

ბრ. რობაქიძის სახელობის უნივერსიტეტი

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SELFISHNESS IN WILLIAM THAKERAY'S WORLD

William Makepeace Thackeray, one of the greatest English prose writers, provided the best portrait of the ruling classes of his country in the first half of the nineteenth century. His father Richmond T, who held various important appointments in the service of the East India Company, who belonged to an old and respectable Yorkshire family, was born at Calcutta, and soon after the death of his father (1816), sent home to England. After being at a school at Chiswich he went to the Charterhouse school, where he was not very happy. Meanwhile in 1818 his mother had married Major H. W. C. Smyth, who is believed to be, in part at any rate, the original of Colonel Newcome. In 1829 he attended Trinity College, Cambridge, where he remained for a year only, and where he did not distinguish as a student, but made many life-long friends, including Speelding, Tennyson, Fitzgerald and Monkton Milnes, and contributed verses and caricatures to two University papers "The Snob" and "Gownsmen".

The following year (1831) was spent chiefly in traveling on the Continent, especially Germany. In Weimar he visited Goethe. Returning he entered the Middle Temple, but having his attention to journalism, become of proprietor, of two papers successively, both of which failed. This enterpriser, together with some unfortunate investments, stripped him of the comfortable fortune which he had inherited; and he now found himself dependent on his own exertions for a living. He thought at first of art as a profession, and studied for a time at Paris and Rome. In 1836, while acting as Paris correspondent for the second of his journals, he married Isabella, daughter of Colonel Shaw, an Irish officer, and the next year he returned to England and became a contributor to Fraser's Magazine, in which appeared the Yellowplush, Papers, The Great Hoggerty Diamond, Catherine, and Barry Lyndon, the history of an Irish parper. Other works of his period were The Paris Sketch-book (1840) and The Irish Sketch-book (1843). His work in Fraser, while it was appreciated at its true worth by a select circle, had not brought him any wide recognition – it was his contributions to Punch – the book of Snobs and James's Diary – which first caught the ear of the wider public. The turning point in his career, however, was the publication in monthly numbers of "Vanity Fair" (1847-48).

"Vanity Fair" was a turning point in Thackeray's life and career. A gentleman by birth and education, Thackeray was forced to earn his living by writing because most of his money had been lost in a financial crash. The articles, reviews, essays, and sketches he produced for magazines and newspapers didn't provide sufficient income either to support a gentleman's status or to provide for the future of his two daughters. The serialization of "Vanity Fair", which was a financial success, quickly established Thackeray's literary reputation.

Contemporary reviewers and novelists appreciated the brilliance of the novel. John Forster wrote, "Vanity Fair" is the work of a mind, at once accomplished and subtle, which has enjoyed opportunities of observing many and varied circles of society... They are drawn from actual life, not from books and fancy; Charlotte Bronte, whose admiration for his genius was boundless, called him "The legitimate high priest of Truth".

Thackeray's original title, Pen and Pencil sketches of English society, indicates his intention to describe a succession of social situations. As he was writing his novel, the idea of society as a Vanity Fair came to him, and he changed both his plan for the novel and the title. Though the name Vanity Fair comes from John Bunyan's Pilgrim's Progress, Thackeray uses the concept in a very different way from Bunyan. For Bunyan, Vanity Fair comprises all the worldly activities which distract the Christian from salvation and lead to damnation; they are vanities for this reason.

The phrase "Vanity Fair" come to mean "a place where all is frivolity and empty show; the world or a section of it as a scan of idle amusement and unsubstantial display". For Thackeray, everyone lives in Vanity Fair or society; vanity has become the desire for society's approval and rewards; the individual seeks, not spiritual salvation, but the rewards of his world-success, statues, and wealth.

Lots of themes can be distinguished here – Vanity; Society's values; Selfishness; Illusion and reality; Heroism Fiction versus reality; Time.

Individuals and society are driven by the worship of wealth, rank, power, and class and are corrupted by them. Consequences of this worship are the perversion of love, friendship, and hospitality and the inability to love.

Everyone is selfish in varying degrees. As little George ironically writes in an essay. "An undue love of self leads to the most monstrous crime and occasions the greatest misfortunes both in States and Families". The selfishness of characters like Becky, Joss Sedley, and Lord Steyne is obvious; however, even apparently selfless characters like Amelia and Dobbin are selfish.

The false portrayal of human nature and activities in novel, romance, and literary conventions is distinguished from real life. The subtitle, A Novel Without a Hero, Thackeray identifying various characters as the hero or heroin, and the

marriages of Amelia and Becky early in the novel all violate novelistic conventions. George Osborne parodies the conventional hero.

Thackeray's concern with time has caused him to be called the novelist of memory. The action is set in the past, and the narrator compares and contrasts the past with the present as he moves between them; occasionally he tells us a future event or outcome. The characters' memories of the past help to characterize them in the present. Thackeray shows the effect which the passage of time has on the characters. The concerns with time are reflected in the structure; the narrator occasionally interrupts the chronology, jumps back in time, and returns to the point where he stopped the chronology.

Thackeray identifies the place or status characters have in society and the nature of their relationship to society in *Vanity Fair*. Thackeray fills his novel with people, places, and travel. Almost all his characters are individualized, no matter how briefly they appear. We know their class their desires, their attitudes, their values, their hypocrisy and feelings. Taken together they make up the society that Thackeray calls *Vanity Fair*.

His characters also satirize the institutions they serve or represent – Lord Steyne and Sir Pitt Crawley show up parliament, the rotten election system, and the aristocracy; religion is satirized with the Rev. Butte Crawley and Mr. Pitt Crawley and Lady Southdown; the army leadership is satirized with General Tufto; the Colonial and foreign service, with Joseph Sedley, Rawdon Crawley; Mr. Pitt Crawley; the financial system, with Osborn senior. One class, however, is excluded, the poor.

Even though Thackeray subtitles his novel *A Novel Without a Hero*, readers in Thackeray's day and in ours want a hero, and many assign the role to Dobbin. Does Thackeray in fact regard him as the hero of the novel or even as a hero? If you see Dobbin as the hero, then the subtitle and the narrator's references to the novel's having no hero are part of Thackeray's satire of novelistic conventions and manipulation of the unthinking or careless reader.

The question of whether the novel has a heroine is more complex. Amelia seems to be the conventional heroine, sweet, passive, self-sacrificing, gentle, tender, and loving. And Thackeray calls her a heroine – at times, but he contradicts himself at other times and says she is not a heroine. In addition, he repeatedly calls Amelia “weak” and “selfish”. Of Dobbin's faithful love and decades-long submission to her, Thackeray wrote to a friend that finally “he will find her not worth having”.

Becky has much more appeal than Amelia for most readers, as Thackeray acknowledged.

The famous little Becky Puppet has been pronounced to be uncommonly flexible in the joints, and lively on the wire. The Amelia Doll thought it has had a smaller circle of admirers, has yet been dressed with the greatest care by the artist...

Born with no advantages, in a society that values rank and wealth, Becky makes her way to the highest levels of society through her own resources, with determination, intelligence, hard work, and talent. At the same time, her behavior and character are morally indefensible. She constantly manipulates other, she lies, she cheats, she steals, she betrays Amelia, and perhaps she even commits a murder.

Dyson explains Becky's appeal in term of the corrupt nature of society and her role in that society. The fact is that she belongs to *Vanity Fair*, both as its true reflection, and as its victim, for both of which reasons, she serves it right. Dobbin is largely immune to her, since he is neither a hypocrite nor a snob. The other characters are all vulnerable in one or other of these ways, and we notice that those who judge her most harshly are frequently the ones who have earned such a right.

It is important to keep in mind the things characters say about one another. Their judgments may reveal more about the speaker or society's values. The question of Becky's personal innocence raises a large question.

The narrator is describing the early days of Becky's marriage and her successful efforts in pleasing Rawdon and hiding her opinion of his abilities. What is Thackeray's attitude toward the women's hypocrisy?

The best of women are hypocrites. We do not know how much they hide from us, how watchful they are when they seem most artless and confidential.

The narrator is returning to Miss Briggs and Miss Crawley's abusive treatment of her, all which attacks the poor companion both with weakness, with a resignation that was half generous and half hypocritical-with the submission, that women of her disposition and station are compelled to show. Amelia has been blaming herself for selfishness is not giving up George to his grandmother and thereby denying him an education pleasures, and luxuries. The narrator comments: I know few things more affecting than timorous debasement and self-humiliation of a woman. How she owns that it is she and not the man who is guilty. How she takes all the faults on her side. It is those who injure women,

who get the most kindness from them – they are born timid and tyrants and maltreat those who are humblest before them.

Amelia accepts money from Osborne, after giving up George to his wealth. The narrator comments on her lack of pride, which stems from her being naturally simple and needing protection, her suffering, poverty, humility and privations since her marriage. Many women similarly sacrifice themselves. Amelia's grief is submerged or lessened by her nursing her dying mother. The illness of that old lady had been the occupation and perhaps the safeguard of Amelia.

