

RUSTAVELI AND EUROPEAN LITERARY STUDIES OF XX-XXI CENTURIES

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Abstract

Shota Rustaveli, the great Georgian poet and thinker of the 12th century, who is the author of the world-famous poem "The Leopard Man", is considered by many literary experts to be one of the most important representatives of the world literature of the Middle Ages. The interest in "Leopard" has not slowed down to this day. Ancient and modern writers and scientists write about him with admiration. In the words of Konstantine Balmonti, "As Homero is Hellas, Dante - Italy, Shakespeare - England, Calderon and Cervantes - Spain, Rustaveli is also Georgia, Rustaveli embodies the good spirit of the Georgian nation." "The Leopard" is one of the most alive books today, attracting many readers day by day and fascinates with its uniqueness. The ability to actively influence his poem can be compared to any religion or political doctrine. According to this book, a foreigner can have an almost complete idea of Georgians. The poem has been translated into almost all languages of the world.

European scholars paid attention to Georgian literature quite late, as Paul Peeters wrote: Western science has long left Georgian literature in the "net of scandalous oblivion" (P. Peeters, 1951), but nowadays Georgian literary studies is a field of philological research that is expanding and deepening. . European intellectuals presented Georgian literature as an integral part of European civilization. Introducing Georgian literature to Europe introduced a new problematic, a peculiar world of artistic thinking, a literary type of its own, on the one hand, close to Europeans and at the same time, rich in Eastern emotionality (Georgian literature in European science, 2003, 186).

By the end of the twentieth century, the problems of Georgian literary studies gradually became the subject of discussion at international symposia and congresses: by Byzantineists, mediaists, etc. Sh. Since the 1990s, a new trend of holding conferences and symposiums on the issues of Georgian literature has been observed in European scientific and cultural centers. An example of this is the international symposium dedicated to Shota Rustaveli in Finland, Tarku University, in 1991, it was dedicated to the publication of the first Finnish translation of "The Panther". In order to popularize the poem, in 2010, in Villa Borghese, the capital of Italy, on Homeros Street, a bust of Rustaveli, cast in bronze in 1946 by the sculptor Jacob Nikoladze, was erected. According to the decision of the City Hall of Rome, this is the last exhibit that was placed in the park where the monuments of the world's greatest writers are gathered.

Of course, Shota Rustaveli and his "Leopard Skinner" did not remain behind the ears of modern European literary scholars. European Georgian studies studies the poem with interest and shows it its place in the process of world literary thinking, however, we should note that

it was not easy for European literary scholars at the time to recognize "Tiger Skinner" as a world masterpiece, it had its own objective reasons. The translations of the poem could not give a full idea of the high artistic mastery and poetic world, which are the most essential in Rustaveli's poetry, and it was also difficult for literary scholars to read the medieval Christian and Renaissance universal ideals, which create the originality of Rustaveli's thought, in the medieval novel created against the background of Eastern traditions. (Georgian literature in European science, 2003, 196). The issue of Rustaveli's popularity remains a problem in the world to this day. In November 2010, one of the greatest modern intellectuals, Umberto Eco, published an article in the Italian magazine "Espresso" entitled "Rustaveli, who was this?". To illustrate how poorly the greatest literary works of other traditions are known in the West, Eko cites the example of Rustaveli: "Is it possible to talk about education acceptable to the global world, when 99 percent of educated Europeans do not know the work - Rustaveli's "The Panther" - which Georgians consider one of the literary history - It is considered one of the greatest poems. And this is when we couldn't even agree on what kind of skin we were talking about in a language with an alphabet foreign to us: panther, tiger or leopard?".

Fortunately, European Georgian studies were able to correctly measure and evaluate Rustaveli's poetic art. It is significant that the correct assessment of the idea-artistic creation of the poem in European Georgian studies was initially made possible by the foreign translators of "Vepkhistaosni", those who studied the original poem and tried to express it in their native language.

In modern Western literary studies, it is noticed that Rustaveli's poetry is written not only by Kartvelologists or foreign scientists interested in Georgian literature, but also by researchers of European literature in general. In this regard, it is worth noting the American scientist G. K. Beinen's article "Shota Rustaveli and the structure of courtly love" (3. G. Koolemans BeDonald Rayfield continues the upward line of evaluation of Rustaveli's work, he published the book "Literature of Georgia" in Oxford in 1994. history". The English researcher speaks relatively fully about the poem's plot, typology, worldview and religious position of the author, noting that Rustaveli is undoubtedly distinguished by new ideas from his original sources. At the same time, D. Rayfield continues the tendency characteristic of European literary scholars - to separate "The Panther" from recognized masterpieces of world literature, he talks about the structure of the poem's plot, the eccentricity of poetic thinking, the eclecticism of the works, and concludes: "The Panther" is primarily a national and not an international masterpiece, because its driving idea is not Conviction of human frailty, with which Dante or Shakespeare is imbued. And yet, Rustaveli's poem is for Georgians what Dante's "Divine Comedy" is for Italians. Prof. e. Khintibidze explains Rayfield's opinion as follows: "The Panther" is not a masterpiece of world literature because its driving axis is not faith and recognition of the frailty of human existence. Is it possible to make a valid philosophical thesis of the weakness of human existence as the only cornerstone of the literary thinking of mankind and to reduce the

highest criterion of evaluating the literary works of all eras, religious positions and philosophical orientations to ascertaining whether or not this thesis is revealed? Isn't the search for such a position in the literary works of all times a subjective attitude towards the world's literary masterpieces? Or is it not an assessment of the thinking of past ages from the standpoint of our era? Is it possible to exclude from the highest ideals of human existence optimism, the struggle against a perverse fate, the attitude to save life, beauty, love? In "The Leopard", the traditional Christian ideal - the eternity of the kind and merciful Creator, the belief in the immortality of the soul and the union with this infinite deity in the earthly abode - harmoniously, without contradictions, combines with the knowledge of the value of worldly reality, the belief in the beauty of the human world. This harmony is not an eclecticism, but a manifestation of the worldview of a certain era of European civilization. However, on the other hand, the thesis of European Georgian studies that "The Leopardskin" is a national Georgian masterpiece is somewhat correct. From the first half of the 13th century, Georgian culture and thought moved away from the main line of the European civilization process, Rustaveli did not influence the development of European thought. Georgian socio-philosophical and literary thought was fed by "tiger skinner" for centuries. From this point of view, Rustaveli's poem is primarily a masterpiece of national literature (E. Khintibidze, 1993 8-22).

European researchers of "The Leopard" face new tasks, the stage at which Rustaveli's poem was only studied has been left behind. The following gap should be corrected - in Georgian literary studies, "Leopard" is studied at a fairly high scientific level, while European Georgian studies, due to its inconsistent development, lags behind the level of Georgian science itself, and the place of "Leopard" in the process of development of European philosophical and literary thought should also be determined.

Used literature

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