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Tsira Barbakadze

Medium and The Word

It is a great pleasure for me to declare open the Eighth International Conference in Semiotics. We have the privilege as well of holding our conference in the beautifully equipped building of the Khazar University and to welcome all the participants who came here to exchange experience and work together a day on the exciting field of semiotics and their applications.

It is well known that Semiotics is the losing the borders in science and the new paradigm of conscience and perception. What about the event we celebrate, it proves clearly that the Conference in Semiotics left Georgia, crossed the geographical border and took up its residence at Khazar University.

University, as such, is the place for collecting and spreading knowledge. Furthermore, the scientific competition is the synergy, according to which both parties feel themselves enriched and ennobled with knowledge.

Everything that signs is semiotics and everything that belongs to semiotics – medium. We call ‘’medium” all things which are shaped: verbal, visual and audial languages.

Human beings, facts, occasions – everything leave traces, i.e. signs. Though, signs, on their own account, mean nothing. They are information-carrying mediums, and in order to decode this very information, our mind operates still with signs. Our ability to identify or recognize something is performed with the help of signs only. We can think by means of signs. And there is no difference either our thoughts are verbal or visual… On both occasions, we deal with the signs of the different systems.

The process of semiosis is the perpetual creation that never ends. Receiving one and only defined meaning, the sign turns into lifeless thing. That is why semiologists call a dictionary "graveyard of meanings". The meaning comes into existence in live process, whereas it acquires real meaning, in a definite context, within a certain space and at a certain time.

According to another definition of semiotics, this is the description of other systems by means of linguistic methods. Here we should recall one of the significant metaphors which provides another sign systems as the languages, as in respect of any sign systems we use metaphorically the metaphor of language: animal's language, gesture language, the Language of Fashion, ritual language, the language of love, and so forth. These systems function as a language system. Language is the model making system, and the new model is designed in another system by its analogy.

Describing everything as language emerges as a method of semiotics which introduces the semiotic systems from different perspective.

According to a certain method, language structures are produced by the genetic code structures. If this is to be trusted, the semiotic matrix contains our eternal unconscious knowledge neither observed nor discussed.

Perhaps the highest purpose of semiotics is the revealing of those systems which are isomorphic to any semiotic ones! It really might be the genetic code and either known or unknown systems encoded within it.

The description under mentioned is to be very close to structuralist approaches to depiction. The structuralist-semiotic explanation of a text is based on revealing of a text based structures either unconscious or objective. According to Paul Ricoeur, the purpose of structuralism is distancing, objectivity, exemption of personal attitudes and subjectivity.

It seems to me, that Einstein implied such an approach when he said: "I like to think that the moon is there even if I am not looking at it". Any

interpretation of basic structures is just the falsification and fudging the objective data to make them agree with one's own self.

In addition, An Intertextual Approach is extremely topical for semiotics, according to which, the World is a Text. Each word is an inter section of other words where at least one other word can be read. Any text is constructed of a mosaic of quotations; any text is the absorption and transformation of another. In this respect, in order to assert the meaning, it is important not to stress the immanent structure of a text but to be concentrated on the "allusion" and "quotation". As a logical result of the fact we deal with non-referential understanding where a sign, in order to establish the meaning, speaks of other signs, which in turn speaks of things. etc., etc. And this situation has considerable resemblance to what Baudrillard says:" We live in a world of simulacra".

The Intertextual Approach erases the borders of a certain text and the total openness is before us, which creates the semantic emptiness. It could be filled by readers, as argued Umberto Eco. These kind of researches frequently are identified by scholars as "a game" or "escape from diktat of a language".

Consequently, we would say, that semiotics, in the exact sense of the word, even today maintains its enigmatic and mysterious character.

*

In these times calling for social relevance of scientific activities it is very fortunate to see the important part taken in this conference by applications. It is gratifying also to note that the agenda of the Conference covers a wide range of very interesting items relating to the different mediums in the world… I think, every one of us is some sort of medium, connected with the world of ideas by sign system. What we should realize is what our medium says to us.

In concluding, I wish you every success in your deliberations. I also wish to warmly thank Khazar University for support and hospitality!

Medium and the World

Nino Abakelia

RITUAL AS A MEDIUM IN THE COSMOLOGICAL DISCOURSE OF THE GEORGIANS

Key words: Discourse, ritual, cosmological, medium, Georgians

Paper deals with ritual as a codified medium of knowledge, mediums in ritual and festival as a medium by means of which cosmological ideas and traditional picture of the world of the Georgians can be revealed.

The special study that had been exploring the codified knowledge in the mythic-ritual system, language and artifacts displayed the crystallized semantic setting with the cosmological scheme and a cosmological pattern, according to which picture of the world of Georgians had been reconstructed (Abakelia 2017).

Briefly, in its vertical plane it is comprised of:

1. The Upper, celestial world of the supreme deities. This upper, celestial world that was first embodied by an entity known as the Sky God. During the course of religious development, the Sky God was eventually replaced by the Weather God (whose name, preserved in oral, western Georgian tradition used to be *zhini antari* i.e. the "one who is Above") and after the spread of Christianity was substituted by Christian allomorphic

personages that of Archangels (Michael and Gabriel), St George, St Elijah, etc.

2. The Underworld was represented at first by the pagan female deities (*nerchi batoni* and *cqarish dida*) which were personifications of natural elements (earth and water, respectively). After the spread of Christianity these female deities coexisted and partially exist in the image of St Mary.

3. The world of the living, society with its cultivated plants and domesticated animals. The cosmology in question also implied a horizontal plane in which outer/inner spaces, non-cultivated/cultivated lands, macrocosm/microcosm, nature/culture were opposed to each other with the correlated personages. On the one hand there is the outer world, which is stretched in the horizontal plane. On the other hand, it also implied a vertical dimension – a cultivated inner world of the living – which was perceived as being surrounded from all sides (from above, from under and outside) by the unknown, dangerous world. According to the ways of thought of Georgians these worlds, these zones were thought to be enclosed by invisible borders.

The places of ritual performance or *sacred centers* (to use the term introduced by Eliade) were opposed to each other according to the archaic classification principle, upon which sacrificial rituals were based. The mentioned rituals comprised a definite structure: in one case sacrifices were associated with the celestial world, in the other with the outer world (the territory beyond the household, etc.), with the nether world, with crossroads (which represented the places of intersection of different worlds), etc. (Abakelia: 2017).

Seen from the structural approach, the organized world (fenced in with and limited by temporal, spatial and causal factors) is associated with the inner world/society and the unordered world - with nature. In such constellation *shina* itself seems to be a medium.

The paper explores the main characters in different ritual performances and their symbolic meanings in various rituals.

Living in the entire world, humans are in constant communication with its different realms by means of special communicator-mediums. Such mediums which are in between these worlds, move within these spheres and establish adequate communications with the outer worlds.

Death in ritual context and mediums associated with it

As generally death is considered to be the generator of culture, therefore from the existing various contexts in the Georgian culture we first discuss death in ritual contexts. In the Georgian tradition death and burial customs reveal a mythologized relationship between the living and the deceased, between the descendants and the ancestors, between the

world of the living and the nether world. Ethnographic and archaeological data, preserved legends, cult, myth and ritual studies, make it possible to conclude that old Georgians (as well as many other people) regarded death as a transition from one kingdom to the other, where life was continued.

The Georgians formed the type of culture that recognizes nether world, its habitants (ghosts, souls, spirits) which live their lives in the beyond world and construed effective forms of communication with them.

The beliefs about the land of the souls i.e. the nether world were primarily based on the dreams and the narratives of the so called returned to life persons (i.e. persons who had experienced the lethargic death, etc.). Such persons were considered to communicate with the souls of the deceased.

In Georgia, differentiated attitudes towards diseased (e.g. estrangement or belief that their bodies were polluting) were based on the archaic cosmological principles. The attitude towards diseased, who was already considered to be the representative of the nether world, used to change immediately and the living felt need of a mediator to communicate with him/her.

The relationship with the imagined nether land used to be arranged through special agents (middlemen) called in eastern mountainous Georgia *narevebi* (i.e those being in contact and mixed with the diseased); *mesultane (meene)* – one who inevitably had to be a woman among the living; according to the widely spread beliefs she was elected by the spirit of the diseased himself /herself for communication with the living relatives. She was the person from whose lips the diseased spoke to his relatives. According the local beliefs, the soul of the diseased had his /her elected speaker, weeper (mourner) in whom the spirit of the diseased temporally embodied.

According to the ethnographic data of the 19th century mesultane was aware about the life of the diseased in the nether land. She retold the relatives of the diseased how their relatives lived in the nether land and besides that she could foretell the society about the forthcoming crises or the ways how to resolve it; *sulis khutsesi* i.e. spirit's priest. The number of such personnel varied from 7 to 15; their functions were to wash and dress the diseased, to light candles for him/her to bury him/her, to pray for them (Giorgadze: 1981). After carrying out their duties they needed ritual purification with water. They were prohibited to visit sanctuaries (i.e. holy places) for a while (for a definite time) unless they underwent the purifying ritual, which according to the data of the late 19th and the

middle of the 20th centuries could vary from one week to one month in the different parts of Georgia.

The difference between the *khatis khutsesi* (servant / priest of a sanctuary) and *sulis khutsesi* (the priest of the spirit of diseased) is based on the cosmological principles. The duties of the priest of the diseased implied blessing of the horse of the diseased, praying for the dead, sacrificiong an offered animal, etc. The servant of the sanctuary could not participate in the reverence of the dead. He could pray, carry out his duties, kill the sacrificial animal, participate only in the service of the sanctuary during the festival.

Festivals:

As is known, festivals are periods of time during which a group activity is most often thought of as communication with the superhuman world.

To our mind festivals and especially festivals dedicated to the commemoration and communication of the diseased also belong to the communicative media between the polar worlds (that aimed at appeasing and propitiation of the dead), which are included both in religious fest calendar and in the obligatory series of rituals which are performed for individual diseased persons.

In that light the rite in the series of winter solstice festivals and in particular at Epiphany, called *transition of the souls* or *seeing off the spirits off the dead* preserved in different regional names e.g. lipanali in Svaneti, Galenishi in Samegrelo,etc.) implies the visit of the spirits of the dead to their immediate living relatives in the Winter solstice period. Such visitations of the spirits of the dead to the living relatives could be attested among many ancient people: among the Ancient Greeks, the Romans, the Balts. The Slavs, etc.).

The ritual of "sending off the spirits" (attested in western Georgia) which suggested the visitation of ancestral spirits to their immediate descendants in the family occurred annually on the Epiphany which lasted about a week. During this period tables were specially laid for them at houses or in special farm constructions and the space was consecrated by the ancestral ritual chair of the head of the kin called *sakurcxili,* which on that occasion was placed at table and on which the deceased soul of the ancestor was supposed to be sat; the oldest man i.e. *pater familias* (the main communicator between the souls and the living) was to serve them with uncovered head (to express his respect towards them). Among the rituals this was the most mysterious one. It was performed in absolute silence. No one was allowed to be present during the secret prayer in which only the Spirits of the dead ancestors and the head of the family were to communicate. When the ritual prayer was over

only then being the rest of the family allowed to join the meal. After the expiration of the "prescribed time" the "guests" had to leave their living relatives in a ritualized way. The head of the family prepared for this day a glass of wine, a piece of cooked meat, and a slice of bread. Holding all these in his hands, he in a partially bent position "accompanied" the invisible "guests" and saw them off out of the gate repeating all the way out the words: "this way, please". During the walk he made wine libation on the ground and when they reached the gate the glass would be empty. Then he would open the gate, would place the bread and meat somewhere nearby on the stone i.e. outside *shina* (the inner, cultivated world) preferably at crossroads (which represented the places of intersection of different worlds). Then he would haste home without looking back thus repeating the archetypal taboos with regard to the land of the deceased.

The described activity is based on the cosmological principle and repeats the traditional taboo, which is associated with the diseased and the nether world. The same prohibitions we meet in the well-known biblical story that of Lot and his wife, or the Ancient Greek story of Orpheus and his descend in the nether land in search of Euridice, etc.

It must be mentioned that in popular mythic-ritual scenario "participate" not only the invisible souls, but also the their visible embodiments.

According to our opinion, the spirits of the dead appeared in two – the visible and invisible forms. The visible guests (at the beginning of Spring, at Shrovetide) were represented by a group disguised with different masks young people dressed in animal skins, called berikas. These "guests" represented ancestral souls, who were to bring fecundity and fertility to the whole society. Invisible family ancestral souls had the same functions as the "visible" ones but they were thought to bring well-being only to the family.

All these ritual guests were unavoidable visitors at winter solstice festivals and as mediums between the living and next worlds were responsible for ensuring the wellbeing and prosperity of the family. By means of the rituals and ritual guests the society communicated with the outer world and guaranteed welfare for their families.

Among the specially marked days throughout the year that were dedicated to the commemoration of the dead must be mentioned Easter during which families visited cemeteries and shared cakes and wine both in the form offerings to the dead and as a meal among themselves. This custom is observed even today but in a very exaggerated and unduly form.

The mediums of the celestial world:

It must be marked that the mediums of the celestial world also can be traced in the Georgian ethnographic setting. In that respect St George' multivalent image is of a special interest whose various aspects at different times caused the identification of the image of the saint with Perseus, Horus, Tammz, Mithra, the Moon, the Sun, etc. Amongst other functions St George is perceived as a strict guard of morality, a judge, a mediator in the judicial court system. This aspect is clearly associated with the name of St George of Ilori (now in the occupied part of western Georgia, the former Samurzaqano), where as the saying goes golden scales of justice hung from above the ceiling of the church.

The judgement ceremony between the two sides had to take place under the golden scales. Standing under the scales in the presence of the saint the accused was to swear that he had not committed any offense, stealing, etc. If the balance was heavy with the weight of wrongdoings it would sink. Once when a dishonest man tried to outfox the saint the scales of justice for ever disappeared from the church. But people still remember the custom of the so called *ginochama*, which reminds them the justice of the saint (or icon).

In the church St. George of Ilori until the 70th of 20th century the servant of the church called *mekhatuli*, (which literally means the person wearing the icon hung on his breast) could be attested. *Mekhatuli* was mediator between the two sides in the arbitrary court, who provided (performed the above described ceremony before the saint or the icon of St George.

Thunderbolt, spare, arrows, bow, etc. were thought to be the attributes of St George. Thunder cast to earth in a flash of lightning was understood as a punishment that the saint used to send to the sinful humans. This idea is clearly seen in the attitude towards the thunderstruck tree, which immediately became consecrated and could not be touched or moved from the place unless the special ritual was not performed by a special mortal agent of *ĵinishi* (i.e. deity that is above). He was called *beni kochi*, which meant that he was a bachelor and childless. He was received with special honors and gifts and after the performance of a specific ritual the thunderstruck tree could be removed from the yard.

Among the mediums of celestial world could be named *first foot* on a new Year's festival, who through ritual embodies the transcendental supernatural powers, the messengers of the Lord which are represented by different saints (predominantly by St Basil, in other cases by St George, and occasionally others); The first foot of the New Year manifested the sacred and the powers of that day which best were expressed in the figure of the gift giving image of the Orthodox Eastern

Church saint: St Basil. Thus loaded with the symbols of abundance, prosperity and well-being the first foot entered the house and blessed it consecrating the space inside the house (Abakelia: 2017).

According to the legend, in Pshavi and Khevsureti (eastern mountainous Georgia) the Sons of God (i.e. saints) went on a trip to *Kajaveti* (the land of *kajebi*), the land of *Kajaveti* has a spatial connotation that is directly associated with the perception of the world and with the cosmological belief system of the Georgians. They were attended by a human, named Gakhua Megrelauri, who was a servant of St George's sanctuary (called *khakhmatis jvari* i.e. *the Cross of khahkmati* (Khakhmati is a place name). Gakhua, being an elected servant of the saint, was called *mkadre.* Among the functions of the *mkadre* was to carry the holy of the holies of the sanctuary – a banner which was the sign and symbol of the son of the god of the sanctuary and in this particular case was a symbol of St. George. As the sacred story retells, on their way to *Kajaveti,* Gakhua's soul had been taken out of his body (otherwise he would not be able to get access in the beyond world) and his body was left under a tree (or according to the other version at the entrance of a cave) (Ochiauri: 1967) i.e. in the space from where the ascent or descent and journey through the different modalities was possible, according to the local beliefs.

After a heavy struggle with *kajebi* (who fought with cats' heads and other impurities) the Sons of the God defeated them and returned home with the captured goods and the desired war trophies. Gakhua's soul was soundly returned to his already decaying body and reanimated.

The land of *Kajaveti* has a spatial connotation that is directly associated with the perception of the world and with the cosmological belief system of the Georgians. The journey through different worlds could have only been accomplished by the Sons of God or by Gakhua. The journey required beings who were able to step over the death border and return back. Those beings capable of stepping over the death border being Gakhua (a mortal son of God whose soul had been removed) or by the Sons of God (in this case immortal saints).

Gakhua's participation in the campaign of St George against *Kajebi* is analogous to an initiation experience as becoming a hierophant he had to undergo temporal death and resurrection.

Kajebi who were thought to be magicians, smiths, musicians were generally associated with smithy and blacksmith, sacred knowledge and supernatural powers. St. George who invaded *kajaveti* together with his flag carrier and other Sons of the God broke the smithy of *kajebi*, and took with him the essential things for forge and he himself became the owner of fire. When He returned back he established the sanctuary for the

Christians and non-Christians and as it seems he himself became Master and smith. As issued from the research *kajebi* are those who "know", St George is he, who "obtains fire" and Gakhua is he, who "sees" during dream or trance. The journey of Gakhua to *kajaveti* inserted in the theo-cosmological ensemble (group) more points to the mythological geography than to a real one. The more his body gradually became cool, the more inner heat was attained by his soul and his dream transformed into the social dream and thus became important for the whole community. Being the medium, his ecstatic account animated the anti-world and interpreted it for the mortals (Abakelia 2017).

Hunter as a medium *:*

Hunter also could be considered as a medium for he has to live a double life and consequently to move from the living world to the next one.

And as mkadre (i.e. the servant of a saint) is inserted in the society of saints in the eastern mountainous Georgia, in the same way, hunters are related to the *patron of the beasts*. Mkadre, as other servants of sanctuary, has a special status to sacrifice animals. In the same way hunter may kill the beasts (here more moral than physical possibility is meant) not to consider his activity as assassination. The first activity took place on the territory of village, the second – outside it. If the hunter wanted to be fortunate he had to observe the rules of the outer world (Kiknadze: 2005,190-198).

Aunt of batonebi:

The disease spirits called *batoni-angelozebi* (lit. Lord's angels, the abbreviated form of which is simply *batonebi* lit. *the Lords* or *Adonai*) are associated with the group of kind spirits, which caused infectious diseases specifically in children. Their immediate distributors were the angels, the messengers of the Lord and consequently the population met them eagerly and with festive moods (Bardavelidze 1957, Mindadze: 2005).

The special Patrons of these diseases were St. Barbara (in the plain Georgia and mountainous western Georgia), John the Baptist (only in Khevi, i.e. in one of regions in mountainous eastern Georgia) (Mindadze), and Kviria (the Christ) in Pshavi and Khevsureti (the mountainous eastern Georgia). The residence of the Lord's angels, according to popular beliefs, might be heaven, the woods, the underground, sea or crossroads. According to some eastern Georgian versions, they also lived in the three tricolour (white, red, black) aquatic belts that encircled the cultivated space of the world, the world of the living.

Despite the fact that in the worship of *batonebi*, the Christian names of St Barbara, St John the Baptist and of the Savior were frequently encountered, their reverence exceeded the limits of Christianity. When a child fell ill, the child would be surrounded by a specially "built" artificial entourage in which the special tree called *batonebis khe* (translated as the "Lords' tree") was placed. This tree was displayed on a special table that was decorated with flowers (especially roses and violets) and upon which various offerings were placed.

This deliberately laid table, also known as *batonebis supra* (the table dedicated to the Lord's angels) was consecrated by the specially decorated tree and ritual objects and offerings. These offerings were represented in the form of special parcels. According to the tradition, after the child was cured these parcels were brought to the crossroads (i.e., to the liminal zones) as if sending off the disease spirits to the place of the break through (where different zones unfolded) together with the offerings, revealing archaic layers of thought. The sick person placed in "the Lord's garden" near "the sacred tree" was expected to heal under the attendance of an elected old woman in the village, the "servant" of the Lord's angels. She assisted the healing process by means of performing purifying rituals and singing special ritual songs over the child. This elected old woman was known as *mebodishe*, which litterally means "the one who makes apologies". The content of the ritual song conjured images of the eternal sacred center, which was believed to have therapeutic effect. The sacred tree on these rituals could be considered as cosmological ideograms near to which special actions were carried out by the aunt of *batonebi* or the medium between this and next worlds(Abakelia 2017)

Conclusion:

Thus, the leitmotif of the paper is the world and the media. It has been concluded that:

1. On the one hand, ritual is a codified knowledge's specific form and medium by means of which it is possible to reveal the constructed world and cosmological ideas of the Georgians.
2. On the second hand, it revealed the classificatory system of mediums, partaking in specific rituals, that corresponds to the world scheme i.e. the scheme of communicator -mediums, who tie to each other the different spheres of the entire world. As has been shown, the communicators between inner and outer world could be both: supernatural beings like Archangels, angels and saints (i.e. fleshless, disembodied powers) and humans with special skills (elected or initiated persons): the so called servants

of the sanctuaries or icons, who had the special skills of foreseers, medicine men, etc. According to the native beliefs, they were able to foresee, cure, and travel between the worlds and to receive and decipher the messages from the world beyond, etc.

3. A special set of festive rituals and fests were revealed as mediums, during which the living and the dead together celebrated them and in this way (i.e. by communicating with the next world) festival served as a medium and resolved the tension between the polar worlds and integrated and united them for the wellbeing of the society.

All above said reveals the codified knowledge, which is based on the cosmological thinking of the Georgians.

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Aliya Ahmadova

SEMIOTICS IN XX CENTURY POSTMODERN CONTEXT

Key words: context, semiotics, postmodern, philosophy, concept

As a major branch of cultural studies Semiotics began investigating at the end of the 20th century by various philosophies of language. Postmodern philosophy and contemporary semioticians have applied American philosopher Charles Sander Peirce, who worked on pragmatic and semantic system of the language and a Swiss linguist Ferdinand de Saussure, who also had sophisticated theories and principles about language system. The word semiotics comes from Greek word "semeion" which indicates sign and is used to describe a systematic attempt to understand what signs are and how they function. Postmodern philosophy approves that every written text deconstruct itself from within. It lies on the famous theory of Ferdinand de Saussure "Language is a system of signs". Before Saussure's scientific researchers on sign system, the language accepted as a way to name things. Notwithstanding, Saussure has changed the views on that issue. His sign model focuses on linguistic signs. Continuing this approach, Saussure noted that a sign functions like a coin with two sides and are made of two parts: a signified- the form of the sign (sound, object, etc) and a signified –

the mental image which registers on mind (concept). Obviously, Saussure thought that the meaning of the sign is the result of a dual relation. Saussure was the first linguist who at the XIX century studied sound patterns and came to conclusion that the proto-type or in another words, mother languages from which modern languages evolved came from the same ancient languages. He proved that some languages have the same root. That's why he is called "The Father of Modern Linguistics". Later his theories were accepted by some semioticians. Thus, the Indo-European languages like Latin, Sanskrit, English, German, Spanish, Portuguese have structural similarities, so it was assumed by linguists that all those languages were in the past, just one and the same language. Furthermore, Saussure noted that language is based on naming process, by which things get associated with a word or name. The linguistic sign unites, nor a thing and a name, but a concept and a sound. Thought is a shapeless mass, which is only ordered by language. The value of a sign is determined, however, not by what signifiers get linked to what particular signifieds, but rather by whole system of signs used within community. The meaning of the sign emerges from the relation between the signifier and the signified. Here, it will be necessary to remember the words of Russian semiotician Mikhail Bakhtin who expresses his scientific views about word submitting it as a major component of language system. Bakhtin notes, "The word is a two sided act. It is determined equally by whose word it is and for whom it is meant". Accordingly, his deep analyses on sign system illustrate the close connection between word and its meaning - "consciousness can arise and become a viable fact only in the material embodiment of signs". In this sense, meaning is not coincidental with the sign, but it is not possible without it. Charles Sander Pierce scientific researchers have different aspects than that of Saussure's. For him, signification, representation, reference and meaning are more important elements in sign system theory. Pierce claimed that the meaning is created by triadic relation. Subsequently, the great linguist writes: "I define a sign as anything which is so determined by something else, called its Object, and so determines an effect upon a person, which effect I call its interpretant, that the later is thereby mediately determined by former". As we know, semiotics is the study of signs and symbols their use and interpretation. Pierce categorizes the sign system as icon, index and symbol. According to Pierce, the sign includes an object or referent a representamen (similar to Saussure's signifier) and interpretant (similar to Saussure's signified). The interpretant is a sign in itself. It is a sign of the first sign, created in the mind of the interpreter. Pierce claimed nothing is a sign unless it is interpreted as a sign. Every interpretant is itself a further sign of signified object. As interpretants are

the interpreting thoughts we have of signifying relations, and these interpreting thoughts are themselves signs, it seems to be a straight-forward consequence that all thoughts are signs, or as Pierce calls them "thought-signs". Semiosis is the process of creating signs, for this reason, Pierce's theory the intepretant is a sign itself, so it can lead to the dreation of an endless number of new interpretants. For example, the shape of heart symbolizes love and there is intercourse between symbol and the man by association. Color, fruit, picture, shape, logo, well known proverbs or phrases even letters which all are visionary able to create definite meanings and can play the role of link for communication. For example, half eaten apple is a symbol of the brand of a Smartphone that everybody understands at first sight. The color red symbolizes love, fire, blood, etc. The sign has polysemic character and it can be interpreted according to its placement. The language is the main device of communication between the people but semioticians proved that there is another system of communication. It is not between human beings but between the signifier and the signified. Semiotics focuses upon a process called signification. In semiotics, denotation and connotation are terms describing the relationship between the signifier and signified. Dennotation can be referred as initial, basical or explicit meaning of sign. Denotation is the strict dictionary meaning of a word. Basic level of signification operates at the level of denotation. Dennotation is opposite to connotation. A sign simultaneously has two elements, they are connotation and dennotation. Connotative meaning is a suggestive, underlying meanings. Connotation refers to socio-cultural sides of sign. It is more complex level of signification where mental associations help to imagine a definite sign. For example, a fox is a wild, mammal animal, but the fox also has the connotation of someone who is canny and can not be trusted, someone who lies, someone who is fraud. Symbolic or arbitrary signs show cultural, specific and conventional relation between signifier and signified. For example, the fly company with the name Pegasus (Pegasus was flyable horse in ancient Greek mythology) has the deep meaning which closely connected to cultural background, so called mythology. It is logo that illustrates inner meaning. Iconic signs can be called those signs where signifier resembles the signified. The pictures mainly indicate iconic signs. For example, the vision of wings or a bird symbolize the flight or aircraft. Indexical signs show result of some action where signifier is caused by the signified. For example, vision of smoke signifies fire which burns. Therefore, it is obviously seen that connotation is the emotional and imaginative association surrounding a word. All said apart, it should be noted that Mikhail Bakhtin's and Charles S. Pierce's theories on semiotics have the same systematic

classification. Both of them believed that the sign has dialogical nature and a sign must be identical to itself and different at the same time. Pierce prefers to emphasizes the relationship a sign with the interpretant, which he consider most important. The very point is that interpretants are located in mind. This approach is consistent with Bakhtin'n tradition and somehow completes it. Hence, Bakhtin evidences the fact that the sign can only flourish in the context of dialogism. Well known investigator of semiotics Umberto Eco in his theories shows that in both industrialized and nature-based civilizations, human beings are evolving in a "system of systems of signs". By this point, Umberto Eco divided signs into two: artificial and natural signs. According to Umberto Eco, in addition to words and language, it also addresses non-linguistics and even natural signs, which based on a code, or previous learning. He claims that every word in the text is a sign. In his turn, sign system forms language. Semiotics tries to learn how words make meaning and what's hidden under the meaning. A sign stands for something to the idea which it produces, or modifies. Umberto Eco explains his theory accurately: that for which it stands is called its object; that which it conveys, its meaning; and the idea to which it gives rise, its interpretant. In order to make this point clear, he imagines sign as a vehicle conveying into mind something about its concept. For him, every thought is an external sign. Umberto Eco defines signification which involves coding, and communication, which involves sign production. He claimed that, in this sense, "the whole of culture is signification and communication and that humanity and society exist only when communicative and significative relationships are established. In Eco's view, according to its using position connotations can be positive and negative. At the process of researching Umberto Eco elucidates the paradox inside of the signs - if signs can be used to tell the truth, they can also be used to lie. Communication is made possible by the existence of code, or by a system of signification. By this way, reader discovers the true content of the text, and the reveals the ideas of authors. Therefore, the hermetic dialogue between reader and author takes place. Saussure noted that a characteristics of what would be called "associative" relations - was that (in contrast to syntagmatic relations) such relations held in "absintia"- in the absence from specific text of alternative signifiers from the same paradigm. Semiotics is a general philosophical theory of signs and symbols that deals with their function in both artificially constructed and natural languages and comprises syntactic, semantics, and pragmatics. Another sophisticated theorist of XX century Roland Barthes theory on this theme is also comprehensive. He agreed with Ferdinand de Saussure's ideas and with his own conception about sign system he went

into the details of his encompassing theory and further extended it. The essence of Roland Barthes's philosophy of semiotics is that the sign is a very complicated component of a communication system which has multiple sides. Analysing words and their meanings he came to conclusion that "the denotation is not the first meaning, but pretends to be so; under this illusions, it is ultimately no more than the last of the connotations (the one which seems both to establish and close the reading), the superior myth by which the text pretends to return to nature of language, to language as nature". In other words connotation is pure product of denotation which produces the illusions of it. Denotation itself appears as connotation. Most semioticians argue that no sign is naturally denotative-lacking connotation. Russian linguists Valentin Voloshov claimed that there is no strict division between connotation and denotation because the meaning of signs could only be understood within the social context of their use. Voloshov writes, "Language, as a socially constructed sign system, is what allowed consciousness to arise, and is in itself a material reality". He refers to using the commutation test to divide texts into minimal significant units, before grouping these units into paradigmatic classes. Another russian theorists Roman Jakobson and Yuriy Tinyanov rightly stated that a particular speech, text or image was involved the previous events and was geared to a particular response. For example, the word black (or white) indicates the color but in another text or speech it can indicate the race – black skinned men. The meaning of the word changes according to text and previous ideas defines its basical, true sense. Everybody knows William Shakespeare's lover Dark Lady and everyone comprehends that here the word dark indicates "brunet" which defines visual appearance of that lady. The direct meaning of the word "dark" is "little or no light" and "near to black than white". Naturally, the genius of renaissance romantically emphasizes the word "dark" by calling his lover as Dark Lady. But Umberto Eco's ideas have a little bit difference than that of Voloshov's. Eco agreed with Pierce's view of semiosis as a flow of interpretants and developed his ideas on this field. He noted that "the whole culture must be studied as a semiotic phenomenon and all aspects of culture can be studied as the contents of semiotic activity". Investigating sign system and its influence to communication system Pierce stated that "we think only in signs". Heidegger argued that there is always communication in our mind and even when we silent, we have voice at the form of speech in our mind. Pierce's and Heidegger's scientific thoughts appropriately express didactic approach. Rather, our brain system thinks everything loudly and projects everything in a form of sign. Consistently he explains that any experience, object, emotion or event can be understood within its context.

In the early 20th century German philosopher Ernst Cassirer investigated the essence of symbols and originated the term "cultural semiotics" insisting that the symbolic forms of a society constitute its culture. Cassirer's theory claimed that scientific laws, religion, and language are all symbols created by mind in attempting to produce a world of understanding. In Cassirer's view, the human communication form - the language is a pure symbol which helps us to comprehend our surroundings. It is obvious that for Cassirer, myth and language reflect reality of subject. Consequently, the mythic symbol creates its own "world" of meaning distinct from that created by language. Inside the text we often see paradigmatic oppositions and they play a great role in semantic structure of the text. Every sign, every symbol has its mission in structure of the text. In this way, author uses binary or polar semantic oppositions to emphasize universal features in his (her) work. Dualism and binary oppositions investigated by Jacques Derrida and Jacques Lacan. Both of them based their theories on Saussure's philosophy of language. Lacan claims that, "Symbols in fact envelope the life of man in a network so total that they join together, before he comes into the world, those who are going to engender him. And, man speaks therefore, but it is the symbol has made him man". Symbolic Order functions as the way in which the subject is organized and, to certain extent, how psyche becomes accessible. All his views on this concept appropriate with theories of Pierce (symbol) and Saussure (signifier). On the contrary, Derrida has different approach to this problem. He theory nominate an individual opinion of theorist which is not argued that language is a pure relation between signifier and the signified, but literally, infinite string of associations. For example, when we heard the word "fish" we define it as "swimmer", "aquatic animal", "food" at the same time symbol of "abundance", "faith" and "silence". More importantly, deconstruction creates the word's possible string of associations at the time of speech. Derrida again turns to Saussure's theory and criticizes it. For Saussure, writing is a sign of sign, imitation of a spoken word but Derrida claims language is not sign of sing, but sign itself. Derrida's theory theoretically demonstrates negation towards Saussure's, as he explains that the written word is natural in extension of language as speech and the written word is not a passionate corruption of speech, so, Saussure's argument for the inferiority of written word is ultimately unsound. According to Derrida, people think in terms of opposites. And everything has its opposite pair in meaning, that is indentified in part by what it is not. He elucidates that one pair in oppositions was privileged. In the opinion of Islamic philosophy, relations between two entries is the binary pair. By a binary pair, it means that two opposites gather in one, but do not become one. In

retrospect, before Derrida's theory about binary oppositions this idea have already existed in Eastern philosophy. Moreover, speech has temporal priority, as contranym is a word with two opposite meanings. It shows the enrichment of sign system which deliver many coloured meanings to entire text. Therefore, one text with different meanings. The representative of contemporary Semiotics Julia Kristeva has also very interesting approach to the problem of sign and semiotics. She uses the phrase "The Semiotics", however she is signaling a realm of meaning that resists any systemization. She writes that we must take both conscious and unconscious, both mind and the body, both the cultural and the natural, seriously as being absolutely necessary to the process of forming meaning. Kristeva consider that any text is polyvalent, polylogical, plural, unfixed and she insisted on that the word refuses definition and resists translation abstraction. Her another important claim was that the *chora* is a real word that functions within Symbolic language formations, whilst at the same time enacting the Semiotic disruptions of those self-same formations. It was argued by Bathers, Derrida and Kristeva, that signification is to be located exclusively in the text. The text is the locus where meaning is produced and becomes productive (signifying practice). German scholar Edmund Husserl go to way on his researches and tries to categorize fundamental categories of sign and divides it into three parts. He elucidates that signs could be different according to its meaning. He writes there are natural, physical signs which show a natural independence between cause, or identity, of the signified. For example, cloudy sky indicates there is rain about to fall, (so weather icons indicate different weather conditions), some skin diseases indicates symptoms different of illnesses, etc. Secondly, there are genuine signs which acts as non-lingual, artificial codes and conventions of individual will or ego on relation to the general codes of culture and society. For example, the colours blue, red and green on flag indicates Azerbaijan as a country. These genuine signs point out to thought, to memory, imagination, and meaning-intentions concerning established, shared codes. And the last one, the signs of speech are classed as "artificial" lingual signs, which have a genuine mode of pointing, all the same. For example, speech signifies without a material object, but through the production of sounds by mouth. The speaker focuses on meaning for the listener and the meaning that is intended to be passed on. It is impossible to disagree with scientific view of Husserl's as he profoundly analyses the sign process almost from different point of view with evidences. As a result of the research, all written and shown arguments evidence that the language is a complex and much more controversial process that is impossible to come to unique conclusion about its inner layers. Therefore, it must be noted

that every word inside the text has supreme mission. M. Bakhtin, Ch.S.Pierce, U. Eco, J. Lacan, V.Volosinov, J. Kristeva and others provide mechanism for understanding language as a contextually grounded phenomenon, as it operates in time and space between socially constituted individuals. Last thousand year's investigation of semiotics by various philosophies of language couldn't find the accurate answer and continued researching from different angles in the framework of philosophy of language.

