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EUROPEAN DISCOURSE IN THE “TRANSITIONAL PERIOD” OF THE GEORGIAN LITERATURE

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Abstract. *The “Transitional period” occupies a special place in the history of old Georgian Literature. It is at this time, at the turn of the XVIII - XIX centuries, when the great changes in the political or spiritual life of the Georgian nation are marked, which have radically changed the public life of the Georgians and, to some extent, the consciousness as well. These changes were followed by the greatest literary event of the XIX century, Georgian Romanticism, the chronologically preceding period of which the so-called “Transitional period” coincides with the existence of a directly preceding literary phenomenon of Romanticism in Europe, known as “Preromanticism”.*

Therefore, this period is a kind of “preparatory” stage for Romanticism and, quite logically, is considered as “Preromanticism”. Representatives of Georgian “Preromanticism” and later Georgian Romanticists of the XIX century translated and introduced to the public the works of Voltaire, Rousseau, Cornell, Racine, Lafontaine, Hugo, Mickiewicz, Heine, Derzhavin, Pushkin, Lermontov and others.

European literary and thinking traditions and forms of expression were reflected in their work. Democratic values related to state thinking came from Europe.

Therefore, the question is, to what extent did “Europeanism” manage to “Europeanize” Georgian literature, if it, as such, had taken place in our literature?

Georgian Romanticism, like Preromanticism, originated on national ground, however, both Georgian and European Romanticism and Preromanticism have common theoretical foundations. The essence of Georgian Preromanticism and Georgian Romanticism was determined by three things: the national-literary tradition, the socio-political situation in Georgia and the European literary-philosophical thinking.

Keywords: *literature, romanticism, translation*

So-called “Transitional period” occupies a special place in the history of old Georgian Literature. It is at this time, at the turn of the XVIII - XIX centuries, when the great changes in the political or spiritual life of the Georgian nation are marked, which have radically changed the public life of the Georgians and, to some extent, the consciousness as well. These changes were followed by the greatest literary event of the XIX century, Georgian Romanticism, the chronologically preceding period of which the so-called “Transitional period” coincides with the existence of a directly preceding literary phenomenon of Romanticism in Europe, known as “Preromanticism”. It is noteworthy that the term “Preromanticism” was first introduced in French literature by Daniel Monroe and refers to the period from publication of Rousseau’s “New Eloise” up to 1824, that

is, the period that preceded and even conditioned Romanticism. The term “Preromanticism” replaced “Sentimentalism”.

As is well known, Romanticism is the logical continuation of the literary direction that is called “Sentimentalism”, Sentimentalism is the firstborn of 18th century of the English reality. Instead of the mind as the source of cognition, by recognizing the feelings, by contrasting rational and emotional categories, and by giving preference to the latter, Sentimentalism has sharply opposed Classicism.

Unlike the classicists, the sentimentalists’ orientation was directed not at pompous performances or great tragedies, but at depiction of everyday, ordinary events. They rejected the prevalent manner of writing according to pre-established rules and relied entirely on their own feelings and fantasies. The sentimentalists rejected the theory of classicism – about the necessity to maintain a strong boundary between “low genres” and genres. They preferred the genres that gave the writer more opportunity to naturally express the feelings of their own or of the characters of the work.

Sentimentalism is a complex and contradictory phenomenon. As an ideological-artistic orientation of the XVIII century, it cannot be equated with the Enlightenment at all, moreover, in a number of cases Sentimentalism foreshadowed Enlightenment philosophy crisis (e.g. in England), involving motives that were unknown and detrimental to the historical optimism of the enlighteners, although it differently manifested itself in different European countries: The sentimentalists’ works in England contained mood of socialism, skepticism and pessimism (Goldsmith’s “Abandoned Village”, Young’s “Night-Thoughts”, etc.); in France and Germany Sentimentalism largely merged with the enlightenment literature, which made it significantly different from English Sentimentalism. Clarion calls, active, free action of individuals, etc. have already been mentioned here. However,

both French and German sentimental literature mentions motifs characteristic of English Sentimentalism (e.g.: Goethe's "Sorrows of Young Werther"): idealization of passive feelings, excess of emotions, and so on. In the works of Jean-Jacques Rousseau, revolutionary protest is combined with a criticism of the idea of progress and civilization.

