

**Batumi Shota Rustaveli State University**

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**Interpretation of Georgian for literature in Georgian animation of XX century**

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## Summary of the work

XX century is characterized by intergration of different fields of art. Cinematography has played a special role in this process by bringing entirely new aesthetics, vision, understanding of time and space. Moreover, this achievement of civilization, technical progress had an impact on the classic forms of art and unfolded a new perspective. Therefore we cannot discuss the national cinematography without connection with folk, literature, music, painting, theatre and vice versa.

The world cinematography uses the screening of literature and folk texts almost from the very first day. Obviously Georgian cinematography with its significant field – animation is not the exception. Moreover, in its search for its own way of development, in its self-sufficient, original outline, the organic connection with Georgian classical art, especially literature and folklore, proved to be crucial for the national animation. Animation has taken its own way on the track of traditional art: expressing feelings and thoughts through its own people like folk and literature.

The research object of the qualification thesis is the interpretation of folklore and literature material in Georgian animation. It discusses the historical as well as theoretic aspects related to the above subject.

**Relevance and novelty of the research topic** The creative relationship between folklore, literature and animation has a big history. Therefore, animation interpretation of folklore and literature is one of the topical fields of humanitarian studies. Although it should be mentioned that analogous studies are very rare in Georgian reality, one can say that it is practically not found, obviously, if we do not take into account the individual views expressed here and there on the level of impression. Special literature is considerably exiguous, thoroughly discussing Georgian animation movies, systematically, sequentially representing the history of Georgian animation. Furthermore there is no theoretical material about synthetic research of animation and literature. This situation leads to **novelty and relevance** of the subject of our study from one hand and on the other hand, the lack of study of the subject, especially the lack of theoretical basis, creates a number of difficulties for us, especially of the methodological nature. Namely, first of all, it was necessary to find the exact

markers that best represented the features of the on-screen interpretation of literature and folk material. We considered such markers: **theme, idea, motives, worldview, function, the story, system of characters, certain figurative techniques**. Secondly, at the very beginning of the research, we had to determine on what principle we would select the analytical material - taking into account the authors of chronological, genre or literary and animated texts. We preferred the genre principle, which, in our opinion, was finally justified. In particular, the relevant chapters discuss: folk tale ("Komble"), folk and literature fable ("How wine came to earth", Sulkhan-Saba Orbeliani's "Village Builders"), dramatic work, play (Avksenti Tsagareli "You Will Leave With What You Came With"), issues of animated interpretation of the story (Vazha-Pshavela's "Wedding of the Jay-birds").

**Research goals and objectives** of the study are to determine how and by what mechanisms are the verbal text transferred to the screen. Namely: whether its ideological concept was preserved in the animation, what was changed in the screen version, what was added, what was subtracted and, in general, how the animators managed to move the main characters into the screen space.

**The research method.** Choosing the accurate and correct research method is especially important during the synthetical and integrated analysis of verbal and screen texts. Thus, we have considered the structural-semiological method, which allows us to study the verbal, visual, audio aspects of animation in a complex way. The use of the structural-semiotic method can reveal the universal codes characteristic of this or that national culture, which are circulating in various fields of art. Apart from structural-semiotic methods, the study uses empirical observation, descriptive and typological research methods.

Finally, I think that the fact that the research was conducted under the supervision of two specialists in different fields: specialist in literature - philologist Elguja Makaradze and film criticism - film critic Lela Ochiauri, helped us to study the subject through synthetic analysis.

**Theoretical and practical value of the study.** The theoretical value of the study lies in the findings of our study. The results of the study will help masters and doctoral students to work on qualification theses, for which the thesis will be interesting from their own fields and in several respects. In fact, it is a material gathered, studied and analyzed, with the quite diverse range.

**Approval of the study.** The dissertation was performed in the Department of Georgian Philology of Batumi Shota Rustaveli State University, where it was discussed and approved on July 13, 2020 (Protocol N10).

A separate parts of the study is published in scientific journals, read as reports at university scientific conferences.

**Structure of the study.** The qualification study includes: introduction, 5 chapters, conclusion and bibliography, sketches and filmography are attached. All this includes 134 computer-printed pages.

## Summary of the dissertation

### Introduction

The introduction of the dissertation discusses the urgency of the topic, main directions, goals and objectives. The scientific novelty and value of the dissertation, research methods, theoretical and practical significance are presented, information on the scientific and material-technical basis of the research, as well as the structure of the paper is given.

