

**The Clock Ahead of Time or
The Synthesis of Tradition and Novelty in Georgian Modernist Narrative**

(Abstract)

Georgian culture, traditionally was considered within the “radius of world”. Processes that were going on in the art, and, first of all, in the literature, mainly, was a parallel and similar to the processes that took place in Europe. Titsian Tabidze wrote: “The writer of the future must unite Rustaveli and Malarme” . Rustaveli, a Georgian classic poet, expressed the best traditions of Georgian culture and Malarme, French poet, was a symbol of modern western modernist aesthetics culture. In Georgia aesthetics of Modernism created distinguished writers, among them: Grigol Robakidze, The Blue horns, Niko Lortkipanidze, Konstantine Gamsakhurdia, Demna Shengelaya, Leo Kiacheli. Modernist novels was written by: Grigol Robakidze “Snake’s’ Shirt”, Konstantine Gamsakhurdia’s “Dionysus’s Smile”, Demna Shengelaia’s “Sanavardo”. XX Century 20-ies was the “golden age” of the Modernism.

Key words: Modernism, Grigol Robakidze, Konstantine Gamsakhurdia, Demna Shengelaia

**The Clock Ahead of Time or
The Synthesis of Tradition and Novelty in Georgian Modernist Narrative**

Georgian culture, traditionally was considered within the “radius of world”. Processes that were going on in the art, and, first of all, in the literature, mainly, was a parallel and similar to the processes that took place in Europe. Literature followed its internal regularities and demonstrated such tendencies, which may have had any self-sufficient culture. Such openness of Georgian culture was limited somewhat in certain centuries. From the beginning of XX century, the artificial isolation has been prepared for disruption from inside. Archil Jorjadze’s articles in this view was excellent confirmation.

His “aestheticism”, his point of view, which was oriented on European culture, preachment of mystical reality, exemption from the “social service restraints” of art, all of this created a completely different literary atmosphere. Kita Abashidze, who was fascinated of French Culture and followed the universal principle of “natural changeability”, thought that the appearance of symbolism was logically regular process in the Georgia literature.

The scheme, which he created under the influence of Ferdinand Brunetière, french writer and critic, was not perfect, because it contained a lineata opinions. Nevertheless, Kita Abashidze's writings, his support for a new generation had a great importance to the development of Georgian culture. The Symbolism was one of stream of Modernism. Gradually appeared in Georgia as well-known names in Europe such as Arthur Schopenhauer, Friedrich Nietzsche, Oscar Wilde, Wilhelm Wagner and others.

The Scandinavian influence was evident in the creativity of Chola Lomtadze, especially, August Strindberg’s and Knut Hamsun 's style. Nico Lortkipanidze had an influence of the Vienna School , especially, Arthur Schnitzler’s and p. Peter Altenberg's style. This influence was not only meant an imitation, But the aspiration to create a new artistic, modernistic methods in Georgian literature. Great

importance was also, that Vasil Barnov embodied the old Georgian syntax and thus made his narrative more stylized.

A new generation of writers (among them, first of all, "The Blue Horns", Grigol Robakidze, Konstantine Gamsakhurdia, and others), not impulsive, but consciously applied to experiments. Modernism meant primarily to introduce novelty. This process entailed the entire Georgian culture. That is why this process was called by Grigol Robakidze as Renaissance of Georgian Culture.

In general, the two high flow was in a half of XX century in the Georgian Literature: on the one hand, Modernism, with its various branch (Symbolism, Impressionism, Expressionism, Futurism), and, on the other hand, Neorealism of Javakhishvili's prose, which was demonstrating the pulse of the epoch.

Modernism was some kind of protest against realism. We said some kind, because it was a new chapter in the Georgian literary life, which was repeating past experience and was developing new perspective. We mean, that fact that Modernism used experience of the ancestors. For example, it is known that the aesthetics of Modernism regenerated ideals of Baroque, medieval dualism, allegorical images. For example, "The Blue Horns" was declaring Besik Gabashvili, Georgian poet of eighteenth century, as their ancestor, because they were linked their work to Besiki's poetry. In terms of music and metaphorical artistic style. Titsian Tabidze wrote: "The writer of the future must unite Rustaveli and Malarme".

Rustaveli, a Georgian classic poet, expressed the best traditions of Georgian culture and Malarme, French poet, was a symbol of modern western modernist aesthetics culture. In Georgia aesthetics of Modernism created distinguished writers, among them: Grigol Robakidze, The Blue horns, Niko Lortkipanidze, Konstantine Gamsakhurdia, Vasil Barnov, Demna Shengelaya, Leo Kiacheli. Modernist novels was written by: Grigol Robakidze "Snake's' Shirt", Konstantine Gamsakhurdia's "Dionysus's Smile", Demna Shengelaia's "Sanavardo".

