმდროინდელი შინა თუ გარე კონფლიქტების ფუნდამენტური და ობიექტური გამოკვლევების სიმწირის ფონზე, ქართული საზოგადოებისათვის ყველაზე მტკივნეულ მოვლენათა ლიტერატურული თვალსაწიერიდან გააზრება განსაკუთრებულ მნიშვნელობას იძენს.

1991-1992 წ.წ. სახელმწიფო გადატრიალების, შემდგომი სამოქალაქო ომის და ეთნოკონფლიქტების ისტორია გადამდგარი პოლიტიკოსებისა და გენერლების მემუარებში, ისევე როგორც ბიოგრაფიკთა და „ჟამთააღმწერელთა“ ქრონიკებში წარმოგვიდგება, როგორც მეტნაკლებად წარმატებულ პოლიტიკურ გადაწყვეტილებათა თუ სამხედრო ოპერაციათა ნუსხა. და მხოლოდ მწერლისათვის ომი – ესაა

აკუმულირებული ზნეობრივი, სოციალური და მენტალური პრობლემების მანიფესტაცია ტრაგიკული შედეგით, როგორც გამარჯვებულ, ისე დამარცხებულ მხარეთათვის.

სათაურს – „ლიტერატურა, როგორც ალტერნატიული ისტორია“, რაღა თქმა უნდა, ერთგვარი პირობითობა ახლავს. თუმცა, მსოფლიო ლიტერატურის ნიმუშები გვაძლევენ ამგვარ განზოგადებათა ნებას: ვერანაირი აღწერანი, თუნდაც ეს გენერალ პოტოს „კავკასიური ომის“ ხუთი ტომი ყოფილიყო, ვერ აგრძნობინებდა მკითხველს „ჰაჯიმურატის“ ტრაგიზმის მესაედსაც კი.

ჩვენის მხრივ, ქართველი მკითხველები, განსაკუთრებით ვემადლიერებით განუმეორებელ ალექსანდრე ყაზბეგს, რომელმაც თავის „კავკასიურ საგაში“ შეძლო „ისტორიკოსისათვის მიუწვდომელი დამაჯერებლობით“ (ლერმონტოვთან დაკავშირებით ნათქვამ, ალექსანდრე ეტკინდის გამოთქმას თუ გავიმეორებ) დაეხატა ამ დაუმორჩილებელი მხარის კოლონიზაციის დრამატული პანორმა. რაც უფრო სულისშემძვრელი იყო ამ საგის ერთ-ერთი მოთხრობის – „ელბერდის“ გმირის, ახალგაზრდა ჩეჩენი ვაჟკაცის სიყვარულისა და სიკვდილის ისტორია, მით უფრო მკაფიოდ აღვიქვამთ ჩვენ ამ ტრაგიკული სიუჟეტის გაგრძელებად ყოველივეს, რაც კი ხდებოდა და ხდება კავკასიონის ქედის ორივე მხარეს.

სამეცნიერო ნაშრომების აკადემიზმი და პროზაული მონოლოგების სიმძაფრე, რაღა თქმა უნდა, ყოველთვის განსხვავდებოდნენ, მაგრამ ახალ ათასწლეულში ქართულმა პროზამ რაღაც გაათკეცებული დაჟინებით დაიწყო ზნეობრივი კოორდინატების გადანაცვლება ბოლო ათწლეულთა მოვლენების „ისტორიულ რუკაზე“. ოთარ ჩხეიძე და ოთარ ჭილაძე, გურამ ოდიშარია და ნუგზარ შატაიძე, გელა ჩქვანავა და გურამ მეგრელიშვილი, თამთა მელაშვილი და მარინა ელბაქიძე ქართველ პროზაიკოსთა სხვადასხვა თაობებს ეკუთვნიან. მიუხედავად ამისა, აქ ციტირებული მათი ნაწარმოებების ერთობლიობა შეგვიძლია განვიხილოთ, როგორც „ალტერნატიული ისტორიის“ მაგალითი, ანუ მხატვრული ნარატივის მიერ ისტორიოგრაფიისაგან ხელუხლებელი „საარვისო მიწის“ ათვისება.

ლიტერატურის „ალტერნატიულობა“ მჟღავნდება არა რადიკალური უარყოფით ისტორიულ მეცნიერებაში დამკვიდრებული კონცეპტებისა, არამედ გარემოებათა ზნეობრივი ასპექტების მაქსიმალურ აქცენტირებაში, რაც, შემდგომ, რაღა თქმა უნდა, თავის კვალს დაამ-

ჩნევს ისტორიული პანორამის ამა თუ იმ მონაკვეთის საბოლოო შეფასებას.

სწორედ ასეთი ზნეობრივი სიმძაფრით გამოირჩეოდა ოთარ ჭილაძის რომანი „გოდორი“ (2002 წ.). „ამ რომანმა უბრალოდ შემძრა, – იტყვის ერთ-ერთ ინტერვიუში „გოდორის“ რუსულ ენაზე მთარგმნელი ალექსანდრე ებანოიძე, – თანამედროვე საქართველოს ტრაგედია ისეთი ტკივილითა და სიმძაფრით, არავის აღუწერია, როგორც ოთარ ჭილაძეს, თავად ტრაგიკული მსოფლშეგრძნების პატრონს“ (Эбаноидзе, 2010, გვ. 6). აქვე დავსძენ, რომ რუს კოლეგათაგან თარგმანს წილად ხვდა დიდი მოწონება, ხოლო რომანს – მძაფრი ინტერესი და შთაბეჭდილებათა მდიდარი სპექტრი აღფრთოვანებიდან – წყენანარევ აღიარებამდე. არცაა გასაკვირი...

გოდორი – ოთარ ჭილაძესთან მეტაფორაა იმ „ანტიკვანისა“, რომელმაც მკვლევლებისა და ზნეობრივი არამზადების ოთხი თაობა გამოზარდა. ამ ტრაგიკული ნარატივის კიდევ ერთი „გამჭოლი მეტაფორაა“ – ჩეკისტების მიერ დახვრეტილთა ორმოებზე წარმოშობილი მუმლის ღრუბელი, რომელიც თანსდევს კაშელებს და გაუსადღისს ხდის მათ ცხოვრებას – სიგიჟემდე და თვითმკვლელობამდე მიჰყავს.

ოთარ ჭილაძის თხრობის მანერაში ყველა დეტალი გათვლილია – იქნება ეს კოდალას ნისკარტით კაკუნისა და ტყვიამფრქვევის სროლისას პაუზების თანხვედრა თუ აბეზარი კრაზანა, რომელიც მურმანსკიდან „მცირერიცხოვანი აფხაზების“ დასახმარებლად ჩამოსული ნეტარი კომკავშირელი გოგოს სნაიპერული შაშხანის კონდახიდან აფრინდება „სამიზნის“ ძიებაში. სამიზნე კი, რამდენიმე წამის შემდეგ სნაიპერის ტყვიით მოპირდაპირე სანგარიდან საბედისწეროდ წამომართული, ამ რომანის, ვგონებ, ერთადერთი დადებითი პერსონაჟი – დაბნეული და უმწეო პოეტი ელიზბარი იქნება...

ერთი შეხედვით, „იმპერიულ დისკურსს“ ოთარ ჭილაძის რომანში „გენდერული ელფერი“ ამჩნევია: კიდევ ერთი კომკავშირელი, ამჯერად – კლავა, თავის ქმართან – რაჟდენ კაშელთან ერთად, „წითელ“, მე-11 არმიასთან ერთად, 1921 წლის თებერვალში თბილისში შემოდის, იმავე დღეს იმშობიარებს და კაშელების ამაზრზენი დინასტიის „დედამთავარი“ ხდება. მაგრამ ეს სიმბოლოკა „იმპერიული აისბერგის“ მხოლოდ „ხილვადი“ ნაწილია. უხილავი კი, ჩაკვირვებული კითხვისას, ნაწილ-ნაწილ წარმოჩნდება: აქა-იქ გაბნეული „მარკერების“, დაპყრობილ ქვეყანაში „კაშელებისნაირთა“ დამკვიდრებისა და გაბატონებისათვის აუცილებელი ატრიბუტების სახით – „სატყუარე-

ბით“ დაწყებული და „ეშაფოტებით“ დამთავრებული. თუმცა, „იმპერიული პორტრეტი“ აქ საკმაოდ განსხვავდება კოლონიალური კლიშესაგან. აქ კვლავ ალექსანდრ ეტკინდის ერთი ციტატა მინდა მოვიხმო მისი კლასიკური ნაშრომიდან „შინაგანი კოლონიზაცია: რუსეთის იმპერიული გამოცდილება“: „ევროპულ სახელმწიფოთაგან განსხვავებით, რუსეთის იმპერიამ მოახერხა იმპერიული გრადიენტი უკუღმა შემოეტრიალებინა: პერიფერიაში ადამიანები უკეთ ცხოვრობდნენ, ვიდრე ცენტრალურ გუბერნიებში“ (Эткинд, 2014, გვ. 387).

ამ „პერიფერიის“ ჩრდილო და დასავლეთ ნაწილში მცხოვრებ ეთნოსებში, იქ, სადაც „პროტესტანტული ეთიკა“ ჯერ კიდევ არ გამქრალიყო, საგრძნობმა კეთილდღეობამ ვერ შერყია ზნეობრივი საფუძვლები. სამხრეთში, და კერძოდ, „იმპერიული სიკეთეებით“ განებივრებულ საქართველოში ამ მხრივ სავალალო სურათი იყო. და არცერთ თანამედროვე ქართულ ნაწარმოებში ისეთი გამეტებითა და სარკაზმით არ აღწერილა ეს სურათი, როგორც „გოდორში“.

ჩვენს ლიტერატურათმცოდნეობაში დანერგილი ტრადიციის თანახმად, ოთარ ჭილაძის შემოქმედების მწვერვალად მისი პირველი ორო რომანი ითვლებოდა: „გზაზე ერთი კაცი მიდიოდა“ და „ყოველმან ჩემმა მპოვნელმან“ – ქართული „მაგიური რეალიზმის“ პირველი შედეგები. მაგრამ თავის ბოლო რომანში ამ არაჩვეულებრივმა მწერალმა თავის თავს აჯობა – წლებით დამძმებულმა, ქართველობაში კარმიულად განმეორებადი მანკიერებანი მან ჭაბუკური სიმძაფრით და გამეტებით აღწერა და განუმეორებლად ექსპრესიულ, დამუხტულ, დრამატულ მხატვრულ ფენომენად აქცია. ისე მგონია, თუ ქართულ საზოგადოებას არ ეყოფა გაბედულება „გოდორის“ ზნეობრივ პარადიგმაში თავისი თავი დაინხაოს, ჩვენ ვერასოდეს ამოვძვრებით ამ წყეული, დაწნული ხაფანგიდან...

ოთარ ჩხეიძემ, რომელიც თავის სეხნიაზე რამდენადმე უფროსი იყო, მიზნად დაისახა საქართველოს ისტორიის მხატვრული ანალოგი შეექმნა. ამ მატიანის თანამედროვე, გამორჩეულად დრამატული ნაწილი წარმოდგენილია რომანებით „არტისტული გადატრიალება“ (1993), „თეთრი დათვი“ (1996) და „ბერმუდის სამკუთხედი“ (2000). არაა ძნელი ამოსაცნობი, თუ რომელ რომანშია განსაკუთრებით აქცენტირებული ჩვენთვის საინტერესო თემატიკა. რაღა თქმა უნდა – ეს „თეთრი დათვია“. საავტორო წინათქმაში ოთარ ჩხეიძე (1999, გვ. 2) წერდა: „თეთრი დათვი“ უშუალოდ მისდევს „არტისტულ გადატრიალებას“ იმასთან ერთად გამოჰხატავს ჩვენი საუკუნის 90-იანი

წლების ვითარებას საქართველოში, ქართულ ტრაგედიას საერთაშორისო ვითარების ფონზე...“.

ამ რომანში, აკადემიურ გამოკვლევათაგან განსხვავებით, ზუსტადაა გამოძერწილი დაპირისპირებულ ძალთა პროტაგონისტების ფსიქოლოგიური პორტრეტები, ხოლო მდიდარი ემოციონალური პალიტრა (თანაგანცდა, იუმორი, გროტესკი თუ ანტიპათია) ცოცხლად ასახავენ ეროვნული მოძრაობის ლიდერების ეიფორიას და დაბნეულობას უეცრად მოპოვებული თავისუფლებისაგან. ამის შემდგომ, აღწერილია რუსეთის მიერ ინსპირირებული ანტისამთავრობო ამბოხი და სამოქალაქო ომისა და კრიმინალის ზეობის გაუსაძლისი პერიოდი.

„აკადემიურ გამოკვლევებს“ რაც შეეხება, მრავლისმეტყველია „შავბნელი პერიოდის“ ლაკონური რეზიუმე, რომელიც გვამცნობს, რომ *„1995 წლიდან დამთავრდა უკანონო სამხედრო ფორმირებების თარეში, რამაც ხელი შეუწყო სტაბილიზაციას და ქვეყნის მშვიდობიანი ცხოვრებისაკენ მიბრუნებას“* (ვაჩნაძე, გურგენიძე, 2014, გვ. 315).

„არტისტულმა გადატრიალებამ“ არაერთგვაროვანი რეაქცია გამოიწვია ქართულ საზოგადოებაში, რომელიც ჯერ კიდევ არ განთავისუფლებულიყო „პოსტტრამვატული შოკისაგან“ და ავადმყოფურად რეაგირებდა „ცნობადი სახეების“ სარკასტულ პორტრეტებზე.

განსხვავებით „გოდორისაგან“, სადაც სიმბოლიზირებული იმპერიული დისკურსი მთელ ნარატივს გასდევს და, მეტნაკლებად, ყველა პორტრეტში მჟღვნდება, ოთარ ჩხეიძე, დოკუმენტური თხრობის თავისი მანერით, სიმბოლიზმს პრაქტიკულად არ მიმართავს: იმპერიული დიაკურსი ტრილოგიაში ყოვლად რეალისტური პოლიტიკური სიუჟეტებითა და პერსონაჟებითაა წარმოაჩენილი, ხშირად, გვარ-სახელების შეუცვლელადაც კი... სრულიად კონკრეტული პროტოტიპი ჰყავდა „თეთრი დათვის“ რაინდ პროტაგონისტს – ბაადურ რიკოთელს, ქართულ-აფხაზური კონფლიქტის მონაწილეს, რომლის ბიოგრაფიაშიც ომი – განუზომელი ტრაგედიისა და სულიერი კათარზისის პერიოდად დარჩა.

„აფხაზური თემა“ დღევანდელ ქართულ ლიტერატურაში მყარადაა ასოცირებული გურამ ოდიშარის სახელთან, რომელმაც ჯერ თქვა, რომ „ომს იწყებენ პოლიტიკოსები, ჟურნალისტები და ისტორიკოსები, ხოლო განაგრძობენ გენერლები“, ხოლო შემდეგ ყველაფერი გააკეთა იმისათვის, რომ გუშინდელ მეგობრებსა და მეზობლებს შორის ამ პოლიტიკოსებისა და გენერლების მიერ ჩატეხილ ხიდქვეშ ადამიანური ურთიერთობის გადამრჩენი ფონი მოეძებნა...

გურამ ოდიშარიას ავტობიოგრაფიული წიგნი „სოხუმში დაბრუნება“ (1995), რამდენადაც მახსოვს, იმ ტრაგიკული დრეების პირველი მწერლური გამოცხილი იყო. მან, დაჭრილმა, გაიარა ჭუბერის უღელტეხილი – გზა, რომლითაც სოხუმის დაცემის შემდეგ თავს შველოდა თავისი სახლებიდან განდევნილი, განაწამები ათასობით მისი თვისტომი. მან გაიარა ეს გოლგოთის გზა პირდაპირი და გადატანითი მნიშვნელობით და, შესაძლოა, რომ ის მეორე გზა – ყოველივე მომხდარის გაცნობიერებისა და ზნეობრივი შეფასების – არანაკლებ მძიმე იყო... „სოხუმში დაბრუნება“ სწორედ ამ ორი გზის გადაკვეთაზე დაიწერა.

ორი წლის შემდეგ გამოქვეყნდა გურამ ოდიშარიას მოთხრობა – „ძმისწული“, რომელსაც საფუძვლად დაედო ერთი, რეალური, ომისდროინდელი ამბავი ქართველი მეომრის მიერ აფხაზი ბავშვის გადარჩენისა. ორ ნაჩხუბარ მეზობელს, ბოლოს და ბოლოს, შეუძლიათ ერთმანეთს გაეცალონ და ცხოვრების ბოლომდე უბრად იყვნენ. მაგრამ ერთ მიწაზე მცხოვრები ორი ეთნოსისათვის ეს გზა მიუღებელია – შეუძლებელია დევნილთა ტრაგედიის ფასად „გამარჯვებულთა“ კეთილდღეობა აიგოს... ერთადერთი გამარჯვება მსგავს კონფლიქტში – გონიერების გამარჯვებაა შურისძიების გრძნობაზე. იმ შურისძიებაზე, რომელიც ყოველ კონკრეტულ შემთხვევაში, ალბათ, გასაგებია, მაგრამ ეროვნული პოლიტიკის რანგში აყვანილი – დამღუპველი. სწორედ ეს იდეა ასაზრდოვებს ავტორის იმედს, რომ მომავალში „ძმისწულის“ გმირებს აღარ მოუწევთ ერთმანეთს ავტომატის სამიზნიდან უყურონ...

ყოველივე ეს – წარმოსახულ მომავალში. მაგრამ ჯერ კიდევ არდავიწყებულ ახლო წარსულში ლიტერატურული გმირები ერთმანეთს სწორედაც რომ ავტომატის სამიზნიდან უყურებენ.

ამ თემაზე დამზფრავი რეალიზმითა და გულახდილობით წერს აფხაზეთის ომის კიდევ ერთი ვეტერანი გელა ჩქვანავა თავის „ტორეადორებში“ (2006). ამ სულისშემძვრელ მოთხრობაში იშვიათი მწერლური ოსტატობითაა აღწერილი არა მხოლოდ ჩვენი ყურთასმენისათვის უკვე ჩვეული „ბრძოლის ჟინი“, არამედ მოწინააღმდეგის სიკვდილით ტკბობა, დაბოლოს, ნანატრი სიკვდილი – ნეტარება გაუსაძლისი ტანჯვისა და ტკივილის შემდეგ...

„ტორეადორების“ ტრაგედიის ბოლო მონოლოგი არაა ადვილი მოსასმენი:

„ლიმონკის აფეთქების შემდეგ მოვა და მთელ რაჟოკს დამაცლის!“ – გაიფიქრა და მოუნდა, რაც შეიძლება მალე დამავრებულიყო ყველაფერი, რომ გაურჩებულ, უსიცოცხლო და ქვასავით დამძიმებულ ფილტვებს აღარ შეეწუხებინა და შვება ეგრძნო. საკუთარი დაუმორჩილებელი, ტკივილით გათანგული სხეულიც სძაგდა და უნდოდა მისგან განთავისუფლებულიყო. მხოლოდღა ახლა მიხვდა, როგორ დაღლილიყო და როგორ მონატრებოდა დასვენება და უშფოთველობა...“ (ჩქვანავა, 2006, გვ. 110)

მარინე ელბაქიდის მოთხრობა „გაცვლა“ თითქოსდა განაგრძობს გელა ჩქვანავას ტრაგიკულ სიუჟეტს. რადგან „გაცვლაში“ – ტყვეებისა და დაღუპულთა ცხედრების გაცვლა იგულისხმობა ამ უაზროდ დაწყებულ და უღირსად დამთავრებულ ომში... ჩქვანავას მოთხრობაზე არანაკლებ მწელი საკითხავია ტრაგიკული ისტორია მამისა, აფხაზებთან ტყვედ მოხვედრილი ყმაწვილი „ტორეადორის“ დახსნას რომ ცდილობს...

მარინე ელბაქიძე (აქვე შევნიშნავ, რომ იგი „სახალხო დიპლომატიის“ პრობლემებზე მომუშავე პროფესიონალი ფსიქოლოგია) გვიყვება იმ კეთილშობილებაზეც და იმ სისასტიკეზეც, რომელიც, ვაი რომ, ორივე მხარეს საკმარისად იყო და იმ ორ, მოსკოვის ასპირანტურაში დამეგობრებულ „დონ-კიხოტზე“, აფხაზზე და ქართველზე, თავისი ოჯახები რომ დატოვეს და თეთრი ღროშებით ნეტარად დაბოდიშალობენ სამხედრო ნაწილებში. აბა, რომელ ისტორიულ ნაშრომში ამოიკითხავთ არმიის „საკადრო შემადგენლობის“ ასეთ კლასიფიკაციას: „...შტაბები, გენერლები და ჯარისკაცები, ზოგი განრისხებული, ზოგი გაბოროტებული, ზოგი საბრძოლველად შემართული და ზოგი წამხდარი, სხვადასხვაგვარად. მთვრალი, ჭკვიანი, ნარკომანი, დარდიანი, დასაბმელი გიჟი ან თავდადებული ნეტარი...“ (ელბაქიძე, 2012, გვ. 27).

ნუგზარ შატაიძის გულშიჩამწვდომი მოთხრობა ეგზოტიკური სათაურით – „მოგზაურობა აფრიკაში“ მართლაც მოგზაურობაზეა, მაგრამ არა აფრიკაში, არამედ აფხაზურ ტყვარჩელში. ხოლო მოგზაური ცნობისმოყვარე ტურისტი კი არაა, არამედ მოზარდი, სადღაც მიგდებული, დაუმთავრებელი კორპუსის სარდაფის „ბინადარი“ – ობოლი, რომელსაც ორივე მშობელი ცოცხალი ჰყავს, უსახლკარო ლტოლვილი. უფრო ზუსტად – „ორგზის ლტოლვილი“, რადგან პირ-

ველად დედამისთან ერთად აფხაზ ბოევიკებს გამოეცა მშობლიური ქალაქიდან, ხოლო მეორედ – მშობელ დედას და მის ნამირალა საყვარელს – შეშინებული დედამისის სადიზმით და კიდევ უფრო – გულის სიდრმეში გაელვებული სისხლის წყურვილით...

დედა სათვალავში აღარაა. მაგრამ, ეგებ ტყვარჩლის საავადმყოფოში დარჩენილი მამა გამომჯობინდა?! ჰოდა, „ობოლი“ გადაწყვეტს დატოვოს თავისი სარდაფი და ტყვარჩელში გაემგზავროს მამის საპოვნელად. გეხს ყნოსვით აგნებს, როგორც პატრონებისაგან მიტოვებული ძაღლი:

„საკვირველი იყო, მაგრამ მამისა ყველაზე მეტად სუნი მახსოვდა. ეს იყო თამბაქოს, მჟავე ღვინისა და კიდევ რაღაცის სუნი. ეს სუნი უდიოდა მის ტანისამოსს, მის წიგნებს, ბინას, სადაც ჩვენ ვცხოვრობდით. ეს სუნი მიყვარდა. შემეძლო ამ სუნით მიმხვდარიყავი, რომ მამა ღამის ცვლიდან შინ დაბრუნდა და ახლა საცაა ლოგინში მწოლს თავზე დამადგებოდა და ცივ, ჩხვლეტია ლოყას მომადებდა...“ (შატაიძე, 2010, გვ. 278).

მიდის, რაღაც დანაზოგი კაპიკებისა და იღბლის იმედად... სხვათა შორის, გაუმართლა: პირწმინდად არ ამოწყვეტილან გულითადი ადამიანები: ერთმა მანქანაში დაიმგზავრა, მეორე – ენგურის ხიდზე აფხაზების „კორდონის“ გაღწევაში დაეხმარა. იქითა მხარეზეც იგივე განმეორდა – ერთნი ლუკმას უწილებენ, მეორენი ღამის გათევას სთავაზობენ, მესამენი – ხიფათს განარიდებენ:

„...ისევ იმ დედაბერზე ვფიქრობდი, – მიკვირდა, რა რჯიდა, რატომ უთხრა აფხაზ მესაზღვრეს, ჩემი შვილიშვილიაო. კარგი ადამიანი როგორ არ შემხვედრია, თუნდაც ის ქალი, საბანი რომ მაჩუქა, ან კიდევ, დეიდა მანანა, მაგრამ ხო ვიცი, რომ ამ ქვეყნად ცუდი და ბოროტი ხალხი უფრო მეტია, ვიდრე კარგი...“ (შატაიძე, 2010, გვ. 271) – ცხოვრებისეული გამოცდილების უნუგეშო დასკვნა...

და აი, „ობოლი“ უკვე ტყვარჩელშია, თავისი ბინის კარებთან. აქ ერთგვარი პირობითობაა, რადგან, მათ ბინას კარი აღარა აქვს, შიგნით სიცარიელეა, იატაკზე, ნაგავი ყრია და კიდევ – „რაღაც გამოუსადეგა-

რი ნივთები“, რომელთა შორის, თავისი ბავშვობის განუყრელ „თანამგზავრს“ – ნაჭრის დათუნია „გერასიმეს“ აღმოაჩენს...

გავერანებული მშობლიური კერის ნახვით დაზაფრულ ბიჭს კიდევ ერთი „სიურპრიზი“ ელის: მამამისს მეზობლის ქალი შეურთავს – „ორი გოგო ყავთ, შენი დებია მაგენი, ბებია, უნდა გეიცნო და მოეფერო...“ – არიგებს მოხუცი მეზობელი და დასძენს, – არმავირში ცხოვრობენო... (შატაიძე, 2010, გვ. 280).

და, ამ სევდიანი ისტორიის ფინალი: *„დილით, თბილისის სადგურზე მატარებლიდან რომ ჩამოვედი, პირდაპირ ბაზრობაზე წავედი. ფული კიდე მქონდა და ვიყიდე შავი ფერის ორი, ოცკაპიკინი პარკი, ექვსი ცალი წებო და ჩემს სარდაფს მივაშურე“* (შატაიძე, 2010, გვ. 280).

აუცილებელი არაა ალიოშა კარამაზოვი იყო, რომ იგრძნო, როგორ მკრთალდება ჩვენი ხოტბაშესხმული „მიღწევები“ დაუსრულებელი კორპუსის ბნელ სარდაფში და, ისე მგონია, შავი ცელოფანის პაკეტით სახეაფარებული ბიჭის შემხედვარეთ, აღმოგხდებათ: „ღმერთო, ეს რა ჩავიდინეთ!“.

„აფხაზეთის ომის“ ტრაგედიაზე ფიქრისას, როგორც წესი, მახსენდება ლიტერატურული ახალაობის ერთი გამორჩეული წარმომადგენლის – ბექა ქურხულის ერთი განვრცობილი, ექსპრესიური მეტაფორა მისი „ჩანაწერების“ წიგნიდან:

„როდესაც კადრებს ვუყურებ, როცა მახსენდება, ამ არაორგანიზებულ, არეულ შპანას, რომლის ყოველი ათეულიდან, ერთი პოეტი იყო, მეორე ფიზიკოსი, მესამე ნარკომანი, მეოთხე ძველი ბიჭი, მეხუთე შილდელი მოჭიდავე, მეექვსე ციხიდან გამოქცეული, მეშვიდე მეოცნებე, მერვე შეყვარებული, მეცხრე გიჟი და მეათე პარლამენტის დეპუტატი, როგორ ეჭირა ზუსტად 13 თვე და 13 დღე ფრონტის ხაზი, როგორ იგერიებდა სოხუმზე შეტევებს და 14-16 მარტს როგორ გადაუარეს მტერს, როგორ გაანადგურეს ტამიშთან დესანტად გადმოსხმული ყველაზე ელიტარული და გასაიდუმლებული რუსული სამხედრო სპეციალური ქვედანაყოფი „ლეტუჩიე მიში“, როგორ ებრძოდნენ ყველას, რუსულ რეგულარულ არმიას, თავისი ავიაციითა და არტილერიით, კაზაკებსა და ადიღებს, ჩეჩნებსა და ყაბარდოელებს, ბაგრამიანის სომხურ ბატალიონს და აფხაზებს, იბრძოდნენ უიარაღოდ, მოუმზადებლად, სულელურად, უდისციპლინოდ, აბსოლუტურად მარტოები, ჩვენი

თბილისელი ქურთის ბიჭების ანაზარა და მაინც როგორ მაგრად იდგნენ, თეთრი გაცვეთილი ბოტასებით და გახუნებული, სხვადასხვანაირი კამუფლაჟებით და კიდევ დიდხანს იდგებოდნენ, შევარდნაძის დედა და მისი ცნობილი ხელშეკრულებები რომ არა, როცა მახსენდება როგორ იბრძოდნენ და როგორ წავიდნენ უკანმოუბრუნებლად, ჟილკიანები და ოხრები, ტარტაროზები და მაგრები, სულ მგონია, რომ ამ ომში საქართველო კი არ დამარცხდა – მოკვდა!

არა, საქართველო ყოველთვის იარსებებს, განათებული, შეღებილი, გამჭვირვალე პოლიციის განყოფილებებით, სარფის საბაჟოებით, სასტუმროებით, „ფანტანებით“, „მოტო-ველოთი“, ისევ დამარცხდება და ისევ იზეიმებს. მაგრამ ეს სხვა საქართველო იქნება.

ის საქართველო კი, სადაც მე დავიზადე და გავიზარდე, ლაღი, ნიჭიერი, რომანტიული, გულუბრყვილო, ლამაზი, სულელი და თავგანწირული, კეთილი და თავზე ხელაღებული საქართველო თავის უკანასკნელ ომში მოკვდა. ომში და არა ლოგინში!“ (ქურხული, 2013, გვ.123).

თამთა მელაშვილის (იგი გენდრული საკითხების ექსპერტი გახლავთ) ლიტერატურული დებიუტი – მოთხრობა „გათვლა“ რამდენიმე საპატიო პრემიით აღინიშნა და უცხო ენებზე ითარგმნა. ლიტერატურული პრესა ერთსულოვანი იყო ამ იშვიათად პაციფისტური მოთხრობის შეფასებაში. ერთ შეხედვით, სიუჟეტი მარტივზე-მარტივია: სამად-სამი დღე კონფლიქტის ზონაში მდებარე სოფელში მცხოვრები, ძალიან მოწყვლად, გარდამავალ ასაკში მყოფი დების ცხოვრებიდან. ავტორი პროფესიონალი ფსიქოლოგისა და ჩაკვირებული მწერლის ოსტატობით მკითხველს ისეთი აბსურდული სიტუაციის თამნამონაწილედ ხდის, სადაც ბოლომდე არაფერია გარკვეული – თავად ამ ორი, სიცოცხლით სავსე მოზარდის რეფლექსიებიდან დაწყებული და „ფრონტისპირა ზონის“ განთავსებით დამთავრებული... ღმერთისაგან და ხელისუფლებისაგან დავიწყებული, გაწამებული ადამიანების შემყურენი, გაიფიქრებთ, რომ ქვეყანა შეიშალა და ამ სისხლშეუმშრალ მიწაზე შეუძლებელი გახდებოდა ცხოვრება, ეს ორი, ჯერ კიდევ გაუხევებელი გულის მქონე საყვარელი არსებანი რომ არა...

სოფელი, რომელზეც „გათვლაში“ იყო მოთხრობილი ქართულ-ოსური კონფლიქტის ზონაში მდებარეობს. თუ რა ხდებოდა ამ ზონაში 2008 წლის „აგვისტოს ომის“ დროს დოკუმენტური სიზუსტით მოგვითხრობს გურამ მეგრელიშვილისა და თამაზ დემეტრაშვილის ნარატივი „iratta.ru“ (აქვე შევნიშნავ, რომ გურამ დემეტრაშვილი – ახალგაზრდა მწერლია, ხოლო მისი თანატოლი და თანაავტორი – თამაზ დემეტრაშვილი – ანტიტერორისტული საკითხების ექსპერტი). რა თქმა უნდა, ასეთი ტანდემი სანდოობას მატებს მათი თხრობის ფაქტოლოგიურ ნაწილს. უჩვეული სათაური – „iratta.ru“ ადვილი გასაშიფრია, ინტერტნეტში თუ ჩაიხედავთ: ოსური, თუმცა, რუსულენოვანი დომენის მისამართია. აი, თავად ამ უმოწყალოდ შეუფერადებელი მონათხრობის „გაშიფრვა“ კი ნამდვილად ვერ დაგაყენებთ კარგ ხასიათზე, რადგან დარწმუნდებით, რომ მთელი ეს სამხედრო ოპერაცია რუსული გენშტაბის სცენარით წარიმართა, რომლის ძირითადი მიზანი იყო საქართველო სრულმასშტაბიან საომარ მოქმედებებში ჩართულიყო. ჩაერთო კიდეც და ამ ჩართვის შედეგებს დღემდე ვიძიკით.

ერთ საჟურნალო ინტერვიუში გურამ მეგრელიშვილი (2010, გვ. 45) ამბობდა: *„ომი ყველასთვის სხვადასხვა რამ არის – ზოგისთვის სიკვდილია, ზოგისთვის უსახლკარობა, ვიღაცისთვის ფულის შოვნის კარგი და იოლი გზა, სხვისთვის საკუთარ ნაჭუჭში ჩაკეტვის საუკეთესო მიზეზი. სიმნამდვილეში ომი უბედურებაა, რადგან აქ მართალი მხარე არ არსებობს. მართლები ისინი არიან, ვინც თავისი ქვეყნისათვის კვდებიან“.*

2008 წლის რუსული სცენარის წარმოსახულ გაგრძელებას გროტესკული ფორმით აღწერს ზაზა ბურჭულაძე თავის „მოდელირებულ ქრონიკაში“ სათაურით „Adibas“: თბილისში რუსული ჯარია შემოსული: ერთი ბატალიონი მტკვრის მარჯვენა სანაპიროზე განთავსდა; პეკინის ქუჩაზე და ტელეცენტრთან – ბლოკპოსტებია, ბოტანიკური ბაღი, გაგარინის მოედანი და საბურთალოს ბაზარი იბომბება... ჰოდა, რა მოხდა ისეთი?! ცხოვრება გრძელდება, ქართული „ბომონდი“ თავის ჩვევებს არ დალატობს და საცურაო აუზზე მზეზე ირუჯება... ფონად, სასიამოვნო მუსიკა ჟღერს... ქალაქის ფონს ეროტიკული მიზანსცენა ენაცვლება – მთავარი გმირი სატრფოს სუპერ-სექსის გაკვეთილს უტარებს... „Adibas“-ის რუსული გამოცემის ანოტაციაში ხაზგასმული იყო, რომ ამ ეპატაჟურ, მაგრამ დაუნდობლად რეალისტურ რომანში მისი გმირების ომამდელი უდარდელი ცხოვრების ილუზო-

რულობა და სიცარიელე გამოაშკარავა „ასეთვე პატარა და ყალბმა ომმა“. ანოტაციის ავტორებს აქ მხოლოდ ის შეეშალათ, რომ 2008 წლის აგვისტოს ომი, „პატარა“ კი იყო, მაგრამ „ყალბი“ ნამდვილად არ ყოფილა!

რამდენიმე წლის წინ, ქართულ პრესაში ორმა პოპულარულმა პოლიტოლოგმა გამოაქვეყნა მათ მიერ შედგენილი ნუსხა ქართველი პრეზიდენტების შეცდომებისა (ინტერნეტგაზეთი Ambebi.ge 25-08-2015). გულდამამძიმებელი სურათია: ჯერ ამ „შეცდომების“, რაც ათასობით ადამიანთა ტრაგდიად შემოგვიბრუნდა და მერე – თავად ამ მიმომხილველების ზედაპირული შეფასებების, რომლებშიც ძნელი არ იყო იმწუთიერი პოლიტიკური კონიუქტურის დანახვა. კიდევ უფრო საწყენია, როდესაც ასეთივე კონიუქტურაც ვამჩნევთ პოსტსაჭოთა ეპოქის ისტორიულ მიმომხილველს, გაუცნობიერებლად აგებულს სწორედ რომ საბჭოთა ისტორიული მეცნიერების კლიშეებზე, რასაც გზადაგზა, უკვე ჩვენს თვალწინ აღმოცენებული მითოლოგია ემატება...

და აი, სწორედ აქ გამოდის ავანსცენაზე გუშინდელ კლიშეებსა და დღევანდელ მითებს განრიდებული ქართული პროზა, რათა, მოურიდებლად (ზოგჯერ – დაუნდობლად) დაანახოს მკითხველს – რა ხდებოდა და რა ხდება მის ქვეყანაში, მოუყვეს უსახელო გმირებზე და შენიღბულ ლაჩრებზე, მტრის მზაკვრობაზე და საკუთარ წინდაუხედაობაზე... ყოველივეზე, რამაც, ერთობლიობაში განაპირობა ჩვენი დღევანდელი, ძალიან მყიფე და სახიფათო არსებობა...

ასე, ნაბიჯ-ნაბიჯ, ბოლო ათწლეულების მანძილზე, ჩვენმა მწერლობამ იტვირთა „ალტერნატიული ისტორიის“ მისია, უთუოდ იმ იმედითაც, რომ შექმნიდა ერთგვარ ზნეობრივ ალტერნატივას ღირებულებათა და წარმოდგენათა იმ ქაოსის საპირწონედ, რომელიც ესოდენ დამახასიათებელია ავტორიტარიზმსა და დემოკრატიას შორის მოქცეულ პოსტსაბჭოთა საზოგადოებათათვის.

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Individual Session

East and West: Literary and Cultural Paradigms

The Avant-Garde on a Planetary Scale: in the Middle of Colours

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Abstract:

The turn of the 20th century and the first several years of the new millennium was the time of great experiments in Arts related to adding unusual novel facets to their traditional artistic forms. As contemporary artists and composers, literary figures took part in similar trials and mixed the verbal with the visual in their texts. This article is going to illustrate the use of colours by two Symbolist writers, Andrey Bely (1880-1934) and Grigol Robakidze (1880-1962), and to explain the importance of the light paradigm in creating multi-layered meaningful messages in their novels of 1926, Bely's *Москва* and Robakidze's *გველის პერანგი*. The methodological framework which is used here has been formed by several ideas from cognitive poetics (Stockwell, 2020) and paratextual studies (Genette, 1997; Batchelor, 2018). To a large extent, this article further expands and deepens the author's arguments which have earlier been expressed in her work on Bely's novel *Petersburg* (Ponomareva, 2017) where the spiritual dimension of his arguments is underlined and explained in terms of ancient Indian philosophical ideas that prepare the foundations of Theosophical and Anthroposophical teachings.

Keywords: Symbolism, Andrey Bely, Grigol Robakidze, Johann Wolfgang von Goethe

The turn of the 20th century and the first several years of the new millennium was the time of great experiments in Arts. Perhaps in contemporary terminology this process can be called creating multimodal interpretations of various works of music, paintings and literature by adding to their primary features unusual facets from other artistic forms. For example, a number of compositions by Alexander Scriabin (1871-1915), a Russian composer, might be perceived as visible because colours have been added to their sounds. The work of Mikalojus Čiurlionis (1875-1911), a Lithuanian painter, shares the same framework, however, there the artist adds musical dimensions to his canvases. Writers and poets have also taken part in similar experiments as their contemporaries in music and art. They attempted to make words being pictorial by attaching colours to their various verbal images. In many ways these visual effects were not just hues of particular paints but meaningful auras which helped writers and poets explain their expressions and thoughts in more detail.

It is impossible to talk about colours in literature without mentioning the name and work of Johann Wolfgang von Goethe (1749-1832). His study of colour phenomena, *Zur Farbenlehre* (1810) [in English *The Theory of Colour* (1840)], is an attempt to understand colour in its own terms and to see it as the “deeds and sufferings of light” (Raines: no date, online). Later, nearly a century after Goethe’s publication, his ideas have been taken roots in literary works of two Symbolist writers, Andrey Bely (1880-1934) and Grigol Robakidze (1880-1962). My article is going to illustrate the use of colour by these authors and to explain the importance of the light paradigm in creating multi-layered meaningful messages in their novels of 1926, Bely’s *Москва* [published in Russian, part of his cycle of Moscow novels (1926-1932)] and Robakidze’s *გველის პერანგი* [published in Georgian, translated into English as *The Snake’s Skin* (2016)].

Although these novels have appeared at the same time, they are associated with different stages of their authors’ careers: for Bely it was closer to the end of his life; for Robakidze it marked nearly the pick of his literary and social activities. Moreover, commenting on other phases related to Bely’s and Robakidze’s lives, it is difficult to avoid mentioning the fact that they were born in the same year, in 1880. Meanwhile, discussing these number puzzles is not the aim of my article. They have been brought up to emphasise that it is challenging to talk about inspirational issues in one’s creativity in general, and between these authors in particular. In other

words, when Rayfield describes the birth of Blue Horns (ცისვერყანწელები), a group of Georgian Symbolist writers in which Robakidze was a leading figure, as

The sleepy boulevards and cafes of Kutaisi were transformed in 1916 by a group of former local schoolboys who had returned from university in Saint Petersburg and casual study in France and Germany, they were determined not only to avoid conscription, but to foist a cult of Oscar Wilde, Paul Verlaine, and Russian Symbolism on the local intelligentsia (Rayfield, 2020, p. 230).

Or Robakidze himself claims that “I came out of Symbolism” (Robakidze, 1923, p. 19 – in my translation). It might be more appropriate to stand with Goncharova’s point which Tsvetaeva (1929) reproduces as the following: “...influence, influence *on*. Pressure is *on*, influence is *into*, like river to river, go and figure whose water it is – the Rhone’s or the Leman’s. It’s new water, unprecedented. Confluence” (cited in Peters Hasty, 2017, pp. 37-65).

Cognitive poetics (Stockwell, 2002/2020) and paratextual studies (Genette, 1997; Batchelor, 2018) provide an additional theoretical support to framing my ideas. This methodology has already been used in my article (Ponomareva, 2017) which focuses on Bely’s other novel, *Petersburg* (1916). There I argue that reading Bely’s work requires to be engaged with his process of thinking. This might be achieved when one is going to trace several sources related to understanding colours and perception which have been consulted by Bely when he has been working on his theory of Symbolism and on *Petersburg* in particular. Thus, his ‘thought-forms’ in colours, or descriptions of people and events, might be interpreted through the prism of his reading of Goethe’s *Theory of Colours* (1810), Theosophical literature, in particular Leadbeater (1902) and Besant (1901), and Shcherbatskoy’s work on Buddhist logic (1903). To me, these books are the paratext of Bely’s novels and theory as without them it is difficult to interpret his texts and understand his arguments in detail. Moreover, this ‘threshold’ to Bely’s world also underlines the importance of merging East and West literary and cultural paradigms there.

The creation of ‘thought-forms’ in colours continues in Bely’s novels of Moscow cycle. He planned to write a four-volume epic under the general title *Moscow*. However, Bely could not complete his plans; he died in 1934.

There are only three publications in his Moscow series: the first volume is called *Moskva* [*Moscow*] (1926) and consists of two parts, *Moskovskii chudak* [*The Moscow Eccentric*] and *Moskva pod udarom* [*Moscow is under attack*], and the second volume is titled as *Maski* [*Masks*] (1932). The novels are Bely's epic of Moscow in which the city is portrayed as the metropolis and the symbol of Russia in 1915-1916¹.

From Bely's letter 177 of 1-3 March 1927 to Ivanov-Razumnik (Belyi i Ivanov-Razumnik, 1998: 481-509), in which he analyses his life, literary career and work and presents them in seven-year cycles, it is possible to find his explanations on how Moscow novels can be interpreted. According to him, he does not have intention to juxtaposed Petersburg to Moscow; his motives are different. Bely intends to use the results of his experience in one period, the years of 1916-1922, the time when he was working on the second edition of his *Petersburg*, for the benefits of another life period, 1923-1929, when he initiated and continued his writing of Moscow novels. Moreover, he evaluates these two phases as two episodes in which his soul has become mature and entirely committed to have the knowledge of itself (Belyi i Ivanov-Razumnik, 1998: 508 – in my summary and translation into English).

To him, the progress of deepening self-knowledge is the result of meditations, in which it is necessary to develop one's perceptions, create their visual images and 'see' them in detail (Ponomareva, 2017, pp. 147-162).

This time one episode from *Moscow* (1989, pp. 230-231 – in my translation) is chosen to illustrate the importance of colours in reading Bely's novel:

Overall, it is spring!

And Moscow.

... Here is a street with a row of facades (one facade after another as Hades is made by Hades itself) and suddenly the quietest narrow street appears.

Over there a wooden house, with oak and olive colouration and the half-circle of carving of above window superstructure, stood also beautified by carving below: it was the winged horse Pegasus who was pressing himself from the right as well as from the left to Gor-

¹ Only the first part of *Moscow* has recently been translated into English as *The Moscow Eccentric* by Brendan Kiernan (2016).

gon (hooves and manes were under her snakes). It was clear that Pegasus was wonderfully carved. It was unclear to the residents that here a legend was carved. Here, in the eyehole of the gates, which was deep and narrow, the corner of a shed was sticking out, a rope was dangling with dry cloth of lemon and blue colours, the solid wall of a two-floor house was showing white, the house was looking into Paschekov close through the overrun foliage of a big green garden that was pouring a nightingale's tereu over Moscow – and with a girl perched in her grey-and lilac dress and dancing in the wind skirt.

Above her there were clusters of white lilac in full blossom in the deep and blue cornflower skies where a cloud was melting in the wind and disappearing in waifs.

All these are Moscow!

This abstract depicts Moscow as a legend. Here a passer-by who is able to appreciate the great window decorations of wooden houses might see a carving of Pegasus, the white winged divine stallion, a son of Poseidon and the Gorgon Medusa. However, this is just a starting point to develop a spiritual vision of the city. Next, Bely crafts the image of a girl in her grey– and lilac dress. The colours of her dress are carefully chosen by the author. First, the colours of the girl's outfit are mixed; it is a combination of grey and lilac. Secondly, these colours might be decoded using Leadbeater's explanations. He does not specify lilac on its own, but the colour is mentioned when the spectrum of blue is explained:

...light blue marks devotion to a noble spiritual ideal, and gradually rises to a luminous lilac-blue, which typifies the higher spirituality, and is usually accompanied by sparkling golden stars, representing elevated spiritual aspirations (Leadbeater, 1903, online)

Leadbeater's interpretation of grey is the following:

...heavy leaden grey expresses deep depression, and where this is habitual its appearance is sometimes indescribably gloomy and saddening. This colour also has the curious characteristic of arranging itself in parallel lines, as has that of avarice, and both give the impression that their unfortunate victim is imprisoned within a kind of astral cage (Ibid).

Applying these theosophical interpretations of colours, it is possible to understand several elements of Bely's myth of Moscow. *Moscow under Arrest* (1926), from which the quotation is taken, narrates the story of the city when it has been "imprisoned within a kind of astral case": this is reflected in grey shades on the girl's dress. However, in the future, the city is facing better perspectives. They are depicted in the lilac hues of the dress.

The glow of human bodies which one can perceive during his or her meditation is a projection of people's feelings and emotions portrayed in colour. In terms of Theosophy, this is an astral body or plane. In Bely's girl, i.e. the symbol of Moscow, it is possible to see even the larger projections of her sensations. The paragraph before the last sentence in the quotation above from Bely's novel provides more hints on the spiritual advances of Moscow: white and blue colours are mentioned there. The lilac bush is in full blossom and its flowers are white. Neither Goethe or Leadbeater specify the colour white: to them, it is the light itself, and all other colours are put on a spectrum between light and darkness.

There is also a tale of a city in Robakidze's novel. *The Snake's Skin* is a story of one British soldier named Archibad McAsh who makes his epic journey across Persia and at some point of this trip discovers his Georgian identity and becomes Archil Makashvili. During his physical and spiritual voyage Archil comes to Tbilisi. There is a quotation below which represents the narration of this city legend¹ (Robakidze, 2014, pp. 197-198 – in my translation):

In Mtsheta a hawk flew up from a tsar's hand. The hawk took after a pheasant. The tsar is waiting but neither hawk nor pheasant is seen. The tsar is going to find them. He reaches a gorge. There is a stream of sulphur colour in the gorge. In the stream there is the drowned pheasant. And the hawk is also there. The tsar makes a foundation of the city there.

This is a legend of the capital.

Tbilisi starts with sulphur bathhouses and ends with sulphur bathhouses (in this a metaphysic takes out metaphysics).

¹ In spite of the fact that there is an English translation of this novel (its details are listed in my References), it has been impossible to obtain its copy.

Small houses and small streets. On a narrow street one can jump from one balcony to another. Here and there are coffee houses. Beards are coloured by henna. Nails are sharpen slightly and also coloured by henna. On hands there are prayer beads, either from amber or gisher*. Talking is slow and quiet. Eyes do not search for anybody (perhaps they look only for themselves in the far away land).

A bathhouse attendant stands next to the entrance of a bathhouse. ... It is very true that having a sulphur bath is exceptionally good. There feasts are always taking place. This is also the case now. Legs are short. Trousers are wide as if they were puffed out. On the waist there is a big silver belt. A silk colourful Baghdadi-type headscarf** is running through the belt. His head is either a rounded pumpkin which is used to make wine dippers or a pestle for a stone mortar. At the back of his head is a cup like a black mushroom. His entire figure is like a hot pepper.

*Rustaveli had a gisher necklace (the translator's footnote).

** Pirosmiani wore this type of headscarf (the translator's footnote).

Here Tbilisi has two portraits. Its big one reveals the city as a huge entity of houses, streets and people. Its smaller version takes the image of one bathhouse attendant. It appears that the larger image produces more glow. The following bright colours are easily identifiable there: reddish-brown (henna), amber and gisher.

At this stage of my research, it is not possible to provide a reference to any document which specifies Robakidze's reading before or at the time of writing his novel. My application of Leadbeater's interpretations of colours to the text of *The Snake's Skin* is more a hypotheses-driven than evidence-based decision. However, there are several examples from Robakidze's work which point to the possibility of his appreciation of these ideas focused on combined East and West literary and cultural teachings. First of all, his article on Andrey Bely – originally written in 1918 – operates with the following concepts: maya [“deceptive folds of the magical veil of radiant Maya” – in my translation (Robakidze, 2004, p. 459)], astral fluids (464), Theosophy (465), astral body (Ibid.). There are also references in his novel: extremely poetic use of colours in various descriptions (Robakidze, 2014, p.

114), nirvana [“one of the Persians – (his face is nirvana) – is looking at something” – in my translation Ibid:124], upadhi (Ibid: 130).

Among potential sources of Robakidze’s knowledge of some Theosophical and Anthroposophical concepts borrowed from ancient Indian philosophy might be his various university courses abroad, in Tartu (1901) and Leipzig (1902-1906), as well as the likelihood of his possible connections with Gurdjieff’s Institute for the Harmonious Development of Man established in Tiflis in 1919. The probability of Robakidze’s reading Goethe’s *Theory of Colour* (1810) is very high having in mind his knowledge of German and the time of his literary career.

To some extent, Ram’s statement might be interpreted as a support of my arguments: “Robakidze viewed symbolism as a «technique» by which creatively to render the «underlying insights of the Georgian Orient»” (Ram, 2005: 251). It is precisely there, in this methodological part of Robakidze’s application of the modernist form to his national content, it is possible to identify the presence of Bely’s philosophical ideas as they have made his version of Russian Symbolism. On the other hand, using one’s practice does not mean to be fully aware of how it has been established and what is behind it. However, my references above, related to mentioning Robakidze’s terms, provide evidence on his knowledge of their philosophical use.

Thus, based on my axiomatic suggestion, let us try to interpret the colours from the quotation above, about the legend of Tbilisi, using Leadbeater’s definitions:

henna (reddish-brown)– “greenish-brown, lit up by deep red or scarlet flashes, denotes jealousy, and in the case of the ordinary man there is nearly always a good deal of this color present when he is what is called ‘in love’” (Leadbeater, 1903, online).

amber – “this is a very good color, implying always the possession of intellectuality. Its shades vary, and it may be complicated by the admixture of various other hues. Generally speaking, it has a deeper and duller tint if the intellect is directed chiefly into lower channels, most especially if the objects are selfish; but it becomes brilliantly golden, and rises gradually to a beautiful clear and luminous lemon or primrose yellow, as it is addressed to higher and more unselfish objects” (Ibid.).

Leadbeater does not provide any comments on gisher (gagat), but this stone is usually black or dark brown. In this way, it corresponds to the idea of darkness.

The application of theosophical interpretations of colours to Robakidze's description of Tbilisi creates a chance to add extra features to his image of this city: now the "astral body" of Tbilisi becomes more visible, with its passion, intelligence and dark forces which are beaming there.

My indications related to Robakidze's conceptual visualisation of colours in his novel is to a degree approved by the author himself. He dedicates his *Snake's Skin* (1926) to Goethe. There Robakidze names *Der Erl-könig* (1782) [the poem is translated into English as *The Erl-King*], but not *The Theory of Colour* (1810), as his inspiration. However, the last line of Robakidze's dedication has a specific expression, "to Goethe's eye" (Robakidze, 2014, p. 11). This gives me an opportunity to argue that the author of *The Snake's Skin* has his strong intention to see like Goethe, or in other words, to create his texts in which the presence of visual components is important.

This practice is different from the contemporary fashionable immersive experience projects which take advantages of experiential technology. It has a specific agenda and even a tradition. The roots of this tradition can also be found in Goethe's work, in his fairy tale *The Green Snake and the Beautiful Lily* (1795). In one of its episodes the King and the Green Snake are discussing values: "'What is grander than gold?' inquired the King. 'Light,' replied the Snake. 'What is more refreshing than light?' said he. 'Speech,' answered she" (Goethe, 2019, p. 6).

Goethe's set of light and speech appears in Bely's and Robakidze's works as the combination of word and colour. Their duo is also meaningful as the conceptual application of colour in the description of characters and images in their novels gives opportunities to add extra layers to their stories and to put them in the context of cosmic spirituality rather than fixing them within the parameters of one human life or one historical period. Moreover, as this article argues, colours putting by Goethe on the scale between light and darkness, adjusted by teachings in Theosophy and Anthroposophy, help the symbolists create new literature which uses an artist's palette to mix the human and the universal.

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Spas in France and in Japan: Historical Traditions and Literary Representations

Le Thermalisme en France et au Japon: Traditions et Représentations Littéraires

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The Ancients believed that waters mysteriously gushing out from deep in the earth and showing healing benefits were a gift from the gods. Dealing mainly with French and Japanese literary works, this paper analyses the diversity of perceptions and representations of spas.

The historian Hippolyte Taine noted in his *Voyage aux Pyrénées* (1855) that “Rome has left its trace everywhere in Bagnères. Lying in the marble baths, [the Romans] felt the virtue of the beneficent goddess penetrating in their limbs.” As for Japan, in *Iyo Fudoki* (*The Customs of Iyo*), an VIIIth Century story, the dying Little Prince bathes in thermal waters and quickly recovers. Spas thus harbor a deep relationship with History, cultural traditions and myths.

However, the differences between the two countries are particularly apparent in the Middle Ages. The plague epidemic in the XIVth century is linked to the decline of spas in Europe. Ambroise Paré, medical pioneer, insisted that one of the causes of plague (viewed as a consequence of God’s wrath toward mankind) was bathing. On the other hand, in Japan, bathing was still recommended, as the Buddhist tradition preaches the importance of ablutions to cleanse impurities from body and mind.

In spite of such differences, spas have attracted the interest of French and Japanese writers, especially in modern times. Guy de Maupassant’s novel, *Mont-Oriol* (1887), focuses on a spa’s development. Christiane, the main character, who was dependent on men (her husband and her father), is transformed into an independent woman through her encounters with various people in and around a spa. In Japan, Sôseki Natsume, one of the representative modern writers in Japan, is the author of *Botchan* (1906). Botchan, a young man, moves from Tokyo to a hot springs town far from

the capital city, symbolizing the feudal era. Botchan defies authority and those who represent it, ushering through his actions the beginning of a new era.

Thus in both countries spas are described as places of personal renewal, offering an initiation into a fresh new world, in original decors and situations having inspired writers and artists.

Kye words: Thermalisme, France, Japon, Littérature, Histoire

Intorduction

L'eau se rapporte souvent aux dieux dans les mythes de toute la planète. Les anciens Européens croyaient que l'eau mystérieuse jaillissant de la terre et guérissant les malades était un cadeau des dieux. Dans le domaine des recherches sur le thermalisme, Dominique Laty expose les résultats de ses recherches sur l'histoire de la baignade de l'Antiquité au XIX^e siècle dans l'*Histoire des bains* (1998). Jérôme Penez analyse les relations entre les stations thermales et la société française dans l'*Histoire du thermalisme en France au XIX^e siècle : eau, médecine et loisirs* (2005). Les stations thermales occupent une place de choix dans les domaines de la littérature, de l'art et du cinéma.

