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Recombination of the Results of Consciousness as the Principle of Montage in the Process of Creation and Perception of Literary Work

Abstract: The work is dedicated to the recombination of consciousness and optical structure of vision, as the principle of montage. Based on the given principle is analyzed Georgian modernist literature; is studied the involvement of reader's imagination, as of recombination in a literary work. Selectivity and montage is a mystical act at the stage of creation of literary work, which has been accumulated in the creative oven of numerous writers and has been expressed in different literary techniques. After the birth of cinematography, the mystical act of recombination by means of cutting and gluing film during creation of a film, was "cinematographized" and exposed. The work analyzes influence of cinematography on human social life. At the example of Georgian literature is shown that literary narration by a reader is perceived as film frames (visionary image) even in the relation to those texts that have been written before cinematography was born.

Key Words: Recombination, montage, literary, cinema, Georgian modernism**.**

Recombination of the results of consciousness, as the principle of montage is a significant component in the process of mentality, optical structure of vision and the creation and perception of art work.

Italian neurologist Eduardo Bissiaci conducted the unique experiment on patients. He instructed the experiment participants to imagine the well-known Milan Cathedral Square; they had to describe what they imagined from northern side. All of them described many beautiful buildings that they "saw" on the right side; they all ignored everything that was happening to the left. After that, the experiment participants were asked to imagine that they were entering the Square from the opposite side. This time they thoroughly described all the buildings they forgot before and ignored everything that they remembered previously. (Gillian Butler and Freda McManus 2014: 26).

A whole always consists of parts, but we see only one part of it. "The same reality considered from different points of view may be disseminated into multiple realities completely different from each other. (Ortega Gasset1992: 27).

Cubists and futurists attempted to overcome time and space barriers and to take several angles of vision instead of one fixed point of the world vision. They developed the idea that same subject could be shown from different angles.

"A whole, in which certain sense if meant becomes understandable after the parts, which are defined based on the whole, define this whole on their behalf" (Gadamer 2014: 96).

"We think and act only within the surrounding, complete space, which we, on our side, endlessly divide and dissolve as we mean that initial conditions (material and others) are preserved when everything else can be ignored…. Look at a living creature; what you see first and what catches your eyes first is a whole mass… This mass is made up of components." (Paul Valery 2015:165-166).

An eye detects small models of the reality and brain conducts its recombination, the so called montage, in order to put in it the meaning and analytical vision of the world. To illustrate, let us discuss such an example: imagine that you are standing on a balcony; two cats are playing by your feet; voices of playing children are heard from the yard; sound of TV comes out to the balcony. You can one by one see the TV program, the cats by your feet and children playing ball in the yard. Brain unites those fragments of reality into one big reality model. During the perception of reality an eye leaves the fragments of current

reality. When watching TV we do not see cats and children playing ball and vice versa. Brain filtered the fragments that have been seen, forgot some of them and created general information about the reality that has been seen. Thus, a reality consumer human has a specific language of perception of reality; a complex system of signs, which is initially based on montage nature. Subjects and events resonate for the brain by one specific sign, idea, which is the leading one. Montage is subject to the given leading idea. Perception and montage take place instantly, almost subconsciously and without being noticed by a human. Several tens of thoughts flash through a human brain in one second. Logic is the organizing channel of thoughts; montage of immediate data of montage, when filtering and sorting of the flow of thoughts takes place according to one specific principle. Reality is the product of the montage of our mental processes, but between "thinking" and "expression of thoughts" there is the nuance of language and whole philosophy and whole literature are made possible only thanks to that nuance. (Paul valery; Thoughts; 2015: 126). Thus, from the given viewpoints, text is subject to perception and analysis and is its context.