Zoya Asgerova

PLACE OF PHONOLOGICAL OPPOSITION IN THE SYSTEM OF SIGNS

Key words: semiotics, system, signs, phoneme, semiology, linguistics

(*Summary)*

This article deals with the problems of phonological oppositions in the system of signs. Notion of the phoneme here was taken in connection with the phonetic transcription and phoneme oppositions allow to characterize the phoneme system from the incide side..

For investigation of semiotic essence and function of language in a broad plan linguistics needs to be developed in connection with other sciences like philosophy, logics, semiotics, sociology, psychology, acoustics, physiology and so on.

R. Jacobson writes in his book “The structure of the phoneme”: Phoneme is distinguished from all the main language values of and all other language signs fundamentally. Undoubtedly it was F.de Saussure, a well-known linguist, who expressed his perfect opinion firstly on the nature and peculiarities of sign from the linguistic point of view. He especially emphasized that language is a system of signs an insisted on the consideration of linguistics as a part of semiology.

F.de Saussure writes regarding this: “Language (langue) is a system of signs, expressing the imaginations, thus compared to writing, deaf-mute's alphabet, symbolic rituals, courtesy forms, military signals and so on. But that is the most important of these systems. Within the framework of social life it is possible to imagine such a science dealing with the life of signs which forms a part of social psychology and there by of general psychology”.

N.S.Trubetzkoy, by applying this teaching of F.de Saussure who approached the language as oppositions to phoneme theory created a new training which had no analogue. According to this training phonological oppositions allow to characterize phoneme system of language from inside.

F.Veysalli writes that explanation of D.Jones allows to say that human speech consists of phonemes and language sounds moreover. Phonemes and language sounds come along with one another not on different levels, but on the same level.

Notion of phoneme in D.Jones's training firstly was also taken in connection with the problem of phonetic transcription.

Phoneme is a phonological symbolic sign with an independent function. The main function of the phoneme is, that it provides and facilitates recognition and identification of the words and parts of words with their symbolic value in case of necessity. Phonemes can be described as the smallest units of sound series carrying out this function.[2]

The work of psychologist is to define the place of semiology, but the function of linguis-

tics to show by what a language is a special system among the semiological institutions If we find a special place among the sciences for the first time, it is only possible that we refer it to semiology.

In recent years natural science and semiology have been characterized as a composite part of semiotics. L.Helmslev and his followers defined semiotics as a natural science, but formation of humanitarian sciences as semiology. A.Graymas proposed to call semiotics the sciences about expression and semiology - the sciences about the content.

According to F.de.Saussure the name of the science studying signs and their system is called semiology. According to Ch.Pierce and Ch.Morris, the name of this science is semiotics. There is such an opinion as well, if the science studying signs in general and the signs are considered as a special branch under the name of semiology they might united with the language signs.[1]

Sometimes, by translating F.de.Saussure's definition they understand semiology as trans-linguistics, which considers that all sign systems are investigtated according to the laws of language.

When F.de.Saussure formed the new system of views he took sign character of language as its ontological character as the basis and announced linguistics dealing with the language as a composite part of semiology.

Speaking about signs, G.Frege has given very valuable ideas regarding its function and perception, meaning and content and possibly he laid the foundaton of modern linguistic philosophy.[!]

We would like to comment on the Frege's position more deeply, because only the linguistic philosophy of the scientist has gained very serious achievements. He writes that although 2+5 and 4+3 are the same, they are not the same things according to their composition. This means that on the basis of significant and significance lies opposition of form and content.

German scientist G.Klaus, who devoted special work to semiotics, expresses his position on the issue in the following way: On the one hand, when you say semiotics the theory of language sign is generally understood. On the other hand, by this terminology a specific sphere of mathematical basis is shown.

According to Pierce the icons are characterized by the pictures. It means that the sign presents the aspects of the thing imagined, by the pictures or as a picture.

This is useful for pictures and photographs, as well as for descriptions with the pictures abstracted as a diagram. It uses and applies comparison or connection as graphic-semiotic sign.

N.Trubetskoy determines the phoneme through opposition, but the opposition - through phoneme. The phoneme is a member of the opposition. He calls a phoneme the member of each opposition distinguishing intellectual meaning.[2]

F.Veysalli writes: The place of the signance in the signs system of the language, the relation of linguistics towards general sciences and some specific peculiarities of language signs are reflected in the lectures of F.de.Saussure. Two-sidedness (significant and significance), arbitrariness, discreteness, value of the sign, its investigation from synchronic/diachronic point of view, straightness, hierarchy and so on. Each of these issues has been the subject of deliberate discussions and deep scientific debates. The author mentions, that the two sides of the sign are shown more vividly. Signim=signans+signatum[1]

F.Veysalli differentiates the 6 types of sign in semiotics.

1. Signal - changes the movement and behavior of the listener. For ex:.sign of "running" or a warning signal by pistol for those who are on the final race.

2. Simptom - The sign connected with the natural meaning mandatory or non-arbitrary meaningful indication. For example, the beginning of any as a feverish illness or a smoke pointing to the bonfire.

3. Iconic sign. - is selected by its topological closeness to its denotate. For ex: The painting showing the picture of any landscape.

4. The sign of index indicates the proximity between the significant and significance. The expressions of the language are also included here. For ex: this, that, here, in the morning or polar star, in the noth etc.

5. Symbol.- indicates the conditioned connection between expressing and denotate, but in contradistinction to the index it indicates neither the proximity nor the similarity. For ex: It is the name of a class. The word “table” appears as a representative of intentional classes.

6. The name as a significate of extentional class at a definite distance. For example, Ahmed, his age, the leader of the hoper, code of ID card, and so on.[3]

The content of each phoneme depends on its place. Typology of oppositions discloses phoneme system of the language in the best way. Trubetskoy has obviously shown this for the first time in the history of science,[2]

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Shorena Barbakadze

"CONSCIENCE" IN ANCIENT GREEK HISTORIOGRAPHY (CONSCIENCE AS MEDIUM)

Key words: conscience, psychology, historiography, ancient, literature

People often speak about conscience and dishonesty, but still what is conscience? Conscience as a phenomenon of consciousness hasn't always existed and it appeared at a certain stage of the development of consciousness. The first person to mention it was Paul Remi in 1885, then – Rudolf Steiner in 1910 and Fridrich Zucker in 1929.

"Conscience is a faithful friend on the way to moral life, the friend that encourages us to make the right and fair choice; it is a constantly shining small point of the soul with its limitless possibilities. Clear conscience is a constant celebration" (Ilia II). According to St Ephraim from Assyria, we should be attentive to conscience, to make it our defender, which will always show us our falls": "A sin degrades our conscience, and regret is a crosier for it".

Honorable Abba Dorothy says that we can either put our conscience to sleep or let it "shine and enlighten us" of course if we obey it, because when our conscience orders us to do something and we ignore it, then we put it to sleep and it can't be clear because of the burden: "If the light is behind a curtain,

everything becomes hard to make out… after committing a crime we can't understand what our conscience tells us… conscience is divine… it always reminds us about something useful, but we don't feel it if we ignore and suppress our conscience". According to him, conscience is a spiritual feeling of a man – subtle, clear, and able to distinguish between the good and the evil. It is more difficult to deceive conscience than mind. Charmed mind, which is supported by sinful will, is opposed by conscience. Conscience is a natural law (Abba Dorothe, III doctrine).

As you may know, Ancient Greek prose developed in several directions, which are usually discussed within Ancient literature. Besides, they are connected to the development of scientific thinking in Ancient world (Grout 2010:431-433). These main directions can be fables, historiography, philosophy, rhetoric.

As for historiography, it should be mentioned that the desire to preserve historical facts could be partly detected in Greek epos. But it of course could not be regarded as a historical work of art, because it is dominated by poetry, fictional thinking and not the desire to describe historic events (Grout 2010: 313-316). In Greece in the epoch of Archaic the tradition was developed to create in the form of prose the legendary stories, which were of quasi or pseudo historiography character (for review see Dickey 1996). The authors of such books were called logographs. The step towards the true historiography was made when the systemic works about the history of Greece was created. Here the facts and events are delivered chronologically, from the ancient times to the temporary epoch of the writer. Herodotus is considered to be the first of such writers (approx. 484-424B.C.). His "History" tells us about the wars between Greeks and Persians (500-44 B.C.). But this is not a boring description of the endless battles, you can't name this book just a history book, or geography book, it's neither ethnography nor novel (Vernant 1991: 215-221). Herodotus wants to observe the world and he does it with childish sincerity; he wants to solve the problem of all times: why The East opposes The West, wants to find the reasons of these conflicts (and he answers the questions in his way), thus he reveals his point of view (Dover 1997: 378-389).

We will start our research with discussing the conscience of Herodotus himself as a historian. He says from the beginning: "I don't know whether this is true or false, I am writing what I was told"(4,195). The writer makes the clear distinction between what he had seen and what he had heard about, in this way he marginalizes from any social conscienceless (although the book is still somewhere between science and fiction). However, Herodotus is trying to praise his favourite Athens, he still maintains common sense. The historian in the beginning of his work says that the aim of his "History" was not to forget and glorify the good deeds done both by Hellenians as well as

Barbarians. To his mind honour, dishonour, kindness and other merits or faults are not the privileges of one or two nations, all people have merits and faults in the same way. The writer never humiliates the enemy, tries to be impartial, praises Persians, separatism isn't characteristic to him, speaks about Persian Xerxes' human merits and appreciates him (7, 136), however for all these Plutarch called him "The worshipper of Barbarians".

The author thinks that every crime is followed by punishment; it also possible that the punishment may pass down to the future generations. Those who over-pass the revenge get punishment as well, those who suffer from the feeling of self-esteem, "as God doesn't allow anyone to have the high opinion of oneself" (7, 10). Herodotus believes that the central part of history is a person. As for the people's relationship – they are conducted by their passions, faults, contacts, hostility. Everything is defined by the following categories: justice/injustice; crime/punishment; bravery/ cowardice; self-interest/unselfishness; envy/generosity. In this list there is not mentioned the opposition conscience/conscienceless, although we can easily qualify honour/dishonour as such kind of opposition. How is the following thing regarded with the historic heroes who make the composition of the text: Croesus – Cyrus – Cambisus – Darius – Xerxes? What is happening in this diachronic and synchronic research involving different stories, which the author calls "additions" and where the adventure of ordinary and special people is told?

The king of Lydia Croesus (560-546 B.C.) was very rich, he was also kind and generous. People loved him. Croesus was punished not for his actions but for the sin of his ancestor – Gyges, who killed king Candaules.

The king of Persia Cyrus (559-530 BC) – is the powerful and clever king, he is the founder of the Persian kingdom. He often conquers countries not with wars but with the help of dishonesty. The king and his knights were killed by the queen of Massagetae - Tomyris, in one of the battles. She cut Cyrus' head, put it in the bucket full of blood and added: "Have it, bloodthirsty Cyrus!"

The king of Persia Cambisus (530-522 BC) is a fair and soft-hearted king, he can even respect the enemy if they deserve it, but he also can be very cruel with people, who have done nothing wrong with him, he can be cruel even with the dead. His first sin was after he conquered Egypt, he pulled out the dead body of Amasis from the royal tomb and insulted him. The second sin he committed when he attacked Ethiopians. He punished very severely Egyptian vicars, who dared to celebrate the day of their saint Apicius when Cambisus' troops were in great trouble. First, he stabbed the sword to the calf, which was regarded in the religious ceremony as Apicius, then Cambisus ordered to beat vicars with rods and to kill everyone in the street who were celebrating, not to pity anyone. As Cambisus violated the traditions

of Persians and then Egyptians he went off his mind and there seemed no end to his actions – he even killed his brother and sister. One day, when he was trying to do the next madness and jumped on his horse, the top of the dagger broke and he was cut with his own sword. Only then he confessed: "Gods are punishing me for my sins". He had no children. After his death people decided that it wasn't good to have one leader, indefinite and unlimited power is difficult to control. Lack of self-control and envy is the basis of everything evil. Let people rule themselves, in this case – under the equal conditions there will be justice (12,35-45).

The Persian king Darius (522-486 BC) – as Herodotus writes - became a king with the help of his groom, but as soon as he became king he very honestly admitted this fact: he ordered to make the statue of a horsemen with a notice: "Darius, the son of Histaspus, become king of Persia with the help of his horse and his stable-man Oibaresus". As Herodotus says, Persians think that Cyrus was a king-father, Cambisus – king-master, Darius – king-chandler. Cyrus was kind and attentive, Cambisus – strict and careless, Darius – self-interested, he respected devoted friends, he wanted to have as many devoted friends as there beans in the pomegranate. He also could be very cruel: when one father begged him to pity his three sons and save at least one of them from the war, Darius killed all three of them and told the father that now he could save all three of them (5,12). On the other hand he was able to leave his army in a critical situation to survive. Darius is the only king who relatively calmly and simply died while preparing for the inversion to Hellas.

The King of Persia Xerxes (480-327 BC) tried to conquer the lands his ancestors couldn't conquer. The first from such lands was Greece, after conquering this country he would have been able to say that "the sun shone only for his country". He could at the same time be kind and cruel. For example, when Pythias offered him all his wealth for the inversion in Greece, the king didn't take this wealth, he even added 7000 staters to Pythias and made him friend. But when the same Pythias asked the King to save one of his five sons, Xerxes got very angry, ordered to cut the oldest son of Pythias into two parts and put his parts on the opposite sides of the road where his army passed though. Though, on the other occasion he buried with great honour and respect his military leader Artacaius. As Xerxes ordered - every soldier put a handful of ground to the leader's grave (13,33).

Herodotus tells that while launching the war against Greece the King had the army of one million Persians as infantrymen, who were afraid of king, they confronted the country where soldiers were more afraid of laws, they knew the price of freedom, for them their name meant more than their money, on question: would you rather be Achilles or Homer? They answered: "what do you think which is better to be the winner of Olympus or just the

herald of this victory?" If the supremacy of any tyrant threatened Athens they either killed him or expelled him out of the country with honour (I,14,27).

Herodotus tells the story how thief Amasis became the king. Amasis who worked with king Apries was a thief in the past. The Egyptians rebelled against Apries, the King sent Amasis to the rebels and ordered to surrender. The rebels declared Amasis to be their king and he himself started to prepare for the fight against Apries. Then Amasis become the king, he admired every court which accused him of stealing and gave him big donations, as for those who justified him – Amasis didn't care about them. He turned out to be a good king. Egypt flourished under his reign. He made such a law: Once a year, every Egyptian had to report on what they lived, those who couldn't do this got capital punishment – got killed.

In the parenthesis – The ring of Policratus – the historian tells that there was no leader in the world as lucky as Policratus. This fact frightened his friend Amasis, who knew very well that it was difficult to maintain victory for a long time and if God spares you, then you should befall some misfortune on yourself in order to be safe from the greater troubles of God. Policratus was punished with a terrible death and his dead body was put on the cross (4,75).

In the story of doctor Democedes, Herodotus writes how the doctor of Policratus became a slave. Also, how he managed to cure Darius, his wife and many other people. But despite all the good deeds he did in the royal court, he couldn't get the right to go to his home-country – Greece, until he used tricks to flee and get rid of the ungrateful King.

In the story "Remember Athenians" Greeks set fire to the capital of Lydia Sardis. When king Darius learnt about this he asked Zeus to give him the power to revenge Athenians. Also, when he was sitting down at the feast he ordered his servant to say the following words aloud: "King, don't forget Athenians!"

As we could see Herodotus tries to give an objective estimation to the historic figures. He seems to know that this needs to be done more carefully than just retelling and at the same time analysing the stories of mythological heroes. These famous figures in Herodotus' "History" are sometimes honest, sometimes – dishonest – as it generally happens. For the historian legal ruling of the town and the right way of life are the main things. As for those who sin, speaking to them about their sins and all the time reminding them about their behaviour – gives us the opportunity to speak about conscience openly, no matter this reminder is a "voice of the Lord" or – just a mere servant standing behind the King.

Thucydides (460-396 BC). Thucydides describes his temporary period – it was the time of a lengthy Peloponnesian war between democratic Athens and oligarchic Sparta. This war made a great influence on Greek history. Of

course, we aren't interested to analyse the work of Thucydides from the historic point of view, we are more interested to know what is the idea of the smart, educated politician about very important and vital matters of many countries; "the psychological portraits" from the aspect of conscience, of the famous and distinguished political figures. Here the climax line is lead by following people: Pericles – Cleon – Brasidas – Alcibiades.

The surname of Pericles came from The Alcmaeonids family. Athenians obeyed and trusted him more than any other leader in any other time. Pericles was one of these 10 strategoi who were chosen annually. At the end of every year, he declined all responsibilities and made report to people. Pericles tried to convince people that he was right; he didn't use to flatter his citizens. He always informed people about danger without any extra speech, with arguments and showed the ways out. He was always moderate, never lost control. Pericles made friends with very smart people in order not to drive away from the right path. Four important qualities were characteristic to him: intelligence, eloquence, patriotism, unselfishness. Pericles was the embodiment of Athens soul and glory. He wanted to establish the love of freedom in Athens. He thought that "poverty wasn't shameful, but those people who do nothing to defeat poverty must be ashamed (II,2,24). His allies accused him of spending joint capital. But Pericles said: "Athens is able to undertake the protection of whole Greece from Persians; Athenians always got their share through blood and in the future as well they will be the guarantee of safety". As for allies they have to pay for this, by what they can or by some material valuables. The money paid belongs to someone it was paid to. Athenians must do their duty in exchange the money which was paid; and the question how they spend their money depends entirely on them (II,6,57). Pericles turned all this money to the building of Athens and labour became the main priority in the country. The honesty of Pericles, who owned and distributed such a large amount of financial sources, was under no doubt (those who made some doubts were soon convinced). The whole Athens knew that no money was spent in the family of Pericles. Incomes and outcomes were strictly controlled. Pericles led the right way of life and no rage was sent to him, although he became the victim of plague. If we take into consideration that Tucidides called his method of writing - "description" (he didn't use to enrich and exaggerate facts), we should think that historian created the psychological portrait of Pericles which is very close to the prototype. This is the portrait of a leader, who led a right, just and honest way of life. By doing this the author wanted his work to be beneficial in the future (I,24,1;II,42), and to become the paradigm for the future generations – how to live honestly and with clear conscience. Tucidides thinks that despite the differences in names, breeds, sex, age humans beings have the similar qualities too: selfishness, supremacy, the thrive to gain as much as possible,

envy, revenge, violence, unwise wishes (II, 35,2; II, 42, 4; III, 45, 5; VI, 24,3). Also, one of the natural features of a person is to subordinate someone who is weaker. This is the rule of historical development. If the leader of the country manages to subordinate people who are arrogant, the peace and quiet will take place in the country (I,3,27). The historian is interested in judging the human behaviour, thus we are also given the opportunity to evaluate his characters according to our matter of interest.

Xenophanes (430-355 BC) greatest authority was Socrates, scientists think that he gained the moral aspects from Socrates. By his work "Anabasis" Xenophanes could be regarded as a historian and writer. His viewpoint is very wide; on the one hand, he is interested in the customs and traditions of a foreign country and on the other hand - those people with whom they had relationships. Xenophanes is the first Greek prosaic, who describes the characters of people (Virmarsh 2001:182). Xenophanes speaks about Persian Cyrus and Greek leaders – Clearchus, Menon, Proxenus, but he idealises them and for this reason these figures are of little interest for us. In "Hellenica" the moral concept prevails historical concept. The general tendency of the author is the following: when Sparta practised rules of God (listened to the "voice of God and lived in accordance with conscience), it was developing and thriving; but when the arrogance "crept" in Sparta the declination started.

"Agesilaus" must have been most interesting for us if we take into consideration its didactical, ethical-moral character, but the portrait of Agesilaus which is to idealistic, gives us little opportunity for discussion. In such aspect more interesting is his pedagogical-political novel "The upbringing of Cyrus" (Cyrupedia), in the centre of this book is the upbringing of the founder of Persia Cyrus, his way of thinking, the analysis of his actions. To Xenophanes point of view, if you want to be the honourable king you should be superior to everyone not only with your mind and wit, but also with your moral (II,10,2). He, like many other Greek politicians, thinks that pedagogy is the part of politics. It is necessary for the government to control the high moral and ethics of people (I,4,15).

If we speak generally about the conscience of historiographers, we could say that they try not to mangle facts, to be the objective describers of time, but it is also fact, that so far their stories are created more according to their imagination than truth. It could be said that they are far from this. Although the reliability of some events with ancient Greek historians has been proved many times, which enables us to speak about them as honest scientists. The real persons described in these stories are presented with such dynamics, wildness, features that are characteristic to the humans and problems, that it is possible to speak about their conscience/conscienceless even for the modern person with modern psychic.

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Marine Giorgadze

PONTIC GREEKS IN ADJARA-PHOTO HISTORIES

Key words:
Greeks,histories,photo,Pontic,Adjara

Photos, especially the old photos are significant as far as they encapsulate elements of ethnology (Roland Barthes, Camera Lucida). The “silent” photos, as may they seem at one glance, they may inspire ideas, intensify emotions, channel feelings. This is semiotics characterized to the photography.

During 2014-2017 in parallel with the implementation of the research project – Pontic Greeks in Adjara we carried out a photo monitoring, which added to our findings in the expedition and the AV resources. These materials compose a solid data for the empiric research. Pontic Greeks happen to be the essential part of the Etnical Mosaic of Georgia. The history of their migration is connected to the political processes taking place centuries ago in the territory of Turkey-Anatolia.

Pict. 1

Pict. 2

The visual reflections of the important family and community events acquire special sense and value over time, creates a specific "text" which entertwine cultural and emotional codes.

Some of the historical photos seem to be devoid of intensity and static, while some of them seem dynamic, if they depict groups of people (at gatherings, meetings, holidays), Thus, photography proves to be important from the historical prospect, for the revitalizing of memory in its visualization.

Pict. 3

Pict. 4

The Photos document the reality, the world, the environment and the people; At the same time it is part of the Semiotic system, which describes the world by means of the visual art as a medium, and renders the information in other way. At some extent, photography is more accurate than a text, which reflects the same phenomenon, which proves it to be a major part of the culture.

Pict. 5

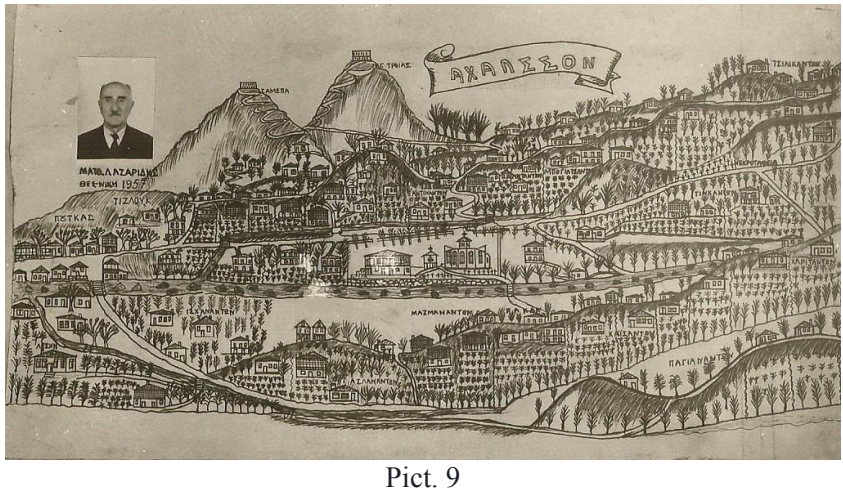
Pict. 6

The history of the migration of Pontic Greeks is connected to the political processes taking place centuries ago on the territory of Turkey-Anatolia. Due to the events developed in the Ottoman Republic, migration of Greeks in the Black Sea littoral of Georgia comprised several chronological stages. The groups of the migrants settled in Adjara, in the neighbouring areas of Batumi resulted to the change of the ethnic portrait of Georgia. Pontic Greeks brought to Georgia the cultural values developed within their history. In due course the Greek the Greek diaspora developed its own culture in Georgian Black Sea littoral and consequently made influence on the local environment as well. At the same time, Greeks also adopted much from the local surroundings in the context of culture.

Pict. 7

Pict. 8

The Geography of Greek settlement in Adjara used to be vast and diverse. They immediately got involved in the economic life and used to lead successful manufacturing activities as well. Representatives of Greek Diasporas used to play significant role in the economic, political and cultural life of Batumi. It is necessary to distinguish several stages in the process of migration of Pontic Greeks. The objective of the complex researches to study history, ethnology, folklore and languageof Pontic Greeks in the main places of Greek settlements in Adjara. Greek Diasporas in the Black Sea littoral of Adjara are mainly spread in the following villages: Akhalsheni, Korolistavi, Peria (Khelvachauri); Dagva, Kvirike (Kobuleti) and in the towns-Batumi and Kobuleti.



Pict. 9

Some part of the Greek population living in the Black Sea littoral of Georgia are the descendants of the Asia Minor Greeks who started their migration here from the 15th century when the Ottoman conquered a big part of the Middle East and took possession of Byzantium. The process of Greeks' migration to Adjara became particularly intense after the 1877-1878 Ottoman-Russian war. The major number of Pontic Greeks established in Adjara is from the territory of Asia Minor, particularly Santa, the village in the Alpine zone as well as the city of Trabzon and the provinces of Rize, Patsa, Ordu, Giresun and Samsun. In the regard of this historical fact the inhabitants of Dagva, the village in Kobuleti region, usually state that their movement to Adjara started from Trabzon during 1878-1882 Russian-Ottoman war. As we see Anatolian Greeks migrated to the Black Sea 43ittoral of Georgia in the 16th century after the conquest of Byzantium by Ottoman. Religious factor used to be one of

the reasons of this occurance together with social-political aspect. The Ottoman government immediately started making attempts to convert non-Turkish population of the Empire-Greeks, Georgians particularly the Laz, Armenians, the Slavs, Jews and Kurds-to Muslim. This politics turned out to be particularly painful in the second part of the 19th century. It is considered, that the first big flow of Greek migration is bound just to this period-80s of the 19th century.

Georgia, namely the Adjara Black Sea littoral, has become the second homeland for the Greeks. The continuous co-existance has never been clouded by conflicts: neither national nor religious opposions can be observed. A number of written sources have indicated that around the end of the 19th century seven Greek villages left the area of Trabzon and moved towards different areas to settle being unable to tolerate the social and political environment. Part of them returned to Greece, but the other part came to Georgia and mostly settled along the Black Sea lottoral in Georgia.

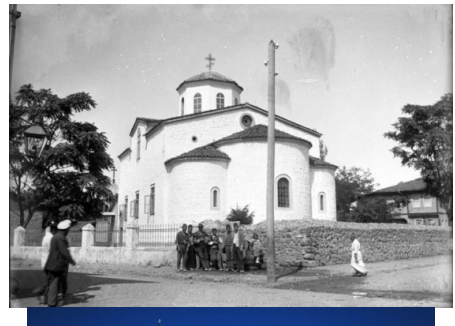
Pict. 10

Pict. 11

The Pontic Greeks still have preserved the memories of their ancestors' settlement areas in Turkey, respectively, the narrative lists those villages where Pontic Greeks and their descendents established their households, and are still home for the remaining part. For example, the predecesser of one of the families residing in Dagva, a stone carver, was from the village of Ishkhani whose centre was Santa in Trabzon. In the 80s of the 19th century he and his family moved to Georgia, Adjara. They first settled down in Tsikhisdziri, but did not wish to stay there due to the raging fever. In Turkey they were used to living in the highlands. Finally, they got the plot in Dagva, where the Greek chose to live in the old and empty houses, and after achieving the economic stability, they started constructing new houses.

The Georgian periodic press of the 19th century followed the movements and resettlements of the Greeks and in fact paid the fair attention to the developments. The newspaper "*Iveria"* informed that ten

years before the Greeks had addressed the government with the request to get the permit for settling in Kvirike village. This village hosted forty-five households. This proves that in 1892, Kvirike had new 45 Greek households. Additionally, different kinds of written sources and field ethnographic data specifically indicate that Georgia had received the large group of Pontic Greeksnot only in the end but before the 19th century too. They kept settling in the following villages in Adjara: Dagva (in Chakvi District), Kvirike (in Kobuleti District), Akhalsheni, Korolistavi, and Peria (in Khelvachauri District). The part of the migrants settled in towns, Batumi and Kobuleti. In this case Batumi was particularly prominent. The first Pontic Greeks residing Akhalsheni came from the District of Santa in Turkey, Pishtofidi village, and migrated in compact groups to Adjara at the end of the 19th century following the end of the 1877-1878 war between Russia and Turkey. Moreover, the compact settlements assumingly existed before 1878 in Adjara. Before 1878 when Adjara reunited with Georgia as a result of the war between Russia and Turkey and the respective political decisions, Batumi had the so called "Urum's District"(**Urumta Mehele**) in 1850s-60s, whose ethnical residents were Greeks.



Pict. 12

Pict. 13

The District was located in the area of Batumi where Urums – Greeks – had constructed the Orthodox church[3] together with the advocates of

Georgia under the Turkish rule. The Christian, Orthodox, Greeks started eracting the chapel, St. Nicolas Church in 1865. K.Derzhavin held some interesting information about the contruction of the Greek Church in Batumi. In the early 20th century he wrote: "The city has several mosques and one, rather a large stone Greek church. According to the priest, the construction works started 15 years ago and were finalized 8 years ago, though it is not completely finished so far. Before the construction works started, the builders had recieved the of phirman from the Sultan; however, the Batumi Muslims stopped the works twice claiming that the Greeks were constructing the fortress not a church. There is also a school attached to the church. Only 2,000 Greek families live in Batumi and the church was built with their contribution, and partly the loans... Since the first day our army appeared the Greeks hung the bell and started the service. This was not allowed during the Turkish rule".

Despite this record, there is other data confirming that the bell in this church had been ringing before the Russian army entered Adjara and the Turkish government did not prohibit it, and the fact that the construction started before 1865 is proven by the writing on the stone plate in the church yard preserved to this day.

The big wave of migration to Georgia, in particular Adjara, was the result of the certain circumstances.The migrants, including Greeks, settled down on the fertile lands near the sub-tropical zone of the Black Sea littoral, where they found the tolerant local population. Another reason that made Georgia acceptable as their migration destination was religion, despite the fact that part of the population was muslim. First, before the Ottoman rule, the ancestors of the local population were orthodox and subconsiously still followed the Christian way of living.

Pict. 14

Pict. 15

Pict. 16

Pict. 17

In addition, Batumi and its surrounding area was gradually becoming the harbour and the trading industrial region. This was noted by

N.Dakishevich in his comment: the town of Batumi which was the ending point of the Caucasus railway and connected the Caspian and the Black Sea, had a good bay, and due to the Baku oil it has become the main traiding port for all parts in Transcaucasia. By the beginning of the 20th century, Batumi has become the third improtant trading destination in the southern Caucasus, after Tbilisi and Baku.

Quite a big number of field-ethnographic facts indicate that those Greeks who came to settle in the mountinious villages of Adjara from other parts of Georgia were craftsmen, mainly blaksmiths. Smithery art of those people still remains in the memory of locals here. In general Greeks were considereed to be masters of smithery in the highlands of Adjara. Greek craftsmen willing to migrate in one or the other village were welcomed by the local population skilled in traditional craftsmanship, as those needed people with a good conduct. Greeks even made quite a big group of houses in vilage Khulo in Upper Adjara. Affection for craftsmanship, trade and outdoor activities and the relevant knowledge and experience accompanied Greeks even from Pontus-area they started their migration from. Greek male in the big settlement of Santa, the Ottoman, used to have strong preference for outdoor activities. They were percieved as successful wood workers and masons as well as blacksmiths. Like Pontic Greeks living in Kobuleti region used to leave to carry outdoor activities, the others living in other regions, willing to do the same, came to their area too.

Pict. 18

Pict. 19

Pict. 20

Greeks settled in Adjara immediately got involved in the economic activities of locals leading to their successful business. By 1902 already Greeks owned 4 large, 54 medium-sized and 184 small enterprises in Batumi. Not only Greeks from Batumi but those living in the Kintrishi River Ravine, in the villages close to the sea were involved in trading.

Pict. 21

Pict. 22

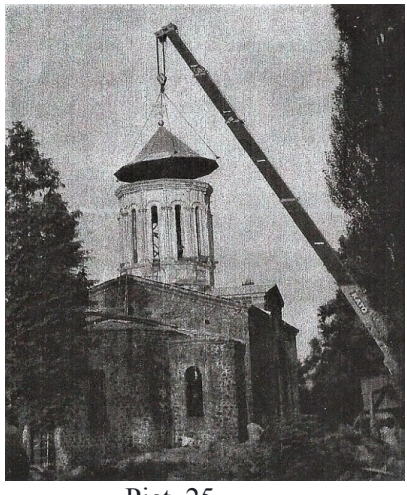
Pict. 23

Traditionally the Greeks used to be actively involved in the economic (business) especially tobacco production (Beniatoglu, etc.) and cultural life of the country. Confirmation to this is the Greek theatre and schools, existing in different periods. Greek language was taught at schools in the villages as well as in Batumi as a foreign language up to the recent years.

Representatives of Greek diaspora always used to play a significant role in the social life of Batumi. Even in 1888 when the city self-government was created in Batumi, the advisory board involved the best representatives of the Greek diaspora who contributed to the economic, political and culture life of the city and region.

Pict. 24

There are 8 churches in Adjara built by the Pontic Greeks that still function today. They consider themselves as patrons and parish of these churches, look after them and raise money for their repair works. (Photo-insertion: a cross brought from Greece is placed on the top of one of the churches); rituals are also observed by those already living in Greece but visiting their native churches for special occasions (photo-insertion: a Greek survived from ordeal visits the church with contribution).



Pict. 25

Pict. 26

Christian art of the Pontik Greeks surviving on the Georgian territory is an important segment of neo-Hellenic culture. The churches of the Pontik Greeks are dated to the period from the 1840s to the second decade of the 20th century.

Shortly upon migration in Georgia, the Pontic Greeks started to take care of the education and spiritual development of the future generations. From that period they started construction of temples and schools. The paper also embodies the recorded memories about the temple constrictions and further developments.

Pict. 27

Cultural relations of Georgians and Greeks have long history. Pontus Greeks brought cultural values which were expressed in

traditional social relations, everyday life, material and spiritual culture. Greeks, usually, did not lose their ethnical uniqueness and national consciousness and rarely assimilated with the local people. They had to fight for their identity and for their place in foreign environment.

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On the Pictures:

Picture 1: Safo Chilingaridi, Batumi, 1915.
Picture 2: From the Family Photo album of I. Venetikidi.
Picture 3: Batumi, 1920.
Picture 4: Batumi, 1912, Greeks in the national clothing, A little boy in the first row - O. Dimitriadis.
Picture 5: Abraam Gramatikopoulo, Santa, 1901.
Picture 6: Batumi, 1905 (?), Giorgi Efremidi.
Picture 7: Batumi, 1906, Family of Paraskevopoulos.
Picture 8: From the Family Photo album of I. Venetikidi.
Picture 9: Village of Akhalsheni (Adjara), painted by Matheos Lazaridi, after his migration in Greece-1957.
Picture 10: Greek school building, Kvirike.
Picture 11: Ivane Mavropulo's House, Kvirike.
Picture 12-13: Batumi, Saint Nikolaos Church in Batumi.
Picture 14: Wedding of Theophilakte Kotidi.
Picture 15: Batumi, 1915, Giorgi Kotidi.
Picture 16: Theophilakte Kotidi and Aleksandra paraskevopoulo.
Picture 17: Batumi, 1915, Theophilakte Kotidi.
Picture 18: Bread bakery, Kvirike.
Picture 19: Charm – protector from an evil eye – a string of seashellson the Cattle –sheddoor, Kvirike.
Picture 20: Hand mill, Kvirike.
Picture 21-23: Lazarus Biniatugli's House in Batumi; Labels.
Picture 24: Greek tea farming women, Chakvi, 1905-1915 (?), from Prokudin-Gorskii Collection.
Picture 25: Church of Transfiguration (Metamorphosis)) in Akhalsheni, 1980ies.
Picture 26: Church of Saints Konstantine and Helen in Kvirike.
Picture 27: Greek Alphabet, Batumi, 1904.

