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**The artistic function of the portrait in Georgian realistic prose of the 19th
century
To earn the academic degree of Doctor of Philology
Submitted**

A n n o t a t i o n

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Relevance of the topic

Georgian classics, with the review of individual samples of which we are going to talk about portraits, have repeatedly studied the luminaries of literary studies. All scholars will study the text from the point of view of modernity, the classicism of which is determined by how much it remains at the height of demand. Specifically, Bezhan Bardavelidze touched upon the issue of portraiture for the first time. Since then only a few studies have been devoted to this, we think, highly important issue.

Today, modern literary criticism, together with classical instruments, is developing new, comparative, semiotic and other approaches, and we think it is interesting to conduct research along this line. It is important to taxonomy the results as to which writer, or work, or character meets these requirements and to what degree. Portrait in Georgian prose, especially its semiotic side, is less studied. We tried to make a small contribution to the study of this issue.

Goals and tasks

As we have repeatedly mentioned, man has always been the main subject of interest in literature. Realism has presented the most human face of the type. A systematic study of this issue, process, is our main goal. The genesis of realism, its aesthetics and value are remarkable.

These goals put on the agenda the need to develop a specific research methodology, after the development of which we also aim to systematize the results and find out whether the classics discussed with modern criteria and approaches allow for a new interpretation. Because the portrait is changeable in time and space, thus its evolution gives us a picture of the change in the type of character and, consequently, even the plasticity of the portrait, not only within a century, but also against the background of the spatial metamorphosis of a single text.

Research methodology

The comparative approach is irrelevant today, when researching any issue. When discussing the exact definition of the term itself, Marino notes that the issue is still in the process and goes so far as to somehow cover all the areas that it implies, and not be considered as a principle of comparison alone.

While discussing the development of a new research methodology, Marino develops an extensive and interesting discussion. In order to outline the general path, we refer to the extensive quotation: "Comparativeism" "Comparative Literary Criticism" "Completely" critical "only because" relatively comparative literary knowledge is not a literary comparison ", which is quite true. If comparison is a universal method, It was known a long time ago ... "(Marino 11)

"Poetics", the (true) comparative theory of literature, requires a new starting point, a well-adjusted, completely updated definition with a new basis, which answers three tasks: 1) The definition of "universal" literature must be real, it must be "universal" A well-founded concept of "literature"; 2) Comparativism must be distinguished from the exclusive idea of comparison and linked (even equated) with the systematic study of "universal literature", which, in short, is simply literature; Which precedes the literal global understanding. (Historical, morphological and, finally, theoretical); After all, these elements move in one direction towards "universal literature" ... (30)

"Universal literature - one and indivisible - as a (, logical) concept, consists of a set of literatures, or" sum "without exception. This view, which considers the literatures of the whole world as a whole, resolutely deviates from the historical and positivist perspective of literature, (32-33).

However, we agree with Morino that it is wrong to completely ignore the previous methodologies and it is even necessary to use their best methodology. He believes that the more satisfying the form of research, the wider the result for reading, understanding and sorting the literary event under consideration.

This time we have applied the principle of comparability of the comparative approach to the need of the latter research.

At the same time, the methodology of heuristic and hermeneutic research gives a very fruitful result in the synthesis with the comparative.

We used a formal method to point out and explain the facts that prepared them for further research.

We used the hypothesis method by invariant review to establish a true idea where invariant exclusion was performed not on the basis of logical but factual analysis.

The classics of induction-deduction and analysis-synthesis are irreplaceable with a modernized comparative approach. Using them, research has been generalized from the disassembly of "universal literature" to the taxonomy of results. As Marino observes: "Analysis without synthesis is blind, and without analysis synthesis is empty."

The method of typology is especially interesting for us. All dimensions of literature (formal / historical) require typological analysis and obey it. Graysman writes in Semiotics: "Typological comparativism is the only acceptable method in our time that would take on the task of intertext."

The modeling and structuring method even allowed us to taxonomy for more specificity and clear conclusions.

Therefore, it can be said that a kind of hybrid, synthesized methodology helped us to achieve the goal more or less.

Theoretical value of research and scientific novelty

we think the presented work is the first attempt to search for and chronologically present portrait elements from a hagiographic period including realism.

Developing a kind of synthesized research methodology using a comparative approach and arranging a paper on it, we consider it to be its strong point.

The study of classics, in particular portraiture as a literary method, with the tools of the newest scientific disciplines, and the structuring of results with a new system should be considered a major scientific novelty.

We consider the semiotic analysis of Alexander Kazbegi's stories to be the main novelty of the paper.

The state of study of the issue

The portrait has not been properly processed and studied in the field of Georgian literature. Akaki Kenchoshvili published the first scientific research in 1962 entitled "Ilia Chavchavadze: Issues of Artistic Creativity" edited by G. Abzianidze. This paper deals in part with the theme of portraiture. Thus, Bezhan Bardavelidze will be rightly considered the author of the first portrait research. He is the author of an essay entitled "Artistic Portrait in Ilia Chavchavadze Prose". (Led by Mikheil Zandukeli), and a larger study was published in 1967 in a book entitled "The Principle of Character Painting in Georgian Realistic Prose (XIX century)" (REd. S. Khutsishvili). Also in 1977 he published an article in "Literary Essays" entitled "Portrait in the prose of Ilia Chavchavadze". He also studies Davit Kldishvili's prose. The article entitled "Portrait" belongs to Tengiz Kikacheishvili, which was published in 2012 in the "Introduction to Literary Studies" (editor Irma Ratiani).

Akaki Kenchoshvili will study Ilia Chavchavadze's work in detail. After a detailed review of his biography, he talks about many previously highly interesting aspects of Ilia's work, but here we will touch only on those that are in our current area of interest. These are Ilia's prose and ways of drawing characters.

The first completed prose work that the researcher focuses on is "Kako". It is true that many components of this text, including the subject and the story, were later reworked in "Man in Man," "Kako the Robber," and "The Story of Glakh," but it is particularly noteworthy here that the elements and views of speech characteristic of Luarsab's characterization

Education's borrowed from here is considered by the researcher.(28)Emphasizes the fact that it is during his student days that Ilia is formed as a poet, writer, publicist and, most importantly, at the same time his aesthetic vision is formed, which defines the gallery of characters in a realistic environment. He discusses in detail "a few words ..." and notes that: "Ilia not only hated Kazlov and his Georgian translation, but also pointed to the low literary taste of the magazine, the need for a good choice. Translated works: Ilia's draws Rustaveli and Baratashvili to the vision of Georgian writers outside of Europe and Russia, but not of Marmontel and Kozlov, but of Shakespeare, Byron and Goethe of Europe, and Pushkin, Lermontov and Gogol of Russia. Ilia's aesthetics are nourished by Lessing and Hegel, Belinsky and Chernyshevsky, but his main artery comes from Rustaveli's aesthetics. "(31)Ak. Kenchoshvili believes that Ilia laid the foundation for a "politically intense classical satire" with "man-man", and later considers it an important tool for Ilia's handwriting for portrait painting. Notes here that there are some issues, such as Gabro and Zakro's phrases about the killing of lords, which were not in the first printed versions and then reappear (41). This fact is an important detail for observing the artistic metamorphosis of the protagonist. He is the object of constant refinement and development with Ilia.

The researcher notes that in addition to the proper purpose of the literary language reform, the linguistic features that Ilias used to express the protagonist and to turn him into a tool for creating his type are noteworthy.

He notes that Ilia Chavchavadze is an innovator and not a beginner in the field of literary language. He emphasizes that in the 1960s he was able to finally strengthen the process of bringing the Georgian literary language closer to the spoken language. Checked by Arnold Chikobava: Chikobava: "The line of natural development of the Georgian literary language," writes Arnold Chikobava, was interrupted in the sixties of the

eighteenth century. This is related to the activities of Anton the Catholicos (Anton the First) and his school. This school was in charge of the development of the Georgian literary language throughout the century - from the sixties of the eighteenth century to the sixties of the nineteenth century. Years ago (Arn. Chikobava, General Description of the Georgian Language, Dictionary of the Georgian Language, Vol. 1. 1930) (135–136). The merit of Ilia, his closest predecessors and comrades is great in updating the Georgian literary language. In the

The work is interesting not only because of old age, but also because of Ilia's contemporaneity. In addition, the work can be considered as one of the first examples of a new genre, literary portrait. This issue was already actively discussed in 19th century Russia, so it would not be unfamiliar and uninteresting for Georgian figures of that period. It is still under study and does not lose its relevance.