**Chapter I – General peculiarities of XX century art (some topics of cinema and narration relation)** – basically are of a theoretic form. Its separate paragraph discusses fundamental principles of 20<sup>th</sup> century art such as “Cinematographic mechanisms of thought”, the main stages of Georgian animation development, the subject of creative features and interrelationships of folklore, literature and animation.

#### 1.1. „Cinematographic mechanisms of thought” in XX century art

The twentieth century is characterized by large-scale cultural shifts, diverse fields of art, innovations and rich scientific discoveries. According to cultural scholars the cinematographer turned out to be the tone in the development of the art of this era among other key factors. Today it is impossible to study and evaluate any field, "genre" of twentieth century art without the context of cinematic specifics.

Many things in art were experienced and thought out before the advent of cinema. By this time, every "genre" of art had come a long way in its development - with a number of crises, rebirths and renaissances (Qerechashvili, 2006:19). Probably this is why cinema has developed a "desire to collaborate" with the traditional fields of art as an artistic value. Cinema encompasses the whole arsenal of art: literature - in the form of a script, architecture - in terms of the basis of place and space, painting - in the prism of artistic understanding of the frame and of course music. Clearly, different kinds of art with different specific weights have been recorded in the immanence of cinema (in this respect, only music is an exception). However, the very first artistically valuable films showed how naturally the historical "genres" of art moved into a completely unknown space as if they were coded in cinema from the very beginning (Qerechashvili, 2006: 19).

Cinematography, on the other hand, has had a stunning impact on the fields of traditional art. It took just two decades for cinema immanence to penetrate the "primitive genres" of art - be it music, literature, painting or theater - with unprecedented momentum and speed, and it soon established in them as an event in itself. This process turned out to be so comprehensive that a new term appeared in art - "Cinematic mechanism of thought". Which, first of all, meant a new stage of the category of thought, and a completely new creative process in the synthesis with the "original" types of art. Thanks to the abundant innovations of cinematography, the traditional worldview, stylistics, technical possibilities are undergoing a transformation in the art of the XX century, and, most importantly, the attitude towards the time-space factors significant for them, their own, immanent expressive material is changing: in music - to sound, in painting - to color and tone, in literature - to speech and drama, etc (Qerechashvili, 2006: 13).

## **1.2. The main stages of development of Georgian animation and current challenges**

The official date of birth of Georgian animation is considered to be Lado Mujiri's animated film "Argonauts" (1935), which presents a picture of the drying up of the Kolkheti plain. In the 50s, young directors came from fiction and documentary cinema to animation and continued the tradition: Arkadi Khintibidze, Kote Mikaberidze, Shalva Gedevanishvili, Vakhtang Bakhtadze, Temur Mikadze, G. Chmutov. One film after another was staged at Sakhkinmretsvi cartoon studio: „Old fox“, "Chiora" (Little bird), "Three Friends", "Golden comb", "Pirosmani", "The Fate of the Poor". It is noteworthy that the animators considered the creation and preservation of the national fine style as the main condition for the development of Georgian animated film, which should have been expressed in all the components of the film. Namely: in dramaturgy, fine-tuning, music, plastic arts, facial expressions and, most importantly, the truly national personage of the characters.

Since the 60's, the so-called "Disney method" has been living in Georgian animation, which especially affected the expressive side of the film. This method was so comprehensive that it endangered the aesthetic and in some cases, thematic identity of the national animation. However, Georgian animators in the 60s and 70s managed to escape from this danger, first of all, by expanding the thematic and genre frameworks. Pictures related to

current issues of politics and morality appeared next to pure entertainment and children's films. Following genres developed: pamphlet, political poster, metaphor, hyperbole, symbols, etc. were used.

1982 is known as the "New Wave" in Georgian animation. Young directors appeared on the national animation arena such as: d. Takaishvili, d. Sikharulidze, L. Sulakvelidze, L. Chkonia, R. Gvarliani. According to filmmakers, they not only brought new ideas, thoughts and feelings, but also were able to take old Georgian cartoonists to a new level of achievement. However, soon, in the 90s, Georgia was covered by a political, socio-economic crisis, which directly affected the national animation. The trend of overcoming the crisis dates back to 2000, when several directors, despite the difficulties, still managed to make more or less high-quality animated films.