Nino Gogiashvili

BARATASHVILI'S "MERANI" AS A MEDIUM AND LYRICAL MODEL OF THE ABSOLUTE TRANSCENDENCE

Key words: lyrical, medium, absolute, model, transcendence

"Merani", a verse by Nikoloz Baratashvili, is a masterpiece from the treasures of Georgian literature known to all Georgians, and the numerous studies by literary critics and scholars have been made about it. According to the widely accepted opinion in Georgian scientific literature, "Merani" is a reminiscent and allusive sequel to Shota Rustaveli's poem "The Knight in the Panther's Skin" in the sense of humanist ideology. And the lyrical sequel to "Merani" is Galaktion Tabidzes's verse "Blue Horses".

We need to remember the facts about the title of the verse because it gives us important information for its ideological analysis. In the manuscripts of the author, the verse was without a title and it began with the words "It runs; it flies; it bears me on". In a handwritten copy of the poet in 1842, the verse was titled as "The self-sacrificing rider". The original version of the verse title most aptly expressed both outer (formal) and inner (content)

dynamics, achieved through a number of impressive verbs, at the very beginning of the verse.

The scientist Tamar Lomidze reasonably speaks about the “double-self poetics” in the poem by Nikoloz Baratashvili "Merani", which is confirmed by the philosophy of Fichte, referring to the reciprocal relationship theory of “self” and “non-self”. The “Self”, the subject of the speech, is a lyrical hero in the passive state. As for the “Non-self “-Merani, having no the subjective denotation, expresses a magical horse in a figurative sense. The “Self”(lyrical hero, “The self-sacrificing rider”) becomes aware of himself through “Non-self”(i.e. Merani- the horse).

"The Exemption from the subjective settings, according to the artistic concept of the poem (in Fichte’s opinion), presupposes the liberation of consciousness ,and in such circumstances, The“Self” is able to look over itself and become aware of it through The“Non-self " (1. p. 55) . Above gradations appear in variable titles of the verse, which is an evidence of its multifaceted understanding and perception.

According to our subjective opinion ,neither "self-sacrificing rider" (The "Self"), nor "Merani" (The "Non-self"), but the transcendence- “It runs; it flies; it bears me on” - is the essence that reflects the absolute fundamental dynamics of the verse ,i.e. the reason for its creation . The objective reason for the creation of the verse, as known, is quite clear – the capture of Nikoloz Baratashvili's favorite uncle Iliko Orbeliani by Shamil. Obviously, Iliko Orbeliani was just a spark, a cause and not a reason for creating a verse; A fiery, eternal fire was already created in the mind of the poet, and "Merani", as the highest peak of Georgian romanticism, reflected the binary structure of The "Self", whose action is conditioned by transcendence.

Nikoloz Baratashvili is an exceptionally prominent figure among the Georgian romantics as he is a follower of the common principles of the European romanticism. This trend is most evident in his verse "Merani" as it is based on the fundamental philosophical premises of European Romanticism. In particular, it originated on the basis of The German classical philosophical school i.e. the theories of German idealism, the founder of which is

Immanuel Kant, and Hegel, together with Fichte and Schelling, is the last representatives of this trend.

Apart from the fact that Baratashvili's creative works are greatly influenced by the philosophical discourse of Soloman Dodashvili, the poet's inner willingness and the desire to receive and express this theory is obvious.

"By sending his own "Self " up to the level of the Absolute and presenting the study of the depths of consciousness as the preferred means of transcendence, whose nostalgia always accompanies him, the romantic poet is faithful to his divine mission – to guide people to the path of freedom , beauty, and truth." (2. p. 69)

Originated on the basis of the model of the transcendental configuration of the universe, "Merani" expresses exactly all the phases and stages that the Absolute passes when it leaves the limits of itself and transcends.

The absolute of Merani isn't self-sufficient and, therefore, not passive. An original, independent Absolute Spirit that exists in harmony with the Divine, seeks for itself forever, as the physical existence of the body always violates the original Divine harmony. That's why the lyrical hero of "Merani" strives for "worldly pleasures". Consequently, it is not self-sufficient, but "runs" and "flies". The above predicates set a precedent for transcendence.

"A soul needs no external basis because it strives for the eternal" (3. p. 55). However, such a spiritual experience goes beyond the subjective results - the lyrical hero reflects on the paved path for the brethren and has decided to facilitate their inner work:

"The yearnings of my restless soul will no in vain have glowed,
For, dashing on, my steel has paved a new untrodden road.
He who follows in our wake, a smoother path will find;
Daring all, his fateful steed shall leave dark fate behind"

„An ill-boding black raven" is a symbol of mortality and infinity of physical existence, which can be easily formulated in both the figures of birth and death. The semantics of the compound word " ill-boding " also points to the fate and vicissitudes of life. The model of trying to escape from destiny is also given in the Georgian fairy tales and is characteristic feature of special heroes.

The transformation of the infinity of life into eternity is probably the dream of all thinkers. The lyrical hero of "Merani" is

dedicated to this idea, and he, as “a holy rider”, modeled after our Savour, intends to defeat the fatality of fate by intellectual and spiritual weapons. The main idea of the verse ‘Merani” is the desire to perceive the truth and strive for eternal life.

And if Merani cannot fully fulfill this mission, will it, with his pointless gallop, pave the way for future generation?! The lyrical hero of "Merani" is ready for self-sacrifice and death, which is inherently a characteristic feature of love. " Whoever does not love does not know God, because God is love" (1 John 4: 8) – this is the Gospel of John. It is the divine love, filled with divine light that gives the "self-sacrificing rider" the power to constantly gallop.

Merani finds all the qualities of The Absolute within itself: perfection, eternity, infinity and it flies from the self to the self, from the existing empirical environment, through total spiritual isolation, to become conscious of itself. However, this gallop is performed by The"Non-self": “It runs; it flies; it bears me on"… The paths are not clear, but the idea is important - to incessantly fly to the freedom, which is the main feature of the Soul.

Merani is an allegory of a spiritual effort, which is ready to overcome all obstacles: “Speed thee on and onward fly with a gallop that knoweth no bound, /Fling to the winds my stormy thoughts in raging darkness found”... This "endless or boundless canter " is a poetic form of spiritual pursuit that ignores all the physical or divine goodness, and even requires a contraction of life as a counterweight to a vision of the nonexistent.

However, the state of the lyrical "Self" is not due to ecstasy, visions, illusions. On the contrary, it transcends, fiery with expectation for the perception of truth. "I am the way and the truth and the life," says Jesus. The difficulty of the road, a great desire for the perception of truth, and the aspiration for the eternal life are the main idea of "Merani".

The scurrying of Merani and of "self-sacrificing" rider is not just a subjective act, but this binary absolute also plays the role of a guide, linker, and mediator. Like the Transcendental Aesthetics of Kant, he gets rid of everything that is subject to judgment and aspires “to the pure intuition, which occurs a priori, even without an actual object of the senses or sensation, as a mere form of sensibility in the mind.” (4. p. 56)

From the "purer" empirical intuition remains pure intuition, which is the main axis of the transcendental aesthetic and the basis for Merani. The lyrical character, free from relatives, friends, close people and the homeland as well as the burial place and touching tears of the beloved, reaches sacred Dimensia of intuition and sensitivity. In return, he tells the secret of his heart companion stars, which is an allegory of the touch to the invisible and inaccessible.

The lyrical hero as a micro-model of the world carries within itself a macro-world-like system and hierarchy and one must be transcendental in order to feel it (not to be aware of it). To better say ,the lyrical hero comes out of the slumber of inertia of life and begins to think and to feel. It becomes active and rushes "with a doomed spirit," in the hope that an already deep-felt "paved way" will endure as an immortal and eternal substance for the “brethren” – the Spirits seeking for the human essence.

The aimless "gallop" and "flight" of Baratashvili’s Merani is a romantic pursuit of the infinity, perpetuity, and unknowability that ignores the transience of a man and becomes a magical act of merging with eternity. Baratashvili's Merani(horse) defeats the "sinister black raven" - routine, inertia, infinity and destiny, thanks to its expressive, enthusiastic canter, and hurries to the "star followers" to entrust them with "the secret of its heart". All human obstacles on this path are negligible. Merani’s “boundless” gallop can even be seen as an attempt to return to the biblical paradise.

"Return to Paradise" and the breakthrough of deterministic space, in this case, subordinates the philosophical model of the World Order. This is a special case when philosophy is presented as a helper and filler of religion and not vice versa.

The ethical path of a person involves the realization of his/her self-perfection, which is accomplished through the cognition of God and the perception of cosmic harmony. "The next step is to turn that outer experience into an inner experience, which is nothing more than bringing the ethical choice into the divine cosmos and revealing to the world the moral function of a man." (5. p. 140).In our opinion, the words of Nikoloz Baratashvili “ It runs; it flies; it bears me on;”is “a demonstration of man’s moral function towards the world”, which is achieved through transcendence and

is reinforced by taking over the function of the medium (mediator) between a human and the universe.

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Gurbanli Ilahe

HOW WE SEE COLORS AND HOW WE MARK THEM

Key words: colors, semiotics, marking, systems, communicate

Studies in the field of semiology reveal the parallels between the semantics of the language and the other marking systems as a whole. Of course, language is the most sophisticated and at the same time the most complex of all marking systems. For this reason, linguistic research plays an important role in the development of semiotics.

The understanding as a result of the transmission of signals known at certain extent also occurs outside of human society. Animals also communicate on the basis of certain signs. Of course, the development of language occurs as a systematic organization of arbitrary signs. Observations on categories of language elements show the variants category as a whole of the category of invariants. The variants enter into a certain synonymy relationship with each other. This synonymy is not always complete, but it is synonymy built over a feature, a sign. Each variant of the invariant has a differential feature in relation to another invariant. Although the expression and content have the same structure as the discourse, this structural sameness is not symmetrical, one structure is

"bent" towards another structure. We think that in the development of all languages, formation of variants in all layers of the language is absolute. Thus, the variance is a factor indicating the dynamics of the language, and let's note that the variance can be used for a long time. After a long period of time some changes take place in semantic meanings, as a result of which, the most productive one removes the variant rival.

The study covers the synonymy and anomalies of the Azerbaijani Turkic language system of signs. In particular, the parallelism of lexem that sometimes denotes colors in the color system draws attention. Deep researches show that this parallelism originates from the mother Turkic language. Marking colors directly depends on the attitude of that ethnos on these colors. Religious beliefs, political events, and contact with other cultures leave a trace in relation to one color. Changing thinking about the mystical power of color also affects their semiotics.

Generally, the interesting sides of color names had attracted attention of scientists the antiquity. T.T. Pashallashvili shows that these studies are found in Democritus and Aristotle. Even Aristotle's student, Theophrastus wrote about a scientific work about the colors.

In the contemporary era, the semantics of colors had drawn the attention of many scientists. J. Brunner, V.A. Moskovic, I. V. Goethe, V. Gak, C. Layons, Kh. Isazade and others scholars have touched on their works issues such as color shades, main colors, and derivatives. Consideration of some researchers on the main and derivative colors coincided.

Let's note that differentiating the color names as semantic field is now spoken in linguistic literature. Kh. Isazade considered correctly the separation of macro and microspheres. (1; 15)

A.Jabbarova writes about the semantic fields of colors: "When we look at the color names from the semantic prisms, it is possible to imagine the structure of the field as the sum of the peripheral elements formed by the nomenclature of the nuclei and derivative nouns, different types of color shades created by the main color names. The variety of color spectrum makes it impossible for the field to be grouped around a single dominant. (1; 56)

As you can see, the author opposes the color field concretization. She finds the single dominant color issue as unacceptable. We think that the arguments about the main and the derivative colors are based on the facts that are specific to the language, culture and thinking of every nation. The ethical thinking of native speakers, the psychological approach in world perception, and the historically formed cognitive model play a decisive role in the formation of understanding related to the color concepts.

We have drawn in our study four main colors, which are the main colors in Turkic languages. These are: blue, black, white, red.

For example, the questionnaire between the respondents on the blue and green colors gave interesting results. So, some of the respondents mixed the lexem that mark these colors. Particularly, this confusion appears more among the elder generation. It is not surprising that green eatable grass is called “göyərti” (dark blue) in Azerbaijani.

But their color was green. Or the new germinating plant is said to have “blued” head, and at the same time we are witnessing the same phenomenon. So, the confusion between these signs had manifested itself in ancient times. From the history it is known that the ancient Turks had special relations to "dark blue" color. It is not a coincidence that even the sky is addressed as “Göy“ . God was also dark blue in the imagination of the Turks. However, we also find the marking of the God with dark blue color as a symbol of God in the culture of European nations. According to D. Tresidder's words, the expression "blue blood" for aristocrats in the Europe has been started from ancient times.

The word “ blue” acted as the euphemism of the word of “God” in the expression "swear on the blood of the God" frequently used by French noblemen. This expression then led to the emergence of ”unsang blue” expression. In short, the primacy of dark blue color (or the blue) does not cause doubts. This color, which acquired the right to mark the mystic force, also replaced the additional color – green, which was formed later. Because one of the four main colors, the dark blue color could then compete with green in the opposite position.

That is, one of the invariants (blue) can act as variant of green. At this point we can feel some "bending". Because at that moment it begins to show signs of green. That is, not the sky, the Lord, but symbolizes ideas like germination, which belongs to green, the beginning of the new life.

It should be noted that A. Jabbarova also touched the issue of confusion of green and blue colors. (1; 73)

The confusion of these colors is sometimes found in Japanese and Georgian languages. For example, in Japanese, green color, but not blue and dark blue is used as attribute for the sea. All these language facts prove that the main and derivative colors and the associations they create are different. This means that the sides that do not coincide in the marking of the colors will dominate. Each nation's approach to these colors and its marking may change over time.

One of the main colors involved in the study is the sign of the black color and its semantics. The sign, which reflects the changing mystical spirit of the periods, beliefs, or simply the fashion in its semantics, causes

the interests. In the semantics of word, which bear real essence of height, power, and black land in all the Turkic languages, then sadness, sorrow, grief is added herein. Once expressing a power and greatness by black sign now more preserved in onomasticon units. Toponymy: Garabagh, Garagojally, Garasaggaly, anthroponyms: Qara, hydronym: Garasu and others. But over time, "bending" is felt in the black color's semantics. If this "bending" was primarily parallel to its initial semantics, later it is confirmed as last variant of the invariant. Black day; white day makes whiter, black day blacker; made my face black (made me ashamed), and so on in today's expressions we can see the new semantics of the black sign. The "bending" is now fully felt in the black. From its previous "magnificent sign" it was gradually moved towards the marking hard life situations like evil, indecency, grief, sorrow.

From the studies we conducted over color signs in this row we can conclude that the development of beliefs and mystic thinking has manifested itself more in four main colors: red, white, black and dark blue. The semantics of these color signs were stronger than marking one color. Some expressions of our contemporary language, which became a norm, now reflect the stony semantics of those ancient times. For example, the word "qizil - gold", which previously marked a red color, but today, it means only that expensive metal. If course, it has some reasons. A.Mammadov, who investigated the name of this color in Orkhon Yenisei monuments, referring to R.Ramsted notes that the first component of this “qizil”(gold) word is “qırmızı”, “çəhrayı”, “kürən” ("red", "pink" and "brunette") in Turkish and Mongolian. , and the second component consists of the word "ton" that is used in Korean language in meanings of money or copper, bronze". (3; 54)

Thus it turns out that it is not accidental that the word “golden” subsequently mean the precious metal. The word initially mentioned both the red color and the metal as well. Over centuries the trends to express the metal strengthened and in contrary expressing the color lost its strength.

It competed with the word “qirmizi” (red) adopted from Persian language in written literature. For some period a row of invariants to express a color emerges in language. But in the row of invariants, the word “qizil (gold)” lost dominance to adopted word “qirmizi” (red) and went out of use. But it could preserve itself only in stoned expressions like qizilahmed apple (red color apple sort), qızıl payız(golden autumn), qızarmaq(to become reddish (to become shy)) and so on words. So, it loses the power to form a synonymy.

However, black and white signs have become more powerful as variant in invariance row with the adopted white and black words, and preserved this power.

Apparently, then the color signs begin to create variants and invariants row, and sometimes one of the variants appears to be a winner. Of course, in the semantics of these signs, certain deviations are clearly evident from the above-mentioned reasons. In general, variance has a feature to exist as linguistic universal in synchronicity and develop in the diachronics. The existence of variants in language is its natural peculiarity, but the emergence of each new variant is a sign of the development of language.

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Gelemshah Heybatov

ROLE OF SEMIOTICS IN TEACHING OF ENGLISH PHONETICS

Key words: phonetic, transliteration, pronunciation, semiotic signs, undestanding

(Summary)

The article deals with the distinction between writing and pronunciation of the English language which is not a phonetic language and the relationship of graphemes to allographs to be comparable to that between phonemes and allophones. Three ways of transliteration (based on the writing, based on the pronunciation, transliteration through which language a word is translated) are distinguished in the article.

In today`s global world several issues regarding correct pronunciation and understanding still remain as problematic for language learners in the process of teaching English and this consequently has a negative impact on the communication activity.

It is well known that English language is not a phonetic language, which means that there is a great distinction between writing and pronunciation. That`s why the students have to be aware of those distinctions between English graphics and pronunciation. Compare: “see” /si:/ - görmək, sea /si:/ - dəniz, “meat” /mi:t/ - ət, meet /mi:t/ qarşılamaq, “know” /nou/ - tanımaq, “no”/nou/ - xe-

yr. These are examples of different allographs like “ea” and “ee” of the phoneme /i:/ in the first and second pair of words, “ow”and “o” of the phoneme /ou/ in the third one, the number of which we can increase to a great deal of them.

According to H.A.Gleason's words: "Each grapheme may have one or more allographs. The graphemes and allographs have a place in the writing system comparable to that of the phonemes and allophones in the phonology, and the relationship of graphemes to allographs is comparable to that between phonemes and allophones"(1,48).

In the words "cap", "king" and "black", the letters "c", "k" and combination of letters "ck" are all allographs of the same sound.

English has only two phonemes which are represented by one grapheme each, but even these are not separate ones, but both represent the two phonemes, viz. <θ>=th and <ð> = th as in the words “this /ðis/ and “think” / θiŋk/.

If this issue is considered on the level of morpheme “sail+or” and “teach+er”, then two different letter combinations “or” and “er” are allomorphs of the same vowel phoneme. In English orthography this principle is represented by such morphographs as -ed for the allomorphs /-t/ {worked), /-d/ {opened), /-id/ {wanted, needed), -s for /-s/ (books) and /-z/ {bags), etc.

Beginning from Ferdinand de Saussure language is accepted as a system of signs. If the language is a system of signs, then systematicity of each level has to be revealed. By the end of XX century, International Phonetic Association (IPA) identified specific symbol for each language sign, that is a phoneme.

Today a system of signs of pronunciation is applied in transcription.

Another important issue is the problem of giving signs of one language in the other language, which is called transliteration.

In some cases transliteration is confused with translation. Though it sounds similar to translation, they are two different processes with very different goals.

Transliteration means 'translating' a text from one writing system to another while keeping it in its original language, giving the word from a different language in letters that you can understand so as to be able to pronounce it.

Many people assume transliteration is equivalent to translation. However, there are some important distinctions. Translation allows words in one language to be understood by those who speak another language. Essentially, translation of a foreign word involves interpreting its meaning.

There are many definitions of translation but the one I like is "Translation is the art of expressing an author's intended meaning in another language in which they are not fluent".

Translation is converting the written or spoken meanings of words or text of a source language into a target language.

The key point here is that the words the translator uses do not have to be identical in both the source and target language, it is the meaning which is the crucial element. Even more importantly for this discussion, the sounds of the words are usually entirely different. For example the word 'hello' in English sounds completely different to the French translation of the equivalent greeting, "Bonjour".

On the other hand, transliteration makes a language a little more accessible to people who are unfamiliar with that language's alphabet. Transliteration focuses more on pronunciation than meaning, which is especially useful when discussing foreign people, places and cultures. Transliteration is converting the text from one script to another. It does not render meaning. This means changing only the source letters or characters into corresponding those of the target language.

Let's think of writing words in Russian or Japanese (which originally use Cyrillic and Kanji, respectively) by using Latin letters.

Keep in mind that transliteration doesn't really render the words in a new language — just a new format.

For example, when you go to a Chinese restaurant, the menu might feature Chinese characters that you don't understand. When those characters are transliterated, they approximate the Chinese word's pronunciation using Latin letters. If you can't read or speak Chinese, you still won't understand the transliterated language. Only when that Chinese word on the menu is translated into English will you be able to comprehend it.

There are sometimes different ways of transliterating a name in a given language and so consistency is important. It's a good idea to check with the person if their name has been transliterated before or if they have a preferred version before going to print with business cards.

If your colleague's name was Alexandru Cazacu (A Romanian name) and he was going on a trip to Russia, his name would be transliterated into Russian as "Александру Казаку" which when pronounced in Russian would sound like "Aleksandru Kazaku", very close to the original.

If he were going to Serbia, his name would be represented as "алекандру Цазацу" which would sound like "Alekandru Cazacu", again very close to the original.

Finally, if he were going to Ukraine then the transliteration would be "Олексaндру Козаку" which equates to "Oleksandru Kozaku" which is about as close as one can get to the sound of the original in Ukrainian.

In modern linguistics there are three ways in the transliteration of the names:

1. Transliteration based on the writing of the etimonic language. For ex: "London" /lʌndn/, Moscow /moskou/ - Moskva, "William" /wiljəm/ But the capital of Azerbaijan is written and pronounced as Baki /bakı/, it is given as Baku /baku/ in foreign languages.

2. Transliteration based on the pronunciation peculiarities is of etimonic language. For example.The word "Sekspir"/ʃekspir/ used in our language is pronounced as it is written here. The English people also pronounce this word nearly in the same way. But this word is written as Shakespeare in the English graphics.

3. Another way in the transliteration of the names is through which language a word is translated. For ex: the capital of Austria is written as "Wien" and pronounced as /vi:n/. But we pronounce this word as we write it /vyana/, which we accepted through Turkish language the variant nearly similar to the French language. Names of the rivers written as Kur, Araz are pronounced in the same way as /kur/, /araz/ in our native languages, but those words are written and pronounced as Kura /kura/, Araks /araks/ in Russian (2, 180).

Names of the districts like "Şamaxı" /ʃamaxı/, "Balakən"/balakən/ are written and pronounced in the same way in our native language, but in Russian they are written and pronounced as "Шемаха" /ʃemaxa/, "Белокан" /belokan/.

As a result of our observations in this field it might be possible to talk about the other way of transliteration based on both the writing and pronunciation peculiarities of the etimonic language as in the words "Omsk" /omsk/, Pskov /pskov/ Minsk /minsk/, Kursk /kursk/, Perm /perm/ and Tolyatti /tol′yatti/ and so on.

Semiotic signs help to improve the teaching process considerably and adoption of the language more deeply. It has to be mentioned that not only pedagogues, psychologists and methodologists, but also the specialists dealing with the grammatical, phonetic, lexical and stylistic aspects of the language have to be involved in research of the appropriate issues of semiotics.

Dealing with the phoneme oppositions, silent graphemes and grapheme combinations, plural form of the nouns, simple present and past tense forms semiotic signs are of great importance and this is an obvious example of the relations between semiotics and phonetics.

Taking into consideration plurality of connections with different international organizations in and out of our country the chief of the laboratory of experimental phonetics and applied linguistics took a decision to prepare a collection of transliteration of the names of institutions, newspapers, magazines, districts, cities, villages, settlements, mountains, valleys, lakes and rivers of Azerbaijan in English, German, French, Spanish and Russian languages in order to avoid all these misunderstandings regarding the above-mentioned issues on transliteration.

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INFLUENCE OF MEDIA LITERACY ON EDUCATION AND ITS TEACHING STATUS AT THE UNIVERSITIES OF GEORGIA

Key Words: Media literacy; Information Education; Highest Education; Student, Competence

Studying media literacy as an essential competence of a citizen of the modern world, its efficiency and influence on education – is very important. Analyzing the experience of other countries regarding the same issue and investigating its teaching status at the universities of Georgia is equally important and also, revealing and substantiating the pedagogical conditions of developing media literacy competence attracts our interest too.

Research Methodology. Qualitative research methodology – detailed investigation of the documents (curriculum, syllabuses), observation, analyzing sources, interview, questionnaire, depth interview, comparative analysis.

Research Object: Students of state universities of Georgia and analysis of the curriculums and syllabuses of the universities.

Hypothesis:

Based on the international experience and standards and principles of media literacy, it

can be said that media literacy is defined as a skill of an individual to make interpretation of every kind of media stream, essence, value and results autonomously and critically, assess the required information efficiently, assess the information and its sources critically, adjoin the selected information in the base of his own knowledge, use the information with the purpose of reaching specific objectives, perceive the economic, legal and social issues that accompany the usage of the information and make use of the latter in an ethical and fair way.

It may also be noted that, in Georgia, the low level of general literacy, interpretation of the read information and critical evaluation may be conditioned by the lack of media literacy competence.

Results and Implications. On the basis of analyzing the experiences of different countries we can make assumptions regarding the situation with respect to teaching, results and perspectives of media literacy in the countries where the latter is taught and fill our imagination regarding media literacy with the information of those key intellectual challenges that followed the implementation of new information and communication technologies.

The problem of teaching media literacy at the educational institutions of Georgia requires a practical solution and a scientific consideration as the low level of media literacy of the future generations is conditioned by the traditional paradigm of education that is mainly oriented on transferring the science, facts, regularities, principles and rules in a ready form. The latter is hindering the creative potential and development of critical reasoning of an individual. The popularity of the problem is tightly connected with the search for adequate technologies of teaching media literacy. The modern education is impossible to be imagined without mass communication possibilities and information technologies.

In the Declaration of UNESCO concerning media literacy, approved in 1982, is said that "Children and adults need to be literate in all three of these systems" (verbal, visual and audio-visual). Developed systems of media literacy exist in the countries of the Western Europe and the United States, they were implemented in the last decade of the previous century. Active conversations regarding the necessity of media literacy in Georgia started only five years ago.

The conception of media literacy, as well as of education, has been a matter of dispute for a long time. Since the middle of the 20th century - to the essential skills of writing and reading were added not less important skills of "reading" audio-visual material. Today, while facing new and great changes in Information and Communication Technologies (ICT), a new form of education is born - called media literacy. Even an accidental searching at a bookshop may become a source of academic interest

towards the issue of education: "Page on the screen: education in electronic era" [1], "Media Literacy in the Information Age" [2], "Critical Literacy in a Digital Era: Technology, Rhetoric, and the Public Interest" [3], "Literacy in a Digital World" [4], "Navigating the Internet with Awareness" [5] and others. These works closely connect with each other the multidiscipline groups of specialists of: literacy, culture, media literacy, relationship between a human and a computer, social studies regarding technologies.

Several definitions of media literacy have been known. Among them the most popular definition is the following: media literacy – a wider perception of literacy – is the ability to access, analyze, evaluate and create media in a variety of forms. These four components – accessing, analyzing, evaluating and creating media – together suggest a method based on skills regarding media literacy.

Today, for a citizen of modern world, searching for information does not represent a problem anymore but navigating in the huge flow of information – really does. Establishing a boundary between facts and opinions, distinguishing between wrong and correct information has become one of the greatest challenges of our time. This was the challenge that conditioned the vitally essential competence of media literacy – so much needed by a human of the 21st century. The way that a person deals with the countless information and the sources spreading the latter, determine his/her success, place in society, fundamental values, gain and harm in the private life and in everyday life too.

Information Literacy and Highest Education

One of the principal missions of highest education institutions is supporting continuous education. When the university is supporting the development of analyzing and the intellectual skills of critical reasoning and is helping to build a framework of education, this creates a foundation for permanent development of career path and acting the role of an informed citizen of a society. Media literacy is a component and a supporter of continuous education. Media literacy competence is widening the field of learning beyond the formal learning environment and guarantees an experience that is essential for self-organized searching in every field of life for executing the increasing responsibilities. In the account of Boyer Commission – "Reinventing Undergraduate Education" – is noted the importance of those strategies that require from students "active involvement in the process of developing an important question or a set of questions, searching for answers to the questions and creative research, selecting the forms of sharing results" [6].The courses created according these requirements help to develop an environment oriented on the student, where researching is a norm, solving a problem becomes the

focus and the critical reasoning – an important part of the process. Such educational environment requires for the competences of media literacy.

Influence of Media Literacy on Education, International Experience

The competences of media literacy at university level may be taught narrowly and in a way that is integrated in the existent courses. To what extent such limited teaching is able to develop firm competences of media literacy.

It is clear that the omnipotent nature of the systems of media content and supply confirms that different literacies not only exist but are of crucial importance for reaching success in modern world [7]. Based on discursive theories of various researchers [8]socio-cultural opinions regarding literacy - the term "multiliteracies" created a model of modern teaching that encloses the variety of modern communication channels and text forms and grammar of semiotic forms, including, film, photography and multimedia technologies [9].

The importance of multiliteracies and particularly, media literacy, is widely admitted by modern enlighteners. In the United States an initiative was started according to which the classrooms of junior and high schools should have been changed into "digital learning centers" [10] and the issues connected with media became an essential part of the Common Core State Standards (CCSS) and the latter was shared by 45 states of the United States. In the standard of the knowledge connected with media is said that:

The lack of programs in media literacy is not conditioned by the lack of knowledge. On the opposite, the researches confirm the efficiency of media literacy programs and a vast review [11] confirmed the existence of 165 conceptual or empirical articles regarding media literacy. Although the majority of the researches concern the programs of media literacy with respect to school education, there are several important researches regarding highest level too [12]. Some researchers are writing regarding evaluation of initiatives about media literacy.

Media literacy in Georgia

The organization regarding economic development and collaboration "Program for International Student Assessment" (PISA)

According to the organization regarding economic development and collaboration "Program for International Student Assessment" (PISA), Georgian schools are facing the problem of analyzing the read material – in the list of the 70 countries created according to the indicator in analyzing the read material Georgia is on the 62nd place. The international survey conducted among 15-year-old students was published in May of 2017. The organization conducted its last survey in 2015. This year the

results of the survey conducted in the mentioned period are to be published. A similar survey has been conducted this year too, but, probably, its results will be published in 2018 [13]

In Georgia none of large or small surveys that would describe the international experience with respect to media literacy and those tendencies that will become visible in the educational culture after implementing media literacy – have not been conducted [14]

In the education system of Georgia, in the process of conducting reforms, implementation of technologies in teaching process is regarded as highly important. In the cross-cultural competences of the National Curriculum literacy, media literacy and digital literacy that are closely connected to multimedia teaching are having a high priority ("Cross-cultural Competences", National Curriculum, 2011-2016).

"Although during the last 20 years Georgia was actively executing practical usage of media technologies at schools and universities, the development of media literacy and mass media in Georgia is still lagging behind the European standards for the time being" – is reported by "Overview of Information Literacy Resources Worldwide" of 2014 by UNESCO" [15].

I.B. Chelisheva is reviewing the teaching and problems of media literacy in Georgia and notes that today in Georgia despite various educational programs, media literacy is considered only as instrument, but for the time being nothing is revealed regarding it as teaching an important skill [16].

Conclusion

On the basis of analyzing the curriculums of the leading state, accredited, highest education institutions it was revealed that the curriculums at the highest level do not take into account the development of media literacy education and lecture courses. The only exception is the Bachelors' and Magistrates' compulsory-elective course of Media Literacy at School of Arts and Sciences of Ilia State University.

Because of the mentioned, on the next stage of the research, by the means of questionnaires and depth-interviews with lecturers and teachers the latter will be reconsidered.

On the next stage of research that implies questionnaires with students and depth interviews with lecturers and teachers, a more obvious view and results of teaching media literacy will become known.

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Grigol Jokhadze

TWO MEDIUMS – LANGUAGE AND POET ON BRODSKY'S POETIC IDEOLOGY

Key words: language, poet, medium, ideology, muse

The philosopher Suzanne Langer once wrote, "though the material of poetry is verbal, its import is not the literal assertion made in the words but the way the assertion is made and this involves the sound, the tempo … and the unifying all-embracing artifice of rhythm" (Poetry, Medium and Message).

Given this opinion, I was too inspired to understand even if highly approximately, what Joseph Brodsky meant when he said that language will outlive us, especially as his approach was dramatic, aggressive, challenging and always unashamedly definite: "poetry is the supreme form of human locution in any culture", he announces in "An Immodest Proposal", and cautions that "by failing to read or listen to poets, a society dooms itself to inferior modes of articulation" (Brodsky's Immodest Proposal).

My understanding is that a poet always knows that what in the vernacular is called the voice of the Muse is, in reality, the dictate of language; that it's not the language that happens to be his instrument, but that he is

language's mean toward the continuation of its existence. Language, however, even if one imagines it as a certain animate creature (which would only be just), is not capable of ethical choice. A person sets out to write a poem for a variety of reasons… The immediate consequence of this enterprise is the sensation of coming into direct contact with language, or more precisely, the sensation of immediately falling into dependence on it, on everything that has already been uttered, written, and accomplished in it.

The poet is language's means of existence – or, as Brodsky's beloved Auden said, he is the one by whom it lives. Poet who writes these lines will cease to be; so will you who read them. But the language in which they are written and in which you read them will remain, not merely because language is a more lasting thing than man, but because it is more capable of mutation (On Grief and Reason).

One who writes a poem, however, writes it not because he courts fame with posterity, although often he hopes that a poem will outlive him, at least briefly. One who writes a poem writes it because the language prompts, or simply dictates, the next line. Beginning a poem, the poet as a rule doesn't know the way it's going to come out, and at times he is very surprised by the way it turns out, since often it turns out better than he expected, often his thought carries further than he reckoned. And that is the moment when the future of language invades its present (Nobel Lecture).

In addition, literature points to experience that transcends political limits. Brodsky observed that language and, presumably, literature are things that are more ancient and inevitable, more durable than any form of social organization. The revulsion, irony, or indifference often expressed by literature toward the state is essentially the reaction of the permanent—better yet, the infinite – against the temporary, against the finite. . . . The real danger for a writer is not so much the possibility (and often the certainty) of persecution on the part of the state, as it is the possibility of finding oneself mesmerized by the state's features which, whether monstrous or undergoing changes for the better, are always temporary.

Brodsky went on to say that creative writing is an essential exercise of individual freedom, since the writer must make many aesthetic judgments and choices during the process of composition. He pointed out that it is precisely in this... sense that we should understand Dostoyevsky's remark that beauty will save the world, or Matthew Arnold's belief that we shall be saved by poetry. It is probably too late for the world, but for the individual man there always remains a chance.... If what distinguishes us from other members of the animal kingdom is

speech, then literature – and poetry, in particular, being the highest form of locution – is, to put it bluntly, the goal of our species.

When Brodsky was serving time on charges of "social parasitism" in the far north of the Soviet Union, someone sent him an anthology of English poetry. In it was Auden's "In Memory of W.B. Yeats"; in that, he read some deceptively simple lines about the Time, which, as poet presumes,

> Worships language and forgives
> Everyone by whom it lives;
> Pardons cowardice, conceit,
> Lays its honours at their feet
> (In Memory of W. B. Yeats).

