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The System of Literary Images in Akaki Tsereteli's Long Poems

Speciality- Literary Studies

Abstract

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General Description of the Thesis

The Research Topic Actuality

Georgian classical literature of the nineteenth century has always been a subject of interest among the researchers. From the fictional-aesthetic point of view it was a new step in the history of Georgian artistic thinking. The introduction of "Europeanism" in Georgian reality has been a kind of reappraisal in literary thinking. It was enriched with both theoretical and artistic forms. In this respect, the sixties are great, their appearance in the field of literature and establishment of realism, was the determiner of social-political, cultural and artistic-aesthetic life of Georgia. Realism has put a human problem in the foreground. The complex inner world of human became the object of observation, hence, its action, from the literary point of view of object of "behavior", which often does not follow the forms of logical thinking, because of the conscious and subconsciousness nature existing in human beings. In this regard, discussing literary works is a necessary condition for understanding their real essence, determining the hidden layers inserted by the writer, reading the real aim and content of the presented work.

It is impossible to analyse the text without detailed discussion of literary images. With the help of literary images the author depicts his outlook. That is why we should consider the complete review of artistic aspects and put them into their system as a prerequisite for the successful solution of this problem. That's why we have taken into consideration the works of such a great 19th century classics, as Akaki Tsereteli.

Not a single work has been created in the form of monographical and individual examinations concerning the very topic. The works of Akaki Tsereteli constantly give us an opportunity to see and understand literary images in a new way. The actuality of these images is their large gallery, variety of existing problems and their complexity, which are depicted with the help of these images. We can easily see the actuality of the presented problem and the inevitability of a regular dialogue process among the readers, which constitutes a permanent basis for new ideas and perspectives.

The existing researches that we consider while discussing relevant issues, represent a significant and fundamental understanding of Akaki Tsereteli's creativity. However, due to the mentioned above and with the help of new research methodology, it requires a new explanation and presentation of the whole covering layers.

The Research Objectives

The objectives of the study are coming out of the issues we have discussed above. However, the review of the literary writing system with Akaki can not be fully accomplished in the presented format of the dissertation topic. That's why we have taken into consideration such artistic texts that are more interesting in terms of research, the very material that gives more possibilities to determine the issue correctly. It can be said that the chosen material was deep in its content and where the artistic possibilities of the writer were more highlighted.

The aim of the research was to put forward the very problems, which were discussed in literary criticism and in our opinion, the ones which requested deepening and new assessments. We also aimed to show unnoticed or less visible problems, which were peculiar to the literary works of that period, in particular, they would take Akaki's works to a higher level and put them in the World Literature Gallery.

The basis for saying this were the established approaches in our literary studies, as the works of sixties were discussed mainly around national and social themes. As for some different and interesting research, they are more artistic-expressive forms, they concern novelty, and show different problems of the writer.

The Scientific Novelty

The presented dissertation work is dedicated to a great representative of new Georgian literature Akaki Tsereteli, his works and we aim to demonstrate his artistic values once again as well as the enrichment of new opinions and the issue of its establishment in literary criticism.

The study shows that the psychological, philosophical, religious-theological problematic issues- which became the subject of special interest in the 19th century world literature, and which represents the value of both artistic and expressive means as well as aesthetic-cognitive viewpoint, was also characteristic of Georgian literature and it was accomplished in Akaki Tsereteli's works with the help of literary images.

Research Methods

In the given piece of work we use the already existing approaches in the literary criticism and the attempt to see many of them in a new way; There is also a modern methodology of text research, psycho-linguistic, philosophical, semiological and others, which often give a new picture of the artistic writing system.

Theoretical and Practical Significance of the Work

The presented work "The System of Literary Images in the Poems of Akaki Tsereteli" is based on relevant scientific research and achievements on the above mentioned issue. The novelty is determined by several interesting problems that were revealed during the survey and earlier it was less or not observed at all. In particular, the works of Akaki Tsereteli are fully reflected in such interesting topics of the nineteenth century world literature, as psychology, religious-philosophical and existentialist problems.

Psychology in Akaki Tsereteli's works remained beyond the attention of the researchers, that decreased the literary value, which is seen as a result of thorough observation, it is one of the most important and interesting issues of the writer. While observing images, it was depicted that the writer uses both hidden and vivid principles of psychology and it is performed by the inner monologue of the character, the author's psychological statement, by showing the impressive details, the silence of the characters and by using other principles.

Religious issues in Akaki's work are based on orthodox religious principles. This issue is discussed in relevant critical literature, but it requires deepening. In particular, it was not observed that the writer follows the gospel doctrine and often uses them in fiction with their original meanings;

The depicted problem is quite interesting in relation to this issue, which possesses a wider place in the writer's works and it is the "problem of repentance and regret". Here Akaki is not limited by only dogmatic approach, he gives a form of philosophical reasoning to the process of spiritual cognition and makes it the subject of discussion. He gives the form of philosophical reasoning to the spiritual cognition process and turns it into the character subject matter.

Here is the third problem that is called an existentialist problem. The change of personality of the person by Akaki is transformed into a situation which the existentialists call a "Boundary Situation."

In this situation, all the processes presented by the philosophical logic in the inner world of humanity are characteristic of Akaki's characters. In this regard he is standing next to Vazha Pshavela and we even can him call his predecessor.

With the help of new approach of early and modern methods of research there has been revealed different, new systems of artistic designs, which enrich the literary criticism. Such an approach will facilitate the opening, representation, enrichment of new ideas and the issue of establishing its literary criticism.

Work Appeal. The Defence of this thesis will take place on 31/06, 2017 at Batumi Shota Rustaveli State University, at the Department of Georgian Philology

(Protocol N 3)

Reviewers: Professors: **Malkhaz Chokharadze, Ramaz Khalvashi;**

The author of the qualification work was recommended to obtain the academic degree.