### **1.3. Folklore, literature, animation-creative peculiarities and interrelationships**

Folklore, literature, animation as fields of art have common principles. Folklore, literature, animation as fields of art have common principles. These are: creative inspiration, visual expression of reality, illusory, synthesis of reality and fiction, service to high social ideals. However, folklore and literature, as a variety of verbal artistic culture, are particularly close to each other, and their destinies have historically been organically intertwined. As for animation, it is a field of synthetic art and in addition to the verbal component, it also includes elements of other fields of art (painting, music, choreography, etc.). It is true that national animation can not be equated with folklore and literature either in terms of age or artistic weight, respectively, in terms of distribution and recognition, but it has firmly established a place in the national cultural treasures.

#### **Chapter II - Animated Interpretation of Folk Tales (on the example of "Komble")**

- discusses the creative features of folk tales and their reflection in the animation, on the example of the famous Georgian folk tale "Komble".

##### **2.1. „Once upon a time in a fairy tale...“**



A fairy tale means a poetic invention, it is a narrative work built on a fantastic story, which is connected with reality by idea, motives, theme, story, linguistic peculiarity. A fairy tale can be both prose and poetic.

John Ronald Rowell Tolkien notes that the fairy tale plays an important role in the process of forming a child as a person. According to him, fairy tales have four main functions: 1) development of imagination 2) development of the ability to see things and events in a new way 3) teaches us to run away from the existing reality, to escape 4) to strengthen the belief in kindness, happy ending.

## **2.2. „Komble“ - from fairy tale to animation**

"Komble" is a household-novelistic type of fairy tale. Among other features, it is remarkable for him to reflect reality without special embellishment. The story presented in "Komble", the characters in it are imprinted with a sign of realism.

The story artistically designed and reflected in "Komble" is seen from social, moral and legal positions. The tale deals with the themes of truth and justice, labor, love, honesty and loyalty, condemning stupidity and greed.

Komble is one of the most prominent and distinguished heroes of the Georgian folk world. His adventures have been heard by many generations. Therefore, it is not at all surprising that folk tale Komble has become the subject of inspiration for cinematography, in particular, animation. Georgian director Givi Kasradze, together with the most talented team, created a screen version of "Komble" in 1979.

7 characters take part in the animation: Komble, three horses, a cow-Chrela, a master and a slave. The audio-visual work begins with an episode of the protagonist, in which a boy dressed in a red shirt and turn out knee-length, short pants emphasizes his simplicity (this is when the appearance of the protagonist is not described in the fairy tale), singing a song about himself. The lyrics of the song tell us that Komble does not care about material wealth other than crooks, that crooks protects him from enemies.

Creators of the animated movie have accurately and purposefully portrayed the type of a simple, funny, hard-working boy. Curly hair, white and round face, big eyes give him a positive hue. The content of the song lyrics, the background decided in red-yellow colours and the huge beautiful tree along with the pleasant mood evoke sympathy and love for the main character in the viewer. A musical composition based on the merry notes of composer

Tengiz Shavlokhshvili, which is no less important than the image in terms of the mood of the audience, the management of emotions, adds its effect to it.

Unlike the fairy tale, Komble's special diligence did not go unnoticed in the animated version. The animators highlighted this feature of the hero with quite denoting shots (a handsome boy happily peels crooks, spawns a cow and pours milk into jars).

A few words in the tale characterize an evil master and his slave. In animation these few words of course had to be expressed in images. The cheerful and simple look was contrasted by the creators of the Komble animation with a richly dressed, bearded horseman and his slave. A funny melody ceases as soon as they appear. Consequently the mood in the audience changes, some negative expectations are created.

The speech of the characters is noteworthy, its proximity to the speech common in life is one of the solid conditions for the viability of the animation. The animators took care of the selection of words and the individualization of the characters' speech and thus made the characters more familiar, acceptable and natural.

### **2.3 „Komble“ in the future animation**

"Komble" can no longer satisfy the interest of the new generation of viewers with its image, sound or texture. It was after seeing this problem that Gogi Katsarava, the former art director of McCann Tbilisi, decided to modernize the characters of "Komble" and bring it back to reality modern Georgian children. He created sketches, according to which we may soon see a new and interesting animation of "Komble".

Modernized sketches, unreal colors, shapes selected for the characters of folk Komble as well as their external features correspond to the interest and mood of the modern child. At the same time Komble must move from the old animation to a new one so as not to lose or change his spiritual world.

**Chapter III - „Folk and literature fables in animated movies”** - We are talking about the genre and expressive peculiarities of the fables, as well as the animated interpretation of the folk ("How wine came into being") and literature fables (Sulkhan-Saba Orbeliani "Village Builders"), respectively about the movies like of Lado Sulaberidze ("Legend of wine") and Merab Salaridze ("Forest Quartet").