These words, writes Brodsky in "To Please a Shadow," set moving a "train of thought... still trundling to this day." That train of thought moves through these essays at a rate considerably faster than a trundle, and the questions which are its components are central to Brodsky's work in general, be it poetry or prose: If time worships language, it means that language is greater, or older, than time, which is, in its turn, older and greater than space.... So if time – which is synonymous with, nay, even absorbs deity – worships language, where then does language come from?... And then isn't language a repository of time? And isn't this why time worships it? And isn't a song, or a poem, or indeed a speech itself, with its caesuras, pauses, spondees, and so forth, a game language plays to restructure time? And aren't those by whom language "lives" those by whom times does too? And if time "forgives" them, does it do so out of generosity or out of necessity? And isn't generosity a necessity anyhow?

Time, space, deity, structure, forgiveness, generosity, necessity – these are the terms of Brodsky's own verse, and they are the ones he applies to the verse of others. Language and time have in part to do with tradition – in part to do with form and voice – and both have to do with memory. Language and space have less to do with white fields on the printed page than with geography and loss. Another way to characterize Brodsky's frames of reference might be to call them borders – temporal, spatial, and spiritual equivalents of wit's end.

Language, writes Brodsky, can at least point to some opening when one reaches that end. It has its own intuition and its own dynamic, which can take the writer beyond the limitations of either his person or his creed. At that point, song becomes metaphysics, or prayer. What is important to remember here is that Brodsky is not talking about some otherworldly, higher reality when he calls poetry prayer or metaphysics or the essence of world culture. He is talking about an alternate reality,

these things made palpable, concrete; if slang or the vernacular makes them so, then they should be used. The language has just extended its possibilities, not reduced them.

Thus, what the poet writes may be better than the poet himself, or the writing of it may change him more than it changes any reader. This is where aesthetics and ethics meet: in those questions of forgiveness and generosity, of memory and survival, for a single person, a culture, a species. What is poetry but "a mnemonic device allowing one's brain to retain a world," he says, and what is literature but the "linguistic equivalent of thinking"? (Less Than One 1986: 357-384).

Nevertheless, it has aroused all manner of speculation. There are more "merciless" researchers which presume that Brodsky has known about a theory developed by Edward Sapir and Benjamin Lee Whorf that states that the structure of a language determines or greatly influences the modes of thought and behavior characteristic of the culture in which it is spoken (Denis Akhapkin 2000: 272).

Some others suppose that Brodsky knew even definite previous concepts of the power of language – first of all, the ideas of Wilhelm von Humboldt.

As he claims, now in nations, both generally and in different epochs, this power differs individually in degree, and in the actual path possible in the same general direction. But the diversity must become visible in the result, namely language, and becomes so, of course, primarily through the preponderance either of external influence or of inner self-activity. So here too it happens that if we pursue the sequence of languages comparatively, we make more or less easy headway in explaining the structure of one from another, though there are also languages which appear separated by a real chasm from the rest. As individuals, by the power of their particular nature, impart a new impulse to the human mind in a direction as yet unexplored, so nations can do this in language-making. But an undeniable connection exists between language-structure and the success of all other kinds of intellectual activity. It lies primarily – and we consider it here from this angle only – in the animating breath which the formative power of language instils, in the act of altering the world, into thought, so that it diffuses harmoniously through all parts of its domain. If we may think it possible for a language to arise in a nation precisely as a word evolves most meaningfully and evidently from the world-view, reflects it most purely, and itself takes form so as to enter most readily and concretely into every vicissitude of thought, then this language, if it does but retain its life principle, must evoke the same power, in the same direction, with equal success in every individual. The entry of such a language, or even one that approaches it, into world-

history, must therefore establish an important epoch in man's course of development, and this in its highest and most wonderful products. Certain paths of the spirit, and a certain impulse carrying it on to them, are not thinkable until such languages have arisen. They therefore constitute a true turning-point in the inner history of mankind; if we are to see them as the summit of language-making, they are also the starting-points for a more mentally abundant and imaginative cultivation, and it is to that extent quite correct to maintain that the work of nations must precede that of individuals; although the very observations here made are indisputable evidence of how in these creations the activity of each is simultaneously swallowed up in that of the other (Humboldt 1999: 25-64; Khairov 2014: 726-748).

Notorious Eduard Limonov has twice reproached Brodsky for plagiarism: he says, Brodsky's assertion-slogan that author's motherland is his language, in fact, belongs to Alain Robbe-Grillet, French master and manifesto-writer of the new novel and an acclaimed film-maker (Eduard Limonov 2000:189-193).

There are dozens of interpretations of the idea under mentioned, and you are not surprised while reading that the writer's homeland is the language in which he writes (Homeland as Exile);

Or: language is always home and homeland for a writer (Language is home and homeland for a writer);

Or: language is the only homeland (10 Unforgettable Quotes by Czesław Miłosz).

This list is not all-inclusive.

Nevertheless, Brodsky's casual saying which remains impressive and memorable for a long time, reads: One belongs to one's language as a writer.

Thus, there are not the idiomatic expression in Brodsky's essay and interviews in a way that Limonov quoted. One can consider that Limonov's version is just an inversion of Martin Heidegger's words which he writes in Letter on Humanism: Language is the House of Being. In its home human beings dwell (Letter on "Humanism").

In conclusion, I would say, that Brodsky gradually, step-by-step formed his literal and human credo, articulating it in different variations.

Let's recall the "Tradition and Individual Talent," where Eliot has written explicitly about this feeling which is based on historical need.

The historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order.

This historical sense, which is a sense of the timeless as well as of temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his own contemporaneity (Eliot 1950: 3-11).

Paradoxically, the poetry of one generation achieves timelessness as it takes its place within a greater historical tradition that proceeds from generation to generation.

Poetic ideology as well as poetic heritage is formed by means of associations, hints, and allusions, linguistic or metaphoric parallels… Poet uses philosophical thought and suits his own ends to devour the ideas, issues and topics, and if, in result, reader is changed, and, as modern Georgian poet says, turned into "one who has one more tear", the purpose is attained.

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POLYSEMY AND THE DEVELOPMENT OF NEW MEANINGS

Key words: polysemy, language, semantic derivation, word, new meaning

Semiotics is an investigation into how meaning is created, and how meaning is communicated. Its origins lie in the academic study of how signs and symbols create meaning. Meaning is a certain reflection in our mind of objects, phenomena or relations that makes part of the linguistic sign – so-called inner facet, whereas the sound form functions as its outer facet. It is known that, the process of development of a language changes take place in its lexis units, as well. As the time passes borrowings enter the lexis system of the language, on the account of word forming facilities of the language. There are some other units which as a separately-taken unit directly enrich the language with the new meanings, not having entered the vocabulary of the language. Naturally, words are not similar with the quantity of meanings, they express. Some words express one meaning, whereas, the others express several meanings as a result of which in the lexis-semantic system of the language the phenomenon of monosemy and polysemy are established. In linguistics "monosemy" originally deriving from Greek word means (monos) – one and semy (signs), but

polysemy means "poly" (many in Greek and semy sign) [3, p.37]. Besides these two meanings the fact that a word is used in different meanings and gives a number of other meanings is also called polysemy [4, p.287].

The number of sound combinations that human speech organs can produce is limited. Therefore, at a certain stage of language development the production of new words by morphological means is limited as well, and polysemy becomes increasingly important for enriching the vocabulary. From this, it should be clear that the process of enriching the vocabulary does not only consist merely in adding new words to it, but also in the constant development of polysemy. System of meanings of any polysemantic word develops gradually, mostly over the centuries, as more and more new meanings are added to old ones, or oust some of them. So, the complicated processes of polysemy development involve both the appearance of new meanings and the loss of old ones. The normal pattern of a word's semantic development is from monosemy to a simple semantic structure encompassing only two or three meanings, with a further movement to an increasingly more complex semantic structure – are two causes of development of new meanings. First is the historical one: different kinds of changes in a nation's life, in its culture, knowledge, technology, arts lead to gaps appearing in the vocabulary which begs to be filled. Newly created objects, new concepts and phenomena must be named: word-building and borrowing foreign ones. New meanings can also be developed due to linguistic factors-the second cause. Linguistically speaking, the development of new meanings and, also a complete change of meaning, may be caused through the influence of other words.

Semantic alteration realizes the usage of a word in a meaning, different from the former meaning. Semantic way of word-forming is the process of semantic derivation. The reasons causing the alterations of the semantics of the lexis unit in linguistics, which words are, inclined to semantic derivation, the essence of semantic derivation processes have not been fully discovered. Semantic derivation creates the phenomenon of polysemy, putting them in other words, lexis unit, having gained a new meaning, turns to a polysemantic unit, or as a polysemantic unit it itself expands the circle of meanings.

In the process of the investigations of semantic derivation, facts are gathered for the revelation of the features of expansion of circle of meanings in both polysemantic and monosemantic words and their quantity characteristics. There are languages, having tendencies and not having tendencies for being polysemantic. For the analytic structure of the English language, polysemy is characteristic. In this language the

possibilities of conversion of words from one part of speech to another one is wider. This problem has been attracted to investigation by the scientists O.S.Akhundova, I.Q.Qak, Y.L.Ginsburg, Y.S.Kubryakova and others.

Transition or transposition among the parts of speech causes the development of motivated connotation in the conversive lexemes. In the English Language investigation and analyses of such lexemes on the above-mentioned line, show that, conversion not always causes the change of meanings. The change of category of a word, having been converted from one part of speech to the other one demonstrates semantic potentials of a number of lexemes. A lexeme, developing in the direction of connotative change of meanings within the frame of several parts of speech, possesses a still wider potential. The fact that a word within one part of speech develops its semantics as to the main denotative meaning proves the narrowness of its semantic potential.

By the extension of the border of notion the nuclear meaning by widening with different features draws new meaning circles. In these new circles of meanings too, diversity, openness, semantic development are possible. In this case new meaning of the word by the way of developing the phenomenon of creating one more meaning, takes place. The meaning, which is formed by this means, in comparison with the meaning of the initial word is characterized by the nearness to the meanings of the derivational word.

In the English language alongside lexis polemics, polysemy has been widely spread as a result of formation of polysemy, by the influence of other parts of speech of derivational units.

Direct denotative meaning of the word, its derivative nominative, motivated connotative meaning can lose motivation or can possess connotative meanings. In this case specification of developing lines of changes of meanings is of special significance.

Change of semantics of a word, being linked with situation, in this case, by the way of metaphorization on the ground of sememe within the composition of another denotation phenomenon of creation of a new meaning, takes place.

Street (noun) – a public road in a city or town, typically with houses and buildings on one or both sides

In most dictionaries this main meaning of the word is indicated. But this word as a result of the history of development of the language has gained a number of new meanings. Different meanings of this word are indicated in the ABBYY Lingvo dictionary: 1) a street (küçə); 2) people residing in a certain street (müəyyən küçədə yaşayan adamlar); 3) atmosphere in which criminality, poverty, vagrancy have been widely

spread (açıq, səfalət, cinayətkarlığın baş alıb getdiyi mühit); 4) The Street business and financial center (usually wall-street) (işgüzar və maliyyə mərkəzi) (adətən Uoll-street) [1].

As a term in physics, the word "street" is used in the meanings of a "path" – "cigır". The above-mentioned meanings do not express all the possible meanings of the word. We come across the usage of the word "street" in other meanings as well, which is mentioned in the parallel corpus of National Corpus of the Russian language.

"Fumbling with the controls, Collet called up a Paris *street* map". In this sentence the combination of two words expresses the meaning of *"a map", "plan" (xəritə, plan)*.

Street is a place intended for the free movement of people and transport. In the main meaning of this word, except the denotative meaning which it expresses, it also expresses the meanings of "free movement" and *"street" (yol)* sememes. A person can move in any direction in the street, he/she can stay in the street etc. In this respect, a person in the street is free. On the basis of the sememe of freedom the word street is used in the antonymous meaning of prison – *həbsxana*. *Street* – the real free word as opposed to prison [2].

In the Azerbaijani language the first of two words "içəri" and "çöl" is used in the meaning of "prison", while the second one is used in the meaning of "being in freedom" (azadlıqda olma). In the sentence for e.g. "Filankəsi tutublar, içəridədir" (a certain person has been arrested, he is in) is understood as "a certain person has been detained, he is in prison) while the second sentence "filankəsi buraxıblar, o, çöldədir" means – A certain person has been freed (he is not in a prison).

"Street-aisle in an office layout meant to foster collaboration" [2]. It becomes clear from the explanation that this word gives the meaning of "a passage", "a way of correlation" ("keçid" və "əlaqə yolu").

In the development of lexical meaning metaphorization plays a special role. We think transference of quality and features onto different objects possesses ample possibilities. Time and space relations too are inclined to metaphorization. All these features show that polysemy and development of lexis meaning towards polysemy takes place in different directions.

Lexis system enriches both quantitavely and qualitatively. Enrichment as to the quality, we think, takes place as a result of words existing in the language, which having gained new meanings, group around a certain main meaning of the word.

The reasons of taking place of the phenomenon of polysemy are different. At the same time gaining of polysemantic meanings of which words in the language depend on a number of factors. The involvement of

still wider circle, in which parts of speech, words of polysemantic meanings, in comparison with total number of words belonging to this or that part of speech is not determined yet, either. The feature which is obviously seen is that the plurality of objects and things cause their creating still more polysemantic words.

It is natural that polysemy of words is not just the same in all the languages and it can't be. Thus the national words expressing one and the same notion in different languages do not possess the same polysemy. For e.g. The meaning volume of the word "göz" (eye) in the Azerbaijani language is not just the same with the Russian word "glaza" or the English word "eye". This is naturally linked with national features of these languages. Despite the polysemy of meanings in a word, one of the meanings which the polysemantic word expresses is obligatorily its initial, denotative meaning – an independent meaning, but the others, despite the fact that are nearer to the initial denotative meanings in this or that degree, they show themselves as the meanings, formed later on. Independent meaning is the main meaning, whereas, the other meanings occupy second, third, even the fourth places. Putting in other words, when a word is separated from its independent meaning and acquires polysemy, bears figurative meaning. For e.g. the word "head" in the word combination "child's head" is used in the real meaning but in such combinations as "head of office", "headquarter" or "head of the cabbage" the word "head" is used in the figurative meaning. Another example: the word "foot" (ayaq) in the word combination "foot of the mountain" is used in the figurative meaning.

Polysematicism and polysemy possess the possibilities of naming of the objects, characteristic to different classes. The fact that a word at the same time possesses the ability of naming several events or objects or transition of the meaning of the word from one object or event onto the other, alongside being named by the terms of polysemantecism and polysemy is also called as the transitional word as to the meaning or metaphorization [5]. The reason to the acquisition of polysemy of the words in the language compared with endless variety of real truth is the result of limited system, which the language is.

In the human conscious the variety of reflection of reality, endless quantity of notions and for the expression of all this by the expression of language means, the existing quantity of language units is not enough.

T.T.Arbekova notes the revelation of polysemy of words within a certain context; namely, the understanding of the word in which meaning it is used is possible only within a certain situation [3, p.83].

Y.L.Boyarskaya, linked by the determination of the cognitive bases of the creation of new meanings of polysemantic nouns in the English

language, has carried out complex investigations. The author has affirmed the expansion of meanings of numerous words in the modern English language [6].

Examples to the nouns having gained new meanings: For e.g. **baby** - an object of personal concern or interest; **bacon** - the police; a police officer (Black); **bag** - 1) one's principle interest or habit; 2) a situation, matter or problem; 3) a portion of a narcotic drug or the envelope containing it; **baggage** - 1) a wanton or immoral woman; 2) an imprudent or saucy girl or woman; **banana** - a crazy person; nut, zany or eccentric person; **basket** - 1) a group of related issues especially ones for discussion in a negotiations or conference package; 2) any set of, grouping or collection of things (translation from French 'cordeille'); **beak** - a nose; **bear** - a Russian state; **beast** - 1) an ugly person; 2) a crude, violent, or sexually aggressive male; 3) a liquor; **beauty** - *Physics* a property of a subatomic particle known as a bottom quark; **beef-** 1) a complain, a quarrel; 2) a criminal charge or complain; 3) a large or musculai" male; **bin** - an asylum for the insane and others are the nouns having gained new meanings [1].

Thus, in any case of semantic change it is not the meaning but the word that is being transferred from one referent into another. The result of such transference is the appearance of a new meaning. It should be noted that the wealth of representative resources of a language largely depends on the extent to which polysemy has developed in the language. Well-developed polysemy is a great advantage in a language

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Summary

Shujaet Karimova
Polysemy and the development of new meanings

The article deals with polysemy and different reasons of the development of new meanings. It is noted that semantic derivation of words creates the phenomenon of polysemy. Semantic changes occur gradually, and takes long time The study shows that metaphorization plays a special role in the development of new meanings. Polysemy is important for enriching the vocabulary.

Key words*: polysemy, language, semantic derivation, word, new meaning*

Резюме
Шуджает Каримова

Полисемия и развитие новых значений.

Статья посвящена многозначности и различным причинам развития новых значений. Отмечается, что семантический деривация слов создает феномен полисемии. Семантические изменения происходят постепенно, и занимают много времени. Исследование показывает, что метафоризация играет особую роль в развитии новых значений. Полисемия важна для обогащения словарного запаса.

Ключевые слова*: полисемия, язык, семантический вывод, слово, новое значение*

Marina Kavtaradze

MUSIC AS A MEDIUM: SEMIOTIC ASPECTS OF GIYA KANCHELI'S CREATIVE WORK

Key words: musical, semiotics, medium, intertextuality, postmodern

Preamble

Music is a medium with a characteristic system of symbols between an artist and the world around him, as between the product and customer of his creation; there is an opinion that, unlike science, art does not have any ready signs, because any artistic symbol is unique because it is created by the author. However, this opinion does not correspond to reality, as in music there are structures, means, which are characterized by sustainability in the process of artistic communication. These include the dance rhythm-formulas, the intonation formulas of the Gregorian chorale, the music-rhetorical theme-symbols of the Baroque epoch, etc. But is similar occurrence characteristic of the modern music in new times?

The paper discusses Giya Kancheli's creative work in the context of these semiotic problems. The research aims to identify the

conceptual issues of musical semiotics in Giya Kancheli's works, which better correspond to the European music of new time.

One of the most difficult moments in composer's work is to see his own self and each composer is valued for having his individuality. Kancheli's compositions are imprinted by distinctive individuality, with exceptionally strong, valuable worldviews. At the same time, Kancheli is often reprimanded for "eclecticism", because his music is multifaceted and the dialogue between different epoch cultures can be seen in it. This is why the composer's text should be interpreted as a system of symbols bearing codified information to a certain extent.

The point, meaning results from the intersection of their semantic vectors, adding broader cultural context to it; it creates the basis for assessing postmodern-style thinking as a "quote thinking", and postmodern texts as "quotation literature" (B. Morrisette). We do not mean unification of texts similar to the one of previous epochs in general context, which is not a novelty in literature and art. Basic meaning comes from palimpsest, or the text interpreted as a clean sheet of paper overwritten on other texts – "Tabula Rassa", which loses its meaning. We deal with the shabby "parchments" palimpsest, overwritten many times, which is often very hard to figure out "(M. Foucault). In relation to palimpsest it is impossible to distinguish the inner from outer, semantic reflections and autochthonous meanings.

The theme of the paper is determined by the fact, that Giya Kancheli's musical aesthetics echoes postmodern philosophy, which primarily implies pluralism of languages and viewpoints, and recognizes infinity of text interpretations (Kavtaradze, 2007). Kancheli's music is intertextual, i.e. according to textologic understanding its text, as articulating phenomenon, is characterized by the interaction with semiotic environment of culture.

"New sacredness"

In Giya Kancheli's secular works "sacral" prevails over "daily-transient" with religious-philosophical concept and meditation dramaturgy. From the genre components signs of cult genre: liturgy, prayer, sacred hymn, requiem and mass hold leading position.

In relation to the issue of "sacredness" motivation of his creative impulses are abundantly encountered in a variety of interviews and dialogues (Zeifas, 1991; Zeifas, 2005). For him music, in its essence, is a medium for communication with the universe and is religious in the highest sense of the word; but it is not identified with particular confession:"Only now I realize how important it was for me that my mother took me to the Catholic Church, where a Conservatoire student played Lutheran Bach's music on the organ. Grandmother took me to the Orthodox Church. Now I think that good music, at least the one I like, is always religious in a broad sense, even if its author does not go to church or follow religious rules. Here we can recall Leonard Bernstein's aphorism, to which Zeifas refers in his book - "If you love music, you are a believer; whatever hard you try to hide this" (Zeifas, 2005, 106).

Leading role of the sacral initial affects meditation type dramaturgy, religious-philosophical concept, of a number of works with the enlightenment, Catharsis

zone, which coincides with the work's code (opera "Music for the Living", "Styx", liturgy "Mourned by the Wind" , metacycle "Life Without Christmas", " Light Sorrow", "Lament", Symphony VII).

Intertextuality on the level of thematism

In Kancheli's creative work interaction and synthesis would be impossible without intertextuality on the thematic level, with polystylistics as one of the components.

Intertextuality first appeared in Kancheli's symphonies, in which penetrated the principles of cinematography; montage principles, carnival mood. This was significantly affected by Kancheli's relation with cinema (E. Shengelaia, G. Danelia) and theatre (R. Sturua). In his Symphony #5 poly-allusions are expressed by the principle of stylization, which the composer implements by using typical intonation complexes with solid semantic meaning.

Kancheli's thematism is extremely simple, with distinct stylistic idioms from different epochs, various examples of cult, folk and modern pop music, including his own themes from cinema and theatre music. He only marks their contours "silhouettes" and as if leaves them unsaid to the end. This is how the thematic Kaleidoscope emerges in his works, which

have absorbed entire space of European culture from the middle ages to modernity. By means of tembre-textural means these thematic formations are often differentiated by 3-4 sound combinations, into dramaturgical spheres, distributed in time and space. This allows the composer to "inculcate" stylistic idioms, quotations, allusions of different epochs into musical process and create the collage mosaic from them. Kancheli applies the technique of auto-citation of theatre and cinema music and attributes symbolic meaning to it, thus creating a multilayer semiotic inhomogeneous text. These inserts are sometimes aggressively strong; sometimes gradually create complete form via the principle of intonation combinatorics of individual sounds….Any stylistic element that falls into the context of other epochs, acquires a new meaning, which is characteristic of palimpsest.

Despite the distinct poly-stylistic nature and seeming multiplicity of themes, in almost all of Gia Kancheli's works evident is light intonation, which bases on secondal lament motive, seconds are also present in the intonation basis of the thematic formation, in the structure of harmonious complexes and the principle of voice movement also bases on it. It can be said that in Gia Kancheli's works secondal intonation has the meaning of an intonation-symbol. Besides, Kancheli's intonation plot is autonomous and obeys the musical logic of development. It is not analogous to literary plot, but is a musical "echo camera" (Barthe R.) reflecting general problems of humanity, which expresses the depth of work.

Intertextulity on the verbal level

From the opera "Music for the Living" Kancheli started experimenting with verbal structures. Polyvalent intertext of verbal order is created via contamination of mythological, philosophical and religious principles, prayer texts, separate lines of different authors, poetic ideas, names, syllables, syntagmas, linguistic elements – lexemes, intonemas (e.g. there are 9 such blocks in "Styx") (Kavtaradze, 2009).

In Kancheli's works the multilayer, hierarchically organized musical process uses verbal intertextual order. Thus created is multilayer linguistic field, which is equally distributed in verbal and musical spheres and generates a new intonation plot (Kavtaradze, 2012).

The titles of the works indicate to program associations of these creations in a broad sense. This programming is not only picture or plot-reflective, but is conceptual and corresponds to its new understanding in postmodernism era. The conceptual aspect of Kancheli's programming – first of all implies the idea coded in musical work. This is why each has its "own Kancheli". Hearing itself determines what type of composition the work is (variation, rondo or sonata), but it always easily finds the way to this music.

Intertextuality on the genre-stylistic level

In Kancheli's works genre-stylistic intertextuality is manifested on all levels. Experiments on the text of works continue Luigi Nono's searches in opera genre. In the opera "Music for the Living", liturgy "Mourned by the Wind" for viola and orchestra, Choral cantata "Light Sorrow" for children's choir and orchestra, "Styx" for viola, choir and orchestra, "Evening Prayers" for a string quartet and male choir, "Lament" for soprano, violin and orchestra – genre-stylistic diversity acts hierarchically and is manifested on: 1. Thematic; 2. Verbal; 3. Composition-formmaking levels, and 4.On the level of synthesis with the genres and varieties of adjacent fields (Kavtaradze, 1992).

Two or more genres are synthesized in each polygenre complex. In Kancheli's works the polygenre of highest order results from free variability, via the interaction of the genres unrestricted by normative – concerto, cantata, requiem, symphony, poem, cinematography and liturgics. For instance in opera "Music for the Living" mythopoetic continuum covers universal problem of human existence: the conflict between good and evil, divine and demonic, war and peace, truth and hypocrisy, death and immortality. Its genre features are created by the synthesis of the theatrical systems of different epochs, which include metaphoricity, carnival, grotesque. Here is interaction of mystery, Baroque and romantic operas, ballet, poem, tale from literary genres, symbolist theater, cinematography, carnival spectacles, instrumental theater, "theater in theater".

Unique interreplacement of inner and external, medieval and symbolic levels of dramaturgy are also characteristic of Kancheli's other

large-scale works; religious-philosophical concepts imbued with the sacral come to the foreground via symbols and allegories.

There are different ways to achieve this integrity; more frequent is the advantage of one "axial" genre, others supplement and enrich it. For example, in symphonies these are symphony and poem genres. In the rest – liturgy, requiem, cinema elements affect the process of montage dramaturgy. In liturgy “Mourned by the Wind” obvious are the signs of symphonic poem, liturgics, concert, requiem; in the “Lament” for soprano, violin and orchestra this list is supplemented with secular cantata, strengthened by a liturgical component. In these works solo, viola and violin are thought as the author's voice, the creator’s words, the same can be said about "Styx” which has strikingly diverse genre palette and is created by the synthesis of symphony, concert, secular cantata, requiem genres, combined with the features of extra-musical genre originating from cinematography, prayer and cult liturgy genres.

It should also be considered that in "Styx" (as in "Lament" and "Evening Prayers") mythopoetic associations are related to textural-dynamic processes, in which the types of mythologeme (church, mount) are described in purely musical way. Besides, the variety-content order in “Styx” reflects apocalyptic religious-philosophical concept. Poly functional is viola part, mediator of the artistic process, which also denotes mythological Chiron, as well as the author’s voice and memory concept. In the work together with super symbol mythical Styx, also presented is the mythologeme of temple, proceeding from the names of temples and churches; cult prayer choral, rhetorical figures and symbolic motives are applied in musical thematism.

The composer has virtuoso knowledge of the laws of sound point, sonorous silence, tembre inclusions and mixts. His works are characterized by the symbolism of artistic process, particular feeling of time and space, and the super timely. Listeners structurize the text by their own imagination, basing on individual perception. This is how the polyvalent multilayer semiotic text “works” by the palimpsest principle in Kancheli’s compositions.

Music with Kancheli takes on the function of painting, film shot, poetry, as a plastic symbol, which performs time-spatial organization of shots, dramaturgical layers, via parallel montage. Contrary to this word, syllable, syntagma, are used as elements of musical speech – as intonation, rhythmic complex, chord, harmonious phonism, tonality. I.e.

musical processes are carried out by the laws of other fields of art. This is the peculiarity of Kancheli's multilayer text and musical language, as of a medium.

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SEMIOTICS AND LANGUAGE: PECULIARITY OF LANGUAGE STRUCTURE OF NOAM CHOMSKY

Key words: semiotics, language, structure, philosophical, signs

The main purpose of the presented research is to demonstrate that a semiconductor is a place of thought in the theory of instruction, showing that relationships between logic, language and thinking are not only philosophical and linguistic issues but also the analysis of human language, semiotics and language. Another goal of the research is to inform the reader of the difference between complex compound and non-meaningful signs, indicating how long the roots of the semicolon are. In Por-Royal Grammar (1660), we now see clearly the use of semiotic language. Over the years, American semiotics have emerged, and in Europe, semiperiodic terms have emerged. The fact that the semiotics exemplified mathematical logic, characterized by natural sciences and

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humanities semiotics, has been proven in the study. This is due to mathematical logic development and mathematical research. A number of prominent local and foreign linguists have been investigating and commenting on semiotics and language issues, describing the general characteristics of sign systems, and analyzing modern semiotic studies. In the second part of the research, N. Chomsky's transformational psycholinguistics and interconnection of semiotics were investigated and, were investigated and therefore fully agreed with F. de Saussure's idea that the semiotics was the science of learning within the social life. So, the main problem of semiotics is the problem of meaning and the semiotics of human activity and a theory that gives them a basis for understanding their interactions.

Recently, natural science and humanities are characterized as the aspects of semiotics. L.Yelmslev (1899-1965) and his successors defined the formation of natural science with semiotics and humanities – with semiology. A. Greimas (1917) suggested designating the sciences about expression - semiotics, and the ones about content- semiology. [11]

The roots of semiology go back to the V century B.C. The sophists and Platon had already their ideas about semiotics. We meet the first information on the semiotics in Platon's "Kratylos". After him, Aristotle had already developed the whole system of semiotics. He differed separate parts from notional signs.

Aristotle noted that there existed complicated linguistic symbols, the aspects of which had no meaning. "Semiotics" root comes from a Greek word "seme", and it is used as "semeiotokos" in the meaning of sign expression. Therefore, the semiotics is a science about signs and sign system functioning.

Scholastics were also engaged in semiotic problems, but the golden age of semiotics came to XVII and XVIII centuries in rational philosophy period. As the samples of golden age, we can show the works of G. Leibniz (1646-1716), Y. Herder (1744-1808) and V.fon Humboldt (1707-1835) [16; 274-363, 17]. After a while, we plainly see the first flashes of appliance of semiotics in the language in Por-Royal grammar (1660). The authors of this grammar were Antuan Arno and Klod Lanslo. Por-Royal grammar played a significant role in the development of linguistics theory and formation of norms in figurative grammars. This grammar presented a new linguistic concept. Thus, this concept covered various science fields, such as grammar, philology, lexicography, lingvoetnography, logic, etc. The main disputes on semiotics began with A. Augustin studies in the middle centuries. A true sign for him was approved signs. A German scientist devoting another special work to the semiotics Q. Klaus (1912-1979) expressed his attitude to the issue in that

way: *"... from one hand under the semiotics we comprehend lingustic signs. From the other hand, via this term is showed a special field of mathematical basis..."* Based on this opinion we can conclude that as a general concept of linguistic philosophy field the semiotics differs from its analogue covering the mathematics. [15] As to Ferdinand de Saussure the science studying signs and their systems is called semiology. [12] As to Ch.Pierce and Ch.Morris (1901-1979) this science is called semiotics. [13] There is also such an opinion that it is possible to associate the science studying signs with linguistic symbols when consider the signs as a special field. Sometimes, rephrasing description of Ferdinand de Saussure, the semiology is comprehenced as translinguistics, which identified to research all symbol systems in compliance with language laws [14]. Consequently, if we do not review the research of linguistic symbols depending on linguistics, then we are concerned in the semiotics. In our opinion, the term "semiotics" is more appropriate.

V. von Humboldt founded the modern theoretical linguistics with his numerous research works and achieved to separate it from the philosophy dealing with the general philosophic and reflection theory issues [3]. At the end of XIX century, philosophy got interested in linguistic theory and semiotic issues again. We can say that it took place due to the development of mathematical logic and researches. The role of Ch.Pierce in this issue is indispensable. "Symbols, language and behavior" work of Ch.V. Morris played a significant role in the development of semiotics. He writes: *"...semiotics gives a basis for comprehension of human activity forms and their main interactions, as these activities and interactions are reflected in the symbols conducting this activity..."* [4; 2003, 6; 58]. We can conclude that this interaction is identification of philosophy with symbol theory in up-to-date interpretation.

It is known that the meaning is the central issue of semiotics. In socialism period, when philosophy proclaimed semiotics of its aspect, the linguistics set a task to research general issues of symbol system. The ideas set forth by to F. de Saussure gave a boost to it. He suggested to name the science deling with the symbols – semiology. Exactly the period after this is characterized by the appliance of symbol theory to the natural languages. Therefore, in America was formed a term "semiotics" and in Europe – semiology. Both of them in point of fact are the sciences researching symbol.s to F. de Saussure writes: *"... within social life we can imagine the science dealing with symbols life, in this case it would be a part of social and in consequent, general psychology, we will call it semasiology..."* [8]. So, F. de Saussure recommended considering the linguistics as an aspect of semiology. But the researcher did not agree with F. de Saussure, who emphasized that the presence of language is not

so important and came to the conclusion that linguistic symbols differ from all other ones by their nature. Exactly for this reason, it would be not right to review the linguistics as an aspect of the semiotics. Today F. de Saussure concept is considered essentials of symbol theory. This theory throws the linguistics to the embrace of psychology, proclaiming it as an aspect of semiology and semiology. But it is hard to meet anything dealing with the meaning in the theory of this scientist. To our opinion, if a symbol does not have any meaning, i.e. if there is no mark of it in human brain, its comprehension is not possible at all. F. de Saussure writes that the science dealing with symbols life is called social or general psychology in society. However, he calls it semiotology. Semiology answers to the questions about what forms and manages the symbols. Then he notes that the lingustics is a part of the science called semiology. The laws of semiology can be applied in the linguistics as well [9]. It is true that semiotics has a larger area, it covers the fields beginning from animal behavior, esthetic theory and rhetoric conducted via human body movements [10]. Philosophers tried to specify the interactions between the semiotics and reflection theory generally by means of special and artificial languages, as in this case the complexity of natural languages reduces to minimum. For example, the interaction between a symbol and its corporeality is quite complicated in natural languages. The fields of linguistics, studying same symbols expressing in different variations are phonology, morphology, semasiology, etc.

Modern semiotic researches are associated with the names of Swiss J. Piaget, N.I. Jhinkin, P. Bart and other scientists. Recently, Italian scientists U. Eco and U. Voli attract the attention with their outstanding works on semiotics. They have precious ideas about the structure, limits and prospects of semiotics. They differ general semiology (linguistic philosophy and communication theory) and special semiotics, devote special patterns to the study of certain codes and symbolic situations separating semiotic typology (language, politics, education and morality) of cultures, as well as separating code types of architecture, rhetoric, advertisement, paralinguistic code (gesture and byplay). They had a large view of semiotics prospects and considered that the human and society should be studied in general context of global communication. One of the scientists writing many works on the symbolic nature of the language is Y.S. Maslov [33]. Most recently, quite interesting work of Belorussia researcher N.B. Mechkovskaya on semiotics has been published [34]. N. Tusi, being a successor of his master Ibn Sina, developed his own ideas on philosophy and semiotics as well mainly in the works called “Sharh al Ishorot (Tehran, 1894) and “Asas al Igtibas” (Istanbul, 1929) [35]. He expressed the comprehension of meaning pretty clearly. When the

meaning is not general, then its sense is special name, for example /Zeyd/ (sometimes it is used in the meaning of "this man"). In this case, due to the joining a symbol (substitute), the others (humans) cannot enter into its composition, or its meaning does not exclude its entity, therefore called general sense.

Consequently, according to the research conducted by us we came to this conclusion that semiotics is a science studying the symbols functioning within social life; the main issue of semiotics is the sense and semiotics is a theory, giving basis for the comprehension of human activity forms and their interaction. Thus, we give a definition to the semiotics; foremost it is a general theory on linguistic symbols and interaction between them, they express the attitude towards thinking, objective reality and human.