Fragments of the work are published in scientific journals and collections. It has been read at international and republican scientific conferences.

The structure of the work : The work “The System of Literary Images in the Poems of Akaki Tsereteli” comprises 220 printed pages and it consists of introduction, 6 chapters and 5 paragraphs.

Introduction

Chapter 1. Religious, Philosophical and Literary Aspects of Regret and Repentance

>Bible teachings about repentance

>The problem of repentance and repentance in the New Testament

Chapter 2 The Literary System of Repentant Characters in the Works of Akaki Tsereteli

>The problem of repentance in poem "Tornike Eristavi"

>Problem of repentance in the poem "Gorgasiani"

> Literary image of repentant characters in the prose of Akaki Tsereteli

Chapter 3. Artistic Problem in the Poem "A Wise Instructor"

Chapter 4. The Field of Literary Symbols in the Poems of Akaki Tsereteli

Chapter 5. Psychological and Existentialist Topics in the Works of Akaki Tsereteli

Chapter 6. The Literary System of "Holy Riders" in the Works of Akaki Tsereteli

Conclusion, Bibliography, Summary of dissertation:

Introduction

This section of dissertation deals with research topic actuality, its main directions, goals and objectives. It presents scientific value and novelty, research methods, theoretical and practical significance of the work. There is a certificate about the work structure.

Chapter 1. Religious, Philosophical and Literary Aspects of Regret and Repentance

The first chapter of the thesis is divided into two paragraphs: 1. The basic aspects of Bible teaching about repentance and 2. The problem of repentance in the New Testament. This issue is important because in the works of Akaki Tsereteli there is a wide variety of religious themes, repentance and regret problems. The writer reveals a great worldview of the issue, which has been found in artistic icons. It is also interesting to note that the writer discusses this problem in a moral-ethical plane that manifests itself in the action of characters and determines both the individual and the public state. Also, the writer emphasizes that this issue is a difficult psychological process.

This chapter discusses two parables of the Gospel, the Son of Disciple and One Hundred Sheep. There is need for consideration of these parables in the works that are presented in the final part.

For the first time, it might seem that this is a scholastic and exhaustive topic, but if we take into consideration that to understand the text, especially the Gospel, means "to put your opinion - and

the history of each literary work is the change of ideas and new perspectives, we'll see the necessity. "Variation" is natural, which does not mean the variation of the meaning, but its deeper and deeper understanding. The work contains examples of traditional definitions and it is noted that it doesn't go beyond the fable, but the covered layers are not shown, which are generally common for fiction and the gospel.

The paper highlights the idea that the definitions of Gospel text is revealed during preaching and we can not demand textual analysis, but the problem is that the loss of all the beauty and the essence of what the text of a multi-sided fabric is inserted and remains the only moralistic-instructive tone, which can not serve self-awareness problem, for which the proverbs are actually designed. Then it would not have been necessary to "have ears to hear and eyes to see."

Without deep analysis, "totality" of text comprehension is lost. Such linear assessments degrade, destroy artistic faces, because the author's attitude is always reflected in the system. The author's attitude is a basic moment of literary writing. This relationship is quite difficult (Bakhtin). If the truth is not "boring, powerless and unreasonable", it must be a permanent object of intolerance (Nietzsche).

The use of psycho-linguistic, sociological research methods used in the work illustrates a different view of artistic image-symbols in the given paragraphs. It is also noted that the Gospel proverbs (and that they are somewhat characteristic of literary texts) contain multidimensional layers and they all perform their functions in accordance to their inner condition and the spiritual level. But the thing is that the first superficial, or simple perception, should not overshadow and "get rid of" deep layers. Therefore, we must be tirelessly criticizing it, based on our principles and not according to those principles, what are the valuations (Eliot).

In the research we try to identify the literary symbols correctly, which are the key to understanding. We will try to figure out what symbols mean in the parable of the "Sinful Sun": "The Best Clothes", "Ring", "Sandals", "Nude Calf", "Feast". This is the whole system of signs. The answer to it is neglect of the whole text. According to Bakhtin, it destroys the entire text and does not give any value as a sign. This is also confirmed by Pierce, Wittgenstein and others. The study deals with the importance of semantic understanding of words. It is interesting why the meaning of the "misguided son" comes from the parable of the "about the Prodigal Son". What does it mean by "misguided" symbolic load and why it has been transformed into "the prodigal". The following logical questions are included in the work: in the parable (in the same work as they are the texts) the center of gravity goes to the brother who is gone. We think it is a logical question. The main

character is the "misguided son". But here is the question: The main character and negative? Was not the parable made for him? If it's not "his fault", would not this beautiful parable be left out? Why did the "misguided" create and not the sinless one? Could it be about the brother who stayed at home? Also the parable about the ninety-nine sheep. One could do the deed what ninety-nine couldn't do all together. In both cases, we would have nothing to do with "right" that would affect us.

If the younger brother returns unchanged, what was the parable created for? This opposes the cause of creation purpose but nothing is created without the purpose, the same is truth according to Aristotle, it's an axiom and contradicts his own statement: "All things must end with the opposite and better results. The same happens in case of cognition." If we say that Proverbs, and even more, it is the function of the Gospel, then it must end with better results. "Better", of course, does not mean "good" end of the story, but differently. If we get the parable about the misguided son in a direct sense straight, then once again the same question will be asked in another angle: What did the parables tell us that bad is bad and good is good? It does not follow any logic, that's primitivism. It's not so in the Gospel itself, even in artistic literature, and if it happens, we are putting it aside. Then it turns out that we have seen a "voyage" of "pretending" and "rejoicing" with a kind of vengeance because of his ungratefulness towards his father.