It is true that he could not be the founder of the literary portrait genre, but we can really consider Mikheil Nasidze as a guide in the present work.

Artistic-aesthetic nature of the portrait

The universal way of drawing a hero is a portrait. Modern literary criticism is interested in the synthetic, complex face of the hero. Most interesting is the portrait from a semiotic perspective. There are different types of portraits in the literature.

A portrait can be dynamic or static, localized or leitmotif, idealistic or grotesque. Determined descriptive portrait refers not only to the external description of the character, but also to everything that is formed under the influence of social environment or cultural space and has become provocative of the character's individualization.

The portrait of realism is also real and typical, but the grotesque portrait is an exception. In this case the data changes. The grotesque portrait can even have a fantasy touch. It was the first and most important social portrait, which appeared in Georgian reality with the beginnings of

realism. Confused and poor aristocrat, with the problem of adapting to the new time. Or a deceived peasant, etc. Such portraits are mostly short sketches. Either "Turtlene is beautiful", or a yard full of amber scents, like the heart of an old official who indirectly serves to create a portrait of his master.

The same type is perceived differently in different environments. Moreover, two portraits belonging to the same public circle differ markedly from both the same writer and different authors. Depending on how the author relates to the particular environment in a particular case. The Peasant Gallery of the 19th Century is a clear example of this, but it is more interesting to alternate the environment with George, in the same village, with the same writer but at Keso's house. George seemed to change. This difference is conveyed by a dynamic portrait.

The difference is not caused by a change in content alone. Different genres require different artistic styles and directions, so if the dynamics of portrait metamorphosis tends to individualize, then the development is right.

In folklore, medieval, and ancient literature, in which individualism was faintly expressed. The portrait characters were either non-existent at all, or were overloaded with epithets, hyperboles, and pronounced metaphors. However, he did an invaluable service to the development of the heroic-knightly epic, where not a portrait and an artistic face, but a free type from scholasticism can be found, which should be considered as progress.

The portrait of Romanticism was poor, static, and one-of-a-kind with portrait elements. From the Renaissance to the mid-19th century, static exposure portraits dominated, depicting facial features, clothing features, figure, individual gestures, and other appearance features. Describing the appearance of the hero at the very beginning of the work, the author usually did not return to him.

Psychological portrait is the main detail of the artistic kind, which, in turn, is accompanied by metaphors, epithets, hyperboles, parallels, and so on. Expresses utterance and has the same meaning in the literature as concept, reasoning, and conclusion in theoretical cognition.

In realism, the basis of a portrait is the immortality of a particular human face, and the main criterion is the similarity of the image with the original, the correct opening of its spiritual essence and the display of individual signs. The most "simple" in the earthly sense is man for God, the bearer of the essence of Adam, which implies the image and likeness of God. That is why there is no "simple", "poor" person. If not, when an epoch-making question already appears in his address - a man? is the human?

Ilia remarks: "As much as the creative power of a writer reaches this type of general humanity, the greater the writer, the greater the world. Of course, the nation to which the writer belongs, adorns himself with his jewelry, adorns the poet with every color of his icon, Everyone is involved in creation, but they are only jewelry, color and not the inner nature of the icon, which in this case is general and not private, and which is subject only to its own laws "(I. Chavchavadze (86))

The origins of the portrait genre are uniquely traced to the entrails of fine art. If we talk about a portrait in a broad sense, that is, if we consider that any image of a person gives us enough information about it through semiotic signs, then the painting of an ancient cave, Wanted. If we talk about the portrait in a broad sense, or assume that any image of a person through semiotic signs provides enough information about it Then the painting of the ancient cave, the mammoth hunters and the Tashir-Tashel boy, portraits should be made for the recognition of the human faces. The composition was in the function of identifying a photograph in the fine arts of ancient Egypt. They even look for the source of a psychological portrait. For example, the famous fresco of Pharaoh and his babysitter

(feeding babysitter) loudly evokes the special emotional connection between them.

An exact, identical portrait of nature was painted by the ancient Egyptians on a blackboard, enclosed in the inner palace of the deceased, believed to preserve the earthly face of man in order to establish himself in worldly life. They were called Fayum portraits. Gradually the portrait approaches the drama of romanticism. It begins to reflect the intensity of currents still unnoticed in the environment. Classicism has always been interested in elite faces. Portrayed the aristocracy in a privileged position. The hardest part of the people was preparing the ground for resistance, and this flow, of course, was directed at the elite, Which was the cause and origin of the protest of the people, was coming to an end.

The characters-people of realism were approaching, Yet in this period it is still the people and not the individual, the particular human being as the microcosm. This is brought about by 19th century literature.

Instead of the details of wealth and luxury and the enslaved aristocracy in it, a former man is slowly emerging, who first found a place in the background, in the layers, and then became a central figure himself.

The special interest in the portrait genre in Russia, of course, had an impact on us as well. A specific echo even to Ilia is shown in „passenger letter”.when he is talking about When he speaks in the paintings of Russian artists reflected „Iamshik” face. Which is obviously a source of inspiration for artists because realism has already ordered the most social type.

Portrait art stood at a high level in feudal Georgia. Portraits have a special place in the paintings of Vardzia, Bethany, Athena and other walls.

This genre has not lost its relevance to this day, and as long as nature exists, there will be portraiture. Realism loaded portraits differently, especially in literature.

Realism itself, as a literary current, was formed in the 1930s, developed throughout this century, and continues into the next century.

The term "realism" is derived from the Latin word "real", which means the real thing. Reflection of reality, reality is a programmatic requirement of this literary current. The portrait should have been realistic as well. Who or what person is he looking for with the tendency - "type in a typical environment".

One of the first signs of realism is not only the reflection of reality, but also its analysis, the search for cause-and-effect relationship. It is because of this analytical nature that the nineteenth century is called "critical". Reality is created by man. That is why the type creates a typical environment and is "realized" (or not) in it: this is the subject of our special interest.

For self-realization a person needs to go through several steps. According to Abraham Maslow, it looks like this: the level of physiological needs, the sense of security, love / belonging, recognition, self-realization. (Maslow 235)

If any step is not fully realized, the person will not be able to realize himself. Every "lost" person was deceived at some point. We should start the search for the problem from here as well.

Realists pointed out that man, who is a product of the environment, can himself actively influence the environment. Observing man, studying environmental conditions and finding a solution is an essential feature of nineteenth-century realist writing. Critical realism shows how a person resembles the environment, The root of evil is the social structure of society, which is also created by man, and sees the solution in the personal quality of man - in the nobility of the prince, in the honesty of the peasant, in the selflessness of the intelligence. However, this level of humanism was reached by world realism well late.

The establishment of public harmony, according to the representatives of critical realism, depends on the will and aspiration of each of its members. Yet only one or two special persons can transform the world. The circle of public relations, where the environment depends on

the person, and the person on the environment, must be broken by the person who elevates both the environment and the people and transforms them. Such a person is a hero and he usually dies. Tragedy is an accompanying feeling and, therefore, a leitmotif theme of realism. Kazbegi manages to convey the fate of its heroes or the epic tragedy of misfortune.

How should an environmentally elevated person emerge? Representatives of critical realism have given a major role to moral upbringing. Many prominent realist writers of the XIX century referred to religion as a moral educator, not only in Georgia, but also in foreign literature. The works of Thomas Aquinas can be used as a basis for the European tendency. Blessed Augustine and many others are examples of the Byzantine school.

The Romantics interest in fiction was poetry.