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Tamar Lomidze

CONCEPTUAL MODELING IN THE POETIC LANGUAGE (ROMANTIC AND SYMBOLIST MODELS)

Key words: conceptual, modeling, romantics, colour, language

In poetry, there are various ways of modeling the image of the world. Poets used for this purpose a variety of poetic genres, some verse forms, metaphorical or vice versa, non-verbal poetic speech, various types of sound recording, etc.

This article deals with specific ways of modeling the image of the world, used in Georgian romantic and symbolic poetry. Symbolism is considered the direct successor of the traditions of Romanticism. Nevertheless, the romantic and symbolic models of the world differ from each other. To illustrate these differences, let's first consider the features of modeling the world in Georgian romantic poetry.

Consider, for example, Two poems by a prominent representative of Georgian romanticism, Nick. Baratashvili "Twilighr over Mtatsminda" and "Sky-Blue".

It is common knowledge that romantics preferred "blue" to all other colors. In the poetry of Baratashvili there are only two names of the color of phenomena and objects: blue (and azure), and - in one case - green (Nutsubidze 1981: 52,51).

However, the name of the color "blue" in Baratashvili's poetry is not used in the usual function of the epithet. "Blue" is characterized by a poet (in the poem "blue") as a primordial color created before other colors ("The first created realm"). In this context, "blue" is perceived as a generic color in relation to other colors.

The "primordial" generic color should be considered an attribute of the "primeval" sky. According to the Bible, such a "sky" is an invisible heavenly world, the abode of God.

Nikoloz Baratashvili uses in the function of the epithet only the name of the color "azure" - to denote the visible sky (the poem "Mtatsminda" and "Mind on the edge of Mtkvari"). Thus, the visible and invisible heavens differ in his poetry in color: the first of them is "azure", the second is "blue".

Naturally, blue - like a primordial color - directly correlates with the Bible. "Birth" says:

`In the beginning God created the heavens and the earth. Now the earth was formless and empty, the darkness was over the surface of the deep, and the Spirit of God was hovering over the waters.

Obviously, in the poetic worldview of Baratashvili, "blue" refers to the pristine state of the world. Its use is motivated by the fact that blue, in comparison with the azure, is darker ("darkness over the abyss").

It can be said that the dark tone in the Bible and in Baratashvili's poetry is an essence and an antecedent of color. Its synonym is "blue", which in the artistic system of Baratashvili never denotes and can not denote the color of a particular, visible object.

The dark world, according to the Bible, was qualitatively uncertain. It only potentially implied the possibility of fragmentation and the emergence of individual objects. Such a darkness was a certain substance from which God later created separate objects. It is noteworthy that the substantivity of blue (as "dark") color in Nikoloz Baratashvili's poetry is confirmed by a line from the poem: "I will merge with the blue color". A similar conceptualization of blue and dark (as synonyms) occurs in another poem by Nikoloz Baratashvili - "Twilight Over Mtatsminda".

In this poem, Baratashvili uses a stylistic device, which at first glance is not typical for a romantic style - the poet describes the evening landscape and mentions the names of objects in the plural: "dew", "breezes", "springs", etc., and, thus, presents them in a generalized form, as sets of homogeneous objects. In the coming darkness it is impossible to judge their similarity or difference. Accordingly, the world in this poem appears as a homogeneous and qualitatively indeterminate given.

It is obvious that the poet's vision of the world is in fact a rejection of his vision.

As a result, a specific relationship arises between the text of the poem and its corresponding reality - its denotateю

Qualitatively indefinite, continual, invisible world can not be an adequate denotate of a fragmented, dismembered text. The text is isolated from the denotate and opposed to it as dissected - diffuse; actual - potential; as an individual phenomenon (speech) - a common and unknowable "language" of things and phenomena.

Such a text is based only on the principle of combination, since it is freed from the ties with the world of things. It becomes possible to establish the relationship of any sign or concept with any other sign or concept on the principle of "contiguity," ie, metonymically. Combinationality (metonymization) is the main characteristic of poetic thinking and the artistic language of Nikoloz Baratashvili.

In general, Georgian romantic poetry is characterized by formal dismemberment, metonymic verse texts, while the world is credited with continuity. Thus, there is a gap between the world, on the one hand, and its perception by man, on the other.

* * *

Let's see how the reality depicted in Georgian symbolist poetry was portrayed. It is noteworthy that among the Georgian Symbolist poets the solid verse form, known as the triolet, was very popular. The structure of this poetic form is as follows: the first line in eight-line poems is repeated in the fourth and seventh lines, and the second line in the eighth. The rhyming system is as follows**: abaa abab** or **abba baab.**

Although the triolet is a solid verse form, but at different times it was used with different functions. For example, initially (in the Middle Ages) triolets were created for entertainment purposes. Naturally, in symbolic poetry, the triolet had to have completely different (not entertaining) functions. The poetic form retained its structural features, but their functions changed.

The most important structural feature of a triolet is, of course, the repeatability of its lines. What functions could they find in the new - symbolist - system?

It is common knowledge that verse speech is characterized by repetitions of rhythmic units - lines, dvuhstrochy and stanzas, as well as sounds and words. What effect does the excessive repetition of the lines have on the semantics of verse speech (we recall that the first line in the trio is repeated three times, and the second - twice)?

According to the definition given by R. Jakobson, "The poetic function projects the principle of equivalence from the axis of selection to

the combination axis" (Jacobson 1975: 198), that is, in poetic speech, words (as well as strings and stanzas) are characterized by a similar sound organization (rhyme, alliteration, assonance, etc.), while in colloquial speech the words constituting the syntagmatic sequence differ from each other along the same lines - at least, the repetition of certain features in them is unimportant. In this case, the more repeatable elements in the poem, the more expressive becomes its formal plan and the more its semantics departs to the background. Therefore, in a triolet in which the equivalence principle is expressed excessively, the form plan dominates the content plan and should lead to a semantic transformation of words.

As mentioned above, the triolet is characterized by the repetition of two syntactic-semantic units (strings). Repeatability strengthens their semantic integrity, undivided (if we concentrate on the perception of the lexical units composing the lines, then the unity of the lines will weaken and we will not be able to perceive them in the form of repeating units). Thus, the structure of the triolet implies the perception of repeating lines as undivided wholes. It is no coincidence that alliteration and assonance are often used in triolets, which unite such lines even more.

It is also important that in the overwhelming majority of triolets (with three exceptions) Georgian symbolist poets use a three-part dimension (5 4 5), that is, there is a tendency to versioning unification, contributing to the perception of lines as single "words".

Ordinary speech consists of discrete units - words. To understand the phrase, it is necessary to understand each individual word - if the phrase is omitted, it is difficult to understand. In a triolet, on the other hand, the whole line should be perceived as a single "word". In it, the "narrowness of verse speech" is actualized, as discussed by Yu.N. Tynyanov in his book `The Problem of the Poetic Language~ (Tynyanov 1924). In the triolet, the syntagmatic sequence of discrete lexical units changes qualitatively - a semantic transformation of the constituent lines of lexical units takes place. According to S. Mallarme, the verse line creates one word from several words.

What is the semantics of such a "word"?

The fact is that although the first line gives a rhythmic impulse to the whole poem and is perceived as a rhythmic wholeness, but separately (when it has not been repeated in the text), it is not yet perceived as a separate semantic unit, ie, the semantics of its constituent words is retained. After its repetition (in the fourth and seventh lines of a triolet), it is already perceived not only as a rhythmic unit, but also as a continuous semantic integrity.

The same can be said about the second line (although it repeats only twice in the triolet).

What is the world described by the sequence of words in which syntagmatics (discreteness of poetic speech) tends to zero and emerges as a single, continuous whole?

Obviously, in such a sequence, using pivoting, it's not her semantics that comes to the fore, but sound, sound organization (remember Verlaine's call: "music, first of all"), which form semantic continuity.

The objects and phenomena of the terrestrial world differ from each other and are discrete. The ideal, otherworldly world, on the contrary, is characterized by unity and continuity in the worldview of symbolist poets. "Objects" and "phenomena" of the invisible, ideal amodal and do not differ from each other with specific features. To describe the ideal world, the most appropriate is the use of symbols, because the character, in fact, is also undivided and, from a semantic point of view, continuous (therefore it can not be deciphered). Such a unity, indivisibility, continuity gives the semantics of triolets the structure of this poetic form in the poetry of Georgian symbolist poets and, apparently, this explains the popularity of this poetic form not only among Georgian, but also among French and Russian poets-symbolists.

What is the relationship from this point of view between romanticism and symbolism?

In the light of the above, we can conclude that romantic poetic texts are characterized by dismemberment, limiting formal and semantic fragmentation, where as continuity is attributed to the world as a denoter, and texts of symbolist poets tend to maximize "cramped", unity and isomorphism, i.e. to continuity corresponding to the continuity of the ideal other world, which, apparently, was due to the conviction of the Symbolists that poetry is a mediator between the worldly and the ideal, transcendental worlds.

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Abstract

Tamar Lomidze
Conceptual modeling in the poetic language
(romantic and symbolist models)

1. In the poetic language, various ways of modeling the world are used. Poets of different epochs used various poetic genres, solid verse forms, metaphorical or, conversely, non-metaphorical language, various methods of sound recording, etc., for this purpose.

2. In our report, we consider those ways of modeling the world, which are used in Georgian romantic and symbolist poetry. It is known that for poets of both directions it was characteristic the opposition of the earthly and transcendental worlds defining the features of the created by them poetic models. In particular, the analysis revealed that romantic poetry is characterized by the dismemberment, discreteness of the artistic text, whereas the world as a whole is attributed continuity and, thus, reflects the difference between, on the one hand, the world and, on the other hand, the human perception of the world. In symbolist poetry, poetic texts are characterized by continuity, that is, by the quality that in symbolism was considered an immanent property of the transcendent world. Apparently, this is due to the fact that the Symbolists, unlike the Romantics, considered poetry a mediator between the earthly and transcendental world, which was repeatedly declared in their manifestos and works of art.

Mariam Marjanishvili

THE WORLD OF GAMES AND GEORGIAN THEATRE IN BAKU

Key words: Georgian,theatre,world,folk,song

The concept of Azerbaijan appeared in the Georgians' mind with the folk song "Urmuli", as in the first line of the song "I'll go to Aghzevan for salt", the word "Aghzevan" means Azerbaijan.

The friendship and cultural relations between Georgian and Azerbaijan peoples have a long history. The best children of these two nations have always tried to develop and strengthen this friendship.

It is important to study and research every form and field of these relations, including traditional theatric-cultural one between the two peoples.

At the end of the 1870s, Baku, which was weakened by Turkey and Iran, turned into a large oil capitalist industry, business society and credit banks. Very soon, Baku turned into a multinational city. Alongside Russians, Armenians, Polish, Ukrainians, Jews, there were more and more Georgians.

How was the city infrastructure affected by the rivalry of different material opportunities?!

The growth of the population caused the growth of the city itself, but this growth was not homogenous, "whichever aspect of

people's life we take, - said newspaper "Kaspi" – there are intense contradictions everywhere: on the one hand, rich buildings with parquet floors, mirrors and electric lights, on the other – street huts with smoking oil-lamps" **(Newspaper "Kaspi" 1893).**

According to newspaper "Kvali", the part of the city with low Asian houses and dirty streets was called "Shamakhia". While the beautiful part with three-four-story European houses was known as "Beli Gorod".

To the left of the station, to the east, there was a third part, the so-called "Cherni Gorod", which "is made up with oil factories, kerosene factories, workshops and taverns, which are blackened by the smoke from the factory. Everything is black there: people, houses, animals, goods, fruit, etc." **(Newspaper "Kvali" 1818).**

It is known that the formation of bourgeoisie in Azerbaijan started in the second half of the XIX century and its greater part consisted of oil entrepreneurs. That is why, amidst this capitalist world, there emerged an opposing power – the working class. It mainly consisted of homeless peasants moving to the city and qualified workers from different parts of the Russian Empire. The latter brought both their professional knowledge and skills and revolutionary ideas with them.

The third player, who regulated, united and gathered the opposing sides – the capitalists and the proletariat – was art and culture. As Schiller said: "Art has a moral influence not only because it gives pleasure in a moral way, but also because the pleasure which we get from art is, in itself, the way to morality".

What was happening in the cultural life of Baku at that time?!

The development of cultural life of the nation caused the need for a theatre in Baku. At that time, there were certain theatrical games and puppet performances in Azerbaijan.

In 1873, the first national, half-professional theatre was founded in Baku. The first performance was M. F. Akhundov's "Haji-Kara". In 1883, the capitalist Tagiev built a special building for the theatre, and the first professional Azerbaijani theatre was founded.

Meanwhile, in Tbilisi, there had been a powerful Azerbaijani drama circle for quite a long time, which later turned into a professional theatre.

The development of cultural and educational links strengthened Azerbaijani and Georgian people even more. A considerable group of Azerbaijani cultural workers got their education in Georgia: M. Narimanov, Efendiev, Mahmudbekov, Hanizade, Mamed Kulizade, S. Akhundov, Kocharli, the painter Iravin and others. A. Bakikhanov, M. Akhundov, Mirzashaf, Narimanov and others lived and worked in Georgia for a long time.

Russian newspapers in Tbilisi – "Caucasus" and "Tifliskaya Vedomost" - regularly published correspondence about Azerbaijan.

Georgian newspapers also contributed to the popularization of Azerbaijani people, their life, literature and culture in Georgia: "Iveria", "Droeba", "Kvali". The articles and letters belonged to Ilia, Akaki, G. Tsereteli and other Georgian public figures.

In the second half of the XIX century, Akaki Tsereteli's works were translated into the Azerbaijani language; Akaki himself brilliantly translated M. Akhundov's "Khanis veziri" in 1898, and Rafiel Eristavi created a wonderful ballad "Koroghli" according to Azerbaijani folklore.

About 1000 Georgians lived in Baku at the time. In 1895, a Georgian community was established there. The first professional actress who settled in Baku in 1898 was Ephemia Meskhi. One year later, in 1899-1900 Kote Marjanishvili and his wife Nadezhda Zhivokina took part in Russian drama cast. A drama circle was set in Baku in 1900-1902, which was taken over by an actor David Shvelidze.

"Ephemia's arrival in Baku encouraged those Georgians who lived and worked in different parts of the city. She began uniting them and organizing her favourite activity – the theatre. Not only with her commitment but also with material assistance she established a club and a theatre which put on performances every season", - noted the actor E. Amirejibi.

In the land of "black gold", there were a lot of foreign capitalists, entrepreneurs, commercants, intellectuals. They were frequent guests at popular "Georgian evenings" hosted by a Georgian woman.

Most frequently, the hostess was Lisa Tarkhnishvili, who was the wife of an oil entrepreneur Musa Nagiev. There were occasions, when they invited the wife of another oil entrepreneur Tagiev as a hostess. This way, the evening became more popular among rich Azerbaijani.

Mass media played a great role in the life of Georgians living in Baku. In 1897, newspaper "Iveria" wrote: "There are a lot of people of different nationalities in Baku and almost all of them have their own churches, schools, library and many other institutions…

Unfortunately, the Georgians have neither school or church nor a library". The author of the letter addressed the Georgians if they could pay three rubles each, "they would establish a book depository and a reading hall for them" **(Newspaper "Iveria" 1897).**

This was really timely as a few months later, a Georgian book depository and a reading hall were opened in Baku. "At last, our long-term dream has come true and now we have a Georgian book depository and a reading hall which was founded with the commitment and assistance of D. Kervalishvili. This May, we officially opened the reading

hall which is located opposite Marine's garden. Innumerable people were present at the opening" **(Newspaper "Iveria" 1898).**

This first culture institution became a place of meeting and support for Georgians. A journalist from "Kvali", Aridze, wrote: "There were few Georgians in Baku. Indeed, what do Georgians do here? Baku is a city of entrepreneurship and trade, but a Georgian is not a trader… There are a couple of Georgian capitalists, but they are very small compared to Azerbaijani capitalists. On the other hand, there were professional revolutionaries among Georgians: Stalin, Tsulukidze, Ketskhoveli, Sturua, Irodion Evdoshvili, Abel Enukidze and others… How could their life and work in Baku not have an influence? It did have a deep influence!" **(Newspaper "Kvali" 1898).**

While mentioning a couple of capitalists, the author must have meant the fact that "the oil industry which developed on Apsheron peninsula in the XIX century turned Baku into the largest industrial centre in Transcaucasia. In 1872, the government sold kerosene industries to private people, among whom were Georgians: Zubalashvili, Eristavi, Jakeli and others" **(Gugulashvili 1941:277).**

In 1900-1902, a Georgian drama circle was established. At first it consisted of just theatre-lovers, but since 1906, it filled with professional actors. Soon, with the help of rich Georgians, all Georgian institutions were moved to a building located at Nikolozi Street: the theatre, the school, the reading hall, etc.

In 1908, Ephemia Meskhi's husband, Ivane Gepner and the director Kote Meskhi, opened a cinema in the same building. The cinema was run by Vasil Amashukeli, a mechanical engineer, who had just returned from Moscow. Encouraged by the Meskhis, Vasil Amashukeli started making short films: "Georgian actors Ephemi Meskhi, Kote Meskhi and others in the park", "Work at Ramishvili's publishing house", "Work at oil bore", "Transferring coal on camels", "Baku views", "Kebab salesmen", "The Caspian Sea shore" and others.

Vasil Amashukeli's films taken in Baku are among the first Georgian ones shown abroad.

With the initiative of Georgian educators, a primary school was opened in Baku. Since September 11, 1909, the school started functioning. It was equipped with all necessary things. It was mainly funded with the money from performances. There was one performance a year to support the school. In 1904, Stepane Zubalashvili donated 10,000 rubles to the school.

Georgian culture was appreciated not only by Georgians, but also by the representatives of Azerbaijani intelligentsia. In 1914, Lisa Kanum

Mukhtarova and her husband Murtuz Mukhtarov donated 500 rubles to the Georgian school.

The creative group of the Georgian theatre in Baku raised money to help the victims of repression from Guria, the victims of Armenian-Tatar opposition and poor Ajarians.

Jacob Mansvetashvili established the house of Georgian culture in Baku. On the 23 of December, a Georgian school was opened on the first floor of the building. A women's circle was also established here. There were also circles of sewing, embroidery and other handicraft.

In 1907, in order to manage the theatre successfully, the Georgians in Baku invited Kote Meskhi to be their director. He was in charge of it for two years and turned it into a powerful professional theatre.

After his leave, the theatre chose Nino Gamrekel-Toreli as its director. She was the first woman director, who had got theatrical education in Moscow at Polinskaya's private courses.

Most of all, Baku audience liked the plays depicting the heroic past of Georgian people, and later "democratic plays, where authors mainly depicted the existing economic and, partly, political inequality and superstitions and other fallaciousness". Baku Georgian theatre was a platform, which voiced anxious and hopeful ideas of freedom-loving people.

An Azerbaijani theatre in Tbilisi is developing simultaneously with the Georgian theatre in Baku. On January 14, 1910, the first issue of Georgian weekly political-literary and scientific-historical newspaper "Martsvali" came out in Baku (there were 10 issues altogether). Since January 1913, a weekly political-literary journal "Tskaro" came out.

On more than one occasion, famous actors from Tbilisi were invited to take part in performances in Baku: Mako Safarova-Abashidze, Elizabeth Cherkezishvili, Babo Avalishvili, Vaso Abashidze, Vladimer Alexi-Meskhishvili and others. On January, 1912, Georgia traditional evening party hosted Vano Sarajishvili, the solo opera singer from La Scala, who delighted the ear of the audience with arias in Russian, French, Italian and Azerbaijani languages.

It is very interesting to remember what one of the popular singers of the USSR, Biul-Biul, writes: "I saw Vano Sarajishvili for the first time in 1911. At the time I was 14 years old. I was imitating a nightingale and produced strange sounds. This was why I was invited to Tbilisi… They said after the performance that Vano Sarajishvili was coming to see the singing nightingale. Indeed, when he approached me, he put one hand on my shoulder and he touched my throat with another and said something in Georgian. As they told me later, he had said: if you don't check the throat, you will think that there is a real nightingale in the throat. That

evening, Vano Sarajishvili sang "Tavo chemo" and left me with such unforgettable impression that even 22 years later, I can't forget the singer with that great voice" **(Kashmadze 1962:205-207).**

Another singer who sang in Baku was Elene Tarkhnishvili. Famous directors and actors worked in Georgian theatre in Baku: Shalva Dadiani, Valerian Gunia, Alexandre Tstutsunava, actora Keto and Eo Andronikashvilis, G. Mataradze, Vladimer Amashukeli, the doctor Niko Gamrekeli. The Georgian theatre served every event going on in Georgia, especially, in its cultural life. In different years, the Georgian theatre in Baku celebrated jubilees of Ilia and Akaki and staged their plays.

At that time, people of different nationalities worked in different industrial institutions. These people were friends and in the evening, despite differences in social background and thinking, they met one another in theatres and attended performances.

"As there were Georgian performances in Baku, there must have been audience as well. Who were the audience? Besides Georgians, you could find educated, progressively thinking people of different nationalities. First of all, there were the Azerbaijani", - wrote newspaper "Iveria" **(Newspaper "Iveria" 1898).**

How did the Georgian theatre in Baku manage to attract such versatile audience?! Each Georgian actor and theatre lover was well aware of one thing, that "the theatre is a publicly revealed mirror which should reflect the good and the bad, the kind and the evil, positive and negative".

The Georgian theatre in Baku managed to attract audience by reflecting socially important events. The theatre revealed luxurious entertainment and conversations about trade, miserable life of the working class, the issues of culture, science and social life. All the voices, all various ideas, melodies, all thoughts and wishes made a great influence on the feelings and minds of the audience.

In the 1920s, which were full of cataclysms, the roles in the world of games changed. The working class who wanted revenge turned into a raging crowd and shed people's blood together with Bolsheviks. During this time, the life of the theatre in Baku nearly stopped.

The cast of the Georgian theatre in Baku "was wandering in the street with a lit torch in the hand… hunger, thirst, cold were nothing to it… the theatre was not only art but it is a school, a platform, which wakes feelings, alerts senses, lights fire in hearts and fills it with hope".

And so, the Georgian theatre in Baku stood up to time. It continued its functioning at Nikolozi Street for more than 30 years, staged about 200 performances and lived a full life.

On December, 1936, on decision of the Azerbaijan authorities, the Georgian theatre was closed down, but it left an indelible trace in the cultural and educational activity of Georgia.

The Georgian theatre of Baku was the temple which was lit by the love of culture and the belief that "art belongs to all people", "art has no borders", "the theatre is the public sign of nationality"…

The life and work of the founders, theatre-goers or actors of the Georgian theatre in Baku is the spiritual will left by one generation to the next one. Each of them possessed a great sense of responsibility and dignity. Even today, the life and work of the cast of the Georgian theatre in Baku and its history shines like an eternal torch.

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Rusudan Mirtskhulava

THE MEDIUM IN THE PSYCHOLOGY

Key words: psychology, medium, communicative, psychoanalysis,metaphysical

In its traditional understanding the term "medium" refers to a person who mediates communication between the humans and the metaphysical forces. While in modern times the term changed its meaning and stands for the trivial (but possible" sacral") communicative canals, the instruments, that mediate interpersonal communication. Marshall McLuhan re-examined the traditional and logical connection between the idea and the communicative canal-"The medium is the massage!" By the generalized interpretation- the medium is more meaningful or significant than the content; the medium in itself is the massage!

A human being is a social animal, consequently human being is a communicative canal, the medium, who forms his own essence in the area of communication. A human being as a communicative canal and a meaning-maker is capable of changing meaning in the process of communication ; for example, any utterance may have different

meaning depending on who uttered it and for whom it is intended and also when, where and how - under what circumstances the communication takes place. The play of words by McLuhan -"The medium is the massage" has the specific meaning in the psychological sphere; communication is loaded up by the communicator's psycho-social traits or attributes, that changes the meaning of any utterance according to them. In itself information does not exist; it is always subjectively charged and accordingly changed. There is as much information as many senders and receivers it has. For example, to the question- "What kind of person is Mr.A?" can not be given an objective answer. A range of answers are possible depending whether they are made by strangers or acquaintances of Mr A. Also, Mr A's answer may depend on his mood or the weather outside.

In Fyodor Tutchev's poem "Silentium" every pronounced idea is named as untrue or false; -„Мысль изречённая – есть ложь! « , because of misleading quality of verbal expression of thoughts or emotions. This disputable condition caused relativity in psychology; the absolute truth has been substituted by the subjective points of view (R. A. Wilson "Quantum Psychology", 1990). By this position - the person, as the medium, changes the objective world and creates his own, subjective world.

The significance of the phrase "The medium is the massage" increases in psychotherapy. The process of the psychotherapy is influenced not only by the used methods or contents, but also by the patient-therapist's personalities and their individual canals. De Wald considered psychoanalysis as a new form of interpersonal relationships. (De Wald, 1976). In this relationship the voice timbre , the intonation and the "body- language" sometimes is more significant than used content; for example, positive reinforcement of a patient is more effectively achieved by relevant body language (smile, nodding) and touch elements than by the verbal compliments. Exactly for this reason, the therapist's coaching includes not only information teaching, but also body-language training too.

It is worthwhile to note that in psychotherapy medium is not only the therapist who mediates relationship between patient and

his psychical materials, but also the patient too, who influences on the therapist and changes the direction of the therapy process.

Le us consider the issue of the subjective interpretation in the drawing art-therapy. Patient objectifies his social and psychological traits by means of drawing. In the art-therapy drawing includes not only creation of the art material (for example, painting a man or a house), but also, the interpretation of this material. Patient expresses/reveals his unconscious thoughts, emotions or drives and in this process therapeutic effect is achieved. For example, patient discovers by means of the drawing, that, contrary to his conscious point of view, his home (family) is not the area of the comfort and security for him, but relates it to the painful unconscious feelings.

Exactly in this context appears the issue (quest) of subjective and one-sided interpretation of the art production; in particular, how free are the therapist – patient from their conscious, fixed opinions? How can they get the new, heretofore unconscious information, with its therapeutic effect? For example, socially fixed can be the opinion that the house (family) is the area of comfort and security.

With regard to this issue must be mentioned universal and unconscious phenomenon of transference. In psychoanalysis this phenomenon means transfer of the emotions, drives, wills, attitudes, desires, behavior stereotypes and so on from one person to the other. The subject ascribes such attributes to the person (new acquaintance, manager, teacher, psychotherapist) that is characteristic of other – his close person - (for instance, the subject's father). The patient often has the expectation of the same kind of emotional support from the therapist as from his own parent, which may negatively affect the physiotherapeutic process. Therapist must overcome the patient's transference and must support him as a therapist and not as his parent. The transference and the counter-transference (the therapist's transference or counter-transference) suggests the revival of the experiences of early infancy in adults. The Transference is manifested in every interpersonal relations, but most distinctly- during psychoanalysis. Transference changes the perception of reality, consequently the image of reality is more or less distorted. The problem becomes

more intense, when transference provokes the reaction not adequate to the reality.

Transference was first described by Z. Freud in 1905 as the significant phenomenon in the client-therapist relations. Freud noted that transference is the universal phenomenon that can be more identifiable in psychoanalysis. Psychoanalyses does not make transference, rather it stimulates its emergence from the unconsciousness to the surface of the consciousness. Freud's opinion was first formed with regard to the clinical case with Ann O, the patient of Josef Breuer (later analogous case was mentioned in Freud's practice too); Breuer's woman patient in an unconscious state, had imitated process of childbirth, declared that Breuer was her child's father. According to Freud, in every case transference helps the therapist to bring to light the patient's latent and existential drives. The unconscious material is manifested not simply in the memories, but in the process of transference. The basic figures of the transference are parents, teachers, therapists and heroes; - the transference means projection of their features to other persons. There are distinguished positive transference (the patient ascribes to therapist the positive attributes) and negative transference (the patient ascribes to therapist the negative attributes). In psychoanalyses "transference neurosis" is discussed as an inevitable condition and necessary stage of therapeutic process. Moreover, transference is the one of three fundamental psychoanalytic terms, such as: "unconsciousness", "resistance" and "transference".

The phenomena of transference and contr-transference help to come to light the unconscious psychological mechanism considered as their positive aspect. But at the same time, transference manifests the dominance of the subjective reality in every communicative process; communicators create their own, subjective reality and subjectively change every content's meaning. In the therapeutic process this condition rises the quests; How can the transference and counter- transference facilitate overcoming of the patient's old, fixed conceptions or opinions? How can these phenomena help in the process of transition on a new functioning regime? By the latter we mean a process of assimilating by the

patient new, previously unknown information and mastering skills of its utilization.

To overcome the mentioned problem the therapist must help his/her patient in the process of understanding transference that includes termination of the latter. For instance in case of the "kind mother's" image transference on the therapist – it is essential to objectif that therapist does not have the same but different function than mother. To overcome contr-transference (therapist's transfer) the phenomenon of "indifference" is employed indicating not cold-blooded relation with the patient, but the ability of emotional control or emotional management by the therapist. According to J.L Moreno, a therapist has bilateral relations with the patient - the therapist "hugs" the patient with one hand and holds the mirror for him with another. In other words, a therapist empathically feels condolence and at the same time, stimulates patient to the critical thinking.

The aim of the psychotherapy is the so called refraiming ; - the method of giving the new meanings to the patient's symptoms or his /her entire world; revived unconscious memories are attributed with new meanings. For example: (from my own practice) – the patient –the young man of 19 has various complains: headache, insomnia, anxiousness, aggressiveness, etc. The therapist instructs him to draw the house and the man. The specific of patient's drawing (used colours, forms, measures of the house and the man, their localization on the paper) shows that patient has painful, ambivalent relations to his house (family). During the interpretation or termination of his picture the patient shows traditional and socially reinforced positive attitude; - the house is the area of the comfort and security. Therapist directs the patient to the specific features of the picture/drawing (used colours or forms, measures of the house and the man, their localization on the paper). The patient shows negative transference -aggressiveness to the therapist, an attempt to mask the true, unconscious relations to the family. But after the successful interaction with the patient and after the therapeutic alliance the patient escapes from the infantile and one-sided relations to the house- family; this infantile relations may be so noted; - house (family) is the area, that gives the every passive person (in spite of the age) the comfort and security. In the process

of picture interpretation patient realizes that old, childhood age relations do not work at the actual stage and it is necessary to change them with more adequate and effective relations. Therapeutic process facilitates the understanding of necessity in changes and their stimulation.

With the help of effective therapist-patient interaction and understanding the patient's unconscious phenomena (contents) world's (social-psychological and physical world's) new, subjective meanings are attributed. These subjective meanings are more relevant to the adaptive functioning. Psycho-therapist and patient are mediums, who, through the interpretation process create the new, subjective reality.

Tinatin Mshvidobadze

DIGITAL INFORMATION TRANSMISSION SYSTEMS AND SOCIAL MEDIA

Key words: Transmission, digital, systems, information, media

Abstract: The article discusses the traditional networking of digital data exchange; Classes of information transmission systems are provided.

It is analyzed that the technologies of digital and voice transmission technologies through the power grid are considered the most promising direction in the new millennium.

Is given the analyze of the definitions about social media by deferent analysts. There is also a comparison between social media and traditional mass media outlets.

Technological development in the modern world has led to an increase in dependence on human information. The empirical field has expanded significantly and the audience has much more access to information. For decades of popular dissemination, popular and traditional means: print periodicals and broadcast media, modern conditions, Internet and multimedia technologies have been added.

The distribution of information exchange systems significantly increases which is necessary for development of digital communication infrastructure. Information transmission system classes are:

• Management and accounting distribution systems, automated management systems.

• Small automation tools, local home networks and small offices network.

The most common technologies of data transmission through electric networks are:

• Data exchange technology X-10 with electric network;

• Intellon CEBus (Intellon SSC) with electrical networks has been developed by Intellon Company to organize digital information exchange with electric power lines (120V, 60GHz) according to CEBus standard of home network.

• Electronic exchange technology- LonWorks (Local Operation NetWorks) has been developed by American Corporation Echelon for data exchange in industrial and household to use management systems.

• Data transmission technology with electric networks - DPL 1000, which allows the transmission of the data per 1 MB / sec, with the company NOR.WEB. Many analysts believe that the DPL 1000 revolutionary technology is a new impulse for the development of data exchange means through the power lines.

In the last decade of the XXI century, social media has become very popular. The means are changed, while the goals and objectives, remained the same.

Social media

Social media offers varying capabilities and levels of interactivity.

Social Networks–Social networks are web platforms that allow users to create an account, establish a profile, and interact with other members. Most social networks permit users to manage their privacy and preferences for sharing content and personal information. Examples of social networks include Facebook, Google+TM, LinkedIn, MySpace, and Twitter.

Media-Sharing Networks–Media-sharing networks provide users the ability to upload photos, videos, or slide presentations and share them in a public forum. Within emergency management, media-sharing networks allow community members to post geographically identified (i.e., geotagged) photos and videos captured on smart phones. This content can then be used to create crisis maps, which display social media content by location. Examples of media-sharing networks include Flickr TM, Instagram, Picasa, Pinterest, SlideShare, and YouTube.

Community Forums–Community forums are online discussion sites that give users the ability to create content, comment on posts by other users, and upload and share files. Within emergency management, they can also serve as a valuable source of information and resources following a disaster. Organizations interested in building and hosting a community forum can use tools and services offered by third-party providers such as IdeaScale and Ning. Examples of emergency management community forums include Country Fire Authority (CFA), Federal Emergency Management Agency's (FEMA's) National Preparedness Community, Firefighter Nation, First Responders Communities of Practice, and GovLoop.

Blogs–Blogs are a chronological online diary that allow visitors to post responses to a discussion thread on a particular topic. Blogs can support in-depth interactive discussions better than a micro blog such as Twitter that limits message length; however, they require creative content to entice the public to participate in the information-sharing process. Examples of blogging platforms include BloggerTM and WordPress.

Feed Readers–Feed readers are internet browsers or websites, which can be used to subscribe to favorite websites through the use of really simple syndication (RSS) feeds. The desired content is automatically aggregated into one application for easy viewing. Examples of feed readers include FeedburnerTM, IceRocket, My Yahoo!, NewsGator®, and Reddit.

Mashup's– Mashup technologies display overlays—or a mashing together – of two or more data sets. Within emergency management, mashup's are commonly used to map different types of incident-related data (e.g., the location of shelters, evacuation routes, and water mains), generate crisis maps, and improve situational awareness during a disaster. Mashup's can also allow citizens to contribute to a response effort by posting photos, videos, or comments on road closures, damages, etc. Mashup examples include Crisis Map, EsriTM, Google Maps.

Wikis–Wikis are collaboration websites that allow members to add, remove, and edit content. The Hawaiian term wiki means "fast," and people often use wikis to build knowledge collaboratively on a particular topic and share it with others. Wikis have been set up during disasters such as the 2007 California wildfires and the 2011 Joplin, Missouri, tornado, with community members contributing text, photos, and videos to help others seeking information. Examples of wikis include Wikipedia® and Intellipedia

Social Media Management Tools–Social media management tools allow users to monitor and manage their social media networks as well as generate metrics for determining their reach and effectiveness. Some

applications are free and may offer upgrades to professional-level services, while others require a licensing fee or paid subscription. Examples of social media management tools include Crowdbooster, Facebook Insights, Geofeedia, Google AnalyticsTM, HootSuite, Radian6, TweetDeck, and Twitalyzer.

***Short Message Service (SMS)*–**SMS is a communications protocol used for sending text messages on cell phones and other mobile devices. Many public safety organizations allow users to sign up to receive alert messages, which can be especially valuable during an emergency if an agency's existing phone service cannot support the volume of incoming calls from the public.

The effectiveness of SMS messaging can be limited because it may rely on community members opting into the service and is generally used by public safety organizations for distributing messages, not sharing information.