Little Amelia typically described as tender, loving, weak, and selfish. This mixture of positive and negative traits has confused readers since the beginning. Amelia's obsessive love for George, which is presented as admirable and natural in popular romantic fiction, does not bother conventional readers. It is the cause and the result of her love which upset them. Such a love isolates the lover, even when there is no external reason to be cut off from others.

At Brussels, Becky is a social success and moves in the highest military circles, though there is a suggestion of impropriety in the Crawley's sharing a suite with General Tufto. Even the social climbing snob and egotist, George pursues her and imagines he has made a conquest. At the Opera, he does not see the "queerest, knowingest look" Becky gives him, communicating that she is making a fool of the General, because George is "lost in pompous admiration of his own irresistible powers of pleasing".

Honest Dobbin neither a snob nor an egotist sees the truth about Becky, who dislikes and fears him because of his clear vision and her inability to manipulate him. He sees her as a humbug that "writhes and twists about like a snake".

The call to battle comes during the ball. Thackeray chooses to describe, not the heroics and gallantry of a battle which determined the fate of Europe and England, but the varied reactions of civilians, soldiers off for battle and soldiers returned from battle. A blind man (the military and politicians) is about to fall into a stream (a pun on Waterloo) Might the drawing also apply to Thackeray, who professes an inability to describe battle, as well as apply to civilians.

Becky pretends distress at Rawdon's going off to war, but once he is gone, she promptly falls asleep. Later she reviews her financial position with satisfaction, light-heartedly visits Amelia, and exports a small fortune from Joss for her horses.

Representing the middle classes and the aristocracy respectively the cowardly Joss and equally cowardly Bareacres, like large numbers of their compatriots, decide to flee. The image of Lady Bareacres and company sitting in their stately coach without horses and in all her pride of rank is unforgettable.

Joss's servant, Isidor, looks forward to appropriating all of Joss's clothes after the British are defeat. The cowardly Belgian soldiers, represented by Pauline's admirer, lie about their bravery under impossible conditions, and spread rumors of a British defeat. Anticipating Napoleon's victory a vast number of Belgians reveal their hypocrisy and their true sympathy for Napoleon.

Not all the characters lack kindness and concern for others. The good-hearted, if comic, Peggy O'Dowd prepares her husband's clothes and coffee, thinks of the – "bad dinner those poor boys will get"-and tends to the self-incapacitated Amelia; Rawdon takes what actions he can to provide for Becky's financial situation should he not return and rides off to battle quietly from Joss to take care of Amelia if the British lose.

Thackeray's handling of Waterloo develops his central theme and title; the most momentous events are a continuation of *Vanity Fair*. All is Vanity, down to the ostentatious monuments that are mass produced for the war dead. Carved on George's monument are the – "pompous Osborne arms" – and the Latin motto, – "It is sweet and fitting to die for one's country." The motto is especially ironic because George's death stripped of any military glory or heroism; it is relegated to a subordinate clause after a series of ordinary, subdued details-Brussels is quiet, night falls, Amelia is praying and George lies dead; Mr. Osborne loved his son and grieves for him, his vanity and selfishness don't allow him to forgive George for not apologizing – "old Osborne didn't speculate much upon the mingled nature of his feelings and how his instinct and selfishness were combating together. He firmly believed that everything he did was right, that he ought on all occasions to have his own way".

A true-life detail that Thackeray could well have used about the aftermath of the Battle of Waterloo is the Waterloo teeth. One way false teeth were made at the time was to use real teeth taken from corpses. Waterloo provided not only a wealth of corpses, but corpses of young men who had sound teeth. So many false teeth were made from the teeth pulled at Waterloo that false teeth came to be called Waterloo teeth.

Becky's innocence becomes a major issue in the novel when Rawdon discovers her alone with Lord Steune. A great deal of planning goes into making Steyne with Becky possible; her son is placed in a boarding school; Miss Briggs is

sent to Steyne's country house, and Rawdon is arrested for debt. Her indifference to his welfare becomes clear to Rawdon when he receives her letter – beautiful in appearance, heartless and superficial in content.

The dominant class in this novel, as in Thackeray's society, is the middle class, and the middle class is the mercantile, capitalist society. The predominant middle class value is money, as exemplified by Mr. Osborne. The consequences of this focus are spiritual and intellectual emptiness, a twisted morality, and corrupted emotions, particularly the inability to love and an incapacity for friendship. When Mr. Sedley commits the offense of losing his money Osborne, a longtime friend, bitterly turns against him. The Osborne home, with its display of wealth and lack of love, is dreary and soulless things, material objects dominate this house, and Mr. Osborne, uses his children as objects to fulfill his own needs; George, his favorite child, is to fulfill his social ambitions by marrying wealth.

The volatility of the economic system and the unpredictability of financial markets are illustrated by Mr. Sedley's bankruptcy; he is ruined because Napoleon escaped from Elba. The pervasiveness of gambling in this novel reflects life in the Regency period; it serves as more than a historically accurate detail-it is another expression of the economic unpredictability and instability of capitalism.

Regarding others as commodities or objects to be used for one's own ends is widespread, almost universal, in this society. Miss Crawley uses Miss Briggs, Becky, and her relatives to amuse herself and drops them without a pang when they no longer suit her needs. In turn, she and her fortune is a commodity, which her relatives want to secure for themselves. After a stroke Sir Pitt and his son takes control of the estate, Sir Pitt becomes a worthless object and is kept out of sight.

Several pages before the novel actually ends, Thackeray writes a fake ending, to satirize conventional happy endings. He deliberately throws in a repetitious series of clichés often used for endings-the vessel is in port, the hero gets what he yearned for all his life and the bird comes home and sits on his shoulder billing and cooing. Then W. M. Thackeray's prose swells into a crescendo of sentimentality and more repetition: "this is what he has asked for every day and hour for eighteen years. This is what he pined after. Here it is – the summit, the end – the last page of the third volume." Then he bids goodbye to Dobbin and Amelia, and of course slips in the reference to her as a parasite. The repetition points up the lack of real meaning and the indulgence of emotion for its own sake. The style and sentimentality of Thackeray's false ending are similar to passages that Dickens wrote.

The actual ending bears no resemblance to conventional happy endings. Dobbin no longer loves Amelia, and she knows it. There is no poetic justice, the virtuous are rewarded and the wicked are punished. The resilient Becky has worn her way back into respectable English society, presumably on the money she may have murdered Joss for. The novel at last concludes with a pessimistic statement which may be applied to almost all, if not all the characters: "Ah! Vanities Vanuatu!"

With the last sentence of the novel, Thackeray reduces his characters to puppets which are controlled by the puppet master or the narrator as stage manager. Ordinarily such a puppet image would undercut our sense of the characters' reality.

Ironically, *Vanity Fair* does end conventionally with the marriage of two major figures, Amelia and Dobbin, and certainly the course of true love doesn't run smooth in this novel.

It isn't in marriage, that Dobbin and Amelia achieved the acme of happiness in their lives; that may have happened much earlier in the novel, during their stay in Pumpnickel. Thackeray suggests, "perhaps it was the happiest time of both their lives, indeed, if they did know it – and who does? Which of us can point out and say, that was the culmination – that was the summit of human joy?" Of course, novelist has no hesitation in pointing our human happiness, and they have been doing it since the later part of the eighteenth century.

A Novel without a Hero, the first major work published serially in London in 1847 and 1848. Like all satire, *Vanity Fair* has a mission and a moral. The first publication had an illustration on its cover of a congregation listening to a preacher; both speaker and listeners were shown with donkey's ears.

In the pages, Thackeray explains the illustration thus: "my kind reader will please to remember, that these histories... have "*Vanity Fair*" for a title and that *Vanity Fair* is a very vain, wicked foolish place, full of all sorts of humbugs and falseness and pretensions. And while the moralist who is holding forth on the cover professes to wear neither gown nor bands, but only the very same long-eared livery in which his congregation is arrayed: yet, look, you, one is bound to speak the truth as far as one knows it.

რეზიუმე

ნაშრომში წარმოდგენილია ვილიამ თეკერის რომანი “ამაოების ბაზარი”. ამ სიგევებში სიმბოლურად განზოგადებულია ის ბიწიერება, რომელიც ფონად ადევს მთელ ბურჟუაზიულ ცხოვრებას. შემთხვევითი არა არის, რომ თანამედროვეობას ინგლისელი მწერალი ადარებს უზარმაზარ ბაზარს, სადაც ყველაფრის ყიდვა-გაყიდვა შეიძლება.