### **3.1 Creative peculiarities of fable genre**

Fables are one of the oldest genre of narrative. Despite the fact that it has a long story of existence, it is still relevant. Although it has a long history of existence, this genre continues to be relevant to this day, such text usually ending with instructive or moralistic admonition. The morality contained in a fable is a sentence that explains the useful meaning contained in it. A fables usually describes a particular episode, while the morality carried by it is a recognized truth. Consequently almost any fable consists of two parts: 1) allegoric telling 2) morality, advice.

### **3.2. Animated interpretation of folk tale “How wine came into being” (according to “Legend of wine” by Lado Sulakvelidze)**

The animation "Legend of Wine" was created according to the Georgian fable - "How wine came into being". The film is limited to the text conveyed by one narrator, which follows the course of the story. Movement of objects and characters is restricted. The characters do not speak. The main focus is on static, graphic, stylized forms of the image and the plasticity of the drawing, the contour.

The director reduced the number of characters in the animation and left only the main acting protagonist. It is from him that we learn the secret of discovering and making wine, like from the fable. As soon as the main character appears, he takes audiences attention to the "specific Georgian" look, with a mustache and harmless facial expression. We see a thin peasant working physically on the background of a rooster crowing. In his labors his gallant hands clasped huge stones to build a wall.

Remarkable background - a seemingly simple combination of blue and green, which gives the sense of a clear sky and an verdant meadow. We see a rooster for a second, a pig and a singing bird painted with contours, making us feel like we are in a village.

Modern technology, which allows the character to appear more "real" and "genuine", gives the way to "traditional", two-dimensional, drawn animation. Even the visual narrative, which makes the viewer anticipate the next action of the characters, is not noticed.

There is nothing said about the construction in the fable, this passage was added by the director to emphasise the diligence and skilfulness of the main character.

It is noteworthy that the body of the character does not look like a human body, it is straight like a pole, the abdomen, chest, neck are not shaped, but it still evokes human perception in the audience.

The filmmakers used Georgian music and choreographic elements in an impressive way in order to promote the national identity of the main character.

Lado Sulakvelidze's "Legend of Wine" is a work saturated with Georgian themes. The transfer of the hero from fable to the animation was successful. The director retained the ideological motifs of the verbal text and enriched the individual details with his own imagination.

### **3.3. Sul Khan-Saba Orbeliani "A Book of Wisdom and Lies" about wisdom and essence**

"A Book of Wisdom and Lies" is a didactic work. It is mainly based on a certain area of Georgian folk art – witticism understood in a broad sense. Witticisms are of a satiric-humorous nature. They reveal vicious events in life: stupidity, moral turpitude, enmity, oppression, envy, and more.

According to Sul Khan-Saba Orbeliani, the upbringing of a boy should be based on hard work, labour and physical improvement. It is during the upbringing discussions that Ruka convinced that Leon would not succeed in such raising Little Jumber, cites the fable "Village Builders" in which the animals are portrayed as actors.

In the fable, the author emphasizes the inner nature of both characters by showing the qualities of a dog and a rooster. Demonstrated the the rooster's longing and ambition for "great deeds" and the dog's naivety and devotion. Nor does another character in thef, the fox, betray his own nature: in him greed overcomes rationality.

Comic effect is characterized for fables in general and for this fable in particular, which is the result of disturbed harmony. There are two opposing views that cannot be agreed upon, and this is what creates the comic situation.

"Village Builders" is distinguished by lively dialogues, through which the author shows the inner world of the characters, their aspirations, creates a perfect psychological portrait and conveys the main message.

### **3.4. "Forest Quartet" - a peculiar cinematic variation of "Village Builder"**

In the funny musical animation "Forest Quartet" (dir: Merab Saralidze, 1984) based on the fable of Sul Khan-Saba there is an aspiration for comic effect, humor: In the very first scene we see a character added by the director - a cat who sneaks silently into the woods with a fox and watches someone. Cats and foxes are related by nature: both cunning and deceitful, greedy and mind-blowing, quick and nimble. He walks around earnestly. It is noteworthy that the creators of the animation contrasted with each other cunning and naïve, loyal and treacherous creatures. The earnesty of the dog is made even brighter by the music that is heard as soon as he appears. Singing with a deep voice: "pompompom ...", the slow and careless tempo corresponds to the characteristics of a dog. He walks for himself as a simple-hearted man, hiding from no one and not spying on anyone. Sometimes pricking up his ears for vigilance in order not to miss anything.

