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საქართველოს შოთა რუსთაველის თეატრისა და  
კინოს სახელმწიფო უნივერსიტეტი

Shota Rustaveli Theatre and Film

Georgian State University

სახელოვნებო მეცნიერებათა  
კიბანო

№3 (72), 2017

**ART SCIENCE STUDIES**



გამომცემლობა „კენტავრი“  
თბილისი – 2017

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სარედაქციო საბჭო

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Art Science Studies №3 (72), 2017

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### **ახალი ტენდენციები ყაზახურ რეჟისურაში \***

სტატია საბჭოთა კავშირის სახალხო არტისტის, გამორჩეული პედაგოგის, პროფესორ ა. მამბეტოვის შემოქმედებაში განხორციელებულ ნოვატორულ ტენდენციებს ეძღვნება. მამბეტოვი XX საუკუნის 50-იან წლებში გამოჩნდა ყაზახურ თეატრში, რის შემდეგაც განავითარა ყაზახური თეატრის ისეთი ტრადიციები, როგორებიც იყო: ეპიკურობა, პოეტიკა, სასცენო მეტყველების მეტაფორული სიმდიდრე. ამასთან, სასცენო მოქმედების დინამიკის განვითარების მიზნით, სპექტაკლებს ყოფითი სიზუსტეები მოაშორა.

სტატიაში გაანალიზებულია ის სპექტაკლები, რომლებშიც სიმბოლურ-მეტაფორულმა გადაწყვეტამ დადგმის პლასტიკურ-რიტმული მხარე გააძლიერა და გამოავლინა აზრობრივი სიღრმე. ასევე განხილულია იმის მაგალითები, თუ როგორ აიყვანა განვითარების ახალ საფეხურზე მამბეტოვმა ყაზახური თეატრალური ხელოვნება მსოფლიო და ყაზახური დრამატურგიის დადგმის საშუალებით.

\* სრული ტექსტი ინგლისურ ენაზე იხ.: გვ. 121

**Eka Tskhadadze,**  
Doctor of Letters

**MAKA VASADZE'S "THEATER LANGUAGE  
SEMIOTICS OF ROBERT STURUA"**

**Summary**

Maka Vasadze's "Theater language semiotics of Robert Sturua" is an innovative work, in which the theory and practice of semiotics is completely adapted by her in the area of theatrical art. "Theater language semiotics of Robert Sturua" consists of six chapters, in which the following issues are distributed: theater language semiotics, fundamentals and formation of theater language, basics of Robert Sturua's theater language formation, Sturua-like interpretations of Georgian classical texts in 60-70s of the 20th century, "Effect of alienation", Robert Sturua's theater language and Georgian Shakespeariana of Robert Sturua.

Maka Vasadze supposes that act of semiotics is complex and living process, which permanently transforms and in every second fixes the world variability; against the background of these changes and diversity the interpretations offered by craftsman cannot be considered as certain message to craftsman and recipient, but we deal with a variety of sign system and everything depends on how we are ready to perceive, accept and understand these signs.

Maka Vasadze showed us how endless are the possibilities of "the theater language", how one can completely explain a wide range of signs and allegories, which we see on the stage and the most important, the universalism and generality of "theater language" is brilliantly reflected in versatile creation of Robert Sturua.

**Lali Osepashvili,**  
Shota Rustaveli Theatre and Film  
Georgia State University, Assistant-professor,  
The doctor of Arts

**THE PECULIARITIES OF XX CENTURY  
AMERICAN NAÏVE PAINTING**

**Summary**

The goal of this paper is to show the new primitivism which prevailed in XX century American naïve painting.

The main research question of this paper is: How did the USA naïve painting develop from XVIII to XXI centuries?

Primitivism is called a naïve painting school, in which artists or sculptors don't have an academic degree. They are mentioned as self-taught artists. An American naïve painting is called "folk-art" unlike European naïve painting.

This research is based on studying some American artists' works from the collection of American folk museum: Rose Erceg, Stew Harley, Lawrence Lebduska, Anna Mary Robertson Moses, Joseph Pickett, Fannie Lou Spelse, Joseph Elmer Voakun.