The research process is based on a thorough provision that research is based on the narrative principle, the same is with the author, but it is very essential, since it is "dead". Dialogues mean that the question of origin and analysis is inadequate, it should be dictated from the inside (driven) questions, that lead us to the content idea, to the perception of its deep ideas (Minin, Slinina). Thus there are depicted some questions that should be answered:

- 1) What does it mean to go? Why did he go?
- 2) How did he go?
- 3) What was the way that he went through?
- 4) Why did his father send him away?
- 5) How did he come back?
- 6) What does the gift and celebration mean?

In traditional interpretations all the attention is paid to the "prodigy" with certain characteristic features, which is read in the following way: "Here you've returned. What did you win ?! It served

you right! ". The question remains, why do rest of the characters and symbols remain beyond our attention. There are plenty of them to open hidden layers. The sense of the sign (according to Percy-word or marker) is not dependent on the proposed actual object (Eco) and the word is the clothes of the subject (Aristotle). Why are they directly understood?

The research is based on the truth, that the sentence does not reflect the logic, it will be reflected in it (Wittgenstein) and, moreover, the rating does not reflect it. First we need to define the value of the sign and then turn it into a logical framework that is always contextual (Bakhtin).

The paper focuses on the principle of contrast. It is difficult to find the work in which we do not play a significant idea-composite role. But contrast, when it is found in each of the separate work, it carries a special character and performs a special artistic function at the same time. First of all we should be interested in this specialty (Minin). The work notes that it is necessary to put the correct relationship between contrasts. It often happens that their misuse damages the research. The correct use of this principle in this paradigm will enable the esoteric essence of the book to be opened and the conclusions are made.

Individual conclusions made from the discussion and research on these issues are included in the individual episodes of the work. In conclusion, we can say: it is also confirmed that in the Gospel - firming, or "reincarnation," is the greatest shift that causes crisis in humanity and it is called a "marginalized situation" in philosophy. It can be manifested in human beings as an unconscious, with the help of external events, as well as through the inner dialogue, discourage nature, and then by its "crashing".

This truth is correctly seen by a number of writers in new Georgian literature and Akaki Tsereteli's works are a clear example of this.

Therefore, in the work we will discuss the similar themes in his works and we will try to demonstrate that this great and very interesting literary problem, which was shown in Vazha Pshavela's works in full, takes basis in the works of Akaki Tsereteli.

Chapter Two.

The literary system of Repentant characters in the works of Akaki Tsereteli

The problem of regret and repentance became one of the main issues in the 19th century Georgian literature. It was fully revealed in Georgian classics of critical realism. Before discussing this issue, we will briefly consider the interest of Georgian literature and the artistic methods of its reflection in the beginning of the second chapter.

The problem of sin, revenge and regret was not strange for Georgian literature. It can be said that this problem starts with our literary cover. The whole hagiography is a clear example of this. The life of the human in the uneven and unholy world and "relief of sins" has always been an important topic for our writing. At the time of the renaissance Guramishvili stated this problem acutely, he considered the misery of our homeland condemned by the Lord's execution for our transgressions.

In the first half of the 19th century, the romanticists did not leave the theme. Aleksandre Chavchavadze was the first who looked at the national problem with the eyes of eternal values and said: "I see the elderly, the men, the women with clemency."

In the poem "Listen Listeners" Alexander Chavchavadze cursed that time "we lost our inheritance" and concludes that "the world gained victory, took revenge." Like David Guramishvili, he considered the situation in the country as a revenge caused by sins.

Grigol Orbeliani concludes that "he shall rise up to the top of the wholly mountain and the glory of the glorious God", who did not abandon the glory of this village, "who has sworn by the voice of the truth and gave a hand to his fallen brother and resurrected him!"

The problem of sin and repentance went up to a new stage of discussion in the peak of Romanticism- in the works of Nikoloz Baratashvili. If this problem was considered as existing reality with above mentioned writers, showing the surface of real life was still limited, we did not hear the question- why does it happen so and what is the reason of it? We also took into consideration Baratashvili. So called problem from "the world's displeasure" was discussed philosophically.

The problem of sin and repentance is the cornerstone of Nikoloz Baratashvili's philosophical work, his writings. It is once again confirmed by the theological poem "My Prayer". In the introduction, the poet asks the Lord: "O God, Father, see me the Son of the Evil and rest me full of spited passion."

Thus, Nikoloz Baratashvili believes that the main achievement for a person is to escape from "the Misguided Son" and to dispel God's "cozy station". The first condition is the suppression of the passion - "the restrain of passion".

In the second half of the 19th century realism is settled in Georgian literature, which brought new artistic and expressive forms. The foreground was the problem of a human. The subjective assessments of events by the writer moved back and the appearance of human's real life, detailed description of acts was replaced.

Writers of 50s - Giorgi Eristavi, Daniel Chonkadze, Lavrenti Ardaziani realistically describe the current changes in society, which mainly concern social and economic problems. However, despite the life problem actuality, the Georgian writings of this period paid attention to human moral world associated with the problem of sin, revenge and repentance, which was reflected in a social-psychological drama.

In the 60s of 19th century, critical realism was settled in Georgian Literature. Great writers of this period, especially Ilia Chavchavadze, Akaki Tsereteli and Vazha-Pshavela made this problem even deeper and gave it a great philosophical character. It should be noted that Nikoloz Baratashvili's works are also distinguished by philosophical depths, but in our opinion, he has now gone beyond the form of personal perception and reflection, and has a philosophical-logical reasoning, of course, in the style of fiction and artistic literature. It should be corrected here that the discourse of Romanticism was the form of "inner dialogue" (Bakhtin), which is generally a monologue. For realists discussion became a dialogue. We can say that the topic of sin, enmity and regret, which started by Daniel Chonkadze, begins with the form of social-psychological dramatic effects, continued with the representatives of critical realism.