“ამაოების ბაზარში”, რომელიც დაიწერა ევროპული რევოლუციის წელს (1948).იგი გამოდის წესწობილების მძაფრი კრიტიკით. ამ ნაშრომებში უ.მ. თეკერი არ ეხება ხალხის თემას. რომანი გმირის გარეშე- ასეთი ქვესათაური მისცა მწერალმა “ამაოების ბაზარს”. თეკერი, რომელიც ბოლომდე იცავდა ცხოვრებისეულ სიმართლეს, თავის რომანის გმირს ვერ პოულობდა იმ წლებში, რომელსაც აღწერდა.

თავისებურია მასალის გაშლის ფორმაც. რომანის მოქმედ პირებს თეკერი მარიონეტებს ადარებს, თავის თავს კი წარმოდგენის გამმართველად, რომელიც ამ თოჯინებს ამოძრავებს.

უ.მ. თეკერის ნაწარმოების ჟანრი შეიძლება განვსაზღვროთ, როგორც რომანი-ქრონიკა, რომლის გმირთა ცხოვრება ნაჩვენებია რამდენიმე ათეული წლის მანძილზე-ჭაბუკობით დაწყებული და დამთავრებული სიბერით.

ეგოიზმი უილიამ თეკერის სამყაროში

რეზიუმე

ნაშრომში წარმოდგენილია ვილიამ თეკერის რომანი „ამაოების ბაზარი“. ამ სიტყვებში სიმბოლურად განზოგადებულია ის ბიწიერება, რომელიც ფონად ადევს მთელ ბურჟუაზიულ ცხოვრებას. შემთხვევითი არა არის, რომ თანამედროვეობას ინგლისელი მწერალი ადარებს უზარმაზარ ბაზარს, სადაც ყველაფრის ყიდვა-გაყიდვა შეიძლება.

„ამაოების ბაზარში“, რომელიც დაიწერა ევროპული რევოლუციის წელს (1948). იგი გამოდის წესწყობილების მძაფრი კრიტიკით. ამ ნაშრომებში უ.მ. თეკერი არ ეხება ხალხის თემას. რომანი გმირის გარეშე – ასეთი ქვესათაური მისცა მწერალმა „ამაოების ბაზარს“. თეკერი, რომელიც ბოლომდე იცავდა ცხოვრებისეულ სიმართლეს, თავის რომანის გმირს ვერ პოულობდა იმ წლებში, რომელსაც აღწერდა.

თავისებურია მასალის გაშლის ფორმაც. რომანის მოქმედ პირებს თეკერი მარიონეტებს ადარებს, თავის თავს კი წარმოდგენის გამმართველად, რომელიც ამ თოჯინებს ამოძრავებს.

უ. მ. თეკერის ნაწარმოების ქანრი შეიძლება განვსაზღვროთ, როგორც რომანი-ქრონიკა, რომლის გმირთა ცხოვრება ნაჩვენებია რამდენიმე ათეული წლის მანძილზე – ჭაბუკობით დაწყებული და დამთავრებული სიბერით.

ENGLISH LITERATURE BETWEEN TWO WARS

- Virginia Woolf
- James Joyce
- David Herbert Lawrence
- George Orwell
- George Bernard Shaw

On Queen Victoria's death in 1901 her son Edward VII succeeded to the throne and ushered in an age of flamboyant hedonism, in which the strict moral code of Victorian England began to give way to modern influences. However at the beginning of the twentieth century Victorian ideals of progress and reform still prevailed. "New Liberal" governments instituted a series of important social reforms: free school meals for children, the first old age pensions and also labour Exchanges where the unemployed could look for jobs. In 1911 national insurance was introduced: all working people contributed to funds which would protect the sick or the unemployed. These were the beginnings of the so-called welfare state, which was to reach its apex under the Labour Government after the Second World War. But the crucial feature in the period was, of course, the build-up to the First World War.

Germany was now unified and becoming increasingly strong, expanding its industries and in particular its navy. Britain's domination of world affairs in Victorian times was now called into question: its natural resources appeared limited compared to those of other countries, such as France and the USA, and it fell behind in education in the areas of science and technology. The rigid class system also ensured that the working classes were never made to feel that they really participated in Britain's greatness. The South African war in 1899-1902, in which the rest of Europe sided with the Boers against Britain, led the government to seek agreements to ensure the balance of power within Europe, including treaties with France and Russia.

Tension in Europe increased steadily: Germany and the Austro-Hungarian Empire, on the one hand, Russia and France, on the other hand, formed military alliances. The murder of an Austrian noble in Serbia led to the declaration of war between these two countries. When Germany marched through Belgium, which was neutral territory, in order to attack France, Britain was dragged into the war.

The bitter trench warfare, which characterized the First World War, leaving a total of 750,000 dead and two million seriously injured among the British alone, left deep scars on European life for generations. At the close of the war in 1918 Europe was shattered and exhausted winners and losers. There was great hope for peace and progress, and serious disillusionment with the patriotic ideals which had been current before 1914.

The economic effects of the war were devastating. Taxation had rocketed and industrial unrest increased sharply after the war, the unbearable conditions drove workers to strike and the Government often used troops to break strikes and force the workers back. This tension culminated in the General strike of 1926, which lasted 9 days and ended with a humiliating defeat for the TUC (Trades Union Congress), thanks also to the middle classes' willingness to break the strike by covering essential services like transport and energy.

During the second half of the decade the economy recovered somewhat, mostly because of the boom created by rearmament for a new war with Hitler's Germany, which was rapidly taking control of Europe in the thirties. A weak policy of "appeasement" accepting the German take-over of Czechoslovakia in the hope of avoiding outright war, proved, in September 1939, a mistake.

Germany invaded Poland and Britain was forced to declare war. The Second World War had begun.

In this period, the reality was terrible, at the bottom of the social ladder, there were millions of people who were too poor ever to be able to afford virtues such as "respectability" or "self-help"; they were too busy feeding themselves and their families in any way they could. The working classes were still condemned to a life of drudgery and often sought relief in drinking and gambling. The impact of First World War was decisive. However these were the troubled times: The strain of rebuilding the country after a war meant that taxation increased enormously and there was much bitterness towards the government. During the 1920s two-thirds of the country's wealth was still in the hands of one per cent of the population.

At that time, women's rights had been a key issue for many years, but it was only after the hard struggle that some women over thirty gained the right to vote in 1918 partly in recognition of women's invaluable contribution to the

domestic war effort. Alongside this political liberation, woman also achieved a degree of freedom in their social behaviour. In the 1920s they could wear their dresses and hair shorter, put on make-up, and smoke and drink in public. The divorce rate rose and the treatment of female consciousness and sexuality in literature achieved new heights of frankness and realism.

And the most important figure, on the side of women was the eminent writer Virginia Woolf (1882-1941). Virginia Woolf did more than write innovative novels, which stand on a par with those of Joyce and Proust. She also explained a new kind of prose that she associated with feminine consciousness. She structures her novels according to her protagonists' moments of awareness, and in that way joins Joyce in their move away from the linear plots and objective descriptions of nineteenth-century realism. Woolf has an additional role in modernist literary history: She was an ardent feminist who explored—directly in her essays and indirectly in her novels and short stories—the situation of women in society, the construction of gender identity and the predicament of the woman writer. Virginia bitterly resented this unequal treatment and the systematic discouragement of women's intellectual development that it implied. Throughout her own work, themes of society's different attitudes toward men and women play a strong role, especially in "A Room of One's Own".

She was born Adeline Virginia Stephen on January 25, 1882, one of the four children of the eminent Victorian editor and historian Leslie Stephen and his wife, Julia. Virginia was instructed at home by her parents and depended for further education on her father's immense library. After her parent's death, of fragile physical health after an attack of whooping cough when she was six, she suffered in addition a nervous breakdown.

Already depressed during World War I and exhausted after the completion of her last novel "Between the Acts", she sensed the approach of a serious attack of insanity and the confinement it would entail: in such situations, she was obliged to "rest" and forbidden to read or write. In March 1914, she drowned herself in a river close to her Sussex home.

As a fiction writer, Woolf is well-known for her poetic evocations of the way we think and feel. She explores the structures of consciousness. Her rejection of nineteenth-century realism wasn't a criticism of great realist novels like "Madam Bovary". She turned her attention to recent and derivative writers. What she really deplored was the microscopic, documentary realism that contemporaries like Bennett and Galsworthy drew from the nineteenth-century masters. Woolf had an explanation for this documentary style: She attributed it to a consciously masculine (patriarchal) perspective that found security only in logic, order, the accumulation of knowledge.

No one can read Woolf without being struck by the importance she gives to a creative imagination. Human beings aren't complete, Woolf suggests, without exercising their intuitive and imaginative faculties.

Its model of a feminine literary history, and her hypothesis of a separate feminine consciousness and manner of writing have had substantial influence on writers and literary theory in the latter half of the twentieth century.