Cependant, les recherches à leurs propos mettent surtout en évidence les différences entre les pays européens et peu d'ouvrages comparent le traitement du thermalisme entre les littératures européennes et celles de l'Asie. Or le Japon, en tant que pays volcanique, possède, lui aussi, toute une culture liée aux eaux thermales. S'intéressant notamment à la France et au Japon, deux grands pays du thermalisme, cet article analyse les particularités de la perception et de la représentation des stations thermales, à travers l'histoire au moyen d'exemples tirés de la littérature.

1. Le thermalisme et les mythes

Durant l'Antiquité, il était courant de prier les dieux et de faire des offrandes à des sources chaudes pour le rétablissement de la santé. En France, environ 1500 sculptures en bois et 8500 fragments ont été exhumés lors de fouilles près des sources de Bourbonne-les-Bains et de La Roche-Posay (Jalatel, 1983, pp. 16-17). Des vestiges de sources thermales sacrées antiques étaient encore visibles au XIX^e siècle. Hippolyte Taine notait, dans le *Voyage aux Pyrénées* (1860), que «Rome a laissé partout sa trace à Bagnères. Les plus aimables de ces souvenirs de l'antiquité sont les monuments que les malades guéris élevaient en l'honneur des Nymphes, et dont les inscriptions subsistent encore. Couchés dans les baignoires de marbre, ils sentaient la vertu de la bienfaisante déesse pénétrer dans leurs membres» (Taine, 2010, p. 270).

En France, au Moyen-Âge, Marguerite d'Angoulême, sœur de François I^{er} et épouse du roi de Navarre Enrique II, parle de l'efficacité des eaux thermales dans l'incipit de *L'Heptaméron* (1549):

Le premier jour de septembre, que les bains des monts Pyrénées commencent d'entrer en leur vertu, se trouvèrent à ceux de Caulderès plusieurs personnes tant de France, Espagne que d'autres lieux ; les uns pour y boire de l'eau, les autres pour s'y baigner et les autres pour y prendre de la fange; qui sont choses si merveilleuses que les malades abandonnés des médecins s'en retournent tout guéris (Angoulême, 1879, p. 39).

Caulderès, ou Cauterets dans sa graphie actuelle, est un village ayant accueilli saint Savin, un religieux ermite, entre le VIII^e et le IX^e siècle. Ce dernier serait l'auteur de miracles, raison pour laquelle de nombreux pèlerins lui rendaient visite. Plus tard, une abbaye a été construite à cet endroit, puis un hôpital dirigé par l'abbaye qui proposait des bains thermaux. Du fait de leurs relations avec le saint et l'abbaye, les gens du Moyen Âge croyaient que les eaux thermales de Cauterets avaient le pouvoir de guérir les malades à la manière de miracles divins. Marguerite qui serait restée paralysée pendant la dernière année de sa vie, s'est rendue plusieurs fois à Cauterets. Elle a également recommandé d'effectuer une cure thermale à sa fille infertile, Jeanne d'Albret, ainsi qu'à son mari, Antoine de

Bourbon. Après son séjour à Cauterets, Jeanne est tombée enceinte du futur Henri IV.

Pour l'Asie, prenons le cas du Japon, un pays volcanique possédant également une longue histoire d'eaux thermales dans un contexte religieux.¹ En 713, l'impératrice Genmei a ordonné à chaque seigneur provincial de lui rapporter des légendes, des récits et des documents relatifs à l'agriculture et à la géographie. Parmi ces rapports appelés *fudoki* en japonais, se trouve celui appelé *Izumonokuni Fudoki* [*Province d'Izumo*], contenant des descriptions de sources thermales:

Une fois que vous avez pris un bain, votre apparence devient belle et éblouissante. Si vous en reprenez un, toutes vos maladies seront guéries. Des temps anciens à aujourd'hui, cette source thermale n'a jamais perdu son efficacité. Les habitants d'Izumo l'appellent l'eau thermale des divinités (n.d., <https://izumonokunifudoki.blogspot.com>, notre traduction).

Dans *Province d'Iyo*, Célèbre-Supérieur-le Petit Prince meurt en fondant le Japon. Le Maître de la Grande-Province prend de l'eau thermale de Beppu, une ville thermale réputée du Japon, dans sa paume et y immerge le Petit-Prince, qui ressuscite alors rapidement (n.d., <https://www.i-mana-bi.jp/system/regionals/regionals/edode:2/62/view/7773>, notre traduction).

Par ailleurs, de nombreuses légendes racontent comment des religieux ont découvert des sources thermales. Vivant dans les montagnes pour leurs exercices ascétiques, ceux-ci connaissaient bien la géographie locale. Ils ont également voyagé dans tout le pays pour propager leur religion et ont aidé les paysans pauvres. Ils savaient donc bien que les traitements médicaux étaient volontiers associés aux mystères entourant les eaux thermales. En particulier, grâce à ses connaissances en géologie, Kukai (774-835), le fondateur de la secte Tendai, enseignait des travaux de génie civil tels que le creusement de puits et la construction de ponts, tout en prêchant le bouddhisme. Ce n'est pas un hasard, s'il existe beaucoup de sources chaudes légendaires découvertes par Kukai à travers tout le Japon (Nakano, 1994).

¹ Le *Kojiki*, le plus ancien ouvrage japonais offert à l'empereur à 712, mentionne déjà parmi les chroniques de l'antiquité qu'il relate que des empereurs se rendaient dans des stations thermales pour y profiter d'une cure.

Par conséquent, nous voyons que les sources thermales entretiennent des relations étroites non seulement avec le christianisme, mais aussi avec le bouddhisme où elles attirent pareillement les gens grâce à la promesse de guérir les maladies avec une mystérieuse efficacité.

2. La négation et l'affirmation des eaux thermales

Néanmoins, des différences entre ces deux bassins culturels se constatent tout particulièrement au Moyen Âge. En Europe, les stations thermales se délabraient progressivement à mesure que se répandait le christianisme. On accusait la coutume de la baignade d'être une hérésie pour la raison que les salles servant au bain étaient souvent décorées de sculptures et d'images représentant d'anciennes divinités grecques et romaines. Cependant, la grande épidémie de peste du XIV^e siècle découle en grande partie du déclin des stations thermales. Des médecins affirmaient en effet que l'une des causes de la peste était la baignade. Au XVI^e siècle, Ambroise Paré, premier chirurgien de Charles IX, a carrément fait interdire les bains publics en France:

Ils (les médecins) doivent défendre les étuves et bains, à raison qu'après qu'on en est sorti, la chair et toute l'habitude du corps en est ramollie et les pores ouverts ; et partant la vapeur pestiférée peut entrer promptement dedans le corps et faire mourir subitement, ce qu'on a vu plusieurs fois (Paré, 1582, p. 627).

Paré pensait également que la peste provenait du courroux de Dieu contre les hommes:

Définition de la Peste

Peste est une maladie venant de l'ire de Dieu, furieuse, tempestative, hastive, monstrueuse, espouvantable et effroyable, contagieuse, terrible, farouche, traistresse, fallacieuse, ennemie mortelle de la vie des hommes et de plusieurs animaux et plantes, accompagnée de très cruels et pernicioeux accidents [...] Les causes de la Peste sont deux en général, à sçavoir divines et humaines (Paré, 1633, p. 44).

En revanche, au Japon, les stations thermales et la religion entretiennent des relations étroites de nature très différente. Dans le bouddhisme, la baignade se trouve toujours recommandée, car Bouddha prêche l'importance

de l'ablution qui nettoie les impuretés du corps et de l'esprit. En parallèle s'est répandu le *seyoku*, un événement lors duquel les temples offrent aux pauvres et aux malades l'occasion de se baigner. Quoiqu'au début seuls les prêtres se baignaient afin de se purifier devant Bouddha, ils ont ensuite construit de grands bains souvent connectés à une source thermale et destinés au peuple. Les gens originaires pouvaient ainsi se baigner en priant Bouddha. La coutume du *seyoku* a perduré jusqu'au début du XX^e siècle.

La légende la plus célèbre liée au *seyoku* concerne l'impératrice Komyo, très croyante et charitable, ayant vécu de 701 à 760. Elle a établi une institution pour venir en aide aux pauvres de même qu'un hôpital servant à soigner les malades sans ressource. Dans la légende, Bouddha lui apparaît une nuit en rêve et lui enjoint d'offrir des ablutions à mille personnes. Elle décide ainsi de laver ce nombre de personnes dans une grande baignoire du temple Hokke-ji à Nara. La dernière d'entre elles, un lépreux, est couverte de pus et de sang. Quand celui-ci lui demande de sucer du pus, l'impératrice s'exécute sans hésiter. À ce moment, des nuages violets, couleur de la noblesse, se mettent à flotter dans la salle et, du corps du malade qui s'est levé, radie une lumière. Le lépreux dévoile alors à l'impératrice «Je suis Bouddha » avant de disparaître.

Ainsi, si l'Europe chrétienne a condamné la baignade, au Japon, en revanche, le peuple a toujours été incité à pratiquer la baignade comme exercice religieux.

3. Un espace double

Au XIX^e siècle, les cures thermales ont connu un engouement en France. Puisque de nombreux écrivains et musiciens aussi fréquentaient les villes d'eaux, on y interprétait parfois des nouveautés théâtrales et musicales avant Paris. Maupassant, qui a fait des cures dans plusieurs stations pour soigner sa maladie, a publié en 1887, *Mont-Oriol*, récit prenant pour scène une station thermale imaginaire, Bonnefille en Auvergne. Dans ce roman, Christiane, aristocrate parisienne sans fortune et épouse Andermatt, homme d'affaires juif et riche, séjourne à Bonnefille pour un traitement contre la stérilité. Christiane, qui est née et a grandi à Paris, loue avec enthousiasme cette station thermale:

Christiane s'écria: «Oh ! que je serai heureuse ici». Et elle se sentait heureuse déjà, pénétrée par ce bien-être qui envahit la chair et le cœur, vous fait respirer à l'aise, vous rend alerte et léger quand on entre tout à coup dans un pays qui caresse vos yeux, qui vous charme et vous égaye, qui semblait vous attendre, pour lequel vous vous sentez né (Maupassant, 1987, p. 500).

Alors que d'autres curistes remettent en question les supposés bienfaits de l'eau, elle est attirée par la baignade en tant que telle:

Et Christiane se sentait si bien là-dedans, si doucement, si mollement, si délicieusement caressée, étreinte par l'onde agitée, l'onde vivante, l'onde intimée de la source qui jaillissait au fond du bassin, [...]. La sensation d'un bonheur calme, fait de repos et de bien-être, de tranquilles pensées, de santé, de joie discrète et de gaîté silencieuse, entraînait en elle avec la chaleur exquise de ce bain (Maupassant, 1987, p. 529).

Pour elle, l'eau est une matière animée, vivante. En se baignant dans ce liquide qui jaillit de la terre, elle se sent intégrer une nature généreuse. Et dans la source chaude, elle pense à Paul, un ami de son frère qu'elle a rencontré dans la station. La disposition de Christiane lorsqu'elle se baigne présente Paul comme étant pour elle profondément associé à la terre et aux eaux thermales.

Par ailleurs, Paul confie également à Christiane le sentiment d'unité avec la terre qu'il a éprouvé en Auvergne.

Il lui racontait son voyage en Auvergne, ce qu'il avait vu, et senti. Il aimait la campagne avec ses instincts ardents où transperçait toujours de l'animalité. Il l'aimait en sensuel qu'elle émeut, dont elle fait vibrer les nerfs et les organes.

Il disait:

– Moi, Madame, il me semble que je suis ouvert; et tout entre en moi, tout me traverse, me fait pleurer ou grincer des dents. [...] et il [tout le bois] me semble aussi que je le mange, qu'il m'emplisse le ventre; je deviens un bois moi-même! (Maupassant, 1987, p. 533).

En écoutant la façon dont Paul était pris du désir de dévorer la nature, Christiane, décrite comme «surprise, étonnée, mais facile à impressionner, se sentait aussi dévorée, comme le bois, par ce regard avide et large». (*idem*)

Leur amour est spontané, mais Paul n'est attiré que par les femmes associées à la terre. Il pressent dès lors clairement sa rupture avec Christiane, car celle-ci a décidé de rentrer à Paris avec son mari à la fin de ses vacances. Or, pendant leur séparation, Christiane découvre qu'elle est enceinte de Paul.

L'année suivante, au même endroit, Christiane revoit Paul. Mais lorsque son amant la trahit, elle se retrouve tourmentée par un sentiment de culpabilité et de tristesse. Paul se marie avec Charlotte, la fille du père Oriol, un paysan riche et avare qui possède des terrains avec une source thermale. À la base de la fascination de Paul pour Charlotte, il y a cette atmosphère qui émane d'elle:

Elle n'avait rien du factice de la femme préparée pour la séduction, rien d'appris dans les paroles, rien de convenu dans le geste, rien de faux dans le regard. Non seulement c'était un être neuf et pur, mais il sortait d'une race primitive, c'était une vraie fille de la terre au moment où elle allait devenir une femme des cités (Maupassant, 1987, p. 662).

À Paris où vit Paul, celui-ci n'a jamais eu l'occasion de rencontrer une femme comme Charlotte. Son mariage, qui est une rencontre de l'aristocratie parisienne et du monde rural, lui fait abattre avec son épouse les règles et les idées conventionnelles de l'époque, transcendant toutes les frontières sociales qui existaient.

Quant à Christiane, après la naissance de son bébé, elle change d'attitude vis-à-vis de Paul:

«Je vous demande pardon de vous donner si peu de temps ; mais il faut que je m'occupe de ma fille. Il se leva, baisa de nouveau la main qu'elle lui tendait, et, comme il allait sortir: "Je fais des vœux pour votre bonheur", dit-elle» (Maupassant, 1987, p. 700). Cette phrase d'adieu qu'elle lui adresse atteste sa décision de le quitter définitivement et de vivre avec son enfant. Avant de séjourner à Bonnefille, Christiane dépendait des hommes ; mari, père, et frère. Mais à travers ses rencontres de diverses personnes dévoilant leurs désirs cachés dans la station thermale, Christiane se transforme en une femme indépendante et moderne.

À la différence de la France, les stations thermales n'étaient pas au Japon le dernier lieu à la mode. Cela n'empêchait toutefois pas les écrivains du pays à la recherche d'un environnement tranquille, loin du quotidien, de choisir d'y séjourner pour écrire. Nous trouvons ainsi de nombreuses œuvres japonaises se déroulant dans une station thermale.

Natsume Sôseki est l'un des écrivains emblématiques de la modernité japonaise. Il est né en 1867, l'ultime année de la période féodale Edo (1603-1868) durant laquelle le Japon s'était isolé du reste du monde. Il a fréquemment effectué des séjours dans des stations thermales pour traiter ses troubles gastriques et alléger des souffrances d'ordre psychologique. À ce propos, le récit plein d'humour de *Botchan* (1906), qui appartient à ses premières grandes œuvres, a notamment pour scène une station thermale.

Professeur de collège, Botchan, est muté de Tokyo à Matsuyama à Shikoku, une île située loin de la capitale où se trouve la station thermale Dogo Onsen. *Botchan* est un roman allégorique : les personnages ne sont, en principe, pas identifiés par leur véritable nom, mais par les sobriquets que leur attribue Botchan, par exemple, Chemise-Rouge, Porc-Épic ou Courge-Verte. Botchan ne possède pas non plus de nom propre. Le terme qui sert à le nommer désigne en réalité le fils de quelqu'un d'autre avec une nuance honorifique, c'est-à-dire que l'on n'appelle jamais son propre enfant «botchan». Ce nom lui est donné par Kiyo, son ancienne nounou restée à Tokyo et qui l'aime profondément.

Mais alors, de quoi la station Dogo Onsen est-elle le symbole dans ce roman ? Botchan s'y rend tous les jours pour, simplement, se plonger dans un bain et non pour un traitement médical. En fait, aucun personnage dans ce roman n'y va dans le but de se faire soigner. Un des épisodes les plus marquants en rapport avec le thermalisme a lieu lorsque, à un bain public, Botchan constate qu'il est seul dans le grand bassin et décide d'y faire quelques brasses. Mais lors de sa visite suivante, il voit une pancarte portant l'inscription «il est interdit de nager dans le bassin» (Sôseki, 2013, p. 58). Plus tard, lorsqu'il entre dans la classe de son collègue, il retrouve exactement la même message reproduit sur le tableau noir.

Bien que le roman ait été écrit à l'ère Meiji (1868-1912) où le Japon a commencé à s'ouvrir à l'étrangers, Dogo Onsen symbolise clairement l'époque Edo. L'épisode ci-dessus nous rappelle le système de groupe de cinq ménages de cette époque féodale, le *gonin-gumi*. Celui-ci n'avait pas juste une fonction d'entraide, mais servait également à la surveillance mutuelle

chez les paysans et les samouraïs de rang social inférieur. Les membres étaient constamment sous la surveillance des autres et ne pouvaient pas longtemps garder cachés leurs secrets.

Cependant, au fur et à mesure que l'histoire progresse, Dogo Dogo Onsen va jouer un rôle différent. Madonna, la plus belle femme de la localité, est fiancée à Cource-Verte, un professeur au caractère timide, mais sincère. Botchan tente de contrecarrer le projet du sous-directeur du collège, Chemise-Rouge. Il sait que ce dernier cherche à profiter de la situation difficile de la famille de Madonna, causée par la mort du père, pour transférer Cource-Verte dans un collège éloigné et ainsi épouser Madonna. Dogo Onsen est un lieu où règne le conservatisme. Les relations humaines y sont tellement étroites que les enseignants ont les mains liées et se retrouvent obligés d'obéir à Chemise-Rouge. En revanche, Botchan, qui a grandi dans la ville moderne de Tokyo, peut franchement s'opposer à lui.

Chemise-Rouge, qui affirme constamment que la discipline compte par-dessus tout, critique le comportement libre de Botchan. Or, ce dernier découvre que le fourbe Chemise-Rouge rencontre souvent, en secret, une geisha dans une auberge de la station thermale. Botchan et son ami Porc-Épic décident alors de lui tendre une embuscade afin de le forcer à renoncer à son plan. Après que Chemise-Rouge et un collègue sont, séparément, entrés dans la même auberge, accompagnés de deux geishas, puis qu'ils en sont ressortis le lendemain matin, Botchan intercepte le sous-directeur.

Il faut savoir que si la prostitution a été rendue légale au cours de l'époque Edo, on a progressivement commencé à la juger immorale à l'ère Meiji. C'est pourquoi Chemise-Rouge soutient qu'il a logé dans cette auberge simplement avec son collègue:

«Avez-vous une preuve que j'aie emmené une geisha à l'hôtel Kadoya et que j'aie passé la nuit avec elle ?

– J'ai vu, de mes yeux vu, votre favorite entrer au Kadoya à la tombée de la nuit. Vous ne pensez pas quand même rouler ?

– Il n'y a aucune nécessité de vous rouler. Yoshikawa et moi sommes descendus à l'hôtel cette nuit. Qu'une geisha y soit entrée ou pas dans la soirée, que voulez-vous que j'en sache ? (Sôseki, p. 237)

En fin de compte, Chemise-Rouge et son collègue sont démasqués par Botchan et Porc-Épic. Botchan leur dit d'appeler la police s'ils veulent déposer plainte contre eux, mais lui et son ami ne seront jamais inquiétés.

Ainsi, la station thermale ne se transforme pas seulement en un lieu où le mensonge, la ruse et l'autoprotection sont exposés, mais aussi un espace où la justice et l'amitié prennent le dessus. Le silence de Chemise-Rouge après la confrontation signifie que l'attitude de Botchan n'était pas condamnable, que c'est au contraire lui qui fait preuve d'immoralité. C'est pourquoi on peut penser que cet épisode illustre le début de l'effondrement du féodalisme.

Lorsque l'on réfléchit aux raisons pour lesquelles Sôseki a choisi Dogo Onsen pour *Botchan*, impossible de ne pas mentionner sa propre biographie. Le romancier a, comme Botchan, passé un an à Matsuyama en 1895 en tant que professeur d'anglais. Il y a vécu avec son ami et poète, Masaoka Shiki, de retour chez lui pendant une cinquantaine de jours pour se rétablir de la tuberculose. Les discussions littéraires que Sôseki a échangées avec Shiki l'ont poussé sur la voie de l'écriture. En fait, en 1907, soit un an après la publication de *Botchan*, Sôseki a démissionné de son poste d'enseignant et décidé de devenir écrivain professionnel. Autrement dit, le roman qui se déroule dans la station thermale où il avait séjourné 12 ans plus tôt lui a confirmé le chemin qu'il devait suivre

Conclusion

Bien que l'influence de la religion s'estompe dans les deux pays, plus avancent les années, les stations thermales présentent une double face aussi bien au Japon qu'en France : fermeture et ouverture. Logés dans des montagnes loin de la capitale, ces endroits sont isolés. Mais de l'autre côté, ils accueillent des personnes venues de partout et qui passent ensemble un certain temps. Il est certain que les particularités des villes d'eaux, où se rencontrent des gens de divers régions et de différentes classes sociales autrement sans rapport dans leur vie quotidienne, et où des drames variés touchant notamment à l'amour, l'amitié, la déception ou le désir s'enchevêtrent ont inspiré de nombreux écrivains. La diversité dont se composent les stations thermales, faite également de contradictions et de situations apparemment négatives est capable aussi bien de leur faire éprouver le débordement d'énergie né de l'instinct humain et de leur donner l'ambition de créer des œuvres magnifiques que de continuer à nous charmer.

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La Mer Floridienne Rreprésentée et Réinventée dans Naufragios de Cabeza de Vaca et dans El largo atardecer del Caminante d'Abel Posse

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Abstract:

The representation of the maritime space in *Naufragios* by Álvaro Núñez Cabeza de Vaca is unique in its genre because it deviates from the collective mindset of the 16th century and positions its author among the anti-conquistadors who do not sing the glory and successes of the conquest but rather its failure. Similarly, contemporary literature makes this representation a leitmotif of writing. In *El largo atardecer del caminante*, Abel Posse, through rewriting, amplifies the violent nature of the maritime space by identifying it with the Christian hell.

Keywords: Maritime Space, Representation, Christian Hell, Rewriting, Conquest

Résumé:

La représentation de l'espace maritime dans *Naufragios* d'Álvar Núñez Cabeza de Vaca est une représentation unique dans son genre du fait qu'elle s'écarte de la pensée collective du XVI^e siècle et inscrit son auteur dans la lignée des anti-conquistadors qui ne chantent pas la gloire et les succès de la conquête, mais son échec. De même, la littérature contemporaine fait de cette représentation un leitmotiv d'écriture. Dans *El largo atardecer del caminante*, Abel Posse, à travers la réécriture, amplifie le caractère violent de l'espace maritime en l'identifiant à l'enfer chrétien.

Mots-clés: Espace maritime, représentation, enfer, réécriture, conquête

Introduction

En 1542, Álar Núñez Cabeza de Vaca publia son récit de voyage intitulé *Naufragios*. L'Amérique du Nord et notamment la Floride, sa géographie et ses peuples se sont manifestés à l'Espagne et à toute l'Europe grâce à ce récit. La singularité de ce récit de voyage et le fait qu'il était le seul témoignage qu'un voyageur européen ait fait de la Floride pendant la première partie du XVI^e siècle l'a rendu d'une importance incontestable. La littérature contemporaine s'est emparée de *Naufragios* pour créer des versions fictives de l'aventure floridienne de Cabeza de Vaca. Abel Posse, l'un des écrivains argentins contemporains les plus connus en Amérique Latine, réinventa dans son roman *El largo atardecer del caminante* publié en 1992 l'expérience du voyageur espagnol, l'arrachant ainsi à son cadre réel et l'ancrant dans un cadre fictif qui renouvelle et reconfigure la représentation de la Floride ainsi que ses objectifs. L'intrigue de ce roman se déroule à Séville où Cabeza de Vaca est un vieillard solitaire et abandonné. Les souvenirs de son aventure en Amérique, de sa captivité, des peuples autochtones le hantent. Il décide d'écrire une version secrète de ses aventures en Amérique, convaincu que la version officielle écrite sur ordre de la couronne espagnole ne relatait pas toute la vérité.

À travers *Naufragios* et *El largo atardecer del caminante*, nous nous intéressons à l'étude de l'espace maritime floridien traversé et représenté par Cabeza de Vaca et réécrit et réinventé par Abel Posse. Ce qui caractérise ces deux textes est le fait qu'ils décrivent un espace maritime déchaîné et infernal. La complexité de la représentation de l'espace maritime dans le récit de voyage se double d'une autre complexité lorsqu'on passe du récit factuel au récit fictionnel. D'autre part, à travers la réécriture, les interprétations qu'on peut avoir de l'espace maritime floridien se multiplient ainsi que les objectifs de la représentation.

a. La réécriture et ses enjeux

L'espace maritime est un passage obligé et une première frontière à franchir avant d'arriver à l'autre bout du monde pour le conquérir. La mer se présente comme un leitmotiv indispensable pour l'écriture du voyage pendant les siècles de la découverte. Affronter la mer, réussir à la traverser c'est s'offrir la chance d'ouvrir les portes du paradis, mais c'est aussi s'exposer aux dangers et aux tempêtes, bref à un espace très hostile. L'espace maritime dans les récits du voyage du XVI^e siècle est un espace régi par les forces du mal, diables et démons qui entretiennent des relations avec les Indiens. Les missionnaires jésuites espagnols qui voyageaient en Amérique

pour évangéliser des Indiens, décrivaient dans leurs textes une mer tumultueuse et habitée par les démons. Selon Frank Lestringant:

À l'automne de la Renaissance, non seulement les démons envahissent la cartographie, mais ils colonisent aussi toute la littérature géographique relative aux nouveaux horizons. En 1553, dans son traité *Des merveilles du monde*, Guillaume Postel, adepte de la Kabbale chrétienne, reprend à son profit une tradition millénaire pour faire de l'Amérique le royaume des Infères, cette contrée d'outre-tombe vers laquelle, déjà, voguait Ulysse. Les esprits malins infestent à tel point l'archipel des Terres-Neuves, affirmera quant à lui Thevet, que leur « tintouin » nocturne y interdit tout séjour durable (Lestringant, 2008, p.107)¹.

Le rôle du missionnaire pendant la traversée maritime consiste à combattre les démons afin de purifier la mer de cette présence démoniaque et commencer son processus d'évangélisation des Indiens:

Comme le rappelle Bernard Dompnier, dans la mesure où le diable met tout en œuvre pour faire échouer l'offensive divine, lorsque les jésuites réussissent à surmonter ces épreuves, en contrepoint, c'est bien l'action des agents de Dieu qui est valorisée. L'écriture du voyage maritime permet ainsi de mettre en place une stratégie narrative qui souligne, tout d'abord, la présence du mal, puis, l'entreprise d'extirpation des forces démoniaques (Tempère, 2023)².

Cabeza de Vaca, à travers *Naufragios*, était dans la continuité de cette tradition chère à son époque, celle des récits de conquête qui, eux aussi, mettaient en avant l'habileté des conquistadors à contrôler l'espace sauvage de l'Amérique et à en anéantir les forces maléfiques qui l'occupaient. Le parfait exemple est Hernan Cortès, figure exemplaire du conquistador et modèle de vaillance de son époque. Néanmoins, en s'inscrivant dans cette

¹ Frank Lestringant, « L'Île des démons dans la cosmographie de la Renaissance », dans Grégoire Holtz et Thibault Maus de Rolley (dir.), *Voyager avec le diable. Voyages réels, voyages imaginaires et discours démonologiques (XV^e -XVII^e siècles)*, Paris, PUPS, 2008, p.107.

² Delphine Tempère, « Perception, écriture et domination de l'espace maritime à travers des récits de missionnaires jésuites au XVII^e siècle », *Historia legionensis (llamada silensis)*, e-Spania [En ligne], 14 | décembre 2012, mis en ligne le 16 janvier 2013, consulté le 28 janvier 2023. URL: <https://doi.org/10.4000/e-spania.21972>

tradition, Cabeza de Vaca modifie les paramètres de la représentation de l'ailleurs et la reprise d'un thème majeur comme celui de la conquête espagnole des Amériques devient paradoxalement une rupture formelle et épistémologique avec cette tradition puisque le récit de Cabeza de Vaca ne raconte pas les gloires de la conquête mais plutôt ses leurre et ses échecs :

Catégorie paradoxale parce qu'elle unit en elle le même et l'autre, la reprise doit, pour retrouver ce qui a été (« le même »), procéder de manière inédite (« l'autre »). En répétant le même, elle le rend autre du fait même du décalage temporel (Tomiche, 2008, p. 21)¹.

Cabeza de Vaca fait de l'échec de l'expédition de Pánfilo de Narváez un motif d'écriture. Dans *Naufragios*, le conquistador espagnol ne cesse d'accuser le chef de l'expédition de maladresse et de prudence. Cabeza de Vaca voulait attirer l'attention sur son ingéniosité, sa sagesse et ses bonnes prises de position vis-à-vis des décisions de son chef. De ce fait, le discours de l'échec devient un élément qui permet de construire l'héroïsme de Cabeza de Vaca dans un récit dont le thème principal est la défaite. Reprendre le thème de la conquête en inversant sa structure narratologique a permis à Cabeza de Vaca en quelque sorte de créer l'originalité discursive de son récit et la singularité de son expérience en tant que conquistador qui a échappé plusieurs fois à la mer et à la mort. Rien de plus héroïque que de vaincre la mer, de traverser pendant neuf ans tout un continent nord-américain pour arriver en Nouvelle-Espagne et rentrer sain et sauf en Espagne ; Cabeza de Vaca est presque un Ulysse :

Les héros antiques, les personnages des épopées, lorsqu'ils sont confrontés à la mer, en reçoivent véritablement une ordalie. L'épreuve est grave : soit le héros meurt incognito, et dans ce cas toute gloire est perdue, soit il en réchappe, auquel cas sa figure gagne en renommée (Gannier, 2011, p. 256)².

Toutefois, si héroïsme existe dans le cas de Cabeza de Vaca, ce serait surtout grâce aux Indiens qui l'ont secouru, hébergé et nourri. L'échec a été donc l'un des motifs principaux de l'écriture de *Naufragios* et c'est en premier lieu l'espace maritime qui a causé les malheurs des Espagnols en Flo-

¹ Anne Tomiche, « Histoire de la répétition », dans Jean-Paul Engélibert et Yen-Mai Tran-Gervat (dir.), *La Littérature dépliée. Reprise, répétition, réécriture*, Rennes, PUR, 2008, p.21.

² Odile Gannier, *Le Roman maritime. Émergence d'un genre en Occident*, Paris, PUPS, 2011, p.256.

ride. Abel Posse, quant à lui, procède à la réécriture afin de décentrer le regard occidental vis-à-vis de l'histoire de la conquête. La réécriture est de ce fait une déconstruction du discours historiographique espagnol et une reconstruction de la mémoire collective des parias et des oubliés de la conquête. La fiction possienne cherche à démythifier l'Amérique du discours conquérant et à édifier à travers la fiction les bases d'une nouvelle histoire du continent américain. La version fictive de *Naufragios* est ainsi le palimpseste du discours de la conquête. Réécrire c'est donc conquérir les cabinets historiographiques de l'empire espagnol afin de libérer la mémoire de l'hégémonie discursive des chroniqueurs espagnols du XVI^e siècle. Car les chroniqueurs de la conquête ou – la majorité d'entre eux – racontaient des événements qu'ils n'avaient pas vécus contrairement aux voyageurs qui avaient traversé les océans, vu ce qu'ils décrivaient, et avaient vécu en Amérique. Entre un discours historiographique fondé sur la spéculation et le récit de voyage qui découle d'une expérience réelle, les enjeux de la narration ne sont pas les mêmes. L'historiographe prétend l'objectivité scientifique alors que derrière cette objectivité se cache l'idéologie de l'empire qui oriente la narration. La subjectivité du récit de voyage reflète la singularité de l'expérience et les émotions qui découlent de l'acte d'écriture. Ainsi, ce n'est pas anodin si le thème principal du *El largo atardecer del caminante* est la critique de l'histoire officielle de l'empire espagnol. N'oublions pas que ce roman a été publié en 1992, soit cinq siècles après la «découverte», une date qui fait sûrement penser:

Car la fiction fait tomber les masques officiels, libère des réflexes protecteurs, attaque l'étanchéité confortable derrière laquelle le voyageur s'abrite en écrivant. Elle offre au sujet, auteur ou lecteur, l'occasion d'éprouver sa porosité, de se livrer à une pratique réglée de la curiosité, dans un espace neutre et intermédiaire, aux frontières de l'altérité (Antoine, Gomez, 2001, p. 23)¹.

De ce fait, le choix de *Naufragios* comme objet de réécriture facilite cette tâche car le texte authentique contient tous les éléments qui permettent d'aboutir aux objectifs de la réécriture. Les silences de Cabeza de Vaca et ses non-dits, mais aussi le cannibalisme espagnol qu'il décrit en ter-

¹ Philippe Antoine, Marie-Christine Gomez, *Roman et Récit de voyage*, Paris, PUPS, 2001, p.23.

mes clairs dans son texte et la violence et l'esclavage que les Indiens subissaient de la part des Espagnols sont interrogés par Abel Posse. La réécriture est donc un interrogatoire de l'histoire officielle et de son pouvoir. Le texte du romancier argentin libère le récit authentique de la censure politique et de l'imaginaire de la conquête, il accomplit l'entreprise que Cabeza de Vaca a entamée mais qu'il n'a pas poussée à ses limites. La mer floridienne joue un rôle important dans le processus de réécriture. Passage obligé, la mer a englouti Cabeza de Vaca pour le laver de son hispanité et puis elle l'a jeté en Floride afin qu'il découvre l'envers du décor de l'empire espagnol et l'univers fascinant des Indiens.

b. L'espace maritime floridien chez Cabeza de Vaca et Abel Posse: la traversée et sa réinvention

Le titre du récit de voyage de Cabeza de Vaca « *Naufragios* » attire l'attention sur la nature de l'expérience que ce conquistador a vécue. Naufragé à maintes reprises, le voyageur espagnol a choisi un titre qui traduit la constance et la continuité de la violence dans un espace maritime déchaîné. *Naufragios* est de prime abord un contre-discours de la conquête et Cabeza de Vaca est un anti-conquistador. La mer qui est « un espace anti-héroïque » (Hartog, 2004, p. 63)¹ selon l'expression de François Hartog joue un rôle primordial dans la construction de l'image de l'anti-conquistador. Celui-ci est finalement un anti-héros, homme sans gloire. Or, c'est en devenant un anti-conquistador que Cabeza de Vaca a créé paradoxalement son héroïsme postérieur en tant que rescapé, un survivant qui a traversé pendant neuf ans un espace hostile et gigantesque pour arriver en Nouvelle-Espagne : il s'agit d'une épopée qui pourrait surpasser de loin les récits des conquêtes heureuses. De ce fait, Álgar Núñez recompose la structure narrative des récits de la conquête, au moins celle de son propre récit, et crée un héroïsme qui ne se déclare pas ouvertement. *Naufragios* s'ouvre sur la description d'un paysage floridien qui inspire la frayeur:

Sur ces entrefaites, nous entendîmes toute la nuit, spécialement à partir de son milieu, un grand vacarme et un grand bruit de voix, et de grands sons de grelots, flûtes, tambourins et autres instruments

¹ François Hartog, « La haine de Poséidon », dans Alain Corbin et Hélène Richard (dir.), *La Mer. Terre et Fascination*, Paris, BnF/Le Seuil, 2004, p.63.

qui durèrent jusqu'au matin, quand la tempête cessa. Dans ces pays jamais on ne vit rien de plus effrayant ; j'en dressai acte et en envoyai le témoignage à votre majesté (Cabeza de Vaca, 1979, p. 48)¹.

La mer floridienne reflète un espace chaotique, sous l'emprise du mal et génératrice de peur. Le voyageur espagnol reprend un thème cher au Moyen-Âge et qui s'est perpétué jusqu'au XVI^e siècle: celui de la mer ennemie, la mer qui châtie et qui engloutit. D'autre part, la mer est associée à la nuit et à l'obscurité, et par extension à l'enfer. Si la vue est incapable de voir ce qui se passe dans cet espace, l'ouïe capte tous les bruits. Les bruits et les voix qu'Álvar Núñez évoque dans son récit pourraient correspondre aux cris des démons. La présence d'éléments acoustiques et le lien qu'ils pourraient avoir avec l'enfer inscrit la mer floridienne dans un cadre surnaturel et crée des relations intertextuelles avec le texte biblique. Cette scène est reprise et réécrite par Abel Posse dans son roman. La réécriture se caractérise par un ton funeste qui associe la violence de la mer à une présence démoniaque et participe de ce fait à la création d'une géographie infernale:

En plein jour, la nuit s'installa et la pluie tomba à torrents, poussée par un vent qui transformait les gouttes en véritables projectiles [...] Puis, dans cette obscurité, nous entendîmes les voix puissantes des démons, qui parlaient et riaient sauvagement entre eux. Il y en avait légion. Ils dansaient sous ces rafales [...] Nous entendions distinctement un horrible orchestre de diables qui agitaient des tambours, des grelots, des flûtes et d'autres instruments comme dans une cathédrale infernale. Cette Amérique était une terre de furies. Pour la première fois, j'en avais fait l'expérience. L'air avait comme une odeur de soufre. Nous respirions une humidité chaude et nous haletions, car cet air était aussi vicié et délétère que l'haleine d'une hyène. Ensuite, exténués par tant de menaces et de terreur, je crois que nous dormîmes profondément et perdîmes toute notion de temps. Quand nous pûmes sortir de la grotte un sinistre silence régnait [...] Par

¹ Álvar Núñez Cabeza de Vaca, *Relation de Voyage [Naufragios, 1542]*, trad. Bernard Lesfargues et Jean-Marie Auzias, Paris, Actes sud, 1979, p.48.

endroits, la mer s'était enfoncée jusqu'au pied des collines et elle avait éradiqué toute présence humaine (Posse, 2008, p. 82)¹.

Ce passage contient plusieurs mots que l'écrivain argentin a repris de *Naufraios* pour les inclure dans son roman. « Des tambours, des grelots, des flûtes » sont repris textuellement par Abel Posse. La fiction littéraire enrichit le récit authentique d'images qui plongent le lecteur dans un monde apocalyptique. *El largo atardecer del caminante* ne reproduit pas seulement l'espace géographique de *Naufraios*, mais il le réinvente. Si le récit de voyage de Cabza de Vaca ne parle pas en termes clairs d'une géographie infernale régie par les démons, il réussit toutefois à retranscrire son aspect chaotique, ses malheurs et ses échecs. Les intertextes peuvent correspondre à une désacralisation de l'histoire, à une parodie, ou un simple effet littéraire qui a comme fonction de dissocier le réel du fictif. Abel Posse, en reprenant exactement ce passage, accentue la morale de son histoire et lui confère un sens revendicateur et provocateur.

Dans *Naufraios*, le témoignage de l'échec à travers la représentation d'un espace violent offre une autre image du conquistador. Cabeza de Vaca, déjà, renverse l'image qu'on avait des conquistadors espagnols au XVI^e siècle et provoque par conséquent une rupture épistémologique avec les grands récits de la conquête, dans le sens où son récit vient perturber ce que l'imaginaire collectif espagnol avait toujours cru depuis les premiers voyages de la conquête, à savoir le conquistador triomphant, le découvreur hardi d'or et de richesses. La Floride s'avère une contrée difficile à pénétrer à cause des tempêtes et du mauvais temps:

Au bout de ces quatre jours nous fûmes pris par une tempête qui causa la perte de l'autre barque, et ce fut vraiment grâce à la miséricorde divine que nous ne sombrâmes par vraiment, tellement il faisait mauvais temps ; et comme c'était l'hiver et qu'il faisait un très grand froid, et qu'il y avait tellement de jours que nous souffrions de la faim, sans parler des coups que nous avions reçus de la mer, le lendemain les hommes commencèrent à perdre connaissance, si bien qu'au coucher du soleil tous ceux qui gardaient leur connaissance, et qu'entre eux tous, à cette heure, il n'y avait que cinq hommes valides; quand la nuit tomba il ne resta plus que le timonier et moi en état de guider la barque (Cabeza de Vaca, 1979, p. 88-89)².

¹Abel Posse, *Cabeza de Vaca le conquistador aux pieds nus* [*El largo atardecer del caminante*, 1992], trad. Romain Magras, Paris, Actes Sud, 2008, p.82.

²Álvar Núñez Cabeza de Vaca, *Relation de voyage*, Paris, Actes sud, 1979, p.88-89.

Sont évoqués ci-dessus la défaite, la souffrance, l'impuissance et l'assujettissement total au pouvoir de la mer. Celle-ci acquiert aussi le rôle du tortionnaire, elle châtie les Espagnols comme si elle refusait leur présence en Floride. Dans le roman d'Abel Posse, ce passage est repris. La réécriture réussit à établir des rapports intertextuels entre le roman, le témoignage, les mythes antiques et la tradition chrétienne quant à la représentation de la mer:

Les diables de l'ouragan sautaient dans le vent. Les courtes vagues nous donnaient des claques sèches, des coups de fouet. J'avais la nausée et j'essayais de maintenir ma tête hors des remous pour respirer. C'était une hydre maligne de lames de fond qui se rencontraient et se repoussaient dans un labyrinthe de chorales (Posse, 2008, p. 72)¹.

La mention de l'hydre et du labyrinthe rappelle les épreuves et les menaces figurées dans la mythologie pour châtier l'outrecuidance des héros antiques. Dans *Naufragios*, Cabeza de Vaca parle de « coups de mer », une réplique qu'Abel Posse reprend et baptise « coups de fouets ». Les deux récits font allusion à la flagellation. Ainsi, la mer est infernalisée dans les deux textes mais la fiction amplifie les caractéristiques de cet enfer maritime en y ajoutant une présence réelle des forces maléfiques:

Les démons descendirent sur terre pour se moquer de moi, pour jouer avec leurs mains d'eau comme un chat joue avec une souris, et sans même me juger digne de mourir. Ces démons des flots, mi-facétieux, mi-perfides (Posse, 2008, p. 71)².

Abel Posse ridiculise la conquête et toute l'histoire de l'empire espagnol en montrant un Cabeza de Vaca vaincu tel un jouet dans les mains des démons. Le roman acquiert de ce fait un aspect démystificateur. Le personnage historique subit l'emprise du romanesque qui lui attribue à travers la réécriture de nouvelles caractéristiques. Le roman est par conséquent une contre-narration qui se constitue sur les bases de la désacralisation de l'histoire officielle et de l'épopée impériale:

L'eau nous assenait des coups de fouet cinglants, énergiques, mépriants. Notre barque, que nous avions calfatée avec de la résine de pin et assemblée avec des clous de fortune, se disloquait dans cette fête infernale. Cris, supplications, blasphèmes, prières. Les hommes se noyaient. Au tout dernier instant, on voyait leurs mains, comme des

¹ Abel Posse, *Cabeza de Vaca le conquistador aux pieds nus*, Paris, Actes sud, 2008, p.72.

² Abel Posse, *Cabeza de Vaca le conquistador aux pieds nus*, Paris, Actes Sud, 2008, p.71.

serres, essayant de saisir une corde d'eau imaginaire ou la doublure indifférente du manteau du Seigneur. Il y en a qui parvenaient à rester agrippées au bord de la barque, les jambes écorchées, brisées, ensanglantées. Ils essayaient d'éloigner la barque des récifs (Ibid.)¹.

La mer floridienne, dès l'arrivée des Espagnols, se transforme en enfer. La mer et les démons protègent la Floride des conquistadors. Inhospitable, elle agresse ses visiteurs inconnus. La Floride, pressentant la violence que les Espagnols vont générer dès leur débarquement est présentée comme réagissant de la sorte pour entraver l'avancement des conquistadors. Associée aux diables et aux démons, la mer floridienne châtie les Espagnols par avance et les force à reconnaître leur défaite: «J'essayai de me joindre à la fête des démons. J'eus envie de ne pas résister au sabbat» (Ibid.)² Cabeza de Vaca, lavé de son hispanité, sauvé de la mort et renonçant à sa carrière de conquistador, devient dès lors un fils de l'Amérique. Le conquistador espagnol dit dans son récit: «Nous qui nous en étions tirés, nous étions nus comme à notre naissance et avons perdu tout ce que nous avons, et même si tout cela valait peu, pour le moment cela n'avait pas de prix» (Cabeza de Vaca, 1979, p. 94).³ Cette phrase est reprise par Abel Posse: «J'ai perdu toutes mes parures, mes investitures. La mer avait englouti l'épée et la croix» (Ibid.)⁴ Le romancier exploite le texte authentique pour évoquer les thèmes de la nudité et de la perte de soi et amplifier l'idée de l'échec que le texte original évoque: ni la conquête ni l'évangélisation n'ont eu lieu en Floride. Arrivant en Amérique pour la conquérir et la convertir à la foi chrétienne, le conquistador ne réussit pas son entreprise. L'espace qu'il croit pouvoir contrôler et soumettre se révolte contre lui. En engloutissant l'épée et la croix, la mer floridienne met fin à la carrière de Cabeza de Vaca en tant que conquistador et à la conquête comme projet impérial: «Et comme alors on était en novembre, qu'il faisait très froid et qu'on n'aurait pas eu beaucoup de mal à nous compter les os, nous étions devenus la vraie image de la mort» (Cabeza de Vaca, 1979, p. 94).⁵

¹ Ibid.

² Ibid.

³ Álvaro Núñez Cabeza de Vaca, *Relation de voyage*, Paris, Actes Sud, 1979, p.94.

⁴ Ibid.

⁵ Álvaro Núñez Cabeza de Vaca, *Relation de voyage*, Paris, Actes Sud, 1979, p.94.

Conclusion

L'espace maritime floridien acquiert à travers la réécriture d'autres dimensions qui le transforment en un contre-discours de la conquête. Le passage d'un espace maritime réel, vu et vécu par Cabeza de Vaca, à un espace maritime réinventé chez Abel Posse montre que la fiction littéraire ne se contente pas de reproduire le texte authentique. En s'appropriant l'expérience du conquistador espagnol, le romancier reconfigure les paramètres de la représentation; il puise dans les premières sources historiques et littéraires de la découverte de la Floride afin de la soumettre à un public contemporain: il l'incite ainsi à repenser la conquête espagnole de l'Amérique et à en reconsidérer l'héroïsme.

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Russia Versus Europe: The Collision of Civilisations in the Works of Contemporary Lithuanian Writer Kristina Sabaliauskaitė

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Abstract:

Clashes of civilisations reveal the real face of modern Europe, its past phantoms, painful stigmas, so-called breaks in historical experience, crises, and their transformation into an anti-civilisational space. Unfortunately, all this is still happening. Nonetheless, the Lithuanian writer Kristina Sabaliauskaitė opens up this current all-destructive transformation of imperial passions, taking her reader to the geopolitical intersections of history, like Russia's parading into Europe and its attempt to westernise, describing the era of Peter I through the experiences of the existential survival of his wife, Empress Ekaterina II. Kristina Sabaliauskaitė's bestseller "Petro Imperatore" [Peter's Empress] I, II (2019, 2021) revealed a shocking image of the Russian Empire, which at first Western intellectuals refused to believe, but the history of mentalities here entered the time and punched over the cultural paradigm, i.e., carried out a conversion, purifying the image of the state of terror not only in literature but also in the near reality. These interactions between text and reality provided a significant result – Sabaliauskaitė's literary phenomenon, penetrating the existence of nations and personalities and heralding a new paradigm of reflections – the collapse of the meaningful spirit of the Russian state in the face of humanistic and Christian values. This global vault of recognised values, which supposedly does not exist in the "Russian world", has been called powerless many times because, in that world, the Tsar is equated to God. The book's text highlights a specific pre-mortem downward spiral "without salvation" through the touch of humility and courage, which cannot be killed by the Tsar's order or the universal humiliation of the orgy circle even when the spiritual power of the European kernel faces despair.¹ In her two-volume work, the writer delves into the heavy darkness of Russia (Rakutis, 2022) and shows its relationship with aspects of Christianity and the linguistic "sinking" in the

trampled ground, the inability to rise from the spiral of dark orgies and catastrophes. Here, the issue of imperial grandeur – the enjoyment of life – and its controversy among Europeans, who are thirsty for the experiences of this prospective grandeur, arise. As the writer points out, the passage of time in Russian cycles, with “we can repeat,” halts space-time and hurts the meanings of existence. It becomes an anti-illusion of history, a prophetic transformation of realism, magnetising both the process of writing and reading into a geopolitical collision – a junction of civilisations, encouraging a revision of its concepts.

Keywords: Russia, Europe, Power, Cruelty, Darkness

Clashes of civilisations constantly occur even where prosperity flourishes – in that same Europe, where Georgia is one of its civilisational cradles. Here, we repeatedly face the irrational empire from the East, obsessed with expropriating new territories – Russia.

It is necessary to bring forth the deconstructive role of the Russian state concerning the maturity of civilisation and reveal its essence in literature. It becomes the turn of a new cultural paradigm based on relevant insights into European historical experiences, the reconstruction of archival documentation by purifying the timeline, reproducing the modern sense of the proximity of Russian imperialist aggression, the retro perspective of civilisational destruction from layers of the several-centuries-old memory. Such a face of war – a face of a global war against humanity – turns out to be the face of Russia, invading the comfortable European life with its existential fullness with the ingrained *bloodland* pathos. One of the authors of the new historical paradigm is the Lithuanian writer Kristina Sabaliauskaitė (*1974). Her historical narrative is greatly strengthened by experienced Russian historians, political scientists, and writers who relocated to the West: Jurij Felshtinskij, Mikhail Stancev, Vladimir Popov (2022), as well as Americans, researchers of modern history: Tymothy Snyder (2012), Anne Applebaum (2017), German Second World War documentarian Horst Ger-

lach (2022), and Lithuanian military historian Valdas Rakutis (2022). The article looks at the civilisational dimension of Russia in literature and its encounter with Europe following the two-volume novel “Petro Imperatorė” [Peter’s Empress] (2019, 2021) Kristina Sabaliauskaitė, the Lithuanian writer, Doctor of Humanities.

In her latest books, the contemporary Lithuanian writer Kristina Sabaliauskaitė, who has achieved extraordinary success, seems to have awakened Europe from its daydream. She delves into the essential, virtuous, eternally disturbing gap in the intersection of civilisations between Russia and the West. In her own way, the writer proceeds with her mission, aiming to unite nations by resisting Russian pressure and stopping imperial aggression. She continues using her own force – literary works and their presentations and focuses on the ideas of the centuries-old interactions between Russia and Europe, leading to apocalyptic catastrophes and fractures in history, after which nations strive long and hard for the revival. Certain questions regularly come to the surface, like why such collisions happen and continuously repeat themselves, why the understanding of history gets entangled, why the desire for enlightenment is defeated, and why the Russian “dark State” leading nations to countless genocides (The Economist, 2022).

War crimes and Russia. Sabaliauskaitė, with her unique talent as an art historian and literary writer of great talent being politically engaged, stands out as a particular prophet, anticipating the forthcoming events of February 24, 2022. During the pandemic, she wrote and, in 2021, published the two-volume book, now a bestseller, which shook the consciousness of the nations and was translated into several European languages. The book is called “Peter’s Empress” [Petro Imperatorė I, II] (Sabaliauskaitė, 2019, 2021), which reveals **what seemed to be impossible**, what the world could hardly believe that the catastrophic ruinous depth of Russia as a state and nation is tightly connected with the instinct of destruction. All this coincides with a turning point in history – with the era of Tsar Peter I, the ruler who most decisively pushed Russia to the West by force. To be more precise, this whole dimension opens up from a feminist perspective in a very shocking way of a woman – as well through the eyes of the prisoner of the Livonian war – his lover, the mother of his children, and finally, his wife Marta Skowronska, later Empress Catherine I (further Yekaterina I). It is how Russia’s direct confrontation with Europe, then with Livonia, begins.

Marta Skowronska, although an unfortunate urban girl of European Lithuanian-Polish origin, made her way to the Tsar's family out of the "trampled mud" using her body when she was a prisoner of war being raped and handed over to an ever-higher military leader. Her story delivers a crushing impact on the text, with its feminist openness and the awareness of a *keen non-Russian observer* from aside who has become a direct participant in the action. The thrill of impressions is almost impossible to withstand. The horrors seem to beg to be unrecognised by the depth of consciousness. The brutality of Marta's marginal context is transferred to the literary text with corresponding semantics. It is like absorbing an impossibly strong vodka. However, the shocking background of the events is also extremely accurate, tangible, corporeal, and defamatory not only in the sense of the profound literary narrative – the dull "swampy" language style but also in the sense of the scandalous opening of the present. Thus, "Peter's Empress" already described the Russian army of 2022 with its insane cruelty, forming an adequate concept of Russia as a monster. "Russia, in this sense, has not changed since the time of the Mongol Horde. War crimes are everyday life for Russian soldiers," says military expert Darius Antanaitis (Antanaitis, 2022). Sabaliauskaitė's "Peter's Empress" opens the crucial question of the present-day – what is Russia? *Can Russia become an acceptable state?* This question is repeatedly asked nowadays. Against the background of the war in Ukraine, this issue sounds extremely urgent, ringing like a bell in an emergency. Political journalist Rimvydas Valatka (Valatka, 2022) raises a question. "Is it just Putin, or is all of Russia a monster, a cruel deranged zombie, destroying civilisation out of jealousy and madness that has taken over the void?" The concept of nation's guilt started to emerge, similar to that of the Germans, who experienced remorse after World War II. It is about the repetition of the Holocaust through the genocide of the Ukrainian people. Historian Yuri Felshtinsky, who emigrated from Russia to the USA, wrote a book (now published in Lithuania, which he presented in May 2022 in Vilnius) about the Red Terror from the October Revolution to the present day, when the power in Russia was seized by the agents of the Security Service system, famous for heinous crimes from Dzerzhinsky, Lenin, Stalin to Putin (Felshtinsky, Popov, 2022). Russia's *uniqueness* in the global context is the barbaric nihilistic destruction of itself, its neighbours, and, at the same time, the entire humanity. This problem started gapping like a thousand-year-old wound, already believed to have healed, which is yawning in the *blood-*

lands already in Sabaliauskaitė's depicted image of Russia starting from the era of Peter I. In fact, what Sabaliauskaitė described was something lurking in the deep traumatic memory of the Baltic, Polish, Finnish, and other nations that had experienced the march of Russian soldiers through their land. Russia never experienced Nuremberg for its heinous war crimes, which is a big mistake according to the present political science narrative. The terror inundating Europe at the end of World War II, passing through Poland, the Baltic countries, and Germany, the horrors in Finland *were silenced, marginalised, and even not clearly named...* For example, nobody knows the town of Demmin, in Pomerania (Germany), where women and children committed mass suicide, wading into the water with stones on their necks not to be captured by Russians (reminder Gerlach, 1993). It was forbidden to speak about this, not only in the DDR. It could not remain without consequences for a long time. History repeats itself. Russia comes back onto the path of occupation and genocide. Consequently, the mistakes continued, and it finally happened. The *blindness of the dream* of relations between the West, the democratic world, and Russia evolved into a *total crisis*, the rampage of the destruction instinct, where the crimes flourished, the nations did not get apologies, and the victims were not remembered... There was never any remorse or guilt. So far, Europe's experiences with Russia, through the war crimes and destruction of one state – Ukraine could escalate into a Third global war.

Returning to Sabaliauskaitė, it is important to emphasise her public spirit, in the sense of the present day, and her commitment, as a European liberal person, to see deeper into the current shocking topic of Russia, among other statements. Speaking at her book launch, which was translated into Dutch, in Amsterdam, she described Russia's distinctiveness: "It is a medieval empire of stasis, where time is counted in cycles, where history is believed to return ("We can repeat it!"), where horror, suffering, death, a history of hatred for others overflows". It is a sick nation", which is confirmed in Sergei Loznitsa's films: "Donbass" (2018), "A Gentle Creature" (2017), "State Funeral" (2019), and "Mr Landsbergis' "To Destroy the Empire of Evil" (2021). Looking for reasons, the writer notes a remarkable difference in the concept of time, which, for Russia, is a cycle, a repetition of history, but for the West, it is progress. Russia's inability to transform itself stems from here. Instead of the change, the hysterical rage of the patient sets in that void – *pobedobesije* [victory rampage] – the exhibition of victo-

ry and brutal destruction, torture of victims, the humiliation of universal humanity. It is so characteristic of the “Russian soul”, which even Maxim Gorky also wrote about in his essay on the particular brutality of Russians (Figes, 1996). Sabaliauskaitė emphasises the disability of the transformation of the millennial state, leading to these crises.