Ilia Chavchavadze reflects the issue of sin and regret in "Hermit", in stories - "the Beggar's Narrate", "at Gibbet". In the writings of Ilia human being is discussed from the deep philosophical-theological point of view, from the existence and the internal spiritual world, and their interdependence. In the story "at Gibbet" the writer points out a very important problem - in his opinion, a person should feel responsibility not only for his actions, but also for the wickedness that is happening in society around him.

Akaki Tsereteli devotes a serious place to the problem of sin, revenge and regret. He has a whole gallery of characters that we can unite and call it "the sinners' regret". It should be noted that Akaki Tsereteli's approach is not beyond the gospel frame. This is a sign that he is distinguished from other writers who has worked on it. This problem is described in the following poems: "Tornike Eristavi", "Gorgaslan", "Master".

The conclusion is that the frequency of repentance and repentance is performed by the illogical and irrational actions of characters. Irrational and illogical creates differentiation and contemplation. This is the very moment when David Yumi says: "We can never find anything harder, except that one event is followed by another; At the same time, we can not have any power to deal with the cause or connection between the mass and its actions. One event is followed by another, but we will never be able to see any connection between them. They seem to be co-existed but never connected" (Yumi). Also, awareness of sin and regret is achieved with the help of thought and logical reasoning of the character in Akaki's works.

The works of Akaki and Vazha-Pshavela are compared accordingly. Akaki Tsereteli and Vazha-Pshavela have chosen artistic methods to show human truth, by returning to their true "me", they choose a method for enriching and replicating the forms of literary thinking.

We consider the prose of Akaki Tsereteli in the direction of sin and repentance problem. It should be noted that Akaki's prose was not presented in this regard. The prose holds a distinctive place in the variety of Akaki Tsereteli's works. Sergi Chilaia noted that Akaki Tsereteli as a prose-worker is a very interesting phenomenon in our literature. He is a great master of prose. It is very difficult to say where Akaki is stronger: in prose or poetry (Chilaia).

The research proves that the gospel approach and the artistic execution of biblical passages are revealed in Akaki's prose. For example, the confession of the characters, transfiguration becomes a result of heavy physical suffering. Such are: Glakha ("True Story"), Rostom Eristavi and Japar Japaridze ("Racha Eristavi Rostom"). Here's a dialogue (intertextual - according to Bakhtin) with Jesus' admonition: "If your right hand tempts you, cut it off ..." It is also interesting that Akaki here reveals the existentialist approach to "total crash" and "fear", or death-to-life borders makes the possibility of transferring the human being. The existentialist crash in heroes leads to "total intake", which is the basis for their peace and harmony.

Akaki's vision is interesting. The common sign which can be read in books about sin and regret is that in the first part of the work the main characters are acting as "the Old Testament people." Their principle is: "eye for an eye" and "teeth for teeth". Here are some examples:

The story of "Rostom – Racha Eristavi" can be divided into two parts. The first part shows the activities conducted by possessed and innermost people. "Rostom Eristavi was a famous man of his time". The nobles filled with jealousy moved devoted Jafara away - they dug out his eyes. Later, they started to peach against Rostom Eristavi to King Solomon. They did not achieve anything, "until guilt

of Eristavi was not noticed." Immediately he was brought to Geguti, his eyes were drowned and handed over to his enemy, Papuna Tsereteli – Do what you want with them!

Tsereteli, like Philistines took Samson the Strong, sent him to Sachkhere and put him in the "Modinakhe's" prison. Although there was no mill stone, it was not less insult. As a famous singer, he was always in the feast and made him sing. He laughed at him very often publicly: "Rostom Eristavi! Do you remember you came to my groves and tilled them? Now I revenge and harrow your heart" And there was a laughing among guests."

In the second part of the story, there is a feeling of repentance and confession of spirituality. At Easter two blind men will meet each other, Japar Japaridze and Rostom Eristavi. The latter tells Japar: "You know yourself, and I am the one who was raised from death when I was troubled and my eyes were dug out! Before that, I was so excited and I could see but could see nothing. I was listening but could hear nothing. And then, for the first time, I opened mind's eye and looked into my heart and saw everything. I used to be a slave of hell and now I serve to Christ! Chanting him with joy and relieve! "

The writer uses an interesting psychological method. He does not depict the transfiguration of the character, does not describe it. The reader sees the modified person and searches for the causes, motivations and pretexts of this change in his spiritual world. This is the principle of hidden psychology, which is used very often by Akaki Tsereteli. Eristavi gives a strict assessment of his earlier statement: "I was a slave of hell, provoked with pride." Ambition was one of the reasons of spiritual fall. Akaki accompanies the gospel commandments and admonitions. In the second half of the work we see Rostom and Japar as confessing heroes. It's true, Japara says confession, but Rostom's slap - "Japar, I spoiled myself and spoiled you as well!" And his rumor is a great regret over the former frenzied enemy. Akaki is not a supporter of any transitional, gradual change in man. This transfiguration is made suddenly. We will talk about this existentialist problem below. Although the characters had some time to analyze, but Akaki uses biblical time and their meeting is unexpected. Akaki here also follows the gospel concepts. It can be said that this story is a Bible story of old and new testaments. We can see People from the First Half of the Old Testament - "eye for eye," and in the second half, you can see such a theme – "The raise of humblers." In this story Akaki Tsereteli showed two diametrically different human lives - material and spiritual. First one is falling down and the other - is a way of upgrading.

As in the story "Racha Eristavi Rostom" and in "the true story" the first part of main character's – Glakha's life is the power of passion and therefore the burden of sorrow. Later there was confession, repentance and quest of spirituality. That's why both works can be divided into two parts by the same conditional entity, and these are the signs that are part of Akaki's stories. Akaki Tsereteli revives gospel and canonical teachings in his artistic forms: "Ask and it will be given to you; seek and you will find; knock and the door will be opened to you."(Matthew 7.7)

Such a worldly approach from the writer is a composite method that is the topic of this theme in its creations.

Chapter 3.