What kind is the text we gave as an example and which we have used to express all this? The text itself is selective and means selectiveness of events. In other words, text is montage type. Montage is not just sticking together; it is ignoring of unnecessary information. For example, in the given text we have not précised that one cat is grey and one is white; that one of them moves passively and another one does not. We have not defined what program is on TV; children in the yard play football or rugby; natural sounds are creating comfortable atmosphere or it is raining. It is the neglected, ignored information. Thus, text contains empty and full places. The selective structure of consciousness is also reflected in the layered area of text. Word is the micro-image of the universe, the inner expressional imagination. Word is characterized by photographic-binocular nature. Beyond words, in the consciousness are hidden certain imaginations, pictures and images and viewpoints. Words form images for a human brain; create inner subjective world and consciousness. Word has given humans the opportunity to create, discover and to change the environment. A human has been formed due to the skill of manipulating with words. Futuristic magazine H_2SO_4wrote: "Names give only echoes; subjects are a given itself." ($H_2SO_4$1924:7)Word is an equivalent of imagination. Sentence is an image imagined in mind. There was a word from the beginning – the perspective of perception of the universe which does not exceed the skills of human perception. There was imagination from the beginning – the skill of inner image which offers us the understanding of universal laws that we have. We understand the theories of the creation and perception of the universe right in the frames of those laws – everything that happens in that area. Analogous processes are reflected in the process of literary text creation and its perception.

Human consciousness perceives the universe in a fragmented way, but is never satisfied with passive reflection of the reality. Dimitri Uznadze indicates that the objective of creation is not the precise photographic reflection of subjects and events. Objective of a writer is to create new, aesthetic forms of reality; to reflect it the way that to bring emotion and mood to a reader. (Uznadze 1926: 123).

Ingarden defines the place of the functioning of fantasy in the process of perception of a literary work, concretization and its alternation in a literary work as an attempt by a reader to create the wholeness of a creative image. (Ingarden 2011: 113).

Author's mastery is in modesty; neither to lack anything in a text when describing subjects and events, nor to overdo it with details. If minor, but inwardly characterizing features of a subject or event are important for a reader, a reader perfects the imaginary in a process of reading. The engagement of imagination is highly important, which is called for a reader through dosed hints from an author.

The spots of indeterminacy (Ingarden defines as such the sports when concretization of a subject takes place by engagement of reader's imagination), in agreement with layer of meanings of a literary work, can be filled in different ways. For example if in Shakespeare does not specify how Hamlet looks, a reader is able to concretize Hamlet's image himself. (Ingarden 2011: 117).

It is thanks to montage and imagination that a whole life of a character can be told in a couple of shots in a film or in a couple of sentences in a literary work. The principle which montage is based on unites different fields of art. The given principle has never been disclosed to such extent as in early 20th century – after the formation of cinematography as of a field of art.

Writer takes one area of the expression of universe reality and enriches this voluntary area with creative content. A sculptor takes away unnecessary parts from a stone and leaves only what is needed for a sculpture. Also the selection of parts of a movie film, gluing together of necessary episodes is done for the final goal of a film. Paul Valery wrote: "If you knew what I throw away, you will be surprised with what I leave with me." (Paul valery, pg. 194). "Each book, essentially, is nothing else but a fragment of inner monologue of an author. If a man permanently speaks with oneself; an author selects something from this conversation." (Paul Valery 2015 :108).

Pudovnik claimed that montage is the means of forming a thought by using parts shot separately (epical principle). In Eisenstein's opinion, montage is not a thought consisting of parts glued together, but a thought created by clash of two independent parts (dramatic principle). Eisenstein gave Japanese hieroglyphs as an example, in which two independent ideographic signs (shots), placed side by side, "explode" as a new notion.

Dog + mouth = "barking";

Mouth + child = "shouting";

Mouth + bird = "singing";

Knife + heart = "sorrow".

(Eisenstein2013: 43).

Thus, selectivity or in cinematographic term, montage, has always existing. It is a form of the existence of the perception of the universe. One epoch differs from another by the type of montage. Thus, montage is one of the most important components; it can even be said that it is even the major one, as in the modern collage, eclectic, simulative environment; montage gives the sense to the rhythm and constructive freedom to the epoch.

