

ANALYSING INTERCULTURAL SPACE IN GEORGIAN LYRICS OF THE LAST DECADE OF THE TWENTIETH CENTURY

KETEVAN SAMADASHVILI

PhD student at Ivane Javakhishvili

Tbilisi State University,

Ivane Javakhishvili Tbilisi State University

Grigol Tsereteli Library

E-Mail: Ketevan.samadashvili@tsu.ge

ORCID: 0009-0001-3061-4949

Abstract: Artistic text is a mirror of global processes: it reflects migration, transnationalism and intercultural exchange taking place in the world, it participates in the representation and formation of new themes.

Postmodernism, which emerged in the middle of the 20th century, is a complex and multi-layered cultural, philosophical and artistic phenomenon. It is characterised by a sceptical attitude towards universal truths and ideas, an emphasis on subjectivism, and the play of artistic style and forms. Postmodernism has had a radical impact on traditional ideas about the genre and structure of the text, as well as on the transformation of language and thinking.

A lyric poem is an expression of reality, human existence and spiritual condition. It serves to generalise feelings. The main purpose of a lyric poem is to transform the author's emotional mood into a universal statement. Through it, poetic visions are transformed into artistic texts and empirical data becomes an auxiliary means of expressing feelings.

The difficulties caused by ethno-political conflicts and economic challenges of the last decade of the 20th century in Georgia were directly reflected in the perspective of thinking of the new poetic generation. The poets of the 1990s are called the 'post-war' and 'post-Soviet' generations. Postmodernist tendencies and socio-cultural issues have gained relevance in their work.

The study of lyric poems by four representatives of the 1990s – Natia Giorgadze, Zaza Tvaradze, Andro Buachidze and Rati Amaglobeli – creates a favourable ground for analysing the intercultural space of the last decade of the twentieth century.

During the period under study, Georgian literature was strongly influenced by postmodernism: playing with quotations, allusion, subjectivism and intertextual abstraction are characteristic features of lyrical works of the 'post-Soviet' generation.

Key words: 'Post-Soviet' generation; Lyric poem; Intercultural relations.

* * *

Introduction. Through words, a literary work enables the imaginative imagination. Poetry is considered to be the complete integrity of art, and lyric poetry is considered to be the poetry of poetry.

The aim of the analytical question is to analyze the intercultural space of literature, freed from Soviet censorship, of Georgian lyric poetry of the last decade of the twentieth century.

In the study of poetic creativity of the 1990s, the search for influences and parallels remains relevant, which in itself implies the emergence of new points of view and assessments.

The novelty of the work: the discovery of thematic diversity and new trends of versification in lyric poetry against the background of the collapse of intercultural isolation, the search for innovations and ways of self-assertion.

Methods. At the centre of a lyric poem is the author. This is how the subjective poetic vision is created – the mood is transmitted to the reader and influences him. In the process of analysing a lyric poem, methods of comparison with other data are important.

Having analysed the thematic characteristics of lyric poetry of the period under study, the authors analyse the lyric samples of A. Buachidze, Z. Tvaradze, N. Giorgadze and R. Amaglobeli. We have discussed them through intertextual analysis and classification of common features.

The study used contextual analysis, which implies taking into account historical, socio-political and cultural context when studying lyrical works.

The comparative analysis of texts is based on the method of analogy as a means of drawing conclusive conclusions about the similarity of two or more artistic texts on some feature.

The last decade of the twentieth century on the world map reflects a key stage in history: economic, cultural and political integration has greatly accelerated the exchange of information. Current developments have been facilitated by the development of the Internet and digital technologies. Thanks to them, the world has become even closer, and a global cultural space has been formed.

Cultural metamorphoses took place against the background of political gradations: the collapse of the USSR and the end of the Cold War led to international co-operation and the growth of democratic movements.

Against the background of world events, a new trend is gradually taking shape on the post-Soviet Georgian literary scene. The texts of A. Buachidze, N. Giorgadze, Z. Tvaradze, and R. Amaglobeli are multifaceted and heterogeneous.

A. Buachidze's poems are characterised by emotionality and deep philosophical thought. The reader's attention is drawn to the individual vision of the diversity of the world.

N. Giorgadze's lyrical samples reflect images of childhood, mother's face, motherland, national tragedy.

The poet and philosopher Z. Tvaradze, with his ability to penetrate into the inner world of man, occupies an outstanding place in the history of Georgian literature.

Postmodernism in 'post-Soviet' poetry is manifested through the subjectivity of language, violation of the accepted boundaries of style and rhythm. A notable feature of his work is intertextual connections – the poets of the 90s create a unique context based on culture, history and literary texts.

Andro Buachidze's poem 'Fraternal War' is dedicated to the tragic events of the 1990s. It echoes the biblical text. The author recalls Chorazin and Bethsaida, biblical cities, and next to them stands Tbilisi, where the dead bury the dead.

The problem of the impact of globalisation on relationships and cultural identity plays an important role in R. Amaglobeli's work.

We find the theme of civil war in the poems of N. Giorgadze: 'There are many thieves', 'What should we think?' Among them stands out the poem 'Where the city gates are'. The text is largely allegorical and primarily concerns the struggle between Cronus and Uranus for the throne of the ruler of the world.