It is noteworthy that it was Jean-Jacques Rousseau, this greatest enlightener, who is considered as one of the first romanticists in the world literature. His world-famous novel "Julie or the New Heloise" was considered by romanticists as a "poem written as prose" and compared to Mozart's music. The New Heloise is thought to have been written under the influence of the novel "The Adventures of Clarissa Harlowe or the Young Lady" by the famous English sentimentalist Richardson (1689 - 1761), however, Rousseau introduced many novelties in the novel and with its help he became the first apologist for freedom of human feelings and their beautiful inner world in the whole world.

The works of Jean-Jacques Rousseau, especially his famous philosophical treatises, were translated into Georgian by famous writers, educated nobles and public figures of the "Transitional period". Rousseau's name is first mentioned in one of the poems of the poet Dimitri Tumanishvili.

In 1800, the youngest son of Erekle II, Pharnaoz Bagration (1772-1852), translated "Thoughts on different subjects. By J.J. Rousseau", in which Rousseau's viewpoint on God, conscience, virtue, benevolence, and other matters are given.

It has been established that David Bagrationi's work "New Sheikh" was created under the influence and inspiration of Jean-Jacques Rousseau "Julie or New Heloise". It should be noted that the translation of Al. Chavchavadze's of the treatise is guided by Rousseau's ideas from beginning to end.

Despite Rousseau and the great influence of French literature of this period in general on his contemporary literature in various countries, England is still considered as a classic country of Preromanticism.

Literary interpretation of European or Russian ideological movements is obvious in the Georgian literature of the “Transitional period”. Samples of this are “Republican” ideas, the apologetics of the educated absolutism, the manifestation of Voltairianism and Lutheranism, the obsession with Bonapartism, the Encyclopedism, and so on. As a result of direct or subconscious influence of these factors, the main theme of literature of the nineteenth century is the description of the complex spiritual feelings of the common man, social life and nature, its interest is directed at the humane upbringing of an individual, transformation of the family and the society according to the ideals of justice. Despite this common social interest, the writers of the nineteenth century are characterized by a more pronounced individuality, differ a lot from each other in thinking, themes, and style rather than majority of the representatives of ancient Georgian literature. The main themes of the old Georgian literature mostly consist of religious feelings, love of a woman and a man and heroic adventures. Artistic techniques blessed with traditions vary little with different authors. Its source of inspiration is the holy books and works of Persian poetry, however, from time to time in this literature a writer with a strong artistic individuality intrudes, who breaks recognized norms, updates themes and acts as a reformer of the erudite literary language through folk speech. Such are some hagiographers, historians, and most of all - Shota Rustaveli, Sulkhan-Saba Orbeliani and David Guramishvili.

It is noteworthy that both old and new Georgian literature, both religious and humanistic, both erotic and social-reformist, have common features, such as strong

patriotic consciousness and high moral idealism, both of which are the greatest moral factor in the development of Georgian culture.

The “Transition period” from the old to the new Georgian literature actually develops many literary themes characteristic of the old writing, although this does not mean that the poets of the “Transitional period” did not create many new ones in terms of literature.

The source of inspiration for the figures of this period is the genius creation of Rustaveli and the classic works of old Georgian literature. “Knight in the Panther’s Skin” still remains the criterion for evaluating true poetry. Every poet’s cherished dream is equality with Rustaveli. However, some figures of the “Transitional period” called “Knight in the Panther’s Skin”, a “flirtatious monument” and could not reconcile it with the clergy. Such a view had many opponents (including George XIII himself). Prince Ioane formulated a relatively correct understanding of Rustaveli's poem at that time in his “Kalmasoba”: “Knight in the Panther’s Skin” is exactly a moral education and whoever uses it, will bear that fruit.”

This or that literary face, artistic method or style characteristic of classical writers is widely used in the works of the figures of the “Transitional period”. For example, the “realistic” principles (Archil, Peschangi), notable for the “Renaissance” period, also show themselves in the “transition period”.

The literature of the “Transitional period” presents all the motifs and genres of poetry of the previous period: sadness and grief, world reproach, amour, friendship, satire, humor, pamphlets or various poetic comparisons, social and subjective moments, political destiny of people immigrated abroad, general philosophical reasoning.

The dominance of verse persists. “Transitional period” is characterized by a tendency of versifying prose works. During this period there is a part of versified Nativity, prayers, Life of Kartli and others. Saba, Mamuka, Guramishvili and Besiki are used for versification. There are new types of versification: laborious, egrisian, agrarian and a ring-like verse, introduced by Archil).