Method	Description
Develop a Strategic Plan	• Identify the target audience, objectives, tactics, and staffing requirements including roles and responsibilities; • Create a governance structure for approvals; • Identify desired social media channels and processes.
Establish a Social Media Presence	• Establish accounts on popular social Media platforms and become familiar with the online culture by sustaining an active presence; • Establish a complementary mix of social media; • Engage with the community in advance through social media and recommend standard hashtags.
Establish a Concept of Operations	• Determine how social media will be managed during emergencies; • Establish training and staffing plans to

	allocate more resources to social media monitoring during an incident; • Incorporate social media strategies into emergency management exercises.
Coordinate with Partnering Organizations	• Partner with other organizations to coordinate consistent key messages; • Set up a central online source for emergency-related information from a variety of official sources; • Coordinate social media efforts regionally.
Engage with Digital Volunteer Organizations and Virtual Operations Support Teams (VOST)	• Enlist digital volunteer communities to help satisfy demand for information when in-house resources are taxed; • Use a VOST to monitor sites, spot trends, and seek and disseminate information.

Table 1. Social Media Implementation Methods

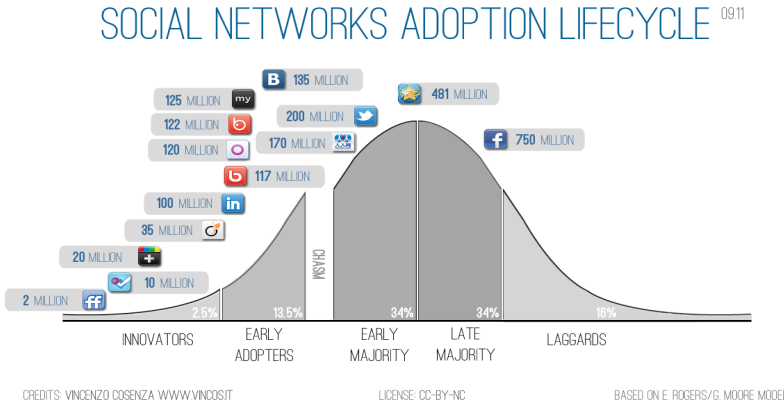
In fact, the spread and use of social media has obviously overrun its study process, which has become the main reason for the acute debate and opinions among opponents.

For instance, the US Congressional Research Service (CRS) analyst Brus Lindsey defines social media as follows: "The term social media belongs internet links that allow people to communicate with each other, resources and information. Social media includes discussion forums, blogs, chat channels, YouTube channels, LinkedIn, Facebook and Twitter."

Strategic Communications Expert and Oklahoma State University Professor Bobby Lewis defines social media as "blogs, YouTube, Flickr, MySpace and Facebook - an Internet that enables people to create a content that shares with the world audience."

Social media user's

According to the Hague Strategic Research Center, the penetration of social media in our everyday life is increasing, and as expected in the near future will increase. Below is a life cycle of social networks, which is directly proportionate to the number of social network users.



Source: Alfonso Montagnese

From their point of view, we can say that social media is a means of communication and connection in the cyber space, which operatively functions on the basis of technological devices (Internet, mobile phones, computers and other) and has software (Facebook, Twitter, MySpace, LinkedIn, You Tube, etc.) Platform.

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LOST PERSON PROBLEM IN NINO KHARATISHVILI'S NOVEL MY GENTLE TWIN

Key words: person, lost, problem, architectonics, specific

Nino Kharatishvili's name is already well known not just in the German literary society. She started with dramaturgy, although her novels, her dramaturgy of eternal thematic, have differently reflected the worldview and lingual world of the writer, which is nourished not only by German, but also by Georgian cultural traditions.

My Gentle Twin is the second novel written by the author. It is of circular structure, i.e. it starts with what it ends with. "You are so beautiful. You are still as beautiful as before. I smile. I look at you and feel how grateful I am to you. For this tender closeness. For this ruthless farness. This closeness is doomed; I cannot share it with anyone else; I must say farewell to you.

And still, I cannot take my eyes off of you" (Kharatishvili 2015: 9) – the thrilling drama of the humans of the 21st century develops between those slightly changed start and ending, which tells the story of love and hatred, betrayal and giving up for adoption,

feeling guilty and forgiveness with amazing emotion.

The novel has specific architectonics. "I have a feeling that I don't know who I am any more. It is impossible to live like this, as if the fast forward is on. Everything was fine until now, but now I want to rewind. And this cannot happen without Frank and Tulia. Even without Lenny. But you are the main – I need you. I need to be here again; at least for a little bit of time." (Kharatishvili 2015: 27). These words by Ivo tie the knot, which is quite tense and intriguing; he attempts to open up some story, to clear something. It can be said that this happens at the very first pages of the novel. Nino Kharatishvili's novels (we mean only the Georgian-language, already published *Zhuzha* and *My Gentle Twin*) have an original structure in general. The knot is tied soon after the story starts. Exposition part is represented in the text part by part; i.e. the writer often uses rewinding, the so called analepsis; thus, it is scattered throughout the whole text. Past continuously intrudes with the present, as the basis and reason for events taking place in the present – troubles or happiness, pain or joy, love or hatred. In fact, the plot develops in two parallel layers: the upper layer is the present and the lower layer is the past. Each of the new and sudden stories, which takes place in the lower layer and are marked with emotionality and suddenness are necessary and needed everywhere; they are connected with the cause-effect principle; all the aforementioned points to the masterfully performed composition. Nino Kharatishvili is a professional director; thus, her writing is marked not only with the handwriting of a playwright, but also of a director and script writer: unexpected passages, quick change of frames, short and concise, but amazingly complex dialogues… It can be said that the main narration technique of the author is dialogue or to be more precise its different types: monologue (dialogue with own self); dialogue (between two characters); and polylogue (between characters). The author herself draws attention to that: "I love dialogues very much. Let alone theatre, I am more fond of characters' dialogues when reading a book and not a narration by an all-knowing author. I like it when characters are able to express themselves; and this can be done best through a dialogue." (Kharatishvili 2012: 12).

Let us get back to the tying of the knot: Ivo, lost in the chaotic world arrives in Hamburg and appears in front of Stella he has not seen for a long time, in order to find his own self and to finally understand what his right is and what is not. For the cause he needs help from everyone, all the close people, especially Stella. In general, Ivo's pace of life in the novel is very rapid; that is another peculiarity of the novel. Time, which is one of the most important markers in the text, does not flow the same way for all the characters. If it is smooth in case of Tulia, Frank and

Lenny, in the case of Ivo and Stella it is amazingly dynamic. Such impression is created by multiple stories developed in a short period of time; Ivo's tense life; it seems that he is permanently running away from something; he is trying to forget or erase something in parallel with the hard job – reporting; that is why he needs such a special rhythm of life. But time comes when this unconscious permanent movement must be ended; when the character realizes that it is unthinkable to gain peace by escaping and impossible to recreate harmonic relation with the world without finding own self and place. That is why he returns to Hamburg and to Stella's life at one misty and rainy day. Reader who does not know anything about their relationships yet feels that the writer will soon unveil an important story soon. Searching for the "I" is one of the main and painful problems in modern life. By the tense plot, past of the characters, permanent rewinding (which show the childhood time cleanness and intense passions of the youth time), inner and unbearable pains of the present, the author manages to involve a reader and to keep them interested until the last page of the novel.

The chronotopic structure of the novel is very interesting. Time, by astronomic measurement, in the first part of the novel "here" is only one month and approximately the same in the second part. Still, by permanent pausing of these small periods of time the writer activates and time brought up from the depths, which finally is the whole life. Right by recalling the past we understand the reasons of Stella's neurotic psychic, of her instability, impossibility to control her thoughts and behavior and actions. We can say that the main character of the novel, the main driving impulse of the plot is love, the painful feeling that appeared in childhood, which permanently creates the feeling of guilt in both characters, but, despite that, it has the great power: "My love was like wine; the rarest and the most precious. When you try to prolong the pleasure and do not hurry to open the bottle – when you keep it for the special occasion, which just does not want to come. It is because there is nothing as precious as that wine. And you keep it and keep it. But one day, because of some silly reason the bottle breaks and the wine spills on the floor. That's when you are left only with regret and painful longing; and also with hope that someday you will again find such wine and drink it to the bottom." (Kharatishvili 2015: 66). Time and space are powerless here. Right upon seeing Ivo Stella realizes that nothing has changed during 7 years. There still is no reason and power in the world that can make Stella to refuse loving Ivo. It is interesting that this feeling cannot be defeated neither by her family nor her child. The unfading passion, which is still as strong as years ago, is also very interesting. The writer

draws the psychological portrait of the character so masterly that we are not left with the feeling of falseness.

There are few writers in modern world who would avoid the sex and erotic thematic. On the other hand, this is the topic that needs to be described with jeweler's precision and sensitivity; that is why reader immediately feels when a writer overdoes or when there is something artificial; or when erotic turns into pornography. Peculiar, in a way poetic, aesthetic description of love scenes is interesting in Nino Kharatishvili's novels. The physical impulse of getting pleasure is fully transformed into psychic sphere and is turned into the pain of the soul and suffering. With such permanently painful feeling is triggered the importances of finding own place on the road to achieving happiness and one more thing: if you cause pain to others by your own life or relationships with someone, you can never be happy. This means that in order to achieve peace and happiness it is necessary not to disturb the harmony of the world. Such painful love continues in the second part of the novel (in Georgia), when Stella leaves her family, child and follows Ivo to some foreign country for investigating some unknown story. However strange it may seem, she finds the long-awaited calmness after permanently losing her beloved man. We believe that the main aim here is to find own place and purpose. In Stella's consciousness she and her family are carrying a heavy burden; it is their and specifically her fault that Ivo became an orphan (it is only that she solves this puzzle only after Ivo's death) – she believes that allegedly the given tragedy has caused her losing her right to happiness. It is known in psychology that childhood traumas have insurmountable influence on the formation of an individual. Stella gets the feeling of guilt right at that time, as father secretly takes her to his mistress's house; secretly from mother and family. For the child's mind it is understandable why father does that or why he is hiding those relationships. She is kind of happy with communicating with the peer boy, but this relationship is not healthy, as she permanently feels some unconscious threat, which finally comes true – when Ivo's father returns. Already adult Stella is unable to cope with this feeling of guilt, which transforms into overwhelming psychological complex and does not let her to be happy. That is why she permanently attempts to achieve redemption of this sin and in Georgia, after Ivo's death she realizes that she now has a chance. After calm judgment and thinking Stella makes the decision – to find the redemption for the ancestral sin by raising an orphan boy. Love given to Buba will become the compensation for the crime that her family has committed against Ivo. This is one of the main ideas of the novel. The right for happiness gained in suffering.

"Maybe love really looks like anarchy?

Maybe I have never lived the way I should have?
Maybe Ivo was forced to borrow his life from each one of us?
Maybe I really do not know who I am?
Maybe only now I will be able to find the answers, now, when I have parted for countless light years from what I have always believed to be my life? (Kharatishvili 2015: 106) – From here starts the complicated and painful process of delving into oneself. That is why she made such a decision. With the given decision Stella gains her own self back and gains the right to continue living. This is the greatest human mission in the world which creates the great literature. On the way to savior Ivo showed her that a person must solve only one task for gaining happiness – to say with Otar Chiladze's words – "Who am I and why am I?"

Nino Kharatishvili's novel once more convinces us that humane problems are the same everywhere; be it the organized and orderly Europe or chaotic Caucasus involved in wars. As difficult as it is to draw parallels between these two different worlds, as easy it is to make one conclusion: human happiness depends neither on comfort nor on quality of civilization or technology boom. Lonesome person is unhappy everywhere. The main point of the writer is not only expressed verbally at the end of the novel, but also appears almost visually in front of our eyes: one must fight for happiness and overcome any barrier for achieving it – the complex roads of inner world and real world kilometers too. It does not matter where you gain your happiness; at home, in the yard, in the city or faraway part of the earth; the main thing is to find it. After you must hold on to it tight and never let go. This is what it is worth living for! This is the main idea of the novel too.

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Lost person problem in Nino Kharatishvili's novel *My Gentle Twin*

Present boarder-less world has imposed all the products of globalization to the humankind without leaving any choice. Characters of Nino Kharatishvili's novel *My Gentle Twin* live in the same border-less world in which the search for the Me is the main problem for self-esteem

and harmonic communication with the outer world. In the given novel having extremely interesting structure the author reveals the narrative line in two different chronotype planes (the present and the past) and by means of permanent rewinds and returns to the present manages to transform the current accelerated pace to the creative world. It is a story of the 21st century human, who has been left without love by the ruthless time giving instead the neurotic psychic as a "present". Stella and Ivo are the people lost in the world, thrown away and doomed for loneliness, who have the only chance to survive – to find their own selves at any cost, in order to define the essence of their existence. The main story of the novel is an attempt of solving the given task by going through the most complicated psycho-social paths.

Yegana Orujova Mashadi

EUPHEMISTIC FUNCTIONS OF ADJECTIVES DENOTING COLOR IN THE FRENCH POLITICAL AND MEDIA DISCOURSES

Key words: adjectives, color, political, media, discourses

In the modern science, concept of color, being one of the most actual themse, has turned into the object of investigation of many investigators.

The analysis of the materials of political and media discourses in the French language made it possible to discover the meanings of adjectives denoting color admitted in the French political traditions and which are actual in the modern stage.

In the publisistic language, metaphors denoting color, act in different connotations and they create special difficulties in their understanding by the receipient of foreign culture, thus, for their understanding, it is necessary to possess extralinguistic information. As M.E.Ryashin pointed out, "semantic changes which take place within the words are linked with linguistic and extralinguistic factors and not always are similar with different cultures.

They appear on the bases of metaphoric and metanymic transferences and on the bases

of coordinated meanings of association from the view of phraseology" (2, p.221). Color is a system of cultural experience and symbolic value (Pastourean, 2004, p.12, 87; Koller, 2008, p.397).

The meaning of color changes, as to the function of the theme of the speaker, also as to the linguistic system, because, it expresses meanings and values in our memory and culture (Dubious, Grinevald, 1999; Biggan, 2012).

Learning such lexemes requires attraction of wide scope of information, cultural and social values including information on the historic events of this country, peculiar to this sosium. So, for e.g. the color of French banner – *bleu-blanc-rouge* "blue-white-red", except the religious and moral symbols, containing them is a special model of French nation, representing linguoculturological phenomena being, necessary for the understanding of Modern political-sosial life of France. But as far as the political parties are concerned this structure of three colors is transformed into two colors. Updated French political parties, movements and groups, factually for the characterization of their organization, do not use the historical color of the French king's house, which is "white" blanc. In the modern language *blanc* bear different meanings: *élection blanche* "resultless voting", *examen blanc* "testing examinations", *appel téléphoneque blanc* "telephone ring without reply", *coup d'état á blanc* "a coup d'etat ending in failure" etc. . For the first time in the media in the october of 1996, there appeared the term *marche blanche* "white march" which expressed all nations' demonstration of protest, in which 350 thousand people took part in Belguim. This expression began to be used in other countries as well. For e.g. In France "White march" has been used in honour of seven victms killed by the "Foulusian shooter" Mahamad Meyor, and for the expression of such cases:

Merah: *marche blanche le 17 mars* […] *Une marche blanche sera organisée le dimanche 17 mars à Toulouse en mémoire des sept victimes de Mohamed Merah, un an après les faits, annonce la mairie de Toulouse qui organise cette commémoration* (Le Figaro, 07.03.2013).

In the second example, it is possible to show the lexeme of blanche "white" which expresses two main meanings – real and metaphoric meanings, realized within one sentence:

Une marche blanche, à l'initiative des camarades de la jeune fille de 17 ans [...] vêtus de t-shirts blancs (Le Figaro, 22.06.2011).

Une marche blanche "white march", as to the model of color by the way of creation of metanymic model, in this context it expresses the white shirts of the participants of the movement.:

Quelque 500 personnes, selon la gendarmerie, ont participé ce matin à une marche blanche en hommage (Le Monde, 07.03.2013). (Le Monde, 07.03.2013).

Usually white colour symbolezes peace and social unity.

In the sosial conscious, white color bears the meaning of limpidity, purity. But the lexeme of color blonc (he) "white" at the same time bears hatred and irony. This type of meaning finds its reflection in the second sentence:

Elle en arrive à faire pleurer la toute gentille Noémie Dujardin, qui, loin d'être une oie blanche, est entrée dans les ordres par vocation et met toute sa générosité dans sa mission (Le Canard enchaene, 23.02.2000).

In this context the expression *une oi blanche* "naïve girl" acts in the opposite meaning. Adjectives, denoting colour (Brigades rouges – "red brigades") nouns (Les Vers "the green") or adverbial modifier (Vote rouge – to vote the representatives of the left) since the French revolution up to todayy are met.

Different from metaphors, for metanomy, symbols are of complete substantial character: the color of banners (dresses, any object) turns to the color of a certain party, or to the symbol of a political movement. Afterwords during the expansion of adequacy, adjectives, expressing color, transfer to the symbol of a certain party or movement. Later on, as the similarity of the colours go on expanding, they transfer into the manifestations of different objects linked with certain parties or movements, symbolizing their colors. The word combination "red shirts" has transferred into a number of European languages from the Italian language. In the French language, the expression "black shirts" (chemises noires) also the expression symbolizing the attitude to the fascist parties "brown shirts" (chemises brunes) are similar.

In the word combination "chemises rouge" in the model of "colour of dresses", mainly metanymic metaphor → the colour of party is realized.

The agreement of the head wear "Beret" with adjectives denoting colour is wide enough. As to the analogy *"berets verts"* (green berets) (is used to point to military officials of foreign troops) and *beret blues* (blue berets) (used to point to the mililary servicemen included into the contenporary peace-keeping contingent of UNO, also, to point to the colour of the banner of the UNO for all the sides being in conflict for the recognition of peace-keeping forces) have been formed:

Des «bérets rouges», les troupes loyalistes du président renverse Amadou Toumani Toure (dit «ATT», qui a reussi à echapper aux putschistes et se trouve cache quelque part), semblent avoir lancé une contre offensive vendredi soir (Le monde, 16.01.2013).

The adjectives, expressing initial attributes of names transfer to the persons, groups representiong proper parties. By the help of symbolic color of the political party, a hint to a party is an ordinary experience in the political and media discourses.

In the political descouse the usage of phraseological units belonging to sporting terminology are also of interest. It is known to everybody that in a number of cases the referee as a strickest fine shows, the sportsmen, roughly violating the rules of the game, a red card in order to push him out of the playground. In the following example the word combination *carton rouge* is a sign to the president of Yaman to retire his post:

Carton rouge, manifestation au Yemen contre le président Ali Abdullah Saleh (Le Figaro, 25.05.2011).

Together with the connotation in such word combinations as, ligne rouge, être dans le rouge the adjective *rouge* "red" is used and finds its reflection in the examples given below:

1. *Syrie: «ligne rouge franchie*» (Turquie) (Le Figaro,10.05.2013);

2. *Armes chimiques: ligne rouge pour l'Iran […]. L'usage suppose d'armes chimiques dans les affrontements en Syrie marque une «ligne rouge»* […]«*Nous avons toujours souligné que l'usage d'armes chimiques par quiconque est notre ligne rouge», a déclaré le ministre iranien des Affaires étrangères, Ali Akbar Salehi* (Le Figaro, 30.04.2013).

In these examples we see the reflection of the conflict betweeb Suria and Turkey and as it is mentioned in the Western and French mass media, this conflict was caused by the usage of Chemical weapon by Bashar al Assad against his own people. As to the thought of the journalist, Damascus has passed the "red line" (ligne rouge). The lexeme of this colour in the French mass media is used both – for the expression of international events and for the characterization of inner social-political problems. For e.g. it is said in the article written on the situation taking place in the social system of ensurence in France:

Ainsi, c'est seulement en septembre 1999 qu'on a découvert que la Sécu avait été dans le rouge de 10 milliards en 1998 (Le Canard enchaene, 19.07.2000).

In this context the expression *êxtre dans le rouge* is used to indicate the fact that in 1988 the country suffered great difficulties and to state the information on which it became known only in the september of 1999. We come across the adjective denoting the colour of *rouge* (red) in the composition of phraseological combinations. For e.g. in the article, written on the improvement of relations between Turkic-Japanese economic relations, we come across the phraseological combination described by the help of the component expressing colour, *derouler le tapis rouge* "to meet with glory":

Les relations économiques franco-turques pâtissent des crises diplomatiques […]. La Turquie déroule le tapis rouge au premier ministre japonais (Le Figaro, 02.05.2013).

The vocabularily equivalent of this expression is "to greet means to respect". In the context of the article, the metaphoric meanings of phraseological combination indicating the positive changes, taking place in the Turkic-Japanese attitude has been actuatized. The adjective, denoting colour can also be used, aimed at expressing cultural words of other countries. For e.g.

La Maison Blanche: 1. ... la Maison Blanche veut obtenir un accord de la France et de quelques Européens pour punir Téhéran … (Le Canard enchaene, 17.04.2002);

2. *En évitant d'énoncer, lors de sa visite à Washington, des propositions concrètes pour relancer le processus de paix, Benjamin Netanyahou poursuit son bras de fer avec la Maison Blanche* (Le Monde, 21.07.2010); 3. La Place Rouge, Russie: la Place Rouge avait été visitée par une tentative d'attentat au Nouvel An (Le Figaro, 23.12.2010).

Le Moulin Rouge, Pour fêter la Saint-Patrick, Saint Patron de l'Irlande, le Moulin Rouge de Paris, temple du french-cancan, est devenu le Moulin ... Vert, mercredi soir, pour deux nuits, grâce à de puissants projecteurs, sur une idée originale de l'office de tourisme irlandais (Le Monde, 06.10.2010).

As it is seen, the adjective *rouge* which is used in the composition of (Moulin Rouge; "Red Mill") bearing the name of French restaurant, being known all over the world, at the beginning of the article the author substituded the colour rouge (red) with the "green" colour, aimed at pointing to Irish Cultural Word. In the chosen by us examples it is possible to come across two adjectives, denoting colours within one sentence:

1. *Rouge et blanc, des Chiliennes manifestent à Santiago contre les violences domestiques et sexuelles faites aux femmes* (Le Monde, 24.10.2010);

2. *Le Rouge et le Noir, des opposants au gouvernement affrontent la police dans le centre de Bangkok* (Le Figaro, 17.07.2011).

Bringing the lexemes denoting colour, back to the initial position and its syntactic distinction for their intertextuality for the French reader Stendal's novels "Le Rouge et le Blanc" (Red and Blac) and "Le Rouge et le Noir" (Red and Black) increases the influence of the effect of the newspaper for the reader.

Thus, analysis of factual materials showed that for the French discourse, creation of secondary, additional nominative meanings of new connotations of the adjectives *white* and *red* and also appearance of

nominative metanymic word combinations used to express political movements and different social groups are characteristic.

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LANGUAGE AS A SEMIOTIC SYSTEM.

Key words: language, semiotic sestem, transmiting, understanding, communicant

(Summary)

The article deals with the science of signs, κelationship between language and semiotics. Signs and the sign systems formed by them are studied by semiotics. In the development of this science, the foundations of which were laid by representatives of ancient and medieval philosophical thought, Charles Sanders Peirce, Charles William Morris, Ferdinand de Saussure, Louis Hjelmslev, Ernst Cassirer, Roman Osipovich Jakobson, Karl Buehler, Jakob von Uexcuell, Thomas Sebeok, Roland, Bart (Roland Barthes), Umberto Eco (Umberto Eco), Yury Stepanov.

Language is one of a large variety of sign systems that people use for communication purposes, reporting about some situations in the world, about their thoughts, feelings, experiences, assessments, plans, goals, intentions, sharing information with their interlocutors about the results with their interlocutors of the cognitive activity.

The very word communication goes back to the lat. communico (I do the general, I

share). The signs, from which messages are built, act as carriers of certain semantic contents (meanings). Just thanks to them that it turs out to be possible to encode the information transmitted in messages and realization communicative acts. The signs seem to replace the objects they are pointing at and which they call. The language we use in everyday communication seems to me not only a historically formed form of culture uniting human society, but also a complex sign system.

Language is a historically established system of sound, vocabulary and grammatical means that objectifies the work of thinking and is the tool of communication, exchange of thoughts and mutual understanding of people in society. Language is also any sign system (sounds, signals) transmiting information.

This term refers to the language of animals, the language of bees, sign language, the language of road signs, the programming language, the mathematical language, the language of cinema, and so on.[3.,34.]

The language is directed to reality and to that world of images that is built up between reality and man, acting as a set of knowledge, forming in the aggregate a picture, or model, of the world. This picture of the world, localized in consciousness, constantly replenished and corrected, regulates human behavior.

As such, any sign acts as the elementary core of a certain information system. By the XVII century the foregoing statement acquired the status of an axiom and such an outstanding representative of the socially scientific paradigm of the time as J. Locke singled out a special "doctrine of signs", after which the name "semiotics" was later fixed (a variant of "semiology" is also possible).

It is undeniable that the signs deeply penetrate the whole sphere of human existence and, due to this feature, scholars of various specialties cooperate and cooperate in semiotics: linguists, historians of literature and art, culturologists, sociologists, psychiatrists, mathematicians.

The emergence of this meta-science, operating with the notion of a sign, affects the period from the end of the 19th century to the beginning of the 20th century and goes back to the works of the philosopher and the logician of C. Pierce and G. Frege's philosophical treatises. Still, considering semiotics as a science has become relatively recent. In August 1995, in Monterey (California, USA), a symposium on applied semiotics was held at a conference on intellectually controllable systems.

Developing the ideas of Pierce, Charles William Morris systematized semiotics and introduced a mandatory division into syntactics, semantics and pragmatics.[1.23] In his opinion, in semiotic systems, signs can be studied in terms of their structure (syntactics), in the aspect of their relation to the named objects and the internal structure of their semantic

content (semantics) and in the aspect of their purposeful use by native speakers in speech acts (pragmatics).

Each sign is correlated within a particular sign situation (semiosis) with this or that subject, phenomenon, fact, event, state of affairs as its denoter (or referent). This correlation is mediated by the consciousness of the person using the signs. In other words, it is not the sign itself that points to a particular object or calls an object, this act of pointing to an object (an act of reference) is realized by a person through the choice and use of the corresponding sign.

Signs and the sign systems formed by them are studied by semiotics. In the development of this science, the foundations of which were laid by representatives of ancient and medieval philosophical thought, Charles Sanders Peirce (Charles Sanders Peirce), Charles William Morris (Charls William Morris), Ferdinand de Saussure, Louis Hjelmslev, Ernst Cassirer, Roman Osipovich Jakobson, Karl Buehler, Jakob von Uexcuell, Thomas Sebeok, Roland, Bart (Roland Barthes), Umberto Eco (Umberto Eco), Yury Stepanov.[5.180]

Semiotic approach to language played a significant role in the formation of linguistic structuralism. The structuralists stressed the importance of such a unique feature of the language system, as the ability to self-description. They were also in favor of simplicity in organization of this complex system, which must always be ready for use, because the language is available for everyone to master.

The most formalized areas of semiotics abroad are:

- the American school of Charles Morris;
- ethnographic (anthropological) school of K. Levi-s Strauss in France;
- Semiology R. Barth - French researcher of mythology, literature and art;
- psychoanalytic semiotics of Jacques de Lacan (France); the semiology of the films of Christian Metz (France) and Pier Paolo Pasolini (Italy).

Thanks to the understanding of the language as a system of mutually opposed and distinguished elements, a number of strict structural methods of analysis were developed, structural models in the field of phonology, morphology, lexicology, syntax were developed, and mathematical linguistics received fruitful development.

I believe that the importance of a thorough study of the sign nature of the language is beyond doubt.

The most numerous and most important signs in it are words tied to different subjects and concepts, allowing the communicant to evoke this or that image in the consciousness of the interlocutor.

Understanding the iconic properties of the language is necessary in order to better understand its structure and the corresponding rules of use.

In my opinion, this "necessity" exists not only for linguists and philologists, for years immersed in the study of the entire wealth of the language spectrum that only takes place. It is justified for any person who uses native or foreign language, regardless of his professional orientation, social status or age and gender category.

After all, the main function of any language system is the realization of the communicative task and the knowledge of the various semiotic regularities and properties of the linguistic sign gives us new opportunities for express and transmission thought, turning the habitual act of communication into something more capacious, informative and competently aligned.

Among the founders of this branch of scientific knowledge is also the Swiss linguist Ferdinand de Saussure. The focus of his attention was on human language as the most vivid and interesting example of an informational semiotic system. Having become widespread in theoretical linguistics, its postulates still remain relevant: most linguists still follow the opinion grounded by Ferdinand de Saussure about language as a system of signs.[4.,54]

At the present time, any attempt to question the thesis that no sign system except language has such a complexity and multilayered hierarchical relations between the level units looks absurd.

From all of the above, it becomes clear that the language system has a special relationship with semiotics. What is it caused?

On the one hand, the basic unit of language - the word - corresponds to the definition of a sign, since the word is material, performs the function of substituting an object and pointing to it and serves as a means of cognizing, storing and transmitting information about the replaced subject, and the word has a semantic side, as well, there by itself, as was determined by Ferdinand de Saussure, meets all the requirements of the idea of the symbolic nature of language.

On the other hand, language is something very specific, different from other sign systems. Unlike other systems, it arises spontaneously, naturally and develops historically, and not artificially. Language has no contractual nature, and it is primary in relation to other sign systems, created on its basis. This is a unique tool of thinking and cognition, which is distinguished by universlity in its application, unlike other signs, which are mostly situational.

Ferdinand de Saussure, unlike Pierce Pierce, did not seek to create a special version of mathematical logic (the so-called pure, or speculative, grammar), he was interested in the definition of the subject domain of

various signs as objects of a new science. He solved his problem by means of investigation the natural language.

One of the main provisions of the theory of Ferdinand de Saussure - a clear distinction between language and speech. By language (la langue) Saussure called a common set of means used for constructing phrases in a given language; by of the language speech (la parole) - specific statements of individual speakers of the language.

Extremely interesting is the comparison given by Saussure with a sheet of paper. In accordance with it, thought is nothing but its front side, while sound is the opposite. It is impossible to cut the front side without damaging the reverse. Thus, we can say that the basis of signified (concept).

It is the language that mediates between man and other semiotic systems.

In conclusion, I would like, want to quote the words of V. Humboldt: "language, whatever form it takes, is always a spiritual embodiment of the individual life of the nation" and moreover "language is breathing, the soul of the nation itself".[2.]

Thus, we should not forget that studying the language system along with the development of speech culture is an important part of the national culture as a whole.

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Yusifova Pustakhanim

SYMBOLIC EXPRESSION OF IMPLICIT MEANING IN CROSS-CULTURAL COMMUNICATION

Key words: Cross-cultural, symbolic, communication, implicit, expression

Semiotics is a science about signs and sign-using behaviour (10). Semiotics focuses not on what the meaning is but on how the meaning is expressed. Ferdinand de Saussure identifies two aspects of the sign (dyadic model) – signifier (sound aspect) and signified (the concept it expresses) (6, 64-66). However, Charles Sanders Pierce touches upon three aspects (triadic model) – representamen (signifier), object (signified) and interpretant (understanding one sign with the other) (3, 28).

C.S. Pierce also identifies three types of signs: icon, index, and symbol (3, 37).

Icon physically resembles what it stands for. E.g. the picture of a cat is an iconic sign.

Index is a sign, which implies some other object – an implied sign. E.g. Footprints of a cat is an indexical sign of the animal.

Symbol is a sign with a conventional relation to the signified (object).

Symbols are the means of mutual interaction and understanding. There is a term called symbolic interactionism offered by Herbert Blumer. He set out 3 basic premises (1, 2):

1. Humans act towards things based on the meaning they ascribe to them.
2. The meaning of such things arises out of the interaction that one has with the other.
3. These meanings are dealt with and modified with the things he encounters.

As a result, we can assume that symbolic interactionists are people who derive symbolic meaning from social settings, environmental factors, social structures, etc. found within conversation.

As a polysemantic word, "culture" has an ancient history. In a broad sense, culture covers things that are created as a result of the human activity. Here are included not only material and physical objects, but also non-material things. Definition of the notion culture defined by the founder of ethnography and anthropology Edward Burnett Taylor is worth to remember: *"culture…is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society* (7, 1)*."* Language as an important part of culture plays significant role in human life. According to Edward Hall *"Culture is communication, communication is culture* (4, 14)*."* Culture is constantly influencing language. Language, on its turn, reflects history, cultural heritage and humans' way of living and thinking.

Culture is full of symbols and symbols transmit culture implicitly. The word implicit means "not directly expressed, covert." Language is considered to be the main symbolic aspect of culture. We reflect our culture in communication via language. The reason why communication is considered to be symbolic is that humans cannot understand what the others want to say without language. We use symbols to make meaning. While communicating, the meaning expressed by symbols carries implicit character and people belonging to the same culture are able to understand what one implies. Otherwise, communication will fail. We can assume that culture can be conveyed implicitly both by linguistic and non-linguistic ways. Linguistic way is based on words. For instance, words expressing colours possess various symbolic meanings in different cultures. Historically the colour black meant *great, tall, majestic* in Azerbaijani culture. It finds it reflection in the word "Garabagh", inseparable part of Azerbaijan. "Gara" meant *big, magnificent,* "bagh" meant *garden.* Later on, it acquired meaning of *mourning* like in many other cultures.

Likewise, while the colour white was considered to be the colour of *mourning* in Far East, it expressed *happiness* and *purity* in Europe and preferred in wedding gowns by brides (9). In Azerbaijani culture there is

a saying -*"white lie"* which means a lied told intentionally. However, Turkish people use it to denote a lie told with good intentions in order to avoid discord and disagreement.

Accordingly, the colour red carried out this function in the East and preferred by the brides and meant *luck, purity, happiness.* In America and European countries the colour red symbolizes *love, passion, excitement and also anger.* In Russia, the colour red is connected with Communism (9). It finds its reflection in the meaning of democratization in the National Flag of Azerbaijan.

The colour green is associated with positive meanings like *awakening, life, and luck* and negative meanings such as *jealousy* in the West. As the colour green is the colour of dollar it also expresses *wealth.* "Green eyed monster" in "Hamlet" means *jealousy.* In Muslim cultures green symbolizes *family, prosperity, health* and is considered as the colour of Islam (9). In this meaning it finds its reflection in the national flag of Azerbaijan.

The colour yellow symbolizes *treachery and jealousy* in France and Germany. Even in X century, the doors of traitors were painted yellow. In northern America it symbolizes *warmness* (9).

The colour blue expresses *depression, sadness* in the West. As well, it is used in the logos of American banks like "Bank of America" and "Citibank" and conveys the meaning of *trust and security.* Ancients Turks associated blue colour with the sky and that is why it was considered sacred. They called God "Goy Tanri" – Blue God. Nowadays, blue is the symbol of Turkishism.

By non-linguistic means we mean kinesics – gestures, mimics, eye contact, etc.

"Actions speak louder than words," they say. Kinesics denotes different meaning depending on cultures. For example, though in Muslim countries giving money or presents with left hand is considered haram (not accepted by shariat), in western countries no attention is paid to this.

Joining index finger and thumb making a ring means *ok, well done, zero, perfect and money* in Japan. In Brazil it is considered as an insult. Taking your index finger to the lips means *hush, don't speak, be silent, it is a secret* (5, 5).

Eye contact is one of the most important parts of communication. As the saying goes "the eye is the window to the mind." Making eye contact reflects one's confidence, interest or trustworthiness. In Muslim cultures eye contact of opposite sexes is not acceptable, whereas, eye contact of the same sexes is natural and expected. People in some other societies like Hispanics, Asian, Middle Eastern and native America believe that they should avoid eye contact when talking to another person to indicate

deference and respect. As for the members of these societies, direct eye contact might be considered offensive and disrespectful (5, 4).

While communicating, looking at one's watch means *I am in a hurry* and is considered as a rude action in the Middle East.

Nodding vertically means *yes* in many cultures, however, it means *no* in Bulgaria.