Disability to respond. Meanwhile, on the other hand, we observe Europe’s “disability” – conservatism of values, which **prevents taking appropriate actions in the face of the crisis** (Zelenskij, 2022). It is a caution to assess adequately, a fear not to offend, “to help to save face”. It is like hypnotising a patient or being in the aura of hypnosis of a stronger being. All adds up to a morbid collision of relationships, crumbling logistics, and a weakening position of values, a slow slide into a real war, which is so falsely sought to avoid by drowning in hypnosis, gently surrendering positions. Sabaliauskaitė’s “Peter’s Empress” extremely acutely but realistically adequately contextualises the dualism of the turning point in Russian history – the attempt to “Europeanise” through the eyes of a woman from European civilisation and through the opening of mounting up bodily experiences. Everything here is also concentrated in time, in the cold counting of time from life to death, which allows the action to be experienced almost directly within hours but expands over memory levels encompassing decades without leaving the illusion of the future – desires, hopes, faith. These are the final hours of the empress’ life, her last day. Therefore, the text, the content, the semantics, and the historical documentation merge here into the heavy unity of the clock strikes like punches into the head when no one can help “remain in the margins” or “dissolve in time”. There are no ornamented modernist “daydreams”, just time that melts away as the hours pass away, enriched with Russian dark, nihilistic finality like a sword coming down on the soft shoulders of European feminine existence.

The time left for the Empress is one day, during which all her life flashes before her eyes. It begins with a prayer: “*In the name of the Father and the Son and the Holy Spirit...* The last strike. Nine o’clock. Darkness approaches” (Sabaliauskaitė, 2019, p. 5). The text begins with a monologue about the contact between life and death. It breathes with constant catastrophe and the frenzy of nothingness; there is not a single drop of trust for the environment, only the unmasked face of betrayal, only the desperate search for survival in the transformation of borderline situations into horror and an endless amount of dirt, in which life is lost. Such is the background

of the opening of the Empress' psychological, archaic world, which dictates the pulsation of survival states... The dirt of the swamps is absorbed from the context into the text and overwhelms the reader. Words are like clock-work, sharp and offensive, leading to the flinches of the controversial wounded, the piled-up bodies, and the battlefields of the survivors. It is a heartfelt fiesta of disability and contempt.

If we compare Sabaliauskaitė's texts, we see a noticeable change in the style of her new work. It is not baroquely ornamented language as in "Silva Rerum" about The Polish-Lithuanian Commonwealth (Sabaliauskaitė, 2008-2016) but instinctively heavy as if chopped by Russian curses, humiliatingly "mucked" with soldiers' boots, depressingly pressing down... Like a projection of the fate of the dying Empress with pauses of memory breathing from the European past to the triumph of snakelike darkness that has crept from the Russian world and the insidious uncertainty of the humiliation turns of history... Breathing with time and immersing in the increasingly complex and overly astonishing archaeology of the infinities of the "Russian world" – such dynamism of Sabaliauskaitė's text makes it menacingly sustainable, connecting epochs and evoking a terrifying existential meaning of actual truth. **And highly accurate in terms of time – the ringing of the bell predicts a new intersection of civilisations – Russia versus Europe.**

Several aspects that make her work parallel the current political paradigm

1. Incredibility of cruelty. The world could not believe that the instinct of Russian imperialism overrides economic rationality, questions of values, cultural heritage, an archetypal feeling of sacredness and humanity, and the rich maturity of history and civilisation. The historical context of "Peter's Empress" shows Russia's instinctive demonism and the fact that "all power from God belongs to the Tsar" replaces the ethical principles of honour and unleashes the horror and humanity of autocratic power and humiliation of others. An uncontrollable schizoid orgy of punishments begins, an incredible image of a horror empire – the State of Terror. Europe is **forced out** of its *daydream* state to **wake up** in a new reality. Such a field of experiences led to an increasingly dark, grotesque image of Russian "greatness" as instrumentalism of fear.

A factor of incredibility that dominates the context of the Empress and the present. It is clearly repeated in the field of Russian imperialist warfare. No one, or almost no one, expected the brutality of the Russian Federation's army, which seems impossible in the 21st century, but the military history experts of the Baltic countries, Poland and Finland "were not too surprised". They remember well Katyn, Rainiai, Klepočiai, Pravieniškės, Kurapaty, Červenė. Meanwhile, in the historical two-volume work by Sabaliauskaitė, this description of the breathtaking atrocities of the Russian army constantly "smears the text" and disturbs the rational balance of the perception of the world and civilisation. This constant inversion of reality and semantics undermines confidence in normality, world order, and progression. It is like going back to the beginning of Christianity. Even reading the images in what seems to be purely historical context, the reader quivers and becomes *humiliated* by the chilling proximity of such a sudden anti-European reality. Existence was trampled to nothingness by a wild force described by a woman:

"It seemed that there was a crowd of them there; it did not matter to them that I was still alive <...> I was lucky they had not drawn their swords yet – they pulled them out for fun at the very end, usually when the woman had already lost consciousness... But the worst thing was that they were laughing, laughing, spitting out the phlegm; it was funny to them; they were laughing and screaming out words that I did not understand at the time... I saw everything like from above, almost from the clouds – and myself, and the horde that had fallen on me, and their officer, who was approaching, shouting a few words in German, then in Russian: "Ei, psy, atstupite, eta chorošaja, etu – v nevoliu, nievyjabite mne jejo v kašu", later, when I learned their language, I understood the words: "Hey, dogs, stand back, this one is beautiful, this one is a prisoner, don't make her into a pulp for me"... <...> but then I could not even scream, and the same later, hundreds of times in my dreams, when I want to scream, but the voice no longer existed in my throat... Then many times, I saw what happens when Russian soldiers rape a woman to a pulp; usually, only her twisted arms and legs remain on the ground, and only the bloody pulp lies where her stomach and womb were... <...> Later, I could recognise all of us (raped prisoners of war, J.L.) from our eyes <...> as

if a dark void had appeared in their bottom forever, a hole that gapes even when you laugh with happiness... Me? Have I survived? Now, it seems to me that Marta Helena Skowronska may have died just then... <...> I lost my crucifix from my neck there; it was left somewhere in a puddle of mud, semen, and blood, along with my childhood faith. I really couldn't speak; my voice was gone – like in a dream when you want to scream, but you can't..." (Sabaliauskaitė 2019, 28-29).

Present. No one could believe what happened in Bucha, Borodianka, Irpyn, and Mariupol in 2022... These images changed the European transatlantic paradigm of the Russian-Ukrainian war: the support to Ukraine with weapons began, and the military campaign to seek victory over Russia started. In this way, the timeless omnipotence of Russian imperialism believed for millennia must have been broken, together with the potential of propaganda narratives extracted by the instruments of fear and the most sophisticated hybridity. The interplay of incredibility and reality changed the current ideological equations: West / Russia. There was always a guilt and remorse from the West. The overturn of concepts proved powerless against the facts. Meanwhile, much to the dismay of Eastern Europe in earlier epochs, Western European thinkers admired Russia for various reasons of their own pragmatic ego, for unleashing their impulses and instincts and encroaching on rival territories of Eastern Europe.

2. The civilisational synopsis of European-Russian attraction as a carnival of death. French thinkers from the Enlightenment epoch were famous for their admiration for Catherine II and their love for Russia. Voltaire congratulated Russia for trying to withstand the divisions of the Rzeczpospolita (Polish-Lithuanian Commonwealth), although, actually, the first European Constitution was declared in this state, the so-called *Republic of Two Nations*, on May 3, 1791, the second in the world after the Constitution of the United States of America (1787). But it did not matter to the educators! Voltaire specifically named Russia as the bearer of progress, as a power that civilises chaotic Eastern Europe. It is a terrible paradox and human short-sightedness: Russia was then a state of serfdom and the prison of nations known for the humiliation and enslavement of its own people, the *bloody land* of suppressed Decabrist Revolt, and other uprisings. However, Daniel Didro wrote: "I never felt so free as when I lived in Russia." (Kuolys, 2022). Such an intellectual constant of France (only Jean Jack Rousseau

opposed it, but he was not widely heard) could almost have held until today if not for the war in Ukraine. Ukraine can perhaps change this millennium paradigm of the world, Europe in the shadow of Russia. Now Ukraine is the bearer of hope and a miracle, the saviour of Eastern Europe...

In her work, “Silva Rerum”, Sabaliauskaitė critically, perhaps grotesquely illuminates this sunset of the romance between Voltaire and Russia – romance with Catherine II. The Sunset King was also Stanislav August Poniatowsky, another lover and admirer of Catherine II, and he brought the Crown of the Kingdom of Poland and the Grand Duchy of Lithuania to its collapse. The absurdity of Russian Imperialism, blood, and fear hypnotised and enslaved not only the rulers but European wisdom, too.

Russia’s *rapprochement* seemed even more sinister and grotesque in its integrals of showmanship and instinctual horror of treachery and brutality. Sabaliauskaitė describes one of the many schizoid feasts proving the omnipotence of Peter I – the All-Drunken Sinod:

“That’s right; there is nothing in the world more powerful than the Batushka Piotr Alekseevich – if Batushka wants, he takes it and turns our whole white world upside down, and everyone obeys him.” Toadhead Varka was right as always: never before had Peter proven his will to such an extent. It was no ordinary All-Drunken Synod. This time it was politics – complete subjugation, humiliation, and ridicule of everyone” (Sabaliauskaitė, 2021, p. 84).

3. The helplessness and inability to resist the power. Coexistence.

“For those men of power who tried to resist such masquerade blasphemy, they pulled their pants off and ordered them to sit on the ice of the Neva with their bare bottoms being poked by the swords of the soldiers. So, I couldn’t resist – all I was left was to endure Peter’s will and live on... <...> God often closes his eyes to even worse things than Peter’s mockery of old age and physical misshapes: in my mind, I just said to myself: forgive us, Lord, Peter doesn’t know what he is doing...” (Sabaliauskaitė, 2021, p. 82-83).

An important constant – the inability to resist permeates the entire context like a power paradigm of Russian rulers.

“But I didn’t want to judge myself, to resist anymore; I realised that I couldn’t change anything here... Maybe it meant that I got along with Russia the way you get along with benign and non-fatal disease or disability, let’s say, strabismus. Maybe I got used to squinting and not seeing what I was powerless to change. Perhaps strabismus of the soul is also possible. Or maybe it just meant that we were all Peter’s prisoners and the imprisoned could not change the order of the prison. Not one survived of the few who resisted Peter’s will refused to participate in the masquerade wedding, and were sat on ice – some froze right in place, others died after an illness” (Sabaliauskaitė, 2021, pp. 85-86).

Coexistence with Russia happened in denial of human dignity – it was the fate of Europeans in Russia. It is a condition that everyone who wants to survive must accept... Do not see, be silent, and *accept the living with the disease*. The All-Drunken Synod described by Sabaliauskaitė had a special significance as a fiesta of humiliation – “tearing off the masks”, universal humiliation, so it is impossible even to imagine what courage and self-respect those who resisted had to have... The *All-Drunken Synod* and *Wedding of the Handicapped* are indeed a text filled with an anti-ethical layer of detail, which makes even Sabaliauskaitė’s text sound heavy. The Russia of the era of Peter I is here with the chilling darkness of its anti-civilisational depth that one should even want to keep silent about such a truth... It is better to move on to other aspects of the context.

However, it is still worth returning to the wedding procession of the All-Drunken Synod, the image of which eloquently suppresses the universal humiliation of the Russian epoch:

“With the ringing of the bells, we moved along on the ice of the Neva, towards the wooden Trinity Church – and the first sledge moved with poor fatties ridden with gout in them, in the second sledge, the children were freezing, and stutterers were screaming till their voices were silenced by hoarseness, followed by the bride’s entourage, which was put together with the handicapped, incapable of moving the toothless decrepit oldies. Following them in a sleigh, the self-proclaimed Tsar of the Synod, Fyodor Romodanovsky, bulged on a toy throne, dressed as the biblical King David, with a jagged

crown, and, instead of a harp, he held a lyre covered with a bear fur in his hands which he dawdled to the left and right, making a strident sound. Romodanovsky's sleigh was pulled by four bears and pushed by one more from behind – the poor beasts were prodded with spears, so the three roared and growled as much as their sharp red jaws allowed. In another sleigh, there was the eighty-four-year-old groom and his thirty-four-year-old bride, Anka Pashkova, the widow of Captain Stremonchov, who found herself in this unenviable position most likely because her father was one of the fiercest and most disobedient orthodox men who endlessly pestered Peter, and she was widowed, and it happened because no one else voluntarily decided to marry her. She had to play the Kingdom of Spain, surrendering to the Pope, so the poor woman dressed in black limped half-lying in a sledge because she already had difficulties sitting straight up...<...> And what could Anka Pashkova do? What could any of us have done? Nothing. <...>

It was proof: the Tsar would tell everyone what a person's last will should be, the Tsar would impoverish other sons by depriving them of their inheritance, the Tsar would recruit them, only with permission could one marry and start a family, and the Tsar would silence all the nobles, forcing four hundred of the most important nobles to fool around like animals, the Tsar will ban all the old barbaric customs and introduce his own, new, even more, terrible ones. If necessary, the innocent old and sick people will be made fun of, and the holy rites of marriage will be mocked; if necessary, the church icons and the Lord Himself will close his eyes against all blasphemies – if only the Tsar orders. Because from now on, what is to be considered barbaric will depend only on him, the Tsar and the Father of all Russians, Pyotr Alekseyevich. From now on, he, like God, will decide what is sacred for a Russian and what is not. <...>

On the tenth day, Peter held a final assembly in the Senate, where each guest was required to drink from a large cup with a double-headed Russian eagle. There were those who managed to escape after deceiving the guard, and there were others who did not survive. It is only later that we learned that Henrich Keldermann, one of Peter's former tutors, a man highly educated in Paris, Oxford, and Padua, somehow had come home after drinking that cup and fell as-

leep, resting his head on the table, as he was used to. Only he did not wake up: in the morning, his wife and daughters found him in rigour. Peter, when he sobered up, paid for his funeral and ordered to hand a pension to his widow but didn't grieve too long: a good party always requires sacrifices. Besides, he knew one could always buy another trained *Keldermann* from abroad.

Peter had a long and difficult recovery after the carnival as if he was crawling out of a dark cave buried under the ground. Sometimes he was haunted that someone was trying to kill him, and more and more often, he imagined that it was his son, Aleksej" (Sabaliauskaitė, 2021, pp. 81, 82, 84, 85).

4. God's power and Tsar Almighty. Trespassing all red lines: all power is given by God! Here, Sabaliauskaitė also seems to be digging around in the black mud of a dark Russian cave with her text, splashing it over the 21st-century European human consciousness. The reversal of concepts is revealed as a straightforward narrative of the unconquered direction of the text lines. It climaxes with the bellowing and roaring of undefeated minotaurs proclaiming, **"All power comes from God!" [Vsia vlast ot Boga!]. These were the words revealing limitless power handed over to the Tsar.**

The writer constantly emphasises this monstrous aspect of omnipotence and connects it to the feminism theme – the trampling of a woman, converting the relationship between a man and a woman into an end to her life, a paranoid morbid union of coercion, love, and death eventually turning into another trespassing of the *limit of the red lines*: the scientific surrealism of *Kunstkammer* of Peter I.

The climax of cruelty.

The writer focuses on the particularly colourful feminist aspect of the gruesome images of the death procession, following one after the other in the nemesis of the red-haired beauty from the West, Maria Hamilton. As Ekaterina Marta's power grows and rises with the number of children she bears to Peter, death continues to spiral in her estate. Sabaliauskaitė writes:

"On August 31, I gave birth to a healthy, beautiful girl whom we named Natalya. And then something painfully pierced me, not just the horror that someone could raise a hand to kill a baby, but rather the worry that no woman is immune to a fickle fate. After all, Mary

just as innocently was once laying in her mother's arms, and if to believe Willem Mors, no Zodiacs could have predicted such a fate.

Fate was our mansion. And Peter, who exploited her with everyone's understanding, later forgot what he did. Unfortunately, she fell in love with the wrong man herself – a coward who didn't want to marry, and she couldn't find a suitable groom. The curse was that love was followed by pregnancies one after another. No one took care of her, didn't advise her, not even me... After all, during the trip, she saw how Peter treated me; she saw tears, lonely months of waiting, humiliation, and many bruises. Who could defend Mary, who? <...> In November, Peter's court sentenced Mary Hamilton to death. According to the ukaz, the child murderer should be punished as it should be, and until the sentence is carried out, she should be kept chained in the fortress.

He announced and forgot. Peter was very busy: it seems that he also interrogated the conspirators of Aleksej Petrovich (already convicted of treason, his murdered son – J.L.). Finally, just before Christmas, nine were beheaded and impaled on stakes in Holy Trinity Square" (Sabaliauskaitė, 2021, p. 234).

"It is as if a cry of godly repentance breaks out here, but... I was calm that whatever happened, I would definitely be able to pull Mary through.

Willem Mons (the later Ekaterina's lover, who was also decapitated and the head was preserved in the Kunstkammer) used to say that the only culprit was the wrong timing – Friday, March 13, a day when sometimes the will of the devil breaks through. After all, Tsarina Praskovya nor I managed to beg a pardon <...> That evening, Apraksin and I begged for Mary, and even Pyotr Tolstoy, who interrogated Mary, tried to soften Peter's heart...

Nothing had helped. Peter retorted that such was the will of God, *Vsiakaja vlast ot Boga*. <...> He, the Tsar, will not break his own ukaz, and even more the one of the Lord God. Let Mary be the example.

Until the last moment, when Mary Hamilton climbed the scaffold, wearing her best, almost new dress, which I had sent to her, of white silk, with black ribbons on the bodice and the sleeves, with a pale face, with carmine lips, and crimson hair, curled and coiled like coral or the veins of human blood; we believed, we all who gathered together believed that Peter, seeing her so beautiful, humble, so tortured, so repentant, would mercy her. After all, earlier, he craved her, once

visited her, kissed her, penetrated her, and felt that she was good, and then laying down next to her, he gently wrapped her hair in his big hand...

When he stepped on the scaffold, approached the quivering, beautiful like a picture Mary and kissed her passionately on the forehead and then on the lips, a sigh of admiration wafted through Holy Trinity Square <...> *vot vot*, the play was to have a happy ending for the lovers, but there was no hope left in the eyes of the these nine impaled heads in the square since last December, eyes had long since been eaten down to the eye sockets by gulls and crows. Then Peter, after waiting for a little, whispered something right into the executioner's ear, and you could see the salivating crowd just waiting for the lucky outcome.

Peter's grace was very simple that the executioner with his hands would not touch the body once fondled by the Tsar <...> Therefore, it was a single strike, accurate, not with an axe, but with a sword, as they do to the nobles: the head flew right under Peter's feet, red jets mixed with red hair and grey sludgy and trampled snow.

It was fortunate that I had gotten confirmation from Peter, no matter how changeable and shaky it may have been, that the *Kunstkamera* items would not be placed in our house. Mary's head in a jar, in alcohol, was kept out of my sight. <...> When we finally built the *Kunstkamera* palace, it was moved to a place of honour in the main hall. Later, one of the English ambassadors in Petersburg, apparently no less mad than Peter, after standing for hours by a jar of alcohol and Mary's head, used to say that he had never seen a more beautiful face. Freak...

If he had seen her alive... With red hair, with black eyebrows, and the corner of her lip rising slightly askew before the fireworks of laughter...

<...> I did not save Eva Golender, Vasily Olsufiev's young wife, either.

<...> The shy ones were forced to drink during assemblies. <...> No one could leave sober. He organised one such masquerade in the Senate. Thirty women were frightened and did not come to avoid a severe hangover, and Eva, of course, who was already pregnant. Peter was furious and told them to meet next Sunday to drink the *penalty* [Big Eagle Cup], that awful glass of vodka. Eva Olsufieva, when

she found out, came running to beg me to defend her that she could not go indeed; her belly was already huge.

<...> Peter answered me <...> if I am a pain in the neck again, the vodka penalty will be waiting for me too. I did not manage not to change his mind <...> Eva got scared and didn't show up at the assembly on Sunday, even though she was told to come. Instead, she gave birth to a stillborn child, tormented by fear throughout the night. Master Peter had already sent guardsmen to arrest her for disobedience for whipping, but instead, he received an unusual package. Eva sent him her stillbirth baby in the spirit in a jar with the inscription: "Here is a gift for you for the new Kunstkamera that is being built." It must have been more than a gesture for Peter; he took it as a joke rather than a message of deadly bitterness from Eva. Maybe he didn't even think someone could do this to him with such contempt, hatred, and a silent curse. After all, all the power of the Tsar came from God. And that time also from vodka..." (Sabaliauskaitė, 2021, pp. 238-242).

5. Darkness: no escape. Russia has a historical inability to transform, conversion into a zombie, enjoying sadism, a sabbath of torture (what we hear from Bucha 2022 – even against babies!). Paradoxically, and again, it unexpectedly emerged in the current war of aggression against Ukraine: hybrid inverted concepts of all-annihilating terrorism, the designation of genocidal war as a "special operation", hatred of the Ukrainian people stretching into universally supported genocide became like a mental illness, hysteria of hatred for others when sick Russian women urge their husbands to torture Ukrainian children, carve five-pointed stars on of them, to rape them all... It is not what the only savage soldiers say, but their women in the remote Russian areas... Russia unfolds with its eeriness both in Sabaliauskaitė's "Peter's Empress" and in the present reality as an utterly unbelievable cloaca of horror and terror, erupting *unexpectedly* in the lands of the most hated nation. So, it is stated both in political science and modern philosophy and by historians (Snyder, 2012, Appelbaum, 2017) that this is the inter-section of civilisation and anti-civilisation. Sabaliauskaitė opens it as a procession of absurdity, digging out of the cave... but never coming into light. It is the writing about death and consciousness spilling out in all its depth, reaching a break in time with the slip of the Empress's final hours. There is no future

here – and so, the fatal merry-go-round of Russian-European relations spins – possibly temporarily, waiting for the stroke of the last hour.

Sabaliauskaitė's writing can be compared to writing in a constant relationship with death, when the creator is either extremely self-conscious or becomes a "different self – the doppelganger" or universalises herself in self-destruction. In this sense, Sabaliauskaitė also experiences the transformation of Yekaterina (Marta Skowronska) in her own way. She wades through a difficult textual procession of humiliation and power demons rummaging in the cave and plunges into the darkness of horror, guilt, and the merging of Europe's collusions with Russia (see term non-lightening in Algis Mickūnas, 2016), from which the necessity for transformation should emerge. However, it only erupts with European soberness, as if by accident, just provoked by children...

"No, it's not too late, it's only four o'clock. It's already dark, but it is probably because of the storm.

It's dark. Your Majesty is very dark.

I see her face, that face of our Princess Wilhelmina in Berlin, gently strained with the polite, truthful contempt that a girl can feel for an older woman. And the desire to humiliate because of the inexorably passing beauty. You are old, I am young! And to take revenge. For Peter's behaviour. I can't do anything to him, I'll do it to you! <...> Peter, visiting us at the Berlin mansion on the way back to Russia, paid attention to her: he recognised her, lifted her with his hands, and kissed her cheeks. My Lord, how wildly she shrieked, this little Wilhelmina, how she slapped Peter's face with her hands and kicked his stomach with her feet, trying to break free and screaming that she couldn't bear any tenderness from strangers, that he was disgusting to her, he stunk, and that his kisses offended her – let her go immediately! As Peter laughingly set that little Hockenzollern back on the ground, and the King of Prussia and his Queen, pulling polite faces, tried to pretend that nothing had happened here, the dishevelled little princess, as she passed by, staring at me, said, "Your majesty is very dark. Very dark. Dunkle." She put everything in that one word, in that darkness – dark, tanned, unclear, unwashed, impolite, uneducated, and the commoner.

She was so small but humiliated us so politely. You couldn't find anything to pick on. <...>

It was really Peter's fault – why did he have to grab her? And I got that child's revenge for this. But Peter didn't care at all – he liked to grab and tease other people's children if he wanted to. He even grabbed the seven-year-old King Louis XV in Paris. <...> Apparently, it seemed to him that a child is not quite a person, a toy just to be enjoyed. Even if he is a foreigner and even if he is the anointed rightful ruler of another country. Honestly, I think Peter didn't think anything bad; he was just simple and sincere, as is customary in Russia. After all, Wilhelmina of Prussia slapped and kicked Peter, unlike the French king, who was trained to act politely. Brave little princess when you think about it. Girls' femininity at dawn is sometimes braver than of the old women at sunset" (Sabaliauskaitė, 2021, pp. 193-195).

6. Horrifying details of red lines. The last point in the Christianity aspect. In the environment of universal submissiveness to the Tsar, in parallel, the increasingly bold revelation of the woman's self and deep self-defence thrived too. The dominance of the instincts of attraction and the soft bodily powers taking over the narrative are noteworthy. Physicality, striking in both youth and old age, and the "dirt" of the text – the semantic "abscesses" of the Russian world plunge the readers of Sabaliauskaitė's book into an unbearable procession of darkness... As if it was led by Death herself, coloured by the splendour and the grotesque price of the power of proud rulers...A procession was full of human flaws, but it was much more deterring with its universal humiliation for old age, infirmity, disdain for otherness... It is a procession fundamentally different from the procession of "Silva Rerum"; it is a movement where there is no breathing *thought – freedom of will*... The horrifying episodes of torture-like scenes from early Christianity chain it together. One of the turning points here is the murder of the Tsarevich Alexei, the son of Peter I, by torturing him with the hands of the Tsar himself... This episode does not even "have a text" anymore; it refuses to be named, though; it is described in spare detail, but only in small fragments, exposing a silent breathtaking horror...

"He was lying covered up to his neck in a black velvet shroud as required by Orthodox custom, with one hand exposed for kissing. Anna Kramer, having crossed, silently approached and corrected the shroud;

she pulled it even higher, up to the chin. It occurred to me that she hid black lament and stitches on his neck. But it shouldn't be like that...

One or some other of the gathered timidly went to the coffin to kiss the dead man's hand, but when they got there, they froze.

Anna Kramer approached that hand now and then: she kneeled for a few moments, like patting it or like kneading it, and then returned. Then she whispered something to Johanna, something like, "Oh, dear, the wax has cooled down; the nails don't hold".

But I must have misheard it. It must have been a mind play: the stitches on the neck and those half-ripped, waxed fingernails. There was no way that Peter would have allowed his son to be tortured by pulling the fingernails off...

"Oh Absolom, oh Absolom, oh my son..." Teofan Prokopovich dedicated the funeral sermon to the traitor, the biblical son of David. Absentees later speculated whether Peter had shed a tear or not after all. He shed a tear, he did. Not only did he wipe them, but he cried too. I saw tears running while holding the candle, even though he was not in a mourning suit. I think he felt sorry for himself. <...> But maybe it is, in fact, the law of time? Just like Peter fought the old order, so his son did with his father's new one, which, in turn, may seem old to him. Maybe time in Russia did not flow like a river but was simply condemned to go in a circle?" (Sabaliauskaitė, 2021, pp. 222, 223).

The all-seeing face of God remains in that circle... Demanding repentance. No response.

"Lord have mercy..." Here sounds the majestic, captivating voice of Teofan Prokopovich; you wouldn't confuse it with anyone. When you open your eyes – yes, it's him, and candles are lit, and myth is burned, and, besides him, six more popes have gathered. So, the last anointing is being prepared. He is now the most influential clergyman here. It started to rise then, after the trial of Aleksey Petrovich... Theophan gave Peter an answer that three metropolitans, five bishops, four archimandrites, and a dozen important popes who had learned the Holy Scriptures could not give him.

Teofan Prokopovich uttered simply what the ruler wanted to hear: "*Vsiakaja vlast – ot Boga.*" All power comes from God. Peter liked those words so much that he started the entire Church reform based on them,

like on dogma in Russia. *Vsiakaja vlast – ot Boga*, and most of all, first of all, the power of the Tsar. Even the popes had to obey the Tsar.

Teofan Prokopovich became the bishop of Pskov for these words alone. I made him archbishop of Novgorod and head of the Synod. I needed him by my side. Alexander (Menshikov, the first mighty lover of Katherina, the first mighty lover of Katherina, who created the Empress with his cunning wisdom, J.L.) also agreed. What could be better than the head of the Church saying that everything you will do is God's will? *Vsiakaja vlast – ot Boga*, all power comes only from God. And the Tsar is from God, his vicegerent. <...>

And now the last sacrament, one more time. One happened when I was sick, a week and a few days ago. Lord, have mercy, so I'm dying indeed... Burning, burning, and I feel nauseous.

Teofan Prokopovich holds Peter's favourite and cherished icon, Spas Nerukotvornyj, the face of Jesus on the canvas of Saint Veronica. That face is tortured and angry, without a trace of compassion in its eyes. They stare angrily, with indifference; the drops of blood from the thorns on his forehead are brighter than the rubies on the lapel. Don't look at me, Lord... There were years – you protected and cared about me; there was a time when you ruined me, condemned and punished me... All this time, I tried not to lose hope. I believed, and I tried to act righteously. Haven't you forgotten?"

There was a time when I loved You being little; I trusted You. There was a time I was afraid. However, I always felt I was under Your will, watched by Your eyes. Why are they so cold now, emotionless, in the icon? Without love... After all, I have always been devoted to you..." (Sabaliauskaitė, 2021, pp. 228, 229).

Time turns around, and the procession leads to the icon... But repentance does not bring the consolation of forgiveness. Where omnipotence prevails, God is associated with the darkness of guilt, too. And no help.

Sabaliauskaitė's "Peter's Empress" images macabrely coincide with the photos of war crimes in Bucha, Borodianka (bodies without fingernails), 2022, with the chilling gazes of the current political leaders... The turning of time rings the bell again: the paradigm of Russian victories and omnipotence is impossible to accept! The intersection of civilisations has to change it at this time – to turn it towards humanity. Starting with repentance...

7. Looking for alternatives in the Christianity aspect. Sabaliauskaitė's texts also cause the syndrome to seek *resistance to the procession of darkness*. Here comes a desire to reject, turn away, close your eyes, and state the impossibility. We can point out the difference in the rhetoric of the Christian tectonic layers of the particular time. The baroque texts of the Polish-Lithuanian Commonwealth epoch also record marginal situations for humanity. However, they receive a fundamental turning point – a rupture, a conversion, when a new choice is made, for example, a *conversio* of a denomination or simply a direction of life occurs (Dilytė-Čiurinskienė, 2022). Then, life simply changes in a fairer direction. Alternatively, a *transit* – death happens, which is symbolised by the fulfilment of justice – salvation on a higher level, even with the help of an animal. For example, the cruel killing of Saint Josaphat (bishop and martyr Josaphat Kuntsevych) by the rampaging mob is described in this way. Many works of poetry are dedicated to this event; some of them distance themselves from brutality and purify the symbolic meaning: the ship of Joseph sailing into the sky, the helmsman, the oar, and the river:

“The Holy one, why do you still linger in the swelling waves? Swim to the high vaults as soon as possible...”

And here comes an unexpected saviour, not from the human world:

“Unexpectedly, a dog, the guardian of the Holy Shepherd, comes running, and his growl wakes up the lying bishop... Is the Hero still alive?” Is he lost? A brave victim falls, and his own blood increases the blood of the Martyr.

A terrible crime, and the savage mob!” (Sarbievijus, cited by Dilytė-Čiurinskienė, 2022).

A *conversio* takes place – a person and an animal exchange their places. The brutality of the incident is called a crime. This way, the marginality of the situation is recorded in the Latin poetry rhetoric of Motiejus Kazimieras Sarbievijus (1595-1640). Remarkably, Pope Urban VIII commissioned him to compose the other story about the son who was thrown into the Tiber River by his father and also rescued by a dog. “The dog turns into a father, and the father turns into a dog.” (Sarbievijus, cited by Dilytė-Čiurinskienė, 2022).

The phenomenon of a fragile symbol – a saviour, a miracle, a journey of light to heaven is observed here, which is not present in the Russian context of Peter I by Sabaliauskaitė, where everybody stayed in the dark side of the world. It is also the view of Eastern Europe towards Russia – without illusions, with a warning and a cry for help. And with the expectation of a miracle, this time from Ukraine.

Conclusions

In her literary work, the Lithuanian writer Kristina Sabaliauskaitė, delving into the dark essences of the Russian-European civilisational crossroads, opens up a picture full of the terrifying horrors of this collision, not analysing but often wishing for dreams. It is not only the great bloodland of wartime but also of the country's own destruction. It is a paranoid state of being in power, defined by equating the Tsar with God, an absolute fusion of power and disability. This coercive integral (or intonational kernel) is developed in the monologue of the lifelong dimension of the Empress' experiences of being a partner of the Tsar. A chilling line of reality becomes parallel to the *surreality* of life. Sabaliauskaitė unfolds the deadly procession of borderline situations, led by Peter, the Tsar's court, or Death itself, and which rises by crossing each time higher red lines with horror, blood, suffering, betrayals, and revenge, always led into a new eclipse. In the end, this procession leads the participants to death as punishment. No one can resist him, no one ... only a child who does not yet understand sequences of this horror. In that sense, Sabaliauskaitė *leaves no hope here*.

The present and the position of the writer are equally important. Western civilisation is deluded by the hypnosis of Russian mysticism culture. Russia once again shows its face as a terror state. A paradigm must be changed and understood, and conversion should be reached. Such a choice of a correct direction at a crossroads, standing on the limit, is a natural way out for a thinker and poet. The collision of civilisations opened in Europe, in Ukraine. This rupture point – the turning point felt by the writer is the new level of the intersection of civilisations that have come from the times of the Russian Empire to the present time.

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To Study Russian Literature in English: The Reception of Maurice Baring and Dmitry Merezhkovsky in Modern Japan

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Abstract:

This paper examines the perception and influence of the English books on Russian Literature in modern Japan, especially *Tolstoi as Man and Artist: with an Essay on Dostoïevski* by a famous Russian novelist, poet, religious thinker and literary critic, Dmitry Sergeyevich Merezhkovsky (1865–1941), which was published in 1902, and *Landmarks in Russian Literature* by an English writer and scholar of the Russian literature and Russian affairs in general, Maurice Baring (1874–1945), which was appeared in 1910. Their books were widely read among the Japanese intellectuals in the early 20th century. As the previous studies have indicated, Russian literature became a worldwide craze in those days, and Japan was also one of the countries where it gained popularity. There are some studies of the Japanese translations of Russian literature in modern Japan, which revealed that the greater part of them were translated not from Russian originals, but from the translations in the Western languages.

On the other hand, it is not well known that the characteristics of Russian literature were received in Japan at that period by books written in the Western languages other than Russian, such as English, and research to elucidate this reality has not progressed sufficiently. We analyze the English books and the English translations of the studies of Russian Literature by Baring and Merezhkovsky in the collection of Natsume Soseki (1867–1916), one of the most famous writers of modern Japan and an avid reader of these books, in Tohoku University Library in Sendai, Japan. We discuss their texts, and line drawing and comment writing by Natsume in these books which were published in the early 20th century. This paper shows that it is essential to understand the reception of Russian literature in Japan not only from the bilateral perspective between Japan and Russia, but also from a

broader international perspective, such as the trilateral relationship between Japan, Britain, and Russia.

Keywords: Natsume Soseki, Maurice Baring, Dmitry Merezhkovsky, The reception of Russian Literature, Modern Japan

It is one of the great topics on Comparative Literature to reveal reception and impact of Russian literature in modern Japan because Japanese novelists developed their modern literature, having deeply influenced and inspired by Western literature including Russian literature.¹ As Numano mentioned, the role of “indirect translation” (“juyaku” in Japanese) especially of Russian Literature from Western languages, especially from English translations into Japanese cannot be ignored from 19th century to the beginning of the 20th century (Numano, 2016, p. 336). Numano (2016) also pointed out the following:

It should also be noted that many writers and intellectuals used to have an excellent command of English (at least as far as reading proficiency is concerned), from the Meiji period until the middle of the 20th century, and they avidly read Russian literature in English (or other West European) translations: [...] Their knowledge of Russian literature, acquired by reading Western European translations, naturally influenced them directly (p. 336).

This indication is worth considering when we understand the features of modern Japanese reception of Russian Literature. It is important to understand that most Japanese writers and intellectuals read Russian literature not in Russian, but in English and other Western languages. It is impossible to establish the overall picture of the modern Japan reception of Russian literature without clarifying the Western impact on Japanese writers and intellectuals.

¹ To take a general view of the role of Russian Literature in the Development of Modern Japanese Literature, see Numano (2016). <https://repository.dl.itc.u-tokyo.ac.jp/records/54763>

There are numerous comparative approaches which study the reception and translations of Russian Literature from English or other West European translations in Japan.¹ Most of the previous research on Comparative Literature between Japan and Russia, which have been conducted in Japan, have focused on translation studies. They revealed how Japanese writers and intellectuals translated Russian literature from Russian originals directly into Japanese, or how they conducted “indirect translation”. However, all of them have overlooked the influence of guides to Russian literature, commentaries on it, and books on Russian literary studies that were actively published in the Western countries during the 19th and 20th centuries. Japanese writers and intellectuals read not only Russian literature translations, but also these kinds of books to understand careers of Russian novelists and characteristics of their literary texts, to grasp the overviews of their novels, and to study the history of Russian literature.

Purpose and Aim

The aim of this paper is to examine the reception and influence of English books and English translations of the studies of Russian Literature in modern Japan. We focus on how Natsume Soseki (1867–1916), one of the most famous writers in the 20th century Japan, read the English translation of the work by Dmitry Sergeyevich Merezhkovsky (1865–1941), *Tolstoi as Man and Artist: with an Essay on Dostoïevski* (Merezhkovsky, 1902), and the work by Maurice Baring (1874–1945), *Landmarks in Russian Literature* (Baring, 1910) in Soseki’s former book collection in Tohoku University Library in Sendai, Japan. This book collection is called “The Soseki Library” (“Soseki Bunko” in Japanese). Soseki was one of the most famous writer in the 20th century Japan, who wrote novels, for example, *I am a Cat*, *Botchan*, *Kusamakura*, *Sanshiro*, *Sorekara* [And Then], *Kokoro* [Heart], and etc. He was also known as a distinguished scholar of English literature and literary criticism who had studied in London for two years London, and became a professor of English literature at the Imperial University of Tokyo, teaching literary theory and literary criticism. Soseki read these books, drawing marks and underlines and writing comments in them. Soseki was, indeed,

¹ The following books and articles in Japanese can be listed: Araya (1976), Fujii (1985), Mochizuki (1995), Yanagi (1998), Kato (2012). None of them are translated in English.

one of the writers who was highly interested in it and eagerly read Russian literature in English to utilize its technique for his creations in modern Japan. It is considered to be effective to examine the marks, underlines and comments by Soseki in these books when we reveal the actual conditions of the reception of Russian literature in modern Japan.

Merezhkovsky was “a Russian poet, novelist, critic, and thinker who played an important role in the revival of religious-philosophical interests among the Russian intelligentsia” (Britannica, n.d.). He issued two books of Russian literary criticism, *Tolstoy and Dostoevsky* (1901–02) and *Gogol and the Devil* (1906) in Russian, which were translated into the Western languages, having influence in the 20th century Western World and Japan. Baring was a man of letter who became a journalist and reported the Russo-Japanese War in Manchuria, later was a correspondent in Russia and Constantinople (Britannica, n.d.). He wrote not only poems and novels, but also studies of Russian literature and Russian affairs in general, such as *With the Russians in Manchuria* (1905), *A Year in Russia* (1907), *The Russian People* (1911), *The Mainsprings of Russia* (1914), *An Outline of Russian Literature* (1914–1915).

The Books on Russian Literature in The Soseki Library

The Soseki Library in Tohoku University Library covers almost all of the books, the diaries, the manuscripts, and other materials that Soseki owned in his lifetime. The main part of it consist of approximately 1,650 Western books and 1,200 Japanese and Chinese books. There are many notes, comments, underlines, and marks written by Soseki with a black pencil, a red pencil, and black ink. According to Tohoku University Library, the books with notes, underlines and marks written by Soseki account for about 30% of The Soseki Library as a whole. They also indicate that the main feature of The Soseki Library is that most of the books in it are books that Soseki actually picked up and read, or attempted to read. To Study a writer's library helps us to understand what literary works and literary studies the writer had read or tried to read, and how he or she read them.

As a result of our research, it was revealed that this collection holds 14 English books on Russian literature.¹ Seven of them are Russian novels which were translated in English. Three of them are novels by Dmitry Merezhkovsky (Merezhkovsky, 1904, 1905a, 1905b), two of them are the collections of novels by Chekhov (Tchekhoff, 1903, 1908). One of them is the novel written by Ivan Goncharov (1812–1891) which was translated by a famous English translator of Russian literature, Constance Garnett (1861–1946) (Gontcharoff, 1894), and the rest of them is the collection of Ivan Turgenev (1818–1883) also translated by Constance Garnett (Turgenev, 1906). Five of the English books on Russian literature in The Soseki Library are the works and translations of the books on Russian literary studies and history of Russian Literature: the English translation of the book written by Merezhkovsky and the study and guide of Russian literature published by Baring, which we have already mentioned, a English translation of a study on a literary history of Russia by a Polish scholar of Slavic languages and literature in German, Aleksander Brückner (1856–1939) (Brueckner, 1908), a literary criticism on Russian literature by an American scholar and critic, William Lyon Phelps (1865–1943) (Phelps, 1911), and an essay on Russian literature by a famous Russian revolutionist Piotr Kropotkin (1842–1921) (Kropotkin, 1905). One of them is the essay on art by Lev Nikolaevich Tolstoy (1828–1910) (Tolstoy, n.d.). The rest of them is the English translation of the collection of the letters between Ivan Turgenev and his French circle (Tourguéneff, 1898).² It is important to mention that there are marks, underlines, and comments by Soseki in the most of these books; it means he actually read and studied them seriously.

It is clear that Soseki did not own English translations of novels of Russian literature by Tolstoy, Dostoevsky, and others. According to Soseki's diary, he read Russian literature, such as *The Seven Who Were Hanged* (1908) by Leonid Andreev (1871–1919) in German with his young follower-critic, Komiya Toyotaka (1884–1966) who eagerly recommended Russian literature to Soseki (Natsume, 1996, p. 7, pp. 10–14, p. 17, p. 21). He borrowed *Crime and Punishment* and *The Idiot* translated in English from his young

¹ There is also a French translation of the novels by Anton Chekhov (1860–1904) in this collection (Tchekhov, n.d.).

² According Soseki's diary, he actually read this book on March 15th, 1909, and noticed that Turgenev was impressed by Tolstoy and a French novelist, Gustave Flaubert (1821–1880) (Natsume, p. 8).

follower in 1910s. (Natsume, 2017, p. 727). However it is difficult to say that Soseki bought and owned the literary works of Tolstoy, Dostoevsky and other Russian novelists, excepting Goncharov, Turgenev, Chekhov, Merezhkovsky, and Andreev. How did Soseki get the information and knowledge of Russian literature? Judging from the books on Russian literature in The Soseki Library, it could be assumed that Soseki obtained much of his information and knowledge of Russian Literature, reading Russian literary studies books in English and translated into English.

Natsume Soseki's Reception of Dmitry Merezhkovsky

Firstly, we examine which parts of the English translation of *Tolstoi as Man and Artist: with an Essay on Dostoïevski* by Merezhkovsky Soseki actually left marks and underlines. It is possible to mention that Soseki had a deep interest in Dostoevsky's life, his character, and his literary view, reading comments on Dostoevsky by Merezhkovsky. Soseki underlined the sentence as follow: "On January 26 he [Dostoevsky —Matsueda] had hemorrhage in the throat" (Merezhkovsky, 1902, p. 155).¹ It is highly possible that Sōseki read this Merezhkovsky's work after he seriously vomited blood while writing a novel *Mon* [The Gate] at Shuzenji in Shizuoka, Japan in 1910, therefore, it is assumed that Soseki sympathized with Dostoevsky's pain and agony.

The following underline indicates a literary struggle shared by Dostoevsky and Soseki: "From that time [After 1846, the time when Dostoevsky published his second novel *The Double* —Matsueda] his [Dostoevsky's —Matsueda] literary career was a life-long and desperate struggle with what is called "Russian public opinion", and with the critics" (Merezhkovsky, 1902, p. 103). It is worth considering that Sōseki paid attention to Dostoevsky's struggle with what is called "Russian public opinion", and with the critics. Sōseki was also constantly exposed to the eyes of many readers and critics through his popular novels in magazines and newspapers.

Soseki attempted to understand the features of Dostoevsky's style, reading Merezhkovsky's commentary on *Crime and Punishment*. "[...] it is to this extreme point, to this one last moment in the action of the story, that

¹ All underlines in our quotations in this paper below are in the original texts of the books in The Soseki Library.

everything is directed, gathers itself up and gravitates; to this tragic catastrophe every thing [*sic*] tends, as towards a cataract the course of a river long confined by rocks” (Merezhkovsky, 1902, p. 246). It is considered that Soseki learned Dostoevsky’s distinguished style of storytelling from Merezhkovsky’s critique. Although Soseki also deepened his understanding on the features of the works and heroes of Tolstoy as far as we examine the Soseki’s underlines and marks (Merezhkovsky, 1902, p. 244), it is important to point out that the main focus of Soseki was to study Dostoevsky. Sōseki concentrated on understanding the features of Dostoevsky’s heroes.

The following passage with an underline by Soseki is noteworthy:

Of course Tolstoi and Dostoïevski are both popular in the sense that they aim at what really ought to become popular and part of the universal culture. [...] Neither possesses the perfect simplicity which makes the *Iliad* of Homer, the *Prometheus* of Æschylus, and the *Divine Comedy* of Dante, expressions of the spirit of the nation, as of the world-spirit. Both are still too complicated, too artificial, too much in a hurry to escape from convention and “become simple.” He who needs to become simple is not yet simple, and he who wishes to be of the people is not yet of the people. Pushikin, Tolstoi, and Dostoïevski will long remain “caviare to the general (Merezhkovsky, 1902, p. 158).

It could be mentioned that Merezhkovsky considered *the Iliad* of Homer, *the Prometheus* of Æschylus, and *the Divine Comedy* of Dante as what today we call World Literature, using the word “the world-spirit”. Compared with those works, Merezhkovsky judged that Pushkin, Tolstoi and Dostoevsky are too complicated and artificial to be the literature of the people and the general. It is considered to say that Soseki already had a viewpoint of World Literature to understand the Merezhkovsky’s opinion.

Natsume Soseki’s Reception of Maurice Baring

Secondly, we analyze which parts of the English translation of *Landmarks in Russian Literature* by Baring Soseki actually left marks and underlines. Soseki wrote “I started reading *Russian Literature* by Baring yesterday” (Natsume, 1996, p. 224) in his diary on October 6th, 1910. It is assumed

that “*Russian Literature* by Baring” means one of Soseki’s book collection, *Landmarks in Russian Literature*. Soseki also described Dostoevsky’s disease, his agony, and his state of mind when he spared from the death sentence in detail, as if he experienced Dostoevsky’s life vicariously in his essay *Omoidasu koto nado* [Literally random memories] in 1910 (Natsume, 2017, pp. 415–420). Although it cannot be analyzed due to the width of the paper, this description by Soseki is based on Baring’s commentary in *Landmarks in Russian Literature*. We focus on how Soseki understood the characteristics of Russian literature from this Baring’s book.

Compared with the marks, underlines by Sōseki in the English translation of the book by Merezhkovsky, the number of underlines and marks in the book by Baring is much smaller. However, it is considered that this Baring’s book helped Sōseki to understand Russian literature from the standpoint of English readers. For example, Soseki underlined some words in the section of Aleksandr Pushkin (1799–1837) and Russian Romanticism:

[...] Moreover, there is an element in Russian Romanticism of passive obedience, of submission to authority, which arises partly from the passive quality in all Russians, and partly from the atmosphere of the age, the political regime of the beginning of the nineteenth century. [...] Russian poetry, like the Russian nature, is plastic. Plasticity, adaptability, comprehensiveness, are the great qualities of Pushkin (Baring, 1910, pp. 26–27).

Soseki studied the qualities of Pushkin as Russian poetry and nature – plasticity, adaptability, and comprehensiveness, paying attention to the words “the atmosphere of the age”. It is considered to be said that description of “the atmosphere of the age” was one of the great literary topics for Soseki, taking his works, such as *I am a cat*, *Botchan*, *Sanshiro*, *Sorekara* [And Then], *Kokoro* [Heart] into consideration. Baring also taught Soseki important characteristics of heroes in Russian literature. Soseki steadily grasped the essence of Russian literature from Baring’s commentary in English as English readers did so:

I believe that I am stating a fundamental truth in saying that the Russian character can, roughly speaking, be divided into two types, and these two types dominate the whole of Russian literature. The first is that which I shall call, for want of a better name, Lucifer, the

fallen angel. The second type is that of the hero of all Russian folk-tales, Ivan Durak, Ivan the Fool, or the Little Fool. There are innumerable folk-tales in Russian which tell the adventures of Ivan the Fool, who, by his very simplicity and foolishness, outwits the wisdom of the world. This type is characteristic of one Russian ideal. The simple fool is venerated in Russia as something holy. It is acknowledged that his childish innocence is more precious than the wisdom of the wise. Ivan Durak may be said to be the hero of all Dostoevsky's novels. He is the aim and ideal of Dostoevsky's life, an aim and ideal which he fully achieves. He is also the aim and ideal of Tolstoy's teaching, but an aim and ideal which Tolstoy recommends to others and only partly achieves himself (Baring, 1910, pp. 26-27).

He only underlined "by his very simplicity and foolishness", though, read the commentary on two types dominated in Russian literature because he understood that it was traditional type of Russian ideal, in other words, "the holy fool". It considered to say that Soseki was thinking how he could apply national literary traditions to his works to obtain literary cosmopolitanism and universal literary sense. The following passage from the book by Baring with Soseki's underline indicates this, mentioning Dostoevsky's reputation in foreign countries:

He [Dostoevsky – Matsueda] was universal and cosmopolitan in his admiration of the literature of foreign countries; and he was cosmopolitan, not because he wished to cut himself away from Russian tradition and to become he wished to cut himself away from Russian traditions and to become European and Westernised, but because he was profoundly Russian, and had the peculiarly Russian plastic and receptive power of understanding and assimilating things widely different from himself (Baring, 1910, p. 155).

It is obvious to say that Dostoevsky was one of the ideal novelists for Soseki, who became universal and cosmopolitan in the literary world, purely pursuing national literary traditions.

Conclusion

Russian literature and its features were received in modern Japan not only by Russian books directly, but also by books written in the Western languages other than Russian, such as English, which were major and had more influence among Japanese intellectuals in those days. Even distinguished famous Japanese writers, as Natsume Soseki, could not read all Russian literature, therefore Soseki had to rely on research books and commentaries on Russian literature written in English, such as Merezhkovsky and Baring. This reminds us of the keen indication by Moretti (2000), “[...] no matter what the object of analysis is, there will always be a point where the study of world literature must yield to the specialist of the national literature” (“Tree, waves and cultural history” section). However, Soseki rather actively learned from them the titles and information on Russian literary works to be read, the characteristics of Russian literature, and inspiration for his own creative works.

This paper shows that it is essential to understand the reception of Russian literature in Japan not only from the bilateral perspective between Japan and Russia, but also from a broader international perspective, such as the trilateral relationship between Japan, Britain, and Russia. This study was not quantitative, but qualitative research, thus we could not discuss other books on Russian literary studies in The Soseki Library, and in the libraries of other writers in those days. Therefore, they are going to be the further research topics.

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**Mytho-Folklore Paradigms in Georgian Medieval and Modern
Literature According to the Prose Romance
“Amiran-Darejaniani” by Mose Khoneli (XII c.) and the Novel
“The Cry of the Goddess” by Grigol Robakidze (XX c.)**

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Abstract:

The aim of presented research is to investigate how the undying mytho-folklore images of demigod Amirani and his mother, goddess of hunt, Dali have been influencing Georgian secular literature from its dawn up to the modern time.

“Amiran-Darejaniani” by Mose Khoneli, precursor of Shota Rustaveli, was written in the epoch of the early feudalism, when the political– economical system ascended and, like Europe the Chivalry institution was established. The aim of the author was description and praise of the knighthood: their way of life, educational – moral system, concept of chivalrous conduct. Idealizing the hero knight, his noble deeds, the author describes his extraordinary challenges before claiming his honor. The romance stands between myth, fairy tale and realistic story. In contrast with Shota Rustaveli’s romantic poem “The Knight in the Panther’s Skin”, “Amiran– Darejaniani” is free of romantic background, of any religious idea or national pathos. Mose Khoneli’s authorship is based on the information recorded in the Pseudo-Rustavelian strophe of the epilogue of “The Knight in the Panther’s Skin” by Shota Rustaveli.

The modern writer Grigol Robakidze faced different demands of his epoch: re-examination of every aspect of existence, first of all the intrinsic worth of the individual. The love story of the noble woman Ivli representing the mortal splitting image of the Goddess Dali (connected to love and hatred, capable of both good and evil) and young hunter Tanbi, depicts their struggle for personal freedom. G. Robakidze, a famous mythmaker, relying on literary devices – symbolic and imaginary, created a psychological novel with a strong and mighty woman. In both literary works we have mytho-

realistic literary creations with different aims and manner of writing in answer to the time demand.

Keywords: Amirani, Dali, Chivalry, Personal freedom

“Amiran– Darejaniani” was created at dawn of the Georgian secular literature, in the epoch of early feudalism when the political-economical system ascended and alike Europe the Chivalry institution established. Mose Khoneli’s authorship is based on the information recorded in the Pseudo-Rustavelian strophe of the epilogue of “The Knight in the Panther’s Skin” by Shota Rustaveli (Rustaveli, 1971, p. 222). In difference with Shota Rustaveli’s romantic poem, where the motivation of knightly deeds is love and the motivator a woman, in “Amiran-Darejaniani” the aim of the author was description and praise of the knighthood: their way of life, educational – moral system, concept of chivalrous conduct . “Although the Rustaveli’s text is full of pre-Renaissance sensitivity, it is dominated by philosophical and conceptual principles of the late Middle Ages and based on the idea of God and Christian harmony” (Ratiani, 2021, p. 79). “The romance of precursor of Rustaveli “Amiran-Darejaniani is free of any religious idea or national pathos. It stands on the boundary between myth, where a demigod battles with fantastic chimeras and asserts superior human force, and epic, where a hero pursues an ideal or prize and reveals his inner qualities. Amiran Darejanisdze’s quests lack psychological insights and his tasks are void of symbolic meaning: this is typical of the unquestioning nature of the mythological creature and of the purely story-telling purpose of the epic” (Rayfield, 2000, pp. 70-72). The leading character of the romance is famous knight Amirani, son of Darejan. The image and some motifs of the story are parallel with the Georgian folk heroic Epos on Amirani. Eight centuries later the mythological image of Amirani’s mother, the deity of hunt Dali, inspired Grigol Robakidze to create the novel “The Cry of the Goddess”, the psychological drama of the young hunter Tanbi and the noble woman Ivlite. In difference

with the epoch when “Amiran –Darejaniani” was written, the time, in which Grigol Robakidze lived, put forward problems of individuals despite their social status, inner world, everyday problems and calamity that demanded from art and literary creators entire transformation. Hence Grigol Robakidze’s novel depicts intrinsic worth of individual exploiting mythology for symbolic manner of writing based on Nietzsche’s *Amor fati*. He warned the reader that without knowledge of mythology it was not possible to understand his novels.

Legends on Amirani and Hunting myths and Ballads on Amirani’s mother, the goddess Dali are spread all over Georgia (Amiraniani, 2019, pp. 11-457). Dying after premature parturition Dali transferred to the offspring her divine signs: Amirani was half of gold, half of silver, he had the sun and the moon on his forehead, his eyes were two sieves (mythological symbols of the sky and the moon), he was of copper (mythological symbol of the Morning Star), his body and his sword were forged by the supernatural smiths. In some versions he inherited from the mother a short golden (diamond) knife, a sword (in some versions a tiger’s tail) for defeating evil forces. Hereditary weapon having astral meaning the hero used in the battle with three malevolent dragons: white, red and black, the last being the swallower of the Sun, in another version devourer of the Sun and of the Moon together. Amirani set them free. Under the influence of Astral religion hunting deity Dali was linked with the cults of the moon and the Morning Star – the deity of fertility (Bardavelidze, 1953, pp. 88-89; Virsaladze, 2017, pp. 91-92). According to some versions in the demand of the Goddess newborn Amirani was placed on the triple crossroad, sacred place of the Triple Goddesses, representing life cycles like the moon (birth, life and death). In the Greco – Roman mythology the triple crossroad was an attribute of the hunting deities Artemis (Greek), Diana (Roman) and of Hecate, the Greek goddess of magic, night and moon, whose power was spread over heaven, earth and underworld (Virsaladze, 2017, pp. 91-93). According to other versions prematurely born Amirani was placed in the first stomach of a heifer (a cow) or in the skin of a bullock (a bull) for completing the growth. Investigation of the versions of the legend reveals the attempt of Patriarchy, and later of Christian religion to diminish and even to vanish the role of the Goddess Dali as Amirani’s mother. Thus in some stories Amirani’s mother is replaced by his father, hunter (smith) Darejan (Darjelan), or by Iaman, who along the spring in the golden cradle found newborn

Amirani. Iaman adopted him and his sons, Badri and Usipi became Amiran's sworn brothers. Notable that Badri and Usipi were marked with astral signs on their backs – Badri with the moon and Usipi with the sun. The third part of the Epos is about the punishment of indomitable Amirani by Christ chaining him to the crag. In the XIX– XX centuries, the image of Amirani was revived in the Georgian literature as a symbol of indomitable Georgia struggling for independence against Russian Empire (Khukhunaishvili – Tsiklauri, 2018, pp. 426-432).