The central function in animation is played by the rooster. The authors created the face of an ambitious, self-confident, carefree character. He leans on a tree with one wing, on his hip with another, puts one foot on the other, holds strightened, spreads his shoulders, wags his tail, and proudly answers the dog's question: "What's up?" "I would like to build a village it is a good place". With short phrases, a convincing tone, and an arrogant, commanding grin, he clearly reminds us of a boastful and idle person.

The text of the music in the film, the characteristic manner of the performance and the individual nuances create a common mood and also present the characters of self-confident, ambitious and idle people in an impressive way. Elements of Georgian choreographic culture are also used in the animation.

**Chapter IV - „ Chapter IV - „Adaptation of the play in animation (Avksenti Tsagareli "You Will Leave with What You Came With" in Arkadi Khintibidze's animation)** is dedicated to the creative principles of A. Tsagareli's dramaturgy, adaptation of his play "You Will Leave With What You Came With" in animation "Tsun and Tsrutsuna" of Arkadi Khintibidze.

#### **4.1. Avksenti Tsagareli dramaturgy and his general paculiarities**

Avksenti Tsagareli appeared in the literature arena in the 80s of the 19th century. He is a prominent representative of the artistic method of critical realism.

Recognition of Tsagareli's dramaturgy was conditioned by the character skillfully painted in the plays, the vivid colloquial language and the subtle dialogues. With such an approach he clearly and vividly reflected the city and village of his time, the social strata and their relations.

#### **4.2. A. Tsagareli's play "You Will Leave With What You Came With" (problems and artistic peculiarities)**

Avksenti Tsagareli's first play, the comedy "You Will Leave With What You Came With" (1878), contains the whole ideological concept of the playwright's work. The play is a fierce social protest against the self-proclaimed aristocrats.

The play contrasts two social strata: Kniaz David portrays a predatory, morally and spiritually degraded aristocrat who uses his last chances as a drowning man will clutch at a straw and wants to revive his deprived rights. In contrast, the son-in-law and the bridal party embody the idea of diligence, justice and the love of freedom. It is true that they represent the lower strata of society, but they are not afraid of the once powerful masters and boldly march against them.

The play of Avksenti Tsagareli is also of educational importance. The playwright tells us about this or that blemishes of a person with humor. The linguistic feature of the character is one of the features of creating comedy in the play. For this the playwright skillfully uses a "mixture" of Georgian, Armenian and Russian languages. Linguistic diversity makes the environment reflected in the play diverse and interesting.

#### **4.3. From literature to the screen – “Tsuna and Tsrutsuna”**

“Tsuna and Tsrutsuna” was created by Arkadi Khintibidze in 1961. The animation starts with well known and popular Georgian play “Lelo”: mice play “Lelo” where their physical and mental skills are outlined. Smart tricks are organically integrated in the action of the animation. Any action, move, cheering shout and ovation of the mice are humanized. Thus, the authors chose an effective start to the

animation, when replaced Katina's monologue (the play starts with the monologue of Katina-Tasia's aunt). The audience in watching the development of the events shown on the screen with great interest.

In the first episode the authors emphasise one of the players – Tsrutsuna. His skilfulness, fast movement, tricks and excitement of the fans admiring his game are manifest. The director prepares the audience for the Tsrutsuna's story where nature and character of his persona are described. Visual narration is established and expectations created.

Attention should be paid to the episode where Tsrutsuna who almost won is informed by his friends about arrival of Tsuna. It turns out that Tsrutsuna loves the beautiful Tsuna from the beginning. Even hearing her name makes Tsrutsuna lose his rest. The authors conveyed the power of elevated feeling in seemingly insignificant but important detail—Tsrutsuna's confusion and loss of the ball (the play says nothing about the love of Tasia and Sakua. The reader learns this story only at the time of the wedding ceremony).

The face of the villain prince - David - found an echo in a white-haired rat. He is also distinguished among the spectators by the fact that he is dressed in a chokha (the rest are painted with simple T-shirts and some even without a T-shirt). The rat wearing Chokha is old (has a grey mustache) and it seems that his social status is higher than the rest (only he sits on a tripod, the others stand or sit on the ground). With these precise details the director and the artist have created an obvious idea of different socio-economic level and rights between the characters.