Silence is also considered as one of the non-verbal means. There exist a saying in the English language "Silence speaks when words can't." However, the English don't follow this saying nowadays, as keeping silence is considered rude. Despite the proverb - "Silence is the sign of consent" today, not all the Azerbaijani people use silence to denote consent. On the contrary, silence can be used to symbolize discontent, shame, etc. In Eastern cultures and also in Azerbaijan it can denote respect towards elderly people and to the ones who are senior by status. In ancient times brides didn't speak to their spouses in front of their parents.

In China people avoid speaking to foreigner and prefer to remain silent. It conveys *praise, consent, and respect* (8, 155). In America and in Britain silence is considered as a rude sign. Even if there is a saying "Speech is silver, silence is golden", they prefer speaking. In Igbo ethnic group in Nigeria, silence symbolizes giving condolences to the family members of a dead man (2, 284).

Universally, a minute's silence is considered to be a sign of respect to the memories of ones who have passed away and is used in formal meetings, conferences and even in sport.

In conclusion, investigation of semiotic character of language and culture in the process of globalization and integration is inevitable. This helps people to feel self-confident and to communicate with peoples belonging to various cultures and languages without hesitation.

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Shota Rodinadze

CONCEPT "HUMAN" AND DEPENDENCE OF MENTALITY ON THE VERBAL FORMS OF REPRESENTATION

Key words: concept, human, mentality, verbal, representation

In recent years, philosophy, culturology, linguistics, and lingvoculturology have laid out a tendency towards a deep study of a human being: his nature, appearance, inner world, etc. At the same time, the belief that the path of human phenomenon is passed not through natural sciences, but through natural languages.

Our goal is to demonstrate how we can learn more about a human being through his language, since language is not only a means of communication, conveying an opinion or expression. Such approach puts the use of language in the foreground rather than its essential origin, which is defined by its main function: the language is shaped by the conceptual nature of the universe.

A human being, in our sense is a bearer of certain national mentality and language who, together with other nationalities, participates in common activities (especially important - speech act). The subject of interest for contemporary scientists is not just a human being but a person, or a specific human being,

bearing a consciousness and a language that has deep inner world and a particular attitude towards fate, the universe, and so on. He has a special place in the world and on earth. He constantly enters into dialogue with the universe, himself and the people. He, as the one created by God, has the freedom to express his own will.

We are interested in not only a human being but the human being in the language. The point is that language is the only way that can help us to understand the mental sphere inaccessible for us, because it determines the division of the world in a culture. It gives us the information about the human being which is unknown even for himself.

Perhaps, since the world and we are created from the word, that is why it is so interesting. W. Humboldt wrote: "The study of the language provides no ultimate goal, but with the rest of the other activities, it serves the highest and common goals that are manifested in a person's self-recognition and his attitude towards the visible and invisible world" [Гумбольдт 1984: 119-114].

The first anthropologists of the language wrote that we are locked in a certain cultural "mentality" and the language is the best key to finding our cognitive world. It is interesting to see how our experience is limited by our linguistic and intellectual world. If the meaning is the result of what is not always solid in nature, but the result of our social, cultural and linguistic conventions, then it is impossible to fix the meaning. We all "agree" that certain words, for example, may have different meaning for young people. However, it is necessary to fix the meaning to understand each other. Social and linguistic conventions are changing over time. Words are worn out and new phrases are born. Some cultures do not have a word to describe a term which can be widely used in our culture. Now, let's consider three approaches to the representation of meaning.

According to the reflexive approach, the meaning lies in the subject, in the person, in the phenomenon of "real world", and the language functions as a mirror that reflects the true meaning that exists in the world. In the fourth century BC, the Greeks applied the notion of Mimezis to explain how language and painting reflected or imitated the nature. For example, they thought that the Homeric Iliad had imitation of heroic events. The theory that the language simply implies the imitation of the truth that exists in a fixed form in the outside world is called mimetic.

According to the intentional approach, the speaker, author is able to communicate his sense of thought and opinion through language. The words refer to the meaning what the author puts in them. This approach is insufficient, since we are not the only and unique source of meanings in

the language. The language, as noted above, is based on shared linguistic conventions and codes.

The third approach - constructivist - recognizes the public and social character of the language. According to this approach, the objects themselves do not mean anything: We are constructing the importance of representational systems - concepts and signs. We should not mix the material world with symbolic practices and processes. Constructivists do not deny the material world. Social subjects use concepts of their culture to make the world a bearer of certain importance and our thoughts and ideas to be clear for others. Ferdinand de Saussure (1857-1913) is considered the founder of social constructivism theory. Saussure is considered as the father of modern linguistics. His language model laid the basis for a semiotic approach to the problem of representation. Language for Saussure is a signage system. He divided the sign into two important components: a form (word, image, photo, etc.) and an idea or concept in our minds with which this form is associated.

Both elements are essential for the emergence of importance, but the attitude between them is fixed by our cultural and linguistic codes that make the representation possible. Also, signs represent the system members and are defined in relation to each other. For example, the notion of the father is determined in relation with the mother and the children. So, the definition of notions is based on differentiation. [Asatiani 2006: 30].

The philosophy of the second half of the 20th century is developed thanks to the scrupulous analysis of the language. Language is not only the way of conveying philosophical conception for philosophers but also an opportunity to understand a human being and the universe. If the word was from the beginning, therefore, then this word is an important source of knowledge, and it contains all information about the world and the person.

Philosophical ideas aimed at a human being who can be recognized with semiotic analysis, which implies the existence of "another". Maybe that's why, M. Buber, a famous Hebrew philosopher, has found a new research project: *I - you* relationship in which people live. In fact, this is a dialogue according to which "I" does not exist without "you", and the way of humanity - it's always the way of two people, it's a joint life. A person who has perceived the world is a person in unity with another person. L. Feuerbach wrote that human nature can only be seen during the human relationship, which is based on real difference between "I" and "you". These universal dialogue relationships, human's place in the world, his attitude towards God, nature and other people give the image of the human being. M. Buber points out three attitudes of human life:

Relationship with the universe, human and God. The essential attitude towards the universe takes the perfect form in art, the attitude towards a human being - in love, and the attitude towards God - in the religious truth.

In the work "The Problem of Humanity", Buber notes that the subject of research should be the identity of the single and concrete human being, which requires different scientific data from such fields as psychology, ethnography, biology etc. Sh. Linguistics should also have one of the leading positions in this study.

The person is the subject of research in a number of literary genres: life descriptions, chronicles, memoires, autobiographies, epistolary genre works, necrologies and sermons.

The language is the only way that can help people to adequately perceive the world. W. Humboldt considers the language to be the main activity of the human mind. In his opinion, in order to study the language adequately it is necessary to take into consideration the close ties of the language with human consciousness and thinking, culture and spiritual life. Language for Humboldt is the united energy of the people; it is a collective phenomenon having a national form. Thus, the linguistic collective is the simultaneous social and linguistic notion of Humboldt's teaching [Gamkrelidze 2003: 465].

In his scientific articles published in 1960s and translated into Russian in 1974 E. Benvenist writes that the language itself is in human nature, so it is impossible to be artificial invention: "In the universe only a human being has a language, a human being who communicates with another humans through language, and therefore it is necessary to link the language to the notion of the human being himself. A person is constructed as a subject in the language, because only language can give him the reality, his own reality, which is the most important feature of being ..." [Бенвенист 1974: 293].

In recent years, linguoculturology has greatly emphasized not only obtaining the simple national-cultural information from the communicative text but also the mentality of a person who determines a lot of parameters of communication [Костомаров. Бурвикова 1994:18-19].

A. V. Sergeyeva believes that mentality is an integral characterization of people living in a particular culture, with the perception of their particular world, with values of life hierarchy, thoughts and with social and domestic behavioral forms [Сергеева 2004: 319].

According to I. E. Prokhorov and I. A. Sternin, mentality means the combination of the perception of reality and the cognitive stereotypes that

are characteristic for the representatives of the given linguocultural community [Прохоров Стернин 2002: 42].

The researchers point out a few mental stereotypes of consciousness that are particularly visible in the background of the Western European and American mentality: young is green; egg cannot teach the hen; being patient – being able to love; rich - liar (compare with the American mentality: rich - smarter); new - unchecked (compare to the American: new means good, better); No news - bad news (for the English - on the contrary: No news - good news) [Прохоров Стернин 2002: 120].

The structure of the concept "human being" is based on the internal systematic connections. These connections reflect the different sides of a human's existence: physical being, intellectual work, spiritual work and social work. Interpretation of the research material is fulfilled in the frames of four fields:

I field - "a human being as a biological creature."
II field - "a human being as an intellectual creature."
III field - "a human being as a spiritual creature."
IV field - "a human being as a social creature."

The first field "a human being as a biological creature" reflects the unity of bio-physiological or natural features. The description of the human's appearance implies the fixation of static anatomical details and external signs which distinguish the person. The cognitive model of this field is based on visual perceptions, which confirms the data of modern psychological theories, according to which more than 80% of sensory data includes visual organs. The semantic invariance of this field represents the meaning which expresses the external features of a person and his physical peculiarities.

The second field - "a human being as an intellectual creature" – describes the study phenomenon in relation with intellectual activity that is connected to the abilities of human speech and understanding, perception of the world, planning, imagination, judgment, etc.

The third field "a human being as a spiritual creature" represents a person who is capable of revealing his free will, making emotional assessment, expressing his own attitude towards himself.

The fourth field - "a human being as a social creature" - reflects the mutual relationship among people, human attitude towards property, labour, political and social institutions and organizations and "social behaviour". As a member of the society, a human being finds himself in the areas of general laws of his development and establishes different kinds of relationships. During the allocation of this field we come from a wide range of sociology, which implies a whole spectrum of interaction with the human world, nature and other people. The psychics of any

human being is social in the basis; the society does not exist without personal and social relationships, so the relationship is a kind of school of human relations and the basis for the formation of a social creature.

Thus, in the concept of "human being", we have four directions that describe a person in biological, intellectual, spiritual and social fields. Each group has its own internal gradation, which will be reflected in further details and gives us an opportunity to describe the concept adequately.

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Nino Rodonaia

MEDIA ETHICS AND HUMAN DIGNITY

Key words: ethics, dignity, media, human, internet

In the 21st century we are constantly inundated with different kinds of information by large mass media and we lead our everyday life amidst this ocean of news and data. People have always used the media as means of communication[1], but the invention of TV and, especially, the internet, significantly widened the scale of media influences. Today it is even easier for a single individual to influence a large number of other people by creating or spreading information via the Internet, a possibility which makes us all infromation mediators. With our current access to news at any time, from anywhere, we constantly seek and select the information that is relevant, reliable and useful for us. This filtering process is not easy as it requires special skills; we need to know which information sources we can trust.

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[1] See: Handbuch Angewandte Ethik, Ralf Stoecker, Christian Neuhäuser, Marie-Luise Raters (Hrsg.), Verlag J. B. Metzler, Stuttgart. Weimar, 2011, S. 206.

This necessity promoted the formation of two areas of applied ethics – Media Ethics and Information Ethics – to be developed in the field of philosophy to help people navigate this challenge. Media Ethics studies individual, corporate, state and global levels of responsibility[2].

Its scope includes all forms of mass media: TV, internet, radio, cinematography, journals, newspapers and books[3]. The use of media by totalitarian states in the 20th century as a powerful tool to disseminate untrue or distorted information to people constituted as an infringement of ethical standards. The idea of ethical standards was more or less developed in the countries of the Free World, i.e. non-communist states, and helped create the study of Media Ethics.

In this article I analyse whether it is possible for political power to distort information to the extent that it results in the infringement of personal dignity and freedom.

The Soviet regime, for instance, successfully used forms of mass media, including the press, radio and later television, to disseminate propaganda and misleading information. The Soviet system kept its population in an alternative reality by deliberately distorting information; by manipulating words or using them to describe unreal events; and by deliberately deceiving people.

Georgian philosopher Merab Mamardashvili often analyses the Soviet era in his interviews and lectures, paying special attention to how people are able to discern when someone is lying.

"Today, after language and speech have been sovietized, we need to find the meaning of each word anew"[4], he said in a 2011 lecture. He went further in one of his lectures on Proust, when he noted that "the one who is lying uses the same words in their speech as the one who is telling the truth"[5].

The sovietization of speech took place in the numerous texts which Soviet citizen read and listened to. If we, over the course of many years,

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[2] See: Handbuch Angewandte Ethik, Ralf Stoecker, Christian Neuhäuser, Marie-Luise Raters (Hrsg.), Verlag J. B. Metzler, Stuttgart. Weimar, 2011, S. 207-208.

[3] See: Handbuch Angewandte Ethik, Ralf Stoecker, Christian Neuhäuser, Marie-Luise Raters (Hrsg.), Verlag J. B. Metzler, Stuttgart. Weimar, 2011, S. 206.

[4] Merab Mamardashvili wrote about this in 1990, shortly before the collapse of the Soviet Union: Merab Mamardashvili, " Sovietization of Thinking and Language", Topology of Consciousness, Georgian Biographical Center, Tbilisi, 2011, p. 194.

[5] Merab Mamardashvili, "Psychological Topology of a Road", Topology of Consciousness, Georgian Biographical Center, Tbilisi, 2011, p. 21.

deliberately and consistently use mass media to describe and report about fictional, unreal situations and if we degrade the meaning of words, eventually it will be difficult to make people trust that we mean what we say.

The history of the Soviet Union is full of examples of when false information or partial reporting was used to conceal or obscure the truth. A human being has no choice under these circumstances: the level of control robs a person of the freedom to choose information, meaning there is no longer a need to strive to find trustworthy reports. As a result, people can rest – it is no longer necessary, or even possible, for them to make the effort to discern the truth because the state is forcibly deciding everything. But this rest comes at a terribly high price, as it means the loss of freedom and a violation of human dignity.

The concept of freedom is one of the major concepts in ethics. Analysing the essence of freedom is one of the main subjects of the German philosophy of idealism. For instance, for Kant, the concept of freedom is closely linked with the concepts of human autonomy and human dignity; having freedom is a prerequisite for morality. Kant writes:

> "Reason thus refers every maxim of the will as universally legislative to every other will and also to every action toward itself, and this is not for the sake of any other practical motive or future advantage, but from the idea of the dignity of a rational being that obeys no law except that which at the same time it gives itself.
>
> In the realm of ends everything has either a price or a dignity. What has a price is such that something else can also be put in its place as its equivalent; by contrast, that which is elevated above all price, and admits of no equivalent, has a dignity"[6].

Kant explores the human mind, its theoretical (cognitive) and practical (moral) capacities. The main discovery of Kant is that the human mind is able to be free as it is legislating itself and thus it is autonomous (Greek: αὐτο- "self" and νόμος "law").

Kant understands freedom as autonomy. Proceeding from the self-legislating nature of reason, a person does not need any other outward force but reason itself to act morally in a given situation. Accordingly,

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[6] Immanuel Kant, Groundwork for the Metaphysics of Morals, Yale University Press, New Haven and London, 2002, p. 52.

Kant writes that human being's reason does not need laws of heteronomy as it is self-legislating, free and autonomous.

Kant's views on freedom, autonomy and dignity remain the basic tenents of our understanding of these concepts, both in terms of philosophy and the law. A special significance has been attached to the concept of human dignity since the second half of the twentieth century. This is in large part due to analyses of the consequences of World War II and acknowledgment that the war not only resulted in the deaths of millions of people but also infringed on numerous people's dignity. It became necessary to analyse and clarify the legal aspect of human dignity. In this respect, the experience of analysing the concept of dignity in philosophy has become very valuable. Kant's argument that every human being has dignity and should not be treated as a kind of instrument, has become especially important[7].

Putting the stress on the concept of human dignity while analysing the impacts of World War II was inevitable as this war demonstrated to humankind how grave the consequences can be when, regardless of the relative value of the ultimate aim, a person is assigned a price instead of dignity.

The phrase "stripping people of their dignity"[8] is used by Jonathan Glover in his book *Humanity: a Moral History of the 20th Century*. When describing the Soviet era, the author underlines how human dignity was infringed with words, specifically by calling a person by non-human names:

> 'The victims were stripped of their protective dignity; as eleswhere, the cold joke flaunted the lack of respect. The cattle cars transporting prisoners to the camps were not labelled as prisoner transport, but had other worlds chalked on the side by the guards. One phrase had a grim humour: 'perishable goods' […]
>
> The removal of protective dignity went beyond the cold joke. The victims were derided by comparisons with animals and other non-human forms of life. Vyshinsky's references in the show trials

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[7] Cf: "Act so that you use humanity, as much in your own person as in the person of every other, always at the same time as end and never merely as means. We will see whether this can be accomplished", Immanuel Kant, Groundwork for the Metaphysics of Morals, Yale University Press, New Haven and London, 2002, p. 46-47.

[8] Glover, Jonathan, Humanuty: A Moral History of the 20th Century, Yale University Press, 2012, p. 256.

> to 'filthy dogs' and 'reptiles' were part of a way of thinking which went back to Lenin. In *How to Organise Competition,* Lenin advocated on-the-sport executions of 'parasites'. This was justified by 'one general aim: the *cleansing* of Russian land of any harmful insects, swindler-fleas, wealthy bugs and so on and so on'.[9]

'Filthy dogs', 'reptiles', 'harmful insects', 'parasites', 'swindler-fleas', 'wealthy bugs' − as well as the frequently mentioned and much loathed 'enemies of the people' − were in reality people with dignity. Yet, what happens if a person is frequently and publicly called 'enemy of the people' and 'parasite'? The likely result is what actually happened in the Soviet era: a human being, whose dignity, autonomy and freedom are so highly valued according to Kant's philosophy, when wrongly accused is indeed treated as an 'enemy of the people' and 'parasite'! The important issue is keeping Soviet citizens well-informed about the danger they represent for the Soviet country. After that, they are easily deprived of dignity and everyone else wishes these types of people were dead.

The rulers of the Soviet totalitarian state used show trials to fabricate threats. A great deal of attention was paid to putting on show trials and to widely publicising and broadcasting them through the mass media. In his article "Stalin as producer: the Moscow show trials and the construction of mortal threats", William Chase wrote how these trials were put on, about their "powerful didactic qualities"[10] and Stalin's involvement in organising them. The show trials, which previously Lenin viewed as a very important tool,[11] were conducted on a grand scale and allowed a mighty system to exert enormous influence. Many actors played a role in the process. On the one hand, there was the accused or so called culprits ('filthy dogs', 'reptiles', 'harmful insects', 'parasites', 'swindler-fleas', 'wealthy bugs') who pleaded guilty to crimes they had not committed and

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[9] Glover, Jonathan, Humanity: A Moral History of the 20th Century, Yale University Press, 2012, p. 257-258.

[10] Chase, William, Stalin as producer: the Moscow show trials and the construction of mortal Threats, in: Stalin. A New History, Edited by Sarah Davies and James Harris, Cambridge University Press, 2005, p. 227.

[11] "He (Lenin — N.R) stressed the importance of 'explanation of their significance to the popular masses through the courts and the press'". Chase, William, Stalin as producer: the Moscow show trials and the construction of mortal threats, in: Stalin: A New History, Edited by Sarah Davies and James Harris, Cambridge University Press, 2005, p. 227.

then pleaded to be forgiven by the court and the people[12]; on the other hand, there was the mass media that further highlighted these show trials and, even more, promoted the films and plays of the 1920-1930s that focused on these trials[13]. Finally, there were the judges, prosecutors, their announcements of verdicts, etc.

The Soviet totalitarian system with its ruling style created a false reality and provided its population with these fabricated untruths. The show trials were an infringement of dignity for many innocent people, both the accused and the listeners, spectators or readers who were forced to live in constant threat and intimidation. Thus, the autonomy, freedom and accordingly, dignity of millions of people both inside and outside of the show trials were ignored and infringed.

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[12] Cf.: "In fact, it is the confessions, the statements of repentance, and the final pleas to be forgiven by and readmitted into the Soviet community that have transfixed people since the trial". Chase, William, Stalin as producer: the Moscow show trials and the construction of mortal threats, in: Stalin. A New History, Edited by Sarah Davies and James Harris, Cambridge University Press, 2005, p. 228.

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Maka Sakhuria

AN AUTHOR, A BOOK AND READER THEN AND NOW (On the example of the novel "Oona and Salinger" by Frederic Beigbeder)

Keywords: author, book, reader, now, then

The reading of artistic texts fundamentally differs from old and modern epochs depending on the circumstance that modern and multimedia systems brought to humanity. In a previous time a reader was standing alone face to face the book and for the beyond information he was doomed for only the scholium or uninspired searching in a local library. But thank to digital technologies and modern browsing systems huge information is transmitted easily that makes the reading process cognitive and diverse.

New biological novel "Oona and Salinger" by modern French writer Frederic Beigbeder is a love story between the influential classical author in American literature Jerom Salinger and Oona who was the daughter of another well-known American classical writer Eugene O'neill. By the way, Oona was the wife of all time recognized American film-star Charlie Chaplin. Also, one of the main character is a famous American writer Truman Capote. The novel itself gives

a life to lots of legendary people who brought acquisition in the world literature and culture.

So, the reader's growing interest and passion to the characters is abvious. Beigbeder's innovative and intriguing writing manner is world famous. The author inserts modern technologies in his book. For example, when he aims to introduce Oona spectacularly, he dictates readers ro search for video link for Oona's movie-tests on "YouTube" channel. Thus, he encourages the literature lovers to break the book boarders and perceive the character from another facet, to listen her voice or to see her face. This experiment enrichs the reading process with emotion and passion.

It is even mentioned in the summary of the romance, that it shows Frederic Beigbeder to the readers from different angle, not cynic and ironic, but affectionate, emotional, sentimental, sad, who is presented as a true medium to readers. Hand and eye of the author are always seen in the book, so is heard his voice. In the introduction, he will say that unlike his hero, the author of famous bestseller, "breakfast at Tiffany's", Truman Capote, who calls his romance "Non-fiction" he calls such approach towards the subject horrible. He believes that the idea put in this definition seems ridiculous in the period of peace, "as if the author is a guard, who is on watch, or leads a dangerous group." Beigbeder boldly claims that since his book's characters have lived with lives full of mysteries, the fantasy of the novelist has been given a green light.

Beigbeder fought much to end up in Salinger's mythical world that became legendary and in the enchanting world of Charlie Chaplin's heirs, but in vain. It is very interesting what kind of romance would there be, if its young author were to be received by old, reclusive Salinger who would recount himself his primordial feelings he experienced with Oona? As Oona was not just a woman for him, but also a religion, as it was for Chaplin? I think this romance of Beigbeder would not be such a literary experiment, to make Salinger speak, who would be sitting in the armchair in front of him. At the end of the book, the writer says that his four-year labor took place on the background of an existential crisis.

Main from the many merits of this romance is that, it brought Salinger out of the fog of mysticism, who was previously literally mystified, He introduced Oona to the readers – Audrey Hepbern-like, one of the enchanting women of the planet, shining symbol of feminine initiation and highly interesting book on Chaplin was added to the World Chapliniada. It is probable that the interest in Charlie Chaplin will never be exhausted on this planet. Besides being a giant of cinematography, he was also a riddle for World Politics. All the same, the classicist of German literature, Lion Feuchtwanger told Chaplin: "You are the only

actor who has provoked political antagonism and it will enter in American history in this way."

Even in the marriage with Oona Chaplin turned out to be controversial, and this novel covered these facts in an intriguing manner. The character terror-stricken by the marriage. The Hero's idyllic coexistence with Oona is conveyed with amazing mastery. Oona must have possessed Supernatural abilities to help men to find themselves. On her first meeting with Salinger, she said: „I knew he'd be a writer. I could smell it".

Beigbeder has the ability to paint his hero in dinamics highly impressively, for instance, with such Architectonic breakaways: „ In 1940 Salinger is a romantic, in 1943 – a spy, in 1945 he suffers from double personality, after that, until his death, he remains an agoraphobic and gerontophobic"...

The text of Beigbeder's novel is not the only source in the hands of the readers, it is combined with a lot of resources from the parallel digital dimensions and the author has acknowledged very well that the reader will not depend only on a story told in the book. The author uses a variety of intriguing techniques and arises the interest in the reader, so that he/she looks up the information about the characters and events in the digital regime along with the book.

The Author of Biographic romance is the medium between the universe and his heroes, it is attested by the words of Trumen Capote, in which he described his biographer, Gerald Clarke: „This man Gerald Clarke who's writing this book about me - do you know him? He's one of the lead writers at Time magazine. Hi's really a very good writer. He's book, it better be fantastic, because he's worked on it for eight years. I've never known such research. This is the first book he's written. I don't want to read it, but he certainly knows more about me then anybody else does, including myself".

Beigbeder announces that from the book narratives and letters some are true and some are fictional. He strongly affects on reader's imaginary. The author tries to give arise of faith and desperation simultaneously and incites them to search human's faces with him.

From the introductory page under the ambiguous name "this is not fiction" Beigbeder mentions puns and play of words between American fashion exspert, Diana Wriland and Truman Capote. The first character says about her stories: "It's faction" (this is the play of the words and means, it's as a fact as a fiction). But the second one calls "non-fictional" to the novels like this.

Reading a book along with the internet is a new stage in mankind's history. It enlarges the reader's vision, improves the skills of analysis and

synthesis and smartens the taste. The author, the reader and the book itself become a new actors. And this real-virtual relationship increase the passion of book in reader.

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Ilham Taghiyev

ENGLISH LINGUISTIC JOKES UNDER THE 'UMBRELLA' OF SEMIOTICS

Key words: semiotics, humor, jokes, sign, code

Abstract

Though human language is one of the main objects of semiotics, linguistic humor has almost remained beyond the sphere of semiotic interest. The aim of the present paper is investigating English linguistic jokes in the light of semiotics and providing semiotic analysis of such jokes. An attempt is made to answer the question of whether humor is a relevant object to semiotics. Firstly, the article briefly reviews the contemporary linguistic theories of humor, then the theoretical background of this research viz. the concept of sign is considered. The paper suggests dividing linguistic sign into PH-sign (phoneme), MO-sign (morpheme), WO-sign (word), PR-sign (phrase), SE-sign (sentence) SS-sign (syntactic structure) and DI-sign (discourse) according to linguistic stratification. After that, several English jokes are analyzed to reveal which of the above-mentioned linguistic signs is 'responsible' for inducing humorous effect in each case and whether bona-fide denotation of the signs is

predicted by the utterance. The study reveals that 5 of the 7 signs in linguistic stratification, i.e. WO-sign, PR.-sign, SE-sign, SS-sign and DI-sign induce humorous effect in analyzed jokes. In cases, when a sign that stands 'higher' in linguistic stratification predicts bona-fide denotation of the 'lower' sign that induces humorous effect, non-bona-fide connotation of the utterance seems intentional. But in other cases, when the signs that stand 'higher' in the mentioned stratification, cannot predict bona-fide denotation of the 'lower' sign that induces humorous effect, the jokes seem unintentional. The 'higher' is the sign that induces humorous effect, the less is the probability of prediction of its bona-fide denotation.

Introduction

Semiotics, as we see it today, is different from Ferdinand de Saussure's semiotics which sees language as a sign system and semiotic analysis involves connecting signs to their meaning. Developed by many prominent scholars such as Peirce, Barthes, Jakobson, Greimas, Eco, Chandler and others, semiotics can be applied not only to human language, but also to many other things from film to architecture, which can be considered signs. Although human language is one of the central objects of semiotics, linguistic humor has almost remained beyond its sphere of interest and thus, induced the question of relevancy-irrelevancy of humor to semiotics. On the other hand, although different disciplines in humanities, viz. psychology, syntax, semantics, pragmatics suggested several theories of humor, hitherto none of them has been able to encompass all types and kinds of humor under one theory. In this regard, semiotics seems to us that very discipline which might be applied to humor generally, and to linguistic humor particularly. Linguistic humor occurs in human language which is a system of signs the smallest of which being phoneme and the largest of which being discourse. It must be noted that in this paper we don't aim at considering all semiotic problems, neither do we aim at investigating all problems in the sphere of humor. Thus, this paper is concerned with seeing human language as a sign system and linguistic humor as a phenomenon occurring within the frame of this sign system.

Linguistic Theories of Humor

Theories of humor are traditionally divided into three branches viz. 1) incongruity theories which are essentially cognitive, 2) superiority theories that are concerned with the attitude of the producer or user of humor toward its target, and 3) release theories that are focused mainly on the recipient of humor and its psychological effects on the recipients. Among the mentioned groups of theories, only incongruity theories seem to be linguistic as they are concerned mainly with the text of humor. In this paper, we are going to overview briefly only the theories of the two

most prominent figures in this field, viz. Victor Raskin and Salvatore Attardo as they both are representatives of linguistic incongruity theory of humor. Victor Raskin is the first in the history of humor research who identified his approach to humor as linguistic. His theory is called script-based semantic theory of humor (SSTH) the goal of which, as it was set by him, is 'determine and formulate the necessary linguistic conditions for the text to be funny.' (Raskin, 1985, 47) The main hypothesis of SSTH is the following: A text can be characterized as a single-joke-carrying text if both of the following conditions are satisfied; (1) The text is compatible, fully or in part, with two different scripts, (2) The two scripts with which the text is compatible are opposite in a special sense. The two scripts with which the text is compatible are said to overlap fully or in part on this text. (Raskin, 1985, 99) We are going to overview only two theories of humor developed by Salvatore Attardo: General Theory of Verbal Humor (GTVH) in 1991, and Isotopy-Disjunction Model of Jokes (IDM) in 1994. The former integrated Raskin's SSTH with the five-level representation model of jokes developed earlier by Attardo. Thus, GTVH proposes six-level representation model of jokes which is a device for evaluating the degree of similarity between joke texts. According to this theory, each of the different variants of the same joke differs from others in one knowledge resource (KN), and there are six such KNs the hierarchy of which is as following: 1. Language – all the choices in linguistic stratification that the speaker is free to make (LA), 2. Narrative strategy – the genre of the joke (NS), 3. Target – object of the joke (TA), 4. Situation – content constituents of the joke (SI), 5. Logical mechanism – rational thinking and acting (LM) and 6. Script opposition – two different scripts of the text (SO). According to IDM, cornerstone of which viz. the concept of isotopy was borrowed from Greimas, jokes are divided into verbal and referential ones. Verbal jokes 'are based exclusively on the meaning of the text and don't make any reference to the phonological realization of the lexical items (or of other units in the text), while referential jokes, in addition to being based on the meaning of the elements of the text, make a reference to the phonological realization of the text.' (Attardo, 1994, 95).

Discourse as a System of Signs and Codes

As it is already mentioned above, human language is a system of signs the smallest of which being a phoneme and the biggest being discourse. Every discourse is a system of signs organized according to codes which do not determine the meaning of the discourse but tends to constrain it. Codes help us to simplify phenomena and make it easier to communicate. In reading texts, we interpret signs with reference to appropriate codes and this helps us limit their possible meanings. When

codes are familiar, we interpret them almost unconsciously or automatically, but sometimes, for example in linguistic jokes, we have to be careful in choosing the most appropriate signified for the signifier. In this case we encounter the difference between literal and figurative language which operates at the level of the signifier, also difference between denotation and connotation that operates at the level of signified. Thus, we have two types of signified: denotative signified and connotative signified.

Semiotic Analysis of Linguistic Jokes

If language is a sign system, then the members of the linguistic stratification, i.e. phonemes, morphemes, words, phrases, sentences, syntactic structures, texts and discourses are all signs. It means that linguistic humor, that is analyzed according to the denotative and connotative meanings of lexemes, phrases etc., can be analyzed according to the denotative and connotative meanings of the signs which are 'guilty' of double interpretation and thus, induce humorous effect. If we apply the linguistic stratification to the concept of signs, we will have seven types of them, viz. PH-sign (phoneme), MO-sign (morpheme), WO-sign (word), PR-sign (phrase), SE-sign (sentence) SS-sign (syntactic structure), and DI-sign (discourse) respectively. This way we can gather almost all types and kinds of linguistic jokes, that cannot be classified according to the above overviewed theories of humor, due to the limitations of the latter, under the 'umbrella' of semiotic categorization.

(1) Judge, to a young girl: "Have you ever appeared as a witness in a **suit** before?" G.: "Why of course!" J.: "Will you please tell the jury what suit it was?" G.: "It was a pink suit, with red collar and cuffs and buttons all the way down the front." (Miszdal, 1990, 786 – cited by Lew, 1996)

In this joke W-sign *suit* is 'guilty' of double interpretation. Its denotative meaning is 'lawsuit', but it is understood as 'set of outer garments'. But SE-sign, that contain other WO-signs like *judge* and *witness,* predict the usual interpretation of WO-sign *suit*.

(2) An attractive young woman was about to enter a church in a topless dress. She was intercepted by the curate. C.: "I'm very sorry, but I can't let you go into the church like that." W.: "But I have a **divine right**…" C.: "… and divine left too, but you still can't come into the church like that." (Miszdal, 1990, 951 – cited by Lew, 1996)

The denotative meaning of PR-sign *divine right* is 'right given by God' though it is interpreted as 'beautiful right part of the body' intentionally. DI-sign that contains WO-signs like *church* and *topless dress* predicts the bona-fide interpretation of PR-sign *divine right*.

(3) Departing traveler: "**Run upstairs, boy, and see if my umbrella is in room 483. I think I left it in the corner by the window."**
Boy (some minutes later): "Quite right, sir, it's exactly where you said it was." (Miszdal, 1990, 713 – cited by Lew, 1996)

In this joke, the denotative meaning of SE-sign is 'fetch my umbrella if it is there.' It is interpreted literally, and this literal meaning is connotative meaning of the sign. The largest sign - DI-sign does not predict the denotative meaning of the SE-sign because there is nothing about coming back and fetching the umbrella in the original request.

(4) Administrator: We don't serve colored people. Customer: That is fine by me. I just want some roast chicken. (Ross, 2005, p.23)

In this joke humorous effect is induced by SS-sign. Object of the sentence (colored people) can be interpreted as indirect and as direct object.

(5) Dean to the physics department: "Why do I have always to give you guys so much money for laboratories, expensive equipment and stuff? Why couldn't you to be like the math department – all they need is money for pencils, paper and waste-paper baskets. Or even better, like the philosophy department. All they need are pencils and paper."
(www.wattpad.com best collection of English humor, 2014)

None of the constituent elements of this DI-sign is ambiguous (including the whole sign itself), nevertheless, it is funny. Thus, ambiguity is not a necessary device for generating humorous effect in DI-signs.

Conclusion and Further Study

After having overviewed linguistic theories of humor and analyzed 5 jokes, we found the followings:

- Semiotic analysis and classification of linguistic jokes accordingly, can enable us to gather linguistically 'incompatible' types of jokes (so-called lexical-semantical, structural-syntactic, pragmatic and 'other' types) under the umbrella of semiotics.
- Five of the seven signs in linguistic stratification viz. WO-sign, PR-sign, SE-sign, SS-sign and DI-sign can induce humorous effect and laughter.

- If the sign that stands 'higher' than the sign inducing humorous effect predicts the bona-fide interpretation of 'lower' sign, then the humor is intentional.
- If none of the 'higher' signs predicts the bona-fide interpretation of the 'lower' sign which induces humorous effect, then the humor is unintentional.
- The 'higher' stands the sign that induces humorous effect, the lower is probability of prediction its bona-fide interpretation.

The present study, despite its briefness and limitations, might pave the way for future studies in this direction i.e. further investigating and categorization of humor in the light of semiotics.

Result Table of Semiotic Analysis of Linguistic Jokes

Joke No	SIGN	DENOTATION	CONNOTATION	NOTE
1	WO-sign **suit**	Lawsuit	Set of outer garments	SE-sign predicts the denotation.
2	PR-sign **divine right**	Right of Christians to enter the church	Beautiful right part of the body	DI-sign predicts the denotation.
3	SE-sign **Run upstairs and see if my umbrella is there.**	Fetch it if it is there.	Inform me if it is there.	DI-sign doesn't predict the denotation.
4	SS-sign **serve colored people**	Serve them meal	Serve them as a meal	DI-sign doesn't predict the denotation
5	DI-sign	Philosophy department needs only pencil and paper.	Philosophers never correct or amend what they write and never waste paper.	DI-sign doesn't predict the denotation.