Realism has chosen prose. The importance of prose was determined by its aesthetic and cognitive content.

Short stories, novels, novels appeared when literature aimed to reflect the real reality, but also to interfere in its development. Even Ilia, whose class, to say the least, saved the nation from losing its national consciousness, rebukes Niko Nikladze for passivity, pointing to fiction and lack of sharpness in journalism. The struggle for the establishment of realistic prose was a function of the eron-liberation struggle.

The literature of realism in general has had the burden of this function almost everywhere, but with varying severity. This led to the formation of prose genres. Real everyday content is transformed into a certain artistic form and a physical, aesthetic, artistic phenomenon is created. Fiction has become a space for the realistic content of literature, the struggle for its democratization.

Ilia Chavchavadze and Akaki Tsereteli also updated the linguistic, ideological and genre of Georgian literature.

"No matter what genre the work is written," Balzac writes, "it will remain in people's memory only if it is subject to the laws of ideal and form" (Balzac, Etude Bale, Moscow, 1956, p. 59 in Russian). (134)

Georgian realism, as an established literary current, has assigned a special function to the portrait as an artistic method. It is interested in a real, precise, almost naturalistic person.

Accordingly, realism developed the portrait as the pinnacle of tropical-artistic speech, which is at the service of other tropical tool and means.

Later, in the era of Romanticism or Realism, the literary hero is sharply distinguished even from the members of his circle.

It is this tendency that brings the portrait of literary realism closer to the fine, pictorial portrait, where the centrality of the figure is determined by the variety of the background and the layers of the background space. For example: „Otaraant Qvrivi” Appears stronger in the consider of the „sosia landlord” character.

Researcher b. Bardavelidze singles out the components of the portrait:

1. Spoken Names / Speaking Surnames.
2. Age of the character;
3. Appearance;
4. Face analysis;
- 5, gesture and posture.

A very interesting classification is discussed and reinforced with appropriate examples. Especially at a time when semiotics as a science did not exist.

The process of creating a portrait is dictated by the genre of its laws.

An interesting observation is shared by Ak. Kenchoshvili: "Realism means the completion of what is born now. It has a certain possibility of growth. It is considered typical not only of the expression that is most common in art, but also of what has not yet become a universal event, but of historical necessity. The greater the realism of the writer, the deeper he

understands the essence of life development and the tendencies of the epoch. "(Kenchoshvili, 151)

The novel is ancient in its essence and it did not appear in one day, but with the variety of portraits, stories and artistic means, that is, with all the signs that characterize the so-called "Modern novel". "Renaissance, medieval, reincarnated portraits in pre-modern literature, we think, were introduced by Umberto Eco.

Bakhtin lays out the basic elements of the novel in five points, the fifth of which is a "stylistically individualized narrative of the characters." He speaks of a "polyphonic novel" and separates it from a "homophone novel."

In a polyphonic novel, the dialogues of the characters are heard when, he says, the voice of the author in a homophone novel is dictatorial. He goes further in his reasoning and believes that the character's voice should be completely free from the author's voice dictation. It is undoubtedly difficult to draw a sharp line, because the character, as well as his living environment, is created by the author.

Pomeznatsi said of Dostoevsky that the five of his best novels, all to be read together, are the characters in common large parts, and their genius is completely shattered. The same approach is needed with Ilia's beletristic. The discussion also refers to Morino's model of universal literature (Morino,). Kenchoshvili. Bezhan Bardavelidze's works on this issue also deserve special attention.

Ilia himself writes in the „Akaki Tsereteli and Vephistkaosani” article.(chavchavadze 66)

Carl Jung wrote: "There is a fundamental difference between the approach of a psychologist to a literary work and the approach of a literary critic. This is crucial and valuable for the latter, it is absolutely insignificant for the former" (Jung, 73). I think the literary critic should be interested in both. The form, the choice of artistic means and the artistic realization of the idea are determined by the diversity of the psychological faces of the characters.

The whole gallery of portraits is needed for the composition of the work as a compositional project, for which the background is no less important than their existence. In fiction as a portrait in verbal art is one of the means of characterization, The means used in the compositional whole, together with other similar means, means the unfolding of the characters' actions, the description of their thoughts and moods in the story, the dialogues of the actors, Characterization of the state of being and so on. It is by creating and using such a peculiar system that the artistic face is formed, and the portrait is one of the organic aspects of this artistic kind. In this way, a portrait is formed in a work of art, which each writer pours into the flesh according to his own inner vision.

Graduation of literature, modernization, if any transformation is a constant process. Observation of it is also an uninterrupted process, which clearly shows that all-time literature has a type, a hero, which determines its diversity.

Aesthetics of the work

Aesthetics involves the search for the aspect of beauty with all its constituent criteria be it beautiful, sublime, heroic or otherwise. Other. In the subconscious, these requirements revolve around the reader in search of aesthetics and the degree of shooting. As Levon Bregadze notes, the reader is an active participant in the creative process, as he is for whom a specific code has been placed. A code that can be found. And the discovery is already an aesthetic category and gives the greatest pleasure.

Literary work is the most exciting and evolves imagination, requires a great ability to imagine, and expects the reader to be ready in advance and grow steadily. Especially since it has more sophisticated and dialogue types and the more complex and multi-layered code it carries.

However, realism has linked the aesthetics of the work to the most real issues. The oppressed man showed himself in the center of literature - the exact and human - he recognized and thus intensified his sense of

personality. It is this aesthetic load that literature must strive to turn the admiral into his own self.

The psychology of literature handles the questions of lithology in the lyrical. In connection with the work, the process of its creation and reception in relation to various psychological theories, methods and concepts. Several different major branches of literature psychology can be found. Psychoanalytic liturgy relies on Freud and Lacan and is perceived as an expression of the subconscious. Freud calls it the process of releasing a writer from sexual neuroses. Jung removed the subject and left only neuroses. They also see the opportunity for the reader to be free from neuroses while reading, with emotions and feelings.

On the other hand, we find empirically working psychological considerations aimed at psychological manifestations of literature, its creation, and its impact empirically, and thus pre-calculate its impact. Since the 1960s, empirical psychology has been busy studying literature in a psychoanalytic context.

Portrait function. Self-portrait.

The portrait is a cultured cone . Peculiar shapes and patterns of portrait images can be found from ancient times, still in cave wall painting . I also think that iconography in art is rightly considered a special stage in the development of portrait images . By observing them, with unrealistic precision, but it is still possible to question the hints of belonging to the social strata of ethnic origin, the barcodes of character, or the form of activity . In iconography, the physical side of the object of depiction is read in the iconography .

Which, of course, made the video an overnight sensation . If our goal is to introduce the person to the visitor, the iconography is a sign - using symbols . It can be said that the iconographic portrait has its own artistic language . Which will lead to analysis again and again to semiotics . In this regard, agiographic writing is also a great resource . In its content it contains a kind of realistic components e.g . Such is the specific space of

the hagiographic work, the actions of a particular real person carried out in real time . And it is in the hagiographic text that action often depends heavily on specific time and specific individuals . Agiographical works can be considered as a precursor to a biographical portrait as a genre . No less important is the writer's factor and his psychemocial reflection in the work as a whole, especially in the portrait . This influence is reflected in the differences in the texts created by different authors on the historical personality of one another . In the port of the character, the hero . The literature of the next period is only interested in the portrait of the hero. It is therefore often metaphorized and hyperbole . This event was no stranger to pre-human literature either . In his work, Simon Kaukhchishvili names the lost versions of the adventures of the famous Greek heroes, before Chennai, which is considered unpopular in the reader for one reason: invincible characters are highly portrayed in human weakness . He names the missing poem depicting the adventures of Achilles . The reason for Agamemnon's Nestor and Menelaus' declaration of war for the Trojans was the abduction of Menelaus' wife by Paris . Support in the war was asked of the rest of the kings and heroes, including the prince of Thessaly, Achilles, whose many heroes were already known . But Tetida, Achilles' mother, remembered well that her protagonist son would eventually die in the war . He is photographed on a remote island, where Pirtvel Achilles, dressed as a woman, was hiding with his cousins . The sages still found Achilles, exposed his fraud, and took him to war "(6) . In this battle, Achilles committed many heroes . The poem was not accepted by the public. The hero's human face was even offensive to them . Kukhchishvili also mentions another missing poem, which "told a similar behavior of Odysseus." . (6) . Plato discusses in detail what the writer could have written and what not, his censorship is quite strict and in some cases unjustified, but the examples mentioned above are not the result of this censorship; He was the most objective appraiser - the people did not accept him . Another example is that the portrait is time-consuming for the object

of the description, the model, the interest, the need, and so on. According to the criteria However, the main components remain unchanged at all stages, these are the appearance of the soc . The condition is the display of psychological and spiritual aspects, and its function .