The romance “Amiran-Darejaniani” starts with the parallel motif of Amirani's and his brothers' astral hunting, when they came across a deer with the golden antlers (Amiraniani, 2019, p. 77). During hunting Indian king Abesalom and his hunters are lured by a golden horned antelope to a remote building, with the portraits and names of the knights, including their chief Amirani son of Darejan. The king traces Amirani's knight Savar-samidze, at that time being old who describes Amirani's and his knights adventures including himself (Khoneli, 1958 pp. 1-9). The romance consists of twelve chapters of adventures involving Amirani but with the focus shared by different knights, taking place on the invented mythical territories: The Land of Seven Stars, Kingdom of Seas, Domain of the Talisman, Land of Balkhs. The knights pass hard and grievous lands inhabited with lions, leopards, gigantic double-headed beasts from each mouth belching out fire, unicorns, dragons and serpents, one-eyed devs, a strange man with two faces, one black and one blood – red, huge beast as big as elephant, having an aspect of a lion and the face of a man, a burial – ground, where all the corpses of the earth sat up and beckoned. There are presented international motifs of folktales: transformation of a man into a beast or a bird, magic flight (Uther, 2004, pp. 272, 216-217). Amirani's birth and childhood is unknown. We only know that his father was Darejan. Amirani lives in Baghdad and Emir Mumli of Baghdad considers him as his son. “He is good in heart, wise in understanding, skilled in negotiation. He had travelled in many lands and was versed in all concerns of foreign peoples” (Khone-li, 1958, pp. 8, 125-126; 363-365). Apart Amirani there are presented other epic heroes of the Legend of Amirani by names: Badri, Usipi, Iaman and Ambri, Amirani's mythical rival and according to the folk Epos killed by the Wind Man. In the romance Ambri is offspring of the Arabian nobleman. The romance saved paternal relations between Iaman and Badri, but Usipi is presented as an acquired friend. He is weak in body, kind hearted, though-

tiful, wise, outspoken and wise. Author employed the astral mythological motif of Amirani's and his brothers' battle against the malevolent dragons (white, red, black). Though in the romance astral mythological covering of the dragon slayer is lost (Khoneli, 1958, pp. 33-34).

As we marked above, the aim of the Author was to depict the life style, moral nature, physical qualities and equipment arms of knights. On the example of Ambri the author describes the institution of a tutor for preparation a child of a noble family for chivalry life. Five years old Ambri son of Arabian nobleman was entrusted to the care of Abutar, a knight with title "Lion of Lions", who trained him for battle and martial exercise, to handle a spear and all arts befitting a knight. He was exercised in hunting – whenever he saw a lion or a panther he would kill it like a cat (Khoneli, 1958. pp. 40-41). Hunting played a significant role from the point of view of military training of future knights: feeble, weak or cowered man did not endure the burden of the knighthood. Knights could win kingship by strength and prowess (Khoneli, 1958. p. 136). Knights considered unfit for themselves to kill imprisoned king (Khoneli, 1958, p. 51). Victorious Knight asked the dignified, defeated one friendship and they swore the oath of brotherhood (Khoneli, 1958, pp. 57, 189). Dying knight killed his horse as he did not want to leave it to enemy (Khoneli, 1958, p. 192). The romance saved the history and traditions of mounted and single combats with swords, various types of spears, arrows with double pointed spears, long handle-less battle whips, slim – handled javelins and so called mounted shock combat weapon – couched lance being leading weapon in cavalry charges (Tsurtsumia, 2014, pp. 81-106). The author describes peace – time life of the knights, their estate, interior of the house, furniture, dinner service set. At that time knights hunted or played chess, feasted, sang and tumblers entertained them with their tricks. (Khoneli, 1958, pp. 109; 124-125; 182). It must be noted that the tenth chapter "The Story of Mze Chabuki" (literally "The Story of Sun Knight") contains parallel to "The Knight of the Panther's Skin" episode of stealing away to the land of Kajis (Sorcerers) Nestan-Darejan, the heiress to the throne of India, with the help of her nanny, father's sister. According to "Amiran-Darejaniani", the abducted princess is a daughter of the Khazar's king where the father's sister is replaced by the wet-nurse. The princess is set free by Mze Chabuki. It must be noted that the artistic motif of nanny was used in the European Chivalry Romance, too (Elbakidze, 2007, pp. 80-81). In the case of Rustaveli

the episode is key event important to the whole Poem, while in “Amiran–Darejaniani” it serves as one of the episodes of the knightly deeds of Mze Chabuki.

The final chapter describes Amirani’s journey to the Land of Balkhs for killing blood drinker Ghamaz Dev and the dragon used by the Dev for riding. Amiran killing them sets free the land, marries the princess and becomes the king of Balkhs.

As we marked above, Amirani’s mother Dali is the leading figure of the Georgian hunting myths, poetry and folk choreography. The most ancient Georgian dances, so called round dances thematically are connected to the hunting Deity Dali and her son Amirani (Tataradze, 1976 pp. 16-17; Samsonadze, 2018, pp. 269– 272). According to widespread ideas Dali was a beautiful golden haired woman with blindingly white body. She resided in the cave of a high steep crag. Her dwelling was golden. She cried at night. In the period of the waning moon her cry dried out the world, her scream caused miscarriage of female beings, damaged eyesight, changed color of environment into black, red, yellow colors. Infuriated Goddess could cause blizzard and avalanche and burry deep a village. The cycle of songs and traditions on Dali describe story on slain hunter Betken (Betkil). Dali endowed the hunter with success in the hunt. After betraying the Goddess with a mortal woman – giving away to the latter the miraculous gift presented by Dali, angered Dali lured the hunter sending him a golden antlered deer (white doe) on to an impregnable cliff, from where the hunter fell and perished. After the hunter’s death capricious Goddess screamed and mourned her lover. As we see she was of dual nature – kind and cruel (Virsaladze , 2017, pp. 43-63; 231-241).

According to the ancient traditions, hunting was considered to be sacred affair: a hunter was obliged to observe a complicated system of taboos not to profane hunt and not to anger the Goddess of hunt including an elaborate symbolism of dreams. Hunter’s food was prepared by his mother and represented special small loaves covered with ritual symbols, during hunt he had to avoid contacts with strangers and to speak only with special codified hunting words (Virsaladze, 2017, pp. 28– 42).

In Svaneti ritual songs about the hunter slain by Dali was performed annually in February as a part of spring festivity and represented a ritual lament for the killed hunter (Virsaladze, 2017, pp. 43-64).

Thus G. Robakidze an expert of minds and souls was inspired with the image of Dali, her duality to write the novel "The Cry of the Goddess." It was published in Germany in 1934, where the author was lived in an exile. He was a forbidden author in Georgia up to the 90s of the past century. It is said that the novel 's Georgian version was called "Dali", but unfortunately lost.

Grigol Robakide's life (1880-1962) was inseparable with the world's tumultuous social-political life of his time. He as a writer was presented in the center of literary – cultural world of Europe and Georgia and took part in its modernization as a public figure, publicist, philosopher, poet and prose writer. Born and brought up in the Georgian picturesque region Imereti, young Robakidze boldly invaded European cultural life trying to cast the native theme into the European mould. His European literary baptism was held in 1928 in Germany (Yena) where his first literary masterpiece "The Snake's Skin" was published with foreword of Stefan Zweig, the outstanding writer for that time. He was greatly impressed by the novel though had not yet met the author (Bakradze,2004, pp. 1-515; Gagnidze, 2021, pp. 13-99).

After getting European education in 1908 Robakidze returned to Georgia and disturbed intellectual minds (including the patriarch of the Georgian literature of that time, Akaki Tsereteli) with his open public lectures in Kutaisi and Tbilisi on the modern European-Nietzsche's philosophy and literary themes. Shortly he became a leader of the Georgian avant-garde and hence tried to renew Georgian literature. He is considered to be one of the founders of the modern Georgian psychological novel where the theme of a strong, mighty woman is dominant. The novel "The Cry of the Goddess" is its example.

The action In the novel takes place in the historical-geographical provinces of Georgia: in the west-northern highlands Svaneti and Lechkhumi, implying the west-central lowland Samegrelo (in ancient times being a major part of the Kingdom of Colchis 9-7 centuries BC). The time of action is connected the 60s-70s of the XIX century, the period when the autonomy of the principalities Dadeshkeliani of Svaneti, Gelovani of Lechkhumi and Dadiani of Samegrelo were abolished and they became administrative divisions, so called "Uezds" of Lechkhumi (Svaneti – Lechkhumi) and Zugdidi (Samegrelo) as parts of Kutaisi Governate, the Caucasus Viceroyalty of the Russian Empire and coincides with the period of the Russian Nihilist Movement, that reached Kutaisi Governorate. The author depicts the Nihilists'

supporter Svan teacher Navera neglecting Svan's ancient traditions, considering them wild and barbaric. It is well known that Svans historically never yielded to a foreign invaders until the Tsarist period. The province held on to its ancient folkways and pre-Christian polytheistic religious systems, customs and dwelling. Their main source of existence was hunting, the most ancient form of organized work that played a significant role in the formation of the collective and social institutions and for a long time preserved importance not only in the economic, but in ideological life, too. Grigol Robakidze, a famous mythmaker, relying on the method of literary treatment of the Image of Goddess Dali, a contradictory figure by nature, connected to love and hatred, capable of both good and evil, created the psychological novel "The cry of the Goddess". The novel is based on the love story of young Svan hunter Tanbi and offspring of Prince Dadiani, the princess Ivli, the wife of Lechkumi prince Yulion Gelovani. Focusing on the individuals, on the challenges of their life, Robakidze relies on the literary devices – symbolic and imaginary for creating intense connection with the reader. Hence Mythology and mythological images have the major influence on the fiction. Tanbi's and Ivli's inner world is split in two, they live in the real and unreal world. The process of unification is held in their dreams. Tanbi, twenty two years old, widely known hunter in Svaneti, heir of the legendary hunter Kansav Margiani being tempted and perished by Dali. He was brought up without a father and started hunting under the guidance of Bekuza, old and experienced not only in hunting. He is Tanbi's closest friend and supporter. The novel begins with the episode of meeting these two hunters early, at the crack of dawn, going on a hunt with goat skin shoulder bags. In Georgian mythology goat is one of the symbols of the weather deity (Abakelia, 1997, pp. 39-41). Hence a goat skin served them as a protection from bad weather during hunting. Tanbi, like all Svans (and alike animals) has a sixth sense of premonition, perception of danger that linked him with nature: forest, trees, flowers and the animal world, the language of which is decisive for the success of the hunt. He is a strange, secretive creature, with brownish-grey eyes, whose stare look tames animals, flusters lizards, women are frightened and blenched, his pure, limpid bass voice causes ecstasy when singing in the chorus of men. From childhood his day-dream is the Goddess of hunting Dali, the reason for becoming a hunter. The first touch with Dali he had in dream, on the sixth anniversary he had started hunting – the goddess kissed him and unexpectedly turned into

a white ibex, zoomorphic hypostasis of Dali. The second touch occurred during hunting with Bequza (depicted in the starting episode of the novel). At night vigil wandering around the forest suddenly from the rock he caught bright light that launched on the big beech, Dali's sacred tree (Mikeladze, 2012, p. 39). He recognized instantly the sacred light of Dali. Tanbi went to the tree and hugged it close. Immediately he felt a strange force of the Goddess. Thus the author depicts Tanbi's imaginary and symbolic relationship with Dali (Robakidze, 2012, pp. 3-11).

G.Robakidze was equally bewitched by the heathen carnal and the Christian spirituality. His religious duality is well presented in the episode of the Passion Week, when Tanbi's mother and her fellow – villager women visited two shrines: one of Lamaria, Svans Virgin Mary (originated from the Svans greatest agrarian goddess), and the second of the Great Mother, Earth Goddess being much more older than Saint Mary. The women begged and implored aloud the Great Mother for their men's strength when Tanbi's mother asked for his son's manly strength in whisper.

Svans generally used to go for earning money to the neighboring regions from November up to April. Tanbi went to Lechkhumi and was hired at Prince Yulon Gelovani's estate. The prince was forty seven years old, lame, married on the princess Ivlite Dadiani. The couple was childless and because of this they were separately undergoing the ordeal. The prince lived with the memories of his noble ancestry and the past glory of Georgia being once a great kingdom. His room was full of books on history, religion, of the Georgian-Caucasian and other epic stories, old book on medicine, rare manuscripts and parchments. His attitude to the wife was balanced and cautious for her mysterious nature. He believed that the wife's mood depended on the Moon and its phase. The author with great skill depicts the portrayal of the characters, their inner nature, especially of a strong and powerful woman. His story telling is based on symbolic dreams and life events in which he inserts figurative meaning. Ivlite is dissatisfied with her life as she is infertile. She loves her husband though subconsciously she is waiting for the Sun –Lad. Once in the dream she saw the moon as a part of her embryo that split in two and one part fell off in the river. Soon after, while walking in the full moon to the bank of the river, unexpectedly she caught sight of a young man, who was Tanbi. At that moment he was wandering, walking along the river, too. Catching a glimpse of a woman's outline, he imagined that it was Goddess Dali.

Ivliṭe has visions of black mythical cats considering them being the symbols of darkness, but she loves yellow Persian cats, loyal and obedient felines. She can hear the sound of underground waters and help peasants in finding spring waters. Robakidze expert of character and nature of human and all living beings in general (animals, birds etc.) discloses Ivliṭe's inner world by her body language: sunny ripples of her big eyes are compared with legendary Ox Induṣha's eyes from Safari (historical province of Mes-kheti, the southwest of Georgia), she walks lordly and looks like a thoroughbred dog. She is tall-boiled with firm bosom and lovely ear-lobes, a nose with raised tip, the sign of secretiveness, inquisitiveness and sagacity (Thomas, 1986, p. 9), the color of her long beautiful plait hair is compared with dark reddish ripe dog-rose symbolizing Ivliṭe's femininity, sensuality, virility and social status. The author equates her with the fair-haired wife of the ancient Roman higher class equestrian (Centurion), while galloping unsaddled and unbroken stallion, the present of her milk – brother, Svanetian prince Otar Dadeshkeliani. The gossip is spread on their mutual attraction. But Robakidze the guardian of the Georgian sacred tradition of milk-brotherhood did not extend the gossip. The acquaintance of Ivliṭe with Tanbi is held in the estate of Prince Gelovani during the incident when the Mengrelian Princess Ivliṭe is training the unbroken horse (Mengrelians both men and women were distinguished riders). Unexpectedly from the field an angered black ox directs towards the road to rip up the horse and Ivliṭe. Frightened Prince Dadeshkeliani takes a leap aside. At that moment for Tanbi dashes from the place and runs off to the ox. The furious animal retreats obediently and moves back to the herd. Prince Dadeshkeliani is publicly shamed. He is intrigued to know who is the hero defeating him in front of Ivliṭe. The viewers find out that the young man is a famous Svan hunter. Ivliṭe is gazing at him with a sharp look. The woman recalls the words of magician fortune teller Mzekha that she was created only for one man who would bring her the antlers of white ibex, of the sacred animal of the Goddess Dali. Ivliṭe considers Tanbi to be that man. For Tanbi the princess turns into the living incarnation of Dali, his seducer in a dream. Soon after their spiritual gravity is turned into physical intimacy. Until that event Tanbi and Ivliṭe had unconscious contact by the river in the full Moon. At that moment Tanbi Ivliṭe was perceived as goddess Dali and for Ivliṭe, the young man was the hunter she was waiting for. The author in the form of dreams and life accidents foretells their future and thus forewarns

the reader: the Dadashkelianis' clan from lower Svaneti abducted from the church (XI-XII cc) of the village Kala, the Upper Svaneti miracle working Shaliani's icon on which Saint Kvirike and Saint Ivliṭe were depicted. The icon was famous for its influence on love matters.

The Upper Svans returned the stolen icon to the church. The Dadashkelianis for the second time invaded Upper Svaneti for take back it again. This time Tanbi's mother was giving birth to Tanbi. Svans hid the icon under the bed of parturient Tanbi's mother. According to Svan tradition it was forbidden to touch the parturient woman as she was believed to be sacred at that moment. So the icon was left to its owner and locked outside in the church. Bequza considered the icon to be impure as it was connected to crimes and deaths. He warns Tanbi about it recounting the story of the painter of the icon being in love with a seductive and lustful woman. He dedicated the painting to her. She in return gave him her red silk headscarf that was magic and dangerous for men. He took it with him in horse race. The action took place in Samegrelo, Ivliṭe's birthplace. The young man wanted to win the race and gain the woman's heart. He fell from the horse and died. The other omen is presented in Ivliṭe's dream. The Mingrelian princess was prematurely born and immediately put in the bloody first stomach of the slaughtered ox for feeding (the famous mythological motif of Demigod Amirani's prematural birth by the Goddess Dali, mentioned above). In childhood Ivliṭe was often put through the roots of the old lime tree. The ritual helped her to avoid misfortune. Her first affection she had got from a lime was in dream. She was abducted by a male deer carrying her on his antlers. Suddenly the deer threw her down and sniffed her with his wet and hot nostrils. The maiden turned into a lime tree. Furious deer walked round and round the lime and then went away but this time it turned into a white ibex, Dali's and at the fame Tanbi's clan's sacred animal. At that time Ivliṭe was fifteen years old. In Georgian mythology lime tree was cultish in Samegrelo and Kartli and was standing separately for worshipers (Javakhishvili, 1960, p. 94).

Robakidze describes Svans most ancient annual cultic celebration "Meshkha Dveshdish"– "Blak Mondey"-the first Monday after Lent, mysterious manly celebration. Tanbi for the first time takes part in its ceremonial performance: in the yard of the small chapel near which a hundred-year-old, tall sacred lime tree is standing. The ritual performance is held with high-rise-round dance and song depicting the worship of the celestial bo-

dies, dedicated to the productivity cult where only men were represented with their manly function. The performance was suspended because of sudden appearance of Tanbi's under-age nephew. The boy informed the gathering that Tanbi's clan's sacred ox "Uskhva" was killed by Prince Otar Dadeshkeliani. The crowd stunned. The ox chosen as sacred during four years was under special supervision as God's chosen and sacrificed on the fifth year on "Tanapa" (Easter) celebration. In Svans imagination the animal was both an offering and the God. Its meat was divided among the clan for sharing with divinity. In Georgia the cult of ox is presented from the ancient time (Virsaladze, 2018, p.34). In Greek legend on the Argonauts king Aeetes of Colchis (the earliest Georgian Formation located on the coast of the Black Seas, centered in the present day Western Georgia) owned fire-breathing bulls made by god Hephaestus (Apollonius of Rhodes, 1975, p. 128).

The people demanded to take revenge on Dadeshkeliani according to the clan's time – honored custom. Ivli with the help of Tanbi, tries to regulate the situation at that time being already under Ivli's obedience. Completion of the novel is connected to Ivli's request to bring her the antlers of white male ibex, the sacred animal of goddess Dali (at the same time of Tanbi's clan) as a token of their love. She demands from him to forget Dali and think only about her. Tanbi is split up into two, he has to choose between the dream and the seduction. Despite his devoted friend Bekuza's request to forget Ivli, he sincerely confesses that he couldn't do that. The author describes characteristics of fate's nature: "when fate is blowing, a man is weakened, when a man is under fate's feast he turns blind, but if he keeps courage at that moment the fate turns into his strength" (Robakidze, 2012, p. 180). Tanbi fulfils Ivli's request. He kills the white ibex, takes the antlers and keeps them in the hollow of Dali's sacred beech tree. Tanbi is under fate's feast – Ivli won victory on Tanbi. He takes the antlers for offering to Saint Kvirike's Icon. Bequza warns Tanbi again of the filthiness of the icon. At that time Tanbi's region's pagan festival dedicated to the fertility is held in Mestia, in the first of July. Svans from the Saint George's church solemnly take out the pagan sacred flag called "Lemi" (Lion). According to Svans imagination the Lion embedded the Sun, its power, strength and fertility. Tanbi is chosen as front – runner and the flag bearer. While riding with the flag fast-flowing air blows it out and the flag gets lion's shape. According to the Georgian beliefs ritual flag was a symbol of the sacred tree, of permanent death and renewal of the nature. It was

sewn and sprinkled by a woman (Mikeladze, 2012, pp. 125-126) Ivlite promises Tanbi in response to give him a present for him and for his clan. She heard that Tanbi's clan decided to change the flag "Lemi" as being old and worn out. She sews it of rare yellow silk, color of the Sun. Husband warns Ivlite that according to the tradition the cult flag is forbidden to be sewn by the person being spiritually not pure. Embittered Ivlite feels the husband's jealousy and her answer makes the prince to fall silent. Ivlite is on the way for attending the holy pagan celebration.

As we marked above, despite Svans adopted Christianity in their life and imaginations heathen beliefs and rituals are still survived. In some cases they both are presented in syncretistic form. The festival started. Tanbi holding the flag is leading the horsemen. They are galloping across fields and meadows, flying over the chasms. Ivlite dressed in white (symbol of purity and innocence) appears on the road riding bloody red (symbol of death and the sense of macabre) stallion. Suddenly in Tanbi's imagination the flag turns into Ivlite's image. He makes a fateful vault over the ravine and hurls down to death into chasm. The fate overpowered Tanbi.

The investigation of the two literary creations being eight centuries far from each other: Chivalrous romance "Amiran-Darejaniani" by Mose Khoneli (XIIc) – the starting point of the Georgian secular literature and the modern psychological novel "The Cry of the Goddess" by Grigol Robakidze revealed that mythology and folklore are still preserving important place in the Georgian written literature up to modern days. Though in both cases we have mythorealist literary creations with different manner of writing in answer to the time demand.

In the end, it must be noted that in the world history of culture the Georgian heroic epos "Amiraniani" is highly evaluated and the active volcano on Jupiter's Moon IO is named after Amirani.

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“Laughter” or “Tears”?

(On the question of details in Thomas Mann's “Doctor Faustus”)

„სიცილი“ თუ „ცრემლები“?

(დეტალების საკითხისათვის თომას მანის „დოქტორ ფაუსტუსში“)

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აკაკი წერეთლის სახელობის სახელმწიფო უნივერსიტეტი

(საქართველო)

Abstract:

The clarification of the functions of the marginal details is important for complex themes and motifs of Thomas Mann's “Doctor Faustus”. We consider two details – ‘laughter’ and ‘tears’ – in the context of the strings of words that run throughout the text space of “Doctor Faustus”. Adrian Leverkühn's “laughing” in its basic meaning points to the loneliness of the individual, to the isolation of man from the rest of the world and to the closedness within himself. “Tears” have been used throughout human history, and particularly in the Christian religion, as a symbol of mourning, repentance, and catharsis. In the novel, the tear detail serves as a counterweight to evil and cruelty, and consequently signifies the victory of good over evil, of the genuinely human over the inhuman, the satanic. In this meaning, the teardrop detail is contrasted with the leitmotif detail “of laughter”. On this basis, one can state that in the text under study there is an antithesis of evil and good, represented in the novel by two leitmotif details: “Laughter” □ “Tears”.

The purpose of this article is to consider these two details from the point of view of their word series in their interaction, to develop points of contact between the named word series and their penetration into each other.

We trace the joint movement of the word-row details “laughter” and “tears” throughout the text, infer their meaning in the main character's life,

and determine the frequency of their use in the text. We limit ourselves to individual sections in the text.

Quantitatively, laughing details dominate very strongly, but towards the end the tearing details already predominate. The crux of the matter is that the string of words ends with a teardrop detail.

In summary, it can be said that at the end of the work Adrian Leverkühn is no longer laughing, he is crying. So here is the triumph of good over evil. Adrian Leverkühn moves away from the devil and approaches the God.

Keywords: Marginal Details, “Laughing” or “Tears”, the Devil or the God, the Triumph of God

საკვანძო სიტყვები: მარგინალური დეტალები, „სიცილი“ ან „ცრემლები“, ეშმაკი ან ღმერთი, ღვთის ტრიუმფი

მხატვრული ნაწარმოების კლასიკური ანალიზი ხშირად უგულვებელყოფს ტექსტში დეტალების მიკროსტრუქტურას. ასეთი ტიპის ანალიზის ფარგლებში, ჩვეულებრივ, ფიქსირდება მხოლოდ აშკარად წარმოდგენილი დეტალები (სიგნალები). მაგრამ ზოგჯერ შეუმჩნეველი რჩება მარგინალური დეტალები.

მარგინალური დეტალების ფუნქციათა გარკვევა მნიშვნელოვანია თომას მანის „დოქტორ ფაუსტუსის“ თემებისა და მოტივების რთული კომპლექსის გააზრებისათვის. დეტალების ანალიზი შესაძლებელია ვაწარმოოთ სტრუქტურულ-სემანტიკური მეთოდის გამოყენებით საკვლევი ტექსტის მრავალგანზომილებიანი (სემანტიკური და გრამატიკული) სტრუქტურის თვალსაზრისით, კერძოდ, სიტყვათა რიგების კონტექსტში, რომლებიც „დოქტორ ფაუსტუსის“ მთელ ტექსტურ სივრცეს გამსჭვალავს.

წინამდებარე ნაშრომის მიზანია, თვალი გავადევნოთ საძიებელი დეტალების მოძრაობას თომას მანის რომანის მთელ ტექსტში და დავაფიქსიროთ და ავხსნათ თანდათან მათი მნიშვნელობა ტექსტის ცალკეულ მონაკვეთებში (ფრაგმენტებში) – სიტყვათა რიგების კონ-

ტექსტში. დეტალს ვიხილავთ როგორც რომანის დინამიკური მიკრო-სტრუქტურის მოძრავ რგოლს, რომელსაც შეუძლია გადაინაცვლოს ერთი სიტყვათა რიგიდან მეორეში; ამასთან იქმნება „აზრის გაფართოება“ (Виноградов, 1988, გვ. 245-246; გვ. 258).

გერჰარდ კაიზერი თავის ნაშრომში (Kaiser, 2001) იძლევა ძალზე საინტერესო ანალიზს ცალკეული დეტალების და ლაიტმოტივებისა თომას მანის რომან „დოქტორ ფაუსტუსის“ ტექსტში. ის დაწვრილებით იკვლევს სამ მოტივ-ლაიტმოტივს: ესენია „Lachen“ („სიცილი“) , „ungarisch“ („უნგრული“), „rot“ („წითელი“); გარდა ამისა, ის მიუთითებს, რომ სიცილის მოტივს აქ ხშირად „შაკიკის“ („Migräne“) და სიცივის („Kälte“) მოტივები უკავშირდება (Kaiser, 2001, გვ. 132). შემდეგ ის წერს (2001, გვ. 140): *„უკვე ლაიტმოტივების სამივე მაგალითი [...] ნათლად გვიჩვენებს, თუ როგორ ფარავს ავტორი რომანის ტექსტს ლაიტმოტივების აზრობრივი ქსელით, რომლებიც იწვევენ ასოციაციებს და ერთმანეთზე მიუთითებენ“*. მაგრამ უნდა აღინიშნოს, რომ ხსენებული დეტალებისაგან განსხვავებით კაიზერი ძალზე ზედაპირულად ეხება დეტალს „ცრემლები“, რომელიც, ჩვენი აზრით, ძალიან მნიშვნელოვანია „დოქტორ ფაუსტუსის“ ჩანაფიქრის გააზრებისათვის. მიგვაჩნია, რომ ეს დეტალი უნდა განვიხილოთ „სიცილის“ ლაიტმოტივური დეტალის კონტექსტში.

მკვლევრები „სიცილის ლაიტმოტივს“ „დოქტორ ფაუსტუსში“ უკავშირებენ (მისი ძირითადი მნიშვნელობით) ადრიან ლევერკიუნს და მისი მეშვეობით კი – ეშმაკს: *„[...] კავშირი სიცილის მოტივისა ეშმაკის მოტივთან [...] ძლიერდება [...]“* (Kaiser, 2001, გვ. 132). ამასთან კვლევებში ხაზგასმულია, რომ თ. მანს შესწევს უნარი, ოსტატურად გამოიყენოს ეშმაკისაგან მომდინარე საშინელი სიცივე როგორც მხატვრული ხერხი: *„ეშმაკის სიცივე ხაზს უსვამს ადრიან ლევერკიუნის ‘ცივ სიცილს’ – კიერკეგორის ეთიკასთან დაკავშირებულ ერთ-ერთ ლაიტმოტივს“* (Русакова, 1967, გვ. 26). ა. რუსაკოვას მოჰყავს კიერკეგორის ძირითადი ესთეტიკური პრინციპი, რაც მდგომარეობს ადამიანის სამყაროსაგან სრული იზოლირებისა და ობიექტურ რეალობაზე უარის თქმის ღირებულების გამოცხადებაში – ე.წ. საკუთარი თავის „არჩევისათვის“. ამ პრინციპს ის განიხილავს ადრიან ლევერკიუნის „ცივი სიცილის“ მიმართ: *„ლევერკიუნის ‘ცივი სიცილი’ – აი რა გამოარჩევს მას ადამიანებს შორის, ქმნის გარკვეულ დისტანციას და მიუთითებს თავის თავში ჩაკეტილი ‘ინტელექტის’ ამპარტოვნობაზე; ეს*

არის სამყაროსა და ადამიანებისაგან იზოლირების საშუალება“ (Рыс-кова, 1967, გვ. 26).

ამრიგად, ადრიან ლევერკიუნის სიცილი თავისი ძირითადი მნიშვნელობით ადამიანის სიმარტოვეზე, დანარჩენი სამყაროსაგან მის იზოლირებასა და გულჩათხრობილობაზე მიუთითებს. ამავე დროს მთავარი გმირის „ცივი სიცილი“, რომელიც ეშმაკის „საშინელ სიცივეს“ და, მაშასადამე, თავად ეშმაკს, სატანას ეხმიანება, „დოქტორ ფაუსტუსის“ ტექსტში, ლოგიკის თანახმად, უნდა გამოხატავდეს, ჩვენი აზრით, ბოროტებას, სისასტიკეს, სიბნელეს, არაადამიანურს – ერთი სიტყვით, სატანურს.

ამ ლაიტმოტივურ დეტალს „სიცილი“ რომანში, ჩვენი ვარაუდით, უპირისპირდება დეტალი „ცრემლი“ („ცრემლები“), რომელიც, ფაქტობრივად, თომას მანის მკვლევართა ყურადღების მიღმა დარჩენილი. ცნობილია, რომ კაცობრიობის ისტორიაში და განსაკუთრებულად ქრისტიანულ რელიგიაში „ცრემლები“ მწუხარების, მონანიებისა და კათარზისის სიმბოლოდ ითვლება. რომანის ტექსტში ეს დეტალი, რომელიც პირველ დეტალს („სიცილის“ დეტალს) და მისი სახით ეშმაკს უპირისპირდება და, ამრიგად, ჩვენი აზრით, ღმერთს უკავშირდება, უნდა გამოხატავდეს, ჩვენი ვარაუდით, მონანიებას, სიკეთეს, სინათლეს, ჭეშმარიტად ადამიანურს.

ასე რომ, „დოქტორ ფაუსტუსში“ ჩვენ ვაფიქსირებთ ორ ძირითად თემას, რომლებიც სტრუქტურულ-სემანტიკურ დონეზე ორი დეტალითაა წარმოდგენილი:

(I თემა) დეტალი „სიცილი“ – სიმარტოვის, ბოროტების, სისასტიკის, სიბნელის, არაადამიანურის, *ეშმაკის (სატანურის)* თემა;

(II თემა) დეტალი „ცრემლი“ („ცრემლები“) – მონანიების, კათარზისის, სიკეთის, სინათლის, ჭეშმარიტად ადამიანურის, *ღმერთის* თემა. ჩვენი ანალიზის შედეგად აღმოჩნდა, რომ დეტალი „ცრემლები“, მსგავსად დეტალისა „სიცილი“, ასევე მრავალჯერ მეორდება რომანის ტექსტში, ამიტომ ისიც იქცევა ლაიტმოტივად.

ზემომოყვანილიდან გამომდინარე, შეიძლება ვთქვათ, რომ საკვლევ ტექსტში სახეზეა ბოროტებისა და სიკეთის, იგივე *ეშმაკისა და ღმერთის ანტითეზა*, რომელიც წარმოდგენილია ორი ლაიტმოტივური დეტალით, ანუ ორი ლაიტმოტივით: „სიცილი“ ⇔ „ცრემლი“ („ცრემლები“).

უნდა აღინიშნოს, რომ რომანში დეტალი „ცრემლები“, როგორც წესი, არ არის იზოლირებული, არამედ ძირითადად ჩნდება სიცილის

დეტალთან ერთად, ე.ი. ისინი ხშირად (მაგრამ არა ყოველთვის) ერთად გვხვდება და ერთად ურთიერთქმედებენ მთელ ტექსტში. სწორედ ამ ორ დეტალს შორის არსებული შეხების წერტილებია განსაკუთრებით მნიშვნელოვანი ჩვენი კვლევისთვის. ამიტომ ჩვენი ამოცანაა, გამოვიკვლიოთ ეს ორი დეტალი („სიცილი“ და „ცრემლები“) მათ ერთობლივ მოძრაობაში სიტყვათა რიგების შემადგენლობაში რომანის მთელი ტექსტის ფარგლებში, დავადგინოთ ამ სიტყვათა რიგების შეხებისა და ერთმანეთში შეღწევის წერტილები; გამოვაკლინოთ მათი მნიშვნელობა რომანის მთავარი გმირის ცხოვრებაში, განვსაზღვროთ მათი ურთიერთქმედება და ტექსტში მათი გამოყენების სიხშირე (სტატისტიკური ანალიზი). კვლევას ვატარებთ ტექსტის ცალკეულ მონაკვეთებში – ფრაგმენტებში.

სიტყვათა რიგის თეორიის თანახმად ორივე დეტალი შეიძლება შეგვხვდეს როგორც თავის საკუთარ დამოუკიდებელ, ასევე საერთო სიტყვათა რიგში. პირველ სიტყვათა რიგში ჩვენ შეგვყავს არა მხოლოდ *Lach-* ან *Lachen* (სიცილის)-ფუძიანი დეტალები (ე.ი. *წმინდა სიცილის* დეტალები), არამედ ყველა ის დეტალი, რომლებიც თავისი მნიშვნელობით გამოხატავენ I თემის (ბოროტება, ეშმაკი) შინაარსს. მეორე სიტყვათა რიგში შეყვანილია არა მხოლოდ უშუალოდ *Tränen* (ცრემლების) – ფუძიანი დეტალები ((ე.ი. *წმინდა ცრემლების* დეტალები), არამედ ყველა ის დეტალი, რომლებიც აზრობრივად უკავშირდებიან II თემს (მოწიქვანება, სიკეთე, ღმერთი). ამასთან ვითვალისწინებთ იმ ფაქტს, რომ ეს *წმინდა სიცილის* და *წმინდა ცრემლების* დეტალები უფრო ზუსტად გამოხატავენ შესაბამისი თემის (*ბოროტების* თუ *სიკეთის*) მნიშვნელობას ვიდრე სხვები. აქვე აღვნიშნავთ, რომ დეტალი შეიძლება ატარებდეს ორივე თემის შინაარსს, ამიტომ ამგვარი დეტალები შეყვანილი გვყავს როგორც პირველ, ასევე მეორე რიგში. ასევე, ორივე სიტყვათა რიგის განსხვავების უკეთესი ვიზუალური აღქმისათვის, სიტყვათა რიგის „სიცილი“ წევრებს მხოლოდ ვამუქებთ, (მაგ., **Lachen**), ხოლო სიტყვათა რიგისათვის „ცრემლი (ცრემლები)“ ვიყენებთ როგორც გამუქებას, ასევე ხაზგასმის საშუალებას (მაგ., **Tränen**).

პირველი სიტყვათა რიგი შეიძლება პირობითად („დოქტორ ფაუსტუსის“ ტექსტზე დაყრდნობით) წარმოვადგინოთ ასეთი სახით:

პირველი თემის სიტყვათა რიგი:

Die „**Lachen**“ – Wortreihe

სიტყვათა რიგი „სიცილი“ (ნიმუში)

Lachen – Lächeln – *halb* lächelnden – Migräne – hat gelacht – Komische – Erheiterung – Gelächter – zum Lachen – belustigen – spöttische – Auflachen – lachend – heiter – im Spott – Parodie – Scherz – Anekdote – wieherndem Gelächter – Höllengelächter – „Apocalipsis cum figuris“ – die „Apokalypse“ – nicht lächeln konnte – Heiterkeit – Geckicher – karikieren – Teufel – Dämon – და ა.შ.

(სიცილი – ღიმილი – ნახევრად მოღიმარი – შაკიკი – გაიცინა – კომიკური – გამხიარულება, გართობა – სიცილი, ხარხარი – სიცილი, სასაცილოდ – გამხიარულება – დამცინავი, ირონიული – გაიცინა – გაცინებული – მხიარული, გახარებული – დაცინვა, ირონია – პაროდია – ხუმრობა, გართობა – ანეკდოტი – საშინელი ხარხარი – ჯოჯოხეთური ხარხარი – „Apocalipsis cum figuris“ – „აპოკალიფსი“ – გაღიმება ვერ შეძლო – მხიარულება – ხითხითი, ჩაცინვა – შარჟირება – ეშმაკი – დემონი – და ა.შ.)

მეორე სიტყვათა რიგი შეიძლება ასევე პირობითად დავაფიქსიროთ შემდეგნაირად:

მეორე თემის სიტყვათა რიგი:

Die „**Tränen**“ – Wortreihe

სიტყვათა რიგი „ცრემლები“ (ნიმუში)

Tränen – zum Weinen – gefeuchteten Augen – ihm die Augen übergehen – sich ihm die Augen genässt hätten – feuchte – „Weheklag Dr. Fausti“ – mit Tränen bewässelt – Weinende – mit feuchten [...] Augen – weint – Klage – mit schluchzender Stimme – Lamentieren – Klagesang – Lamento – Klagelaut – nicht lächeln konnte – naß – Klätlicheres – wandte mich in Tränen – Gott – და ა.შ.

(ცრემლები – სატირლად – სველი თვალები – ცრემლები ჩაუდგა თვალებში – თვალები ცრემლებით აევსო – ნოტიო, სველი – „დოქტორ ფაუსტის გოდება“ – ცრემლებით დაუსველდა – მტირალი – ნოტიო, სველი თვალებით – ტირის – გოდება, მოთქმა – ასლუკუნებული ხმით – გოდება – გოდება, ქვითინი – გოდება – გოდების გამომხატველი ზგერა, საცოდავი ზგერა – გაღიმება ვერ შეძლო – ნოტიო, სველი – ტირილის გამომხატველი, საცოდავი – ცრემლები ღვარი-ღვარ მოდიოდა – ღმერთი – და ა.შ.)

ზემოჩამოთვლილი დეტალები, როგორც საკვლევი სიტყვათა რიგების წევრები, მოცემულია აქ მხოლოდ ერთ-ერთ თავიანთ მორფოლოგიურ ფორმაში, თუმცა რომანის ტექსტში ისინი არაერთხელ გვხვდება როგორც ამავე, ასევე სხვა სახითაც. ამის შედეგად ორივე სიტყვათა რიგი საგრძნობლად იზრდება და ფართოვდება. ნაწარმოების ტექსტურ სივრცეში მოძრაობისას დეტალებმა პირველი რიგიდან („სიცილი“) შეიძლება შეაღწიონ და გადაინაცვლონ მეორეში („ცრემლები“), და პირიქით, რის გამოც ეს ორი სრულიად დამოუკიდებელი სიტყვათა რიგი ქმნის ერთ გაერთიანებულ სიტყვათა რიგს „სიცილი – ცრემლები“ (*Die Lachen-Tränen-Wortreihe*). სწორედ ამ კონტექსტში განვიხილავთ ამ სიტყვათა რიგების ურთიერთკავშირსა და ურთიერთზემოქმედებას მათი სტრუქტურის, შინაარსის და გამოყენების სიხშირის თვალსაზრისით, რაც საშუალებას მოგვცემს გამოვავლინოთ, თუ როგორ ეხლართება და ებრძვის ერთმანეთს „დოქტორ ფაუსტუსის“ ტექსტში *ბოროტებისა* და *სიკეთის* თემები – დეტალების სახით, თუ რომელი თემა დომინირებს აქედან რომანის მსვლელობაში და რომელი იმარჯვებს საბოლოოდ ნაწარმოების დასასრულს.

ქვემოთ მაგალითების სახით მოგვყავს ცალკეული ფრაგმენტები რომანიდან. ორივე დეტალი („სიცილი“ და „ცრემლები“) განიხილება არა მხოლოდ რომანის მთავარი გმირის კონტექსტში, არამედ სხვა პერსონაჟთა თვალსაზრისითაც, ვინაიდან საკვლევი დეტალები ამ შემთხვევაშიც ინარჩუნებენ თავიანთ ძირითად მნიშვნელობებს – *ბოროტებისა* და *სიკეთის* ანტითეზის ჭრილში. თუმცა აქვე უნდა გავითვალისწინოთ ის ფაქტი, რომ თითოეულ ცალკეულ შემთხვევაში მათ შეიძლება ჰქონდეთ აგრეთვე უფრო ვიწრო, ლოკალური დამატებითი მნიშვნელობაც, ან შეიძლება სულაც არ ჰქონდეთ კონტექსტში რაიმე განსაკუთრებული მნიშვნელობა საკვლევ საკითხთან დაკავშირებით. ამიტომ პირობითად ჩავთვალოთ, რომ ყველა ის დეტალი, რომელსაც ჩვენ ვიზუალურად და აზრობრივად მივაკუთნებთ ჩვენს მიერ შემოღებულ პირველ თუ მეორე სიტყვათა რიგს, ავტომატურად მიიღებს შესაბამისი რიგის სიმბოლურ მნიშვნელობას.

გერჰარდ კაიზერი *სიცილის მოტივს* პირველად აფიქსირებს რომანის III თავში – იქ, სადაც ზერენუს ცაიტბლომი აღწერს, რომ ადრიანს ხშირად უცინია მამამისის მემკვიდრეობითი ბიბლიის „ცოტა არ იყოს, სკანდალური ბედ-იღბლის“ (მანი, 2002, გვ. 16) თაობაზე და თავად ადრიანს ლევერკიუნი წარმოდგენილია როგორც პერსონაჟი,

რომელიც „კომიკურ ამბებს ხარბად ეტანებოდა“ (მანი, 2002, გვ. 15) (იხ. Kaiser, 2001, გვ. 131).

მაგრამ, ჩვენი აზრით, ხსენებული მოტივი „დოქტორ ფაუსტუსში“ პირველად სხვაგან ჩნდება, მართალია, იმავე III თავში, ოღონდ უფრო ადრე – ფრაგმენტში, სადაც მოხსენიებულია ადრიანის მამა, იონათან ლევერკიუნი. და ეს იქნება ფრაგმენტი პირველი:

ფრაგმენტი პირველი (I)

Jonathan Leverkühn war ein Mann besten deutschen Schlages [...].
[...] die Unterlippe, **mit einem Lächeln**, das [...] **mit dem [...] halb lächelnden**, [...] **Blick der blauen Augen** übereinstimmte. [...]
Ein Physikus hätte [...] **eine Neigung zur Migräne** angemerkt, **der Jonathan allerdings unterlag** [...] (Mann, 1955, გვ. 19).

Jonathan Leverkühn war ein Mann besten deutschen Schlages [...].
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Ein Physikus hätte [...] **eine Neigung zur Migräne** angemerkt, **der Jonathan allerdings unterlag** [...] (Mann, 1955, გვ. 19).

როგორც ვხედავთ, პირველ (I) ფრაგმენტში წარმოდგენილია მხოლოდ პირველი თემის – *სიბნელისა და ბოროტების* – დეტალები, რომლებიც აქ იწყებენ *სიცილის* სიტყვათა რიგს.

პირველი ფრაგმენტის *სიცილის* სიტყვათა რიგი:

(I) **mit einem Lächeln – mit dem halb lächelnden Blick der blauen Augen – eine Neigung zur Migräne ... der Jonathan allerdings unterlag –**

((I) ღიმილი დასთამაშებდა – *ნახევრად* მოღიმარ ცისფერი თვალების გამოხედვას – შაკიკისაკენ მიდრეკილებას ... რაც იონათანს მართლაც სჭირდა –)

წმინდა *სიცილის* დეტალებთან ერთად ამ ფრაგმენტში ჩნდება სიტყვა „**Migräne**“ („შაკიკი“), რომელიც ჩვენ ასევე შევიყვანეთ *სიცილის* სიტყვათა რიგში. პირველი ორი წმინდა *სიცილის* დეტალებისა და აგრეთვე *შაკიკის* რეციპიენტის როლში აქ გამოდის იონათან ლევერკიუნი. *ცრემლის* დეტალები, რომლებიც *სიბნელისა და ბოროტების* თემას აქ *მონანიებისა* და *სიკეთის* თემას დაუპირისპირებდნენ და *სიცილის* დეტალებს შეებრძოლებოდნენ, ამ ფრაგმენტში ჯერჯერობით არ ფიქსირდება. ამიტომ *სიცილის* დეტალები აქ საკმაოდ მყარადაა წარმოდგენილი, გარდა ერთი მომენტისა: *ნახევრად* მოღიმარ

ცისფერი თვალების გამოხედვას. სიტყვა *ნახევრად (halb)* ნათლად მიუთითებს იმაზე, რომ *სიბნელისა და ბოროტების* თემა აქ შესუსტებულია, რაც პერსპექტივაში გზას უხსნის მეორე თემის – *მონანიებისა და სიკეთის* – შემოტანასა და გაშლას.

ამ ფრაგმენტის გამოვლენის შემდეგ კაიზერთან დაკავშირებული ფრაგმენტი (მის მიერ მოყვანილ ციტატებზე დაყრდნობით) ქრონოლოგიურად გადაინაცვლებს უკვე მეორე ადგილზე და ის ხდება **ფრაგმენტი მეორე (II)**. მის სიტყვათა რიგს თუ დავაფიქსირებთ, ჩანს, რომ აქაც მხოლოდ *სიცილის* დეტალებია წარმოდგენილი:

მეორე ფრაგმენტის *სიცილის* სიტყვათა რიგი:

(II) Adrian hat gelacht – für das Komische einen durstigen Sinn hatte –

(II) ადრიანს უცინია – კომიკურ ამბებს ხარბად ეტანებოდა –

ამ ფრაგმენტში *სიბნელისა და ბოროტების* თემის მატარებელი ადრიან ლევერკიუნია; *სიკეთისა და მონანიების* თემის დეტალები, რომლებიც *ბოროტების* თემას შეეწინააღმდეგებოდნენ, აქაც არ ჩანს.

მეორე ფრაგმენტის სიტყვათა რიგის დეტალების პირველი ფრაგმენტის სიტყვათა რიგში შეყვანისას საწყისი სიტყვათა რიგი ფართოვდება.

ორივე ფრაგმენტის გაფართოვებული *სიცილის* სიტყვათა რიგი:

(I) mit einem Lächeln – mit dem halb lächelnden Blick der blauen Augen – eine Neigung zur Migräne ... der Jonathan allerdings unterlag – (II) Adrian hat gelacht – für das Komische einen durstigen Sinn hatte –

(I) ღიმილი დასთამაშებდა – ნახევრად მოღიმარ ცისფერი თვალების გამოხედვას – შაკიკისაკენ მიდრეკილებას ... რაც იონათანს მართლაც სჭირდა – (II) ადრიანს უცინია – კომიკურ ამბებს ხარბად ეტანებოდა –

ფრაგმენტი მესამე (III)

Angesteckt von **Adrians Erheiterung** durch diese Nachrichten, **einem Gelächter, das** ihn förmlich schüttelte und **ihm Tränen erpreßte**, mußte auch ich **recht herzlich lachen** (Mann, 1955, გვ. 24).

ტექსტის ამ მონაკვეთში გვხვდება *სიცილის* რიგის სამი დეტალი (აქედან ორი წმინდა *სიცილის* დეტალია) და *ცრემლის* სიტყვათა რიგის ერთი დეტალი, რომელიც აქ პირველად შემოდის რომანში.

ამიტომ აქ უკვე ორი სიტყვათა რიგი გვაქვს: *სიცილის* სიტყვათა რიგი და *ცრემლების* სიტყვათა რიგი.

მესამე ფრაგმენტის *სიცილის* სიტყვათა რიგი:

(III) **Adrians Erheiterung – einem Gelächter – mußte ich *recht herzlich* lachen –**

(III) ადრიანს ეს ამხიარულებდა – სიცილი – მეც *გულიანად* ვიცინოდი –

მესამე ფრაგმენტის *ცრემლების* სიტყვათა რიგი, რომელიც ერთი დეტალისაგან შედგება:

(III) (einem Gelächter), **das ihm Tränen erpreßte** –

(III) (სიცილისაგან) ადრიანს თვალებზე ცრემლი მოადგებოდა – ორივე რიგის შეერთებისას ვიღებთ *ერთიან*, ანუ *გაერთიანებულ* *სიცილ-ცრემლების* სიტყვათა რიგს (*Die Lachen-Tränen-Wortreihe*):

(III) **Adrians Erheiterung – einem Gelächter, das ihm Tränen erpreßte – mußte ich *recht herzlich* lachen –**

(III) ადრიანს ეს ამხიარულებდა – სიცილი – (სიცილისაგან) თვალებზე ცრემლი მოადგებოდა – მეც *გულიანად* ვიცინოდი –

ერთიანი სიცილ-ცრემლების სიტყვათა რიგი ნათლად გვიჩვენებს, რომ *სიბნელისა* და *ბოროტების* თემა აქ ერთდროულად ორ პერსონაჟს (ესენია ადრიან ლევერკიუნი და ზერენუს ცაიტბლომი) უკავშირდება, *სინათლისა* და *მონანიების* თემის რეციპიენტი კი მხოლოდ ადრიანია. რაოდენობრივად აქ *ბოროტების* თემა ჭარბობს (სამი *სიცილის* დეტალი ერთი *ცრემლის* დეტალის წინააღმდეგ), მაგრამ ნაჩვენებია, რომ *მონანიების* თემა *ბოროტების* თემის შედეგადაა მიღებული, *ბოროტების* თემითაა გამოწვეული: „**einem Gelächter, das ihm Tränen erpreßte**“ (სიცილისაგან ადრიანს თვალებზე ცრემლი მოადგებოდა). ე.ი. *სიცილის* ერთი დეტალი ფაქტობრივად გადაფარულგანადგურებულია *ცრემლის* დეტალით. ის ფაქტი, რომ *სიცილის* ერთ-ერთი დეტალი ზერენუს ცაიტბლომს ახლავს, შეიძლება ავხსნათ იმით, რომ ზერენუსი თავისი მეგობრისა და მისი მემშვეობით კი *ბოროტების* თემის ძლიერი გავლენის ქვეშ იმყოფება: „**mußte auch ich *recht herzlich* lachen**“ („მეც *გულიანად* ვიცინოდი“).

ახლახან გამოყოფილი მესამე ფრაგმენტის ერთიანი *სიცილ-ცრემლების* სიტყვათა რიგი ლოგიკურად ავსებს პირველი და მეორე ფრაგმენტების გაფართოვებულ *სიცილის* სიტყვათა რიგს, თავის მხრივ თავადაც კიდევ უფრო ფართოვდება და ვიზუალურად უფრო ნათ-

ლად წარმოაჩენს როგორც *სიცილის*, ასევე *ცრემლების* სიტყვათა რიგებისა და მათში დაფიქსირებული დეტალების აზრობრივ განლაგებას:

ერთიანი *სიცილ-ცრემლების* სიტყვათა რიგი პირველი სამი ფრაგმენტის შემდეგ:

(I) mit einem Lächeln – mit dem *halb* lächelnden Blick der blauen Augen – eine Neigung zur Migräne ... der Jonathan allerdings unterlag – (II) Adrian hat gelacht – für das Komische einen durstigen Sinn hatte – (III) Adrians Erheiterung – einem Gelächter, das ihm Tränen erpreßte – mußte ich *recht herzlich* lachen –

(I) ღიმილი დასთამაშებდა – *ნახევრად* მოღიმარ ცისფერი თვალების გამოხედვას – შაკიკისაკენ მიდრეკილებას ... რაც იონათანს მართლაც სჭირდა – (II) ადრიანს უცინია – კომიკურ ამბებს ხარბად ეტანებოდა – (III) ადრიანს ეს ამხიარულებდა – სიცილი – (სიცილი-საგან) თვალებზე ცრემლი მოადგებოდა – მეც *გულთანად* ვიციწოდი –

შემდეგი ფრაგმენტი ეხება ადრიანისა და ზერენუსის რეაგირებას იონათან ლევერკიუნის მსჯელობებზე ხილულის პატივმოყვარეულ სილამაზეზე.

ფრაგმენტი მეოთხე (IV)

Wir Knaben, **Adrian und ich**, sahen uns wohl mit *halbem und verdutztem Lächeln* an bei solchen Bemerkungen des Vaters, wie dieser über die Eitelkeit des Sichtbaren (Mann, 1955, გვ. 25).

სიცილის სიტყვათა რიგი:

(IV) Adrian und ich – mit *halbem und verdutztem Lächeln* –

(IV) ადრიანი და მე – *ძლივს ვიმაგრებდით* ღიმილს –

ამ ფრაგმენტში წარმოდგენილია მხოლოდ *სიცილის* დეტალები (რეციპიენტები აქაც ორია: ადრიანი და ზერენუსი), მაგრამ *სიბნელისა და ბოროტების* თემა ორივე პერსონაჟთან შესუსტებულია: mit *halbem und verdutztem Lächeln* (*ძლივს ვიმაგრებდით* ღიმილს).

ფრაგმენტი მეხუთე (V)

Ich kann nicht behaupten, daß ich das gerne sah, aber ich gebe zu, daß ich gebannt davon war, und das war wohl auch **Adrian**, obgleich er immer bei solchen Vorführungen *sehr stark zum Lachen versucht war* und es *allein aus Rücksicht auf den väterlichen Ernst unterdrückte* (Mann, 1955, გვ. 29).

სიცილის სიტყვათა რიგი:

(V) Adrian – sehr stark zum Lachen versucht war – es ... aus Rücksicht auf den väterlichen Ernst *unterdrückte* –

(V) ადრიანსაც – სიცილის საღერღელი ჰქონდა აშლილი – მამის რიდი ... აკავებდა –

აქაც მსგავსი სიტუაციაა: *სიბნელის* თემა უფრო სუსტად ჟღერს, თუმცა მისი მატარებელი მხოლოდ ადრიანია. მივუერთოთ ამ ბოლო ორი ფრაგმენტის სიტყვათა რიგები საკვლევ გაერთიანებულ რიგს, რომელიც კიდევ უფრო ფართოვდება:

ერთიანი *სიცილ-ცრემლების* სიტყვათა რიგი IV და V ფრაგმენტების შემდეგ:

(I) mit einem Lächeln – mit dem *halb* lächelnden Blick der blauen Augen – eine Neigung zur Migräne ... der Jonathan allerdings unterlag – (II) Adrian hat gelacht – für das Komische einen durstigen Sinn hatte – (III) Adrians Erheiterung – einem Gelächter, das ihm Tränen erpreßte – mußte ich *recht herzlich* lachen – (IV) Adrian und ich – mit *halbem* und *verdutzt*em Lächeln – (V) Adrian – sehr stark zum Lachen versucht war – es ... aus Rücksicht auf den väterlichen Ernst *unterdrückte* –

(I) ღიმილი დასთამაშებდა – *ნახევრად* მოღიმარ ცისფერი თვალების გამოხედვას – შაკიკისაკენ მიდრეკილებას ... რაც იონათანს მართლაც სჭირდა – (II) ადრიანს უცინია – კომიკურ ამბებს ხარბად ეტანებოდა – (III) ადრიანს ეს ამხიარულებდა – სიცილი – (სიცილისაგან) თვალებზე ცრემლი მოადგებოდა – მეც *გულთანად* ვიცინოდი – (IV) ადრიანი და მე – *ძლივს ვიმაგრებდით* ღიმილს – (V) ადრიანსაც – სიცილის საღერღელი ჰქონდა აშლილი – მამის რიდი ... აკავებდა –

როგორც ვხედავთ, განხილულ ხუთ ფრაგმენტში ჭარბობს *სიბნელისა* და *ბოროტების* თემა, *სინათლისა* და *სიკეთის* თემა კი უშუალოდ მხოლოდ ერთხელ შემოდის – III ფრაგმენტში, სადაც ხდება ამ ორი თემის აშკარა შებრძოლება. სამ ფრაგმენტში კი (I, IV, V) *ცრემლების* რიგის დეტალები არ გვხვდება, მაგრამ ისინი მაინც ფარულად ზემოქმედებენ *სიცილის* რიგის დეტალებზე და ცდილობენ მათი ძალის შესუსტებას.