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Khatuna Tavdgiridze

CREATION OF UNIVERSAL DICHOTOMY AND MYTHICAL MEDIATION

Key words: Dichotomy, mythical, creation, mediation, human

"Mythical thinking" is very general, but at the same time it is the only exact term to define primitive, ancient human mental structure. The term is precise as far as it is the widest and considers entire mythical spectrum in itself. But in the entire perspective of archaic culture it is impossible to turn mythical thinking and worldview into a united paradigm. The primitive thinking, as well as the primitive social organizations, has undergone various stadial stages during their existence.we will talk about one of the fundamental stages – the origine of universal dichotomes and the existing mediated structure.

* * *

The study of archaic cultures and social and religion structures has shown that they are always dichotomic and they are the result of primary universal dichotomic ideology. On this base, later, little by little primitive dualism was created with classical image. As it turned out in the entrails of dualism predualistic phenomena continuous existence: on the one hand, universal dichotomy and on

the other hand much more early structure of participational wholeness. The latter is constructed by special mythical mechanism which is based upon two principles: similarness and sociableness of two sides (a human being and cosmos), according Levi-Briul's terminology – "the law of participacy".

Predual phenomena not just keep themselves in dual structure by specific transposing and configuration, but they become definitive factors of dualism. They are easily shown on the level of structural organization and ideology. Dual binary structure functions centric – concentrately. As Levi-Straus writes: "the dualism is itself two fold. It seems in some cases to be conceived as the result of a balanced and symmetrical dichotomy between social groups, between aspects of the physical world, or between moral or metaphysical attributes; that is, it seems to be - to generalize somewhat the concept proposed above— a diametric type of structure. And according to a concentric perspective it is also conceived in terms of opposition, with the one difference that the opposition is, with regard to social and/or religious prestige, necessarily unequal''(Levi-Strauss, 1963:139). Centric conception of dualism is expressed by "triadic" structure. "Behind the dualism and the apparent symmetry of the social structure we perceive a more fundamental organization which is asymmetrical and triadic"(Levi-Strauss, 2001:131). "These varied manifestations of dualism exist side by side with a triadic structure. Actually, each of the eight clans is divided into three classes, which I shall call Upper, Middle, and Lower" (Levi-Strauss, 2001:143).

Dominance of predual phenomena – participational wholeness and universal dichotomy in dual ideology have become possible by specific mythical mediation which was reflected in archaic version as well as in developed version of cosmogony myth. Structural marker around of which specific simbioz order is placed are universal dichotomies, as it is a transitional stage from initial formation (paricipational wholeness to the last formation dualism).

Creation of universal dichotomy in the story of myth is reflected as the cosmogonic act of separation of the sky and earth – their whole body of male and female. As a result, the sky-male is in the sky and the earth-female is below-underground. The process of differentiation of cosmic and social polarities has been reflected in the twins' myth-cultural heroes of mythical period. It has got sharply expressed cosmogonic and social character – it expresses initial binary division of the archaic societies into upper and low classes, egzogamous groups, and so on. Also distributing of the universe: the sun, the moon, rivers, animals, birds, plants, etc. A Brazilian tribe Kaingang associates their culture and institutions with their mythical ancestors – the Twins, "Not only have divided the tribe

into two exogamous moieties, but all nature is distributed between the two heroes" (Eliade, 1975: 135). In Victoria Tuzemc' opinion, "the whole universe is distributed between two phratries. To the first - phratry belong – a dog, a white squirrel, a pelican, a flacon, a white cockadoo, a tiger-like snake, a red ant, a red tree, an oak tree, bloodwood, ironwood, etc. To the other - belong a wild cat, a kangaroo, a crow, a swan, a bat, a crane, a hissing snake, a black ant, sugar cane, an axe, red arrows, a boomerang, etc. Not only the nature and humans, but the world of soul is divined into the same categories and the dead go to their phratries world of soul."(Zolotavrev, 1964, 90). Thus there is absolute getting cosmic of social differentiations and vice versa – getting social: dichotomy structures are read in each link of cosmic and social dimensionalities – the sky and the earth, up and down, the right and the left, "inside and outside, the sacred and the profane, the soul and the body, the light and the darkness, the day and the night, four sides of the world, etc. There always stand mythical twins in the center of this sociocosmogony. The twins as the creator cultural heroes of the world and society, each of them carries out creative acts – positive and negative according to their polarity. As Eliade writes, "The two culture heroes express the universal dichotomy"(Eliade, 1973, 135).

But creation of dichotomy polarities initially was not alongside the antagonism(the basis of dualistic ideology). Positive and negative sides continue harmonious co-existence. Overcoming of primary paricipatial wholeness turned out to be a long process and the main thing is that it itself was not overcome beyond two polarities without "something the third", to maintain this differentiation something the third enters. This third element which unexpectedly arises in the middle of the divided wholeness which serves to maintain the balance Eliade calls "the third element" and "superior synthesis." The third element is the "superior synthesis which integrates the two antithetical elements and keeps them in equilibrium"(Eliade, 1975:161). Staying face to face, polarities by paradoxical reuniting deny the antagonism towards each other and "the polarities, by clashing together, produce what could be called a "third term" which can be either a new synthesis or a regression to a previous situation. When the contraries coexisted in a nondifferentiated totality"(Eliade, 1975:163). "The third element" is mediatorial by its character. It parts differentiated polarities from each other, but at the same time it keeps intercommunication, by which it makes possible their new merging. ***So, by means of the third mediatorial element, that is "superior synthesis" neutralization of the sides and at the same time a new penetrating is achieved: in order to split up the wholeness and to create quite a new synthesis.*** After splitting of the primary wholeness,

this new neutralization is one of the (not the last) most important stage – it establishes the cosmic – social balance of the world and provides the order of the universe, the final formation of cosmic model. Therefore meditative third element as it was expected appears in the episode of cosmogony myth, where the process of formation of cosmic model is narrated: cosmogony act of division into two parts of the whole body of the sky and the earth (hierogamy pair) the act of separation of initial wholeness of polarities by cosmic axis formed between them. Meditative third element is materialized on the level of myth plot first of all an image of a life tree or cosmic mountain or it is personalized by supernatural spiritual ipostases. (Demiurg, Deity, First human, Titan, etc.).

The materialization and personalization of mediated third element into the axis of the universe is the result of understanding of cosmic space, which was followed by final formation of model of the world which consisted of three different cosmic links:

a) The origin: the center of the universe, the middle (center point);

b) In the center fixed and form it erected cosmic axis, that is the mediated third element;

c) Differentiated polarities – universal dichotomy.

* * *

Mediated third element enters in the myth of the Twins. Triqotomic structure is read in socio-cosmogony and pure sociogenic versions of myth of twins. The primary wholeness of these two dichotomy personages and their whole cosmic body is divided into two parts by a bird which personifies the cosmic space by which it founds the creation – differentiation of social organizations of "Earth" and "water". In fact this sociogony motive in terms of cosmogony is the same as the separation of the sky and earth. According to Australian myth (tribe Arunta) in the The origin the whole universe was covered with water where first inseparable pair swam. But the water dried up and they became complete helpless. Then the bird flew from the South and helped them to escape from such a difficult situation. Using a stone knife the bird separated every part of their body: cut out their eyes, opened the ears, mouths, noses and separated their fingers. It gave these two creatures a bow and arrows, a shield and boomerang. Then the bird divided them into two phratries "lodgers of the sky" and "lodgers of Earth"(Zoltarev, 1964: 91).

Therefore, mediated trichotomy, hidden beyond cosmogony and sociogony polarities, shows that universal dichotomy doesn't mean neither antagonism of two sides nor creation of dualism. In Twins myth where brothers/sisters are in competitive situation, antagonism is a secondary

phenomenon. In myths of this cycle "contradictory character of two personages is not observed at first, their quarrel is unimportant too"(Zolotarev, 164: 100). As M. Eliade writes "The Twins are not always rivals. In some variants, one of the heroes is resuscitated by his brother from his bones, his blood, or fragments of his body"(Eliade,1975:135). In ancient revisions of the Twins' cosmogony myth, where one of the divine Twins is creator, but the other has got less creative ability, they still fill and balance each other, continue and finish creative acts begun by them and personify not "kind" and "evil" origins but only dichotomy polarities. "The bad Twin does not incarnate the idea of "evil" but only the negative, dark aspect of the world"(Eliade, 1975:149).

We have got pure sociogony cycle of Twins' myth, where either there is no cosmogony or it is carried to another parallel narration by their participation. In pure sociogony cycle of Twins' myth social element (institution) such as "swapping marriage" – egzogamy enters instead of cosmic mediated third element. According to Australian (Victorian Tuzemcs) myth the world was created by so called Nurals. They looked like crows and falcons and they lived long ago. There was prolonged struggle among them, but in the end, they agreed that humans should be divided into two groups: - the crows and the falcons and they would communicate by means of swapping marriage. After that, peace established among them(Zolotarev, 164:51). The legalization of egzogamous marriages (the first progressive and regulated social institution), which forbade/changed previous endogamous marriage and all kinds of incest is the first sociogony and it corresponds to the act of transforming of chaos into cosmos.

Particularly (on the level of myth-plot) – it corresponds to the separation into two parts of the whole cosmic body and appearing of universal dichotomies.

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Tamar Tsagareli

MEDIUM AND THEATRICAL ARTS (FOR A MODEL OF THE JESTER IN THE DRAMA AND THEATRE)

Key words: Theatrical, medium, arts, drama, ccommunicate

For centuries, theatre, or rather, drama has been used to present creative imitations of society and the human condition. Be it the mimes and gags of Commedia dell' Arte in 16th century Italy, or the dramaturgical prescriptions of Bharat Muni in his Natya Sastra. However, while holding up the mirror for reflection may be the highest objective, the dramatic form is foremost used to simply tell stories.

Communication and reflection achieved through theatre is a two-way process. In order for a performer to communicate with an audience and cause them to reflect, he/she must themselves have undergone an internal communication, rather, introspection concerning the text they are to bring alive in dramatic form. Theatre demands malleability from its performers that would allow them to inhabit characters and situations effortlessly. It demands an equal malleability from its audience, who must have real emotional reactions to an unreal world. It is only when this two-way cooperation of efforts is

achieved that any effective communication can manifest.

Theatre Anthropology which based by Eugenio Barba, who is Odin theatre's one of the founder, is studying and researching specific technical aspects of the actor art (by empirical method) and its fiscal or internal energy (there is implicated actor's breathing rhythm/practice, expressing art of the emotional and feeling in the internal energy and others). It is known, that actor's scenic life is a great difference his or her and in general human's daily being life. Scenic life it is a distinct method, method, which is a component part of the many countries' tradition, habit and manner of this or that cultural, which need nearly every day to "alive", refresh, and this, by its way needed great level energy. Communications is a body's every day techniques' purpose. Scenic technique is foreseen on the body's transformation and on the on looker's amazement, too. In spite of typical stylistic forms of the different place, time and tradition, different performers have common principle. Theatre Anthropology's first sum is to watch on this periodical principle and tries to study medium of the theatre. Principles, which is regulated performers' behavior on the stage is same in different countries culture, but there is difference in the acting. It would be favorable to the both Westerner and Eastern performer to study these principles, them, who pass on from generation to generation experience of the codification tradition or "laws" of the actor's action and them, who complained its no possession. There are countries, which theatre performers haven't pass theatre codification tradition, in order to provide with orienteer. Simultaneously, there are traditional theatres, which have all pack organic and well known tried "absolutely advice" or laws of art, which make codification of the closure performance stile. This closure doesn't mean freedoms' restriction. These are foreseeing of this tradition and a method, which is persecution to the theatre for a centuries, meanwhile have been improved and combines to the present.

Barba for the theatre study used different time and epoch, different countries tradition and exemplas of the theatrical art.

These are:

1. Aztec Dancer, 2. Middle Ages' jester, 3. Bally Dancer, 4. Japan Kabuki Actor, 5. Indian Odissi dancer and 6. Classical ballet dancer. [1]

In this article I study from these different six theatrical arts Middle age's not only European jester, but Muscleman countries' and Georgian

[1] Eugenio Barba. A Dictionary of Theatre Anthropology: The Secret Art of the Performer 2nd Edition. 2005. P.:87.

jester's mask and I tried to make analyze, discover parallels and different countries culture's at the same personage.

Georgian writer and lexicographer Sulkhan-Saba Orbeliani in his „სიტყვის კონა“ (Words bunch) describes jester such as: "Jester on the others languages, in Georgian it called joker. Joker is a truth narrator in his joke."[2]

Jester and Joker is not dissociate from one another. They belonging of that society stratum, which must show life's farce by visual: from serious face said nonsense and by rude giggling – truth.....Jester from the oldest time, is an inversion face with own like crown colored nightcap with bells, frequently his nightcap is dark red (red – in the colored symbolic is describe such as symbol of life's love, but at the same time it is symbol of the war's colure, because it is blood colure and it is identify to the death. Red is lead in the so called "warm" colure symbolic grouping, which describe activates, life-giving. By Ernst Jünger's explanation red is a "colure of the powerful and uprising"), just own activates, life's love, uprising and for its opposite side by rebel spirit (his critic directive from the government is a similar revolt) and it is describe by tragically jester's and his red nightcap is a one little elements, which is his symbolic descriptive. This nightcap is finishing with three bells tail, which is a symbol of the donkey's ears and tail. There is statement of a question, why donkey and not others animal's face? From Georgians donkey is a personification symbol of an obstinacy and foolishness, although his symbolic is more various and diverse. There is narrate about Balaam's donkey in the Bible, which is hear god's will more early, than a human; besides that, from the new Promise we know, that on the Palm Sunday, for the enter in the Jerusalem, Our Savior conceded a right preference to the donkey (foal) for this animal's gentle character. After that, in the Christian tradition donkey became as a symbol of obedience, patience, simplicity and poorness. Of this opposite, in the antique mythology donkey is associated at the voluptuousness, at the immorality, at the foolishness, at the lazy and at the obstinacy. In the earlier epoch, in the antique Egyptian idea, it is so harmless animal, which get so demon, strange interpretation, they connected donkey to the Osiris's killer – God of the dead – Set. For that, donkey's designation hieroglyph was a knife which stricken on the shoulder. Negative aspect of the donkey's symbol had shown in that middle aged tradition, where traitor wife soiled dirty

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[2] სულხან-საბა ორბელიანი. სიტყვის კონა ქართული, რომელ არს ლექსიკონი. ს.ორდანიშვილის რედაქციითა და წინასიტყვაობით.საქართველოს სსრ სახელმწიფო გამომცემლობა. თბილისი - 1949. გვ.:196.

had been set backward on the donkey and galloped in the street. From the history of the middle age, we have a history, reader sketch, where played classical plot of the public jester, which we acquainted with three masks. At first we meet him before he became as a donkey, or narrow-minded person, which is a mockery object of a society's every layer or ages, then – by monkey, when people insult to the monkey, on which they were cheerfulness and joy of living and at last, with own face, only with donkey's ears and tail, but tragically and with alter face, which in spite of his wish, he continuing to cheer up people. So, here is shown by symbolic cyclical circle of the Jester's formation and development. Jester's (Joker's) symbolic mask always persecution tragically shade. Jester's mask featured with its individual rhythm, with its "Dynamic" and includes in that common flow, which epoch it belong.

Exactly his individuality, his special visual or gesticulation, amazing changeability of the voice timbres must study and explanation object for the medium and theatre.

Aristotle attempted to uncover why an audience is so particularly drawn to drama and tragedy in drama. Often, he noticed, audiences were left feeling relieved or even elated at the tragedy of the protagonist in a play. This, he called, „The Pleasure of Pity and Fear". Through characters in a play, audiences can have their innermost beliefs, fears and insecurities verbalized by a character, and then watch from a comfortable distance as this character bears the implications of this naked honesty.

The mask, which name is Jester; in historical document at first we meet in prehistoric tribal society. Pliny the Elder mentions a royal jester (planus regium) when recounting Apelles' visit to the palace of the Hellenistic King Ptolemy I. However, jesters are mainly thought of in association with the Middle Ages. All jesters and fools in those days were thought of as special cases that God had touched with a childlike madness - a gift, or perhaps a curse. Mentally handicapped people sometimes found employment by capering and behaving in an amusing way. In the harsh world of medieval Europe, people who might not be able to survive any other way thus found a social niche. In societies where freedom of speech was not recognized as a right, the court jester—precisely because anything he said was by definition "a jest" and "the uttering of a fool"—could speak frankly on controversial issues in a way in which anyone else would have been severely punished for. Monarchs understood the usefulness of having such a person at their side. Still, even the jester was not entirely immune from punishment, and he needed to walk a thin line and exercise careful judgment in how far he might go - which required him to be far from a fool, in the modern sense. Distinction was made between fools and clowns, or country bumpkins. The fool's status was

one of privilege within a royal or noble household. His folly could be regarded as the raving of a madman but was often deemed to be divinely inspired. The "natural" fool was touched by God. In Italy, travelling groups of jesters performed plays featuring stylized characters. These were called the commedia dell'arte. Commedia dell'arte, (Italian, meaning "comedy of professional artists") was a form of improvisational theater which began in the 16th century and was popular until the 18th century, although it is still performed today. Traveling teams of players would set up an outdoor stage and provide amusement in the form of juggling, acrobatics, and, more typically, humorous plays based on a repertoire of established characters with a rough storyline, called Canovaccio. From Commedia dell'arte's personage most popularity was Arlecchino (Harlequin), is Pantalone's servant. He is extremely poor. The famous Harlequin costume, with its lozenge pattern of red, green, and blue diamonds, is a stylized representation of clothes that are so old and patched as to have lost their original color and material. He is a peasant with no instruction (he can't read or write), who has left his native Bergamo to seek his fortune in the city of Venice, as it grows rich from its commerce with the orient. This often causes amusement, as no-one can understand his dialect. He is an acrobat and a clown; he carries a baton which he sometimes uses to bash other characters, leading to the modern term slapstick. Harlequin is not really a villain; he just tries to get by. There are three types of Harlequin mask, the cat, the pig and the monkey (some say the bull too). The lozenge costume has given its name to the fashion motif, the mask to a shape for eyeglass frames, called "Harlequin".

World history also knows such as Jester who was a member social low layer which with his wisdoms and brains became well-known person, he became well-known with his philosophy knowledge and wisdoms, which created in his fable, allegorical stories and fairytale history. We meet him in the Persian Arabian and Turkish traditional folk, such as strange and queer person. This is Islamic world's jester Mulla Nasrudin. In the Islamic world Sufi mystics tell tales of Mulla Nasrudin, the legendary 14th century mystic jester of Tamerlane. Nasreddin was a lower Muslim cleric who lived among the Middle-eastern people in the Middle Ages. His name is often preceded or followed by the title of a religious scholar, theological teacher, or man of wisdom: "Khwaje", "Hodja", "Hoca", "Hogea", "Hodza", "Chotzas", "Mullah", "Mulla", "Molla", "Maulana". His exact country and lifetime are not known certainly but he is usually assumed to have lived in Anatolia or Persia between the 11th and the 14th century. However, he is well known among various Middle-eastern people. There is a shrine in the name of

him in the city of Akşehir in Turkey. He is also the symbol of Akşehir , which hosts several statues of Nasreddin Hoca an international festival dedicated to him. The city of Bukhara in Uzbekistan also has a statue of him riding his donkey backwards and grasping its tail (as he is traditionally depicted), and journals bear his name in Baku and Tabriz.

The anecdotes attributed to him reveal a satirical personality with a biting tongue that he was not afraid to use even against the most tyrannical sultans of his time. He seems to be the symbol of both the Central Asian style satirical comedy and the rebellious feelings of people against the dynasties that once ruled this geography.[3]

Some mystic traditions use jokes, stories and poetry to express certain ideas, allowing the by passing of the normal discriminative thought patterns. The rationality that confines and objectifies the thinking process is the opposite of the intuitive, gestalt mentality that the mystic is attempting to engage, enter and retain. By developing a series of impacts that reinforce certain key ideas, the rational mind is occupied with a surface meaning whilst other concepts are introduced. Thus paradox, unexpectedness, and alternatives to convention are all expressed. That is what makes people laugh at the tales of Hodja Nasrudin. The tales of Nasrudin are sometimes adapted and used in this way as teaching stories by followers of Sufism.[4]

There were occasion, when Middle age's jester passed from "lower" stratum of classless society to "higher" stratum by own brains and minds and got royal jester's status.

In the Middle aged royal jester was a personage, which, such as rule, did not, punished, for his boldness, but it is known, that royal jester at the same time was a "sacrifice goat", and if there were situation to make a sacrifice, they sacrifice a jester. To this inversion logic "lower" creature, who was a sacrifice of the common wellbeing – move in the "higher" sphere, which was a toy of the monarch, ecclesiastic and judge, but jesters made so great role in the Middle Age's court life. He was one from not to numerous group, which fluently could told his mind in the sitting of the court, with humor and clowning, which, as said, very often acted on the last decision. There must remark that fact, that jesters often made an act in the revolution; In the Georgian history there is a document dated by XII century. During the reign of Tamar Queens, as it is known, her Pottery elder Kutlu Arslan made a conspiracy, because changed

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[3] Mazrui A.A. Islamic and Western Value. – Foreign Affairs, N.Y., 1997, vol.76, 5, p.118-132.

[4] Ernst Jünger. Aladins Problem, 1983. P.: 37

Georgian state system, restricted in King's power thus much, that she couldn't right to decision statement job. Leader of the revolution Kutlu Arslan requested to established legislative organ, which would be like a parliament, and King in this higher institution only could to done the decision, which "marquee" passed a resolution. Reality powerful could in the noble's capture and so made wish of feudal opposition. At the time of the political discuss there had been told to Kutlu Arslan, that he is from "lower creature". Such as Georgian historic Ivane Javakhishvili had conclusion Kutlu Arslan was born in the poor and "lower" family, who at first was a "mask of the donkey", where he was very smart, exposed best plastic, visual part and strange humor, and it was the way for him, to promoted and became rich. I think, that Kutlu Arslan would be a jester, before he became Pottery elder, such as we now from the history, he was known as a pleasant singer and teller of the funny story, also he was known as a good acrobatic and clowning. His opposition often reminded him his past life, when he was a "toy" and a pleasure object for the people and sat on the donkey. Such as I told, in the theatrical show jester and donkey was inseparable mask, at the same time Kutlu Arslani, such as "player" he described with a singer's talent, teller of the funny story, acrobatic, gesticulation in the performance and all this is a remark of the jester. [5]

From the history we know that the difference of the Middle Age's jester from the other epoch's jester is his education and laugh. His laugh's typical mark is ability for contrast sound and voice, by which he must fascinated his sovereign's heart, forgot his problems and State jobs or, how it would be very strange to heard, by playing and joy helped his sovereign to digest the food. Jester often called for declining monarch's depressing and bad temper. Fernando Pessoa (Portuguese poet and writer) in his Philosophical essay wrote: "Boredom is one thing to have nothing to do or want, but to be deprived even of this...is tedium. Kierkegaard tells how if asked to choose between the two; between a perpetual state of boredom, or eternal bodily pain; he would choose—eternal bodily pain." So there was called a jester when the king or lord throws in like this boredom.

The boredom is mixed. There are its different kinds. Asger Svendsen (Danish music and professor) considered four kinds of boredom:

1) Boredom of the situation, when a man waiting something.

[5] ივანე ჯანახიშვილი; თხზულებანი XII ტომად; ტომი IX. 1977, გვ.;54

2) Boredom of the disappointment, when a man waiting something important from the occurrence, but by the result it would be false.
3) Existential boredom, when there is a feeling, that spirit is groundless from the contents and the world is frozen on one place.
4) Creative boredom, which is describe not as only by contents, as a result, for example, when a man is completed to make something new.

A man, who couldn't find satisfaction in the reality life, who is disappointed and melancholy, makes an invented universe.

Sigmund Freud wrote in his work "Jokes and their Relation to the Unconscious (1905): Boredom gives stimulus to the creative activities. Very often men find equilibrium and harmonic in the art. In the Middle age Lords found made easier, when they watched jester's art. Jester/clown is an entertainment's chief personage. His first aim was his owner's cheer up. The court jester was often summoned to try to lift the monarch out of an angry or melancholic mood. Medieval medicine considered human health to be largely governed by The four humours: Sanguine, meaning an increased amount of blood in the system, Melancholia, an increased amount of black bile, Choleric, an increased amount of yellow bile and Phlegmatic, meaning an increased amount of phlegm. The balance or imbalance of the humors was believed to produce four distinct emotional states which could be rebalanced either by the doctor's craft (which, in those days, was largely alchemy-based) or by the court entertainers, including the fool or jester. Although these alchemical theories of human mind-body-spirit relationship fell into disrepute after the Renaissance, these ideas have been reexamined in more recent times by psychologist Carl Jung, and the idea that laughter aids recovery given more credence. In the United States, the Gesundheit Institute established by Patch Adams attempts to make good use of clowning and laughter as medicine. Matt Goddard, the French psychologist, give us jester's/clown's personal and emotional mark character:

- Outward charm
- Greatest ability for self-appraisal
- Pathological lies/truth
- Tendencies of the other's manipulation
- Sense of the innocence
- Regret
- superficial, light-mindedness character
- Unknown of the sympathy

- Irresponsibility

These are marks, by with characterized jester of the Middle age's. The Lord of Misrule was a person, who gave honor and name to the jester. The Lord of Misrule, known in Scotland as the Abbot of Unreason and in France as the Prince des Sots was an officer appointed by lot at Christmas to preside over the Feast of Fools. The Lord of Misrule was generally a peasant or sub-deacon appointed to be in charge of Christmas revelries, which often included drunkenness and wild partying, in the pagan tradition of Yule. The Church held a similar festival involving a Boy Bishop. The celebration of the Feast of Fools was outlawed by the Council of Basel that sat from 1431, but it survived to be put down again by the Catholic Queen Mary I in England in 1555.

There are historical document's where jester are worthy of respect persons. King James employed a famous jester called Archibald Armstrong . During his lifetime Armstrong was given great honours at court. He was eventually thrown out of the King's employment when he over-reached himself and insulted too many influential people. Even after his disgrace books were sold in London streets of his jests. He held some influence at court still in the reign of Charles I and estates of land in Ireland. Charles later employed a jester called Jeffrey Hudson who was very popular and loyal. Jeffrey Hudson had the title of Royal Dwarf because he was very short of stature. One of his jests was to be presented hidden in a giant pie (from which he would leap out). Hudson fought on the Royalist side in the English Civil War. A third jester associated with Charles I was called Muckle John.

The tradition of Court Jesters came to an end in Britain when Charles the First was overthrown in the Civil War. As a fundamentalist Christian republic, England under the Lord Protector Oliver Cromwell had no place for such fripperies as jesters. English theatre also suffered and a good many actors and entertainers relocated to Ireland where things were little better.

For that interested theatre anthropology to study jester's mask; Study and observe his motion, solution visual and verbal act, which is mainly express in his laugh and incomprehensible, but funny speak.

The Middle age's jester is a hero of many creators' work, such as writers, directors of the theatre and cinema, artist or composer. We know the jester in literature:

- Wamba the jester in Ivanhoe by Sir Walter Scott
- Triboulet in The King Amuses Himself by Victor Hugo (adapted by Verdi as Rigoletto)
- Jack Point in The Yeomen of the Guard by Gilbert and Sullivan
- The Fool/Verence in Wyrd Sisters by Terry Pratchett

- Towser in The Dragonbone Chair and Stone of Farewell by Tad Williams
- Hop-Frog in the story of the same name by Edgar Allan Poe
- The Jester by Rudyard Kipling

The jester on film: Giacomo "King of Jesters, and Jester to the King" played by Danny Kaye in the 1956 film musical The Court Jester
And well-known Shakespearian jesters:

- Touchstone in As You Like It
- The Fool in King Lear
- Trinculo in The Tempest
- Costard in Love's Labours Lost
- Feste in Twelfth Night
- Launcelot Gobbo in The Merchant of Venice
- Lavache in All's Well That Ends Well
- Yorick in Hamlet
- Two Clowns in Hamlet
- A Fool in Timon of Athens
- Puck in A Midsummer Night's Dream

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CULTURAL MEMORY – THE MEDIUM BETWEEN NATIONAL AND INTERCULTURAL IDENTITIES

Keywords: medium, cultural, national, intercultural, identities

None of the culture and science field can nowadays develop without the interdisciplinary format of research. The interrelation between identity/memories and literature has gained conceptual character in the global, migration processes, in the crossing of national and intercultural mental spaces.

Social and humanitarian sciences have already agreed that memory creates identity and vice versa, identity influences the formation of the memory. "Identity and memory are virtually the same." (Boyarin 1994:23). In addition, the best option for realizing the memory and accordingly for preserving the memory is narration, text. (Halbwachs 2005). Identities and memories are activated in the narration process (Ricœur2004).

Functions of the cultural memory especially extend in the global, migration processes. At the same time those functions differ according to types of migration and mental spaces.

The nostalgic isolation of the Georgian emigrant culture, spatial, political (anti-Soviet identity) identity of the first half of the 20th

century created the firm motivation for preservation of cultural memory and accordingly the cultural memory was represented as the reflector of the national identity and it was less considered as the medium between national and intercultural identities.

The subject of our research is to find out what modifications has the national identity, cultural memory gone through in the modern global and migration processes.

1. It was expected that cultural globalization would form universal values, although the fear of getting lost in the mass culture forced the peoples to recall their languages and culture, to protect their identities, which became the reason for ethnic conflicts and wars. The fire of nations and nationalism does not go out… Great majority of the earth population still follows their own ethnic styles and national discourse… (Smith 2008). The given factor initially extends the functions of the cultural memory.

2. In parallel with the given context, in the postmodernist and intercultural conditions of the 21st century, against the background of irreversible migration processes and openness of borders, the national identity is transformed into intercultural, multilayer identity, adaptive/integrational/hybrid model of identity, which is characterized by less idealization of homeland, post-Soviet chaos of identities, oppositions of traditional and modern values. Under such conditions identity is no more the traditional and unchangeable; it is subject to the environment, acute requirements of the epoch, thus, it is actively related to life details and daily narratives and plots. Absolutely different paradigms of psychosocial identities are created dynamics of the interrelation of cultural and communicative memories is changed. Cultural memory is sometimes reflected in literary texts unconsciously in the form of traditional values, habits, national thinking and behavioural models, folklore, mythological plots, phraseological expressions or even well-known characters and episodes of classic literature. At the same time, in the zones of crossing of national and intercultural identities, the cultural memory is related to the acute contexts of the present; right by means of the memory "critical transformations and modifications of the given contexts" are made possible." (Jan Assman). All the aforementioned is reflected in the open, "performance-disoriented" mental space literature, the result of which is the activation of daily life topics – war, displacement, ethnic conflicts, gender, religion.

Such chaotic situation, both generally and specifically in literature, promotes the formation of mechanisms of mixing of languages. Modern lingual-hybrid text preserves the national models of the cultural memory and at the same time reflects its intercultural aspects. Therefore, it can be

said that the analysis of the empiric materials of intercultural-migration literature allows us to identify the tracks of national and intercultural identities of a writer/character, in which it is supported by the following models of the cultural memory: thinking (religion, national symbol, self-dealing, stereotypes), lingual (idiomatic and phraseological expressions, metaphorical images, syntax) and behavioral (gender, family, relative relations, marriage, mourning table, festive table) models.

The question is – how does the process of reflection of cultural memory in modern intercultural-migration literature develop?

1. Patriotic thematic with its deconstructions continues: displacement, ethnic conflicts, post-Soviet chaos intensifies the tragedy, which significantly determines the excess of national concepts and importance of cultural memory in such texts.

2. Activation of migrations formed traumatic consciousness. Activation of cultural memory in the word, narration became the best option for coping with the traumatic consciousness.

3. When the national identity became endangered abroad, the value of the cultural memory increased. Narrative discourse, the word, became the means of preserving cultural memory and of mobilization of creative forces.

4. Cultural memory is expressed by special markers in the texts reflecting cultural violence.

5. Cultural memory is especially represented in imagological discourse; at that moment is empowered the ability to see and evaluate from a distance, as the function of the medium between national and intercultural identities.

For illustrating all of the above mentioned, we will analyze the two examples of modern intercultural-migration art/literature:

Zaza Urushadze's film *Mandarins,* nominated at American Cinema Academy Awards the Oscars in the category of best foreign-language film. The film is a joint Georgian-Estonian production and it reflects the Georgian-Abkhazian conflict, which develops against the background of Georgian-Chechen-Estonian relations, in one house, in one location. The characters of Estonian Ivo, Georgian Nika and Chechen Ahmed create both national and intercultural psychosocial identities, the medium and connector of which is right the cultural memory. In this case, the original instincts of saving human dignity or other mechanisms are activated right by means of the cultural memory. Individuals from two opposing camps realize that in the given ethnic conflict the main is not victory or defeat, but finding the core the sparkle in the global/intercultural world, which

will help humans to overcome those conflicts. Cultural violence, recognition or oppression of the superiority of own values is absolutely inacceptable in those processes; it is necessary to activate the cultural memory which overcomes the narrow nationalism, which will show both to the characters and readers those mutual values, which connects different ethnos and mentalities in the crossing of national and intercultural identities.

Zaza Burchuladzes *Tourist's Breakfast* is a text created abroad, namely in Germany. Zaza Burchuladze has been living in Germany during last several years. At this time we will only focus on emphasizing the thematic of cultural memory in the given novel.

1. There are many comparisons of mentalities in the novel; the book makes us to realize the Georgian identity-character against the today's globalization, to find and preserve the true values and to give up those, which (as the author believes) do not allow us to take the healthy, currently necessary positions.

"Russian is sloppy, British is arrogant, American is optimist and so on and Georgian is different. We are just the society of limited responsibility. Namely, we are completely irresponsible." (Burchuladze 2015: 54).

2. Cultural memory: childhood memories, memory of the homeland left behind. Here the cultural memory acts together with imagological concept. Emotion is strong, but more daily-realistic; is more naturalistic. Objects of observation are real, specific, well-known individuals. The book is innovative by the given aspect to; the author is a searcher: the writer attempts and manages to make daily life details (traditions, habits, family and community relations moments) subject to logical psychological, philosophical generalization. Narration, imagological vision is dynamic right in the crossing of national and intercultural identities. The effect of contradictory discussions is also created, which clearly requires more judgement and thought than it is seen at first glance. One of such episodes is when the author discusses the phenomenon of "humiliation and abuse of Georgian identity" and connects it with the power of being a Georgian. (Burchuladze 2015: 112-113); the episode which discusses one of the interesting theses of being a Georgia: "I suffer, thus I exist." (Burchuladze 2015: 78). In this case, the cultural memory is directed not at the conjuncture of national identity, but to the framing of facts in the global context. The given moment is an important feature of current intercultural and migration literature.

3. The writer does not artificially make the reality more beautiful: in the global, migration world, the national identity is at some moment replaced by the intercultural one. The process of mixing, merging,

hybridization is underway and as result is formed the new, "alloy" cultural memory is created. "It is often unclear where I am; here or there; or where is that "here" and "there". I keep waiting when these two merge, at least in my imagination and I will finally appear in the city named Berlin." (Burchuladze 2015:86).

Thus, it can be said that under the conditions of modern globalization and intensive migration processes, the "reconstruction ability" of the cultural memory is empowered. Cultural memory becomes not only the vault of the facts of the past, but also the modernized past again found" by the present – the past in the present. Therefore, in the modern intercultural-migration art/literature the cultural memory can be considered as the medium between national and intercultural identities.

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