Therefore, in all times "the value of the mollen in the work of art should have been considered a measure for the advancement of public life" (7) .

The portrait is characterized by very important things, it is impossible to exaggerate it . In such a case, he acquires grotesque elements and loses his realistic look, or at the same time focuses on the display of the inner lines of the hagiographic portrait . Portrait is not just a reproduction of human external characteristics . The artistic function acquires this type of description only when it is special and unique . In order to perfectly convey the individuality of Ilia's pebbles, it turns them into types. And then the generalization of the artistic form is as caring as b. Bardavelidze notes that while studying Ilia's personal library, you have seen many professional psychological literature . Processed in detail . Although most of his characters had real prototypes, the perfection of their artistic faces is achieved through the high artistic mastery of deep scientific knowledge.

Artists, especially portraitists, will study human anatomy in detail . Also, the writer, therefore, scientific methods in the culture of personal understanding determine different approaches to anthropology and the evolution of the portrait at the same time, according to the change in social, aesthetic, ethical, philosophical, and other culturological space.

In all eras, the problem of human self-determination has been particularly acute . On the one hand, there are people who are the ideal of the era, and this ideal is not always elevated, on the other hand, people who are far from the epoch, and that is how they become interesting . Accordingly, the victim and the hero („shushanikis tsameba") also became obese in the interest of the portrait, but the antigmir also changed this approach. Holistic understanding of the portrait clearly explains its essence

and artistic function . Raki Holism is seen as a provision based on the reasoning: "The whole is more about the sum of its parts" (LE of Samoan education, IKO N. www.nplg.gov.ge) Mashasadam, the sum of the components of the portrait gives more than just an image. Description.

It is true that Porter is determined by the era and reality, but Bakhtin rightly noticed that it is impossible to explain the work only from the perspective of its modernity . Because the author creates it from the course of the history of the whole culture, the author has been drawn from the peculiarities of the perception of the world, which has shaped his final worldview . In his paper, Bakhtin activates one of the most important issues, "I" and "Another." . Knowing another person is primarily a dialogue . The dialogue is clear from the portrait .It gives the soul to the opening of the person, both the portrait and the author . Considers that the dialogue is lost in the portrait in which the protagonist is depicted in the profile, however, in the hands of a strong author this is also a deliberate move . Here we recall Ilia's emphasis on "I am frequent, we are few."

Moses Kagan notes that everything that is broken in human art by other areas of unopened and inexhaustible knowledge is like history . In the paper, "man" speaks of art as a mirror, which reflects unrecognizable aspects of issues such as the thought of human life, the problems of death and immortality, and so on . He notes that art is an artistic kind of human science . This argument by the author of this and 17 other monographs became the basis for Port . - It is studied in a historical - cultural context .

Noteworthy is the phenomenon of self-portrait, for example of which we can consider the memory of a graft .

The self-portrait is interesting in several contexts . Interestingly, the author's goal was self-awareness or presenting his own type to the reader . What is its artistic function? What are the peculiarities of Beletristics and whether it is an attempt to trivialize the author . How realistic and objective the author's vision of himself as a ballet character is.

An interdisciplinary approach is needed to understand the concept of generalization as an artistic form of understanding and typology of portrait as a person's integrity . History, philosophy, psychology, aesthetics, sociology, all these sciences will study man .

If we share Freud's view of the work of art by freeing oneself from neuroses, then the portrait also places a therapeutic function for the reader by drawing and processing himself into it .

Kikacheishvili (107) speaks of the expected risk of creating a portrait, that there is a danger that the template will manifest itself . When describing the outside, it is especially difficult to create news .

The image of the portrait is activated here to spread the action of the characters in the story where all individuals act differently however, here too there is a danger that the action will be appropriate to the character and will be derived from his portrait face . One of the functions of the Raki portrait is to characterize the character and actively participate in the development of the compositional line, even a small inaccuracy is noticeable. Logical action should be the behavior of the character's artistically thought-out purpose.

To get the perfect look in addition to the visual kind of the character, it must read his worldview moral values, and character . Kikacheishvili gives us an interesting formality in the portrait of portrait: "In one the Creator is unrestrictedly free - in every life of the character he translates into aesthetic language ..." (1 1 0).

Character and type must be sharply understood from each other . "Every character is not that character, and every character is a character . (1 1 0) . So much so that the character is more "plastic" (1 1 3) and the type is much more rigid, strictly defined . This is how the psychological type is formulated . Soc . Type, national type, etc . "Type in a specific way , Let's call it everyday , Seeks for the importance of general hyacinth , Thus special and long lasting (More likely permanent) Loaded with relevance (1 1 3) Here the researcher makes an interesting note in the footnote:

“The type can be placed in a typical environment , However , It is possible, To be a typical environment and not to be a type ”> (1 1 3) > Accordingly, the artistic function of the type is greatest for the individuality of the individual .

The character is a central figure, even if it is me - 2 quality works are placed around him. So much character type is important .

An analogous portrait of a Roman compositional portrait in literature can be considered a character people . People, like the mass background, have a significant workload because it's not the type yet. People who enter the work as heroes will come to us as crowds or communities? What role will it play in the compositional plan and in the opening of the idea of the work ? Will be a leading figure or wallpaper for the character? Exactly the function assigned to the art of starch has been transferred to the background in literature as well . The same figure will be perceived differently in different backgrounds . For example, George, the widow of Otaraant, is under her native ceiling and in the palace. The native environment, as the background, introduces us to a self-confident, strong, unspoken young man. Confused in the background of the palace, it is a daring face locked in his head, and if not for the first part, it would be difficult for us to recognize the rebellious man in it.

In literature, a portrait of a character is part of an artistic form and it is not considered an independent genre.

Artistic face :

„ The face of the artist is an aesthetic category of artistic creation, a form of explanation and division of the world.(Lomidze, 134) We are still discussing it with Plato. He considered the artistic image to be imitated and argued that it was impossible to convey the essence, and as a result we get his Land. , What is the task of painting in all individual cases: trying to imitate the subject as it really is, or as it seems? In other words, painting is an imitation of the Landes or a reality? ...Therefore, imitation art is far from reality . In my opinion, that's why you can reflect everything you

want, at least in this or that subject, as a result of which the Landes are born.(Plato, 343) According to this reasoning, the most important function was to place a portrait, an artistic face, as a complex compositional event, reaching a scale of a particular kind, the main way of which is to create a portrait, generalizing the essence of individualization and typology.

Hegel considers the artistic look to be a category of aesthetics that represents the specific essence of the subject. Even today, aesthetics follow in his footsteps and consider artistic appearance as a form of thinking in art. In an example of the face of the Sphinx, Borev writes: „ in the face of one subject opens with another, confronts each other with two (or more) equally peculiar events. This is the essence of artistic thought: it is not from the outside that the objects of the universe are wrapped around it, but it is organically derived from their contrast, their interaction. ... Confrontation of creatures separated from each other suddenly gives new knowledge ”(Borev, 211).

According to aesthetics, the artistic face combines several characteristic components: self-movement; **Multiplanance and utterity;** **Individualized generalization;Typization; Originality.**(Borev 207)

The ideological-psychological load of the pre-real portrait was determined by the religious worldview.It is so important to have a proper understanding of this issue.

The essence and purpose of man in medieval literature .