The use of the poetic heritage of old literature is accompanied by new moments. In terms of the themes, new problems are encountered in parallel with the issues from the previous period: the issue of Russian domination in Georgia, the life of emigrants in Tsarist Russia, Fate of Georgia, etc.

Old Georgian ecclesiastical and secular writings continue to exist in the literature of the “Transitional period”. Representatives of ecclesiastical literature are Iona Khelashvili, Anton II, Varlam Eristavi. Dramaturgy, epos and lyric poetry develop noticeably. The epos develops into subgenres such as novels, historical poems, didactic and adventurous works.

The translation activities have been significantly strengthened. Works are translated from Russian to Georgian as well as from Georgian to Russian. The Georgian writers of the transition period have translated M. Lomonosov, Al. Sumarokov, G. Derzhavin, M. Chulkov, A. Nikolsky, V. Ozerov, Iv. Khemnitser, V. Ruban, V. Zhukovsky, N. Karamzin and Al. Pushkin. The writers of the European Renaissance and Age of Enlightenment are translated by and sometimes directly the writers of Russian literature. The works by Voltaire, Montesquieu, Condillac and other French enlighteners were translated by David Bagrationi (Batonishvili), Giorgi Avalishvili, David Cholokashvili, Iese Garsevanishvili, Ioane Batonishvili and Al. Chavchavadze. Some Georgian writers (D. Bagrationi-Batonishvili, Gr. Mukhranel-Bagrationi, D. Tsitsishvili and others) even became followers of Voltaire.

As for the issue of translation from Georgian to Russian, “New Sheikh” was published in Russian during the “transitional period” (1804 “History of Georgia”, 1812 “Journey” by R. Danibegashvili) and others.

Folklore is experiencing a renaissance. The writers use both translated and original folk art. Tbilisi folklore is developing – there are many ashughs in the mentioned epoch: Shamchi Melko, Ioseb Amiridze (Keshim Dardimandi), Stefane Fershangishvili and others. At the turn of the XVIII-XIX century es, the so-called “translated folklore” was established, the source of which, on the one hand, is traditional Oriental folklore, on the other hand – Russian verbal folklore and European poetic folklore intruding Georgian with its help. Russian folklore accompanied Georgian translations of mythological books. The authors of the mythological works are Dimitri Bagrationi, Solomon Leonidze, David Rector, David Bagrationi-Batonishvili. “Verbal folklore” in translations is called “community song”.

“Transitional period” or Georgian Preromanticism develops translated folklore and mythology, through which it creates a qualitatively new stage for Romanticism through mastering of folk treasures and moments of proximity to nature. At the same time, for European Preromanticism the powerful connection with mythology and folklore is remarkable, which is presented by the most prominent work of this age the “Ossian Songs” preserved in the oral folk tradition of the Scottish Highlanders. The interest caused by “Ossian” in Georgia was great. There is an incomplete anonymous translation of Ossian in Georgian literature of the “transitional period” based on the Russian translation. “Two Scottish Community Songs” are also translated from Scottish folklore (from Russian sources) – by Giorgi Avalishvili and an unknown author “for the Scottish Vashti or Soldier Aspirations”, which was later used by Ioane Batonishvili. It should also be

noted that in the era of Romanticism we already pay special attention to folklore (this period belongs to the production of the first records of the myths of Amiraniani and Medea by the representative of Georgian Preromanticism, Teimuraz Bagrationi in his famous work “History from the beginning of Iveria”... published in Petersburg in 1848). Moreover, there are quite enough examples of interpretation of national folklore in Georgian Romanticism, however, national mythology is less visible here. Russian and European Romanticism widely uses the forms of ancient and national mythology. As for Georgian Romanticism, the topic of other mythological characters other than Amiran and Prometheus is not mentioned here. The latter is represented also relatively little (although Amiran’s topic, Amiran and Prometheus’s problem is of international importance in Georgian folklore).

An important legacy has left us in the “transitional period” in the travel and memoir genre. The authors of the travel works are Gabriel Ratishvili, Nikoloz Onikashvili, Grigol patronymic Ioane Batonishvili, Grigol patronymic Ioane Bagration-Mukhraneli (poem “Grigoliani”), Rafiel Danibegashvili (published in Russian in 1818) Giorgi Avalishvili and Teimuraz Batonishvili. The content of the works is mainly a description of the life of Russia and Europe.