Z. Tvaradze continues the theme of internal political crisis in the country. His lyrical poems are 'Birds', '...I met a dead friend'... The author plays with words, resorts to irony and dedicates the poem to the Mtkvari River. The poet is merciless in describing the traitors to the motherland, calling them cynics, hypocrites and deserters. The river, the lifeblood of the city, reflects its population, which has become faceless.

Several years of bloody conflict and rebellion in post-Soviet Georgia are adequately reflected in the poetry of the 1990s through visual elements and intercultural paradigms.

Postmodern poetry provides the reader with the opportunity to become a co-author of the text. By creating a personal experience of perception, literature as a cross-cultural phenomenon reflects the complex interconnection of different datums, languages and traditions. Through similar experiences, authors seek and create new forms of expression, often using elements of other cultures to enhance the depth of their works: legends, symbols, styles...

A vivid example of reader co-authorship is A. Buachidze's poem 'In an Empty Temple'. Poets of the 'post-Soviet' generation actively use pictorial elements with non-standard arrangement of lines. The text can be structured as a mosaic. Postmodernist text is often not entirely sincere. It aims to undermine cultural values.

After 70 years of systematic atheism, people who did not even know how to pray returned to faith and churches. Faith became the basis of a new Georgian identity, a psychological refuge from war, poverty and crime. In the poetry of the 'faded' generation, God is man's companion.

Intercultural texts create hybrid forms combining elements of world traditions. Rati Amaglobeli's poems contain biblical allusions: 'Prologue', 'Overture', „Lilith“, 'Cain's Prayer', 'Easter Morning'....

Andro Buachidze uses A. Blok's mood from the poem '...Night, Street, Lantern, Pharmacy' – the problem of time can be read in the poems of Georgian and foreign poets who are fascinated by metaphysical searches. The lyrical heroine Natia Giorgadze plans to settle in a house near the forest and tries to restore her vital energy.

The postmodern lyric breaks the boundaries of the genre. It incorporates elements of prose, visual art, and pop culture. Everything together often creates dissonance, but instead what the author says becomes more understandable to the reader.

Postmodernism mocks snobbery, obsession with status and respect for things amidst the devaluation of inner values. In her poem 'Georgians', Rati Amaglobeli enumerates in detail the vicious traits prevalent in this nation.

The song 'Dun Ringill' by the British progressive rock band Jethro Tull became a source of inspiration for Zaza Tvaradze to write a poem of the same name describing the reality of the 1990s.

Zaza Tvaradze's poem 'The Mirror in the Old Cellar' was written under the influence of Edgar Allan Poe's poem 'The Raven'. The lyrical character on the verge of madness, like Poe's melancholy character, can never save himself.

The fact that the title is an integral part of the text in a postmodernist poem is clearly seen in Andro Buachidze's parody: 'What's going on in a 'posh restaurant at 11 o'clock in the afternoon?' The word 'luxury' is ironic, like the hotel, at first glance luxurious, but in fact cheap, substandard and artificially 'elite'.

Poets of the 'post-Soviet' generation, such as Andro Buachidze, Natia Giorgadze, Zaza Tvaradze, Rati Amaglobeli, change masks and faces in their lyrics depending on the setting and desire.

Conclusion. Georgian literature of the last decade of the last century is at the crossroads of Western and Eastern civilisations, just like Georgia. It reflects the process of reconnection with the world and cultural hybridisation. The cultural metamorphoses of the 1990s gave rise to critical and non-structural tendencies in poetry.

The post-Soviet experience and the new socio-political reality created a favourable ground for mixing and separation of different cultures. Against this background, the literary works of the 'fractured' generation stand on the side of Georgian national identity and contain an attempt to preserve local traditions.

Georgian poetry of the 1990s is multi-layered. It encompasses the processes of globalisation, Western influence and the fusion of national identity. Accordingly, the lyrical samples of the analysed period are experimental in nature, reflecting the life of the individual as a microcosm.

Bibliography:

Amaglobeli, R. (2011). Poems. Tbilisi: Palitra L. Publishing House.

Bible: Books of the Old and New Testament (2001). S.B.S.

Bregadze, L. (2020). Postmodernism in Georgian literature. Tbilisi: Artanuj.

Buachidze, A. (2012). Night light. Tbilisi: Palitra L.

Giorgadze, N. (2020). Sound medium. Tbilisi: Intellect Publishing House.

Tvaradze, Z. (2011). Pilgrim. Tbilisi: Palitra L. Publisher.

Imnaishvili, A. (2010). Trends of Georgian prose of the 1990s (post-Soviet generation). Tbilisi: Tbilisi University Press.

Kortava, Sh. (2016). Postmodernism and modernity. Tbilisi: Universal.

Poe, E. A. (2019). The raven and other poems. Tbilisi: Artanuj.

Blok, A. (1912). 'Night, street, lantern, pharmacy'. Website: [blok.pdf](http://math.berkeley.edu/~giventh/verse/blok.pdf) Date viewed: 15 September 2024 Link: <https://math.berkeley.edu/~giventh/verse/blok.pdf>

Tull, J. (b.d.). 'Doon Ringill.' Retrieved 09 03, 2024, from [https://www.musixmatch.com/lyrics/Jethro-Tull/Dun-Ringill](https://www.musixmatch.com: https://www.musixmatch.com/lyrics/Jethro-Tull/Dun-Ringill)