The cutting edge of the literary avant-garde became extremely distant from traditional conceptions of what verse or prose was. In the twenties, in particular, the poetry of Eliot, with its wealth of allusions to other works, its abrupt transitions and numerous juxtapositions of seemingly unrelated parts and the profusion of richly expressive styles pouring from Joyce's pen were truly revolutionary. James Augustine Aloysius Joyce was born on February 2, 1882, just south of Dublin in a wealthy suburb called Rathgar.

His first book of poems "Chamber Music" came out in 1907 and was followed by a collection of short stories "Dubliners" in 1914, which he attempted to show the moral paralysis of his native city, by means of what he called a "scrupulous meanness of style".

When Joyce's next major work "Ulysses" was published in Paris in 1922, many immediately hailed the work as genius. Thematically similar to Joyce's previous work, "Ulysses" examines the relationship between the modern man and his myth and history, focusing on contemporary questions of Irish political and cultural independence, the effects of organized religion on the soul, and the cultural and moral decay produced by economic development and heightened urbanization.

While "Ulysses" was hailed by some, the novel was banned from both the UK as well as the United States on obscenity charges. Two years later, the novel was legalized in Britain.

Joyce's relation to Eugene Ionesco can be understood as much in the terms of overlapping "Egos and Names" as in terms of parallel philosophies, politics, and esthetics in a movement that can be placed precisely in history – around the end of the 1920s, the beginning of 1930s. It can also be understood within its context, as seen from the point of the present now that we have reached the end of this century, a century in which Ulysses has come to embody our highest literary values as "best novel of the century"

At the outbreak of World War II, Joyce remained in Paris until he was forced to move to Switzerland. On January 13, 1941 Joyce died of a stomach ulcer at the age of 58. His humanity and humour triumph everywhere in his fiction, and his constant combination of the vulgar and the refined, the sublime and the ridiculous has made him the greatest novelist of the century.

One curious fact was rather reactionary stance that many of the modernist poets and novelists came to espouse during their life: their revolutions were very much personal ones and their artistic tensions often showed them in a near-obsession with the cult of the artist as creator, as seer, as god, leaving precious little room for other people (Lawrence).

An English novelist and poet D. H. Lawrence was born September 11, 1885 in Nottingham. He was ranked among the most influential and controversial literary figures of the Victorian period. In his more than forty books, Lawrence celebrated his vision of the natural whole human being, opposing the modern society. This opposition of society was used to write books, stories, poems, of the heightened sensation and emotion he left. His writing contained heightened sensation. D. H. Lawrence liked to leave his reader's hanging on the moment, to continue reading to find out what would happen next. Another example, that was also tabooed, yet showed heightened sensation would be "Woman in love", which explored the relationship between men and women. Many of his works created heightened sensation to keep the reader involved.

D. H. Lawrence was an English writer, whose work expresses his belief in emotion and the sexual impulse as creative and true to human nature. He was skeptical of bourgeois civility and the stultifying effect he believed it to have on the human spirit. He saw in the natural order a limitless potential for renewal, and saw sexuality as liberating and having generative possibilities. He believed, that "creative change, creative mutation" which he sought to capture in his work, was the impulse behind all life.

Although Lawrence's work doesn't present the superficial modernity of, say, James Joyce and Virginia Woolf, he is nonetheless a revolutionary force in the English novel, in his view of life as something truly organic, in his fight against the soul-destroying nature of the modern world and in his penetrating analysis of relations between the sexes. He was particularly alive to the destruction caused by the separation of mind and body, and his fascination with primitive and spontaneous characters his search for the secret of a fulfilling existence.

At this period, between this writers and novelists, there is also one of the greatest modern writers George Orwell. He was born in 1903 in India. He was a person, who saw writing not only as a powerful tool for conveying ideas, but also as a demanding and enthralling art with a moral imperative to search for truth. Orwell said: "the modern writer who has influenced me most is Somerset Maugham, whom I admire for his power of telling a story straightforwardly and without prills". Orwell echoed him in his famous simile: "Good prose is like a window pane".

When he finished "Nineteen Eighty-four", under harsh living and with a terminal illness, Orwell with his usual honesty, saw the flatus in his work and conceded: "I was aware of this while writing it, but I didn't know another way of getting somewhere near the effect I wanted... I am not pleased with book but I am not absolutely dissatisfied. I first thought of it in 1943. I think it is a good idea but the execution would have been better if I hadn't written it under the influence of TB. Most of the Orwell's heroes are impoverished and he puts a great deal of emphasis on money, or the lack of it.

Orwell's political point of view informed all his criticism and fiction. "Why I write" his retrospective artistic credo begins with a brief account of his early life, including a description of his first novel "Burmese days" to explain his four great motives for writing: sheer egoism, aesthetic enthusiasm, historical impulse and political purpose. He called the Spanish Civil War, in which he fought on a loyalist side and was shot through the throat, the great turning point in his life. After that, every line of serious work- and in his view of no work could be serious without a political purpose- was written "against totalitarianism and for democratic socialism", and transformed "political writing into an art".

Orwell's Preface to the Ukrainian edition of "Animal Farm" describes the genesis of his most humorous and wicked political satire. As in "Why I write" he describes his background-including his five years with the police in Burma, association with criminal class in Paris and warfare in Spain - to explain his political beliefs. His experience in Spain taught him about the great dangers to clear style and free thought: "how easily totalitarian propaganda can control the opinion of enlightened people in democratic countries". His duty, felt, was to expose the illusions created by such propaganda, make people "see the Soviet regime for what it really was" and destroy the Soviet myth in order to revive the real Socialist movement. Inspired by seeing a little boy whip a huge harm horse, Orwell imagined a revolution of oppressed beats and analyzed Marx's theory from the animals' point of view".

Orwell's witty and ironic style is perfectly suited to his political allegory of the Russian Revolution. His classic essay "Politics and the English Language" opposes this trend and forcefully advocates clear language.

Political reporters constantly employ the word “Orwellian”. Though it stands for the kind of oppressive totalitarian regime he created in “Nineteen Eighty-four”, it is now used chiefly to mean political manipulation of language to deceive the public. But we need to reclaim the term’s positive meaning, to suggest bravery and idealism, the stubborn effort to be honest, in Orwell’s life and art. In our time, we desperately need Orwell’s clear language, his commitment to aesthetic as well as moral responsibility.

George Bernard Shaw was another of the astonishing Irishman, who alongside Joyce dominated English literature in the twentieth century. Shaw was the third and youngest child of George Carr Shaw and Elizabeth Gurley Shaw. Technically, he belonged to the protestant “ascendancy”- the landed Irish gentry – but his impractical father was first sinecure civil servant and then an unsuccessful grain merchant and George Bernard grew up in an atmosphere of gentled poverty, which to him was more humiliating, than being merely poor. Shaw later described himself as a “social down start” in typical fashion reversing the standard phrase “social upstart”. After his parents’ marriage failed, his mother and sister went to London, Shaw joined them there in 1876 and exactly it was his decade in London, of the frustration and near poverty. His situation and problems were reflected in two novels: “Cashed Byron’s Profession” and “An unsocial Socialist” on what he later said: I wrote them because I knew I had to do something and was incapable of doing anything else. I hated them and ashamed of them for their reminded me of the dreadful years, when I walked the streets of London in shabby clothes and without penny in my pocket, but they taught me my job”.

Despite his failure as a novelist, Shaw found himself during this decade. He became the vegetarian, a Socialist, a spellbinding orator, a polemicist and a playwright. He became the force behind the newly founded Fabian Society that aimed at the transformation of English society not through revolution but through the country’s intellectual and political life. Shaw supported women’s rights, equality of income and the abolition of private property. In his later plays Shaw intensified his explorations into tragicomic and nonrealistic symbolism. He produced “The apple Cart” a futuristic high comedy that emphasized Shaw’s inner conflicts between his lifetime and his conservative mistrust of the common man’s ability to govern him.

Shaw considered the most significant British dramatist since William Shakespeare. His plays are essentially brilliant dialogues on such topics as religion, politics, money, science, marriage and art. Although regarded as comedies, the plays represent a serious effort to influence the ideas and attitudes of the audience.

The most significant playwright since the 17 century, George Bernard Shaw was more than merely the best comic dramatist of his time, for some of his greatest works for the stage – “Caesar and Cleopatra”, “Man and Supermen”, “Heartbreak house”, “Doctor’s dilemma” –have a high seriousness and prose beauty unmatched by his stage contemporaries. By bringing a bold critical intelligence to his many other areas of interest, he helped mold the political, economic and sociological thought of three generations.

In “Man and Supermen” Shaw expounded his philosophy that humanity is the latest stage in a purposeful and eternal evolutionary movement of the “life force” toward over-higher life forms.

Life doesn’t cease to be funny when people die any more than it ceases to be serious when people laugh –Shaw wrote in “The Doctor’s Dilemma”. It is this double focus on both the hilarious absurdity and the crushing seriousness of life – that blurs the distinctions between high drama and high comedy in Shaw’s work. Attempting to find his way out of postwar pessimism, Shaw next wrote five linked plays under the collective title “Back to Methuselah”.