Georgian emigrant groups living in Russia in the XVIII century and the first half of the XIX century experienced a significant increase. As it is known, during the “Renaissance”, due to various political events, Georgian kings and their relatives had to live at the court of the kings of Iran, Turkey and finally Russia. The Georgians abroad were actively involved in literary and social activities. This is the basis of Georgian immigration literature in Tsarist Russia. In the broad sense of the concept of “immigrant poetry”, almost all poets of the “transitional period”

can be considered as representatives of the immigrant culture, forasmuch as they left or were forced to leave their homeland and emigrate to Russia.

This epoch is recognized by historians as the era of late feudalism, which implies the moment of the emergence of a new, bourgeois class in the heart of feudalism and, consequently, the emergence of the corresponding ideology. The works and the viewpoints of the critical European writers of feudalism are intruded in the Georgian literature of the Renaissance and in the public consciousness. In the XVII - XVIII centuries, many worthy followers of the great figures of the Renaissance and Enlightenment ages appeared in Georgia. Sulokhan-Saba Orbeliani, Vakhtang VI, David Guramishvili, Gaioz and David Rectors could be boldly set next to the European enlightener encyclopedists. The Georgian literary language of this period is rich in terms expressing revolutionary ideas: "Lutheran", "Calvinism" (Calvin's doctrine), "Freemasonry", "Voltaireianism", "Poplica" (Republic), "Encyclopaedia", "Party" and others. This stage of the Renaissance ages is evaluated by Sh. Nutsuhide as follows: "Due to the lack of public support, the influence of the West only affected the upper layers and only some of their representatives, the rush of the princes and other representatives of the aristocracy was thus prepared for Western science and philosophy, which opened the door to the French Enlightenment of the 18th century and, in particular, Voltaireianism in Georgia."

It has been established that Luther had followers in Georgia (Mzechabuk Atabagi, a figure of the XVI century), as well as critics. For example, Archil (1647 - 1713) wrote in his characterization of Luther and Calvin (1509 - 1584): "Luther strives for truth" ("Confused poems"), and "Calvin is a bad speaker".

Luther is mentioned in Sulokhan-Saba Orbeliani's "Journey", in various notices of Gaioz Rector, Ioane Rustvel Kobulashvili, Giorgi Avalishvili and Gaioz

patronymic Taka Baratashvili. Giorgi Avalishvili's words express general tendency towards Luther at that time:

“I do not believe what the Pope commands! I do not believe what Luther, Betsa and Calvin wrote, I do not believe in the Trinity”.

As is well known, there was an event in Europe and Russia of the XVIII century that went down in history as “Freemasonry”. The spelling of the word in the main languages is as follows: in French – “Frank macons”, in English – “Freemasons”, in German – “Freimaurer”, and in Russian – “фармазон” (see A.S. Pushkin “Eugene Onegin”). The Georgian equivalent of this current “ფარმაზონი” (mentioned by the poet D. Saakadze) is derived from Russian. “Mason”, or “Freemason” literally means a free-spirited mason, handicraftsman. This term later acquired the meaning of a free thinker and expressed the lodge of free thinkers in Europe and Russia of the XVIII century. Freemasonry received the most perfect form in England, from where it spread to the whole continent of Europe and to Russia. The members of the Masonic lodge were Karamzin, Radishchev, I. Yelagin (considered as the Grand Master of the Russian Masonic Lodge and recognized at the Masonic World Center in England), A. Sumarokov, Ip. Bogdanovich, V. Lukin, I. Schwartz, P. Maikov, M. Shcherbakov, I. Lopukhin, N. Novikov, V. Zolotnitsky and others.

It should be noted that Georgians participated in the lodges of the Russian Freemasons: M.P. Baratashvili, S. Dodashvili (although he diplomatically denies that he was not a member of the Masonic lodge), Donauri and so on. Among the immigrant writers the appeal of the poet Demetre patronymic Bakhuta Saakadze (XVIII c.) to Dimitri patronymic Giorgi Bagrationi (1746-1826) is known, where it is obvious that Freemasonry was famous in XVIII century Georgia.

As far as “Freemasonry” (“ფრემსონობა”) was accused of “Denial of Christ” in certain circles of Georgians, accordingly, some considered it as an atheistic movement.