Constantine Gamsakhurdia's view, oriental erotic should be change on religious topic in modern literature. He believes, that the best example of this opinion was religious writings by great Georgian poet David Guramishvili. The writer named Guramishvili as leaders of expressionism. In his view, the Georgian literature has turned from the main road. He tried to make a synthesis of tradition and novelty in their creativity.

T.S.Eliot believes, that no poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead. I mean this as a principle of aesthetic, not merely historical, criticism. The necessity that he shall conform, that he shall cohere, is not one-sided; what happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the *whole* existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art toward the whole are readjusted; and this is conformity between the old and the new. Whoever has approved this idea of order, of the form of European, of English literature, will not find it preposterous that the past should be altered by the present as much as the present is directed by the past. And the poet who is aware of this will be aware of great difficulties and responsibilities (Eliot 2012: 3).

According to Brooker, behind the starting date of 1910 and the 'clear cultural identity' Faulkner ascribes to modernism there no doubt lies Virginia Woolf's famous remark of 1924 that 'in or about December, 1910, human character changed'. Virginia Woolf went on to suggest this had to do with a perception of changed social relations and attitudes, but did not explore this further, perhaps because her concern was precisely with a new interiorising treatment of character and consciousness in the novel: to present 'Mrs Brown' 'herself', not as a factoring out of class and environment in the way of an Arnold Bennett or of

naturalism. By her own reckoning, however, her method was not the method of modernism, for in the same essay she finds the 'modernists' Joyce and Eliot indecent and obscure. We might choose to see her metonymic substitution of the part for the whole, of individual consciousness for 'life itself' as equivalent to Joyce's 'epiphany' or Eliot's 'objective correlative' or the Imagist 'doctrine or the. image', but Woolf was not consciously contributing to a 'modernist aesthetic'. Nor were these other ideas recognised as new outside a small circle, and far less as dominant until the late twenties and thirties (Brooker 1992: 54).

XX Century 20-ies was the "golden age" of the Modernism. It is important to mention one very important fact, that this time in the Europe was created masterpieces of Modernism, among them, first of all, is James Joyce's "Ulysses" and Thomas Stearns Eliot 's" *The Waste Land* ". Modernist literary researchers believe that, their works have become a touchstone of modern literature. With the appearance of both *Ulysses* and Thomas Stearns Eliot 's poem, "*The Waste Land* "1922 was a key year in the history of English-language literary modernism. In *Ulysses*, Joyce employs stream of consciousness, parody, jokes, and virtually every other established literary technique to present his characters. Each chapter of this novel employs its own literary style, and parodies a specific episode in Homer's *Odyssey*. Furthermore, each chapter is associated with a specific colour, art or science, and bodily organ. This combination of kaleidoscopic writing with an extreme formal schematic structure renders the book a major contribution to the development of 20th-century modernist literature. The Georgian modernists were used a similar style of narration. The use of classical mythology as an organising framework, the near-obsessive focus on external detail, and the occurrence of significant action within the minds of characters have also contributed to the development of literary modernism.

"Georgia of 1910-1920ss managed to become one of the centers of South-Eastern Europe. The Russian futurist poet Kruchenykh called it the third center of culture. It had distinctly multi-national character. Kruchenykh wrote of this diversity and described that not only the representatives of many movements would read their works in "The Fantastic Tavern", an artistic café of the time, but in different languages too. Beginning from the 1910's, Tiflis brought together Georgian modernists with Polish, Armenian, German, Jewish, Russian artists and poets. There were neo-symbolists, Acmeists, Futurists, so called proto-Dadaists, Dadaists, Zaumniks and the creators of the concept of "Everything-ness", expressionists, cubists, cubo-futurists and more. There was no conceptual confrontation between them, which is yet another unique aspect of Georgian avant-garde (Kipiani 2011: 3)

Georgian modernist works was revealed in the Georgian reality, as the "The clock ahead of time", that's why by someone it was denied the novelty, because they could not understand the new methods of narration.

References:

Brooker 1992: Peter Brooker, *Modernism/ Postmodernism*, Published in the United States of America by Longman Publishing, New York, 1992

Eliot 2012: T.S. Eliot, *Tradition and the Individual Talent*, <http://www.bartleby.com/200/sw4.html>

kipiani nana kipiani, *Introduction*, <http://www.modernism.ge/index.php?lang=eng>

Tabidze 2002: Tabidze Tician, "With Blue Horns", in the book: "Tician Tabidze, Paolo Iashvili". Publishing-House "Dia", Tbilisi, 2002