The animators exacerbated the conflict as follows: the master caught a sight of Tsuna. The young Tsuna fell into the heart of the edacious rat, and it was here that the greedy nature of the master is shown. He kidnaped Tsuna. Arkady Khintibidze shows how much selfishness, lack of accountability and greed can affect a person. Tsrutsuna absolutely confused, lost and puzzled with kidnaping of his beloved Tsuna, experiences the loss of a lover like a person. The transformation takes place in Tsuna as well. This gentle and humble creature opposes the master and has no intention of giving up (biting the master on the

finger and trying to free herself). Even the weakest creatures in the animation defend their rights and fight against injustice. Tsuna's combativity is a novelty for the play.

The fighting and fearless character of Tsagareli's heroes is perfectly portrayed in Pitskhela and his friends. The characters of Tbilisi craftsmen are portrayed on the background of Tbilisi street hawkers'/craftsmen (Karachokheli) music. Compared to villager mice, they are more strict, athletic, dressed in black Chokha (Georgian national cloth), sophisticated and subtle behavior. The song sung by Pitskhela expresses the spiritual condition of a man desperate for love. Pitskhela sang out of compassion and injustice of his friend's adventure. Pitskhela's face is typical. It generalizes the face of a combative, hardworking, brave craftsman of the city.

The musical solution of "Tsuna and Tsrutsuna" is especially noteworthy. As we know, music is mainly used to enhance emotional influence in animation, and in film in general. The music emphasizes and deepens the emotionality of the hero or the whole episode and makes it easier for us to perceive this or that scene. The singing duet of Tsuna and Tsrutsuna, as a loving couple sitting by the water secluded, is performed at a vocally high level. It can be said that Georgian cinema is one of the most impressive examples of musical culture. At the same time, the song of Tsuna and Tsrutsuna is as much a living attribute as for example, the master's attire. The song creates a complete musical character in the animation and deepens the intent of the filmmakers. In addition, music episodes also have a social sound. In this regard, the song of the craftsmen is noteworthy, the text of which directly points to the difficult life of the worker. The song of the workers is rich with folk intonations.

On the background of national music and dance, we see a mouse stupefied by wine, which is the most familiar finale of the Georgian table - drinking wine until delirium.

**Chapter V - animated interpretation of Vazha-Pshavela's tale "Wedding of the Jay-birds"** - It discusses the peculiarities of Vazha's artistic world, especially the way of comprehensive personification, which proved to be attractive for the art of animation as well as for animated version of the tale provided by Arkadi Khintibidze.



### **5.1. A small excursus into the artistic world of Vazha-Pshavela's prose**

Vazha-Pshavela's work, including prose, has been thoroughly studied in our literature. Therefore this section of the study focuses on the creative features that turned out to be particularly appealing to the animated transformation.

Vazha never expresses his attitude towards things and events directly. As the author, he seems to be "diluted", completely "disappeared" in the work and only shows, imagines the subject. It is this kind of imagery that allows the reader to imagine vividly, attracting animation.

Vazha-Pshavela's creative talent was well revealed in children's literature. In general, the works for children should depict the world vividly. In order to influence the child's emotions, expressiveness must take the place of uncovered reasoning in the work, the idea of the work must be conveyed with images full of life and movement. It is the illustrative representation of facts that gives little ones a general idea of human life. Vazha's prose fully meets this requirement.

### **5.2. Personification in "Wedding of the Jay-birds"**

It is known that Vazha-Pshavela is an unparalleled master of personalization. In "Wedding of the Jay-birds" the writer begins the story of the forest dwellers by showing the world of birds in the bosom of nature. The faces of the birds depicted in the work, their human feelings, beautiful and colorful clothes, warm relationships and figurative phrases are close to the inner world of the child, stirring their imagination.

### **5.3. "Wedding of the Jay-birds" on the screen**

"Wedding of the Jay-birds" was created by Arkadi Khintibidze in 1958. The director generally follows the story of the literature source in the film, taking into account the peculiarity of the animation and changes the beginning, shows useful scenes for the animation to prepare the audience for the expected development of the story. At the beginning of the film we see black and light colored feathers flying in the air, which indicates the love between a woman and a man. This sense is further strengthened by the music of this scene. The lyrical and gentle melody created by Meri Davitashvili seems to

emphasize the purity of the feeling. Calm and emotional tunes are replaced by a sharply rhythmic and fast melody that moves to the next scene. On the screen we see a raven, who has kidnapped a nestling finch and the Jay-bird Zakara fights selflessly to save him. It is the music that contributes to the dynamic development of the battle scene. In the fight episode there is a seemingly insignificant but rather noticeable fragment included — the mother bird beats a disobedient babybird and watches the fight in the air with interest. The scene is ordinary on first sight but it is distinguished by the emphasis on human qualities. Arkady Khintibidze undertook Vazha's animation and created a highly artistic example of bird personalisation: The hand-to-hand battle ended with Zakara's victory, which is a natural consequence of what happened: good defeats evil.