Artistic Problem in the Poem "A Wise Instructor" This poem is separated, because it mainly covers the very problem, which became the scope of interest in Akaki's works: Love, humanism, knight, moral holiness, (Akaki's heroes are ethical - Grigol Kiknadze), Learning, upbringing, regret, repentance, psychology, etc. Akaki was perfectly performed in this poem, as a creator. Therefore, considering and analyzing the literary images of this poem, deserves special attention of literary criticism.

The introduction reviews the whole spectrum of views. We speak about the existing problems concerning images. Contravercial criticisms of critics involves us to analyze the problem of the text (Minin, Slinina).

The title of the poem was the case of interest among researchers as the title itself is often the bottom line of works. There are different opinions about which character spreads the main idea of the poem. A famous researcher Lado Minashvili thinks, that the main character of this poem is Safar-Beg. Safar-Beg committed a serious crime. Batu finds it difficult to forgive. Batu is an ideal character, at the same time the interest of this poem is also upbringing which is considered as the main issue of this work. So the question can be asked: If Akaki's belief, idea, and writing pathos were performed in the image of Batu, then why is the main character and the main idea of the writer proclaimed only in master?

However, we believe that the text is multifaceted and obliges us to demonstrate the deeper possibilities of the written texts. It is obvious that researchers often follow the traditional line, that is dominated mainly in our literary studies and which can be assessed as "superficial structure" and not as "deep structure" (Khalvashi, 2014,157). Principles of modern research can not be satisfied only with this, "Even if the content of the work is difficult, with multiline structure, the adequate understanding of the text is the field of linguistics " and, therefore," the analysis of the literary work can not be linguistic "(Khalvashi, 2014, 281).

We should also take into account that the author's attitude is always expressed in the system. We've also noted that "every detail of the text analysis should be used because it is a part of the sign system. The text is carried out through the language marking system (Vakhtin, there). "The text theory covers the sequence of any marks, but its main object is the verbal text, so while characterizing and describing the text the data collected by the linguistics is very important. However, the theory of the text is formed as a discipline, indicates the multidimensional nature of the object (text) as well as multilateral study of it. Text communication will be understood as the quality of his / her relationship with the reader. So the text will be read at the same time as the author's creativity, as well as material for creativity (from the reader). (валгина, 2004,8-9). " Bakhtin said, "Create - means to become an object for someone else and for yourself too" (вахтин, 1986, 481).

Such bilateral dialogue raises a lot of problems for the text overall assessment. "There is possibility to examine the complexity of the text in the text itself "(валгина, there) (колшанский, 1984,15). Rudolf Steiner says: "When we become aware of the connection between the parts of the universe, this connection is nothing more than the connection of those particles; It is not something that I think of these parts, but they belong to them in essence, and therefore must always be visible while existing these particles. " (Steiner, 2006, 216) At the same time, we must take into account that "there is nothing accidental in logic: if the subject can appear in any event, then the possibility of this event is already in it" (Витгенштейн,1994,5). Therefore, we should try to explain possible actions of any action as motion (Bakhtin).

Composition principle is taken into consideration when analyzing the poem, because the form of the membrane does not play the role of the membrane. When we talk about what sort of order and part of it is in the reader, we already have a form. (Выгодский, 1988) The layout is the same sign and can not be ignored. For example: the poem „Master" consists of four chapters. The first chapter starts with the characterization of Batu and the fourth with the description of Haji-Usubi. Characterization is so dominant in both cases that the author gives us the basis of comparative analysis. Controversy of

literary images can also be symbolic, covered, and subtitle drawing, but in this case it is allegedly provoked by the author.

From the very beginning, it is worth mentioning that Batu as the character is presented in the very first chapter, which consists of eighteen stanzas, and the fourth chapter is devoted to Haji-Usubi. Although the number does not define the content and quality, it is worth considering: In the first case, the writer does not cover all of his artistic capabilities, and is more "miserable", and it can be said that a little bit of surfaces can be satisfied by drawing a few strips of only visible side of the portrait.

The similarity between these two characters is as small as Batu, Haji-Usubi, is distinguished "neither by wealth nor by property". But even in this likeness we have the distinction - if the absence of Batu's wealth is a deliberate rejection of "difficult life" and the means to achieve happiness, in the case of enlightenment it is a lack of social and moral scope.

Besides wealth, Haji-Usubi "is known neither as a noble or bold". The denial of this knight's qualities depicts the image of the prodigy. While Batu's courage as one of the essential qualities of the Knight is revealed in the poem, "a good shotgun, a good sword, a good horse and a hawk"); Interestingly, the characters do not belong to a high social layer.

In spite of his social origin, while describing the artistic style of Batu, the poet makes such a condition that he reads with an elevated tone: "Who is the owner of this far-hunted cave whose is it?" And also with an exalted emotion he announces - "One of the youngsters is Abkhazian the son of mountain". The pride of mountain, the son is the symbol of streng, healthy and exalted qualities.

In relation to the caregiver, the writer does not try to make a similar impression on us. The principle of contrast comes from the following analogy: If Batu is "near the sky", the grower usually spins in a traditional way, and its distinguishment does not go beyond social function.

Many comparisons have been made as a result of controversy: Batu embodies the heavenly, elevated moral ethics, the aesthetic nature, and Haji-Usubi earthly-social one. Therefore, the main sign of "Portrait-Litmotiv" in Batu is "Heavenly Harmony", and Haji-Usubi - "Chuck and Mind". Batu will be a perfect person. The complete definition of Aristotle is called what is missing from the nature of his surname. Thus, Batu symbolizes the social and aesthetic ideals of the writer. He is the main positive hero.