In these plays he explores the basis for human pessimism and seeks grounds for optimism. “Back to Methuselah” dramatizes Shaw’s evolutionary theories and explores the history of human progress from the Garden of Eden to a science-fiction future. Despite some brilliant writing, the cycle is uneven in its theatrical values and seldom performed.

Shaw was a indefatigable crusader for social amelioration. At a time when the English stage trafficked in romantic fripperies, he awakened complacent audiences to a host of social ills abetted by conventional morality bourgeois respectability and ossified institutions. “I was a social reformer and doctrinaire first, last and all the time “. He wrote “I saw a way through a valley of shadow and believed that when men understood their predicament they could and would escape from it”.

George Bernard Shaw restored intellect and ideas to the theater, awakened the social conscience of his age, and proud that historical figures were as human and interesting as contemporaries. Shaw’s irreverence for tradition and contempt for current morality exploded the accepted conventions and beliefs of the Victorian age. Moreover, he accomplished this through a brilliance of it that remains unsurpassed.

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რეზიუმე

კაცობრიობის წარსული, აწმყო და მომავალი არის ის ისტორიული ეპოქა რომელიც პირნათლად ასახავს ადამიანის ყოფიერებას, ბრძოლას ცხოვრების კეთილდღეობისა და სამართლიანობისათვის. ისტორიამ გვიჩვენა თუ როგორ გაამძაფრა მასების გაჭირვება XIX-XX სს-ის მოახლოებულმა საფრთხემ, მოსალოდნელმა ომმა გააღვიძა ხალხის პოლიტიკური შეგნება, შექმნა ყველა პირობა რათა მშრომელ ხალხს ბრძოლა დაეწყო ბურჟუაზიული წყობილების წინააღმდეგ. სწორედ ყველაფერი ეს გახლდათ საწყისი რევოლუციისა. ეს გადამწყვეტი ვითარება იქცა პირველი მსოფლიო ომის საწყისად, ომის, რომელსაც „უდიდესი რეჟისორი“ უწოდეს. ასეთი იყო რეალობა ორ ომს შორის, ახალი ისტორიული ეპოქა, რომელმაც რაღა გასაკვირია წარუშლელი კვალი დატოვა მწერლობასა და ლიტერატურაზე. მწერლობაზე, რომლის ბრწყინვალე წარმომადგენლებიც გახლავთ — ვირჯინია ვულფი, ჯეიმს ჯოისი, დევიდ ლორენსი, ჯორჯ ორველი, ჯორჯ ბერნანდ შოუ.

XIX-XX სს-ში მომხდარმა რთულმა ისტორიულმა მოვლენებმა, მიუხედავად დიდი რეპრესიებისა და ცენზურისა, მწერლობამ მაინც თავისი სიგჳვა თქვა ერის ისტორიაში. ამ ნაშრომში გამოიკვეთა მწერალთა დაუღალავი შრომის მარცვალი, რომელმაც ჭეშმარიტი ნაყოფი გამოიღო — მწერლობამ თავისი მისია აღასრულა ქვეყნისა და ერის წინაშე. ეს ნაშრომი წარმოადგენს ცდას, თავი მოუყაროს ორი საუკუნის მიჯნაზე არსებულ მწერალთა ბუმბერაზ წარმომადგენლებს.

ინგლისელი მწერლის — ვირჯინია ვულფისათვის დამახასიათებელი ფსიქოლოგიური რომანები და ცნობიერების ნაკადი დიდ აღგაცეხას იწვევს ადამიანში. ეს გასაკვირი არცაა, მისი შემოქმედების მთავარ პათოსს ხომ ევროპული კულტურის კრიზისი წარმოადგენს.

ირლანდიელი მწერლის — ჯეიმს ჯოისის მოდერნისტული ლიტერატურის შედეგური „ულისე“ წარმოადგენს უზარმაზარ რომან-პაროდიას. მან შექმნა ის სიმბოლისტური ნაწარმოები, რომელშიც პარალელს ავლებს რელიგიური სამყაროს — მამისა და ძის ერთარსებასა და ადამიანთა ურთიერთობას შორის. ასეთია ჯოისური მითოლოგია, რომელიც მიუხედავად ადამიანის ასეთი ირონიულ პაროდიული დამოკიდებულებისა XIX-XX სს — ის ისტორიისადმი, ცდილობს დაინახოს ადამიანის ჭეშმარიტი სახე, გამოაშკარაოს ადამიანის პიროვნება ამ რთულ ისტორიული ვითარების ფონზე. ჯოისი ხომ ზუსტად ასახავს ადამიანის გონების მოქმედებას.

დევიდ ლორენსის შემოქმედება კი პირდაპირი გამოძახილია ძველი, დრომოჭმული ვიქტორიანული მორალის წინააღმდეგ. თუმცა ლორენსი არც ბურჟუაზიული სამყაროს „მექანისტურ ცივილიზაციას“ ემხრობა. თუმცა თვლიდა, რომ იგი ფროიდისტი მწერალი არასოდეს ყოფილა, მაგრამ ჰარმონიულობისათვის ბრძოლაში მიმართავდა ფროიდიზმს, რითაც დიდი გავლენა მოახდინა XXს-ის ინგლისურ ლიტერატურაზე.

EMILY BRONTE – WUTHERING HEIGHTS

Emily Bronte is perhaps the greatest writer of the three Bronte sisters-Charlotte, Emily and Anne. Emily Bronte published only one novel, *Wuthering Heights* (1847), a story of doomed love and revenge. But that single work has its place among the masterpieces of English literature. Some of her best lyrics are also rated with the best in English poetry. Emily Bronte was born in Thornton, Yorkshire, on July 30, 1818. Her father was the rector of Haworth from 1820. After their mother died in 1821, the children spent most of their time in reading and composing. To escape their unhappy childhood, Anne, Emily, Charlotte and their brother Branwell created imaginary worlds. Emily and Anne created their own Gondal saga and Branwell and Charlotte recorded their stories about the kingdom of Angria in minute notebooks.

Between the years 1824 and 1825 Emily attended the school at Cowan Bridge with Charlotte and then was largely educated at home. In 1842 Emily and Charlotte went to Brussels to learn foreign languages and school management. Emily returned on the same year to Haworth, where she stayed for the rest of her brief life.

Wuthering Heights, a story within a story, did not gain the immediate success that Charlotte's *Jane Eyre* did, but it has attained later fame as one of the most intense novels written in the English language.

Emily Bronte died of tuberculosis on December 19, 1848, having caught cold at her brother Branwell's funeral in September. Ironically, after the appearance of *Wuthering Heights*, some skeptics maintained that the book was written by Branwell, on the grounds that no woman from such a circumscribed life, could have written such a passionate story.

In contrast to Charlotte and Anne, whose novels take the form of autobiographies written by authoritative and reliable narrators, Emily introduced an unreliable narrator, Lockwood.

Wuthering Heights is a series of flashbacks and narrations from different characters in the book. This is a story about Freedom, Beauty, Truth and Love. The central episode of the novel is the love between Catherine and Heathcliff. Emily Bronte has shown two types of men here, the kind, good and considerate husband in Linton, and the wild demonic lover in Heathcliff.

Catherine loves Edgar for what he has, good-looks, money and position, but she loves Heathcliff for what he is. "Because he is more myself than I am. Whatever my souls are made of, his and mine are the same and Linton's is as different as the moonbeam from lightning or frost from fire." Heathcliff destroys everything in the novel; His death brings about a peace in the end.

Wuthering Heights is one of the most attractive books of young people, throughout the ages. The novel blends with the attitude of the youth, because of reason that it always remains young, fresh and passionate in its appeal. The dark, stormy love-story has a contrast feeling from the beginning to the end. The orphaned Heathcliff is brought into the household. Heathcliff is welcomed with disgust by Cathy's brother Hindley, but Cathy welcomes him warmly. She loves him and protects him completely. They grow together but her love for good-breeding and position makes her marry Linton. Heathcliff who leaves thinking Cathy does not love him, returns a completely changed person. He shows all signs of a gentleman that Cathy always wanted, but it's too late. Heathcliff's anger on losing Cathy makes him destroy everyone in the novel. He takes control of *Wuthering Heights* by taking advantage of Hindley's weakness for gambling. He marries Isabel (Linton's sister). Cathy's sickness kills her in the middle of the novel. The death of Catherine increases her presence in the novel.

It is a classic novel, with a blend of love and hate and a taste of burning wine.

Heathcliff and Catherine, the main characters of the book cannot be identified with ordinary mortals. The very simplicity of the love affair makes it difficult for everyone to comprehend it. The time scheme is accurate and leaps are made imperceptibly.

In this book however it is the similarity of inner character and personality between Heathcliff and Catherine that keeps them together and the dissimilarity of outer differences like money and good-breeding that pulls them apart. These strong forces work for and against each other throughout the book.