ძალზე მნიშვნელოვანი მიგვაჩნია შემდეგი ფრაგმენტი.

ფრაგმენტი მეექვსე (VI)

„Und dabei sind sie tot“, sagte Jonathan und bekam Tränen in die Augen, während Adrian, wie ich wohl sah, von unterdrücktem Lachen geschüttelt wurde.

Für mein Teil muß ich anheimstellen, ob dergleichen zum Lachen oder zum Weinen ist (Mann, 1955, გვ. 30).

სიცილ-ცრემლების სიტყვათა რიგი:

(VI) Jonathan ... bekam Tränen in die Augen – Adrian ... von unterdrücktem Lachen geschüttelt wurde – ob dergleichen zum Lachen oder zum Weinen ist –

(VI) თვალცრემლიანი იონათანი – ადრიანი ... სიცილს ძლივს იკავებდა და ლამის გაგუდულიყო – სასაცილოა ასეთი რამ თუ სატირელი –

ამ ფრაგმენტში კვლავ შემოდის *სინათლის* და *სიკეთის* თემა *ცრემლების* სიტყვათა რიგის სახით. მისი მატარებელი ამჯერად იონათან ლევერკიუნია. გავიხსენოთ, რომ ის პირველ ფრაგმენტში *სიბნელისა და ბოროტების* თემას უკავშირდებოდა, მაგრამ არა მთლიანად: მისი მიდრეკილება ბოროტებისაკენ, ეშმაკისაკენ შესუსტებული, ფაქტობრივად განახევრებული იყო. ადრიანი კი ამ VI ფრაგმენტში მხოლოდ *ბოროტების* თემის რეციპიენტია, თუმცა არა მთელი ძალით: ეს მომენტი მასში ჩახშულია. ე.ი. ეშმაკის თემა მასში ბოლომდე არ არის განმტკიცებული (ისევე როგორც I, IV და V ფრაგმენტებში), თუმცა მთლიანობაში ორივე სიტყვათა რიგის დეტალების რაოდენობა აქ თანაბარია, და ეს პირველადაა რომანის ტექსტში. საერთოდ, ორივე სიტყვათა რიგი, ორივე საკვლევი თემა (ერთის მხრივ, *სიბნელის* და, მეორე მხრივ, *სინათლის*) ამ VI ფრაგმენტში პირველად ღიად და საკმაოდ გამოკვეთილად უპირისპირდება ერთმანეთს: zum Lachen oder zum Weinen (სასაცილოა თუ სატირელი). და ეს მნიშვნელოვანი მომენტი შემოაქვს მესამე პერსონაჟ-რეციპიენტს – იონათან ლევერკიუნს, რომელიც აქ ამ საკითხს ვერ წყვეტს, და კითხვა ჰაერში გამოკიდებული რჩება. თუმცა ჩვენ ამის თაობაზე საკუთარი მოსაზრება გავაჩნია. სტატისტიკის ჭრილში VI ფრაგმენტში გვაქვს ორი *სიცილის* და ორი *ცრემლის* დეტალი, და ისინი ერთმანეთს, როგორც ზემოთ აღვნიშნეთ, თანაბრად უპირისპირდება. ეს რაოდენობრივად. მაგრამ ხარისხობრივად სხვაგვარი სურათი იკვეთება. *ცრემლების* დეტალები, მართალია, ორივე სრულფასოვანია,

მაგრამ *სიცილის* დეტალებიდან ერთ-ერთი ფაქტობრივად განახევრებულია და საერთო ჯამში სახეზეა ორი *ცრემლების* და ერთნახევარი *სიცილის* დეტალები. ე.ი. აქ *სინათლისა და სიკეთის* თემას მცირე უპირატესობა გააჩნია.

ერთიანი *სიცილ-ცრემლების* სიტყვათა რიგი VI ფრაგმენტის შემდეგ

(I) mit einem Lächeln – mit dem *halb* lächelnden Blick der blauen Augen – eine Neigung zur Migräne ... der Jonathan allerdings unterlag – (II) Adrian hat gelacht – für das Komische einen durstigen Sinn hatte – (III) Adrians Erheiterung – einem Gelächter, das ihm Tränen erpreßte – mußte ich *recht herzlich* lachen – (IV) Adrian und ich – mit *halbem* und *verdutztem* Lächeln – (V) Adrian – sehr stark zum Lachen versucht war – es ... aus Rücksicht auf den väterlichen Ernst *unterdrückte* – (VI) Jonathan ... bekam Tränen in die Augen – Adrian ... von unterdrücktem Lachen geschüttelt wurde – ob dergleichen zum Lachen oder zum Weinen ist –

(I) ღიმილი დასთამაშებდა – *ნახევრად* მოღიმარ ცისფერი თვალების გამოხედვას – შაკიკისაკენ მიდრეკილებას ... რაც იონათანს მართლაც სჭირდა – (II) უცინია – ადრიანი კომიკურ ამბებს ხარბად ეტანებოდა – (III) ადრიანს ეს ამბიარულებდა – სიცილი – (სიცილისაგან) თვალებზე ცრემლი მოადგებოდა – მეც *გულთანად* ვიცი-ნოდი – (IV) ადრიანი და მე – *ძლივს ვიმაგრებდით* ღიმილს – (V) ადრიანსაც – სიცილის საღერღელი ჰქონდა აშლილი – მამის რიდი ... *აკავებდა* – (VI) თვალცრემლიანი იონათანი – ადრიანი ... *სიცილს ძლივს იკავებდა* და ლამის გაგუდულიყო – სასაცილოა ასეთი რამ თუ სატირელი –

ამ ორი თემის ურთიერთზემოქმედების ანალიზი შემდგომში ჩატარებული გვაქვს ასევე ქრონოლოგიურად, ასევე ფრაგმენტებში, სიტყვათა რიგების კონტექსტში – ერთიან *სიცილ-ცრემლების* სიტყვათა რიგში, რომელსაც ვალაგებთ რომანის თავების მიხედვით.

როგორც ამ ფრაგმენტთა ანალიზი გვიჩვენებს, *სიცილის* დეტალების რაოდენობა, რომლებითაც გადავსებულია რომანის მთელი ტექსტი, მცირდება ერთად აღებულ ბოლო ოთხ ფრაგმენტში (ესენია XLV, XLVI, XLVII თავები და ასევე ეპილოგი). შესაბამისად ცოტათი იზრდება *ცრემლების* დეტალების რაოდენობა. XLVII თავში ადრიანი უშუალოდ აღარ იცინის, მასთან ძირითადად *ცრემლების* სიტყვათა რიგია დაკავშირებული – კერძოდ, ამ რიგის სამი დეტალი: Tränen seine Wangen hinunterrinnen – naß – ein Klagelaut (ჩამოუგორდა

ცრემლები დაწვებზე – სველი – შესაბრალოსი ბგერა –). ადრიან ლევერკიუნი ტირის.

ეპილოგშიც ადრიან ლევერკიუნი არ იცინის და თავად არ მონაწილეობს *სიცილ-ცრემლების* სიტყვათა რიგის ქმედებაში, სამაგიეროდ მის ნაცვლად სიტყვათა რიგის მოძრაობაში აქტიურადაა ჩართული მისი მეგობარი ზერენუს ცაიტბლომი, რომელიც „ტირის“: შე-საბრალოსი – რა გამაზიარებელი თამაშია ბუნებისა – აცრემლებული გამოვტრიალდი – გერმანია [...] დემონებით გარემოცული – იმედის სხივს – ღმერთი იყოს თქვენი სულის შემწე, ჩემო მეგობარო, ჩემო სამშობლოვ! (მანი, 2002, გვ. 659-660).

ერთიანი *სიცილ-ცრემლების* სიტყვათა რიგის მიკროსტრუქტურის ბოლო ნაწილში *ცრემლის* დეტალები დომინირებენ და დევნიან სიცილის დეტალებს, ე.ი. უკავიათ მყარი დასკვნითი პოზიციები. ამიტომ ისინი, ჩვენი აზრით, პრევალირებენ *სიცილის* სიტყვათა რიგის დეტალებზე არა მხოლოდ რაოდენობრივად, არამედ ტექსტში განლაგების მხრივ და თავიანთი პოზიციებიდან გამომდინარე იმარჯვებენ როგორც *მონანიების* და *სიკეთის* თემის წარმომადგენლები.

როგორც გამოიკვეთა, *სიცილისა* და *ცრემლების* დეტალები მწერალს საშუალებას აძლევს, უფრო მკაფიო და ზუსტი კონტურებით წარმოაჩინოს პერსონაჟები და პირველ რიგში რომანის პროტაგონისტი. ეს თანდათან ნაჩვენებია ადრიანის ცხოვრების მაგალითზე. მაგრამ დაპირისპირება *სიცილისა* და *ცრემლის* დეტალებს შორის, ანუ *ბოროტებისა* და *სიკეთის*, ანუ *ემშაკისა* და *ღმერთის* თემებს შორის ფიქსირდება არა მხოლოდ კომპოზიტორის ცხოვრებაში, არამედ მის შემოქმედებაშიც (თუმცა ამ მომენტის განხილვა დაწვრილებით აქ არ ხერხდება). მისი ცხოვრება და შემოქმედება ეხლართება ერთმანეთს, გადახლართულია ლევერკიუნის ცხოვრებასა და მუსიკალურ სფეროში დაფიქსირებული *ბოროტება-ემშაკის* და *მონანიება-ღმერთის* თემები. განსაკუთრებით ეს ეხება ადრიანის ორ ნაწარმოებს: ესენია „*Apocalipsis cum figuris*“ (*სიცილის* დეტალი), რომელიც სიცილთან და ემშაკთანაა დაკავშირებული, და „*Dr. Fausti Weheklag*“ (*ცრემლის* დეტალი), რომელიც ცრემლებსა და ღმერთს უკავშირდება. *სიცილის* დეტალი-ლაიტმოტივი იწყება piano-ში და შემდეგ გადაიზრდება Crescendo tutti fortissimo-ში. სიცილის კულმინაცია – ეს არის **ჯოჯოხეთური ხარხარი** „*Apocalipsis cum figuris*“-ში, ანუ *სიცილის* დეტალი *Höllengelächter*; *ცრემლის* სიტყვათა რიგი კი კულმინაციას აღწევს

კომპოზიტორის უკანასკნელ ნაწარმოებში „Dr. Fausti Weheklag“ („დოქტორ ფაუსტუსის გოდება“) *ცრემლის* დეტალში „Lamento“, სადაც უდიდესი გოდება მოიცავს ყველაფერს და მთხრობელის მიზანს ემსახურება: „ვინაიდან ვკვდები ცუდი და კეთილი ქრისტიანი“ (მანი, 2002, გვ. 630-631). ამ წინადადებაში *ცრემლის* სიტყვათა რიგის დეტალი „კეთილი“ დგას ასევე მეორე, დასკვნით პოზიციაზე, უპირისპირდება *სიცილის* დეტალს „ცუდი“ და მძლავრობს მასზე, რაც კიდევ უფრო ამტკიცებს ჩვენს ვარაუდს იმის თაობაზე, რომ რომანში იმარჯვებს *სიკეთისა* და *სინათლის* თემა.

ამრიგად, ჩატარებული ანალიზის შედეგად ვასკვნით, რომ თომას მანის „დოქტორ ფაუსტუსის“ *ბოროტება-ეშმაკის* თემის გამომხატველი *სიცილის* სიტყვათა რიგი რაოდენობრივად საგრძნობლად აღემატება *მონანიება-ღმერთის* თემის ამსახველ *ცრემლის* სიტყვათა რიგს; თავად გაერთიანებული *სიცილ-ცრემლების* რიგი იწყება წმინდა *სიცილის* დეტალით, რომელსაც თან მოსდევს მთელი კასკადი ასევე წმინდა ან არა წმინდა *სიცილის* დეტალებისა. მაგრამ რომანის დასასრულისკენ მათი რაოდენობა იკლებს, სამაგიეროდ იმატებს *ცრემლების* დეტალების რიცხვი და გაერთიანებული რიგი სრულდება *ცრემლის* სიტყვათა რიგის დეტალით Gott (ღმერთი). ასე რომ, სახეზეა სიკეთის ტრიუმფი ბოროტებაზე. ადრიან ლევერკიუნი რომანის დასასრულს აღარ „იცინის“, უმეტესწილად ის „ტირის“. მაშასადამე, ის თანდათან შორდება ეშმაკს და ღმერთს უახლოვდება. ბრძოლაში იმარჯვებს *ცრემლების* სიტყვათა რიგი, ე.ი. იმარჯვებს სიკეთის, მონაწილების, სინათლის თემა, ე.ი. იმარჯვებს ღმერთი.

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Encounter between East and West in the Arabic Novels (1935-1966)

აღმოსავლეთ-დასავლეთის შეხვედრის თემა არაბულ რომანებში (1935-1966)

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ივანე ჯავახიშვილის სახელობის თბილისის სახელმწიფო
უნივერსიტეტი
(საქართველო)

Abstract:

From 30s of 20th century, the meeting of east and west became one of the main issues of the Arabic novels, where the problem of cultural identity of main character resulting from the meeting of two cultures was stated. Cultural markers denoting two spaces found in the texts emphasize ambivalent attitude of the authors to western civilization, being, on one hand, the enemy and conqueror and on the other – the source of education and symbol of free life.

In the colonialism epoch, meeting of two absolutely different worlds and motif of confrontation of the cultures was widely reflected in the literary texts. Both, the European and eastern (Arabic) literary discourse (where the theme of east-west meeting is prominent), actually, results from the western colonial policies that have created the entire system: how the Europe viewed the Arabic world and how it created certain stereotypes in relation to it. This, naturally, was followed by the response from the east and the requirement of emphasizing identity became stronger. Hence, the east has developed certain stereotypes about the western civilization as well. Moreover, some Arabic literary texts of 20th century became some kind of weapon for revenge in the postcolonial epoch.

The paper is intended, to cover Arabic novels written in 30s – 60s of 20th century focused on the issue of meeting of eastern and western cultures. In this context, the famous novels of colonialism and post-colonialism period, such as: Taha Husayn's "Adib" (1935), Tawfiq Al-Hakim's "A bird from the East" (1938), Dhu al-Nun Ayyub's „Doctor Ibrahim“ (1939), Yahya Haqqi's "The Lamp of Um Hashim" (1944), Suhayl Idris's "Latin Quarter" (1954) and Tayeb Salih's "Season of Migration to the North" (1966) are discussed. The research was conducted based on the key principles of comparative literary studies, imagology. Goal of our work is to identify the cultural markers, auto- and hetero-images in the literary texts.

Keywords: Arabic Novels, East-West Theme

აღმოსავლეთ-დასავლეთის ურთიერთმიმართებისა და კულტურათა კონფრონტაციის საკითხს XX საუკუნის არაბული რომანების გამორჩეულ თემებს შორის ასახელებენ (Allen, 1992, გვ. 204). ორი სამყაროს შეხვედრის თემა ლაიტმოტივად გასდევს მთელი XX საუკუნის პერიოდს და დღემდე არ კარგავს აქტუალობას. ამ კონტექსტში საეტაპო მნიშვნელობისაა 30-იანი წლებიდან 60-იან წლებამდე დაწერილი კოლონიალიზმისა და პოსტკოლონიალიზმის პერიოდის ისეთი ცნობილი რომანები, როგორებიცაა ტაჰა ჰუსეინის „ადიბი“ (1935, ეგვიპტე), თავფიკ ალ-ჰაქიმის „ჩიტი აღმოსავლეთიდან“ (1938, ეგვიპტე), ზუ ნ-ნუნ აიუბის „დოქტორი იბრაჰიმი“ (1939, ერაყი), იაჰია ჰაკკის „უმ ჰაშიმის კანდელი“ (1944, ეგვიპტე), სუჰაილ იდრისის „ლათინური კვარტალი“ (1954, ლიბანი) და ატ-ტაიბ სალიჰის „მიგრაციის სეზონი ჩრდილოეთში“ (1966, სუდანი). ჩვენი კვლევის მიზანია აღმოსავლეთ-დასავლეთის შეხვედრის თემაზე დაწერილ დასახელებულ რომანებს შორის გარკვეული ანალოგიების, საერთო მახასიათებლების, კულტურული მარკერების გამოკვეთა, ავტო- და ჰეტეროხატების იდენტიფიცირება სივრცის იმაგოლოგიის კონტექსტში და ზოგადი სურათის წარმოჩენა.

ახალმა არაბულმა ლიტერატურამ, რომელსაც აქტიური პოლიტიკურ-ისტორიული და ლიტერატურული კონტაქტები ჰქონდა და-

სავლურ სამყაროსთან, მდიდარი გამოცდილება დააგროვა უცხო-ეროვნული თემატიკის მხატვრული დამუშავების თვალსაზრისით. იმის გათვალისწინებით, რომ არაბულ სამყაროს დასავლეთთან (ევროპასთან) კოლონიური ისტორია აკავშირებდა XIX-XX საუკუნეებში, არაბულ ლიტერატურაში აღმოსავლეთის, როგორც კულტურული სივრცის ავტოპორტრეტი მტრის ხატთან დაპირისპირების ფონზე ფორმირდებოდა, ლიტერატურულ დისკურსში ყალიბდებოდა აღმოსავლეთ-დასავლეთის სივრცის აღმნიშვნელი ავტოხატებისა და ჰეტეროხატების მკვეთრად პოლარიზებული მარკერთა სისტემა.

აღმოსავლეთ-დასავლეთის შეხვედრის თემა იმ მწერალთა შემოქმედებაში გვხვდება, რომელთაც თავიანთ თავზე გამოუცდიათ ორ სამყაროს შორის არსებული ბარიერის დაძლევის მცდელობა და ლიტერატურული ნაშრომების პროტაგონისტად, შეგნებულად თუ გაუცნობიერებლად, სწორედ თავად ავტორები მოიაზრებიან ხოლმე. აღმოსავლეთ-დასავლეთის შეხვედრის თემაზე დაწერილ რომანებს შორის საინტერესო ანალოგიები იკვეთება, რომელთა მეშვეობითაც შეიძლება დადგინდეს არაბული პროზის განსახილველად აღებული თემატიკის ერთგვარი ლიტერატურული უნივერსალიები.

აღმოსავლურ-დასავლური ციკლის რომანებს არაბულ ლიტერატურაში მსგავსი სიუჟეტი აქვთ: მთავარი გმირი ორი კულტურის – აღმოსავლურისა და დასავლურის შეხვედრის ცენტრშია, ის აღზრდილია ტრადიციულ მუსლიმურ ოჯახში, განათლების მისაღებად მიემგზავრება ევროპაში, სადაც დასავლურ ფასეულობათა შეჯახების შედეგად სულიერ კრიზისს განიცდის, მწვავედ დაისმის კულტურული იდენტობის პრობლემა. გმირი გაორებულია, ის ტრანსფორმირდება და წლების შემდეგ შეცვლილი უბრუნდება საკუთარ ქვეყანას, თუმცა ევროპულ ცივილიზაციასა და კულტურულ ტრადიციებს ნაზიარები სამშობლოში თავს უცხოდ გრძნობს, მისი იდენტიფიკაციის კრიზისი კიდევ უფრო მწვავედება. მთავარი გმირის სახის გამოკვეთაში უმნიშვნელოვანესი როლი ენიჭება, ერთი მხრივ, ევროპელ და მეორე მხრივ, აღმოსავლელ ქალს. სასიყვარულო ურთიერთობის მეტაფორა ერთგვარ ნორმადაა ქცეული ამ ტიპის რომანებში – აღმოსავლელი კაცი მერყეობს ორ ქალს შორის, რომლებიც სიმბოლურად ორ განსხვავებულ კულტურას განასახიერებენ. დასავლელ ქალთან ურთიერთობით მთავარი გმირი ცდილობს მის კულტურაში შესვლას, მოგვიანებით კი, როცა სამშობლოში ბრუნდება, აღმოსავლურ საზოგადოებასთან რეინტეგრაციისკენ ისწრაფვის ადგილობრივ ქალზე ქორწინებით.

XX საუკუნის არაბულ ლიტერატურაში აღმოსავლეთ-დასავლეთის შეხვედრის თემაზე დაწერილ რომანებში მოთხრობილია ფსიქოლოგიური განვითარება მთავარი გმირისა, რომელიც დასავლურ კულტურასთან შეხვედრის შემდეგ გარდაიქმნება და ცდილობს იპოვოს ცხოვრებისეული დანიშნულება, ადგილი საკუთარ საზოგადოებაში. პროტაგონისტის მიზანია, შეათანხმოს ორი ერთმანეთისგან განსხვავებული კულტურული ღირებულებები. იქმნება შთაბეჭდილება, რომ მსგავსი ტექსტები მწერლისთვის ჰიბრიდული ლიტერატურული ადგილია, რომელშიც ის აღმოსავლურ-დასავლური ღირებულებების გონივრული სინთეზისგან ცდილობს შექმნას მესამე სივრცე. ზოგ რომანში (მაგალითად, ტაჰა ჰუსეინის „ადიბი“, ატ-ტაიბ სალიჰის „მიგრაციის სეზონი ჩრდილოეთში“) კარგად ჩანს ავტორის გაორებული მდგომარეობა, რომელსაც არ აქვს პრობლემის გადაწყვეტის ერთი გზა, ამიტომ, ის იყენებს ერთგვარ მხატვრულ ხერხს და მკითხველს ორი სიუჟეტური ხაზის განვითარებას სთავაზობს, რომელთაგან ერთი რადიკალურია, მეორე – ზომიერი: დასავლეთთან ურთიერთობა ერთი გმირისთვის ტრაგიკულად მთავრდება, მეორე კი იდენტიფიკაციის კრიზისის გარეშე ბრუნდება საკუთარ ქვეყანაში. ზოგ შემთხვევაში კი მთავარი გმირის კულტურული იდენტობის პრობლემა გადაუჭრელი რჩება.

ტაჰა ჰუსეინი თავის ცნობილ რომანში „ადიბი“ (სწავლული) სწორედ ორი სიუჟეტური ხაზის განვითარებას გვთავაზობს, მთავარი პერსონაჟები – პროტაგონისტი და ნარატორი გადიან ერთსა და იმავე გზას, სასწავლო სტიპენდიით სხვადასხვა დროს ეგვიპტიდან განათლების მისაღებად პარიზში მიემგზავრებიან, ამ გამოცდილებას კი ერთმანეთს წერილებით უზიარებენ. ადიბი სიხარულით ელოდება იმ ბედნიერ დღეს, როცა გემი მას ახალ სამყაროში მიიყვანს, რომლის მოლოდინიც მთლიანად დაუფლებია მის სულსა და გულს (حسين, 1998, გვ. 50), თუმცა მთავარი გმირი დილემის წინაშე აღმოჩნდება, რადგან კონკურსის წინაპირობის მიხედვით, ევროპაში გამგზავრების პრეტენდენტი უცოლო უნდა იყოს. ადიბი ცოლს ეყრება და ამით წყვეტს საკუთარ გარემოსთან მიჯაჭვულობის უკანასკნელ ძაფს. ადიბის ცოლი ტრადიციული ეგვიპტის სიმბოლოა, რომელსაც მთავარი გმირი უნდა გაეყაროს, რადგან ის ვერ უძლებს ევროპის საცდურს. არაბული ტრადიციული კულტურა აღმოსავლეთ-დასავლეთის ურთიერთობის თემატიკისადმი მიძღვნილ არაბულ რომანებში უპირატესად ქალური საწყისით არის წარმოდგენილი. ეს სიმბოლო, რომე-

ლიც დედისა და ეგვიპტელი ცოლის სახით ერთ-ერთ ყველაზე ადრეულ ეტაპზე სწორედ ტაჰა ჰუსეინის „ადიბში“ დასტურდება, შემდეგ სხვადასხვა ვარიაციით თითქმის ყველა ამ ტიპის არაბულ რომანშია გამეორებული. აღმოსავლეთთან კავშირის გაწყვეტითა და დასავლეთში გამგზავრებით იწყება ადიბის იდენტობის კრიზისი. გემით მარსელისკენ მიმავალი ადიბი ნანობს თავის საქციელს, ცოლის მიტოვებას და ემინია, რამდენად გაუძლებს „ევროპული ცხოვრების ზღვის გადაკვეთას, ჩაიძირება თუ გადაცურავს მას?“ (حسين, 1998, გვ. 135). მარსელში ჩასვლისთანავე, ცოლის – ჰამიდას აჩრდილი, რომელიც ადიბს თან სდევდა მუდამ, ქრება. მთავარი გმირი ფრანგ ქალებთან სხვადასხვა სასიყვარულო ურთიერთობაში ებმება. დასავლელ ქალთან ურთიერთობით ადიბი ცდილობს მის კულტურაში შესვლას. ის ევროპული კულტურიდან იღებს ყველაფერს ზომიერების დაცვის გარეშე. მთავარი გმირის დამოკიდებულება აღმოსავლური და დასავლური კულტურების მიმართ კარგად ჩანს მის ერთ-ერთ წერილში (حسين, 1998, გვ. 155), რომელსაც მოხრობელს უგზავნის:

წადი პირამიდებთან.... ჩადი დიდი პირამიდის სიღრმეში.... იგრძნობ, როგორ შეგეხუთება სული, ოფლად დაიღვრები და გეგონება, რომ შენ ეზიდები ამ დიდებული ნაგებობის სიმძიმეს, რომელიც სადაცაა გაგანადგურებს. შემდეგ ამოდი პირამიდის სიღრმიდან და შეიგრძენი მსუბუქი სუფთა ჰაერი. იცოდე, რომ ეგვიპტეში ცხოვრება ჰგავს პირამიდის სიღრმეში ყოფნას, ხოლო პარიზში ცხოვრება – მაგ სიღრმიდან ამოსვლას.

ადიბი ურჩევს მეგობარს, რომ მანაც გადაკვეთოს ზღვა ევროპისკენ. საბოლოოდ ეს უკანასკნელიც იღებს სტიპენდიას და მიემგზავრება საფრანგეთში, თუმცა იდენტობის პრობლემა ნარატორის შემთხვევაში არ დგას, რადგან ის არ წყდება მშობლიურ გარემოს, დასავლეთში მიღებული გამოცდილების შემდეგ სამშობლოში ბრუნდება. ადიბი კი არ ტოვებს პარიზს, იდენტობის კრიზისი მისი ფსიქიკური აშლილობით სრულდება.

დასავლეთი რომანში წარმოდგენილია, ერთი მხრივ, როგორც განათლებისა და ცოდნის წყარო, ხოლო მეორე მხრივ, თავისუფალი სასიყვარულო ურთიერთობების სივრცე, რომელიც უპირისპირდება და ეწინააღმდეგება ტრადიციულ აღმოსავლურ ფასეულობებს. ამიტომ, ამ თვალსაზრისით ის არის „უცხო“, „სხვა“, „მიუღებელი“.

არაბული ლიტერატურის კრიტიკოსები აღმოსავლურ-დასავლური ურთიერთობის თემაზე დაწერილ რომანებს შორის, რომლებიც ევროპაში განათლებამიღებული არაბი ახალგაზრდობის ფსიქოლოგიურ პრობლემებს ეხება, პირველ რიგში, თავფიკ ალ-ჰაქიმის 1938 წელს გამოქვეყნებულ მცირე ფორმატის რომანზე „ჩიტი აღმოსავლეთიდან“ მიუთითებენ ხოლმე. აღნიშნულ ნაწარმოებში ავტორმა გამოიყენა „ფემინიზირებული“ დასავლეთის სახე და სექსუალური ურთიერთობის მეტაფორა, რაც შემდგომ ერთგვარ ნორმად იქცა ამ ტიპის სხვა რომანებშიც (El-Enany, 2006, გვ.13). თუმცა ტაჰა ჰუსეინის „ადიბი“ თავფიკ ალ-ჰაქიმის რომანზე სამი წლით ადრე დაიწერა და უკვე მასში დასავლეთი წარმოდგენილია სექსუალურად თავისუფალი ქალის სახით.

აღმოსავლურ-დასავლური კულტურების დაპირისპირებაში თავფიკ ალ-ჰაქიმი განსაკუთრებულ აქცენტს დასავლეთის მატერიალისტურ ბუნებასა და აღმოსავლეთის სულიერებაზე აკეთებს. ნაწარმოებში დასავლეთი წარმოდგენილია, როგორც მატერიალისტური სივრცე, რომელიც დასაღუპად განწირულია. მას მხოლოდ აღმოსავლეთის სულიერი ფასეულობები თუ გადაარჩენს. აღმოსავლეთ-დასავლეთის შორის შედარებები და განსხვავებები თვალში საცემია, ერთი მხრივ, რომანის მთავარ გმირ მუჰსინსა და მის ფრანგ მეგობარ ანდრეის, მეორე მხრივ, მუჰსინსა და მის შეყვარებულ, ოდეონის თეატრის სალაროს მოლარე გოგო სუზის შორის ურთიერთობების ყოველ წვრილმანში. მუჰსინისთვის ცხოვრების ულამაზესი წუთები სატრფოს დანახვის მოლოდინში ოდეონის თეატრის სალაროს წინ დგომაა, თან იცის, რომ გოგო ისე ჩაუვლის, სიტყვასაც არ ეტყვის. მისი მეგობარი ფრანგისთვის კი ის რეალობას მოწყვეტილი, ფანტაზიური კაცია. მას „აღმოსავლელი ჩიტის“ მონაყოლზე მხოლოდ ელიმება, რადგან სიყვარულის ასეთი ხედვა მხოლოდ „აღმოსავლური ფილოსოფია“ მისთვის. აღმოსავლელი მიჯნური ოცნებიდან რეალობაში ეშვება, რომლის პირისპირ დარჩენილი იმედგაცრუებული და სასოწარკვეთილია. აღმოსავლურ-დასავლური რომანი ძალიან ხანმოკლე გამოდგა. ის, რაც მუჰსინს ცხოვრების არსი ეგონა, სუზისთვის მხოლოდ გართობა აღმოჩნდა (გარდავაძე, 2016, გვ. 238).

სულიერი კრიზისის ჟამს მთავარ გმირს მხნეობას აძლევს მოგონებები წარსულიდან, რომლის ნაკადი რომანში უხვადაა. აქ მუდამ ერთმანეთს ენაცვლება აწმყო და წარსული, დასავლური და აღმოსავლური სივრცეები და მათში განვითარებული მოვლენები. მუჰსინი

იხსენებს თავის მშობლიურ გარემოს და გარდასული მოგონებებით ცოცხლობს. ეს კი აღმოსავლურ გარემოსთან, მშობლიურ რწმენასთან, კულტურასთან და ღირებულებებთან მისი მიჯაჭვულობის დასტურია.

აღმოსავლეთ-დასავლეთის სიყვარულის გზით შეყრა რომანში წარუმატებლად სრულდება, რითაც ავტორი ხაზს უსვამს ორი კულტურის კონფრონტაციულ დაპირისპირებას. მართალია, ამ ტიპის სხვა რომანებისგან განსხვავებით, აქ არ ჩანს მთავარი გმირის აღმოსავლეთში დაბრუნებისა და მშობლიურ გარემოსთან რეინტეგრაციის პროცესი, მაგრამ წარსულის სურათები, რომელიც მთელი რომანის მანძილზე თან სდევს მუჰსინს, მისი აღმოსავლეთთან მჭიდრო კავშირის მანიშნებელია.

აღმოსავლეთ-დასავლეთის ურთიერთმიმართების თვალსაზრისით საინტერესოა რომანის მეორე ხაზი – მუჰსინისა და მისი პარიზში შეძენილი მეგობრის, ასაკოვანი რუსი ემიგრანტის ივან ივანოვიჩის ურთიერთობა და მათ შორის გამართული დიალოგები. ივანის, როგორც პერსონაჟის, ფუნქცია რომანში დასავლური ცივილიზაციის დაგმოვა და აღმოსავლურის განდიდებაა. აღმოსავლეთი მისთვის ასოცირებულია წინასწარმეტყველებთან, ზეციურ სამყაროსთან. დასავლეთმა კი „*მატერიალიზმის, სიძულვილის, სიხარბისა და რბოლის ბომბი ჩააგდო ხალხში, როცა გააგებინა მათ, რომ არაფერი არ არსებობს მიწის გარდა, როცა ზეცა სათვალავიდან გამოთიშა, რადგანაც თანამედროვე ეკონომიკური მეცნიერება ზეცას არ ცნობს!*..“ (ალ-ჰაქიმი, 2015, გვ. 75). ივანის აზრით, „*თანამედროვე ევროპული ცივილიზაცია ხალხს მხოლოდ ერთ სამყაროში ცხოვრების უფლებას აძლევს... ძველი ცივილიზაციების დიდებულების საიდუმლო კი იმაშია, რომ ისინი ხალხს ორ სამყაროში აცხოვრებდნენ*“... ასეთ ცივილიზაციებს ივანი „სრულყოფილ ცივილიზაციებს“ უწოდებს. დასავლური ცივილიზაცია კი მისთვის ზედაპირულია, ნაკლოვანი და არასრულყოფილი, რადგან მან სიცოცხლე მხოლოდ ერთ სამყაროში იცის (ალ-ჰაქიმი, 2015, გვ. 121).

რომანში ევროპა აზია-აფრიკის ქორწინებით შობილი „ქერა ასულის“ სახითაა წარმოდგენილი, ლამაზი, გრაციოზული, ნიჭიერი, მაგრამ სიცოცხლის მოტრფიალე და ეგოისტი, მხოლოდ საკუთარი თავი რომ აინტერესებს და სხვათა დამონება. ივანოვიჩი დასავლეთს დაღუპვას უწინასწარმეტყველებს, რადგან ის სულიერებისგან და მორალისგან დაცლილია (ალ-ჰაქიმი, 2015, გვ. 123).

არჩევანში, მუჰსინს კი არა, რუს ემიგრანტს მიანდოს აღმოსავლურ-დასავლური ურთიერთობების შავ-თეთრ ფერებში გადმოცემა, ერთის ზეციურთან და მეორის კი ქვესკნელთან გაიგივება, კარგად ჩანს თავად ავტორის პოზიცია, რომლის ხმა მისი მთავარი გმირის (რომლის პროტოტიპი თავად ავტორია) მსგავსად ორი კულტურის ზღვარზე ისმის და დასავლური ცივილიზაციის მიმართ დამოკიდებულება ისეთი რადიკალური არ არის, როგორც ივანის შემთხვევაში (გარდავაძე, 2016, გვ.254). მუჰსინი მოხიბლულია დასავლური ხელოვნებითა და მუსიკით, დიდებულ ოპერაში ყოფნის დროს ითავისებს ტერმინს „დიდი დასავლური ცივილიზაცია“ და თავის რუს მეგობარს, რომლის უკანასკნელი სურვილი აღმოსავლეთში გამგზავრებაა, ეწინააღმდეგება.

აღმოსავლურ-დასავლურ დაპირისპირებებს რომანში საკმაოდ მწვავე შეფასებები ეძლევა. მკვეთრი განცხადებები აღმოსავლურ-დასავლური სივრცეების კონტრასტების გამძაფრებას ისახავს მიზნად. დასავლური სივრცე წარმოდგენილია ინგლისის, საფრანგეთისა და ამერიკის სახით, თუმცა ძირითადი აქცენტი, ზოგადად, ევროპულ კულტურასა და, კერძოდ, საფრანგეთზე კეთდება. აღმოსავლურ-დასავლური სივრცეებისთვის გამოყენებულია საკმაოდ მრავალფეროვანი, როგორც დადებითი, ისე უარყოფითი მარკერები, რაც დასავლეთისადმი ავტორის ამბივალენტურ დამოკიდებულებას უსვამს ხაზს.

ერაყელი მწერლის ზუ ნ-ნუნ აიუბის რომანი „**დოქტორი იბრაჰიმი**“ XX საუკუნის არაბულ ლიტერატურაში აღმოსავლეთ-დასავლეთის შეხვედრის თემაზე არაბულად დაწერილ ცნობილ რომანებს შორის, ალბათ, ერთადერთია, რომელშიც მთავარი გმირის უკიდურესად უარყოფითი სახეა ნაჩვენები. ჩვეულებრივ, სხვა მსგავს რომანებში პროტაგონისტის კულტურული იდენტობის კრიზისი საკუთარ საზოგადოებასთან რეინტეგრაციით სრულდება, ის აღმოსავლური და დასავლური ღირებულებების გონივრულ სინთეზს ახდენს და უკეთესი მომავლის შენებისთვის იბრძვის, ხოლო იქ, სადაც ამას გმირი ვერ ახერხებს, ავტორი ერთგვარ მხატვრულ ხერხს მიმართავს, ავითარებს მეორე სიუჟეტურ ხაზს, რომელიც ორი სამყაროს სინთეზით სრულდება. „დოქტორ იბრაჰიმში“ მთავარი გმირის იდენტიფიკაციის პრობლემა გადაუჭრელი რჩება – დასავლეთთან ურთიერთობა მისთვის ტრაგიკულად მთავრდება. მიუხედავად იმისა, რომ იბრაჰიმმა შეითვისა ევროპული კულტურა, თავად ვერ ინტეგრირდა მასში და ამასთან, მშობლიურ ფესვებსაც მოსწყდა. იბრაჰიმი ნეგატიური მოდე-

ლია ერაყელი ინტელექტუალისა, ევროპა მასზე დესტრუქციულ გავლენას ახდენს და აუცხოვებს. ის არის ჰიბრიდი, რომელმაც ვერცერთ კულტურაში ვერ იპოვა საკუთარი ადგილი და როლი და მესამე სამშობლოს საძიებლად გაემურა. თითქოს ავტორი ცდილობს აჩვენოს, რომ ის, ვინც დასავლეთს ასე ბრმად მიიღებს და საკუთარ სამშობლოს დაივიწყებს, დასავლეთში „დაიკარგება“. იგივე ქვეტექსტი შეიძლება წავიკითხოთ ტაკა ჰუსეინის „ადიბში“.

დასავლეთი იბრაჰიმისთვის თავისუფლებასთან, ღვინით და ქალებით ტკბობასთან ასოცირდება. ამგვარი წარმოდგენა დასავლეთზე აღმოსავლელის წარმოსახვაში ერთგვარი გამყარებული სტერეოტიპია, რაც კარგად ჩანს XX საუკუნის არაბულ ლიტერატურაში. იბრაჰიმის ინგლისში ექვსწლიანი ცხოვრების პერიოდს რომანის მცირე ნაწილი უჭირავს, მთელი ამ ხნის განმავლობაში მთავარი გმირის იდენტიფიკაციის კრიზისი მწვავედება, მისი ერთადერთი მიზანი ხდება სრული ინტეგრაცია ინგლისურ საზოგადოებასთან, ინგლისური ტრადიციების, ადათ-წესების, ღირებულებების შეთვისება, ამ მიზნისთვის იბრაჰიმი ქრისტიანობის მისაღებადაც კი მზადაა. ეკლესიის ფონზე მას მეჩეთი ბნელ, ბინძურ და პრიმიტიულ ადგილად ეჩვენება და ზიზღს გრძნობს. რაც უფრო ასიმილირებული ხდება იბრაჰიმი დასავლურ კულტურასთან, მით უფრო უცხოვდება მისთვის მშობლიური კულტურა. დღითიდღე ის ნამდვილ ინგლისელ ჯენლტმენს ემსგავსება. მთავარი გმირი წყევლის და ამცირებს თავის მოდემას და ნატრობს, შეემლოს საკუთარი კანის მოშორება და მისი ჩანაცვლება ინგლისელთა თეთრი კანით. იბრაჰიმი ივიწყებს ინგლისის კოლონიურ სახეს, პირიქით აღმერთებს მას და შედეგად სხვა არაბი ახალგაზრდების კრიტიკის სამიზნე ხდება (أبي، 1939, გვ. 96-98).

იბრაჰიმის სასიყვარულო ისტორია ინგლისელ ჯენისთან მოტივირებულია მთავარი გმირის ამბიციით – შეივსოს ხარვეზი მასა და დასავლურ კულტურას შორის, ჯენი კი ოცნებობს აღმოსავლელზე დაქორწინებას, რადგან მას მუდამ იზიდავდა ეგზოტიკური და რომანტიკული აღმოსავლეთის საოცრებანი. ავტორი ხაზს უსვამს ევროპელის წარმოსახვაში არსებულ წარმოდგენას აღმოსავლეთზე, რაც ასევე ერთგვარ სტერეოტიპს წარმოადგენს დასავლურ საზოგადოებაში. მიუხედავად იმისა, რომ იბრაჰიმის კულტურული ინტეგრაცია დასავლეთთან წარმატებით ხორციელდება, მთავარი გმირი სამშობლოში დაბრუნებას არჩევს, მას უკვე აქვს სანუკვარი წოდება – სოფლის მეურნეობის დოქტორი და მოლოდინი სამინისტროში მაღალი

თანამდებობის მიღებისა. იმის ნაცვლად, რომ იბრაჰიმმა გამოიყენოს თავისი განათლება ქვეყნის უკეთესი მომავლის შენებისთვის, ის ხდება კორუმპირებული და ანგარებიანი ჩინოვნიკი; ხლართავს ინტრიგებს, უსინდისო მაქინაციებით ცდილობს ჩამოიშოროს კონკურენტები, იბრაჰიმი მხოლოდ კერძო ინტერესებისთვის, თვითდამკვიდრებისთვის იბრძვის. მთავარი გმირის ხრიკები და დანაშაულებრივი ქმედებები აღწერილია რომანის მესამე და მეოთხე ნაწილებში, როგორც სვლა ბაბილონის გოდლის მწვერვალისკენ, რომელიც თავიდანვე დასანგრევადია განწირული. თავისი მოღვაწეობით იბრაჰიმი ხალხის სიძულვილს იმსახურებს. მამის სიკვდილი უკანასკნელი ძაფის გაწყვეტაა მთავარი გმირისთვის, რომელიც საკუთარ ქვეყანას საბოლოოდ ზურგს აქცევს და პოლიტიკური სიტუაციის არევის შემდეგ ცოლთან ერთად ამერიკაში მიემგზავრება. იბრაჰიმი ვერ ათანხმებს ერთმანეთში აღმოსავლურ და დასავლურ კულტურულ ღირებულებებს, ბაბილონის კოშკის მწვერვალიდან ძირს ვარდება. აიუბის რომანშიც, ისევე როგორც დასახელებული პერიოდის აღმოსავლეთ-დასავლეთის ციკლის სხვა არაბულ რომანებში, აღმოსავლეთს განასახიერებს მამაკაცი, ხოლო დასავლეთს – ქალი. დასავლეთი, ერთი მხრივ, თავისუფლებასთან, ღვინით და ქალებით ტკბობასთანაა გაიგივებული, მეორე მხრივ კი, ავტორი არ ივიწყებს მის კოლონიურ სახეს, ინგლისილებს კაცობრიობის ხორცის მგლეჯ კოლონიზატორ ძაღლებს უწოდებს. ამდენად, აქაც დასავლეთის მიმართ ამბივალენტურ დამოკიდებულებას ვაწყდებით. დასავლეთი მთავარი გმირისთვის იდეალური სივრცეა, აღმოსავლეთი კი – სამულველი. ამიტომ, მისი სახე რომანში მკვეთრად უარყოფითია. დასავლელის თვალთ დანახული აღმოსავლეთი კი მიმზიდველი, ეგზოტიკური და რომანტიკული ადგილია.

იაჰია ჰაკკი „უმ ჰაშიმის კანდელში“ კულტურათა კონფრონტაციის სულიერ მხარეს უსვამს ხაზს, რომელიც ისმაილის სულიერ კრიზისშია ნაჩვენები და მთავარი გმირის საკუთარ რელიგიურ ფასეულობებთან მიბრუნებით სრულდება. მისთვის ისლამური ფასეულობები მშვიდობიანად თანაარსებობენ დასავლური მეცნიერული პრინციპების გვერდით. რომანის პროტაგონისტი ისმაილი ორი კულტურის – აღმოსავლურისა და დასავლურის – შეხვედრის ცენტრშია. ის აღზრდილია ტრადიციულ მუსლიმურ ოჯახში, რომელიც სოფლიდან კაიროში გადადის და შემდეგ ინგლისში მიემგზავრება სასწავლებლად. 7 წლის შემდეგ ის სრულიად შეცვლილი ბრუნდება. ევრო-

პულ ცივილიზაციასა და კულტურულ ტრადიციებს ნაზიარები, განათლებული და პერსპექტიული ოფთალმოლოგი სამშობლოში თავს უცხოდ გრძნობს. ისმაილის ტრანსფორმაციისთვის ავტორი იყენებს კვლავ სასიყვარულო ურთიერთობის მეტაფორას. მთავარი გმირის პერსონაჟის გამოკვეთაში უმნიშვნელოვანესი როლი აკისრია მარის, ისმაილის ევროპელ კოლეგას. მარი სიმბოლურად დასავლურ კულტურას განასახიერებს, მისი და ისმაილის ურთიერთობა კონტრასტების წყვილეულებია: ისმაილისთვის ცხოვრება შეუცვლელი გეგმაა, მარისთვის კი მუდმივად განახლებადი პაექრობა. ისმაილი ქორწინებაზე ესაუბრება (მყარ ინსტიტუტზე), მარი კი სიყვარულზე (მარად ავანტიურაზე). ისმაილი მუდამ გარეთ ეძებს საყრდენს – რელიგიაში, რწმენაში, აღზრდასა და წარმომავლობაში, გოგო კი თავის თავში ხედავს ამ საყრდენს. ისმაილს თავისუფლების ეშინია ყველაზე მეტად, მარის კი – ბორკილების. ბიჭი სუსტებს და უძლურებს უდგას ქომაგად, გოგო კი არწმუნებს, რომ ის მესია არ არის და რომ აღმოსავლური თანაგრძნობა საძულველი და ამაზრზენია, რადგან არაქმედითი და არაეფექტურია (ჰაკკი, 2009, გვ. 92).

ნაწარმოებში კარგად არის ნაჩვენები ორი ერთმანეთისგან განსხვავებული კულტურული სივრცის აღმნიშვნელი მარკერები: აქტიური დასავლეთი – პასიური აღმოსავლეთი; ტრადიციული, შებოროკილი აღმოსავლეთი – თანამედროვე, თავისუფალი დასავლეთი. ეს პოლარული ოპოზიცია – ისმაილი და მარი არის მამრის და მდედრის, აღმოსავლეთის და დასავლეთის ოპოზიცია. მარი ათავისუფლებს ისმაილს ტრადიციისგან, სენტიმენტალობისგან, უნერგავს რწმენას საკუთარ თავში, მეცნიერებაში, ასწავლის ბუნების სილამაზისა და ხელოვნების დაფასებას. ისმაილი კარგავს თავის რელიგიურ რწმენას, რაც მჭიდროდ დაკავშირებულია მის კულტურულ ღირებულებებთან. ასეთი ცვლილება იწვევს ისმაილის სულიერ კრიზისს (ჰაკკი, 2009, გვ. 93), რომელიც ღრმავდება ეგვიპტეში დაბრუნების შემდეგ. როდესაც ისმაილი დაინახავს, დედამისი როგორ აწვეთებს უმ ჰაშიმის კანდელის ზეთს თვალებში განკურნების იმედით ფატიმა ან-ნაზავიას, ისმაილის ბიძაშვილსა და საცოლეს, საშინლად გაცეცხლდება, მამამისის ჯოხით გავარდება სახლიდან და მეჩეთში კანდელს დაამსხვრევს. ამ საქციელით აღშფოთებული ხალხის მასის აგრესიისგან მას შეიხი დარდირი გადაარჩენს. ისმაილი ფიქრობს ინგლისში დაბრუნებაზე, ის საკუთარი ხალხის მიმართ ზიზღს გრძნობს, თუმცა მაინც გადაწყვეტს ეგვიპტეში დარჩენას და ფატიმას თვალების მკურ-

ნალობას ევროპული ცოდნითა და გამოცდილებით, მაგრამ მიუხედავად მისი დიდი მონდომებისა, ფატიმას მდგომარეობა სულ უფრო და უფრო უარესდება. ამის შემდეგ ისმაილის სულიერი კრიზისი კიდევ უფრო მწვავედება. ის სახლიდან მიდის, იწყებს კაიროს ქუჩებში ხეტიალს და საკუთარი ხალხის მიმართ ისევ სიყვარულითა და სიბრალულით განეწყობა. ალ-კადრის ღამე წარმოადგენს ნაწარმოების კულმინაციას, ისმაილის ძიების დასასრულს. მთავარი გმირი მიხვდება, რომ ცოდნა და მეცნიერება საჭიროებს რწმენას, რომელსაც რომანში სიმბოლურად კანდელის ზეთი გამოხატავს. ისმაილი აღმოსავლურ-დასავლური ღირებულებების ერთგვარ სინთეზს ახდენს: დასავლეთში მიღებულ ცოდნასა და აღმოსავლეთის სულიერებას ერთმანეთში ათანხმებს და „საკუთარი ხელებით“ კურნავს ადამიანებს.

„ლათინურ კვარტალში“ სუჰაილ იდრისი კვლავ ტრადიციულ, სასიყვარულო ურთიერთობის მეტაფორას მიმართავს. აღმოსავლეთს განასახიერებს არაბი სტუდენტი მამაკაცი, ხოლო დასავლეთს – ევროპელი ქალი. მთხრობელი/პროტაგონისტი სასწავლებლად ჩადის ბეირუთიდან პარიზში, რომელიც გაიგივებულია სექსუალურ თავისუფლებასთან. მას შემდეგ, რაც პროტაგონისტი წყდება თავის კულტურულ გარემოს, ანუ აღმოსავლეთს, ის გადის რთულ გზას. დასავლეთთან კონტაქტის შემდეგ მთავარი გმირი საკუთარი თავისა და ალტერნატიული სამყაროს ძიებაშია. ის ორ კულტურას შორის მერყეობს, მუდმივ ჭიდილშია საკუთარ შინაგან ხმასთან (إدريس, 2001, გვ. 19-22).

მთავარი გმირი ფრანგი ქალების თავისუფლებას თავის აღმოსავლელ სატრფოს, ნაჰიდას და მის თავდაჭერილობას ადარებს, რომელიც, ერთი მხრივ, მოსწონს, მეორე მხრივ კი, თრგუნავს. პროტაგონისტი შინაგან კონფლიქტშია ორ შეუთავსებელ მორალს შორის (إدريس, 2001, გვ. 28-29). პარიზში ის შეხვდება საოცნებო ქალს – ჟანინს, რომელიც მნიშვნელოვან როლს თამაშობს მთავარი გმირის ტრანსფორმაციის პროცესში. სრულყოფილი სიყვარულიც კი ვერ უძლებს ტრადიციის წნეხს. პროტაგონისტის დედა მთელი რომანის მანძილზე გვევლინება აღმოსავლური ტრადიციების დამცველად. სწორედ დედის მიზეზით წყვეტს მთავარი გმირი ჟანინთან კავშირს. პარიზში დაბრუნების შემდეგ პროტაგონისტი ითავისუფლებს თავს ტრადიციის ბორკილებისგან, ცოლობას სთავაზობს ჟანინს და მზადაა, მასთან ერთად დაბრუნდეს სამშობლოში, თუმცა ეს უკანასკნელი არ თანხმდება და უჩინარდება მისი ცხოვრებიდან. ჟანინის წერილში

კარგად ჩანს მთავარი გმირის ძიების დასასრული, ის ტრანსფორმირებულია და საკუთარ საზოგადოებაში სრულიად შეცვლილი ბრუნდება, მზად არის წინააღმდეგობისა და ბრძოლისთვის. პროტაგონისტი აღმოაჩენს, რომ მას სჭირდება ინდივიდუალური თავისუფლება, ის უბრუნდება საკუთარ საზოგადოებას და მზად არის სოციალური ნორმების შესაცვლელად. „ყველაფერი იწყება ახლა“ – სწორედ ამ ფრაზით სრულდება ნაწარმოები (إدريس, 2001, გვ. 282).

ატ-ტაიბ სალიჰი რომანში „მიგრაციის სეზონი ჩრდილოეთში“ კულტურათა კონფრონტაციის პოლიტიკურ მხარეს წარმოაჩენს. რომანში ნაჩვენებია ბრიტანული კოლონიური მმართველობის შედეგი სუდანში. ამ სპეციფიკურმა ისტორიულმა სიტუაციამ დილემის წინაშე დააყენა ადგილობრივი ინტელექტუალები, რომლებიც გახლენილნი აღმოჩნდნენ აფრიკულ-არაბულ და ევროპულ კულტურებს შორის (Wielandt, 1981, გვ. 487).

რომანის მთხრობელი და მუსტაფა საიდი ნაწარმოების მთავარი პერსონაჟები არიან. აქ ერთმანეთის პარალელურად ორი სიუჟეტური ხაზი ვითარდება. მთხრობელი ბრუნდება სუდანში, თავის მშობლიურ სოფელში, ინგლისში გატარებული 7 წლის შემდეგ, სადაც მან საუნივერსიტეტო განათლება მიიღო. თანასოფლელებს შორის მის ყურადღებას იპყრობს „უცხო კაცი“, რომლის სახელია მუსტაფა. სწორედ მთხრობელის ცნობისმოყვარეობის შედეგად ეცნობა მკითხველი მუსტაფას განვლილ ცხოვრებას ინგლისში. რომანის ერთ-ერთი საკვანძო საკითხია მუსტაფას ურთიერთობა ინგლისელ ქალებთან. მწერალი რეტროსპექციას მიმართავს და აწმყოდან წარსულში გვაბრუნებს მუსტაფას გასაცნობად: განათლების მისაღებად ის ინგლისში მიემგზავრება და 24 წლის ასაკში ხდება ეკონომიკის ლექტორი ლონდონის უნივერსიტეტში. 30 წლის განმავლობაში მუსტაფას ურთიერთობა აქვს ინგლისელ ქალებთან, ყველანაირი გზით ცდილობს მათ შეცდენას და საბოლოოდ თვითმკვლელობამდე მიჰყავს ისინი. მუსტაფა სარგებლობს მეოცნებე ქალების წარმოსახვაში არსებული აფრიკული ეგზოტიკურობით, საძინებელ ოთახში განზრახ ქმნის აღმოსავლურ ატმოსფეროს, რათა ქალები გაეზან მის მახეში. ბოლოს ის 7 წელს ციხეში გაატარებს ინგლისელი ცოლის მკვლელობისთვის.

დასავლეთთან ურთიერთობა მუსტაფასთვის ტრაგიკულად მთავრდება. მისი შინაგანი სულიერი და მორალური სამყარო გარყვნილი და დამახინჯებულია. მიუხედავად იმისა, რომ მან შეითვისა ევროპული კულტურა, თავად ვერ ინტეგრირდა მასში და ამასთან,

მშობლიურ ფესვებსაც მოსწყდა. ევროპული კულტურა რჩება მისთვის კოლონიურად. საბოლოოდ, მუსტაფა ბრუნდება სუდანში და ქორწინდება ადგილობრივ ქალზე, ის უბრუნდება თავის გეოგრაფიულ საწყისს, მაგრამ ამით მისი პიროვნების კულტურული გახლეჩა კიდევ უფრო ძლიერდება და ორ კონტრასტულ ნაწილად იყოფა.

სამშობლოში დაბრუნების შემდეგ ის იზოლირებულია, ადგილობრივებისთვის მუსტაფა არის „უცხო“. მთავარი გმირი სამშობლოშიც ვერ პოულობს სიმშვიდეს და ნილოსში უჩინარდება. მუსტაფა ნეგატიური მოდელია განათლებული სუდანელისა. ევროპიდან დაბრუნების შემდეგ ის პასიურია საკუთარ საზოგადოებაში. ის არის „ჰიბრიდი“, რომელმაც კერცერთ კულტურაში ვერ იპოვა საკუთარი ადგილი და როლი (Kudsieh, 2003, გვ. 210).