Although “Freemasonry” meant being a follower to Voltaire, by its mystical character it was a phenomenon of religious content. The representatives of this doctrine used Solomon’s “Ecclesiastes”, “Psalms” – “Davitni”, rich biblical lyrics. “Denial of Christ” is unimaginable for the members of the Masonic lodge, despite their active participation in the Enlightenment movement and the event of encyclopedism. Moreover, Freemasonry, which was finally banned in Russia in 1822 (its radical opponent was Catherine II), acknowledges the supreme power of God as its Creator. It is against hierarchs only. According to the Freemasons, faith needs no mediator, they are the archenemies of the “spiritual fathers”. Symbolism, allegory (Иносказание) ritual lyrics were common among Masons. Many members of the Masonic community who followed the enlightenment philosophy soon became ardent opponents of the enlighteners.

While describing the “Transitional period”, R. Siradze notes: “The transition of the period means that it can be attributed to both the old and the new. But there is also a natural question – if we evaluate this period as a whole, what tendency can we consider to be leading in it?” And then he adds: “This period was called “transitional” for obvious reasons, at that time some streams of the old writing were preserved, but a new writing had already begun. In general, great changes took place at this time, the like of which are rare in the history of Georgian literature”. [1].

The main novelty was the establishment of a new “I” in literature, i.e. establishment of a new worldview, in short –entry of a new person, new

perceptions (it is a completely different issue, how perfectly this novelty was realized artistically).

The question, which tendency should be considered as main in the “transitional period” (among other factors), is answered by a correct understanding of the event that has been established in the history of literature by the term “Europeanism”. We’d also emphasize that the priority among the “sudden changes” of this time belongs to it.

“Europeanism” as a term has been repeatedly deciphered in the scientific literature. Fr. Nietzsche’s definition is interesting, insofar as “European” and “modern” or “current” are mutually adequate, synonymous concepts. It even expands the cultural-historical and even geographical boundaries of the “European” to such an extent that it refers to America as the “daughter of European culture”. However, for Nietzsche, “even in Europe our cultural term includes not distant and all peoples, but only those who have a common past – in the form the Greek and Roman worlds, of the Bible and Christianity”.

In the confrontation of Eastern and Western cultures, the moment of recognizing the priority of either of them is excluded. This controversy is extremely conditional. European culture owes Oriental, namely Arabic art or science a lot. In this respect, Eastern culture is a much more original phenomenon than Western.

Despite the large number of contradictory opinions, we agree with the opinion that Georgian literature is of an outlined European nature from the very beginning. Mario Pique, the Italian translator of “Knight in the Panther’s Skin”, wrote: “Georgia has always had its eye on the West, which is an almost extreme branch between Iran and Turkey”. And although Georgia is an “extreme branch” of Europe, here, as in all countries with high culture, not only the events opposite of

the common Eastern norms were observed, but also the common European. As paradoxical as it may sound, these deeply national events closely connected Georgia with the common intellectual life of the mankind.

The principle of spiritual maximalism is fundamental in the concept “European”. It is this particular aspiration to reflect the personal-individual world of a human being that distinguishes the notions of European literature from Oriental literature. Here not the physical, external parameters create the criterion of beauty, but the beauty of the inner, mental, essential values. Western civilization is an identical phenomenon of Christian civilization, and in the Christian conception, according to Hegel, “a man as such is free, the freedom of the spirit is a fundamental feature of his nature”.

The actualization of the interest in the psychic content of human existence is a key feature of the Western aesthetic tendency that defines the peculiarity established by the term “Europeanism” in art.

Therefore, the question is, to what extent did “Europeanism” manage to “europeanize” Georgian literature, if it, as such, had taken place in our literature?

Georgian literature had been genetically related to European literature from the very beginning. The proof hereof is even its brilliant hagiography and hymnography. And the Renaissance age is a completely new stage in formation of the Georgian phenomenon of “Europeanism”. Prior to that, it was carried out with the introduction of Christianity, which, in some sense, would imply “Europeanism” in Georgian thinking.

Aestheticization of thinking is considered to be a novelty of the Renaissance. Its general theoretical starting-point is the maximum closeness of true philosophy and theology. The new interpretation of the doctrines of “two kinds of wisdom”, the synthesis of earthly and theological wisdom, led to universalization of

Renaissance thinking. The inner contradictions of the Renaissance are the search for world harmony, the pursuit of the agreement of the higher and external (higher and this world) wisdoms, obtaining anthropocentrism, confrontation of aesthetic individualism or subjectivism with abstract monumentalism (action-extreme expansion of space is meant).