The first thing we need to consider is man as a concept. Ontological creation, the predominant being among the flesh.Who he is by his essence and purpose? Literature is a manifestation of a person's imitation of his Creator. He describes being in the world of Adrian, so important is the exact meaning of his essence and purpose. Instead of paradise is a harmony, a person created in the image of God and like, or a rapist or a victim, or a chimney; Sometimes happy, sometimes unhappy, polygrimia in the carnival of life, and the reason for all the correspondence is itself with different manifestations.

In order to be in the essence of the author and the character, it is necessary to know their worldview and cosmogonic vision. From the hagiography to the realism of the Jan. 60s, the Christian worldview is the key.

The man who originally appeared in heaven in this world already possessed the most valuable: freedom of choice - would remain in immortality and bliss if, with the pursuit of knowledge of good and evil, he would be thrown into the storm of life. He chose the second one and is still a pilgrim. He is still in search of a lost paradise. This ontology, conveyed by literary allusions, needs a deeper discussion.

We need to look at the essence, purpose, relationship with God and the world in a theological way. Theology itself, or theology, is a doctrine of God. It existed before Christianity. In the ancient world, for example, theologians called themselves researchers interested in the origin of the universe. In other words, they were busy with cosmogony issues, whether they were exploring the gods, then mythology. Ancient philosophers viewed things as such in themselves. Plato, too, is deeply concerned with what he calls the issues of God. The fruit of Greek philosophy, Stoicism, defined the present morality of theology. Today's meaning is described in God's speech as a teaching about God's nature and essence; And according to Christian teaching, human studies are called anthropology, although theological vision is a measure of man as in the discussion of such. (Direct, if not conditionally indirect, human theological vision is an example of the names of the teachers with Ilia, the letters of the passenger, "with Kazbeg, the teacher"; ", Suram Castle" and others.)

The sources of God's speech and its basis are: Scripture, Holy Transformation, and Teaching on the Hierarchy, as defined by the congregations of the world and the Holy Fathers. (Alexander Schmemmann 42), the Word of God is a testament not to my talents but to the fullness in which I am baptized. Therefore every Christian is a theologian of some extent, a witness to Jesus Christ before God and the world, who

acknowledges that Christ is the Son of God. ”.(42) The artistic perifrasi on is found in the above-mentioned prison, in Suram prison, when Osman Agha, who regretted the change of law, again acknowledged the orthodoxy, which is why he was killed in cruel torture on Istanbul Square. Therefore, he is a newcomer, the theology of this behavior remains beyond attention due to the intensity of Durmishhan's face when he did not use the soul-saving money for its intended purpose.)

How a person will keep painting? Metropolitan John Zizulas writes: “No one can, from an ecclesiastical or anthropological point of view, call us an image of God if we do not unite in the original and only true face of the Father (Zizulas, 19). Until we sacrifice our own will and obey the will of others, we will not be able to share the Trinity and make it easier for others to do so in history. ” .Here is an example of the son of Ghvitas, who was resurrected to meet others through Kenosis (benevolent emptiness) to meet his own creation. "Kenotic" is the only one that will be shared by a Christian, God will be another or neighbor. (Kazbegi, the “teacher” who, instead of the Savior, self-sacrifice, walks the path instead of the neighbor, is an example of the “breeding mockery”).

B) Such a "kenotic" approach to others does not in any way define the co-operation with the mark which it may or may not have. By accepting the sinner, as described above, Christ co-authored the Trinity model: the other must be determined by its qualities, by the obvious fact that it exists and is peculiar. This is what the Christological model of coexistence and diversity requires.(19) (Grakvala, Kazbegi, “Teacher”)

Theology and ecclesiastical life provide for an understandable concept about man. In a word, this is how personality (23) personality is freedom. Being a person means not only different qualities, but also self-esteem. “This means that the person is not subject to norms and stereotypes; It is impossible to group it with that sign. The uniqueness of a person is absolute. Ultimately we go so far as to say that in the true sense of the word

only a person is free.(23–24) (Otaraan widow, George, priest - with Ilia; teacher Kaz.)

“We are interested in God and creation. This distinction, the result of self-determination, is not self-sufficient. It’s a special, similar to a gift from someone else. Thus, when the rest of the creatures are distinguished from each other and from God only by species (plants, animals, etc., without names, created by God), man is distinguished not only as a species but also as a companion and special friend.”(61)

When talking about true freedom, it is this divine element that is crucial to the ability of man to be an original being. When the “divine calling” (61) as part of icons and likeness, a person loses voluntarily or unintentionally, resembling a beast and cattle in the field. Wearing icons and similarities in his head already implies differentiation, and this event is the ontological basis of being human. If there is no other, there will be no freedom of difference and no more people. “Freedom is ungodly no longer ontological in nature, and what remains is freedom of the will of the dead.”(63)

Finally, “man is called upon to bring the creature together with God in order to survive and be a share in the life of the Holy Trinity. Adam, who was in freedom, denied the allegations. Christ was the one who enforced it, thus declaring it and making it a reality in his head what it means to be a true man.”(63)

It is realized by being in a world of admires. He is part of this order. His earthly life is the mystery of eternity. How to live and lead a different life is his own free choice. He must realize the essence of the world in order to determine his place in it. Immortal, eternal, irrelevant and infinite, only God. Everything else is pagan, and its presence depends on the will of the Lord in time. The Lord, who was enslaved to sin, won the battle for him. Even now, people only need consent to get the horse. This is his main purpose. At birth by nature and not by the will of the Lord for immortal and undoubted horses, then kidnapping would not be

necessary. No matter how big the fall was, it still wouldn't be degenerate. By teaching St. Athanasius, man simply did not even fall into sin, for which confession and even repentance would be enough. But also, he received the fallen nature. So many alternatives have emerged with him - death. It is especially tragic when it means returning to poverty. Zizulas calls this situation a return to pre-eminence.(330) Polarization from it must be the determinant of the human path. A person falls into sin and answering it is his personal act. The main consolation is the expectation of universal resurrection. , Death is the fruit of freedom from beginning to end. By the union with the resurrected body of Christ, the Holy Eucharist becomes the poison of immortality and the antidote to death. Egnatia), however, this connection constantly implies freedom.”(331)

Therefore, “man” as a concept is considered in the context of the Christian worldview and opens the worldview and artistic faces of our target characters.

The priority of agiography is not visual, it is more spiritual

The portrait is of interest. Even the details that are found in one way or another are monotonous due to the function. His purpose is to reveal the spiritual, inner icon, the inner man. It is more semiotic, with a reference to the load, and does not have an independent artistic value due to its functional monotony.

Although R. According to Baramidze, the hagiography of the torture genre is very limited and schematic, it uses a variety of ways to paint a portrait of Shushanik: character self-characterization, author's characterization, and most importantly, a portrait in development: Shushanik in youth and Shushanik in the intestines. (31) In the case that they are presented as pale in other Martyrological monuments, the researcher blames the genre itself and the talent of the agiographer.

Bardavelidze linked the loss of the realistic drawing trend of the characterization, started by Jacob Tsurtaveli, and failed to establish a dogmatic and genre restriction.

Secular writing

Literary creations from the entire 12th century and the first quarter of the 13th century are considered to be the classical period of ancient Georgian writing.

Undoubtedly, it was a great legacy for us, not the Mongol invasions and domination of Georgia.

Secular writing has become interested in the worldly, material world. Admitted the addict. The reflection of worldly life began. Most importantly, it made me feel passionate and passionate. He saw people with his feelings, needs and abilities.

The issue of the emergence of secular writing has always been the focus of researchers' attention. Proper observation of this issue is interesting for the issue of genesis of types and ideals. Initially, the most extensive research was dedicated to him by Niko Marma. In 1899 he published an essay: "Vozniknovenie and the National Development Agency".

This paper is the fruit of many research summaries. It can be seen here that Marie considered Byzantine literature to be the head of theological literature, explaining the emergence of the secular uniquely under the influence of the Persians. Many views were later rejected by Marma herself. Then Niko Mars was left behind by Georgian folklore, the power and influence of folk speech.