Heathcliff though portrayed often as a vicious beast does not initiate any evil in the book. He only reacts to what is done to him. Powerful, manly, mysterious, fully conscious of his own worth, frequently brutal, he remains nevertheless absolutely submissive to the woman he loves. Heathcliff's love for Catherine is fierce and inhuman. Heathcliff is

ennobled by his depth and capacity for suffering his banging his head against the tree on the night that Catherine died, his howl of anguish and his crying for her as he steals a lock of her hair from her dead body. There is a sad tormented beauty in their mystic relationship.

Wuthering Heights is unique for many reasons. It is told by several different narrators, including Nelly Dean and Lockwood. It is also told as a flashback, not entirely in chronological order.

The images in the novel are vivid and powerful to its style. Nelly describes Edgar's reluctance to leave the Heights after his quarrel with Catherine through a powerful metaphor. 'He possessed the power to depart, as much as a cat possesses the power to leave a mouse half killed, on a bird half eaten.' Heathcliff says of Edgar: 'I'll crush his ribs like a rotten hazel nut.' Edgar's growing interest in Cathy after the death of his wife is described in the following manner. 'For a few days...he seemed regardless of the puny successor to the departed: that coldness melted as fast as snow in April.' These are, but a few examples of Emily Bronte's picturesque style.

Reading the story we meet three main settings: Wuthering Heights-It was once the estate of the Earnshaws but falls into the hands of Heathcliff and mirrors his cold and grim state of mind. Trushcross Grange – It is the ostentatious home of the Lintons and impresses Catherine and transforms her into a lady. London-It is a place where Isabella Heathcliff runs after having a knife thrown at her head. There she gives birth to Linton Heathcliff. Throughout the story our interest focuses on to the four main characters: Heathcliff is the main hero of Wuthering Heights, around whom the story is woven. He is a bitter man tormented by the loss of his love Catherine and the abuse of his stepbrother, Hindley. He gains the Earnshaw inheritance and sets out to ruin Edgar Linton. He was orphaned as a child and brought from the city of Liverpool to the bleak North English moors. The one love of his life was Catherine Earnshaw and although they agreed that they were soul mates, Cathy wished to improve herself socially and married Edgar Linton. As a result of this betrayal, Heathcliff spends the most of his life seeking revenge on those that have wronged him. Cathy's ghost is instrumental in bringing about Heathcliff's madness and death towards the end of the book.

Another main character is Catherine Earnshaw. As a child she was wild and her determination enables her to get everything that she wants. Although she only loves Heathcliff, she has a choice between him and Edgar Linton, as he too loves her. She chooses Edgar because of his status, because of financial and social advantages, but ends up hurting both him and Heathcliff. She dies after the birth of her daughter Catherine, and it is reputed that her ghost haunted Heathcliff for over eighteen years.

Hindley Earnshaw is the son and heir to the Earnshaw inheritance, he is extremely jealous of Heathcliff. After the death of his father he treats Heathcliff badly obtaining revenge on this interloper. On his wife, Frances' death, he becomes an alcoholic and gambler and loses control over Wuthering Heights to Heathcliff in exchange for payment of his debts.

The last of the main characters is Hareton Earnshaw, he is the son of Hindley, Cathy's brother and Frances and is, therefore Cathy's nephew and rightful heir to Wuthering Heights. Although circumstances meant that he did not receive a proper education, he is nevertheless an honorable person, despised being bullied by Heathcliff. He eventually recognizes Heathcliff's feelings, but is able to forgive him and is actually the only character to mourn Heathcliff's death. He falls in love with Catherine and they marry at the end of the story. Edgar Linton also plays important role in this novel. He is the son of a wealthy and respected family and he falls in love and marries Cathy. On Cathy's death, he brings up Catherine, their daughter in a protective atmosphere.

The rest of the characters are given only so much life as it is required to structure the novel. The minor role in this novel is played by Isabella Linton and Linton Heathcliff. Isabella is the naïve sister of Edgar and the wife of Heathcliff but later runs off to London and remains in hiding, after Heathcliff throws a knife at her. Linton Heathcliff was born in London, but his mother died and he was given to his uncle, but Heathcliff later get custody of him and marries him off to little Cathy. He is a sick child and is manipulated by his father as part of his plan for revenge on the Linton family.

Catherine Linton is the daughter of Cathy and Edgar Linton, and she possesses many of her mother's characteristics, including a rebellious spirit. She does obtain happiness at the end of the novel, thanks to the good upbringing she obtained from Edgar Linton.

As we already know this is the story as told to Lockwood by Nelly. Nelly is the servant to Cathy and later nursemaid to Catherine. She is able to tell the majority of the story, not without bias. Lockwood becomes the tenant of Trushcross Grange when Heathcliff gains control over this house. As an outsider, he becomes instrumental in bringing the story to a climax, as he is the only other character apart from Heathcliff to encounter Cathy's ghost. Another character Zillah, being the housekeeper of Heathcliff was Nelly's source of information at Wuthering Heights.

One of the most striking features of Emily Bronte's style is its lyrical quality. Among the most celebrated in the novel is the young Cathy's description of her ideal way of spending a summer day, contrasted with that of her cousin Linton. "He wanted all to lie in an ecstasy of peace; I wanted all to sparkle and dance in a glorious jubilee." The prose rhythm of

Cathy's description almost cries out to be sung. All the "m" sounds in Linton's description, such as "morning", "middle of the moors", and "bees humming dreamily among the bloom" convey the desired impression of lazy drowsiness. With Cathy's description the prose at once becomes brisker and full of movement. She uses verbs like "rocking", "blowing", "flitting" and "undulating". The last sentence in the novel is a good example of Emily Bronte's unfailing sense of rhythm: "I lingered round them, under that benign sky, watched the months flitting among the heath and harebells, listened to the soft wind breathing through the grass and wondered how anyone could ever imagine unquiet slumbers for the sleepers in that quiet earth."

Now I want to tell a few words about symbols and references:

Wuthering Heights symbolizes anger, hatred and jealousy. As is shown by the name, there is a lot of tension within that house. The Heights mirror the condition of its inhabitants; especially Hindley and Heathcliff. Another house, Thrushcross Grange, contrasts with Wuthering Heights. The appearance of this house also symbolizes the feeling of the inhabitants. Like the house, the Lintons are materialistic and superficial. And the main symbol in this novel—Hareton and Cathy—these two symbolize Heathcliff and Catherine showing what they could have become if their situations were slightly different. Both couples live in similar situations and allow for the comparison.

Emily Bronte writes in a dreary, melancholy style that provides the dark atmosphere to the story. She writes the book making use of a frame since most of the story is conveyed through the narration of Nelly. This book contrasts the effects of love and hate. It shows hatred through Heathcliff and displays how that leads to destruction while contrasting it with the love of Cathy and Hareton displaying how that builds. Emily Bronte uses the weather to show the beginning of a transition from calm to turbulent events in the storyline. The countryside's savage weather compares well to Heathcliff's temperament. With his death a stormy period in the history of Earnshaws' and the Lintons' has passed. Emily Bronte writes that the weather is "sweet and warm". She has brought the "storm" to an end.

It is noteworthy that most of the events of the novel are narrated in Nelly's point of view, focusing only on what Nelly can see and hear, or what she can find out about indirectly. Nelly frequently comments on what the other characters think and feel and on what their motivations are, but these comments are also based on her own interpretations of the other characters—she is not an omniscient narrator. The language of the novel also characterizes human beings, establishing the cultural differences between man and the social world he enters. Lockwood's speech is pompous, mannered, bookish and delightfully free from dialect. In spite of his lack of education, Heathcliff is able to address Lockwood, the stranger, with elaborate politeness. Catherine's speech is typical of a well-to-do young lady, who grew up in the country. In the novel language successfully reveals part of each character's background:

"My love for Linton is like the foliage in the woods. Time will change it, I am well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath; a source of little visible delight, but necessary, Nelly, I am Heathcliff! He's always, always in my mind: not as a pleasure any more than I am always a pleasure to myself, but as my own being".

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ემილი ბრონტე – უელტეხილის ბილიკით

რეზიუმე

ნაშრომი განიხილავს ინგლისელი კლასიკოსის ემილი ბრონტეს რომანს „ჰეჰა-ჰუხილის უელტეხილი“, რომელიც ერნშოუების სამი თაობის ცხოვრებას ასახავს. რომანში თხრობის მეთოდი არაორდინალურია. ბრონტე ორი სრულიად განსხვავებული გიჟის ადამიანის ენით გვესაუბრება. ლოკვეუდი, მამაკაცი ინგლისიდან, ითავსებს შვიდი თავის თხრობას, პირველ სამსა და ბოლო ოთხს. ნელი დინის სამი თაობის მოსამსახურე, რომანის დანარჩენ ნაწილს ყვება.