მთხრობელის შინაგანი სამყაროც ირღვევა მუსტაფა საიდთან შეხვედრის შემდეგ. სულიერი კრიზისის ჟამს ის გადაწყვეტს ნილოსის გადაცურვას, რომელიც მიედინება სოფლის ჩრდილოეთით, დასავლეთიდან აღმოსავლეთისკენ. შუა გზაზე მთხრობელი იგრძნობს, რომ ძალ-ღონე გამოელია და აღარ შეუძლია არც ჩრდილოეთ ნაპირამდე მიღწევა და არც სამხრეთ ნაპირისკენ დაბრუნება. მდინარის ჩრდილოეთი და სამხრეთ ნაპირები სიმბოლურად დასავლურ და აღმოსავლურ კულტურებს განასახიერებენ. მთხრობელი ორ ნაპირს შორისაა: ტოვებს ტრადიციულ აფრიკულ-არაბულ ღირებულებებს ანუ სამხრეთ ნაპირს, მაგრამ ევროპულთან ანუ ჩრდილოეთ ნაპირთან შეერთებაც არ შეუძლია და შველას ითხოვს (حالا, 1997, გვ. 156). მუსტაფასგან განსხვავებით, მთხრობელი იბრძვის თვითიდენტიფიკაციისთვის, ცდილობს სხვა კულტურიდან აიღოს კარგი და თან არ მოწყდეს მშობლიურ ფესვებს. ამ ბრძოლაში მთხრობელის ემოციური ბალანსი ირღვევა, როგორც მუსტაფას შემთხვევაში მოხდა, ის შედის მდინარეში, მაგრამ მუსტაფასგან განსხვავებით, ამ ბრძოლიდან გამარჯვებული გამოდის. მთხრობელი ირჩევს სიცოცხლეს (Elad-Bouskila, 1998, გვ.77). მისთვის ინდივიდუალიზაციის და „საკუთარი კულტურული ფესვებისკენ მიბრუნების პროცესი“ წარმატებით დასრულდა (Siddiq, 1978, გვ. 104).

მიუხედავად იმისა, რომ რომანის ორი მთავარი გმირის თემატური, სტრუქტურული და სტილისტური ანალოგიები მუსტაფას წარმოგვიდგენს როგორც მთხრობელის ალტერ-ეგოს, ცივილიზაციების შეჯახება სრულიად განსხვავებულად მოქმედებს მათზე. ეს ნაწილობრივ გამოწვეულია მათი განსხვავებული პიროვნული განწყო-

ბილებებითა და აღზრდით და ნაწილობრივ იმით, რომ სხვადასხვა თაობის წარმომადგენლები არიან და მაშასადამე, აქვთ განსხვავებული გამოცდილება ბრიტანეთთან ურთიერთობისა. მუსტაფა საიდის შემთხვევაში, კულტურული იდენტობის კრიზისი პირდაპირ დაკავშირებულია კოლონიალიზმთან. მართალია, მუსტაფა განიცდის კულტურულ ასიმილაციას დასავლურ სამყაროსთან, თუმცა, შეცნობა იმისა, რომ ის არის დამცირებული ევროპული ცივილიზაციისგან, თანდათან იზრდება. ამავე დროს, მუსტაფა ხვდება, რომ ეს დამცირება არის არა მხოლოდ მისი ინდივიდუალური, არამედ ევროპული კოლონიალიზმით დაპყრობილ აფრიკელთა და არაბთა კოლექტიური ბედი. ამ შემეცნებითი პროცესის დეტალები არ არის ნაჩვენები რომანში, მაგრამ ამის ცხად გამოვლინებად შეიძლება მივიჩნიოთ მუსტაფა საიდის განზრახვა, დაიმორჩილოს ინგლისელი ქალები. მუსტაფა საიდისთვის ინგლისელ ქალებთან ურთიერთობა არის ერთგვარი რევანში ევროპული ძალადობისთვის. მუსტაფა თავის მსხვერპლს, ბრიტანელ ქალს, ადარებს ქალაქს, რომელსაც ის იპყრობს და იმორჩილებს, მაგრამ მუსტაფა წარმოადგენს აფრიკას ან „აღმოსავლეთს“ არა ისეთს, როგორიც სინამდვილეშია, არამედ ისეთს, როგორიც წარმოუდგენიათ ევროპელ ქალებს და ამით მახეში აბამს მათ (Wielandt, 1981, გვ. 495). საინტერესოა, რომ რომანში სწორედ ევროპელი ქალი, რომელიც სიმბოლურად დასავლეთს განასახიერებს, არის გულუბრყვილო და მსხვერპლი, ხოლო აღმოსავლეთის სიმბოლო – მუსტაფა გამოდის დამპყრობლისა და კოლონიზატორის როლში (Kudsieh, 2003, გვ. 213). მუსტაფა გრძნობს, რომ ის ხმა, რომელიც მაცდურად ეპატიჟება და თავის მახეში აბამს მხვერპლს, სინამდვილეში მისი არ არის, არამედ ეს არის ძალადობის „სენი“ ან „შხამი“, რომელიც ევროპელებმა გაუშვეს ისტორიის ვენებში. მთხრობელისთვის და მისი თაობის სხვა წარმომადგენლებისთვის ევროპელთა და აფრიკელ არაბთა ურთიერთდამოკიდებულების აღქმა უარყოფითიდან ვითარდება დადებითისკენ.

ამრიგად, XX საუკუნის 30-იანი წლებიდან დაწყებული, აღმოსავლეთ-დასავლეთის შეხვედრა არაბული რომანის ერთ-ერთი მთავარი თემა გახდა, რომელშიც ორი კულტურის შეხვედრის შედეგად გამოწვეული მთავარი გმირის კულტურული იდენტობის პრობლემა მწვავედ დაისვა. ტექსტებში გამოვლენილი ორი სივრცის აღმნიშვნელი კულტურული მარკერები ხაზს უსვამს ავტორთა ამბივალენტურ დამოკიდებულებას დასავლური ცივილიზაციის მიმართ, რომე-

ლიც, ერთი მხრივ, მტერი და დამპყრობელია, ხოლო, მეორე მხრივ, განათლების წყარო და თავისუფალი ცხოვრების სიმბოლო. ჩვენ მიერ განხილულ ტექსტებში მთავარი გმირის მიზანი ხდება აღმოსავლურ-დასავლური ფასეულობების ერთმანეთთან შეჯერება და იდენტობის კრიზისის დაძლევა, რომელიც ყოველთვის წარმატებით ვერ სრულდება. ტაჰა ჰუსეინის რომანის მთავარი გმირი ვერ ახერხებს იდენტობის კრიზისის გადალახვას, ის წყვეტს კავშირს აღმოსავლეთთან და დასავლეთში „იკარგება“. რომანში განვითარებული მეორე სიუჟეტური ხაზი, – მთხრობელის შემთხვევაში, – უფრო ზომიერია. თავფიკ ალ-ჰაქიმის გმირის შემთხვევაში კულტურული მენტალობის ცვლილებით „მე“ ხდება უფრო ტოლერანტული „სხვის“, „უცხოს“ მიმართ. იაჰია ჰაკკი „უმ ჰაშიმის კანდელში“ მთავარი გმირის განვითარების რთულ გზას გვიჩვენებს, რომელიც მეცნიერებისა და რელიგიის მშვიდობიანი მორიგებით სრულდება. აქ ნაჩვენებია აღმოსავლურ-დასავლურ ღირებულებათა მკვეთრი დაპირისპირება და კონფრონტაციის სულიერი მხარე. ზუ ნ-ნუნ აიუბის გმირს დასავლეთი „შთანთქავს“ და მისი კრიზისი დაუძლეველი რჩება. სუჰაილ იდრისი კულტურათა კონფრონტაციის სოციო-ფსიქოლოგიურ მხარეს წარმოაჩენს. ტრადიციულ აღმოსავლეთსა და თავისუფალ დასავლეთს შორის გავლილი რთული გზის ბოლოს მთავარი გმირი ტრანსფორმირებულია და მზად არის საკუთარ საზოგადოებაში სოციალური ნორმების შესაცვლელად. ატ-ტაიბ სალიჰი კულტურათა კონფრონტაციის პოლიტიკურ მხარეს წარმოაჩენს და ორ სიუჟეტურ ხაზს ავითარებს, რომელთაგან ერთი რადიკალურია, მეორე – ზომიერი. მუსტაფას შემთხვევაში ევროპასთან ურთიერთობა არის მასზე შურისძიების იარაღი კოლონიური პოლიტიკის გამო, ხოლო მთხრობელის შემთხვევაში – განათლების წყარო. განხილული რომანების მაგალითზე შესაძლებელია გამოვყოთ რამდენიმე მნიშვნელოვანი თავისებურება, რაც ახასიათებს აღმოსავლეთ-დასავლეთის თემატიკაზე შექმნილ მხატვრულ ნიმუშებს XX საუკუნის არაბული ლიტერატურაში:

1. აღმოსავლური და დასავლური კულტურული სივრცეები მკვეთრად არის გამიჯნული ნაწარმოებებში. მთავარი პერსონაჟის ამ სივრცეთა ზღვარზე, ორ კულტურულ ნიადაგზე დგომა აღბეჭდილია მერყეობით, სულიერი კრიზისით და ორ სივრცეს შორის განვლილი რთული გზებით. საბოლოოდ კულტურული მენტალობის ცვლილებით „მე“ ხდება უფრო ტოლერანტული „სხვის“ მიმართ და ერთგვარ ჰიბრიდულ იდენტობას იძენს, რომელიც აერთიანებს აღმოსავლურ-

დასავლურ ფასეულობებს. მიუხედავად იმისა, რომ წარმოდგენილი რომანები აღმოსავლური (არაბულ-ისლამური) და დასავლური (ევროპული) კულტურების ღია დაპირისპირებასა და კონფრონტაცი-აზეა აგებული და ამ შედარებითობის ფონზე ავტორთა მიერ ავტო-ქტონური კულტურის უპირატესობების ხაზგასმა ხდება, კულტურა-თა დიალოგის სივრცეში მოქცეული ექვსივე რომანის გმირი ორ სივ-რცეს შორის განვლილი რთული და დახლართული გზებით მაინც ჰიბრიდული კულტურული იდენტობის მატარებელი ხდება.

2. ლიტერატურულ ნაწარმოებთა ნარატივის ხაზი უწყვეტ კავ-შირშია წარსულთან, საკუთარ მემკვიდრეობასთან. მშობლიურ სივრ-ცესთან სრული წყვეტით გმირის იდენტობის კრიზისი დაუძლევე-ლია და ასეთ შემთხვევაში მწერალი მიმართავს მეორე სიუჟეტური ხაზის აგების სტრატეგიას, რომელიც პირველთან შედარებით ზომი-ერია და კულტურათა სინთეზისკენ იხრება.

3. ექვსივე ავტორი საკუთარი ცხოვრების გზით ადასტურებს ევროპული კულტურის გავლენის ქვეშ ყოფნას: ევროპული განათლე-ბა, სამსახურეობრივი კარიერა ევროპაში, აღმოსავლეთსა და დასავ-ლეთს შორის ხშირი მოგზაურობა, ბუნებრივია, მათ კულტურული ზეგავლენის ქვეშ აქცევს, რაც ქვეცნობიერად აისახება კიდეც მათ ნაწერებზე. სწორედ აქედან გამომდინარეობს, რომ სამეცნიერო კრი-ტიკა ასეთ ლიტერატურულ ნაშრომებს ზოგჯერ ავტობიოგრაფიულ ჟანრსაც მიაკუთვნებს ხოლმე.

4. ექვსივე რომანს ერთი ტიპის სცენარი აქვს – მთავარი გმირის სასწავლებლად წასვლა ევროპაში, რაც გმირს აძლევს საშუალებას, ერთმანეთს შეადაროს ორი სრულიად განსხვავებული კულტურა. რომანებში იკვეთება ის საერთო მარკერები, რომლებსაც ავტორები აღმოსავლური და დასავლური სივრცეების აღსანიშნავად იყენებენ: აღმოსავლეთი – ტრადიციული, სულიერი, პასიური, ღმერთს მინ-დობილი. დასავლეთი – თავისუფალი, მატერიალისტური, აქტიური, მეცნიერებისა და განათლების წყარო. აღმოსავლეთიდან დასავლეთ-ში მოგზაურობა აუცილებლად სასიყვარულო ისტორიას ეჯაჭვება. ამ ურთიერთობებში კაცი აღმოსავლელია და ქალი – დასავლელი, სიყ-ვარული კი მათი დიალოგის ენა. მართალია დიალოგი და მისი ენა მხარეებისთვის გაუგებრად რჩება, თუმცა ეს ურთიერთობა მათ პი-როვნებაზე წარუშლელ კვალს ტოვებს, მათ იდენტობას ცვლის და ხდება ის წარსული, რომელიც მათ მომავალს განსაზღვრავს.

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The Metamorphic Motif in Indian Myths and its Ethnic Culture

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Abstract:

Metamorphosis, which refers to the metamorphosis and alteration of diverse objects, is a common motif throughout world mythology. Humans, gods, demons, animals, as well as plants and inanimate objects, can turn into each other in Indian myths, expressing the imaginative and majestic manner of Indian myths. In this study, we will quickly outline the metamorphic motifs in Indian myths and explore the causes behind the metamorphic motifs, particularly the effect of Indian ethnic culture on the metamorphic motifs. There are three sorts of metamorphic motifs in Indian myths: reincarnation, deity incarnation, and general transformation, all of which have distinct Indian national cultural overtones. Correspondingly, the creation of Indian mythological metamorphosis stories is affected by India's distinct culture. The ancient Indian notion of reincarnation gave rise to a soul metamorphosis in the style of reincarnation, in which the soul is reincarnated into a different form from its previous life. The theory of "the unity of Brahma and Atman" provides intellectual validity for the deity incarnation. The realistic impetus behind the myth of the incarnation of Indian deities and the incorporation of deities like Vishnu with deities from other civilizations was the need to achieve cultural integration. In this way, the deities from other cultures were transformed into incarnations of Indian deities. The metamorphic motifs bear the imprint of India's cultural identity, and it is through them that the cultural community of the Indian nation has been created.

Keywords: Metamorphosis, Indian Myth, Meincarnation, Ethnocultural Integration

Metamorphosis means the transformation of different objects into each other, realising a morphological crossing between human beings and objects such as animals, plants and inanimate objects. "There is by no means any particular difference between the different spheres of life. Nothing has a limited and unchanging static form: by a sudden metamorphosis, everything can be transformed into everything" (Cassirer, 1944, p.108). Metamorphosis is prevalent in mythologies all over the world and is categorized by Stith Thompson in the *Motif Index of Folk-Literature* as a "magic" motif (D0-699). India is a land of mythology, and the variety and ingenuity of these myths are astounding. However, the metamorphic motifs in Indian myths have not received enough attention. This study will begin with a brief summary of the metamorphosis in Indian myths, focusing on the reasons for the emergence of metamorphosis in Indian myths, especially the influence of Indian national culture.

I. Metamorphosis stories in Indian myths

In Indian myths, there are numerous metamorphoses, which can be categorized into three categories depending on the sort of metamorphosis: reincarnation, deity incarnation, and general transformation. Reincarnation was common in ancient myths. Edward Taylor believed that the animistic view of souls and spirits was the most prominent characteristic of primitive mankind. He came to two major conclusions: first, that the soul could continue to exist after the destruction of the physical body; and second, that the spirits themselves were elevated to gods. (Tylor, 2016, p.426) India's reincarnation system is more refined, and with the spread of religion, it has affected many countries in East Asia, Southeast Asia and other regions. The ancient Indians believed that everyone's existence was staged, that dying was simply a brief farewell, and that reincarnation would allow life to go on indefinitely. Because the soul is immortal, it has the ability to leave its physical body and enter into new bodies. According to the activities, merits, and demerits of the previous life, the reincarnated body is no longer the original body and is instead allocated to a new origin. After reincarnation, a man who belonged to a higher caste in his previous life may be demoted to a lower caste; a person who was a human in his/her previous life may change into an animal; and because the eternal soul connects all of the bodies, metamorphosis is possible. Naturally, Indian myths contain a lot of metamor-

phosis through reincarnation, as seen in the instance of the Buddha in the *Jataka*, who had many reincarnations before becoming a Buddha, including those as a king's illegitimate son, a merchant master, a tree god, a deer, etc. He took on a new form each time he was reincarnated.

Deity incarnation refers to the use of divine power by gods to descend into the human world in a way that differs from how they originally appeared. Deity incarnation stories are numerous and constitute a distinct mythological series in Indian myths. The three main gods, Vishnu, Shiva, and Brahma, all had numerous incarnations; the story of Vishnu's incarnation is the most typical. There are various stories of Vishnu's incarnations, but just ten are well-known: Matsya(fish), Kurma(turtle), Varaha (boar), Narasimha(or Nrisimha), Vamana(dwarf), Parasurama, Rama, Krishna, Buddha, and Kalki. Each of the three principal gods is responsible for something different, with Brahma as the creator, Vishnu as the protector and Shiva as the destroyer. Vishnu descends to earth to uphold the "Dharma," to assist in bringing the world down, and to provide a peaceful passage between the eras whenever the "Dharma" of the Indian mythical world is disturbed and the world is thrown into disorder and degradation. Other deities' incarnations are also primarily for the purpose of saving the world and upholding the "Dharma", which is a distinctive feature of the type of deity incarnation in Indian myths.

General transformation is distinguished from divine incarnation and reincarnation, the latter two being more ethnically Indian, while the former is more universal. The creation myths of incarnation in Indian myths, and stories of metamorphosis due to supernatural divine powers (austerities, curses, etc.) can all be classified as general metamorphoses. The Purusa of the Rig Veda, for example, is the primordial man of Indian myths, from whose body all things are born when he is dismembered –

The brahmin was his mouth. The ruler was made his two arms.
As to his thighs – that is what the freeman was. From his two feet
the servant was born.

The moon was born from his mind. From his eye the sun was born.
From his mouth Indra and Agni, from his breath Vāyu was born.

From his navel was the midspace. From his head the heaven developed.

From his two feet the earth, and the directions from his ear. Thus they arranged the worlds (Rigveda, X.90.12-14).

Similarly, the myth of the giant's corpse is also found in the Chinese myth of Pan Gu and the Babylonian myth of Tiamat. What they all have in common is that the human body corresponds to everything in the outside world, and that the various parts of the body transform into the sun, moon, mountains, rivers, humans, and animals, thus creating the world.

There are many gods and demons in Indian myths, all of whom have the divine power to transform themselves or others. Simultaneously, mortals can gain divine power through "Tapas" and transform others through their powerful curses. The Rigveda describes the black demon Vrtra, who is defeated by Indra and attempts to flee by changing into a deer, but is killed by Indra in the same manner. This is an example of how gods or demons can undergo metamorphosis –

O Indra, possessor of the stone, of the mace, to you alone virile power was conceded.

When (you kept smashing) this wild beast of magic power, you slew him with your own magic power.

– They cheer on your sovereign power (Rigveda, I.80.7).

The reason for changing into an animal is to use its abilities; the running of a deer, the arching of a pig, and the flight of a goose all have significant narrative implications. All in all, Indian myths are rich in the quantity and diversity of metamorphosis stories with a uniquely Indian character. Correspondingly, the distinctive culture of India has had a great impact on the creation of metamorphosis stories in Indian myths.

II. Reincarnation

The ancient Indian concept of reincarnation gave rise to a reincarnation-style metamorphosis. The idea of reincarnation had a lot to do with animism, "Indians understood that all species contain a spiritual component. They frequently emphasized that plants also possessed souls in addition to humans and other creatures" (Nakamura Hajime, 1989, p. 53). They hono-

red natural phenomena in the *Rigveda* alongside medicinal plants as a sort of anthropomorphized deity –

One hundred are the forms of you all, o mother, and a thousand
are your shoots.

So then, o you all who possess a hundred strategies, make this
(man) here to be free of disease for me

.....

Flying down from heaven, the plants spoke:

*“The man whom we will reach (while he is still) alive, that man
will not suffer harm”* (Rigveda, X.97.2., X.97.17).

Artifacts in human society can likewise be endowed with a soul, such as the pressed stones used for rituals.¹ This press stone was used to extract Sama juice to produce a drink for the sacrifice. The stone is gifted with a soul and receives divine properties as a result of its sacred use in the poems.

Already in Vedic times, Indian Brahman pondered the fate of the soul after death. They held the view that the soul did not perish with the decomposition of the body but may live on and enter heaven or Yama's domain (hell). The 14th hymn in Book 10 of the Rig Veda sings –

Unite with the forefathers, unite with Yama, with what has been
sacrificed and bestowed, in the highest distant heaven.

Having left behind imperfection, come home again. Unite with
your body in your full luster (Rigveda, X.14.8).

In the Upanishads, the idea of the soul departing from the physical body gave rise to the "five fires and two paths" and the notion of reincarnation in the Upanishads. The "five fires" stand for the five phases of the soul's reincarnation. After cremation, the soul first travels to the moon, then transforms into rain and descends to the earth to be absorbed by plants, which are then eaten by people and turned into sperm, before returning to the mother's womb to mature into an adult. The idea of people experiencing reincarnation after death is already taking shape, despite the fact that this process of reincarnation appears to be primarily grounded in reality and has materialistic associations with the cycle of matter in nature. The "two paths"

¹ See *Rigveda* X 94.

are the "path of the ancestors," and the "road of the gods". The former alludes to the continuation of human existence through the "five fires of reincarnation," and the latter to the entrance of man into heaven. The "two paths" reflect that there is more than one afterlife destination, and that different people have different paths. People can leave the cycle of reincarnation and enter the "Way of the Gods" if they can let go of their desires and understand "the unity of Brahma and Atman". That means they escape from reincarnation and become gods. Those who are unable to comprehend "the unity of Brahma and me " have to continue to reincarnate, but their treatment varies depending on how they have done in their lives.

As a result, a more comprehensive trinity system of myth, philosophy, and religion is formed by combining reincarnation with the philosophical idea that "the unity of Brahma and me " and social ethics. Those who have lived morally are reincarnated into higher castes like Brahmins, Kshatriyas, or Vaishyas through reincarnation, while those who have lived dishonorably may not only be reincarnated into lower castes but may even be reincarnated as animals or plants. This kind of reincarnation creates a reincarnation-style metamorphosis – a human in a past life is transformed into an animal in the afterlife due to his own karma. The soul is the one thing that doesn't change between past and present life. Reincarnation, which has been present since the Vedic scriptures, has had a significant impact on India, where it is recognized not just by Brahmin sects, which directly inherited Vedic thought, but also by other faiths like Buddhism and Jainism.

III. "The unity of Brahma and Atman"

The theory of "the unity of Brahma and Atman" was born in the Upanishadic period and is closely related to animism. Animism is strongly tied to the doctrine of "the unity of Brahma and Atman", and bridges the gap between the object and the self. Animism lays the ideological foundation for the subject-object distinction in philosophical epistemology: subject-object and object-subject subjectivism and relativism (Qiu Zi Hua, 2003, p. 128). This kind of consciousness that believes everything is one and blends subject and object, is the precondition for the emergence of "the unity of Brahma and Atman". The *Brahmana* is where the concept of Brahman first occurs, where it takes the form of the personified god Brahma. One of the three principal deities in later Hinduism is Brahma. It is not until the

Upanishads that Brahman takes on a truly abstract philosophical character, developing into a compound that retains both a figurative sovereign and an abstract philosophical meaning. Brahman is then typically understood to be the ultimate reality of the universe and the essence of everything.

The term "Atman," which is also understood as "I", originally referred to a person's breath and vital organs. However, over time, Indian sages gradually separated the Atman from the physical body and focused primarily on its impersonal spiritual qualities. In the Upanishads, the Atman has two distinct meanings: the "small-self" and the "big-self". The "small-self" is the individual self, soul, or essence of each person and the topic of reincarnation. The "big-self" is Brahma. As was already mentioned, Brahma is the supreme being of the universe, the essence of everything. Since the essence of the supreme being and the essence of every individual are identical, the Brahman and the Atman (the "small-self") are one. In other words, the "small-self" is the "big-self", is the "Brahma". The idea that people and the universe are interconnected is embodied in this philosophical theory. Brahma fills the universe. Each person is related to the other by their connection to Brahma, and everything in the universe functions as a pluralistic, unified, scattered, and integrated whole.

The central idea of the Upanishads and the mainstay of Brahminical philosophy is "the unity of Brahma and Atman, which has had a significant impact on Indian thought and culture. It is also interwoven into mythology, exemplified by the tale of the incarnation of the gods. Because of the supremacy of Brahma, the three principal deities have been recognized by their respective proponents as the supreme god and as being equivalent to the supreme reality. In the beginning, the god Brahma was the "essence" of the term "Brahma", but the sages later separated the abstract idea from this concrete deity, making Brahma the supreme being in both philosophy and religion. As Indian society and religion developed, The prestige of the personal god Brahma diminished, and he lost his unique claim to the term "Brahman". Shiva is also regarded as Brahma in the Upanishads,¹ and Vishnu (Krishna) is equated with Brahma in the Hindu classic *Bhagavad Gita*.² A distinction between subject and object is actually made when gods and Brahma are equated; Brahman is subordinate to the gods, while gods are

¹ See *Svetasvatara Upanisad* III.1-3.

² See *Bhagavad Gita* VII.

given credit for Brahma's nature, which includes the illusory power (Maya) that causes the world to evolve. This persona offers a transcendental reason from a philosophical standpoint for the metamorphosis myths of Vishnu and other gods, which is no longer universally attributed to divine forces.

IV. Ethnocultural integration

One of the realistic reasons for the creation of Indian deities' incarnation was the necessity of integrating the many ethnic cultures. The South Asian subcontinent has been the home to a wide variety of ethnic groups throughout antiquity, giving rise to diverse civilizations. The Aryans first arrived in India around 2000 BC, establishing the Vedic culture. However, before the Aryans arrived, the Dravidians built a sophisticated urban culture in the Indus Valley. Following this, India underwent a protracted merger of Vedic civilization and indigenous civilizations on the one hand, and had to contend with the arrival of other foreign peoples, including the Greeks, Scythians, Turks, Persians, and others who brought their cultures to this region. India is so more than just an anthropological museum; it also serves as a melting pot for various national cultures. The question of how to rationally integrate the cultures of other ethnic groups and develop one's own culture has grown in importance with regard to the cultural identity of all ethnic groups and even their survival in a situation where various ethnic groups are both opposed to and integrated with one another.

One significant method that India has dealt with the issue of ethnic cultural integration is by incorporating foreign gods into their own mythological systems as incarnations of their own supreme gods. "When Darius and Alexander the Great arrived, those already in India believed that the gods of these outsiders were incarnations of that one God; when the Serb racial groups of Central Asia and the various Turkic communities arrived, those already in India believed that the gods of the Serbs and Turks were incarnations of that one God; and when Islam arrived, those already in India believed that the God of Islam was the incarnation of that one God" (Zhang Fa, 2017, pp. 29-30). Despite the fact that new deities were continuously entering the South Asian Subcontinent, all of them were able to be assimilated into their own cultures as incarnations of their own deities. This allowed the many civilizations to coexist and eventually give rise to the Indian cultural community.

Again, take Vishnu as an example. There is no myth of Vishnu's incarnations in the *Rigveda* since the Aryans of the Vedic period were largely in sharp opposition to Dravidians and other original inhabitants of India. The gradual elevation of Vishnu's status and the gradual blending of various peoples' cultures – from the initial clash to the need to integrate other peoples' cultures into their own – were both factors in the later development of the myth of Vishnu's incarnations. As a result, Vishnu rose from being a minor god on the periphery to a major god with numerous incarnations.

Although Vishnu first appears in Indian myths fairly early on, the early stages of the narrative do not place much emphasis on him; there are just five poems written in his honor throughout the entire *Rigveda*, compared to more than 250 for Indra, the high ranking god-king. But the few poems that do exist frequently show Indra and Vishnu engaged in combat as a result of Vishnu's superior martial skills. In addition, the *Rigveda* reveals that his “great stride” is one of his other distinguishing features –

Now shall I proclaim the heroic deeds of Vishnu, who measured out
the earthly realms,

who propped up the higher seat, having stridden out three times,
the wide-ranging one.

In this way Vishnu will be praised for his heroic deed – (he who is)
like a fearsome wild beast, living in the mountains and roaming
wherever it wants, in whose three wide strides dwell all living
beings (*Rigveda*, I.154.2).

The description of Vishnu's vast strides – three steps over three realms – displays his immense powers and ultimately developed into the tale of Vishnu passing through three realms while dressing as a dwarf.

By the Vaishnava era, Vishnu's status had advanced, and not only was his “great stride” connected to the creation of the world, but he was also associated with sacrifice. At this time, “A god who could represent the sacrifice itself had immense dignity because the sacrifice was the entrance to heaven” (Guo Liang Yun, 1993, p. 3). Following the Vedic era, Vishnu was crowned as one of the three principal gods in the epics and puranas, which was also the time when the myths surrounding his incarnation began to take shape. The image of Vishnu as a deity became widespread as a result of the numerous incarnation myths, and then the cult of Vishnu led to the

spread and development of the incarnation stories. For instance, Rama's dark skin, which contrasts with the lighter skin tone of the Aryans, reveals his native ethnicity; the image of Kalki, a savior who emerges in the end days, was likely inspired by messianic concepts common in Judaism, Christianity, and Islam (Pattanaik, 2011, p. 171). This image reflects the significant ethnic and social crises India was experiencing at the time and the need to integrate; "The most well-known instance of a local god becoming an incarnation of Vishnu is Krishna, who was previously a deity of a herding community close to Mathura in North India" (Kulke & Rothermund, 2004, p. 146). Following a protracted period of ethnic integration, Krishna attained greatness and penetrated not just the Aryan myths but also their philosophical framework, giving rise to the *Bhagavad Gita*, an outcome of that integration.

The challenging process of blending Aryan civilization with other cultures is shown in the metamorphosis of deities like Vishnu. "Many non-Aryan influences emerged as Aryan civilization matured into Hindu civilization" (Burrow, 1975, p. 26), as ethnic integration advanced. Vishnu, who was initially an Aryan god, subsequently came to be linked with other ethnic deities, and Shiva, who was originally an Indian god and eventually merged with the Aryan god Rudra. In India, the employment of metamorphic motifs has evolved into a mythological strategy for bridging the gap between indigenous and foreign cultures, achieving cultural integration, and creating cultural communities.

Conclusion

There are motivations for the creation of each of the metamorphic themes found in Indian myths, including reincarnation, deity incarnation, and general transformation. It should be noted, nevertheless, that different metamorphoses might not all result from the same root cause but rather from a confluence of two or three variables. For instance, two factors that contribute to the reincarnation type of transformation are the soul's reincarnation and "The unity of Brahma and Atman".

The metamorphic motifs in Indian myths are vast and diverse, showing both the primitive and marvelous thinking of Indian forefathers and the cultural qualities of the later Indian nation following its progress. The spirit of cultural inclusivity, which integrates cultures of diverse peoples to

form a cultural community, is an outstanding embodiment of Indian myths' magical and spectacular style. This inclusive spirit has high artistic and cultural value, as well as cross-cultural comparison and reference, and is a significant source of inspiration for evaluating the mythology and cultural evolution of diverse ethnic groups in the East and even the world.

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Philosophy and Poetry (Fichte and Baratashvili)

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Abstract:

As a result of the semantic research carried out in the 20th century, it was found that 'me' is an undefined word. Namely, the author of the original semantic theory, A. Wierzbicka aimed to identify those semantic units ('primitives') which are in themselves unexplained (intuitively clear meaning) and through which any word or expression can be defined. One such 'primitive' is 'me'. Thus, the semantics of 'I' cannot be explained through other words (of course, here we mean psychological, philosophical, etc. explanations), i.e. It has a clear meaning in itself – 'I am me' or 'I am me'. But 'I am I' is the first (of three) basic provisions of that philosophical concept, which, V. According to Schlegel, it gave impetus to the origin of romanticism. We refer to Johann Gottlieb Fichte's 'General Doctrine of Science'. This provision of Fichte's theoretical system means the self-identity of 'I' in the logical aspect, and in the semantic aspect (although the philosopher will not ask this question) – that 'I' is an indefinable concept. Fichte's concept of personality, which found expression in romanticism, is already meant here. According to this statement, the logical center of the universe is 'I', that is, the universe is logically based in 'I', as a 'subject'.

As a result of a special analysis, the article concludes that the poetic image of 'I' in the poetry of Georgian romanticists (and, especially, N. Baratashvili) was formed in accordance with the same principles that were the basis for the development of the concept of 'I' in Fichte's philosophical system.

Keywords: Romanticism, Concept of "I", Poetics of Doubles, Fichte, Baratashvili

It is recognized that romanticism developed a new concept of personality and, in particular, revealed all the contradictions and complexity of the human spiritual world. In romantic literature, "I" of a person was presented as a certain set (several "I"s), which laid the foundation for the so-called Establishing the poetics of 'doubles'. Opposing views are also expressed. So, for example, S.S. Averintsev asks: "How should we approach the human inner world – as an open and multi-component structure or as a closed, self-sufficient and indivisible monad?" and concludes: "The second kind of approach ... arose very late and was used only in a narrow circle of literary facts. The great literary eras of the past were inspired by other concepts"(Averintsev, 1972, p. 235). To confirm his point of view, the researcher cites appropriate arguments from such materials as mythology, ancient Greek literature, medieval writing, realistic art of the 19th century, and, finally, examines M.M. Bakhtin's provision: a person never matches himself. We cannot apply the sameness formula to it: A is A. Thus, according to Averintsev, the concept of personality, the origin of which is dated to the era of romanticism, functioned much earlier in literature. However, it is obvious that the romantic concept of the person is very specific and combines both approaches: the person is a single "monad" in relation to the world; On the other hand, it is an 'open structure' when considered by itself, isolated from this world.

What is the semantics of the word "I"? Bertrand Russell assigned "I" to the number of "egocentric words" whose meaning is determined only by the speaker's position in time and space (Russell, 1948, p.103). As a result of the semantic research carried out in the 20th century, it was found that "I" is an undefined word. Namely, the author of the original semantic theory, A. Wierzbicka aimed to identify those semantic units ("primitives") which are in themselves unexplained and through which any word or expression can be defined. The scientist proved that one of such "primitives" is "I". Thus, the semantics of "I" cannot be explained through other words (of course, here we mean psychological, philosophical, etc. explanations), i.e. it has a clear meaning in itself – "I" is "I" or "I am I". But "I am I" is the first (of three) basic provisions of that philosophical concept, which, according to F.Schlegel, it gave impetus to the origin of romanticism. We refer to Johann Gottlieb Fichte's "Foundations of the Entire Science of Knowledge". First statement of Fichte's theoretical system means the self-identity of "I" in the logical aspect, and in the semantic aspect (although the philosopher will not ask this question) – that "I" is an undefined concept.

* * *

Wierzbicka's theory aims to prove that thinking is based on elementary, self-evident concepts (including the concept of 'I'). Therefore, thinking is presented as a semantically based process. Similarly, with Fichte, the concept of the impersonal (indefinable), self-identical 'I' is the logical basis of philosophical doctrine. About such "dotted" concepts V.S. Bibler observes: *"An object becomes an argument for more complex objects and processes only if this object can be understood as a unit ... by virtue of the self-sufficient necessity of its own existence"* (Bibler, 1975, p. 205). This kind of self-sufficient "object" is "I" both in Wierzbicka's theory and in Fichte's system. In both cases, the non-specificity (ambiguity) of "I" serves the purpose of cognition and explanation of "more complex objects" (with Wierzbicka – words and expressions, and with Fichte, "not-I").

Fichte urges the reader: *"reach into yourself, remove your gaze from everything that surrounds you, and direct it to yourself"* (Fichte, 1993, p. 448). "He who realizes his own freedom and independence from the environment ... does not need things to support his "I", nor can he benefit from things, because they dilute and undermine this independence" (ibid., 460). In this discussion of Fichte, the concept of personality, which found expression in romanticism, is already implied. Indeed, the person's environment is, first of all, his closest social environment, i.e. "you". In order to achieve "freedom and independence", it is necessary to "look away" from this "you", to separate from it. In addition, "you" cannot disappear without a trace. It loses its function (as the closest social environment of a person), it is internalized, it moves within the framework of 'I' and becomes its constituent component. A "multi-component" structure of a person is formed, and a social vacuum surrounds it. It is conceivable that these are the reasons for the popularity of "internal doubles" or, in general, "poetics of doubles" and the motif of loneliness in romanticism (whether the romantics or Fichte himself were aware of it, or not).

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Let's go back to the first statement of Fichte's doctrine – "I am I". According to this statement, the logical center of the universe is 'I', that is, the universe is logically based in 'I', as a 'subject'. This means that there are no other "things", "environment". Accordingly, a way of depicting the world is

established in romantic literature, which presents its mystery (uncharacteristic). The landscape is mostly nocturnal, hidden in the twilight. Such is Gr. Orbeliani's "Evening Greeting". In N. Baratashvili's poems – "The Color of the Sky" and "Sunset for Mtatsminda" – the world is understood as "covered in darkness", a qualitatively indeterminate given. Individual objects seem to disappear in it, they are imperceptible. Baratashvili also often refers to the free predication of objects and events, as if there were no specific objects with solid characteristics. In Al. Chavchavadze's and Gr. Orbeliani's poetry, the grotesque image of the world is based on the principle of "averting the gaze" from the world (deforming the image of the world). Fichte calls the first provision of his doctrine "completely unconditioned". This is a self-evident statement, which differs from the second statement by this sign: "I" is not equal to "not-I". The second statement, according to the definition of the philosopher, is "due to its content", i.e. postulating "I" inevitably implies postulating "not-I" as well. However, according to the third statement ('I' is equal to 'I' and 'not-I'), the finite 'I' and 'not-I' are united within the same consciousness. What is the rationale that led Fichte to the third statement? The goal and final task of the German philosopher is to know the essence of 'I', to define it as a concept. But how should we know 'I', if it has no predicates, is self-evident and unexplained? Of course, this is possible only through contrasting it with another concept. And the latter must necessarily be ... again 'I', but different from the first 'I', which is permissible only when the first 'I' and the second 'I' ('not-I', 'you') are meant within the same consciousness. Indeed, the process of forming a concept necessarily involves at least two interchangeable subjects. Obviously, these two (or more) things are not absolutely identical, but they have essential uniform characteristics that necessarily belong to these things and correspond to their essence. Thus, since as a result of internalization "something" ('you') becomes a component of the same consciousness that includes "I", this "not-I" is also a variety of "I", its difference. The generalization of the invariant of 'me' and "not-I" allows the concept of "me" to be formed.

* * *

In N. Baratashvili's poetry, the characteristic features of "poetics of double" are evident. For example, in "Merani", the double of the lyrical hero is Merani, as a kind of "not-I". In fact, the lyrical hero is passive here, and activity, the ability to act, is attributed to Merani, who leads the lyrical hero

to the “border” of fate. The main motive of this poem is the longing for freedom, which is equivalent to liberation from all (social or other) ties. Emancipation from the material environment, according to the artistic concept of the poem (exactly as Fichte thought), will lead to the liberation of consciousness, and in such conditions, “I” will be able to “turn its gaze towards itself” and know the latter through its “not-I”. “Mysterious voice” is an active inner voice (inner “not-I”), which is subject to the hero, his thoughts and his whole life. Such is “Evil Spirit”, whose lyrical hero in the very first chapter calls his “leader”, his “disturber of mind and life” an inner double (that the evil spirit is an inner double is indicated by the words “Get out of me”). That's why it can be said that in Baratashvili's work, “not-I” is always active, and “I” is inactive, passive.

Is this understanding of “I” and “other” accidental? Or is it due to the specifics of the romantic outlook? Let's see how Fichte defines the relationship between ‘I’ and “other” while explaining the third statement of his system. The philosopher emphasizes that action and reality are concepts with identical content (what is capable of action is real, and vice versa). The self-awareness of the ‘I’ is an action (a certain act), and thus the ‘I’ is real. On the other hand, “I” will know itself through “not-I”, that is, “not-I” must define (and definition is an action) “I”. Therefore, “not-I” is also real; This is a logical contradiction, because “I” and “not-I”, as mutually opposite conditions, should not be characterized by the same sign. In order to remove this contradiction, Fichte attributes to ‘I’ (which is defined by “not-I”) the opposite state of action – passive state. In addition, “not-I” has no reality, if “I” is not in a passive state and in the case when reality is attributed to “not-I”, this reality is illusory. The concordance of Baratashvili's artistic thinking and Fichte's philosophical statements does not end with the fact that ‘I’ in the works of the Georgian romanticist is passive (is in a passive state), unlike “not-I”.

In “Merani” ‘I’ (the subject of speech) is real – as much as the text through which ‘I’ expresses itself is real. “not-“ is not real, because it does not have any object denotation (Merani refers not to “horse”, but to internal “not-I”) and, in addition, it does not represent the subject of speech. For the same reason, the lyrical hero (as “I”) is real in all of Baratashvili's works, which reflected the lyrical hero's inner duality, and, therefore, his “not-I” is not real. In such works as “Evening at Mtatsminda” and “Thought on the Riverside of Mtkvari” (where the author refers to the free predication of events) the first expressed point of view is real, which is confirmed by the reality of the text, its presence. The second (opposite) point of view should

be attributed to “not-I” (it is significant that it is always expressed in the last stanza of the work).

In AL. Chavchavadze's work, where carnival motifs and romantic grotesque poetics found expression, the external doubling of the personality appears. His carnival mask is a kind of variation of “not-I” because it replaces (covers) the human face. In such a case, a person has two faces: visible and invisible, social and individual, true and untrue, real and unreal. The true face, as invisible, is passive. A person is perceived only according to his mask. In this sense, “I” is in a state of passion, while “not-I” is active (referring to the social role that a mask imposes on a person in a carnival situation). Also, a face covered with a mask is real (because it is true), and a mask is unreal (characterized by an apparent reality).

In Gr.Orbeliani's work “not-I” is embodied in the faces of carnival false kings. Their unreality is expressed in the fact that they are false kings and after the end of the carnival, they will move into the “death phase”, that is, they will become “slaves” again. It should be noted that Gr. Orbeliani, as well as. In Chavchavadze's work, the opposition of “I” and “not-I” is revealed when we consider the set of works of each of them as a single text. Based on the above, we can conclude that the poetic image of ‘I’ in the poetry of Georgian romanticists (and, especially, N. Baratashvili) was formed in accordance with the same principles that were the basis for the development of the concept of ‘I’ in Fichte's philosophical system.

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Oriental World in a Modern Novel

(Based on the Novels by Jean Sasson)

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(საქართველო)

Abstract:

In the cultural sciences, the West and the East are seen as two fundamentally different types of worldview and social order; "They constantly interact, assimilate each other's values, enrich each other" – says researcher J. Stidman. If earlier it was thought that Eastern and Western cultures did not intersect, as the famous English writer R.S. "The West is the West, the East is the East, and they will never meet," Kipling said.

West and East are distinguished by many characteristics, including a view of the world and the definition of a person's place in it. The novel "Princess Diaries" by the American writer Jean Sesson tells the story of these two different worlds, which are works of the epistolary genre characteristic of Western literature. In it, an Arab princess tells the story of the unjust status of Arab women in the form of diaries. One of the main problems of modern life is the so-called gender problem, which was talked about openly in the 70s of the 20th century. An unusually bold woman who can resist an unjust tradition. The own voice of the author is lost in the work, we can assume that it has each narrator, which is one of the distinctive features of postmodern literature.

Based on an ideological-artistic analysis of literary Orientalism, the work "Oriental World in a Modern Novel" discusses the interplay of Eastern and Western traditions, the status of women, their role and struggle against injustice, disenfranchisement, the topic of historical East-West culture and the issue of confrontation.

Keywords: Confrontation of Cultures; Eastern World; Modern Novel; Arabian Princess

საკვანძო სიტყვები: კულტურათა კონფრონტაცია; აღმოსავლური სამყარო; თანამედროვე რომანი; არაბი პრინცესა

თანამედროვე ლიტერატურის ძირითადი ტენდენციების მიხედვით, ერთ-ერთ მთავარ თემად ისევ ქალთა ყოფა, გენდერის საკითხი რჩება, განსაკუთრებით კი აღმოსავლურ სამყაროში, რომელსაც აქტიურად აშუქებენ თანამედროვე მწერლები, მათ შორის ამერიკელი ჯინ სესსონი. საკმაოდ ამაღელვებელია თემები, რომელსაც იგი ეხება და აქვე დავძენ, მოითხოვს სათანადო ყურადღებას და ძალისხმევას, რადგან, უსამართლობის და უფულებობის წინააღმდეგ ხმის ამაღლება, ყველას ვალია. ჯინ სესსონის ნაწარმოებზე დაყრდნობით, იდეურ-მხატვრული ანალიზის საფუძველზე, ლიტერატურული ორიენტაციის ფარგლებში, განვიხილავ რა აღმოსავლეთისა და დასავლეთის ტრადიციების ურთიერთზეგავლენას, აღმოსავლეთ-დასავლეთის შეხვედრის თემას და კულტურათა კონფრონტაციის საკითხს, წარმოვაჩენ ქალის მდგომარეობას, რომლის შეცვლაც ლიტერატურულ გმირს მკითხველის დახმარებით სურს.

ამერიკელი მწერალი, ჯინ სესსონი 1978-1991 წლებში საუდის არაბეთში, ერ-რიადში იმყოფებოდა და 4 წელი ერთ-ერთი ჰოსპიტლის ადმინისტრაციაში, კოორდინატორად მუშაობდა; გარკვეული პერიოდი ერაყშიც დაჰყო და კუვეიტის თემას შეეხო; საუდის არაბეთში ყოფნისას უშუალოდ და ღრმად გაეცნო ქალთა ყოფას, მათ პრობლემებს. 1983 წელს იტალიაში ყოფნისას, საელჩოში გაიცნო საუდის არაბეთის ერთ-ერთი პრინცესა, რომლის სახელს თავად ავტორი არ ასაჯაროებს და პირობითად, მოიხსენიებს როგორც „სულთანას“. მოგვიანებით, პრინცესამ სესსონს პირადი დღიური და ჩანაწერები გადასცა, სადაც საუდის არაბეთის ქალთა ყოფის შესახებაა მოთხრობილი. გარკვეული პერიოდის შემდგომ, მწერალმა მისი თვალით და ნახული აღმოსავლური სამყარო სულთანას და მისი დების მაგალითზე აღწერა, რომელიც 7 წიგნად გამოიცა; რომელთაგან ამჯერად,

„პრინცესას დღიურებს“ განვიხილავთ; ამდენად, ამ წიგნებს დიდი მნიშვნელობა და მისია აკისრია, მიაწვდინონ ამ ფორმით ხმა დანარჩენ სამყაროს; საკითხის შესწავლისას, ყურადღება ეთმობა მთავარი გმირის ხასიათს, ბუნებას, მოქმედებას, რადგან, აქ, ქალი-პერსონაჟი, თავისი ბრძოლისუნარიანობით, შეუვალობით, პრინციპულობით, თავისუფლებისადმი ლტოლვით, არსებულისადმი შეურიგებლობით და დაპირისპირებით დასავლური რომანის ტიპიურ სახედ გვევლინება, თუმცა, იგი აღმოსავლურ სამყაროს ეკუთვნის და მის სინამდვილეს გადმოგვცემს.

როგორია დასავლეთისთვის ზოგადად აღმოსავლეთი? კანტს თუ მოვიშველიებთ: დასავლეთისთვის ჭეშმარიტი აღმოსავლეთი უცხო ფენომენია: „თავისთავადი საგანი, დიადი, შეუცნობელი“. არც ის არის შემთხვევითი, რომ დასავლელი მწერლების გატაცებული არიან აღმოსავლური ტრადიციების, ჩვეულებების და კულტურის აღწერით (არაბეთში სხვადასხვა მისიით გაგზავნილი ევროპელი თუ ამერიკელი ინტელექტუალები თავიანთ შემოქმედებაში დიდ ადგილს უთმობდნენ დასავლეთ-აღმოსავლეთის ურთიერთმიმართების საკითხებს). გამონაკლისი არც ჯინ სექსონია, რომლის დოკუმენტური წიგნიც – „პრინცესას დღიურები“, საუდის არაბეთის პრინცესას ჩადრის ქვეშ გატარებულ, იდუმალებით მოცულ ცხოვრებას აღწერს. ავტორმა, შეიძლება ითქვას, თანამედროვე სამყაროს აღმოსავლურ სინამდვილეში არსებული ადამიანური ტრაგედია მხატვრულ სინამდვილედ აქცია.

რომანი დაწერილია ეპისტოლარულ ჟანრში, რაც XIX საუკუნის დასავლური ლიტერატურისთვის იყო დამახასიათებელი და წინ წამოსწევს არაბეთში ქალთა მდგომარეობის საკითხს. იმ ფონზე კი, როდესაც გლობალიზაციის ჩარჩოებში იზრდება კულტურათა საერთაშორისო დიალოგი, ვფიქრობ, მნიშვნელოვანი როლის შესრულება შეუძლია ამ საკითხზე საჯარო განხილვებს, დისკუსიებსა და კვლევებს, რომლებიც ხალხთა შორის ურთიერთგაგებას ემსახურება. დასავლეთი და აღმოსავლეთი ერთმანეთს განაპირობებს და გამორიცხავს კიდეც. ამ ორი განსხვავებული სივრცის კულტურათა შედარებისა და ანალიზის შედეგად, „დასავლეთს“ დაუკავშირდა კატეგორიები: „დემოკრატია (თავისუფლება, თანასწორობა), მეცნიერული ცოდნა, რაციონალურობა, დინამიზმი, განვითარება, მოდერნიზაცია, ინოვაციურობა, ინდივიდუალიზმი, მსოფლიოს აქტიური ტექნიკურ-ტექნოლოგიური გარდაქმნა და ა.შ. „აღმოსავლეთს“ სხვა ღირებულებები განასახიერებდა: სტაბილურობა, ტრადიციულობა, რიტუალი, დესპო-

ტიზმი, მისტიკა, ინტუიცია, მედიტაცია, უკლასო საზოგადოება“ (კვატაია, 2009, გვ. 189). დასავლეთსა და აღმოსავლეთს ერთმანეთისგან სხვა მრავალ მახასიათებელს შორის, განსხვავებას სამყაროს ხედვა და მასში ადამიანის ადგილის განსაზღვრა. ჩვენთვის კი, ამ შემთხვევაში საინტერესოა, ქალის ყოფა, მისი მდგომარეობა და უფლებები. ქალის მხრიდან ტრადიციების წინააღმდეგ ამხედრება, უსამართლო სამყაროსთან დაპირისპირება აღმოსავლურ სინამდვილეში მკაცრად ისჯება და სიკვდილის თანასწორია, მიუხედავად ამისა, დასავლური სულიერი ღირებულებების და პრინციპების მატარებელი გმირი ბოლომდე იბრძვის და არ კარგავს იმედს, რომ ამ გზით მოიპოვებს ბედნიერებას. ამგვარად, „პრინცესას დღიურები“ აღმოსავლურ სინამდვილეზე აგებული, დასავლური ფასეულობებით გამსჭვალული რომანი გახლავთ, რითაც განსხვავდება აღმოსავლურ მოტივებზე აგებულ სხვა რომანებისგან. აქ აუცილებლად უნდა შევნიშნოთ, რომ აღმოსავლეთით დაინტერესებული მკითხველი, ამ იდუმალ, შორეულ სამყაროს, თანამედროვე არაბი ქალი მწერლების მემკვიდრეობა ეცნობა, რომლებიც საოცარი სითამამით წერენ ტაბუდადებულ თემებზე, უფრო მეტიც, „ხშირად მიკროსკოპული სიზუსტით, შესაშური პირდაპირობით წერენ ყველა პრობლემაზე და არცთუ იშვიათად თავიანთი ინტიმური განცდების აღწერასაც არ ერიდებიან“ (დოლიძე, 2013, გვ. 4), თუმცა, ჯინ სესსონის გმირები, საზოგადოების, ოჯახის, ქალისა და მამაკაცის ურთიერთობის პრობლემატიკას უფრო მკვეთრად და რეალურ ამბებზე დაყრდნობით წარმოაჩენენ, რასაც მოწმობს მემუარები და ჩანაწერები, რომელსაც აწარმოებდა ჯინ სესსონის მთავარი გმირი რეალურ ცხოვრებაში.

„პრინცესას დღიურები“ დაყოფილია შემდეგ თავებად: „ბავშვობა“, „ოჯახი“, „დაიკო სარა“, „განქორწინება“, „გზის დასასრული“, „მეგობრები“ (იგულისხმება მხოლოდ ქალები), „უცხოელები“ (იგულისხმება მხოლოდ ქალები), „ქორწინება“, „ბნელი საიდუმლოებები“, „მეფის სიკვდილი“, „ქალთა ოთახი“, „მეორე ცოლი“, „ბოლოთქმა“ (წიგნი არ არის ქართულად ნათარგმნი და ეს ცალკეული თავების დასახელება ჩვენეული თარგმანი გახლავთ); გმირი თავის ცხოვრებას პირველ პირში გადმოგვცემს და მოგვითხრობს, თუ რას ნიშნავს არაბეთში ქალად ყოფნა. ქვეცნობიერი შიშით შეპყრობილი არაბი ქალი მართალია, იბადება თავისუფალი, მაგრამ ხელზე მთელი ცხოვრება უხილავი ბორკილები ადევს, მისი ფასი კი როგორც ადამიანისა, რახან ქალია, ნულია. არაბი განმანათლებელი კასიმ ამინი შენიშნავს: „მუსლიმის

თვალში ქალი არ წარმოადგენს ნამდვილ ადამიანს“ (დოლინინა, 1969, გვ. 71). თუმცა, აქვე უნდა შევნიშნოთ, რომ დასავლეთთან კონტაქტების გაძლიერებას კორექტივები შეჰქონდა არაბთა ყოფაში, რასაც ადგილი აქვს ამ რომანის შემთხვევაშიც. მართალია, გმირს თავდაპირველად უსამართლობის განცდისას შინაგანი პროტესტი ამოძრავებს, მაგრამ როდესაც საკუთარი თვალით დაინახავს სხვა, აღმოსავლეთის მიღმა არსებულ სინამდვილეში ქალს და მის პრივილეგიებს, კიდევ უფრო მეტად განიმსჭვალება ბრძოლის ჟინით. შეუძლებელია გმირის მთელი ცხოვრება აღვწეროთ, განვიხილავთ მხოლოდ რამდენიმე საკვანძო და მთავარი პერსონაჟისთვის მნიშვნელოვან მომენტებს, რომლებმაც განსაზღვრა შემდგომში მისი განწყობა და დამოკიდებულება სინამდვილის მიმართ.

ბავშვობის წლებს ნაწარმოების გმირი სხვა საინტერესო ეპიზოდებთან ერთად, იმით იხსენებს, თუ როგორ გაარტყა სილა სხვა დროს ნაზმა და მოსიყვარულე დედამ (თორმეტი წლის ასაკში მიათხოვეს სულთანას მამას) ოთხი წლის სულთანას უნებური ქცევისთვის, როდესაც ლოცვის დროს სახე მექას მხარეს კი არ შეაბრუნა, როგორც ამას მამა აკეთებდა, არამედ მისი ექვსი წლის ძმის – ალის მიმართულებით, რადგან მას ღმერთი მისი ძმა ეგონა. ამ უკანასკნელს კი, როგორც ღმერთს, მართლაც ისე ექცეოდნენ, რადგან ის ერთადერთი ვაჟი იყო ათ ქალიშვილს შორის და შიშით დატრიალებდა თავს მთელი ოჯახი, თუ რამე მოუვიდოდა, ჩათვლიდნენ, რომ ეს ღმერთის რისხვა და წყევლაა მათი ოჯახისთვის. აქ საუბარია არა უბრალოდ, ოჯახში ვაჟისადმი გადამეტებულ სიყვარულზე, არამედ, დაბადებიდან მის ზღვარგადასულ პრივილეგიებზე, რომლებიც ყოველმხრივ აკნინებდა და ზღუდავდა სხვების უფლებებს. ძმის მიმართ მშობლების გამორჩეული და განსაკუთრებული დამოკიდებულების გამო, სულთანამ ძმა შეიძულა, რადგან დებთან ერთად ვალდებული იყო თავყვანი ეცა მისთვის. სულთანა ირწმუნება, რომ მათ ქვეყანაში კაცები თავისთავს აღმატებულ არსებად თვლიან და შესაბამისადაც იქცევიან. ჯერ კიდევ ბავშვობაში უნერგავენ ბიჭებს მათი უპირატესობის შესახებ და ასწავლიან, რომ ქალს არავითარი ღირებულება და ფასი არ აქვს და მათი დანიშნულება მხოლოდ მამაკაცზე მომსახურებაა, მისი სურვილების შესრულება. ამგვარად, მათ ოჯახშიც ძალიან მალე ალი გოგონებს უყურებს, როგორც საკუთრების ნაწილს და ნივთს, მოგვიანებით კი მის მიერვე გოგო-შვილი იგნორირებულია, როგორც ამას მამისაგან ხედავდა. მთხრობელის მიხედვით, ქალიშვილის დაბადება ან მისი

სიკვდილი, ოფიციალურად არსად ფიქსირდება, ქალიშვილის გაჩენა კი მაშინვე წარმოშობს სირცხვილისა და მწუხარების გრძნობას.