Such humanization of birds enhances interest in the film. The authors found and assigned a specific function for each bird, mouse, and fox (for example, the eagle-king of birds, the knight-in-chief, the fox-cunning and the traitor, the raven-trickster, predator). Birds or animals allegorically depict people, their actions and relationships, and therefore the child perceives the story in the animation as a human adventure.

In "Wedding of the Jay-birds" along with the visual moment the music has the most important and even a leading role. The episode of Ketevan's song is completely enough to identify her personality. The song skillfully performed by Ketevan captivates not only Zakara, but also the audience. Only a gentle, noble and talented creature can have such an emotional and sweet voice. The song accurately expresses the qualities of Ketevan, indicating the generosity and charm of the performer.

In "Wedding of the Jay-birds" the music is used to enhance the emotional impact of the animation. Here the music often digs into a dramatic function and simplifies the emotional perception of particular scene, creates colors, mood. Special attention should be paid to singing of the nightingale which sounds like a chant. It embraces the nature and psychology of a beautiful and tender person. This scene of the nightingale underlines the harmony and magnificence of nature.

The birds even have a military training with supervision of the commander – eagle. This episode perfectly finds the rhythm of the exercise and type of movements which is

natural for birds and organic for humans at the same time. The animators underlined the necessity of constant readiness of the guardians of the country. The birds are vigilant even during feasts and always ready for the next fight. The fight started soon and Ketevan was kidnaped. The military training did well for the birds. They arranged to take away the bride from the fox and returned his beloved Ketevan to Zakara.

The faces of the characters are outlined in an interesting way in the animation. If the birds trembling at the sight of Vazha's eagle, they are not afraid of him in the animation. The rights seem to be balanced and the birds speak modestly to the eagle and asks for help, not as a king but as an honorable equal. He is also a wonderful chairman of the feast and toastmaster.

The raven is an evil and tricherous bird, both in Vazha's version and in the animation, which is felt in his every look. The director found exactly the right "clothes" and look for the raven. His voice is sharply annoying and irritating. Falsity and cunning are clearly observed in him, unlike the eagle. The expectation of the audience is soon justified and the raven will soon reveal its traitor nature – he kidnaps Ketevan, due to which he will feel the wrath of the kind birds.

"Kintouri" dance performed by Tsrutsuna and "Gandagana" dance performed by raven Kvanchala and Ketevan are effective. The mouse dance is distinguished by a special artistic-plastic. He, like a professional dancer, gracefully performs individual techniques in which elements of national choreography are clearly visible.

Thus, the personages with their characteristic features, condition and interdependence are transferred into the animation (only a slight change is observed in the eagle). The main dramatic line is completely preserved, but with separate episodes enriched, which helps the authors to convey the main message better. Each scene of the animation is compositionally completed.

#### General conclusions

1. Cinematography did not have its own fundamentally established artistic arsenal in the early stages of its existence. Therefore, naturally, he applied the already

existing, cultural and artistic traditions that have been crystallized for centuries, creatively assimilating these traditions through their synthesis. Traditional disciplines invading film immanence, have subjected many things to their own artistic principles. Cinematography, on the other hand, has introduced its own creative potential and principles into the traditional fields of art. Therefore, the "cinematic mechanism of thinking" is considered to be a fundamental feature of twentieth-century art.

2. In search of its own path of development, in the emergence of an original, unique style, Georgian classical art, especially folklore and literature, has become an organic ground for national animation. They are far ahead of the birth of animation as the offspring of technical progress. However, folklore and literature, as a variety of verbal artistic culture, are especially close to each other, and their fates have historically intertwined. As for animation, it is a field of synthetic art and in addition to the verbal component, elements of other fields of art are also involved in it. Nevertheless, folklore, literature and animation, as fields of art have many common principles: Creative inspiration, visual reflection of reality, illusory, synthesis of reality and fiction, service of high social ideals.

3. Georgian animation continued the path followed by traditional art: expressing the feelings and thoughts of his own people like folklore and literature. It contains the best of everything that has been created by Georgian traditional art for centuries. This circumstance even presents it as an indigenous national phenomenon. It is noteworthy that the first animators (Lado Mujiri and others) considered the creation and maintenance of a national fine style as a condition for the development of Georgian animation, which was to be expressed in all components of the film, but primarily in the dramaturgy and national characters. Indeed, the relatively short (one-century) but rich history of Georgian creative relation, the art of speech has been the mainstay of animation for a long time. At the same time, the historical, traditional fields of the art of speech have moved so naturally, effortlessly into animation, into a previously unknown space, as if they were coded here from the very beginning.