According to this study, they are characterized by primacy of mind and intellect. Every composition is built with strict geometrical calculation. These artists are intellectuals, very educated and erudite. The genre of landscape is for them the object of imitation of nature but their compositions contain fewer aesthete values which are characteristic of art work. So, it can be said, that these artists worked with the dictation of their minds.



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## **CHOREOLOGY**

**Anano Samsonadze,**  
Shota Rustaveli Theatre and Film  
Georgia State University, Assistant-professor,  
The doctor of Arts

### **THE CHOREOGRAPHIC ANALYSIS OF THE PITHOS (KVEVRI) FROM SAMADLO**

#### **Summary**

During historical studies of the choreographic art, the archeological material possesses one of the leading places. As a result of archeological excavations in Samadlo, pithos (kvevri), which is painted by plot-ritual scenes, was found. The full description of the pithos belongs to the head of the given expedition, archeologist I.Gagoshidze, he connects represented round dance on pithos with a cult of fertility.

During the choreographic analysis of this subject painting, the belonging of this round dance scene to group of dances, which were executed in glory of military campaigns and hunting, was defined. To it testifies:

- Scenes of fight and hunting which are represented on the top frieze of the pithos (a round dance with them should be considered in an unified context);
- Helmet-shaped, conic formed headdress of dancers (the same attire at soldiers and hunters);
- The information of the ancient Greek Historian Ksenofont (described a rectilinear militant round dance, in the same historical period);
- A high level of development of military art (data from historical chronicles).

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**UNIVERSITY PH.D PROGRAM**

**Levan Aliashvili,**

PhD student at Shota Rustaveli Theatre and Film

Georgia State University

The head: Prof. Ucha Dvalishvili

**THE MAGIC DANCE RITUALS IN GEORGIA**

**Summary**

Georgia as an integral part of antique civilizations, which is rich with pagan religious sacraments, the latter have been formed and developed in a well-organized social space. The existence of a religious service indicates the presence of a ceremonial culture for certain ethnos. The ritual performed in honor of a particular deity, clearly represents the existence of the sacral cult. This factor conditions to realize the religious development stage of ethnos, the development of a social space, as well as the world outline and the mentality.

The birth of the deities on the basis of the consciousness and social needs, their formulation according to the sector sections, the cycle of actions or additions in the ritual performed in the honor of the new deity, pursuant to the specifics of the cult, enables us to observe the development of the nation's spiritual and life events.

The Magic dance rituals in Georgia clearly reflect the religious culture of ancient Georgia. Sacrifice, falling into prophetic trance are the ritual processes as a roundelay form, these are the necessary events in the ceremonial activities that were widely spread in the antique world. The aforesaid ceremonial activities are met in the different parts of Georgia. In spite of the changes of epoch and religious beliefs, it never goes beyond its principal core and is represented as a roundelay mystery everywhere.

Social development and diversification of the religious pantheon arise ritual spectaculars such as: "Lazarus" (ritual to end drought, heavy rain), "Gonjaoba" - rain-making ritual

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(women carry across made of two scarecrows house to house), “Kotikotoba” etc. But the ritual process is the staging of the sacrifice, cyclic quality of actions and high religious obedience, the ceremonial activities are necessary conditions here too.

Only a highly developed society can create such a strong cult, which benefits from the general national authority, to implement the sequence of actions, to set the specific criteria for the participants of the ritual, to create the necessary attributes for the cult service as well as to gain a high confidence in the community.

**Khatuna Damchidze,**

PhD student at Shota Rustaveli Theatre and Film

Georgia State University

The head: Prof. Anano Samsonadze

## **THE ISSUES OF INTER RELATION OF RACHIAN DANCE DIALECT**

### **Summary**

Inter relation of Rachian dance dialect was spread in non-linear, star disposition. Lower, upper and mountainous Racha located in mountainous part of the Western Georgia is revealing the dialect inter relation with the regions of the western part of Georgia, as well as the mountainous and plain part of the Eastern Georgia as well.