წარსულზე საუბრისას სულთანაში იღვიძებს უსამართლობისადმი შეუპოვრობით და წინააღმდეგობებით სავსე ბუნება, მთელი არსებითა და გონებით წყურია რა თავისუფლება და თანასწორობა, მტკიცედ სწამს და ხშირად იმეორებს, რომ მართალია ეს ყველაფერი მის ქვეყანაში ხდება, მაგრამ დადგება დრო და ამას ბოლო მოეღება, მას სჯერა, რომ ეს არ შეიძლება გაგრძელდეს სამუდამოდ! ძველი წესები და ტრადიციები უნდა მოისპოს! ფაქტიურად, სულთანას მოწოდება ერთგვარი ამბოხებაა ქვეყნის ადამიან-წესების მიმართ და რევოლუციური იდეებს უტოლდება. მისი ამგვარი პროტესტი დასავლურ ტრადიციებზე აღზრდილ თავისუფალ ადამიანს გვაგონებს, რომელიც არ ეპუება მისი ქვეყნის მიერ დადებულ „ბორკილებს“.

მიუხედავად, იმისა, რომ ნაწარმოების გმირი სამეფო ოჯახიდანაა, არავითარი უპირატესობა და უკეთესი მდგომარეობა, მას როგორც ქალს, ამ თვალსაზრისით არ აქვს, და იგი ერთ-ერთი იმათგანია, ვინც ვალდებულია მუდმივად აიტანოს ყოველგვარი დამცირება: იქნება ეს მამის მიერ ქალიშვილების იგნორირება, ძმის ხშირი დაცინვა, თუ ქმრის შეურაცხყოფა. დღიურებს, კი რომელიც მან თერთმეტი წლის ასაკიდან შექმნა და სინამდვილეს აღწერს, მისი აზრით, უნდა გაეცნოს მთელი მსოფლიო. ამიტომაც თხოვს ნაწარმოების ავტორს, რომ მისი ნაამბობი მხატვრულ სინამდვილედ აქციოს და როგორც უკვე აღვნიშნეთ, ამ გზით მიაწვდინოს ხმა მსოფლიოს, რადგან ამის გაკეთება მის ქვეყანაში სასტიკად აკრძალულია.

თხოვბისას, და-ძმის ურთიერთობის ეპიზოდებიდან, გავიხსენებთ ერთ-ერთს, რომელმაც განსაზღვრა შემდგომში და გამოკვეთა სულთანას, როგორც ამბოხებული გმირის თვისებები, გააპროტესტოს და წინ აღუდგეს უსამართლობას: როდესაც პატარა სულთანა გემრიელად მიირთმევს წითლად ღაჟღაჟა ვაშლს, ალი (სულთანას ძმა) კი დაჟინებით თხოვს დაუყოვნებლივ მისცეს, არ უთმობს. მიუხედავად, იმისა, რომ მშვენივრად იცის ამისთვის სათანადოდ დაისჯება, მაინც არ აძლევს და უფრო მეტიც, მამის წინაშე თავის გამართლებასაც ბედავს, რაც დიდი გაოცების და მკაცრად დასჯის საფუძველი ხდება. ამგვარი საქციელი, სულთანას მხრიდან ყოვლად მოულოდნელი და წარმოუდგენელი იყო მამისთვის. ყველაფერი საუკეთესო ხომ ძმას და მამაკაცს ეკუთვნის ოჯახში! სულთანას ამ საქციელის გამო ფიზიკურად უსწორდებიან, გარდა ამისა, იმ დღიდან ძმის ულუფიდან მორჩე-

ნილ საკვებს ღებულობს მხოლოდ და თითქმის მშვიერი იძინებს, რადგან ძმა თითქმის არაფერს უტოვებს და ეს გრძელდება მანამ, სანამ ალის არ მოხერხდება და არ დაივიწყებს ამ შემთხვევას. ასევე ამაღლებელია სცენა, როდესაც ახირების გამო, მოძალადე ძმა დებს პატარა ლევს ართმევს, ერთადერთ გასართობს, რომელსაც დები სიხარულით ასეირნებდნენ, მამა კი არაფრად აგდებს, მათ ცრემლსა და მუდარას, დაუბრუნონ ლევკი. მოხერხებულ ლევს კი ალი მოგვიანებით ავტომობილიდან მოისვრის. სწორედ ამ შემთხვევების შემდეგ გადაიქცევა შვიდი წლის სულთანასთვის ძმა მტრად, თუმცა, იმ დღიდან მოყოლებული, არ კარგავს ოპტიმიზმს და სჯერა, რომ აუცილებლად შეიცვლება ყველაფერი.

ადმოსავლური სტილით აგებული სახლის აღწერისას სულთანა, ხაზს უსვამს შიშისმომგვრელ კორიდორებს, მდიდრულ, მაგრამ ჩაბნელებულ ოთახებს, სადაც თვითონ და მისი დები ცხოვრობდნენ. მათ ეკრძალებოდათ მეორე სართულზე ასვლა, სადაც მისი ძმა და მამა ცხოვრობდნენ.

მამის განსაკუთრებული, გამორჩეული დამოკიდებულება ძმის მიმართ და დესპოტურობა ოჯახში ქალთა მიმართ, არაერთ ეპიზოდში იკვეთება, რაც ალის ნებისმიერი სურვილის ასრულებაში, მხოლოდ მისთვის ძვირფასი ნივთების ჩუქებაში, ხოლო ქალთა მიმართ ყოველგვარ გულგრილობაში გამოიხატება. ერთადერთი რაშიც სულთანას დედამ თანხმობას მიაღწია, ეს გოგონების განათლება იყო, თუმცა მათი წარმატებები ნაკლებად ახარებდა მამას, მისთვის მნიშვნელოვანი მხოლოდ ალის წარმატება იყო.

საკუთარ თავზე საუბრისას ნაწარმოების გმირი ხაზს უსვამს, რომ მას ჯიუტი (ეს თვისება ძირითადად, თავს იჩენს, როდესაც მას ავიწროებენ), დაუდგრომელი ხასიათი და ცელქი ბუნება ჰქონდა, რის გამოც ოჯახში რთულ ბავშვად მიიჩნევდნენ. მიუხედავად იმისა, რომ იგი ფიზიკურად სუსტი და პატარა იყო, ყოველნაირად ამართლებდა „რთული ბავშვის“ სახელს, და ეს უმთავრესად, უნდა ითქვას, გამოიხატება არა უბრალოდ ბავშვურ სიანცეში, არამედ, იმთავითვე გააზრებულ, შეუვალ პროტესტში, რომელიც წლების მატებასთან ერთად იზრდებოდა და რა თქმა უნდა დაკავშირებული იყო ქალის შეზღუდულ, დამამცირებელ, უსამართლო მდგომარეობასთან, რაც მას ძლიერ აახლოებს სხვა, უფლებებისთვის და თავისუფლებისთვის მებრძოლ ქალ პერსონაჟებს დასავლურ სამყაროში. აქ, ალბათ, უპრიანია,

ავტორის ხმაც გამოვყოთ, რომელიც თითქოს უხილავია, მაგრამ გმირს თავდაჯერებულობას და მარცხთან შეუგუებლობის განცდას ჰმატებს.

გულისტკივილითა და დისადმი უსაზღვრო თანაგრძნობით იხსენებს ნაწარმოების გმირი დის, სარას გათხოვების ამბავს, რომელიც მეთექვსმეტე დაბადების დღის აღნიშვნისას, დედისაგან მამის სარფიანი გადაწყვეტილების შესახებ იგებს: სარა სამოცდასამი წლის მდიდარ და სამეფო ოჯახის გავლენიან წარმომადგენელს, მესამე ცოლად უნდა გაჰყოლოდა. მამაზე მუხლმოდრეკით მუდარამ ვერ გასჭრა. პირიქით, დედას უბრძანა, გოგო მოეთვინიერებინათ, პროტესტის ნიშნად კი, განაცხადა, რომ მათთან კარგ ხანს აღარ შეივლიდა, და უფრო მეტ დროს დანარჩენ ცოლებთან გაატარებდა. ქორწინება სარასთვის ჯოჯოხეთად იქცა, ხოლო სულთანას ჰქონდა შეგრძნება, რომ სარა გარდაიცვალა. რამდენიმე კვირის შემდეგ სარას მოწამვლის შესახებ მოვიდა შეტყობინება, სარას სადისტი ქმრის გამო თავის მოკვლა უცდია. დედა პირველად შეეწინააღმდეგა ქმარს და ხმა აიმაღლა, თუ ისევ იმ ოჯახში დააბრუნებდა, სადაც სარას სასტიკად ექცეოდნენ, მეფესთან და სასულიერო პირთან დაასმენდა. მუქარამ გაჭრა და სარა ქორწინების უღლისაგან გათავისუფლდა: ქმარმა, რომელსაც არც ერთხელ არ მოუკითხავს სარას მდგომარეობა საავადმყოფოში, მხოლოდ სამჯერ წარმოთქვა, რომ ის ეყრება და საქმეც დამთავრდა. ამ შემთხვევამ სულთანაში ბრძოლისუნარიანობა კიდევ უფრო გაზარდა, იმედი გაუღვიძა და უსამართლობისადმი ბრძოლის სურვილი გააასმაგა. მას კიდევ უფრო გამბედავი ბუნება გაუხდა.

დებს შორის უფროსის, ნურას ქორწინება, ყველაზე იღბლიანი აღმოჩნდა, რაც ქმრის, მის მიმართ ადამიანურ დამოკიდებულებაში გამოიხატება. მოგვიანებით, სარა და სულთანა მას სამოგზაუროდ მიჰყავს, რათა სარა დეპრესიული მდგომარეობიდან გამოიყვანოს, თუმცა, ქაიროში ნანახმა გოგონებს თავზარი დასცა, როდესაც უნებლიედ შეესწრნენ ძმის, ალის და მისი მაგობრის ჰადის (თავს დებდა მორწმუნეობაზე) ძალადობას 8 წლის გოგონაზე, რამაც რა თქმა უნდა აღშფოთება გამოიწვია, თუმცა, მოგვიანებით მათთვის ცნობილი გახდა, რომ მათ ეს ნებადართული ჰქონდათ მამისაგან. ქვეყნის და ადათ-წესების მიმართ კიდევ უფრო ძლიერდება სულთანას პროტესტი, რაც ბრძოლის სურვილს კიდევ უფრო აღვივებდა და აღრმავებდა. ყოველგვარ ზღვარს გადააჭარბა ქალისადმი უსამართლო დამოკიდებულებამ, სულთანას მეგობრის ნადიას შემთხვევაში, როდესაც ამ უკანასკნელს, საკუთარმა მამამ დახრჩობის განაჩენი გამოუტანა საკუთარივე აუზში,

იმის გამო, რომ ზოგჯერ უცხო მამაკაცს ხვდებოდა. აღარაფერს ვამბობთ, წიგნის მიხედვით, ქალთა დაწინდვის იმ სცენებზე, რომლებიც რბილად რომ ვთქვათ, შეურაცხმყოფელია ადამიანისთვის და საბოლოოდ კლავს ქალურობას და სიცოცხლის ინტერესს ქალში. გასაგებია, ვინც ბრმად, ან სურვილის მიხედვით ემორჩილება მსგავს ტრადიციებს თუ კანონებს, მაგრამ ვისაც არ სურს და ემიჯნება წარსულის ამ წესს, ის როგორ უნდა მოიქცეს? როგორ უნდა დაიცვას თავი? როგორ უნდა დაიხსნას თავი იმ საზოგადოებისაგან, რომელიც მარწყუხეში აქცევს?

როგორც ვხედავთ, მთავარი გმირი არსებითად ემიჯნება მისი ქვეყნის ადათ-წესებს და ფასეულობებს, რაც იმითაა განპირობებული, რომ პერიოდულად მას ჰქონდა საშუალება ენახა ცხოვრება ევროპის (და არა მხოლოდ) ქვეყნებში, და ამდენად, მთავარი გმირი ორი კულტურის – აღმოსავლურისა და დასავლურის შეხვედრის ცენტრშია, ის აღზრდილია ტრადიციულ მუსლიმურ ოჯახში, განათლების მიღების და ევროპაში მოგზაურობის შემდეგ, კი დასავლურ ფასეულობათა შეჯახების დროს სულიერ კრიზისს განიცდის. ნაწარმოების ბოლოს გმირი გაორებულია, თითქოს ტრანსფორმირდება და წლების შემდეგ შეცვლილი ადამიანი ხდება. ევროპულ ცივილიზაციასა და კულტურულ ტრადიციებს ნაზიარები სულთანა სამშობლოში თავს უცხოდ გრძნობს, მისი იდენტიფიკაციის კრიზისი კიდევ უფრო მწვავედება. შედეგად ეგზისტენციალიზმით შეპყრობილი სულთანა, სასოწარკვეთილი ფიქრობს, რა ელის მის ქვეყანაში ქალს? ვინ მიაწევს მას იმ თავისუფლებას და უფლებებს, რასაც მთელი ცხოვრება ასე ნატრობდა? საგულისხმოა ის ფაქტი, რომ სულთანა ისევ თანამშრომლობს წიგნის ავტორთან, რასაც მოწმობს შემდეგი პუბლიცისტიკა „პრინცესას ქალიშვილები“, „თანამეგობრობა სულთანასთან“. ჯინ სესონის თითქმის ყველა დასახელებული რომანი და ასევე „მაიადა, ერაყის შვილი“, წინ წამოსწევს პრობლემას – ქალის მდგომარეობა სოციალურ და ოჯახში, რაც იყო, არის და რჩება ერთ-ერთ სერიოზულ, მნიშვნელოვან პრობლემად. ავტორი და მასთან ერთად მკითხველიც, ცხადია, სოლიდარობას უცხადებს ყველა იმ ქალს, ვისაც სულთანას მსგავსი ან კიდევ უფრო უარესი ყოფა აქვს და ვინც ოცნებობს თავისუფალ, ბედნიერ ცხოვრებაზე.

ამგვარად, ამერიკელმა მწერალმა, მიმართა რა აღმოსავლურ მოტივებს, წარმოაჩინა დასავლური ფასეულობების მატარებელი ძლიერი სულისკვეთების მქონე გმირის ცხოვრება, რომელიც ფარდას

ხდის იმ მნიშვნელოვან პრობლემებს, რაც არც დასავლეთისთვის, და მითუმეტეს აღმოსავლეთისთვის უცხო არ არის. დასასრულ, უნდა აღინიშნოს, რომ როგორც ერთ-ერთი მკვლევარი აღნიშნავს, რაც არ უნდა ბევრი ვიცოდეთ არაბული ქვეყნების პოლიტიკის, გეოგრაფიის, ისტორიისა თუ კულტურის შესახებ, რაც არ უნდა უხვ ინფორმაციას ვფლობდეთ მის წარსულსა თუ თანამედროვეობაზე, მაინც ვერ დავინახავთ ამ სამყაროს ისე შიგნიდან და ისეთი სისავსით, როგორც ეს მხატვრულ ლიტერატურაში, თარგმანებშია შესაძლებელი.

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Soviet Ideologemes and their Critique in Givi Margvelashvili's *Fluchtästhetische Novelle*

საბჭოთა იდეოლოგემები და მათი კრიტიკა
გივი მარგველაშვილის ნოველაში *ესთეტიკურ გაქცევაზე*

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თინათინი მოსეშვილი
ივანე ჯავახიშვილის სახელობის თბილისის სახელმწიფო
უნივერსიტეტი
(საქართველო)

Abstract:

German-speaking Georgian writer and philosopher Givi Margvelashvili (1927-2020), whose life was determined by the violent regime of the Soviet Union, criticizes the ideology of the Soviet Union in his metafictional works. The paper discusses his novel *Fluchtästhetische Novelle* (2012), in which a migrant author, along with the critique of the ideology, attempts to process a traumatic past and tries to self-medicate. *Fluchtästhetische Novelle* is an auto-intertextual work. The pretext of the novel is Givi Margvelashvili's autobiographical work *Captain Vakush* (*Kapitän Wakusch*, 1991/1992) volumes I and II, which are discussed, summarized and interpreted in the novel. The work also sheds a light on the metaphorical terms and key symbols like “Goglimogli” (child's food: the egg yolk scrambled with sugar) and “Mamassachlissimus”, referring to dictator Stalin. Unlike *Captain Vakush*, the work *Fluchtästhetische Novelle* is built on metafictional narrative techniques and is a kind of metafictional experiment. The intertextual character Vakush in the novel is Givi Margvelashvili's alter-ego, thus the work acquires an auto-fictional character. The paper analyzes the purpose of intertextual, auto-fictional and metafictional elements in the work. Particular attention is paid to Vakush's introspective imagination, as this episode openly expresses the main message of the text. More precisely, the critique of Soviet ideology. In Givi Margvelashvili's artistic world, Western music

and dance serve the same purpose, which aims to transform and deideologize the worldview of Soviet officials. The paper shows that in Givi Margvelashvili's artistic world, these (music and dance) and other Western realities have the ability to awaken Soviet officials and the population from an ideological slumber, to promote Western democratic values and to establish a true democracy.

Keywords: Givi Margvelashvili, Soviet Union, Critique of Ideology

საკვანძო სიტყვები: გივი მარგველაშვილი, საბჭოთა კავშირი, იდეოლოგიის კრიტიკა

გერმანულენოვანი ქართველი ავტორის, გივი მარგველაშვილის, შემოქმედება მნიშვნელოვანწილად განსაზღვრა მეოცე საუკუნის ორ ტოტალიტარულ რეჟიმში – ნაციონალ-სოციალისტურ გერმანიასა და საბჭოთა საქართველოში ცხოვრებამ. ავტორმა, რომელმაც ვერც გერმანიაში და ვერც საქართველოში დაიმკვიდრა ადგილი, თავისი იდენტობა ნარატიულ კატეგორიად აქცია და რეალური სამყაროდან წიგნის განზომილებაში გადაინაცვლა.

გივი მარგველაშვილის თხრობის სტილი განსაკუთრებული ინდივიდუალობით გამოირჩევა. პოსტმოდერნისტი ავტორი მეტაფიქციურ ბადეს ქსოვს და მკითხველს ერთგვარ თამაშ-ექსპერიმენტში იწვევს, სადაც ხშირად იშლება ზღვარი რეალობას, ფიქციას, მეტაფიქციასა და ავტოფიქციას შორის, აღნიშნულის ფონზე კი ისეთი სერიოზული თემატიკა თვალსაჩინოვდება, როგორიცაა ტოტალიტარული სახელმწიფოების იდეოლოგიზებული სისტემა, მათი გამოუსწორებელი და საბედისწერო დანაშაულები, თავისუფლების შეზღუდვა, ცენზურა და მისთანები. ვისაც დიქტატორულ „თემაში“ არ უცხოვრია, ვერ გაიგებს იმ თამაშის მნიშვნელობას, რომელიც ამ თემატურ საზღვრებში მიმდინარეობს. ვისაც დიქტატურა საკუთარ თავზე არ გამოუცდია, არ ესმის პოლიტიკური და არსებითი ასპექტები ტრივიალურობაში, – ამბობს გივი მარგველაშვილი ერთ-ერთ ინტერვიუში. გასაკვირი არაა, რომ მისი შემოქმედება „მეტათემატურ“ შრეზე სწორედ იმ ტოტალი-

ტარულსა და იდეოლოგიზებულ გარემოს ირეკლავს, რომელში ცხოვრება და მოღვაწეობაც უწევდა ავტორს.

გივი მარგველაშვილის ერთ-ერთი რომანია *ნოველა ესთეტიკურ გაქცევაზე*, რომელიც მისივე ავტობიოგრაფიული რომანების ციკლის *კაპიტანი ვაკუში* მეტატექსტია. *კაპიტანი ვაკუშის* პირველი ორი ტომი გერმანიაში მეოცე საუკუნის 90-იანი წლების დასაწყისში გამოქვეყნდა, თუმცა მას მკითხველი თითქმის არ გამოუჩნდა. გამომცემლობამ, პირველი ორი ტომის სარფიანად ვერ გაყიდვის გამო, ხელი აიღო თავდაპირველ გეგმაზე – გამოეცა ავტობიოგრაფიული რომანის მესამე ტომიც. მიუხედავად იმისა, რომ ავტორმა ამ პერიოდში არაერთი ლიტერატურული პრემია, სტიპენდია და მიწვევა მიიღო, მკითხველების მხრიდან ნაკლები ინტერესის გამო, 1994 წლიდან მოყოლებული ვერცერთი გამომცემლობა ვერ ბედავდა გივი მარგველაშვილის ხელნაწერების გამოქვეყნებას. როგორც გივი მარგველაშვილის ნაწარმოებების ამჟამინდელი გამომცემელი, იორგ ზუნდერმაიერი, შენიშნავს, სწორედ ამ პერიოდში დაიწერა *ნოველა ესთეტიკურ გაქცევაზე*, რომლის გამოქვეყნებაც საბოლოოდ 2012 წელს, ბერლინურ გამომცემლობაში, „ფერბრეხერ ფერლაგ“, მოხერხდა. *ნოველა ესთეტიკურ გაქცევაზე* ამავე ტექსტშივე განხილული როგორც *კაპიტანი ვაკუშის* მეორე ტომის ბოლო სცენის ერთგვარი გაგრძელება, გარდამავალი წიგნი ავტობიოგრაფიული რომანების ციკლის *კაპიტანი ვაკუში* მეორე და მესამე ტომს შორის. თუმცა, *კაპიტანი ვაკუშისგან* განსხვავებით *ნოველა ესთეტიკურ გაქცევაზე* მეტაფიქციური თხრობის ტექნიკებითაა აგებული და ერთგვარი ექსპერიმენტული რომანია. იორგ ზუნდერმაიერი მას „ვაკუშის კომპლექსის“ მნიშვნელოვან ნაწილად მიიჩნევს (შდრ. Margwelaschwili, 2012), რასაც იმთავითვე უნდა დავეთანხმოთ. ლიტერატურის კრიტიკოსი ოლივერ იუნგენიც სამართლიანად შენიშნავს, რომ გივი მარგველაშვილმა ამ რომანით ავტორეფლექსიის კულმინაციამდე მიიყვანა თავის სამარკო ნიშნად ქცეული ლიტერატურული თამაშ-თავსატეხი და ამავდროულად, თავისი მთავარი ნაწარმოების (*კაპიტანი ვაკუშის*, თ.მ.) მიმზიდველი შესავალი წარუდგინა მკითხველს (Jungen, 2012).

გივი მარგველაშვილის რომანზე *ნოველა ესთეტიკურ გაქცევაზე*, შეიძლება ითქვას, რომ სიღრმისეული კვლევა აქამდე არ ჩატარებულა, შესაბამისად, ეს სტატია რომანთან მიახლოების პირველი ვრცელი მეცნიერული მცდელობაა. რომანის ანალიზის საფუძველზე უნდა წარმოჩნდეს საბჭოთა კავშირში გაბატონებული იდეოლოგიის, ანუ

იგივე, როგორც ამას გივი მარგველაშვილი თავად უწოდებს, „მონოთემატურობის“ კრიტიკა. ამ მთავარი საკითხის პარალელურად კი გამოიკვეთება როგორც დიდილობს გივი მარგველაშვილი თვითრეფლექსიას, ტრავმული წარსულის გადამუშავება-დამღევესა და თვითთერაპიას.

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რომანის *ნოველა ესთეტიკურ გაქცევაზე* სიუჟეტი ასახავს ვაკუუმის ცხოვრების გარდამტეხ ეპიზოდს, სახელდობრ, 1947 წლის აგვისტოს იმ დილას, როდესაც მას, ბერლინის შენეფელდის აეროპორტში მყოფ ომისშემდგომდროინდელ ტყვეს, ბედი საბჭოთა საქართველოში გადახვეწას უქადის. მესამე პირის მთხრობელი იტყობინება, რომ ომისშემდგომდროინდელი ტყვე ვაკუში წიგნის პერსონაჟია, მოქმედება კი, რომელიც შენეფელდის აეროპორტში ვითარდება, ორმოცდაათი წლის შემდეგ, ანუ პოსტსაბჭოთა კავშირის პერიოდში, გერმანიაში გამოქვეყნებული ავტობიოგრაფიული რომანების ციკლის *კაპიტანი ვაკუში* უკანასკნელი სცენაა (შდრ. Margwelaschwili, 2012, p. 5). იმთავითვე უნდა ითქვას, რომ ამ რომანის სახით საქმე გვაქვს გივი მარგველაშვილის არა კლასიკურ ავტობიოგრაფიასთან, არამედ ე.წ. „მეტა-ავტობიოგრაფიასთან“. მარგველაშვილის ცხოვრებასა და შემოქმედებაში გარკვეული მკითხველისთვის რომანის პირველივე სტრიქონებიდან თვალსაჩინო ხდება, რომ გივი მარგველაშვილს თავისი ავტობიოგრაფიული ნაწარმოების *კაპიტანი ვაკუშის* პროტაგონისტი ახლა უკვე ახალი რომანის პროტაგონისტად უქცევია. ისიც ნათელია, ვინ დგას ავტო-ინტერტექსტობრივი პერსონაჟის უკან – ეს თვით ავტორი, გივი მარგველაშვილია, რომელიც 1947 წელს ბერლინიდან საბჭოთა საქართველოში გადაასახლეს. ნაწარმოებში ნათლად ჩანს ის ფიქრები, განცდები და შიშები, რომლებიც საბჭოთა კავშირში გადასახლების წინა პერიოდში ახალგაზრდა გივი მარგველაშვილს ჰქონდა. ამრიგად, *ნოველაში* აქტუალიზდება გივი მარგველაშვილის ბიოგრაფია, ამის ფონზე კი საბჭოთა კავშირის ძალადობრივი რეჟიმის თემა. საბჭოთა კავშირი წარმოჩენილია როგორც იდეოლოგიური პოლიციური სახელმწიფო, როგორც იდეოლოგიური დილეგი, რომელთა მესვეურებმაც ტყუილუბრალოდ დააპატიმრეს ვაკუში და ჯერ აღმოსავლეთ ბერლინის საბჭოთა კომენდატურაში, შემდეგ კი ზაქსენჰაუზენის საკონცენტრაციო ბანაკში გამოკეტეს (შდრ. Margwelaschwili, 2012, p. 16). ვაკუში, ანუ იგივე გივი მარგველაშვილი, საყვედურობს საბჭოთა კავშირის მესვე-

ურებს მის ცხოვრებაზე წარუშლელი დადის დასმისთვის. რომანში გივი მარგველაშვილის ბიოგრაფიის ერთგვარი „მეტა-ავტო-ფიქციური“ რეკონსტრუქცია ხდება. გივი მარგველაშვილის ბერლინური ცხოვრება – ახალგაზრდობა, მეგობრებთან ურთიერთობა, ჯაზის მოსასმენად ტულიო მობილიას ბარებში სიარული, მამასთან ერთად მისი გატაცება, საბჭოთა კომენდატურის სარდაფში გამოკეტვა, მამისგან იძულებითი განშორება, საბჭოთა სადამსჯელო ბანაკებში ყოფნა რომანში *ნოველა ესთეტიკურ გაქცევაზე* გადმოცემულია *კაპიტანი ვაკუშის* ფრაგმენტულად გაფანტული შეჯამებითი მონაკვეთების კოლაჟით, მომავალი კი ვაკუშის ინტროსპექციული ხილვებით, ინტროსპექციის საშუალებით ვაკუში ხედავს სხვადასხვა კადრებს თავისი მომავალი „წიგნისეული-ცხოვრებიდან“ თბილისში – მამიდასთან და ბიძასთან, იგი ხედავს, როგორ ლაპარაკობს მათთან ერთად საბჭოთა კავშირის სასტიკ რეჟიმზე, ისევე როგორც დასავლეთის სიკეთეებსა და ნაკლოვანებებზე; ხედავს, როგორ სწავლობს თბილისის სახელმწიფო უნივერსიტეტში, როგორ ეცნობა სტუდენტებს, იძენს მეგობრებს, რომელთაც მის მსგავსად ანტისაბჭოური შეხედულებები აქვთ. გივი მარგველაშვილის მომავალი ცხოვრების ზოგიერთი მონაკვეთი კი, მათ შორის თბილისში მეგობრების წრეში მისი ხელნაწერების წაკითხვა, საბჭოთა კავშირის დაშლა, ბერლინში – ენობრივ სამშობლოში დაბრუნება, მისი წიგნების გამოქვეყნება მოთხრობილია მისი ე.წ. „პოტენციური მკითხველის“ მიერ, რომელშიც არც თუ ისე რთული ამოსაცნობია „ვაკუშის ამბების“ ფიქტიური ავტორი და ამდენად, კვლავ გივი მარგველაშვილი.

ავტობიოგრაფიული რომანების ციკლი *კაპიტანი ვაკუში* რომანში *ნოველა ესთეტიკურ გაქცევაზე* წარსულის გახსენებისა და მასზე მსჯელობის საშუალებად გვევლინება. ავტო-ინტერტექსტუალობით, თავისი ადრეული ნაწარმოებისა და მისი საკვანძო თემების, მათ შორის, ავტობიოგრაფიის აქტუალიზებით, მარგველაშვილი ტრავმული წარსულის გადამუშავებას, დაძლევასა და თვითთერაპიას ცდილობს. იგი ამ მიზნით *კაპიტანი ვაკუშიდან* აღებული ავტო-ინტერტექსტობრივი პასაჟების რომანში ინტეგრირებით წინ წამოწევს ისეთ საკითხებს, როგორებიცაა 1921 წელს წითელი არმიის მიერ საქართველოს ანექსია, ინტელიგენციის საზღვარგარეთ გადახვეწა, ემიგრაცია, ემიგრანტობა. საგულისხმოა, რომ „ვაკუშის ამბავი“, ანუ იგივე გივი მარგველაშვილის ავტობიოგრაფიული რომანების ციკლი *კაპიტანი ვაკუში* წარმოჩენილია როგორც დროების თვითმხილველი, რომელიც ემიგრაციის

როგორც საზოგადო ფენომენისა და ზოგადად, ყველა ემიგრანტის ყოფას სარკესავით ირეკლავს. ამ თვალსაზრისით, რომანში განსაკუთრებული ყურადღება ეთმობა ვაკუუმის, იგივე გივი მარგველაშვილის, მამას, „მოხუც ემიგრანტს“, რომელიც ე.წ. „ვართბურგში“ (ემიგრაციის მეტაფორა) ცხოვრობდა და საბჭოთა სისხლიანი რეჟიმის დაცემა-დაშლას გულმხურვალედ ელოდა.

ნოველა ესთეტიკურ გაქცევაზე ერთმნიშვნელოვნად ავტოფიქციური ნაწარმოებია. ამ საკითხზე ავსტრიელი მკვლევარი, ზარბარა ედერიც, ამახვილებს ყურადღებას. თუმცა თავის სტატიაში იგი არ მსჯელობს ავტოფიქციის ფუნქციაზე ამ ნაწარმოების ფარგლებში და მხოლოდ ფაქტის კონსტატაციას ახდენს (Eder, 2016), მაშინ როცა ავტოფიქციას განსაკუთრებული ფუნქცია ენიჭება რომანში. ავტოფიქციის მეშვეობით პროტაგონისტი ვაკუმი ერთმნიშვნელოვნად წარმოჩნდება გივი მარგველაშვილის, ნაწარმოების მიხედვით, ე.წ. „ომისშემდგომდროინდელი საცოდავი ახალგაზრდა ტყვის“ როლის შემსრულებლად. აქ განსაკუთრებით მნიშვნელოვანი ის არის, რომ ვაკუმს აღნიშნული გაცნობიერებული აქვს და სწორედ ამ ცოდნით იწუგებებს თავს:

ის ფაქტი რომ წიგნის პერსონაჟი ვარ მანუგეშებს როგორც ომისშემდგომდროინდელ ტყვეს. ომისშემდგომდროინდელი ტყვე ნამდვილი ვაკუმი მხოლოდ ჩემი როლია. მე როგორც წიგნის პერსონაჟი სულაც არ ვარ ის საცოდავი ახალგაზრდა (Margwelaschwili, 2012, p. 16).

საგულისხმოა ასევე ის, რომ ვაკუმი აცნობიერებს რა, რომ წიგნის პერსონაჟია, თავს უსაფრთხოდ, დაცულად და თავისუფლად გრძნობს. ამრიგად, რეალობისთვის მიუწვდომელი ფიქციური სამყარო *ნოველაში ესთეტიკურ გაქცევაზე* წარმოჩენილია უსაფრთხო, საიმედო თავშესაფრად. აღნიშნული კი გივი მარგველაშვილის „წიგნში გადასახლების“ მიზეზს თვალნათლივს ხდის:

[...] სხვანაირად რომ ვთქვა: როგორც წიგნის პერსონაჟი ამ ნამიარალებისთვის არ ვარ იოლად მოსახელთებელი. წიგნის პერსონაჟის ცნობიერებით შემქმნეს რათა გამეგო, რომ თავისუფალი ვარ მაშინაც კი, როცა ვინმე მომდევს, მავიწროებს, მოსვენებას არ მაძლევს. მაინც ვერ მომწვდება, რაკი მე როგორც წიგნის პერსონაჟი, მისგან, როგორც ნამდვილი ადამიანისგან, ძალიან შორს ვარ (Margwelaschwili, 2012, p. 16).

„შესაძლოა ადამიანი რომელიმე იდეოლოგიური საზოგადოების უიმედო ტყვეობაში იმყოფებოდეს, მაგრამ, მიუხედავად ამისა, შინაგანად გამუდმებით გარბოდეს“ (Margwelaschwili, 2012, p. 44), – ვკითხულობთ ნოველაში ესთეტიკურ გაქცევაზე. ნაწარმოების ერთ-ერთი მთავარი თემა სწორედ იდეოლოგიური კონტექსტიდან რამენაირად თავის დაღწევა, მისგან გაქცევაა. გივი მარგველაშვილი შვებას ე.წ. „ესთეტიკურ გაქცევაში“ პოულობს. „ესთეტიკური გაქცევის“ საშუალებად ნაწარმოებში წარმოჩენილია მუსიკა, თეატრი და ინტროსპექციული ხილვა.

მუსიკის რიტმები, რომლებიც ამერიკული რადიოტალღებით გადმოიცემოდა და რომელთა მოსმენაც მთელ მსოფლიოში შეიძლებოდა, ნაციონალურ-სოციალისტურ გერმანიაში გაქცევის სპეციფიკური ფორმა იყო, რომლითაც მრავალი ახალგაზრდა წარმოსახვაში გაურბოდა დიქტატორულ რეჟიმს. თუმცა, მუსიკა გარდა გაქცევისა, იდეოლოგიური ბრძოლისა და პროტესტის საშუალებადაც უნდა განვიხილოთ. ახალგაზრდების მიერ დიქტატურის წინააღმდეგ გამართულ „ესთეტიკურ“ ბრძოლაში უცხოური მუსიკა, მათ შორის ჯაზი დიდი როლს თამაშობდა. იტალიელი მუსიკოსის ტულიო მობილიას მიერ ბერლინის სხვადასხვა ლამის ბარში, მათ შორის კაკადუსა“ და „როზიტაში“ შესრულებული მუსიკა ნაწარმოებში წარმოჩენილია „უცხოურ“, მტრულ“ და ასე ვთქვათ, ესკაპატურ მუსიკად. ესთეტიკური გაქცევის მეორე ფორმა თეატრია. რომანის მიხედვით, ზაქსენჰაუზენის ყოფილ საკონცენტრაციო ბანაკში 1947 წელს დადგმულმა თეატრალურმა წარმოდგენამ, სახელდობრ, გოეთეს *ფაუსტმა*, მრავალ პატიმარს, მათ შორის ვაკუშსაც (გივი მარგველაშვილს) მისცა შესაძლებლობა დროებით მაინც გაჰქცეოდა ტყვეობას.

შეიძლება ითქვას, რომ არა მხოლოდ მუსიკა და თეატრი, არამედ ზოგადად ხელოვნებაა გაქცევისა და წინააღმდეგობის გაწევის, პროტესტის გამოხატვის „ესთეტიკური“ საშუალება. „ესთეტიკური“ გაქცევის კიდევ ერთი ფორმა, რომელსაც ნაწარმოებში განსაკუთრებული მნიშვნელობა ენიჭება, არის ინტროსპექცია. ინტროსპექცია (ლათ. „Introspicere“ – ვიხედები შიგნით) როგორც ფსიქოლოგიური და ფილოსოფიური თვითდაკვირვების მეთოდი, როგორც მედიტაცია, ადამიანს საკუთარ თავში, ფიქრებსა და ემოციებში, ცნობიერში, გამოცდილების სამყაროში ჩაღრმავების, თვითდაკვირვებისა და გაანალიზების საშუალებას აძლევს (შდრ. Spektrum.de. Lexikon der Psychologie. *Introspektion*. <https://bit.ly/34J132R>). ინტროსპექცია, ამასთანავე, მეტაფიქციის

სპეციფიკური ფორმაცაა, იგი თვითრეფლექსიის საშუალებაა, ეს კი შეიძლება გამოიხატებოდეს ავტორეფერენტულობით, ავტო-რეპრეზენტაციითა და სხვა მისთანებით (შდრ. Hutcheon, 1980, pp. 1-2.) აქვე პარალელი უნდა გაივლოს ფილოსოფოს ედმუნდ ჰუსერლის „ცნობიერების“ კონცეფციასთან, რომელიც სუბიექტის ცნობიერების, შინაგანი აღქმის, განცდის საკითხებს იკვლევს (შდრ. Beyer, 2011). *ნოველაში ესთეტიკურ გაქცევაზე* მკითხველების გარეშე დარჩენილი სასოწარკვეთილი ვაკუუმისთვის ინტროსპექცია წარმოდგენილია შენეფელდის „ჩიხიდან“ გაქცევის ერთადერთ საშუალებად.

განსაკუთრებული მნიშვნელობისაა ვაკუუმის ერთ-ერთი ინტროსპექციული ხილვა, რომელიც ნაწარმოებში ჩართული მოთხრობის ფორმითაა წარმოდგენილი და გაჯერებულია ფანტასტიკური, ინტერმედიალური და ავტო-ინტერტექსტობრივი ელემენტებით. რომანის ამ ეპიზოდში მოქმედება ვითარდება საბჭოთა საქართველოს შავი ზღვის სანაპიროზე, სახელდობრ, ბიჭვინთის ტერიტორიის პატარა და თვალწარმატებულ ლიმონის პლანტაციებში, სადაც რამდენიმე კვადრატული კილომეტრის ე.წ. „დიქსი-დოიქსილენდური“, ანუ დასავლური ხიდისწინა პლაცდარმია (გერმ. Brückenkopf) განლაგებული. პლაცდარმზე თავი მოუყრიათ დასავლეთ-გერმანული ჟურნალის *შპიგელი* ფერადი სარეკლამო ფოტოებიდან შთაგონებულ კაპიტალისტური კონტრ-სამყაროს ისეთ უახლეს პროდუქტებს, როგორებიც იყო სიგარეტი, ლუდი, მანქანები (მერსედესი, რენო), და რომლებიც საბჭოთა კავშირში, ვაკუუმის წარმოსახვის გარეშე, კიდევ დიდხანს არ იქნებოდა.

ვაკუუმის წარმოსახვითი პლაცდარმი საბჭოეთის ტერიტორიაზე აღმოცენებულ ერთგვარ დასავლურ ოაზისად უნდა განვიხილოთ, სადაც საბჭოთა კავშირის მოქალაქეებს მათთვის უცხო და, ხშირ შემთხვევაში, სანატრელი, კაპიტალისტური, სამყაროს პროდუქციაზე მიუწვდებოდათ ხელი. გივი მარგველაშვილის ამ ინტროსპექციულ ხილვა-ზმანებაში სერიოზული გზავნილია ჩადებული. სახელდობრ, ესაა საბჭოთა კავშირის რეჟიმის კრიტიკა. უპირველესად გაკრიტიკებულია საბჭოთა კავშირის ეკონომიკა, რადგან იდეოლოგიზებულ კონტექსტში გამოკეტილ საბჭოთა მოსახლეობას არ ჰქონდა წვდომა დასავლურ პროდუქციაზე, მათ შორის, ზემოთ უკვე ნახსენებ სიგარეტზე, მანქანებზე, ისევე როგორც კოკა-კოლაზე, ჯინსებსა და სხვა მისთანებზე.

გივი მარგველაშვილი მოცემულ ჩართულ ეპიზოდში კიდევ უფრო ააქტიურებს ლიტერატურულ თამაშს და ინტერმედიალურსა და ავტო-ინტერტექსტობრივ პერსონაჟებს ერთად უყრის თავს. ინტერმე-

დიალურ პერსონაჟებად უნდა განვიხილოთ ვაკუუმის პლაცდარმზე *შპიგელის* რეკლამებიდან „გადმოსული“ ე.წ. „დიქსი-დოიქსილენდერი“ მსახიობები, ისევე, როგორც მუსიკალური ფირფიტების ყდების ფოტოებიდან „გადმოპორტირებული“ ხალხი, მათ შორის, ჯაზის, სვინგის, როკისა და პოპ-მუსიკის „დიქსილენდური“, ანუ, იგივე დასავლური წარმოშობის ისეთი ვარსკვლავები, როგორებიც არიან ელვის პრესლი, ჯიმი ჰენდრიქსი, ლუი არმსტრონგი, ჯენის ჯოპლინი და სხვები. ავტო-ინტერტექსტობრივ პერსონაჟად კი ამ მონაკვეთში გვევლინება გივი მარგველაშვილის ავტობიოგრაფიული რომანის პერსონაჟი, იტალიელი მუსიკოსი, ტულიო მობილია. ამ პერსონაჟთა მიზანი „კოლხოზელ“, ანუ, იგივე საბჭოთა კავშირის მოსახლეობასთან დამეგობრება და მათთვის დასავლური ცხოვრების წესის გაცნობა-გაზიარებაა. შეიძლება ითქვას, რომ გივი მარგველაშვილი დიდ მნიშვნელობას ანიჭებს დასავლეთისა და საბჭოთა კავშირის მოსახლეობას შორის კომუნიკაციას, გამოცდილების, მიღწევების, მსოფლმხედველობის ერთმანეთთან გაზიარებასა და არა ჩაკეტილობას, იმას, რაც საბჭოთა კავშირში იყო. ქვეყნის საზღვრებს გაცდენა უბრალო ხალხისთვის თითქმის წარმოუდგენელი იყო, რაც მათთვის საბჭოთა იდეოლოგიის – „გოგლიმოგლის“ თავზე მოხვევას კიდევ უფრო აადვილებდა. ჩაკეტილ საზოგადოებას, რომელსაც თავისი ქვეყნის გარდა სხვა არაფერი ენახა, არასოდეს გაუჩნდებოდა სხვა მოთხოვნილებები და ვერასოდეს წარმოიდგენდა, თავისი ქვეყნის წყობაზე უკეთეს წყობასა თუ ცხოვრებას.

რომანში ჩართულ ინტროსპექციულ ხილვაში მნიშვნელოვანი ფუნქცია ეკისრება მუსიკასა და ცეკვას. ამ ეპიზოდში ხელოვნების ეს ორი დარგი საბჭოთა კავშირის იმ მაღალი თანამდებობის პირების, პარტიული აპარატის იმ ოფიციალური წევრების მსოფლმხედველობის შეცვლას და დეიდეოლოგიზაციას ემსახურება, რომლებიც ზაფხულის არდადეგებს ბიჭვითის სანაპიროს სამთავრობო ვილებში ოჯახებთან ერთად ატარებდნენ და რომლებიც, ყველაზე მეტად იყვნენ მოქცეულნი საბჭოური იდეოლოგიის ზეგავლენის ქვეშ. ვაკუუმის პლაცდარმზე მოწვეული დასავლელი მუსიკოსები სპეციალურად მათთვის უკრავდნენ როკისა და პოპ-მუსიკის – როგორც მსოფლმხედველობის „დიქსილენდურად“ გარდაქმნისა და გარდასახვის ჰანგებს. თუ ისინი მთლიანად გაბრუებულნი და იდეოლოგიურ ცრურწმენებში ჩარჩენილნი არ იყვნენ, ჯერ კიდევ შეიძლებდა მათი შველა. მიხაილ ბახტინის კონცეფცია კარნავალისა და კარნავალიზაციის შე-

სახეებ შეიძლება მივუსადაგოთ ე.წ. „თერაპიული დეიდეოლოგიზაციის“ იმ ღონისძიებას, რა დროსაც როკისა და პოპ-მუსიკის ორგანოსტური ჟღერადობით აღფრთოვანებული ნომენკლატურა, რომელიც აქამდე ყოველივე უცხოვს, განსაკუთრებით კი „დიქსილენდურის“ მიმართ მტრულად იყო განწყობილი, დასავლეთიდან შემოყვანილ თავისუფალი აზროვნების ხალხთან ერთად შეპყრობილებივით ერთვებიან ცეკვაში, ივიწყებენ თავიანთ იდენტობას, პრინციპებსა და ზემდგომთა მიმართ მორჩილებას. ინსტინქტებსა და მათთვის აკრძალული, „მტრული“ მუსიკის რიტმებს დიდი ენთუზიაზმით აყოლილნი თავაშვებულად იქცევიან, ისევე როგორც ევროპელები კარნავალისას, დიდი მარხვის დაწყებამდე, ყველიერის კვირაში იქცეოდნენ. დასავლური მუსიკის რიტმებზე საბჭოთა ჩინოვნიკებისა და „დიქსილენდერების“ ერთად ცეკვა, მათ შორის არსებულ ყოველგვარ განსხვავებას შლის და ერთმანეთთან ისე ათანაბრებს მათ, როგორც ეს *კარნავალურ* კულტურას ახასიათებს. საბჭოთა ჩინოვნიკების მიერ ტვისტის, როკისა და პოპის მიმართ აღმოჩენილი სიყვარული *ნოველაში ესთეტიკურ გაქცევაზე* წარმოჩენილია დასავლური ღირებულებების იმ იმპულსად, რომელსაც საბჭოთა ფუნქციონერები ტოლერანტულობამდე და დემოკრატიულ შეხედულებებამდე უნდა მიეყვანა. „*ვინც ენთუზიაზმით ცეკვავს როკ- და პოპ-მუსიკაზე*“, – *ამბობდა ვაკუში*, „*ან უკვე დემოკრატია, ან აპირებს რომ გახდეს*“ (Margwelaschwili, 2012, p. 57).

რომანის ამ მნიშვნელოვან ეპიზოდში საბჭოთა ნომენკლატურის იდეოლოგიზებული მსოფლმხედველობის ტრანსფორმაცია ხდება, რის შედეგადაც ისინი ბურანიდან ფხიზლდებიან და გაბატონებული კომუნისტური იდეოლოგიისგან, როგორც აბსოლუტური და უცვლელი ჭეშმარიტებისგან, თავისუფლდებიან.

გივი მარგველაშვილი თავის პოეტოლოგიურ ტრაქტატში *ონტო-ტექსტოლოგია ფილოსოფიასა და ხელოვნებაში (Ontotextualität in Philosophie und Kunst, 1992)* წერს, რომ იდეოლოგიზებულ სახელმწიფოებში ცნობიერების „პოლითემატური ონტოპროგრამა“ გარდაიქმნება „მონოთემატურად“, რომელსაც აბსოლუტურ ჭეშმარიტებაზე აქვს პრეტენზია. ამ დროს მრავალფეროვნებას ანაცვლებს ერთფეროვნება, ეს კი ადამიანის ბუნებრივ მდგომარეობას არ შეესაბამება. გივი მარგველაშვილი თავის შემოქმედებაში ამ გადახრის გამოსწორებას და თავდაპირველი პოლითემატური კოდის აღდგენას, ონტოლოგიური თავისუფლების დაბრუნებას ცდილობს (შდრ. Margwelaschwili, 1992). გივი მარგველაშვილის კონცეფცია ძალიან ახლოსაა პოსტმოდერნულ,

პოსტსტრუქტურალისტურ იდეებთან, ესთეტიკასა და ფილოსოფიასთან, რომელთა მიხედვითაც გაბატონებული ჭეშმარიტებების გაზიარება შეიძლება სახიფათო იყოს, ამან შესაძლოა ფუნდამენტალიზმთან მიგვიყვანოს და შესაბამისად, დამღუპველი შედეგები ჰქონდეს – გამოიწვიოს საშინელი კონფლიქტები ადამიანთა ჯგუფებს შორის. რაკი, აზროვნება, რომელიც ფუნდამენტალისტურია და ყველაფერ განსხვავებულს გმობს და ებრძვის, ფაქტობრივად, უარყოფს პლურალიზმს, აზროვნებისა და ღირებულებათა სისტემის მრავალფეროვნებას („პოლითემატურ ონტო-თემატიკას“).

გივი მარგველაშვილი სტალინისა და სტალინიზმის დეკონსტრუქციისთვის კვლავ ლიტერატურულ თამაშს მიმართავს. იმის დასადგენად, ჰქონდა თუ არა დასავლურ მუსიკასა და ცეკვას სასურველი ეფექტი საბჭოთა ფუნქციონერების მსოფლმხედველობაზე, ანუ გახდნენ თუ ისინი „დიქსილენდური“ იდეების მომხრენი, ვაკუუმისა და მისი მეგობრების მიერ გადამოწმების რამდენიმე მეთოდი შემუშავდა. ერთ-ერთი იყო „დაჭმუჭნილი მამასახლისიმუსი“, რომელიც შემდეგში მდგომარეობდა: ტულიო მობილიას მიერ აქლერებულ როკ-მუსიკაზე ცეკვისას საბჭოთა ჩინოვნიკების ფეხებთან უნდა დაეგდოთ ერთ-ერთი მთავარი იდეოლოგიის დაჭმუჭნილი სურათი. თუ ისინი შეშინდებოდნენ, ფოტოს აიღებდნენ, გაასწორებდნენ, ჯიბეში ჩაიდებდნენ და აღშფოთებას გამოხატავდნენ, ეს იმის მაჩვენებელი იქნებოდა, რომ მათ ტრანსფორმაცია ჯერ კიდევ არ განეცადათ და საჭიროებდნენ როკისა და პოპის თერაპიის განმეორებით ინტენსიურ კურსს. ცხადია, „დაჭმუჭნილ მამასახლისიმუსში“ სტალინის დაჭმუჭნილი სურათი და შესაბამისად, მისი დიდების დეკონსტრუქცია, „დეთემატიზება“, დესტალინიზაცია უნდა დავინახოთ. მსოფლმხედველობის ტრანსფორმაციის გადამოწმების მეორე მეთოდი რომანის მიხედვით ე.წ. „იდეოლოგიურად შეწყვეტილი როკი და პოპია“. საბჭოთა ჩინოვნიკების ცეკვისას მოულოდნელად ითიშებოდა მუსიკა და სიჩუმე ისადგურებდა, რის შემდეგაც ხმამაღლა ისმოდა ფრაგმენტები გენერალური მდივნის გამოსვლიდან საბჭოთა კავშირის ბოლო პარტიულ ყრილობაზე. ის, ვინც ამ დროს მოწიწებით აღაპყრობდა ხელებს და ამ „ქადაგების“ მოსმენას შეუდგებოდა, დაუყოვნებლივ საჭიროებდა როკისა და პოპის დამატებით დოზას. ხოლო მათ, ვინც პროტესტს გამოთქვამდა და მუსიკის კვლავ ჩართვას მოითხოვდა, წარმატებით ჰქონდათ ჩაბარებული გამოცდა, რაც იმას ნიშნავდა, რომ ისინი აღარ იყვნენ კომუნისტური იდეოლოგიის ზეგავლენის ქვეშ. ამით

რომანის ამ ეპიზოდში დასახელებულია იდეოლოგიური ბურანიდან გამორკვევისა და საბოლოო გამოფხიზლების ორი მნიშვნელოვანი გზა. ესენია, უკუგდება და გაბედება. ადამიანმა უნდა გაბედოს უარი თქვას შიშზე, პარტიულ მონობაზე, მოქმედების, ფიქრისა თუ აზროვნების განსაზღვრულ წესზე და ისე მოიქცეს, როგორც თვითონ სურს. უნდა დაჰმუჭნოს, დახიოს, გადააგდოს იმ ბელადის ხატი, რომელიც ხალხს თავს ახვევს გაყალბებულ ჭეშმარიტებებს და აღარ უნდა უსმინოს მის „ქადაგებებს“. ამრიგად, ადამიანის მსოფლმხედველობის ტრანსფორმაციისა და გათავისუფლების გზა არის გაბედება და უკუგდება.

ნაწარმოებში აქტუალიზდება საბჭოთა კავშირის უშიშროების სამსახურის საკითხი, მისი საიდუმლო დავალებები, თვალთვალი, მიყურადება და საჭიროების შემთხვევაში სწრაფი რეაგირება. ამის ნიმუშია მეორეხარისხოვანი პერსონაჟი – საბჭოთა ოფიცერი, ე.წ. „ჩეკისტი“, რომლის დავალებაც ვაკუუმის მეთვალყურეობა და მისი საბჭოთა საქართველოში გადაყვანაა. ერთ-ერთ ეპიზოდში ვაკუმი ინტერესდება, რა დაემართება მის მეთვალყურეს მათი თბილისში ჩასვლის შემდეგ. „მკითხველის“ თქმით, მას შემდეგ, რაც ჩეკისტი თავის დავალებას შეასრულებს და მამიდის ოჯახში მიიყვანს ვაკუუმს, იგი მისი ცხოვრებიდან გაქრება. თუმცა ეს იმას არ ნიშნავს, რომ საბჭოთა საიდუმლო სამსახური აღარ დაინტერესდება მისით. პირიქით, იგი თვალს არ მოაცილებს ვაკუუმს და შორიდან გააგრძელებს მის თვალთვალს (Margwelaschwili 2012: 82), – რაც გივი მარგველაშვილის შემთხვევაში მართლაც ასე მოხდა. კიდევ ერთი მნიშვნელოვანი ეპიზოდი, რომელშიც „კაგებს“ გადმოდის წინა პლანზე, არის ვაკუუმის ინტროსპექციული ხილვა. ვაკუუმის პლაცდარმზე გამართული ანტი-საბჭოური აქტივობა „კაგებს“ არ გამორჩენია. ვაკუუმს პერიოდულად უწევდა „დიქსი-დო-იქსილენდის“ პლაცდარმის დაცვა „მამასახლისიმუსის“ მიერ შემოგზავნილი ჯაშუშებისგან, და აქ უკვე ცხადია, ვინ იგულისხმება „მამასახლისიმუსში“, – ეს საბჭოთა კავშირის იდეოლოგიზებული რეჟიმის მეთაური, გენერალისიმუსის წოდების მქონე სტალინია. ვაკუუმის პლაცდარმის დასასრულის აღწერა, პლაცდარმზე „კაგებს“ შექრა, ნათლად წარმოაჩენს საბჭოთა კავშირის უსაფრთხოების სამსახურის სახეს, მის ცენზურულ პოლიტიკასა და მცდელობას, დროულად აღმოეფხვრა ყოველგვარი ანტი-საბჭოური საქმიანობა, მისი მონაწილეები კი მკაცრად დაესაჯა.

გივი მარგველაშვილი განხილულ ინტროსპექციულ ხილვაში ქმნის იმ უტოპიურ იდილიას, რომელიც ვერასდროს ვერ მოხდებოდა

საბჭოთა კავშირში, სახელდობრ, დასავლური მუსიკის ერთად მოსმენას, კავშირს დასავლეთისა და საბჭოთა კავშირის მოსახლეობას შორის, მათ ერთად ცეკვა-მოლხენას. ამრიგად იგი დასავლეთისა და აღმოსავლეთის სრულიად უტოპიური შერწყმის ინსცენირებას ახორციელებს, რასაც იგი უპირისპირებს „კაგებებს“ ძალადობას, რომლის ძალადობრივი ჩარევაც იმთავითვე განაპირობებს ამ იდილიის მსხვრევას. ამით გივი მარგველაშვილი თავის რომანში აყალიბებს იმ ძირითად ოპოზიციას, იმ დაპირისპირებას, რომელიც საბჭოთა კავშირის დროს ვერაფრით ვერ დაიძლია. იგი ცდილობს, რომ წარმოიდგინოს ამ ოპოზიციის დაძლევა-გადალახვის უტოპიური, განუხორციელებელი პერსპექტივა.