4. Literature or folk texts ("Komble", "Village Builders", "Wedding of the Jay-birds", "You Will Leave With What You Came With") depict the eternal struggle between good and evil - lies, cunning, betrayal, greed on the one hand, characteristic of this struggle, and on the other hand examples of the power of friendship, courage, combativity, love, good

faith, examples of various, highly artistic, largely allegorical and metaphorical content of the controversy of justice (with the exception of the folk "Legend of Wine", which is an informative nature of the text without conflict, and controversy in it). It is noteworthy that the animators not only retained the source, the verbal text, the spirit, the ideological intent, the social or civic pathos, but also showed many new problems and, most importantly, in terms of artistic solution, the films do not fall short of folk or literary sources. It can be boldly said that all the animations discussed in the dissertation are the creations of the film directors themselves and not just a rechauffe of folk or literary works. The animators moved the story, which is conveyed in verbal texts, into a new artistic reality and created identical characters through the techniques of animated cinema.

5. In the animation of a folklore or literary work, the story embodied in words, when moving to another field of art, requires a new, visual embodiment. Therefore, at this time the director must find specific forms of expression. The authors of the animations selected by us for analysis perfectly coped with the expected difficulties, the mission of solving a creative task. The texture, environment, sounds, characters of the animations we have analyzed, their speech gives the audience and the reader the impression that this is how the characters of Vazha's "Wedding of the Jay-bird" should be, this is exactly how the characters of Avksenti Tsagareli should behave, this is how the characters sing and dance, This is what a folk Komble should look like....

6. Besides humans, also animals are the object of the imagination of the directors of the animated films in reviewed. The animators assign a specific function to each of these characters, taking into account their characteristics, and assign a corresponding, expressive cinematic costume. They live like people in movies, skillfully embodying human relationships. This is why children perceive their history as a human adventure. The films, which skillfully combine lyrical initials and sharp satirical sketches, fascinate the young audience with their sincerity, the unity of the screen world, the variety of directing techniques, and the truly folk spirit.

7. Screening of folk or literary works only makes sense when the essence and problems of the work respond to the present. This requires a free, but at the same time, delicate attitude towards the original source, so that its artistic fabric is not disturbed, but the creation of a work that still sounds relevant, modern using new means of expression. The

animated films we reviewed fully meet this requirement. The directors have included in their works a wide range of problems of folk and literary monumental faces, conceived and expressed in the context of contemporary issues, expressed in cinema. The films expose the existing system of government indirectly, here and there (especially noteworthy in this regard is "Forest Quartet" the animated version of Sulkhan-Saba Orbeliani "Village Builder"), which we think keeps the films relevant today. Especially if we take into account that these films were made in the Soviet period and to some extent bear the marks of the time, epoch. In general, the individual vision of the author of the film, his attitude to the problem, his position are of great importance in the artistic understanding and generalization of problems. The social and civic position of their creators is well read in the reviewed films.

8. The authors of both folk-literary texts and their animated versions "spin" in the circle of ethical problems, even when the work does not contain direct sermons and sentences of morality (Vazha-Pshavela's "Wedding of the Jay-birds"). Though the narrated story itself preaches high moral ideals, it clearly shows the clear idea of deep love and suppressing hate.

9. In the animated films analyzed, effective components along with lyrics, are music and choreography, which unfold the rich characters of the personages in front of the audience. Musical and choreographic episodes are organically incorporated into the films. They not only enhance the story on the screen emotionally, but also act as a form of narrative illustration (for example "Wedding of the Jay-birds"). However, the crucial role in audio-visual art is still given to the action, visual, plastic solution,

**Provisions of the dissertation work are given in the publications of the author**

1. „Georgian fables in animated movies”. Shota Rustaveli Theater and Film State University of Georgia. Art researches. <https://dziebani.tafu.edu.ge/82-%e1%83%a1%e1%83%90%e1%83%93%e1%83%9d%e1%83%a5%e1%83%a2%e1%83%9d-%e1%83%a0%e1%83%9d-%e1%83%9e%e1%83%a0%e1%83%9d%e1%83%92%e1%83%a0%e1%83%90%e1%83%9b%e1%83%90-%e1%83%92%e1%83%95%e1%83%90%e1%83%9c> Tbilisi, 2020.
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