Based on the above-mentioned prerequisites, Batu came up as a second "master" for Sapar-Begi in whom he made a real turning point and sent him repentant to Haji-Usub. Akaki says in the poem, "But what will you do if you can not do it naturally?" Researcher Lado Minashvili notes: "The natural data of the cover did not contribute to the full implementation of the upbringing process. It's natural that he is not responsible for Safari's fault ... but still the answer is required from him" (Minashvili, 2003, 165-6). The question arises: if lightening of the offender's crime means the words "if the nature did not help ...", then how did Batu help? The answer to this is the divine nature of Batu, the writer speaks of this symbolic inspiration and indicates to character's action. According to Aristotle, Batu is "knowledge for himself", which exceeds the knowledge of others. According to mystics, he is not a trainer, but knowledge by himself.

The motive for the suicide is the problematic issue of the poem "Master". The researchers specifically indicate to higher levels of adult responsibility. However, this analysis shows the subjective nature of such conclusions. The studies did not focus on the words or behavior of the grown-ups in the last episode of the poem, which is a very interesting mark, because as Pirse says, there are no senses that is not representation as well, predicate of something, which is caused by the logical sensations. If someone experiences any kind of feeling, he thinks about something. There is no element of human consciousness that has no expression of the word; The reason is obvious. It is that the word or sign that human uses is the human himself. As far as the fact is, all the opinions are a sign, the more profound motivations of the master's decision are depicted – having seen repentant Safari, Master was assured that "nature was not guilty." In fact, the meaning giving pillar, which was the main point of its existence was taken away.

Existentialists confirm the fact that the true existence implies the creation of a man by himself and then living according to his identity. The truth is only what the man creates in his own will, and according to what he acts, and not by anyone's dictation. The master could no longer live according to "created identity". He was in despair and hopeless state. Desperation in existentialism means loss of hope when a person does not have any other identity to rely on himself and express himself. Human identity depends on the characteristics that can be destroyed. The master feels that it's impossible to define his state. He was left without the basis of identity. So he had no way out. He had the opportunity to "see" Batu, but he missed this chance because his ego did not allow him to do so.

Chapter 4. The Field of Literary Symbols in the Poems of Akaki Tsereteli

On the example of several poems in this chapter, the artistic function of the image-symbols used by Akaki is revealed and conclusions are made that the "schematism" is clearly observed in this respect. Akaki uses similar artistic symbols to describe the same condition or circumstance, which in turn contributes to the artistic values. At any rate, the method is obviously straightforward. This is a simple "archetype" of poetic means that can be found in the following versions in Akaki's poems and in his poetic performance (Asatiani).

It's not common for Akaki to seek for phenomenon causing events like Ilia (eg "the Ghost", "the Story of the Miserable", "the Otaraant Widow" and so forth); Or Guramishvili's approach to searching the issue and the beginning of evil in the subjective and objective environment.

Based on the examples presented in the study, we can conclude a simple and, at the same time, a profound philosophical concept that darkness for Akaki is the lack of light, or evil is not a good thing.

Akka believes that if there is one, there is no second. Coexistence of both is impossible.

Akka is far from the philosophical thesis that there is evil in the good and vice versa.

So the contrast is sharp. This is manifested as in image -symbols, as well as in characters, with the help of which they represent unrighteousness, kindness, or wickedness.

Akaki uses simple image-symbols. This simplicity was peculiar to sixties, which meant more clarity of the material. That's why they addressed to folk style in general.

The simplicity here is based on his idea of "establishing direct and tense free relationship with the reader. This is generally characteristic of Akaki" (Kiknadze, 1978,313).

That's why in his poems, "we face such images that are clearly visible to readers. Every person easily considers him as the icon" (Kiknadze, there). These icons are easily read, "opinion can be expressed in the sentence so that the elements of the signs in lines conformed the thoughtfull objects. I call these elements "simple signs" (Витгенштейн, 1994,12). Referring to the art of the nineteenth century Ortega Gaetet says: "Why the nineteenth century art is so popular: it was offered to the masses in such a proportion that it was no longer art, but part of life" (Ortega y Gasset, 1992,190).

The "simple" image-symbols in Akaki's work are marked as the sign of idea clarity. This method is one of the most important areas in Akaki's works that covers the literary symbols of Akaki's poems.

Chapter 5. Psychological and Existentialist Topics in the works of Akaki Tsereteli

The issue of literary psychology is one of the most important and interesting problems. This very topic remained distinct for the 19th-century Georgian Literary Criticism. Some studies show this problem slightly and give it an episodic character. Of course, this issue is a serious research and it can't be considered only in one chapter of the given format, but it shows the directions and depths that is peculiar to the Georgian literature of this period. We reviewed the works of Akaki Tsereteli Constructively. There are several parallels between Georgian and foreign literature.

In the introduction we speak about the essence of psychology and its significance. We note that psychology is considered as an essential part of literature, it can open human character and motivation of its action. In any artistic work, the writer speaks to the reader about human feelings or emotional experiences.

But the level of access to the human inner world is different. The writer can only express the sense of the character his feelings, but without showing the depth, or the motives. Such depiction of the character's feelings can not be considered as a psychological analysis. Going deep into the hero's spiritual world, giving detailed description about his spiritual state is called the psychological analysis in literature. The term "psychology" has two different perspectives. In the broad sense of this term we mean general peculiarities and characterization of human life. In such an approach, psychology is characteristic of any literary work. In a narrow sense, psychology will be understood as the special features of literature that are peculiar for individual works. In such an approach psychology is a special way of forming which can actually reflect the spiritual feelings of the character. According to Esin, "psychology - this is a defining artistic form with the help of which the artistic idea, ideal-emotional content is reflected.

A new phase of psychology development begins in the 19th century and especially in the second half of it, that is related to the development of realism.

Realism is therefore a realism that seeks to impart the real world objectively, which requires a general view, an analysis of events in the external and internal world, and the discovery of the cause of the philosophical reasoning, action, or from Bakhtin's point of view, discovering motives of "behavior". All this demanded and strengthened the psychological-expression method in literature. Detailed Psychological processes and accurate fixation.