From the regions of the Western Georgia, Rachian dance folklore was too much related with Svaneti, especially in part of dance and round dance. Svanetian dance folklore is related by round dance and dance lexica, where it can be said, that movements, motions, positions of arms are differed only by combination of modes. Thematic and content similarity of round dances is quite frequent.

It's related by Eastern round dance with adjusting Imereti from the Western Regions.

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There are too much samples having lots of dance lexica in Eastern Georgia. It's worthwhile to notice, that the part of round dances is maintained in Racha and has obtained the structure characteristic for the location of the ancient archetypes.

In dancing part, as it was revealed, too much is related with Eastern Mountain, which is confirmed by similarity of dance movement, and motions.

**Gocha Kapanadse,**

PhD student at Shota Rustaveli Theatre and Film

Georgia State University

The head: Prof. Anano Samsonadze

## **“KVACHIADA” IN RUSTAVELI THEATRE**

### **Summary**

Mikheil Javakhishvili wrote “Kvachi Kvachantiradse” in 1924. Manifoldness of the novel determined its popularity and interest of Georgian theatre. After the novel, Mikheil Javakhishvili wrote five-act play, entitled “Iverium”. The main character was Kvaci again. The play represented the continuation of the novel. “Kvachoba” turned into hard shape, which was contacted with the meanings of fake, adventure, immorality. In 1927, when they were going to stage “Iverium” at Rustaveli theatre, there were three plays on the theme of Kvachi in the repertoire already: “American uncle” and “Sovietized Uncle”, by Mikheil Shiukashvili and “Kvachi Kvachantiradse”, dramaturgy by Shalva Dadiani. Because of this reason “Iverium” by Mikheil Javakhishvili was delayed for the next season.

In November 13, 1927, was heled the premiere of “American uncle”, by mikheil Shiukashvili, staged by Sandro Akhmetely. One main factor was risky for both authors: Nikoloz Shiukashvili and Mikheil Javakhishvili: Kvachi was

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acting in the Bolshevik Georgia and was shaping as a new type of Bolshevik swindler. This could not be overlooked by party nomenclature and it seemed that because of this the problems have arisen.

In December 8, 1927, was held the premiere of the second play by Nikoloz Shiukashvili “Sovietized Uncle”. In January 4, 1928, on the session of the repertoire council of Rustaveli Theatre the following was announced: one of the governing bodies removed the performance from the stage. This governing body (KKB) had already made decision to vanish all the plays about Kvachi’s theme from the repertoire. They forbade newly staged performance “Sovietized Uncle”, (the play script is lost), “Iveriumi” was banned to be staged and thus was not staged (the play script is lost) and after the eight-month rehearsal (93 rehearsals on the whole) work on Shalva Dadiani’s dramaturgy was terminated. (The play script of which is also lost).

The novel by Mihkeil Javakhishvili shook the country. The boom of “Kvaciada”, which started in Rustaveli theatre, became the dangerous event in the Sovietized Georgia. That is why the Bolshevik regime passed an unfair verdict towards the performance and towards the plays. It was the start of the Red terror. In ten years Mikheil Javakhishvili was also sentenced by “this body” with fatal verdict.

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**Lika Mamatsashvili,**  
PhD student at Shota Rustaveli Theatre and Film  
Georgia State University  
Head of: Prof. Nato Gengiuri

**ALEKSANDRE ROINASHVILI – THE CHOSEN  
PERSON OF THE XIX CENTURY**

**Summary**

In the 19th century Georgia was faced with a serious political and social reality, but on the other hand the difficult situation has created the whole pleads of the new generation for the benefit of public and national interests. One of the most distinguished figures of that period in Georgia was Aleksandre Roinashvili, whose existence and activity in many fields, preserved historical wealth, photo chronicle and museum collections. Besides, Aleksandre Roinashvili was a famous Maecenas and founder of photographic school in Georgia. The phenomenon of Alexandre Roinashvili was recognized by the epoch, century, encirclement, public attitude and objectively made him a distinctive personality of the time. The fact is that charity has played a big role in his life and creativity. Century was able to appreciate the contribution of this distinguished and special person and after the death honored him with burial in Didube Pantheon. This fact was initiated by the Georgian public figures.