ბუნება რომანში სიმბოლური დატვირთვითაა წარმოდგენილი. ფაქტიურად მთელი რომანი იკითხება როგორც ერთი დიდი მეტაფორა. ორი სრულიად განსხვავებული გიჟის სიყვარულს ვხვდებით ბრონტესთან: ჰიტკლიფისა და კეტრინის ზებუნებრივ სიყვარულს, რომელიც გიჟურ ვნებაში იმრდება და ჰერეგონისა და კეტის მიწიერ გრფობას. რომანში ცხადი ხდება რომ ჰიტკლიფი თავისივე შურისმაძიებელი გეგმების მეშვეობით ნადგურდება.

ბრონტეს ერთადერთი რომანი მისივე ლექსების მსგავსად პანთეისტური სულისკვეთებითაა დაწერილი, მისტიციზმის ელემენტებსაც შეიცავს და უაღრესად მელანქოლიური ხასიათისაა.

THE TWENTIETH CENTURY REVOLTING WRITER

David Herbert Lawrence, English novelist, storywriter, critic, poet and painter is one of the greatest figures in 20th century English literature.

D. H. Lawrence was born on September 11, 1885 in Eastwood, Nottinghamshire, central England. He was the fourth child of a struggling coal miner who was a heavy drinker. His mother was a former schoolteacher, greatly superior in education to her husband. Lawrence was educated at Nottingham High School, to which he had won a scholarship. After studies at Nottingham University, Lawrence matriculated at 22 and briefly pursued a teaching career.

The clash between his parents was a great influence on his development and much of this can be seen in the semi-autobiographical novels *Sons and Lovers*. Lawrence was not a particularly healthy child and was a little isolated from other boys, but he certainly grew up absorbing the life of the little mining town where he lived. Lawrence's mother died in 1910, he helped her die by giving her an overdose of sleeping medicine. This scene was re-created in his novel *Sons and Lovers*.

In 1909, a number of Lawrence's poems were published by Ford Madox Ford in the *English Review*. The appearance of his first novel, *The White Peacock*, launched Lawrence into a writing career at the age of 25. In 1912 he fell in love with Frieda Von Richthofen, the professor Ernest Weekly's wife. Frieda left her husband and three children and they eloped to Bavaria.

Lawrence's novel *Sons and Lovers* appeared in 1913 and was based on his childhood and contains a portrayal of Jessie Chambers, (his childhood sweetheart).

Lawrence's fourth novel, *The Rainbow*, was about two sisters growing up in the north of England. The character of Ursula Brangwen was partly based on Lawrence's teacher associate in Nottingham; Louis Burrows. She was Lawrence's first love. The novel was banned for its alleged obscenity. It used swearwords and talked openly about sex. Lawrence's frankness in describing sexual relations between men and women upset a great many people and over 1000 copies of the novel were burned by the examining magistrate's order.

David started to write *The Lost Girl*, in Italy. The novel dealt with one of Lawrence's favorite subjects—a girl marries a man of a much lower social status, against the advice of friends, and finds compensation in his superior warmth and understanding.

He dropped the novel for some years and rewrote the story in an old Sicilian farmhouse near Taormina in 1920.

During First World War Lawrence and his wife were accused of spying for the Germans and officially expelled from Cornwall in 1917. The Lawrances were not permitted to emigrate until 1919.

David Herbert Lawrence's final years produced some "metaphysical" works in addition to the novel *Lady Chatterley's Lover*, whose controversial sex and use of expletives caused great scandal.

Lady Chatterley's Lover was first published privately in Florence in 1928. It tells of the love affair between a wealthy, married woman, and a man who works on her husband's estate. The book was banned for a time in both UK and the USA as pornographic. Lawrence's other novels from the 1920s include *Women in Love* and a sequel to the *Rainbow*. Lawrence argued that instincts and intuitions are more important than the reason. "Instinct makes me run from little over-earnest ladies; instinct makes me sniff the lime blossom and reach for the darkest cherry. But it is intuition which makes me feel the uncanny glassiness of the lake this afternoon, the sulkiness of the mountains. The vividness of near green in thunder-sun, the young man in bright blue trousers lightly tossing the grass from the scythe, the elderly man in a boater stiffly shoving his scythe strokes, both of them sweating in the silence of the intense light (from "Insouciance", 1928). Lawrence's belief in the importance of instincts reflected the thought of Friedrich Nietzsche, whom Lawrence had read already in the 1910s.

Aaron's Rod (1922) shows the influence of Nietzsche and *in kangaroo* (1923) was a vivid evocation of Mexico and its ancient Aztec religion. *The Man Who Died* (1929) first published under the title *The Escaped Cock*, is a bold version of Christ's Resurrection.

Although his literary career spanned only two decades, the body of work is considerable. His short-stories, generally considered to be among the best in the genre, first appeared in small collections; *The Prussia Officer*, (1914) *England, my England* (1922) *The women Who Rode Away* (1928) *Love Among the Haystacks* (1930) and the *Lovely Lady* (1933).

Among the non-fiction, *Psychoanalysis and the Unconscious* (1921), *Fantasia of the Unconscious*, *Movements in European History* (1922) and *Studies in Classic American Literature* (1923) provide illuminating insights into his view of life.

Sons and Lovers was the first modern portrayal of a phenomenon that later, thanks to Freud, became easily recognizable as the Oedipus complex. Never was a son more indentured to his mother's love and full of hatred for his father than Paul Morel, D. H. Lawrence's young protagonist. Never that is, except perhaps Lawrence himself. In his 1913 novel he grappled with the discordant loves that haunted him all his life for his spiritual childhood sweetheart, here called Miriam and for his mother, whom he transformed into Mrs. Morel as he had a deep emotional bond with his mother.

Of course, Mrs. Morel takes neither of her two elder sons (the first of whom dies early, which further intensifies her grip on Paul) as literal lovers, but nonetheless her psychological snare is immense. She loathes Paul's Miriam from the start, understanding that, the girl's deep love of her son will oust her. Meanwhile, Paul plays his part with equal fervor, incapable of committing himself in either direction. "If Miriam caused her suffering, then he hated her and he easily hated her." Soon thereafter he even confesses to his mother: "I really don't love her. I talk to her, but I want to come to you." The result of all this, that Paul throws Miriam over for a married suffragette, Clara Daves, who fulfils the sexual component of his ascent to manhood, but leaves him, without a complete relationship to challenge his love for his mother.

The cycles of Paul's relationships with these three women are terrifying at times and Lawrence does nothing to dim their intensity. "*Sons and Lovers*" lays fully bare the souls of men and earth.

"*Sons and Lovers*" is also significant for the portrait it provides of working-class life in Nottinghamshire, England.

The novel was heavily censored. Edward Garnet, a reader for Duckworth, Lawrence's publisher, cut about 10 percent of the material from Lawrence's draft. Garnet tightened the focus on Paul by deleting passages about his brother, William and toning down the sexual content. In 1994, Cambridge University Press published a new edition with all of the cuts restored, including Lawrence's idiosyncratic punctuation. "*Women in Love*", the book Lawrence considered his best, was written during World War I; The characters are probably partially based on Lawrence and his wife, and John Middleton Murray and his wife Katherine Mansfield. The friends shared a house in England in 1914-1915.

Among creative writers who were influenced by Lawrence were H. D. (Hilda Doolittle), Anais Nin, Elisabeth Bishop, Denise Levertov (with the other Black Mountain poets), Margaret Lawrence, A. S. Byatt and others. A number of these have written about Lawrence. Editors, poets who aided Lawrence and accepted his work for publication in his lifetime included well-known women-Amy Lowell, Harriet Monroe, And Marianne Moore. Rebecca West wrote a memorable obituary essay on him and Hilda Doolittles' "The Poet" is thought to refer him. Women who knew Lawrence in person and wrote memories about him included Ada Lawrence, Jessie Chambers, Frieda Lawrence and others.

In 1925, after a severe illness in Mexico, it was discovered that Lawrence was suffering from tuberculosis and he was given a year or two to live, there is a contradictory testimony about whether he was told what he had, he never called his disease by name. He and Frida returned to Europe, but his health continued to decline. He finally died at Venice, in France, on March 2, 1930.

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CHARLES DICKENS – GREAT EXPECTATIONS

Charles Dickens is considered to be one of the greatest English novelists of the Victorian Age. Dickens's works are characterized by attacks on social evils, injustice and hypocrisy.

Charles Dickens was born in Landport, Hampshire on February 7, 1812. His father was a clerk in the navy office, who was well paid but often ended up in financial troubles. In 1814 Dickens moved to London, and to Gatham, where he received some education. He worked in a blacking factory, Hungerford Market, while his family was in Marshalsea debtor's prison in 1824.

In 1824-27 Dickens studied at Wellington House Academy, London, and at Mr. Dawson's school. In 1827 to 1828 he was a law office clerk, and then worked as a shorthand reporter at Doctor's Commons. He wrote for "True Son" (1830-32), "Mirror of Parliament" (1832-34) and the "Morning Chronicle" (1834-36). In 1830 was a contributor to "The Monthly Magazine" and "Evening Chronicle".