Realism, based on the above principles, was "compelled" to see and discuss human as a person while discussing any issue and let us see the person as an "ordinary member"; To see his feelings, pain in relation to these issues; Assessment, acceptance and non-acceptance motivations and its impact on these events. "Strengthening these tendencies has had a positive impact on the development of psychology. Psychology is one of the main topics in Georgian Literature of the 19th century. Along with national and social problems where the main focus was on the ideological and thematic side, literature has become an object of recording and analysis of the human inner world. In the literary center there was a person not as a social unit, but an individual who has an independent worldview and content.

The literature of this period focuses attention on the main problem which is in man. For example, Lado Minashvili says that "Ilia Chavchavadze" in the "Phantom" reveals that the general craft is unsuitable and unacceptable, it shows that the properties of the individual master are not essential but the system itself. The serfdom is basically the reason for that, because it promotes, promises, the slogan, the slaughter, the sale of a man's burglary "(Minashvili, 2003, 216). This is of course true, but the literature of this period is not satisfied with only the form of social issue analysis. Because he begins to understand how human creates this background. The topic, in our opinion, is heard as the following - serpentine does not fall from heaven. It is the environment that has emerged as a result of human spiritual and physical activity. Thus, everybody is "guilty" with some dose, but who is in which layer, this is another issue. At this time, literature is also interested in whether the oppressor or the oppressed are free from responsibility, and where does this margin pass? It is clear for literature that the issue goes to personality problem. That is why Ilia seeks the ways to change people morally. (Minashvili).

The following work is noted by several psychological nuances and depths that touched the 19th century Georgian literature based on the given format, we will present several examples: one of the philosophical issues is that the human mind always seeks to override the crime on someone else. In the Bible, the sin of Adam and Eve is due to the snake. God has forbidden them to eat the fruit of the tree. This prohibition for them has become an idea. The image of an apple fruit was fixed in their minds, which troubled them. The ban was followed by temptation. This is the brain act. But it also has another point: it will tempt you but you always put responsibility on others.

Adam and Eve seduced themselves and blamed it on others. The history tells us that the devil tempted them. "Devil" is their brains. The Devil came to Adam and Eve as a snake. The snake is the

oldest symbol of betray. This is brain - the sliest thing. Eve imposed the responsibility on the devil. Adam on Eve.

The same happens to Safar Beg. He blames his sin on devil. Before that, he did not think that the devil had tempted him. Here Akaki reveals the extraordinary psychological access. Until Safar has hope to get out of the situation, or until his mind is actively "working" and has the chances of having avoiding consequences, he does not regret it. The fact that Sapar Beg is trying to get out of the problem and adapts to the "non-existent" is the "cynicism" that comes from, unless he admits, "the fight will not end" (Anthony). But it's hard for a person to understand that. Batu, as a perfect person, knows this and does not give him chance to escape his own world. Batu crosses the road and looks deeply into his inner world and makes him understand the conducted crime.

The next psychological issue that is peculiar to the characters of the nineteenth century Georgian literature is that in case of any problem and crisis, or as an existentialists say, in the "marginal situation" manifests the true essence of the human being, the unconscious comes up on the surface. The momentum of action comes from unconscious, but the purpose of action remains unclear for the performer itself. This happens mainly in a marginal situation, because at this time the mind is not able to understand, because time is needed to understand. Opinion is a product of mind. The mind does not have time. That's why he switches off the current process and feeling of intuition is taken forward. That is, human acts in accordance to the situation. In short, the mind compels a heartfelt place against its will. Akaki Tsereteli's character Safar-Beg faces the death-life problem, Akaki ejects him in the "situation" in which the true essence of man is revealed.

Akaki Tsereteli frequently uses the principle of indirect psychology, as the writer makes us feel action peculiarities through speech, dialogue, mimic and the appearance of the hero. This is an indirect psychology, since the inner world of the hero is shown not directly but with the help of external symptoms that may not always be equally interpreted. This is well understood in the next episode: Sapar-Begi faces death. He hoped that he had "nothing to say" and had a plan to "get rid of" the situation. As it was clear for Batu that the only death was left for Sapar-Begi (according to Sociology). It was impossible to forgive such behavior. Sapar-Begi tells himself, that he knew nothing, otherwise he would kill me. Batu confirms that crime is unforgettable even from social moral. We only recognize the characters' dialogue, but Akaki reaches the expression that we see their movement, gesture, mimic. It should be noted that in the 19th century Georgian literature artistic forms of classics, and in particular, psychology achieved the level of the whole artistic system. Each detail with Akaki is of a deep psychological content.

For example, when Sapar-Beg's crime deserves death, both the characters recognize that Batu is still serving a maternal-in-law and he is giving him a lapshaw, it is a direct contact, which "destroyed" "Killed" the old Sapar-Beg. If so far, Sapar-Begi managed to say something, or "the mind acted" in some cases, finally he got silence. Akaki has deep psychological access. There was no disturbance between the mummies and the enemies of the "threat". The service was completed conducted by the writer, which was the gesture of great impact for Sapar-Begi, and Batu's this illogical behavior made him mute. This was the "movement" that was not logical to answer. It was not the the sphere of mind and discussion. It was the world of feelings and other sensations. Akaki is artistically explaining the philosophical truth that irrational and illogical create a distinction, the ability to contemplate and to understand the psychological nuances. He says that every result, which is characteristic of the character in the artistic sense, has its origin hidden motivations, which are often unconscious. They are not clear, but they seem to be co-existed, but never connected.