დასკვნის სახით უნდა ითქვას, რომ გივი მარგველაშვილი თავის გვიანდელ რომანში *ნოველა ესთეტიკურ გაქცევაზე* აკრიტიკებს საბჭოთა კავშირს როგორ პოლიციურ და იდეოლოგიზებულ სახელმწიფოს, მის დანაშაულებრივ რეჟიმსა და ჩაკეტილ სისტემას. იგი აჩვენებს ამ სისტემის გარღვევის, დეიდეოლოგიზაციისა და დასავლეთთან დაკავშირების გზებს. ამის პარალელურად კი ტრავმული წარსულის გადალახვა-დაძლევა, თვითთერაპიასა და თვითნუგეშს ცდილობს.

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The 1960s as a Landmark of Ukrainian Literary Emancipation (American and French Comparative Aspects)

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Abstract:

The term “global sixtieth” has persisted in historiography since the 2000s denoting the revolutionary movements united by common discontent with the political, socioeconomic, and cultural status quo. Although their national literary manifestations differed, they appear to be interconnected regarding the attempts to establish other political and aesthetical orders, hence counterculture. This comparative article explores the liberation effect of the counterculture of the 1960s manifested in Ukrainian literature contrasted to American and French. It is stated the former pursued double emancipation – from the imposed ideological system, and centuries of national oppression – through popular poetry. In the Free Bloc of ostentatious civil liberty, the 1960s literature is marked as aesthetically and ideologically modernized. American literature expands towards the colonized voices (Black Arts Movement), the gender spectrum (B. Friedan, S. Plath, G. Greer), and the anti-establishment alternatives (Ken Kesey, R. Brautigan, T. Wolfe). A European counterpart is represented by avant-garde tendencies (Tel Quel, Oulipo, Le théâtre de l'absurde) complemented by feminist and postcolonial as well (*écriture féminine*, Afropessimism, *Négritude* reinterpretations). Such “erotics of art” advanced countercultural opposition to the dominant faith and ultimate values of the pre-revolutionary era. In socialistic Ukraine, deprived of the freedom of speech and direct action, the literature field becomes a battlefield for evasive political maneuvering. Instead of introducing new trends, as in the case of the USA and France, the countercultural gesture of Ukrainian “sixtiers” (Mykola Vingranovskiy, Lina Kostenko, Vasyl Symonenko, and more) was to turn to the classic and modernist Ukrainian heritage to revive its threatened discourse. They promoted engaging genres such as lyric poetry and romance, approaching popular leitmotifs as national self-awareness and personal values – themes, deafened under the totalitarian reign of the USSR. By virtue of popular poetry, the sixtiers did a “museum work” of resuscitating Ukrainian identity and preserving it for the

next generations. Thus, paradoxically, the Ukrainian counterculture of the 1960s was regressive aesthetically, but pivotal politically.

Keywords: Ukrainian Literature, French Literature, American Literature, Counterculture, Aesthetics

Commonly, the epoch of the 1960s is considered revolutionary, both in politics and culture. Historiography proves it with the expansion of the term “global sixties” (Zolov, 2020; Dubinsky, 2009; Marwick, 1998) denoting universal tendencies around the world, namely student protests, the radicalization of civil rights movements, political reorientations, and the emergence of the counterculture. The latter has been analyzed in various research in the field of sociology (Yinger, 1984; Roszak, 1969; Gitlin, 1987; Larkin, 1979; Eder, 1990; Featherstone, 1991; Bell, 1996; Foss, 1986; Yablonsky, 1968; Reich, 1970), anthropology (Sahlins, 2005), social critique (Ehrenreich, 2006; Hoffman, 1968; Guinness, 1973), political science (Inglehart, 1990), and history (Lasch, 1979; Braunstein & Doyle, 2002). Although countercultural phenomena were examined by some literary critics (MacFarlane, 2007; Martinez, 2003; Hentzi, 2022; Chandarlapaty, 2009), their analyses clearly lack a comparative aspect. Juxtaposed, diverse literary worlds, especially non-dominant, may contribute to the research of countercultural tendencies in literature, as well as elaborate on its mechanisms and significance. Therefore, using historical and cultural criticism methods, this paper concentrates on the countercultural manifestation of Ukrainian literature, comparing it to American and French contexts. It analyses the political background of the regions, revealing whether the countercultural expression forms, is formed by, or functions along with the political agenda. Such an approach will help us to define the status of counterculture in the 1960s and test the hypothesis of this period being an emancipative moment for Ukrainian literature.

Counterculture: Diverse Terminological Approaches

For the sake of terminological clarity, we are to address the variety of definitions of “counterculture” and trace their relevance to our research. There exist two predominant proposals on the countercultural concept:

1. a narrow one, referring to the revolutionary generation of the American 1960s (Roszak, 1969; Reich, 1970; Braunstein & Doyle, 2002; Guinness, 1973; Bell, 1996). For instance, Roszak (1969) defines counterculture as a type of protest worldview characteristic of the late 60s for the children of technocrats (p. 1-42); Reich (1970) implies that counterculture is a youth movement, representing the third type of American consciousness, based on freedom, radical subjectivity, belief in the value of life, and community relations (p. 225-254).
2. a wide one, referring to the general characteristics of dissent, hence a set of ideas opposing the basic culture of society (Yinger, 1984; Goodheart, 1973; Musgrove, 1974; Keniston, 1971; Westhues, 1972). Musgrove (1974) defines counterculture as “a search for new interactional norms in the widening, more diffuse margins of postindustrial societies” (p. 19); Yinger (1984) calls it “a primary element, a theme of conflict with the dominant values of society, where the tendencies, needs, and perceptions of the member of that group are directly involved in the development and maintenance of its values” (p. 23); Westhues (1972) proposes his view of the counterculture as “a set of beliefs and values which radically reject the dominant culture of a society and prescribe a certain alternative” (p. 9-10).

While the first, narrow theoretical proposal, is valid in our take on the landscape of the American 1960s, the second one is relevant for the cases of France and Ukraine as well, for countercultural activity, as we prove next, did take place there despite its terminological absence. Therefore, it is worth using a wider conceptualization frame of counterculture since it would work for all the instances in our focus. It seems the Westhues’ definition can be applied as the literary manifestations of the countercultures we are dealing with are demonstrated in undermining the dominant literary prescriptions, and suggesting alternatives by reforming content (Kay et al., 2006; Wyatt, 2018; Tarnashynska, 2014) experimenting with the form (Gray,

2012; Coward 2004; Hrymych, 1993) and reconfiguring the canon (Wyatt, 2018; Coward 2004; Hollier et al., 1989; Batenko, 2003). However, the status of counterculture is inevitably bound to the political (as well as economic and ideological) status of a state. For this reason, below we intend to analyze how protest activity that touched upon socio-political issues is connected to the countercultural field (in our case, literary). Consequently, we are to examine the political and cultural interrelations of the 1960s.

The Character of Counterculture in the USA and France

In the 1960s, the USA occupied the position of the first world power and fought for political hegemony and influence, which is visible in its interests in Latin America, Vietnam, and participation in the Cold War. Affected by the limitation of civil rights, the threat of nuclear war, compulsory ROTC, the draft, and the Vietnam War (Phillips, 1985) youth society cultivated protest moods and was engaged in various anti-governmental, anti-establishment, pro-peace, and alternative movements. There, the conditions of a democratic state, affluence (Judis, 1998) supplemented by America's major role in world relations opened the opportunity for a "healthy" political protest to prosper, meaning the one that sabotaged the status quo and led to progressive changes. For instance, the antiwar movement laid the foundations for the enactment of the 26th Amendment in March of 1971, which extended voting rights to 18-year-olds (Schamel, 1996); the civil rights movement resulted in the enactment of the Voting Rights Act of 1965 that prohibited racial discrimination in voting, as well as initiated many extensions of rights for women and queer people.

Aesthetics cannot function separately from the political world (Ranciere, 2004). For the aforementioned reasons, general aesthetic flow in America was altered jointly with the political one: writers who identified as countercultural laid progressive directions before the literature and expanded its margins. The fiction of the 1960s diverted into undermining the traditional values system, culturizing the "uncultured," legitimizing the subversive, and introducing hitherto marginal discourses into the masses. Richard Fariña, Richard Brautigan, Ken Kesey, Hunter Thompson, Diana di Prima, and Joan Didion talked about experiences unacceptable for American society, raised on post-war values: narcotic, psychopathic, migrant, suicidal, in general – borderline experiences. In this way, representatives of the

counterculture dissected orthodox literary principles of America, namely the ideological foundations of blind patriotism, established social and gender roles, materialism, and the idea of the “American dream.”

Therefore, the socio-economic and geographical privilege of the USA enabled counterculture to function both out of political change and as a trigger for it, in a kind of tandem. Socio-political intentions such as sexual freedom, psychedelic, anti-war, ecologic, and legalization movements were inscribed into the literary attempts to enlarge the topical spectrum, introduce new narrative techniques, and liberate discourses. The brightest instance of the interconnection of political and countercultural expression is the reconfiguration of the literary canon when poetic anthologies started to include women such as Gwendoline Brooks, Elizabeth Bishop, and Katherine Enn Porter, and popular magazines – print the works by the representative of Black Arts Movement (Fox, 1998).

A curious effect that came of the countercultural embrace of society and its comprehensive discursive presence was its infusion into mass culture. During the 1960s, the books by Richard Brautigan, Diana di Prima, and Joan Didion never reached the publishing success of more established writers such as Arthur Hailey or John Updike (Hackett et al., 1977) but did affect the cultural area a lot. Norman Mailer admitted his “literary father” was William Burroughs (Kaufmann, 2012), Alen Ginsberg got famous (Kostelanetz, 1965), Joan Didion wrote for Vogue (Didion, 1961), and New-York Times brought long-term success to Jack Kerouac’s *On the Road* (Pace, 1999).

France, a similar hegemonic structure in Europe, was losing colonies, namely Indochina, Tunisia, Marocco, and Algeria. The country stepped into “les trentes glorieuses,” the explosion of economic growth and consumer affluence (Fourastié, 1979). Under Charles De Gaulle, it played a leading role in building an alliance of capitalist countries in Western Europe, though aimed at balancing the power relations of the so-called “West” and “East” worlds by, for instance, recognizing Communist China (*The New-York Times*, 1964). Despite the fortunate living conditions, the French people of the 1960s experienced harsh societal and cultural struggles. They were manifested in quasi-benign dictatorship coming from the government, for instance, the control over media (television and radio) (Brizzi, 2018), lack of autonomy in the universities (Wright, 1995), poor working conditions, poli-

ce arbitrariness (Jackson, 2018), and the shift in the class structure (Ross, 2004).

Consequently, the imperialistic position of France was questioned by the greatest protest of the 1960s – the revolt of 1968. We should add that, similarly to the USA, such a revolutionary outburst was possible due to the developed economic basis of France, its predominance over colonized lands, and the adjustable nature of its politics. The historians still doubt the significance of the political results of the May events, though there certainly were some, such as subsequent De Gaulle's resignation, wage increase and shortage of a working day, and the extension of rights for women (Polychroniou, n.d.). Most agree, however, (Kauppi, 2010; Wolin, 2018) on the cultural and aesthetic change it brought. Wolin (2018) stated that the core of these revolutionary events was cultural: the sixty-eighters "sought to overturn ossified organizational mold, the boredom of existence, and unmask new forms of control over everyday life" (p. 56). Therefore, contrastingly to the USA, protest activity sprang up from the aesthetical root, from the idea to reshape what was taking on monstrous forms of conservatism and representational crisis.

Interestingly, in France, the very notion of "counterculture" "did not exist until the early 1970s" (Rolland, 2010). As French rioters were foremost concerned to transform aesthetics and culture, a search for alternatives had grown to be a mainstream tendency, especially in literature. First, a new artistic avant-garde approached the cultural scene: a new theater, a new novel, and a new wave in cinematography, where the very "novelty" implied reinterpretation of the past and being counter-. Samuel Beckett, Michel Butor, Alain Rob-Grier, Claude Simon, and Margaret Duras overturned the semantic dominants of artistic writing by rejecting omnipresent authors occupying French tradition and developing new ways of writing based on fragmentation, fluid chronology, and neutral narrators. Like the US, such countercultural innovations quickly gained the attention of readers and critics: *nouveau roman* became so popular that some well-established writers, for instance, Jean-Marie Le Clezio, were happy not to be associated with it (Sert, 2020). Additionally, the early 1960s marks the peak of the theatre of the absurd, where Jean Genet, Eugene Ionesco, and Arthur Adamov also brought the idea of experimental expression forward, parallel with Oulipo and *Tel Quel*. Furthermore, the concept of being different rose to such an extent that there appeared a whole constellation of banned and censored

writers, such as Patrick McAvoy and Nicolas Genka, who were too bold to write about sexual freedom, alternative ways of living, and elaborate on the experiences of the lowest ranks of society. Finally, the era of the 1960s influenced feminist writing (*écriture féminine* was initiated in the early 1970s) and developed francophone literature by nonwhite writes.

Summing up, French literature of that period was in the process of finding new paths, practicing Deborian “*detournement*.” Every this and that emerging literary event was in a way countercultural since it was against sameness. Such a race to differ and to fight boredom was a manifestation of the main prescription of the sixty-eighters: they felt that only an ethos of total contestation could recapture a fully alienated lifeworld. Therefore, France of the 1960s was predominantly a project of countercultural aesthetics.

Countercultural World in Ukraine of the 1960s

In the case of Ukraine, counterculture took a totally different shape than in its approximately democratic “first-world” counterparts. Under the soviet reign of a totalitarian outline, the only allowed way of expression, both political and cultural, was defined by the socialist framework. In other words, a total absence of freedoms pushed Ukrainian literature to be a battlefield for evasive political maneuvering, fighting back its right to exist. Hence, counterculture here may be seen as anything establishing Ukraine as an independent aesthetic field, not the one subaltern to a “greater” national, cultural, or ideological formation. The reason for these processes needs some historical background.

Ukraine is known to be torn between different state entities up until its independence in 1991. In the 1960s, its territory belonged to the Soviet Union under Russian dominative reign. Thus, Ukraine was trapped in a factual state of colonization (Thompson, 2000). The latter extends from the Valuyev Circular of 1863, which stated that “a separate Little Russian language never existed, does not exist, and shall not exist, and their [Ukrainian’s] tongue used by commoners is nothing but Russian corrupted by the influence of Poland” (“Valuyev Circular”, n.d.) and the Ems Ukaz which 10 years later completely prohibited the use of the Ukrainian language in open print (“Ems Ukaz”, n.d.). More recent events prove the same: for instance, the phenomenon of the “executed renaissance,” persecuted intellectual elite of the 1920s-1930s, repressed in 1937 by the Stalinist authorities for ideological

(national) and cultural diversity. According to the statistics, 192 writers were executed or exiled to the camps with possible subsequent execution or death, 16 – disappeared, and 8 – committed suicide (Lavrynenko, 2004). Throughout the next Stalin years (1937-1954) it was impossible to write anything stepping away from the established rules of socialist realism comprised of the following: revolutionary romanticism, party-mindedness, ideological content, class content, and “truthfulness” (Robin, 1992). Native for the French writers “race to differ” was impossible as it was inevitably accompanied by persecution for distinction. Therefore, the aesthetic condition of Ukrainian literature until the late 1950s was destitute: most Ukrainian writers of the past were banned, so the literary succession was disrupted, the content was controlled, and formal experiments were perceived as an abnormality. The retrograde character of Ukrainian literature of that period is highlighted by the fact that nowadays there is no single text of Ukrainian writers of 1937-1954 studies as a part of the national school program (Navchalni, n.d.).

In 1956 the Soviet Union went through the so-called de-Stalinization, the destruction of Stalin’s image and influence. Many restrictions were taken away, and the writers finally could publish and spread their word, though there still was the “state control over the sale and use of breeding equipment, targeted operational measures and constant ‘quality expertise’” (Danylenko, 2014, p. 17). Then, having a reasonable space to breeze, for a brief period of about ten years, a form of Ukrainian counterculture appeared until it was suppressed again in 1965 when Brezhnev came to power.

What was the characteristic of such a counterculture? Most importantly, for obvious reasons of the metropolitan oppression, it could not be separated from direct political action (Tarnashynska, 2019): anti-totalitarian and pro-Ukrainian leaflet spreading, organized readings, closed discussions, and self-publication circulation, manifestation, and auctions in front of the monuments of Taras Shevchenko, anti-Soviet rhetoric, gradually pushed public gatherings (Danylenko, 2014, p. 227). Historical continuity forced Ukrainian writers of the 1960s to Adornian negativity (Adorno, 1966), to the constant state of political protest (Korohodskyi, 2009, p. 49). However, the Ukrainian counterculture differed from the USA and France versions in an aesthetical sense. First, access to publications that could serve as world cultural heritage was still restricted due to constant check-ups, so there was no free intercultural dialogue, as in the case of the USA and France. Second,

the aesthetic plane of Ukrainian countercultural literature was mainly functional to the political aim of decolonization. Instead of gestures *a la mode* USA and France, hence progressive literary evolution, Ukrainian poets (Mykola Vingranovskiy, Lina Kostenko, Vasyl Symonenko, Mykola Kholodnyi and more) practiced lyric poetry, resorted to romances, penetrated by folk, national motives and touching on such topics as personal values, self-awareness, and everyday life. Such poetry was an instrument to influence the political consciousness of the Ukrainians, who were eager to reconnect with their national context after the decades of socialist stagnation. Let us illustrate the thesis with Lina Kostenko's verse "The Sun Rises" (Luckuj, 1969, p. 59):

The sun rises: a bright crimson
Sneaks into my eyes
And is my morning wholesome
Or did I cry in sleep?
The morning's fine.
But nights, those nights!
I dream of you and foreign lands...
The blue eyes cried.
The grey eyes cried.
The black eyes cried.
And all – are mine.

This short piece contains immediately captured allusions to two Ukrainian folk songs: "Nich yaka misiachna" (The night is full of the moon) and "Chornii brovy, kariy ochi" (Black brows, brown eyes), widespread and well-known for the readers. Genre-wise, the verse appeals to lyric poetry, greatly shared among the classics, and inscribed in folklore. Thematically, it elaborates on traditional topics such as a connection to nature, patriotic unity, and commonness. Poetry was chosen as means of decolonization for the following factors:

1. material: it is easily spread, learned by heart, reproduced, and reprinted once the restrictions are weakened.
2. social: such poetry greatly touches on national mythology, which has the potential to unify people around local agenda, different from socialist or Russian.

3. ideological: Ukrainian language served as a local weapon against an imperialist language discourse.
4. ontological: writing poetry was a way to revive Ukrainian poetic continuity (Ivan Franko, Lesia Ukrainka, Taras Shevchenko, Olena Teliha, etc).

Since all the aforementioned characteristics undermined official Soviet literary discourse, Ukrainian literature indeed was an alternative and countercultural (Zahoruiko, 2018, p. 60). However, it is clear such poetic practice brings no notable expansion to the literary level. It would be considered an aesthetical “step back” for the inner dynamics of Ukrainian national literature as mainly it comprised of rediscovering the tendencies of the past. However, this shift served as a vehicle for the political aim of decolonization and marked the 1960s as an emancipative time for the Ukrainian literary scene.

Conclusions

The 1960s in America, France, and Ukraine seem to be stapled by J. Ranciere’s concept of dissent (Ranciere, 2015). According to the philosopher, the dominant order in society distributes the sensible, namely determining which individual groups and identities will be recognized to have some form of political importance. Therefore, the 1960s were the times of redistribution of the sensible, when new groups declare their right to exist and show that logic of the dominant order is a logic of inequality and hierarchy. However, the direction/effect/quality of the countercultural activities of such groups depends on the power position of their national entity.

The dissent in the case of first-world countries, such as France and the USA, both presented a radical progressive change in literature. In the USA, political and cultural resistance went hand in hand, complementing each other. Therefore, the 1960s can be regarded as a turning point in the history of American literature. Regarding France, the redistribution of the sensible chiefly affected the cultural arena as its root was mainly cultural. Countercultural tendencies occupy a significant place in the French literature of the 1960s, introducing new approaches to writing. Consequently, we may conclude the 1960s was also a time of literary evolution there. In the case of Ukraine, the redistribution of the sensible went mainly political. Although compared to the socialist order and imposed aesthetical norms, literature

resuscitated by Ukrainian writers was innovative, it brought no crucial development to the literary world of Ukraine. However, it played a compelling role in preserving the native voice of Ukrainian literature, opening doors for its later development in the 1970s-1980s. The sixtiers demonstrated their dissatisfaction with the dogmatic blindness of cultural development and did a “museum work” of preserving local identity through popular poetry.

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Individual Session –
Global South and Global North

**On the Peripheries of Global Modernity:
Melancholic Borders of Sovereignty in Sa'edi's
The Mourners of Bayal**

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Abstract:

This paper focuses on a collection of eight loosely connected stories written by the Iranian dramatist and author Gholamhossein Sa'edi under the title of *The Mourners of Bayal* (1963). In the fourth story, which is the basis for the scenario of the celebrated Iranian New Wave film, *The Cow* (1969), the narrator relates the puzzling case of a farmer who has turned into his cow as a result of having lost it unexpectedly. The ominous transformation of Mash Hassan into his cow in Sa'edi's narrative is a prophetic reflection on the problem of sovereignty in Iran, positioned on the peripheries of global modernity, a US military base in the final stages of the Vietnam war and one of the major oil-producing states. This paper investigates the rise of melancholy as a response to the crisis of Iranian sovereignty during the Second World War and its aftermath.

The melancholic crisis of Iranian society in its encounter with modernity defined itself in opposition not only to the political sovereignty of the monarch that represented it but also an opposition to the imperialist tendencies of global modernity. It uses the language of centrality– peripherality to reflect on the position of Persian fiction on the periphery of the global field of shifting political and cultural hegemonies in the post-WWII period. While the melancholic subject position in *The Mourners of Bayal* points to an inverted dialectical power relationship, it also reveals the entanglements of histories of capitalism and imperialism in the creation of North-South global order in the postwar period.

Keywords: Sovereignty, Melancholy, Imperialism, Periphery, Global Modernity

In 1963 Gholamhossein Sa'edi published a collection of eight loosely connected stories under the title of *The Mourners of Bayal*. In the fourth story, which is the basis for the scenario of the celebrated Iranian New Wave film, *The Cow* (1969), the narrator relates the puzzling case of a farmer who has turned into his cow as a result of having lost it unexpectedly. "Mashdi Hassan pulled out his head from the haystack. His face was bloody and his eyes, weary and agitated, were revolving in their socket. His mouth was filled with the hay he was chewing; he looked at the men, roared through his throat and put back his head in the mow" (Sa'edi, 1937, p. 144).¹ Nezami Aruzi of Samarqand had also reported the story of a transformation of a man into a cow in his *Four Discourses* circa 1155. Written as a guide for the rulers and kings, the book is conceived of four parts. The fourth part, devoted to the study of medicine, relates a case of melancholia cured by the Iranian physician Avicenna. While explaining that melancholia, a disease arising from "black bile," is "a pathological condition" that physicians often fail to treat successfully, the anecdote retells the story of a prince of the House of Buyid (934-1062) who was struck by it. Affected by the disease, he imagined himself transformed into a cow. While wailing, he restlessly awaited his own slaughter so that "a good stew may be prepared from [his] flesh" (Nezami Aruzi, p. 92). The melancholic prince who has metamorphosed into a cow embodies the problem of Iranian sovereignty. Sa'edi's strange tale contemplates the melancholia of modern Iranian sovereignty by retracing its inherent paradoxes back to the Shiite beliefs that came to be systematically formulated during the Buyid era. The Buyids were the first Iranian Shiite dynasty that could reclaim sovereign authority over parts of Iran after the fall of the Persian empire.² The era was also significant as it

¹ All references to *The Mourners of Bayal* are my translations.

² For a history of paradoxical dualities in the Buyid era see George C. Miles' article "A Portrait of the Buyid Prince Rukn Al-Dawleh" where he discusses how the Buyid period was one of "vigorous nationalist revival in Persia when in literature and the arts there was a constant harking back to the great days of pre-Arab glory" (p. 290). He goes on to explain how the Buyid princes took native Iranian names such as Bakhtiyar, Khosrow, Shirdel, Firoz, etc. and how they revived the use of the title "*shāhanshāh*" (i. e. king of kings) to lay claim to royal descent, "a claim which even in their own time was recognized to be spurious" (p. 290). He adds that these returns to the Sassanian era of sovereign glory are attempts to bolster legitimacy through royal lineage since claims to earthly sovereignty are

marked a transition in Shiite views of sovereignty and polity: sovereignty was no longer solely the property of the divine but would designate “a community ruled by law that was subject to the authority of the interpreters of the law” (Calder, 1979, p. 104). The story of the melancholia of the Buyid prince, which appears in Aruzi’s *Four Discourses*, could be the symptom of this unbridgeable gap between the divine and the earthly authority.¹ His sovereign position makes him inhabit the split that he desires to overcome as a ruler.²

In Sa’edi’s modern rendition of the story this unbridgeable gap in sovereignty is extended to the sovereign’s subjects. The story reflects on the question of sovereignty, which still carries within it an inherent rift, through playing on the relationship between the “sovereign” (in Persian “*ra’i*,” i. e. “herdsman,” “shepherd,” or “ruler”) and the “subject” (“*ra’iat*,” i. e. “herd,” “masses,” or “peasants”). The collection of stories is preoccupied with an unknown force that is looming over the Bayal social order and is going to

completely at odds with the Shiite belief in divine sovereignty. See also Cl. Cahen’s “Buwayhids or Būyids” in *Encyclopaedia of Islam*.

¹ The interpretation of this gap between the divine and earthly sovereignty is at the origin of Islamic political history and the Sunni-Shiite split. Disagreements in accounting for the meaning of divine sovereignty and the acceptable modes of entrusting that sovereignty to fallible human beings led to the assassination of the fourth caliph Ali, whose reign saw the first Civil War (656-661). Ali’s assassination (661) is the trauma that unleashed a politico-moral problem on the question of sovereignty in the Muslim community. While Ali agreed to an arbitration with his opponent during the Civil War, Mu’awiyya – the kinsman of the assassinated third caliph Uthman and the founder of the Umayyad dynasty (661-750) – a group of his own partisans called the *Kharijites* or *Khawarej* (i. e., those who “exited” (*kharaju*) after the battle of Siffin 657) found his submission to human authority unacceptable and slew him while he was praying in the Great Mosque of Kufa. For a history of Shiism see Mohammad-Ali Amir-Moezzi and Christian Jambet’s *What Is Shi’i Islam?*

² After the occultation of the last imam of Shiites (believed to have happened in 872), this gap in legitimacy between divine and earthly sovereignty remained open. It was finally bridged during the Buyid era through the creation of the class of the “scholars” (“*ulama*”) or “jurists” (“*fuqaha*”), who are “delegates” or “judicial sources of divine authority.” Andrew March in his article “Genealogies of Sovereignty in Islamic Political Theology” explains that the jurists represent both God and the people, insofar as God’s law is only known through texts that required expert knowledge to master, and the popular will of the *umma* (community) could only be ruled by God’s law (p. 298). Divine sovereignty came to be a function not of a particular ruler’s right to command but of the extent to which he applied God’s law. Thus, the ruler’s claim to sovereignty was only legitimate under the approval of the judicial authority of the scholars.

bring it sorrow. There is the fear of an invisible and potential menace forever lurking beyond the boundaries of Bayal. This ominous force is also present in Mehrjui's rendition of the fourth story as one of the most iconic films of the Iranian New Wave genre. At the time of its release in 1969, *The Cow* was perceived as an allegory for the socio-political suppressions under the Pahlavi government. Due to the depiction of despair, fear, and impoverishment, the film was banned based on a censorship code that "prohibited representations of 'backwardness' which would 'damage the state's national prestige'" (Zeydabadi-Nejad, 2007, p. 377). However, the film was smuggled to the Film Festival at Venice and the International Film Festival in Chicago where it was met with critical acclaim. This led the censorship board in Iran to allow the film to be re-released by adding a disclaimer at the film's opening to state that the events depicted were "set before the Shah's modernization campaign" (Akrami, p. 130). The Second Pahlavi period influenced by the capitalist Western modernity pursued the implementation of one of the most rigorous top-down modernization programs in Iran. Apart from reflecting on the socio-political suppressions of the period, *The Cow* could be read as an elegy for the loss of Iranian sovereignty during the Second World War and its aftermath. Pervaded with multiple socio-political defeats, these years leading to the CIA coup of 1953 were perhaps the most melancholic in the modern Iranian history. The dark atmosphere of the fourth story is haunted by the missing cow. "All night the bellowing of a spirited cow that was wandering in the streets of Bayal made everyone sleepless. [...] The other Bayalis sat at the threshold of their windows watching the pool and the huge wailing shadow running in the streets" (Sa'edi, 1937, p. 142). Mash Hassan's melancholic preoccupation with his lost cow is not only disturbing but also could be read as a critique of Iran's economic and political "dependency" (Mirbakhtyar, p. 54).¹ While the film depicts the social anxiety of Bayal about loss and the shadowy figures ready to cross its borders, it hints at the predicament of Iran during the sixties. This was the beginning of the period of "open revolt" against the absolute status of the Shah whose constitutional rule had been transformed and consolidated into absolute power as a result of the 1953 CIA coup, which had removed the

¹ Mirbakhtyar links this dependency to oil. According to Hamid Reza Sadr, the film is a critique of Iran's "over-dependence on only one salable commodity [i. e. oil]" (p. 132). For him the fear of losing the cow is identified with the fear of a future without oil.

democratically elected Iranian prime minister Dr. Mohammad Mosaddeq. The anxiety is a response to the presence of shadowy figures as threats to the Iranian national sovereignty. Sovereignty, sometimes interpreted as a modern secularized theological concept, signifies the exercise of supreme authority within a territory, assumption of mastery over one's fate, and self-determination and realization of individual and state autonomy. The ominous transformation of Mash Hassan into his cow in Sa'edi's narrative is a prophetic reflection on the problem of sovereignty in Iran, positioned on the peripheries of global modernity.

Iran of the post-WWII period was struggling under what Foucault called "the dead weight of modernity" (2006, p. 3).¹ The Anglo-Soviet invasion and occupation of Iran (1941-1946) had created a period of political and economic upheaval. Beyond the military presence, the influence of the occupying powers had a Christian liberal extension in the south and a communist ideological extension in the north. Moreover, with the invasion and occupation of Iran, Reza Shah Pahlavi, who was getting close to the German forces was deposed and replaced by his son Mohammad Reza Pahlavi (1941). Thus began the Second Pahlavi period. Guided by the vision of a "Great Civilization," the Shah consolidated his sovereign legitimacy retracing it back to 2500 years of Persian monarchy. Iran, the frontier of empires, was also one of the major oil-producing states and a U.S. military base in the last stages of U.S. involvement in Vietnam. While visiting Iran in

¹ For Foucault, the 1979 Iranian revolution was more of a revolt. He states: "After I left Iran, the question I was constantly asked was, of course, 'is this revolution?' I did not answer, but I wanted to say that it is not a revolution, not in the literal sense of the term, not a way of standing up and straightening things out. It is the insurrection of men with bare hands who want to lift the fearful weight, the weight of the entire world order that bears down on each of us, but more specifically on them, these oil workers and peasants at the frontiers of empires. It is perhaps the first great insurrection against global systems, the form of revolt that is the most modern and the most insane" (2006, p. 3). Foucault was arguably interested in the transgressive nature of this "madness" and its ability to move beyond the rationality of Western modernity. Afary and Anderson in *Foucault and the Iranian Revolution* maintain: Foucault hopes that "what he called its 'insane' transgressive discourse would fracture the boundaries of a 'rational' modernity" (p. 105). Although Foucault, like many other philosophers of the Enlightenment, once again places the Iranian revolution outside the discourse of modern rationality, Behrooz Ghamari-Tabrizi argues that for him the 1979 Revolution was the evidence of the possibility of "transcending the spiritless world modernity has instituted" (p. 278).

1978, Michel Foucault wrote: “When I left Paris, I was told over and over again: ‘Iran is going through a crisis of modernization.’ An arrogant monarch, clumsy and authoritarian, is attempting to compete with the industrialized nations and to keep his eyes fixed on the year 2000, but the society, for its part, cannot and does not want to follow. Wounded and hurt, it comes to a halt” (1978, p. 194).¹ The melancholic crisis of Iranian society in its encounter with modernity defined itself in opposition not only to the political sovereignty of the monarch that represented it but also an opposition to the imperialist discourse of global modernity.

The story of the transformation of the Buyid prince to a cow, which appears in Aruzi’s *Four Discourses*, is narrated to exemplify a case of melancholia treated by Avicenna. The Persian philosopher and physician later became the vizier of the Buyid prince Shams Al-Dawleh (997-1021), during whose reign he compiled *Canon of Medicine (Al-Qanun)* and completed it in four volumes by 1025. The book is an encyclopedia of medicine that presents an overview of the medical knowledge of the Islamic world and its exchanges with the traditions of Greco-Roman, Chinese, Persian, and Indian medicine and philosophy. It served as a standard medical textbook in medieval Europe until the 18th century. The writing on melancholy in Avicenna’s *Canon* illustrates the way humoral theory and the symptom descriptions of melancholia traveled between ancient and medieval medicine. The word “melancholy” is derived from two Greek words, “*melas*” (black) and “*khole*” (bile), which is transcribed to “مالِيخولِيَا” in Persian. Echoing Greek humoral theory, Avicenna proposed that there were four primary fluids or humors whose disposition explained temperament as well as states of health and disease. These were blood, phlegm, (yellow) bile, and black bile (“*sauda*,” which is literally “black” or “blackness” in Arabic and in Persian a metonymy for “madness”). In “On Black Bile and Melancholy,” he explains that all psychological effects – delusions, confusions, moods, and fears – stem from “overheated black bile in damaging combination with other elements such as phlegm” (p. 78). He compiles the signs of melancholia while mentioning the difficulty of easily summing them up:

¹ Foucault’s article “The Shah Is a Hundred Years Behind the Times” was published in *Corriere della Sera*, October 1, 1978. The article was originally published under the title “The Shah and the Dead Weight of Modernity.”

The first signs of melancholy are bad judgment, fear without cause, quick anger, delight in solitude, shaking, vertigo, inner clamor, tingling, especially in the abdomen. When, moreover, fear is confirmed, as well as badness of judgment, there are anxiety, abandonment of conversation and craving for coitus due to a multitude of flatulence; and the appearance of fear of things which do or do not exist; and a greatness of fear of things which are not customarily feared. But these appearances certainly are indefinite. For certain bodies fear that the sky will fall on them, while others fear that the earth may devour them. Others fear robbers. Others still fear lest a wolf approach them. The following things especially they fancy: they imagine themselves made kings or wolves or demons or birds or artificial instruments. [...] There are certain ones who love death. Others abhor it. Melancholy's signs, which are in the brain, are especially an overflowing of thought and a constant melancholic anxiety, and a constant looking at only one thing, and at the earth. (Avicenna, 2000, p. 77)

Here melancholia is represented as a humoral disorder that primarily affects the body. It also produces groundless fear, anxiety, and a relation to one's mortality: either the sky will fall or the earth will devour the melancholic.

Freud's 1917 essay "Mourning and Melancholia" construes melancholia in different terms. Melancholic states appear as disorders of ego, its boundaries, and its relationship to the experience of loss. The loss could be that of "a loved person," or "an abstraction" such as "one's country, liberty, an ideal, and so on" (1974, p. 243). For him, melancholia is a pathological failure to come to terms with loss, such that the libido cannot form attachments to a new object of love. "Thus, the shadow of the object falls upon the ego" (p. 249). The melancholic resists the loss of the object to a point where the lost object is finally incorporated within the self, turned into the shelter of the ego, and preserved as a form of ghostly identification. In this refusal to sever attachments to the lost object, the melancholic becomes haunted by it. In melancholia "countless separate struggles are carried on over the object, in which hate and love contend with each other; the one seeks to detach the libido from the object, the other to maintain this position of the libido against the assault. The position of these separate struggles cannot be

assigned to any system but the unconscious, the region of the memory-traces of things" (p. 256). Loss denied is incorporated into the ego, and the ego becomes a remainder of the unresolved work of mourning. Freud summarizes that "in mourning it is the world which has become poor and empty; in melancholia it is the ego itself" (p. 246). Accordingly, what constitutes melancholia is the loss of the loved object, an ambivalent struggle with the loss, and the regression of the libido into the ego.

In Sa'edi's *The Mourners of Bayal*, Mash Hassan's metamorphosis into his cow could be read as a classic case of melancholia following Freud's interpretation. The ambivalent presence of intruding shadows on the borders of Bayal suggests the penetrability and insecurity of its sovereign borders. According to Freud, the mourner moves from grief to a position of accepting loss, whereas the melancholic, in contrast, exhibits a form of pathological and prolonged mourning. Unable to accept the loss of the object, the melancholic incorporates the lost object into the psyche through a process of devouring, which, as Freud describes it, is "cannibalistic" (p. 249). The transformation of the farmer into his cow also foregrounds once again the originary split in the "sovereign self" now in its encounter with the global modernity and its imperialist discourse. The melancholia of the "sovereign" position that is now extended to the "subject" not only challenges the modern conception of "sovereign subject" but also could be read as a symptom of peripheralization of a subject in relation to a center. Occupied by the loss, the melancholic devours his lost love-object in order to retain it. The result is that "the loss of the object is transformed into a loss in the ego" (Freud, 1974, p. 249). In this way, the ego's devouring of the loss empties it out from within. By placing loss as an alterity within himself, the melancholic forgoes his centrality.

The employment of melancholia in Sa'edi's stories can be read as a politico-aesthetic response with the potential to actively resist and punctuate the assimilative drive of capitalist ideology of global modernity. The language of centrality-peripherality is used here to point to the inverted dialectical power relationship. After the Second World War, imperialism, i. e., the extension of the sovereignty of a nation-state beyond its own boundaries through political or economic influence, becomes entangled more and more with the economic hegemony of the Global North. As Hardt and Negri argue in *Empire*, the new form of sovereignty that governs the world and effectively regulates the global exchanges is capital. Underlining the peri-

pheral position of postwar Persian literature within global imaginations, Abedinifard *et al* show that “the uneven development of capitalism and globalization has meant constricted access to the world, both as material and as idea: not all nations participate in shaping and sharing the material conditions of the world equally, nor do they gain identical access to the cultural apparatuses that form and represent the global culture” (2019, p. 6). While the melancholic subject position in *The Mourners of Bayal* points to the asymmetry of periphery-center relationships of power in global modernity, it also underlines the entanglements of histories of capitalism and imperialism in the creation of North-South global order in the postwar period.

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Nation, Genre, and the Poetics of Pax Americana: Atwood's Utopian Fictions

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Abstract:

As part of a project that compares unified world systems with the cultural development of nation-states through the taxonomy of pax periods, this paper focuses on Margaret Atwood's speculative dystopian Maddaddam trilogy (2003-2013). These novels are widely read and studied because they offer a credible global barometer of the (post)national response to the destruction wrought by Pax Americana's global liberal order. While Pax Americana is never mentioned in the novels, their setting in a dystopian near-future discloses the retreat of the national order in the face of biotechnologically engineered genocide facilitated, even encouraged, by global capitalism. In other words, the trilogy imagines the inevitable outcome of Pax Americana: a world system that brings about the destruction of first, social orders; second, the natural world; and finally, genocide. However, it is a peaceful world: while there are hints of a recent military conflict arising from global pandemic and environmental destruction generated by out-of-control pollution and global warming, peace has broken out. Focusing on *Oryx and Crake* (2003), the first novel in the trilogy, this paper argues that even in peace tensions and values that defined the modernity that took shape in Pax Americana persist. One of those tensions concerns the very nature of peace in Pax Americana: is the peace that has broken out merely the absence of armed conflict, or are there other reasons? Ghosting Atwood's dystopian future is a plea for a moral vigilance that ironically signals the potential of a cultural ethics that registers both a Pax Americana aversion to war and argues for a Pax Americana consolidation of a historically 'new' nation-state centered liberal capitalism. Pax Americana, the novel seems to say, creates both the conditions for its destruction and the interplay of novelistic, cultural, and political discourses for a new world system.

Keywords: Peace, New Humanism, Dystopia, World Systems

This paper is part of a project that seeks to compare past attempts to produce unified world systems with the current nation-state order through the taxonomy of pax periods – periods of peace emerging from prolonged armed conflict, such as Pax Romana, Pax Britannica, and Pax Americana.¹ Not only do the pax periods allow a protracted mapping of human history, they can be analyzed temporally and spatially, with historical events tied to socio-cultural change and development on sliding scales of geographical, political, and intellectual import. As definable historico-spatial units, they also can be compared using relatively stable coordinates, including, for instance, the relation between social change and developments in narrative style, or between trends in migration and changes in religious aesthetics. Pax periods are also periods of influence: hegemonies that operate and effect change both within the geographically delimited pax area, in its influence on immediate neighbors, and as historically significant instigators of cultural, political, social, and economic change.

The project's other reason for concentrating on pax periods is that they allow comparisons of characterizations of peace and the development of national cultures. More specifically, the significance and cultural resonance of a pax period both depends on and shapes how peace is defined or manifested in the national imaginary. The session's title, "Peace, Global Blues and National Songs", tasks presenters to map onto a pax period contemporary tensions produced by spatio-temporal hegemonies, and to relate how the cultural productions of a national people – either self-fashioned in the historical moment, or retroactively imagined – respond to the pax hegemony. In other words, peace refers to the pax period, global blues to the hegemonic spread of a pax power, and national songs are the ways in which a people articulate their relationship to the pax period. The focus on peace forces us to think again about the meanings of peace: Is peace simply the absence of armed conflict? Is it the ideal of a cultural area that emerges in a pax period's religion or social order? Is it defined by social and political stability within the pax region, which in turn requires military control of surrounding areas that may disrupt that peace? Is peace really attainable, or does it flicker as an anomalous respite, or bulk as an aspiration in the hearts of those struggling to recover from the wars that shape their realities? Nor-

¹ Support for this project is provided by the National Research Foundation of Korea (NRF–2020S15A2A03042145).

mally, the humanities focuses on conflict, instability, difference, and, well, war. Focusing on peace presents us with an unfamiliar perspective from which to discuss how a culture shapes its imaginary and responds to those of other times and places.

Given the scope of this project, each intervention must necessarily narrow its focus. This paper discusses Margaret Atwood's science or speculative dystopian fictions – *The Handmaid's Tale* (1985), the Maddaddam trilogy (2003-2013),¹ and *The Testaments* (2019) – because they are 1) internationally popular, widely read and studied texts, and 2) because their topical focus is, in my view, partially if not largely responsible for their popularity, thus they offer a credible global barometer of the paper's claims. I will address the matter of popularity later. Prior to that, I will discuss Atwood's science or speculative dystopian fictions as her 'global blues', written/sung as her (post)national response to the destruction wrought by a globalized Pax Americana. While Pax Americana is never mentioned in the novels, their setting in a near-future of postnational upheaval laments the retreat of the national order in the face of biotechnologically engineered genocide facilitated, even encouraged, by global capitalism. In other words, the trilogy imagines the inevitable outcome of Pax Americana: a world system that brings about the destruction of first, social orders; second, the natural world; and finally, genocide.

But it is a peaceful world – or rather, peace has broken out because a recent catastrophic military conflict, arising from global pandemic and environmental destruction generated by out-of-control pollution and global warming, has exhausted any purpose or capacity for war. What persists, however, are tensions and values that defined the modernity that took shape in Pax Americana. One of those tensions concerns the very nature of peace in Pax Americana: is the peace that has broken out merely the absence of armed conflict, or are there other reasons? As for the former, political scientist John Mueller maintains that the long, international peace that lasted from 1945 to 1984 marks not the decline of warlike behavior thanks to “a US-led ‘world order’” or Pax Americana (Mueller, 2020); rather, it is due to “the rise of an aversion to international war” (Mueller, 2020) birthed in Europe in the

¹ The trilogy consists of *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *Maddaddam* (2013).

aftermath of World War I, and strengthened after World War II. Thus, rather than the US-led development of institutions and economic structures *causing* international peace, these were established as a *consequence* of aversion to large-scale war. To be sure, these institutions no longer exist in the trilogy, yet the values that uphold them seem to.

A different take is offered by another political scientist, Mark T. Berger. He argues that Pax Americana persists because it is wholly unlike Pax Romana, the pax period to which it is often – mistakenly, in Berger’s view – compared. According to Berger, “The rise and power of the United States, especially after 1945, can only be understood when it is firmly linked to the universalization and ongoing efforts to consolidate the nation-state system against the backdrop of the victory of ‘genuinely existing’ liberal capitalism” (Berger, 2009). This largely economic world order looks likely to persist, argues Berger, as there are no serious systemic challenges to US-style liberal capitalism. Assuming a relationship between liberal capitalism, social order, and cultural production, this paper will argue that ghosting Atwood’s dystopian future is a plea for a moral vigilance that ironically signals the potential of a cultural ethics that both registers a Pax Americana aversion to war and argues for a Pax Americana consolidation of a historically ‘new’ nation-state centered liberal capitalism. Diana Brydon (2006) sets the paper’s parameters by observing that in *Oryx and Crake*, “Crake [one of the protagonists; it is he who has engineered genocide through pharmacologically delivered genetic destruction]... has destroyed one world and set another in motion”. The dystopian future seems destined, yet the novel concludes with hint of hope: “the world is in need of a global ethic, one that can align discourses of human rights with those of responsibilities, and human endeavours in the sciences with those in the arts” (Brydon, 2006). In short, Pax Americana creates both the conditions for its destruction and the interplay of novelistic, cultural, and political discourses for a new world system. Thus it is that Atwood calls these works ‘ustopias’, a word she coined in order to capture that utopia and dystopia “each contains a latent version of the other” (Atwood, 2011). Atwood’s ustopias present an ironic ‘end of history’: the neoliberal order is both agent of its own destruction, and its rebirth.

For the remainder of my paper, I’ll concentrate on *Oryx and Crake*, the first of the Maddaddam trilogy. *Oryx and Crake* tells the story of Crake’s bioengineered destruction through the eyes of Jimmy, also known as

Snowman, in a series of flashbacks which allows comparison of the years preceding the near wipeout of humanity and Snowman's resulting struggle to survive the aftermath. His flashbacks tell the story of how Crake, a young, brilliant though emotionally scarred science wunderkind, initiates global genocide through a pill called BlyssPluss, which promises health, happiness and sexual fulfillment while also causing sterilization and spreading a pandemic-inducing virus. It is a dark joke that of course everyone would want such a pill, thus unwittingly guaranteeing their demise.

It should be clear that I'm using Pax Americana as a rough synonym for a US-centered globalized neoliberal, postindustrial order in which other nation states are branch plant economies, providers of cheap labor, and suppliers of raw materials. The world before genocide is controlled by multinational corporations, walled communities, and genetically engineered hybrid creatures. Culture has been superseded by technology, represented in the novel by the luxuriously appointed Watson-Crick Institute, an updated version of MIT where Crake is educated to think of art as pointless because it "serves no biological purpose" and a delusion because it is nothing more than an elaborate mating dance (Atwood, 2003). Jimmy, on the other hand, is enrolled at the crumbling and underfunded Martha Graham Academy, a vision of what happens to the humanities in a STEM-centric world, where less capable students are taught to channel any artistic or creative energies into utilitarian courses on web design, advertising, and propaganda for the bio-industry. In its reflection of our contemporary world, this split between science/technology/power and language/art/subservience figures throughout the Maddaddam trilogy.

All of the Pax Americana identifications having empirical, scientific, historical or geographic referents is important for Atwood's speculative utopias for, as she claims, science fiction is about "things that could not possibly happen", while speculative fiction is about "things that really could happen but just hadn't completely happened when the authors wrote the books" (Atwood, 2011). The trilogy's ethical credibility rests on the recognizable pre – and post-apocalypse American settings (although as the trilogy progresses, geographies do become less identifiable). We more acutely feel and understand that that the terrain is that of Pax Americana's self-immolation, and that the loss is the Promethean result of the overreach of that nation's biotechnical industry, its culture of seductive marketing creating patterns of passive consumption, its necessary exacerbations of inequality

and colonization of political and gendered bodies, and, crucially, the online consolidation and spread of the technologies, language, and values.

But there is more to the significance of the real in the trilogy because of what it suggests about the place of literature in the Pax Americana cultural imaginary, in particular how it is crisscrossed by literary fame, literary authority, and genre in mobilizations of and resistance to brave new worlds of digital connectivity, climate crises, bio-technological overreach, and posthuman social orders.

Looking at the literary side of the relationship, Atwood claims that science fiction emerges as a kind of alternative or replacement mythos to religious or theologically based mythologies. In his discussion of T. S. Eliot's 1923 review in *The Dial* of Joyce's *Ulysses*, Peter Nicholls (1995) highlights Eliot's preoccupations with how the novel's mythical parallels invoke "an *external* principle of order" outside of history. Eliot also sees the use of myth as part of a "search for 'authenticity' in the modernist aesthetic" (Coates, 2010) arising from anxiety over an anarchic modernity "lacking in any sense of direction" (Nicholls, 1995). Atwood professes something similar, writing in *In Other Words: SF and the Human Imagination* that "Heaven and Hell... have gone to Planet X... They've gone there because they're acceptable to us there, whereas they wouldn't be here. On Planet X they can take part in a plausible story – plausible, that is, within its own otherworldly parameters" (2011). Atwood thus advances science or speculative fiction as a narrative space for a new genesis myth arising from Pax Americana's anarchic post- or late modernity. Moreover, it has a weight of authority that outstrips previous literary invocations of external order. Atwood, it seems, has taken note of Eric Rabkin's claim that science fiction is "quite naturally the most influential cultural system in a time like ours, in which dominant technological change constantly provokes hope, fear, guilt, and glory" (2004). Rabkin has done some data-crunching that shows the kinds of stories most substantially reprinted are satire and dystopia, thus "It seems as if . . . if one hopes to make a lasting contribution, one is best advised to write a dystopian satire" (2004).

But again, ustopia foregrounds the ideas that inside every utopia lurks a dystopia and vice versa. Pax Americana, similarly, contains both. It has spread digital connectivity, climate crises, bio-technological overreach, and posthuman social (dis)orders. But it also engenders the cultural system within which Atwood can speculate about a new kind of posthuman authen-

ticity based on an ethics of nature. Yet, it can also be seen as a kind of neo-pastoralism comprised of 'older' humanistic notions of subjectivity and spirituality; and like traditional or Romantic pastoralism, it registers the threat posed by humanity.

We can see this most clearly with the Crakers, the humanoid species bio-engineered by Crake to replace humans, live sustainably with nature and peacefully with each other. Conflict is a concept they cannot understand, and like bio-Buddhists they feel no desire, particularly sexual desire, thus eliminating, in Crake's words, "needless despair... caused by a series of biological mismatches," therefore "no more sexual torment" so "You'd never want someone you couldn't have" (Atwood, 2003). But desire creeps in through their exposure to the language of a remaining human, Jimmy, aka Snowman. The Crakers gradually get hooked on Snowman's story-telling, and happily supply him with fish and other foodstuffs in acts evocative of worship. Snowman, by exploiting their naivety, is humanizing the Crakers, opening the door to doubt (over sex, property, pride, etc.).

But if the story-telling scenes suggest the inevitability of conflict, they also suggest the ambivalent role of language. As the novels progress, the Crakers' doubts and anxious questioning increase. The stories, though they are perfunctorily told to the Crakers by each of the trilogy's human protagonists (Snowman, then Toby and the Craker Blackbeard in the later volumes) in an attempt to calm anxieties and deflect questions, inadvertently become a forbidden fruit. Equally true, however, is that the Crakers come to rely on these stories to supply them with an identarian narrative, underscoring Atwood's belief in literature as a primary discourse of knowledge and aesthetic experience. With the power these stories have over the Crakers, Atwood signals that she's too much of a liberal humanist to abandon the idea that novels can have social impact, or that literature can both represent and inspire agency and action, and that 'literariness' indexes seriousness. That the story-tellers often resort to manipulative, self-serving versions of history suggests Atwood's awareness that literary works "have effectively lost their category distinction" as aesthetic artefacts in a corporate world where entertainment, information and celebrity have been blurred together (Liu, 2004). As Liu believes, "Literature as traditionally understood no longer survives as an autonomous force," thus the literary searches "for a new idiom and role" (2004). These stories inhabit a new idiom and role: aesthetics become a secondary concern as the stories are meant to teach the Crakers about life and

nature, but also to clarify for the human story-tellers what their new role will be in the post-apocalyptic world. Thus these stories also recall those roles and idioms stories have always served, myth in particular, thus reaffirming the power of the literary while also altering its range of force. Stories serve an elemental purpose in human development, while also initiating and perpetuating a circle of doubts and questions that call for more stories. Though they are contained in a novel, these stories argue that literature in any form can no longer be a 'national' aesthetic product or an object of scholarly study. Their scope is eschatological, addressing the possibility of the erasure of the historical present and future in a singularity – i.e. the destruction of the planet, and thus the human race, by the human race.

In that sense Atwood writes a kind of speculative ethnography of the future, one in which the remaining humans struggle to construct some sort of post-apocalyptic, post-modern humanism that combines pastoralist communalism, barter, cooperative living, animistic religion, non-romantic 'open' relationships, queerness, etc. Despite their efforts, however, the humans carry too much baggage from the past (essentially the opposite of the above list, particularly in the matter of romantic-sexual attraction). Their eventual failure reactivates the binary separation of nature and culture characteristic of Pax Americana's normalization of a Cartesian humanism expressing its mastery through capitalistic resource exploitation. Thus, peace for humans is out of the question: conflicts over territorial and resource control still require violent resolution (which we see at the end of the trilogy), and there is never any peace of mind.

To conclude, I want to situate the moves Atwood makes with this trilogy, specifically how Atwood the literary novelist, known for her realist/naturalist representations of Canada's landscape and sociality, becomes an internationally popular science/speculative fiction writer – moves that negotiate the tensions between literariness and popularity in the cultural landscape of Pax Americana. Given her status as a literary author, becoming a popular 'genre' writer requires Atwood to traverse the cultural politics of genre distinction and nationalism without surrendering any authority. How effectively Atwood straddles the border between literary and genre or popular fiction can be seen in a recent *Guardian* article. Atwood, the article claims, is "arguably the most famous living literary novelist in the world and unarguably one of the most prolific," adding that "Atwood's writing is –

unfailingly – a pleasure to read. She is one of the all-time great storytellers, a truth sometimes obscured by her highbrow reputation... When it comes to making you want to know what happens next, Atwood is up there with Stephen King and JK Rowling” (Freeman, 2022). Atwood knows well that “there is still often a certain stuffiness attached to perceptions of the more popular and easily marketable end of literary production” (Gupta, 2009), an atmosphere lingering from the presumption that literary and artistic work should in principle be indifferent to commercialization. This is echoed in the way academic work traditionally justified itself “as developing knowledge for social benefit and in terms of the integrity of its internal rationale” (Gupta, 2009). Literary fiction looks down on ‘low culture’ and ‘popular culture’ as lacking sufficient seriousness or quality. Atwood takes dead aim at this status anxiety, particularly its roots in the waning of literature in the cultural and commercial spheres. But she doesn’t simply ridicule this anxiety: she shares it – she is, after all, a literary author and public intellectual of sorts. She instead fashions a new role for the literary author, straddling ‘highbrow’ literariness and pop-culture aesthetics. Thus it is that the aforementioned *Guardian* article is accompanied by an Atwood fashion shoot complete with designers’ names and shops where you can buy these items so that you too can dress like a famous author.

There is of course more to say about the ethics of genre and Atwood’s representations of science, materiality, and gender. As Coral Ann Howells (2006) argues, in echo of Shelley’s *Frankenstein*, Atwood seeks to disrupt and invert the border between masculinist discourses of science and reason and feminist discourses of art, emotion and imagination as a challenge to the literary canon’s overwhelmingly male authorship. Overall, however, though there remains an underlying grimness, Atwood’s dystopian fictions express the moral compass of Pax Americana’s liberal order. The power of her speculative fictions is that they not only capture Pax Americana’s potential for genocide and salvation, they also leave no doubt of the psychic costs of the former and the humanism required to achieve the latter.

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