No one now shares Niko Marie's earlier theory about the origin of Georgian secular writing under the influence of Persian literature (this theory had many followers in its time). It is not disputed that such a large-scale event as the origin of Georgian secular fiction cannot be explained by foreign influence. The above quote is invalidated by Rustaveli's own words when he says of Avtandil: "Sweet and sweet Georgian."

As for pagan folk poetry, there is no doubt that this poetry has influenced both theological and ecclesiastical writings, especially secular writing. In ancient Georgia, heroic-epic public legends and others were widely used and popular.

Secular literature has been abundantly attacked by folklore. For example, the Shair meter, or tunda content, narratives, especially the epic, satirical lyrics, the theme of the fairy tale.

Therefore, the issue of the origin of secular writing was this time interesting to understand what expectations we should have from it, which faces it recognizes, what artistic methods it will use, and how much portrait elements will be in it.

Location of Georgia on the key section of the Silk Road., The existence of numerous trading cities within us makes us think that secular writing cannot bypass trade and cannot be limited to the processing of old Sarando faces. We even got a new look - a merchant. This look has reached perfection with Rustaveli.

Because of the list of times we have only five works at hand during this period:

"Amirandarejanian", "Visramian", "Abdulmesian", "Tamarianian" and, "Tigerskaoan"

The main figure of the heroic epic is that he is an omnipotent hero, but he does not try to bind them especially. Mostly general phrases are used: "Egeti was nowhere to be found"; , The black young man met Dila, got on his black horse, and came out. Your head, if you had seen it, would have liked it. ”.

It is noteworthy that the author was even more vocal about women: "No one was like him", or "it looks like a sack that encloses with a drawstring.". One by one :, and Emo's woman's gold cloth, and I said, though not fleshly, is on the sun. ”.And there, "I swear to God that the sun did not work for him.". The focus is on clothing as a sign of social status and color as a transitional symbolism.

Clearly for the author, only heroic behavior and proper action are priorities. The protagonist also likes this context.

"Visramian" has been translated, and little if any, is found in the world literature, a similar case in which the nation is translated as a native.

The values and values that the text speaks of, its aesthetics and beauty, make it attractive, Visramian. ”.

It is interesting to describe the appearance of Ramin. It should undoubtedly be considered a masterpiece of early form of portrait art. :, That's what Ramin was growing up with, and what he had to say would be that he was not a Raminist in the world...The face was like a turf with all the same starch. It looked like a personal sun, an eyebrow-black, a rich man, and a grumpy, a black beard-the end of a swallow. Tanad measuringer. One of the most famous artifacts was made by the artist, the lion of Gudul-Vita, the sapphire-Tigers. The horseman, the hunter, the chess player, the funny, the tiny, the cheese of the power of the voice was Weber's knowledgeable. The bow was drawn to him by Verwin, who sang in the midst of the crowd and the arena...”

"Abdulmesian" and "Tamarian" will not be touched this time, Raki is the object of our interest prose.

We also find elements of the portrait sketch in the work of Archil, Feshang (, Shahnavaizian), and Dimitri Orbeliani, although they are not distinguished by different functions, aesthetics and artistry. Nevertheless, they still perform a kind of predecessor function for realism.

The Saraindo epic completely loses the line of hagiography and borrows myth to show the spiritual side, often.

The Renaissance is poor in prose, though rich in portrait looks. The portrait was added by the Renaissance to an important component. This is the wallpaper. Wallpaper with classics is an independent hermeneutical text. No less a speaker, but at the same time focused on cutting out the portrait. Enough to see Michelangelo, Leonardo, Raphael...However, their canvases are nothing short of epic and grandiose, for example, with the tiger. Literature has always considered the background to be a remarkable detail, but especially realism has loaded it with artistic significance.

Before Rustaveli, the protagonist was idealized in epic poems, and his face was devoid of specific portrait plots. Mostly hyperbolic faces were

characterized by comparison and metaphor. Rustwell introduced a full-fledged portrait of both the Bukvali (facial) and the psychological functional and semiotic.

A high-fiction example of a static portrait is Nestan's posture, a burning rock on a rock. In this phrase, Nestan's whole portrait is embittered, beautiful, graceful, with restrained fury, a pleasant fear. That's how Taniel sees him: "I love leather so much," he tells me, "said the panther. This waffle leather is a permanent portrait of Taniel (Bardavelidze, 41). The inner regularity of the face is perfect, and every portrait detail accurately expresses it.

„ Russian follower than d. There is no significant attempt to portray the character before Guramishvili . Rustaveli's epigons, king poets, and others are mostly in metaphorical-style captivity. Consequently, the portraits created by them are also metaphorical. Any sign of individualization of the character, gesture, attire, mimicry - everything is neglected "- notes Bardavelidze (44).

Here the researcher turned out to be a rather extensive and surprisingly marlightly pattern in the portrait of King Luarsab, authored by Anton Catholicos. "Book Martirica" is decorated perfectly. The author also indicates the date of publication from the birth of Christ in 1769, the month of the eleventh, the day 19. And David Guramishvili, David, was published in 1787. So chronologically, the championship belongs to Martirika.

Guramishvili uses elements of kinesis and semiotics. Clothing, headgear, gesture, bookoloric elements are active here. He is considered worthy of the next generation as a close predecessor (Bardavelidze 51).

Portrait in the realistic prose of the 1950s .

The literary river has become a clear determinant of this period. Georgia's accession to Russia and the escalation of social problems in addition to nationality. At the same time, the emergence of a new trade and financial system.

Every epoch needs its „ new man, and he creates it himself!

In our hero-ruined characters, which we will talk about below, there has never been a Georgian presence before. And how rich and uneasy Georgian literature is, which has already given birth to it on its sheets, worked it out, refined it, introduced us, approached us in the 12th century, and told us that its emergence was inevitable. This is the case with the tiger.Ts. "Theme of the Kingdom of Trade Unions" and a new hero who appeared and established himself on the streets of Tbilissi (Georgia) only in the 30s and 50s of the 19th century. Type - „ merchant ", predecessor, capitalist".

This is a new wave that has engulfed both Georgia and the whole world at the same time.This is a man financier.Georgian, a terminology merchant of the 19th century.It is a completely new world that is vague about the liver of feudal society for a child, for a lot of people who are accustomed to working hard to get a fetus at the expense of peasant exploitation. They were limited by superficial assessments, considered trade to be a disgraceful affair, and forgotten until one day the whole of gravity appeared to be inevitable.

Realistic, moreover, in the context of critical realism.

It is worth mentioning separately to bring in a comedy genre. Humor increased acceptance on the part of listeners. Important is the newly-spoken language, free from archaism, and out of greed.It is true that George Erishe did not work on the literary reform, this case was started by Ilia and crowned by the Tergdaleians, but the first in this case was still George Eristavi.

The literature of the 18th-19th Sailors created many characters that were the source of trouble, in the right time and not in the right place, but a century ago there was a genius monument-masterpiece, the first novel in modern terms, at the same time an epic Goliath - the one-witted Idalgo Don Quixote Lamancheli. ".This true, sadly already only knight in spirit, adorned with all qualities and born with all the knowledge of all the

knowledge of the Saraindo, is no longer knights. His great and exalted ideas, for which he is ready to die, are already understood by no one, and if you understand the funny thing about being.

Giorgi Eristavi brought education to Russia carefully and delicately. Almost every detail of this issue and all the compromises will be thoroughly known to the Georgian society in ten years, when the sixties will become the target of fathers; George Eristavi is the first here. Here's what Andukafar says: "I don't know what's going on in this Russia, they're poisoning what it is." Boy, of course, I was even a mobster, but I wasn't even crazy." (315)

A similar interesting type was created by Lavrenti Ardazian in the story, Solomon Isakich Mejganuashvili. This situation has already found its reflection in the comedies of George Eristavi. However, Lavrenti Ardazian presented the issue in more detail and with the coverage of the details. At the time of Solomon Isaacich's trade, Tbilisi is the center of the Caucasus trade. Ardazian also introduced urbanism.