Speaking of the prose, we mentioned that the monarch's characters had a time of reasoning, but Akaki used literature of the time and so suddenly their meeting was coming out. Depending on given reality, some time has passed, but spiritual crisis of heroes is not visible, their feelings are in the meantime. We see only the result. This episode is a dialogue (intertextual, according to Bakhtin) with Vazha Pshavela's works, in particular with the poem "Aluda Ketelaure", where the main character, Jokola "after taking off the stage, runs long before it reappears at the end of the poem and we see him as absolutely different person. There is nothing to say about his inner feelings, the hero's "internal dialogue". We only see the result. With the help of "Hero Silence" author reveals deep psychology, which helps us understand characters' inner feelings. It is one of the strongest and most important methods of character drawing, reached by Georgian realistic literature in the second half of the nineteenth century. Akaki Tsereteli depicts it with his originality and his essence lies in the fact that Akaki pays less attention to the personality change, which is based on an unexpected effect and at the same time it is not at the expense of convincing.

Akaki notes that the crisis can be caused from the human inner world, "internal dialogue" or reasoning. In other words, the external factor is not the reason for human thought, judgment and conclusion, but it is also the mind of the person, the inner view of the observer and assessor of the circumstances. In such a case, the person undergoes spiritual transformation.

Akaki Tsereteli concerns this problem in "Gorgaslani". The distinguishing feature of this work is that Akaki demonstrated the cause and motive of the crisis in a new way. Glakha's ("True Story"), Japar Japaridze and Rostom Eristavi ("Racha Eristavi Rostom"), Method's (historical chronicle "Solomon

the First Great Imeretian King") repentance and transfiguration happen after a great physical trauma; The repentance of Joseph Catholicos (from the same chronicle) is due to the sympathy towards others, and the perception of sin committed by Safar Beg. We do not see any such precondition with Vakhtang Gorgasali. Nevertheless, the main character of the work still has a spiritual crisis. As King, Gorgasali lives with great care and, at the same time, lives with the sense of great responsibility. The poet portrays that he has no problem in domestic or foreign affairs.

There may be several conclusions: Akaki's personality "internal crisis" leads not only to external factors (tragedy, personal failure, influence of others) but also materially provided "kindness" that can become the basis for contemplation and inward crisis, inner dialogue, followed by the new values of the person discovery. Akaki Tsereteli's artistic illustration confirms what the existentialists say, in the case of personal experience, in particular, in care, fear, boredom, frustration and disappointment, a new one is born, which is the true being. It is called "Second Birth" in the Gospel.

Akaki reiterates the belief that the truth is simplicity. The Gospel principles revealed by Akaki are not betrayed in this work: humility, kindness, love, forgiveness and repentance is the way to true life. This is confirmed by all the work that we have discussed in this topic. These are the signs that are part of Akaki's work.

Thus, the psychological and philosophical, in particular, the existentialist problem is the subject of Akaki Tsereteli's literary interest and he was able to find an excellent artistic performance in both prose and epic work. This direction gives his creativity the character of systemism.

Chapter 6. The Literary System of "Holy Riders" in the Works of Akaki Tsereteli

In the nineteenth century, Georgian classic writers, first of all, Ilia and Akaki, often referred to the historical past and transformed important episodes into literary forms. Past for them was a really existing world. With the realistic and objective analysis of the past, Ilia and Akaki tried to create a fictitious and aesthetic form, which would help Georgian man to restore spiritual equilibrium and fight for a better future.

It is interesting to note that the artistic images of historical characters and the forms of their depiction in Akaki's works are very interesting. It can be said that Akaki's approach to this problem is characterized by general sign, that creates a kind of system. We think that it is essential to

distinguish and describe this issue. In addition, it will occupy a significant place in the art gallery of Akaki Tsereteli.

While describing historical heroes, the cases of Georgian knights, we perceive special pathos, emotional recklessness and the poet's feelings. We see that they were not only physical guardians of their homeland. Akaki presents Georgian knights as defenders of spirituality and Christianity. Faith and homeland were the same for them.

"Academician K. Kekelidze calls the defenders of Christianity "sacred riders". The protection of the homeland from enemy was regarded as a divine act. They were obeying the nation's will without hesitation. Akaki Tsereteli addresses a great method to improve and reinforce the image of the Holy Rider: By giving us a different view of the character, which strengthens the interest of the person through his assessments (variations). Then goes to a specific description of his life path and the reader makes conclusion and assumes the correctness of the general characterization given previously.

The "Riders of Christ" were also defending Christian ethics and characteristic of knights. The Spiritual Feelings of the Holy Knights, the irreconcilability with evil, their humanism is combined with the divine nature and harmony.

For knights, "Eye Surrender" was one of the most sensitive components. Akaki often does not give any external portrayal of the hero, but with the help of his brave nature, by showing the spiritual height makes us perceive beauty existing in our imagination. This is the very moment when the sentence describes reality with the help of its inner characteristic features, then its outer appearance is visible too. (Виггенштейн, 1994,20)

The image of systemicity is the writer's approach to the sacred riders' life, on the first stage, they were warriors of supernatural abilities. On the second stage, after the execution of the secular case, they would stand alone in order to merge eternity. It is said in the poem that when John saw a peaceful country, then he went to the "other high mountain with the song and the glory of God".

The first stage the world duties were necessary for the sacred riders, but it was the initial but still the lowest level. So after their homeland service, they were happily enthralled to the cloister. John in Tornike Eristavia says: "Now the other owes the job and I will have another wage."

Akaki Tsereteli devotes special attention to the sacraments in his work and notes in the poem "Gorgaslan" that "Motherland, Language, Faith!" were the most important for these riders. These

three were indispensable ones. They understood well that "If the language spoils, the nation will fall" They knew that the service of the country, love, divine perception depended on its deep awareness. This was still impossible without the native language and its purity.

Thus, Akaki Tsereteli depicted many deeds of "holy warriors" in his works and it is an important part of artistic design and interesting theme that fascinates artistic creations in this respect.

Thus, Akaki Tsereteli has depicted many images of "holy warriors" in his works and the gallery of these images is an important part and topic of his creation, which unites literary images in a system.