In the study of the phenomenon of the World Renaissance, many ideas have been expressed about the synthesis of the “Eastern” renaissance as about the precondition of the common renaissance institute. As it is known, Sh. Nutsubidze recognized Neoplatonism as the basis of the Renaissance. Sh. Nutsubidze for the first time in the theory of the “Eastern Renaissance” presented the similarity of the “Knight in the Panther’s Skin” with the Western literature on the basis of Areopagitica. Old Georgian literature typologically belongs to the Western group of literatures. Thus, the Ilia’s understanding of the term “Europeanism” implies, on the one hand, the spreading of the Enlightenment ideology here, and, on the other hand, the beginning of the structural changes of the Georgian traditional versification, which is related to the works of D. Guramishvili.

In the XIX century, new Georgian literature begins with Romanticism, which naturally continues the great traditions of old literature and is the next stage of its development.

At the turn of the XVIII-XIX centuries, with the loss of Georgian national independence and the violation of the highly privileged status, the pessimistic-nostalgic mood in the works of King’s poet children (Mariam, Ketevan, Mirian, David Bagrationi) intensified to the extreme. The beginnings of Georgian Romanticism inside the immigrant poetry significantly deepened in their poetry. These beginnings have a long history in Georgian literature, but this fact in itself does not mean the existence of Romanticism as a literary phenomenon in ancient

Georgian literature. As J. Chumburidze notes: “Romanticism and realism have always existed in literature, but certainly not as an established direction, not as a school. Better, romantic and realistic tendencies have always had place in literature, but one is romantic sentiments and the other is romanticism as a certain style as a certain literary direction, which begins theoretical formulation and which dominated due to certain social conditions. In this way, it belongs to the late 18th and early 19th centuries”. [2].

The romantic direction that covered the entire civilized world is known to be the achievement of Christian, European countries. For non-Christian people it is a subject of training and infatuation. Non-European peoples did not take a creative part in this event. Thus, they remained beyond the literary, aesthetic or ethical norms of Romanticism. The traditions of Christian literature, the chivalrous poetic romance idealized in the courtly love of the medieval West, and the poetic spirit of Catholicism are recognized as the precondition of Romanticism in Europe. Numerous literary works on these issues exist in the form of the essays of the first theorists of Romanticism (Germaine de Staël, H. Heine, Renan, Carlyle, Shelley, I. Tenn, B. Brandes, Brunwitter, etc.).

The main characteristics of the romantic direction are subjectivism, individualism (although these signs have distant roots in the history of European literature) and, most importantly, the primacy of the emotional beginning over the mind, the intellect.

The painful sensation of the feebleness of the human mind has led to a kind of turning to the spiritual values that have been the main subject of Enlightenment criticism. This was one of the natural reasons for the great interest of the romanticists in the Middle Ages and, moreover, in the spiritual culture created by Christianity.

The area of spread of Romanticism is wide. It is noteworthy, that on each particular culturally complete national ground, the romantic direction takes on its own national expression. The emergence of Romanticism in Georgian literature is the result of the organic development of its national literature. Poetic spirit, mysticism and chivalrous poetic romance is strongly expressed in the centuries-old Georgian literature, which dates back to the Middle Ages. Georgian medieval literature ends in the XVIII century. It makes way to new literary tendencies, forms and directions, which, “coming from Europe, will naturally merge with the literature created in Georgian reality by its literary traditions”.

As we have mentioned, the “Transitional period” from the “old” to the “new” period significantly deepens the beginnings of Georgian romanticism originated in the depths of the immigrant poetry. Therefore, this period is a kind of “preparatory” stage for Romanticism and, quite logically, is considered as “Preromanticism”. Representatives of Georgian “Preromanticism” and later Georgian Romanticists of the XIX century translated and introduced to the public the works of Voltaire, Rousseau, Cornell, Racine, Lafontaine, Hugo, Mickiewicz, Heine, Derzhavin, Pushkin, Lermontov and others.

European literary and thinking traditions and forms of expression were reflected in their work. Democratic values related to state thinking came from Europe.

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The importance of the “Transitional period” or Georgian Preromanticism in the emergence and development of new Georgian literature is very great. One of the most significant novelties of the new Georgian literature was that it was connected with the official beginning of the translation of lyrical poetry in our country. Such a tradition did not exist before. Epos and works of religious-philosophical content were mostly translated. Translated literature was also important in the formation of new Georgian literature from an artistic-stylistic viewpoint due to its typological relation to Romanticism.

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