Mejghanuashvili immediately became an artistic face. At the time, the employee of the magazine, "Hope", Krelashvili writes: "In a word," Mejganuashvili and another Mejghanuashvili. This is the head and the last wheel of our lives. It decorates and gives a spatula color to our colorlessness today. We can all honestly say that we could not have done anything wrong... Thanks to which our hero wrote such a high place?... The first is that the back of the Webertella Toprak, which is packed with pyramid money, with almost one million white money, the second is because ... That this Amotella money was made by her own sweat, by her own learning." (254)

Therefore, the dawn prepared the way for the 60s. Activation of the issue of language reclamation, satirical-humorous manner of writing and new types of admirals were introduced into the Georgian prose space. Portrait in the artistic prose of the 60s

We talked in detail about the epoch, public or literary trends. This time we will touch directly on the portrait faces of realism.

The world opinion and, consequently, the literary world, is trying to solve a new life. People have never been so free but confused. Ilia is listening to the voice of the French Revolution in his estate. Coming from St. Petersburg with great ideas and having a fighting team of progressive youths who are called "thergdaleians", they do not love Georgia, but they need this, in an incorrect minute world, where everyone is, sinners. "

The protagonist of the first published program, "Passenger's Letters" is himself. Author, narrator, acting hero, ideologue, non-performer and savior of the country.

However, he already has a primary program. In St. Petersburg he had already worked on the first part of the Glakhi Naambi, which he had written in 1859 but revised in 1862, processed the second part, and published only in 1871. The most painful thing here is that after 10 years the same problems will be solved, the same injustice and intolerance, bridging and illiteracy, the love of dark customs and the oppression of ordinary people will be solved, processed and inverted. It is the faces of these types that interest us.

None of the literature has thought about the internal circulation of so many people. Previously, classicism, especially sentimentalism, was characterized by the expression of wordless suffering and feelings, but there is a stereotypical approach from the very beginning. Offers suffering and its manifestation as an argument. And here he observes and sees that all people are individuals. Everyone has their share of joy and pain.

New character-, crowd. "

"Sarchobelas" together with other landmark faces creates this complex look.

Gustav Le Bon expresses an interesting opinion about the men mentioned above: "[historically]...These were the same people as us, whose circumstances brought to action the character data (talent) that everyone

owns. Take, for example, the giants of the convention, who were looking at armed Europe and sending their opponents to the guillotine for a simple reason. They were basically just as honorable and peaceful residents as we were, who would normally live very quietly and colorlessly in their cabinets and cantors at the same time. Special events have brought to action some of the cells left unhindered under normal conditions, and they have become those colossal slangs whose actions can no longer be understood by heirs. After 100 years, Robespierre would be an honest mentoring judge, very friendly with his priest. Fouquet-Tenville-Judicial Investigator, who may have been tougher than his colleagues and had arrogant appeals to the people of his profession, would greatly appreciate him for prosecuting the perpetrators. Saint-Just would be an excellent school teacher with respect to leadership and very proud palm rhinos, which he would probably be able to accept. Thoughts do not steal from us in the justice of our prophecy, it is enough to look at what Napoleon had done to those fierce terrorists who could not afford to cut off their heads for each other. Much of them became officials, teachers, judges, and prefect of various institutions, and the waves woken by the storm (which we talked about above) calmed down, and the excited lake again took its calm face.

”- 21:22.

We will not be able to peripher the extensive and interesting monograph here, but we will borrow another interesting conclusion from a famous scientist. The illiteracy of the crowd may change, although Bonnie concludes that, the mental traits may be easily altered by the influence of upbringing; Characteristics are almost completely obscured by its impact ”(p. 27)

Therefore, if there is a problem in the form of a person in which the crowd sees itself, it will inevitably carry out aggression towards it.

Grotesque should be considered an interesting look at the psychological portrait cheese because of its exceptional expressive abilities. Expressing degradation in society, in addition to the satirical

tragic knitting that realism needed so much, is the most effective way for Grotesque. because is looking for realism, a typical environment, "for him, the environment itself often becomes an independent grotesque independent character. The hermeneutical load of the environment with Ilia is a clear example of this. We meet Grothesky before Ilya, but he is completely refined with her.

For nineteenth-century literature, the idiot is a very topical face.", Idiot.". The Ilia Gallery is versatile, sewn and versatile. Discussion of each one - necessary. The era has been created and is still read without hesitation. Had it not been for the heaviest burden of public service and public morality, perhaps much more and more important treasures would have been given to our literary cultural heritage.

Akaki's world is poetry. Flexible, delightful, folk, which was the most important thing at the time; Easily and clearly, in a comprehensible language, confused, writing-reading for forgotten Georgian. However, he left us no less important legacy in the form of prose.

The gallery is great. Portrait faces are relatively few. More not only psychological but also allegorical faces recognized by Akaki's handwriting are now not surprising to our accustomed and devoted eyes. Observe how interesting the news was at that time. The combination of the ideals and reality of the old, Saraindo epic with modernity is Akaki's vision. The action also takes place in the old colorist times.

Kings, castles, beautiful daughters, and the survivors, the Savior Knight, and the Happy Marriage in anticipation of their gift. This is one scenario. The second country conquered by Persia, the rightful and the rightful, where the king sings, the people of Pope, "Singing", gives the band a chance, and nowhere is salvation seen second and real, unfortunately.

Kazbegi is also a meter of the era.

He notes in Chapter 13 of „Poetics“: "A good plot should be simpler than a 'double'" (Aristotle, 2013, 67). This reasoning does not refer specifically to signs, although it does refer to their proxemic space. It is noteworthy that

Aristotle discusses the importance of signs in explaining the processes of organizing text. In particular, it pays attention to "guessing" as a concept and discusses its types: "The first and simplest, which is very often used because there is no other way out - is guessing with **signs**. some of them are congenital..rooter subsequently acquired (Aristotle, „Poetics”, pp. 73–74).

As we can see, Aristotle considers guessing with signs as a form used "for the simplest" and "for having no other solution" and diminishes its artistic value as a means. This view of Aristotle is completely rejected by modern semiotics. The "high artistry" of fictional texts is largely determined by the use of sign systems as an active tool for writing.

The fact that the sign is read differently in different cultural spaces is considered to be its strong side. (This chronic metamorphosis of the essence of signs is also a wonderful example of semiotic movement).

Bart creates an interesting definition of this process based on Elmslev and brings more specificity: A connotation is a secondary value, the denoter of which, in turn, is represented by some sign or system of root signs, which is the same denotation: If E is expression, C is content. And R The relationship between these two that generates the sign, the connotation formula will be as follows: (ERC) RC.

This is also natural, since the boundaries of connotation are inexhaustible and are not subject to the typology of any text. That is why they do not show mercy. ”(Bart, 2013: 13) This is also natural, since the boundaries of connotation are inexhaustible and are not subject to the typology of any text. That is why they do not show mercy. ”(Bart, 2013: 13)

According to the given reasoning, both the writer and the reader are free in the subjectivity of the R factor.

According to Mamardashvili. Semantics understand that they describe and "are not co-existent", and the laws that he considers in the process of study are called "laws of description". (Mamardashvili, Pyatigorsk, 2020: 120). Such an ontological presence arouses the interest in a new study of

the works of Alexander Kazbegi, the "co-existent of existence" and the value of the "written text".

At least what specific artistic components contribute to the high artisticness of a text rich with semiotic signs? A literary sample must meet two main criteria: Be aesthetic and rhetorical (to affect the reader).