Literary narration is itself characterized by selectivity – recombination or to say in other words, "montagity". It is a literary "montagity" taken separately from cinematography. At the stage of creation of a literary work, selectivity and montage are a mystical act, which has been accumulated in creative ovens of numerous writers during centuries and that were being expressed by means of different literary techniques. Montage is the driving axis for a film. After the birth of cinematography, the mystical act of recombination in the process of film creation by means of cutting and gluing a film, became cinematographic and was exposed. Cinematography became an art after it started using montage. Film is a child of motion and montage, but it also needed acceptance of accumulated experience when using montage. As we have noted, such experience was in literature. Eisenstein related the idea of montage to literature. Creator of film montage Griffith also recognized that the idea of montage was "borrowed" from Dickens. Eisenstein's first films originated from Mayakovsky's poetry and Serafimov's prose. Eisenstein's *Armored Potemkin* owes more to literature than to that epoch.

In antique epoch most developed was sculpture; in the medieval period – architecture; renaissance empowered painting; in the epoch of romanticism poets and writers attempted to create linguistic cloth marked with the primate of musicality and painting. It can be said that 20th century was the century of cinematography. Cinematographic spirit characterizes the whole epoch. It was the century of the creation of images and of the fetish of screens when the accelerated cinematographic rhythm and selective "montagity" became the main determinant of the rhythm of life. Cinematography capabilities were

initially outlined by involvement of literature. Georgian cinematography developed at the account of screen adaptations and gradually freed from the influence of literature and other fields of art to the extent that it created its own synthetic language. Cinematic language was so understandable for and acceptable to collective perception that the hypnosis of the magic screen greatly influenced social life of people, fashion, verbal and nonverbal communication, gestures, human taste and worldview. The process of cinematic centrism started in the 1920'. In Georgia cinematography became the most popular field of art, which was most closely related to by writers. Influence of the cinematic language the formation of which was influenced by literature in the eclectic environment did not disappear. Like modernism, cinematography was not characterized by opposition of elite and popular forms. Photographic nature of cinematography gives it more credibility and makes it easier for understanding by wide audiences, due to which, it has greatly influenced humanity.

What did the 20th century allow to be done in literature? How did the literary experience of a writer change after the appearance of cinematography?

People started thinking by film frames. An author, before becoming a writer is a viewer since childhood and is used to perception and understanding of cinematic language. When starting writing, an author inadvertently uses cinematographic techniques in literature; attempting to involve a reader in an expressive narration of cinematographic rhythm, as an author often also imagines events cinematographically. Accelerated rhythm, montage selectivity, introduced by the epoch, was best expressed in cinematic montage, which also influences literature. As far as cinematography is a synthetic art, it contains musical, painting, linguistic and other components. Often film directors build cinematic narration on one of those components. Thus, there are films marked by music primacy; films with painting expression and literary and poetic films. The same is noticed in literature: author's narration is usually based on one of the styles; on the fetish of one component. In spite of the fact that literature does not depend on the compilation language of music, cinematography and other fields of art, in author's narrative they often outline components characterizing painting, music and other fields of art. Thus, the literature of cinematic language also exists.

It has been for long that literary narration by readers is condensed into cinematic frames - visional image. Reader, who is also a film viewer, has grown together with cinematography and has learnt cinematographic imagination of events and cinematographic thinking. Influence of cinematography is apparent in Georgian futurism in the early 20th century. Authors openly stated that their objective was to "cinematographize" a word and announced Charlie Chaplin as the head of their literary school. They attempted to introduce cinematographic rhythm in poetry, to create textual images and requested division of literature into cinema stages. In the literature of later period, the cinema narrative is found in the layered area of text. Often, readers perceive as cinema narrative the literary works which were written before the birth of cinematography. At the initial stage of cinematic centrism, Grigol Robakidze, who headed the Art Department under the Commissariat of Education in Soviet Georgia, stressed that "today, we measure the curls of literary works by cinematographic lines." He considered Akaki Tsereteli's Bashi Achuk as a cinematic novel and outlined cinema techniques and the cinema method of time and space alternation in it. (Robakidze 1925: 32). Critic Besarion Zhgenti wrote that in view of stylistics, a novel can be with a character, without a character and cinematographic. (Zhgenti 1925: 32).

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