Researcher Elguja Makaradze in his paper "Forms of Kinetic Expression and Poetic Word" notes: In non-verbal semiotics, rhetorical poses and gesture tropes- Non-verbal elements of artistic representation. When using a rhetorical gesture, the focus shifts to the visual icon that the word gives birth to, and this time we not only perceive the word through hearing, but also see it. Rhetorical gestures such as hyperbole, metaphor, allusion, irony, litotes are especially often used in artistic communication. "These forms are tropical in nature and require decoding, which is only possible in a relevant context." (Elguja Makaradze, "Issues of Folk Poetry Theory", 2013: 101.). It is the decoding that determines the role of the reader in relation to the semiotic text. Especially if we take into account that perception depends on many components, including general cultural readiness, "aesthetic experience", "knowledge of the language of art" and its "decryption" skills (Borev, 1986: 280). C. In his landmark work, Nonverbal Semiotics, Cridlin distinguishes several independent disciplines within the confines of this complicated, complex field of science, given the relevant contexts: **1. Paralinguistics** (about sound codes). **2. Kinetics** (about gestures and gesture movements. About gesture processes and gesture systems). **3. Oculistica** (about the visual behavior of people during eye language and communication). **4. Auscultation** (about auditory perception of voices, auditory behavior of people in the process of communication). **5. Haptics** (Learner of Touch and Tactical Communication) **6. Haptics** (on food and drink signs and communication functions, medicine and host nugget signs and communication functions), **7. Olfation** (in communication, about the function of scent and smell). **8. Proxemics** (about the communication space,

its structure and function). **9.Chronicle** (about communication, its structural, semiotic and culturological function).

10.Systemology (about systems of objects, human perception of the outside world, functions and essence that these objects express in the process of communication) (Kreidlin, 2002: 22)

Scientists did not pay equal attention to all of these areas in their specific research practice. Among the 19th century Georgian writers, Alexander Kazbegi is a master of all the components of non-verbal semiotics. The astonishing variety which distinguishes his prose from others in this respect can be more or less perfectly represented, by Using the G.Kreidlin complex research method. It is true that not all contexts are represented in equal, but functionally and artistically - they are equal. The observation revealed some interesting features, which we present in the paragraphs below. 1. When it is important for the writer to understand the sign with particular accuracy, the reader also attaches the non-verbal passage to the verbal narrative, which has some kind of function definition. This is how another semiotic phenomenon occurs - a synthesized semiotic sign.

Kazbegi also attaches several texts to the footnote, where the so-called Explains any component that is considered an element of ethnosemiotics, or points to a documented source of historically significant fact. The goal is clear - accuracy is important in this case. For example, "Father Killer" has six footnotes with different content (Kazbegi, 1993, vol. 1: 344,348,354,356,357,365).

2. Kinetic elements are rarely found separately. More often they form a complex textural tissue and cause the strongest reflex expression. The artistic look is often created by the unity of several semiotic components. To illustrate, let's look at one broad section: "Another minute (chronemics), the heart could not stand it (systemology) and rushed like crazy (kinesics)" (Kazbegi, 1986: 12)., this action caused by complete confidence from Mzago to Elguja. this is the semiotic sign.

the most common are kinesitic, ocular, auscultatory and haptic elements.

3. Most of the chapters in the story "Elguja" begin with a chronemic fact. Which makes us think that the most important thing here is when this or that story told in the work happened.

4. There are phrases and phraseologies that have become semiotic signs.

The peasants let their heads down again, And the peasants' owners celebrated the victory.

The author's aim, at first glance, is to show the ultimate frustration and despair of the landless and staid without forest peasants after the fall of the dictatorship, but the special emotional load brings an obedient posture of bowing down and getting used to fate.

C. Kreidlin thinks of phraseologies as objects of semiotics as all meaningful informational signs. "Gestures, like other signs, can change over time and even disappear. Today only a few phraseological expressions remind us of the existence of once living gestures. For example: throwing down a glove, falling on your knees ... (etc.) (p. 58). It is worth stopping here for one interesting moment. One of the examples the scientist names the phraseology: "припадаю к вашим ногам". The literal translation is "I am falling at your feet." Of course, its meaning is different in a semantic context. Mentally, it reminds us of a Georgian language unit with a similar structure, meaning and function, "I adore you". Less in the present sense, an etymologically identical act is preserved in it. "Falling" to the ground and touching the forehead is a religious semiotic sign, otherwise known as Metania, and specifically a sign of "worship" of God. However, this, which later became phraseology, implies the existence of only one day.

5. Kazbegi characters use the semiotic signs themselves with the function of a sign:

6. Nature is a natural semiotic, systemic-proxemic phenomenon Kazbegi's works.

The writer describes in great detail and calls the harmony of nature and man, "common harmony" and imposes the function of sharp contrast, rather than introducing the unfortunate Makhvala in the text.

7. The decision of common Caucasian belonging and identity is indicated.

8. Such texts need prepared readers

9. The language of clothing has an interesting proxemic load.

10. Rich in hastic material. The specific identification component of a mountain or ravine is specific food, and the language of host-gusting tradition carries general hastic signs.

Alexander Kazbegi creates deep psychological portraits and highly artistic texts with semiotic signs and is the main feature of his creative individualism. It goes to the reader through non-verbal communication and this allows the author not to stand between the reader and the author.

Thus, the presented material shows how rich and diverse Kazbegi's non-verbal semiotics, which arouses the interest of studying the writer from this point of view.

Tragedy, a dizzying, crushing story, a source of the strongest emotion, and a genre that describes this story. It has its origins in ancient literature. Conflict with a person of high moral and moral values arises when the outside world either demands a compromise from him or threatens him with physical destruction. The protagonist of the tragedy chooses someone else. Thus, he is approaching imminent death

Tragic is a category of aesthetics. This science is extremely cautious in recognizing an event as "tragic." Hence the demise of a hero with high ideals is an area of aesthetic interest, and is elevated. The culprit in his death is the death of a lowly soul man, no. A question arises that brings us back to Aristotle: Which of these two deaths will cause catharsis? If we have discussed both facts as "signs" and "guessing signs", then both can be the cause of catharsis.

A character "like us" is a sign of realism. Kazbegi used artistic narrative and euphrases to create his face. The visual portrait was loaded with particularly precise and abundant details, while elements of all disciplines constituting non-verbal semiotics were used to convey the psychological portrait. Kazbegi structurally follows many important theses of Aristotle.

Titles with Kazbegi are semiotic: "Tsitska", "Elguja", "Father's Killer", "Eliso", "Eleonora", "Tsitsia", "Memories of a Shepherd", "Tsiko", "Nino", "Khevisberi Gocha", "Judge", "Teacher". It is unequivocally important for the author that each person has his own tragedy and not a generalized, general human tragedy.

The concept of death is a noteworthy sign with Kazbegi. The people of the mountain are not frightened by death. Physical death is nothing if souls can enter with dignity in. Fear of death does not cause suffering but it caused by damage of dignity. This is what causes the tragedy with Kazbegi. Everything else is accompanied by circumstances.

The chronotypical thinking of the community is extremely difficult to comprehend. Discussing the strange calmness characteristic of the community, Platon says that the It is possible for a person to be deceived and consider the situation to be painful when he is not experiencing pleasure, or vice versa. Therefore, "such a feeling of peace does not really exist, but is illusory." The concept of death is still very relevant today. In the beginning man appeared for immortality. Willingly gave up and will still look for him. Such is the Christian thesis. As we have heard in Platon's discussion, philosophers of antique world also think the same

Kazbegi, who came from the depths of the people, is not looking for literary characters, Artistic saws and methods. He looks for a person with a lot of pain, tells about him and creates epic melancholy. Feeling and understanding a work of art can really have a beneficial effect on a person. A little tragic thing is that "the most painful impression can make a person feel the greatest pleasure." abstract

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The conclusion summarizes the issues discussed in accordance with the purpose.

The list of publication in present research

1. Portrait with Early Realism Writers, Materials of the Scientific Conference of the BSU Faculty of Humanities III. ISBN978-9941-462-79-5;BSU,2018.
2. The prose of Alexander Kazbegi in the context of non-verbal semiotics, Atsu International Scientific Collection "Moambe", has been published for publication. It is confirmed by the relevant information.
3. Echo of Ancient Tragedy In the work of Alexander Kazbegi, the collection of scientific works "Antiquity and French Culture" has been published for publication. It is confirmed by the relevant information