In 1840s Dickens founded "Master Humphry's Clock" and edited "The London Daily News" Dickens's career as a writer of fiction started in 1836 when his short stories and essays appeared. His "Sketches by Boz" and "The Pickwick Papers" were published in 1836. In the same year he married the daughter of his friend George Hogarth, Catherine Hogarth.

"The Pickwick Papers" were stories about a group of rather odd individuals and their travels to Ipswich, Rochester, Bath and elsewhere. Dickens's novels first appeared in monthly installments, including "Oliver Twist" (1837-39), which depicts the London underworld and hard years of the foundling Oliver Twist, and "Nickolas Nickelby" (1838-39), a tale of young Nickleby's struggles to seek his fortune, and "The Old Curiosity Shop" (1841).

Among his later works are "David Copperfield" (1849-50), "Bleak House" (1852-53), "A Tale of Two Cities" (1849-50) and "Great Expectations" (1841).

From 1840s Dickens spent much time traveling and campaigning against many of the social evils of time. In addition he gave talks and reading, wrote pamphlets, plays and letters. In the 1850s Dickens was founding editor of Household Words and its successor All the Year Round (1859-70).

In 1844-45 he lived in Italy, Switzerland and Paris. He gave lecturing tours in Britain and the United States in 1858-68.

From 1860 Dickens lived at Gadshill Place, near Rochester, Kent. He died at Gadshill on June 9, 1870.

"Great Expectations" Dickens surpassed the early chapters of "Great Expectations" in perfection of technique or in mastery of all the recourses of the novelist's art.

Dickens introduces us immediately to Pip who serves as both the young protagonist of Great Expectations and the story's narrator looking back on his own story as an adult. With this two-level approach, Dickens leads the reader through young Pip's life with the immediacy and surprise of a first person narration while at the same time guiding with an omnipotent narrator who knows how it will all turn out. The adult narrator Pip will foreshadow future events throughout the story by using signs and symbols.

Dickens uses this duality to great effect in the first chapter, where we are personally introduced to Pip as if we were in a pleasant conversation with him: "I give Pirrip as my father's family name..." Immediately after this, however, we are thrown into the point of view of a terrified young child being mauled by an escaped convict. For a moment, then, the relationship seems to warm. They share a common loneliness and a common marginalization from society, the orphan and the escaped convict. This initial meeting, between a small boy and a convict, will develop into the central relationship in the book. It is the relationship which will cause Pip's great expectations for him to rise and fall.

The reader's sympathy once again is directed at Pip who not only lost his parents but is being raised by a raging, bitter woman. It was his sister Mrs. Joe Gragery. A common criticism inherent in many of Dickens's novels is the abuse of children society at large.

The second meeting of Pip and the convict is much more civil and sympathetic than the first. Pip even puts away his tears to say "I am glad you enjoy it", as the convict eats. Since he stole the food and file, Pip is now the convict's partner in crime and feels closer to the man.

The relationship between the convict and Pip continues to grow as well. The convict obviously wants to protect and suspecting Pip may be threatened, takes the blame for stealing the pork pie. The two are once again, united in secrecy.

Joe, a husband of Pip's sister was the only friend in the world for Pip, he is his entire society.

Pip's first taste of "higher society" is a bitter one, and it leaves him ashamed and embarrassed rather than justifiably angry. Pip is, in fact, just a boy for both Miss Havisham, who wants him to "play", and Estelle, who treats him roughly while at the same time flirts. His new found respect and love for Joe was being spoiled by his embarrassment of being brought up in a lower class family.

Pip is trying to become "uncommon" by lying about his experiences. Pip made up lies about the Satis House with the intention of glorifying it in front of the eager Mr. Pumblechook and Mrs. Joe. One of the main themes of the book is the desire to rise above one's social station.

It is ironic that the loveless environment of the Satis House is representative of the higher society that Pip would like to rise to. The relationships of the house are based on money and power. Pip's desire to enter into higher society is a decision to choose empty relationships where people are tools. It is also a decision to choose death, as reflected in the Satis House set in. Lastly, it is an environment where Pip instinctively feels he goes against his nature.

Dickens in contrasting Pip's shame at having to do honest work with his desire to be a gentleman which, up until this point, has meant acting as Miss Havisham's walking stick.

The seemingly distant episode of Pip helping the convict on the marshes continues to haunt him, even as he tries to distance himself by becoming educated and he dreams of being Estella's gentlemen. The shackles remind Pip of episode and bring back his shame and guilt to the point where Pip feels like he is partly responsible for his sister's injury.

Immediately after the dramatic change of his fortune, however, Pip finds himself feeling lonely isolated.

The reason is clear: From the moments of Jagger's announcement, the relationship between him and Joe and Bidley has changed. In essence, Jagger's news fulfills the vanity that had been creeping up in Pip since he first worked at Miss Havisham's.

That is, he thinks himself better; more intelligent, more qualified than the life which he was leading with this vanity and made himself lonely.

London is the setting for Pip's great expectations, but immediately we find it rather ugly, unnatural, giving us an indication of how those great expectations may be played out.

Though Pip grew up in what might be considered rural poverty, his new actions in the city seem much poorer in nature than the warmth of the forge. The only warm spot appears to be Herbert, whom Pip had first met under strange and violent circumstances.

Although Pip continues to make decisions based on how he thinks society wants him to act-not going to see Joe and Bidley while he is home-we recognize the fact that he feels guilt and shame about these same decisions. Pip is not happy with his lifestyle. He is not happy with his state of mind, feeling guilty about Joe and Bidley, nor with his day-to day life as a young gentleman about town.

The irony of the title is echoed in the events in Pip's life. Expectations, great or small, will be crushed. Though Pip continues to dream of Miss Havisham revealing herself as his benefactor and, as well, revealing her plan of bringing him and Estella to live together he admits that he "...never had one hour of happiness in her society..."

The chapter closing the second part of the novel closes as well Pip's great expectations. The irony is that the convict lived his life for Pip, worked his fingers to the bone to make Pip a gentleman. With all of his money and education, however, Pip has become much less of a noble "gentleman" than he was a child.

Although Pip learns that his expectations were all a sham and he realizes that he has mistreated Bidley and Joe, he is still basing his thoughts on the class system, society ideas of "gentleman" and "common". He thinks he is ruined because associates himself with a convict, even though the convict has shown him nothing but kindness. He doesn't know what

crime the convict committed, he only classifies him as less than common because of his label “convict”. Even his guilt about how he treated Joe is based on the fact that the money which brought him great expectations is somehow less pure than money from Miss Havisham. Yet the convict has shown Pip more generosity and care than Miss Havisham ever did.

Magwitch (convict) has turned Pip’s world upside down.

Repentance and forgiveness is a common theme among the relationship in the novel. We are reminded of Mrs. Joe’s last words to Joe, seeming to imply a request for forgiveness for her actions toward him and Pip. Miss Havisham is asking for forgiveness from Pip for having been a part of breaking his heart. Miss Havisham’s request for forgiveness, of course, reminds Pip of his own need to ask for forgiveness from Joe and Bidley.

Pip’s transformation is made clear during the trial and sentencing of Magwitch. Throughout the trial, Pip holds Magwitch’s hand. At the sentencing, Pip asserts Magwitch out of the chambers. Pip is no longer the proud boy afraid of what people will think of his associates and his past. He honestly loves Magwitch’s and therefore does not fear showing his love in public. This Pip is a much different Pip from the one who would not visit Joe and Bidley in the privacy of the forge for fear that people would talk.

Poor Pip has one last lesson to learn and he learns it in Bidley’s marriage to Joe. The lesson appears to be that one should not have expectations at all, simple or grand.

Pip, walking in his old neighborhood, is struck by the simple beauty of the place. He develops expectations of the place as much as he creates an expectation of an idyllic marriage to Bidley. The expectation fails, once one again, Pip is adhering to society’s concepts of what is happiness, instead of seeing people for who they really are and appreciating the relationship beyond its society’s label.

There is some justice in Estella and Pip finally finding love in each other. Because of the difficulties, they seem both to have come to a realization of what it means to be happy and therefore are ready for a healthy relationship with each other.

In the end, there is a feeling that Pip’s life is actually just beginning. The journey through his great expectations was in preparation for what would become a fuller life.

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ჩარლზ დიკენსი – დიდი მოლოდინი

რეზიუმე

ნაშრომში განხილულია ჩარლზ დიკენსის ცხოვრების ბიოგრაფიული ეტაპი და რომანი „დიდი მოლოდინი“, რომლის იდეური ჩანაფიქრი, მთელი კომპოზიცია, მხატვრული სახეების სისტემა და თხრობის მთელი სტილი იმაში მდგომარეობს, რომ გვიჩვენოს ადამიანის ოცნების განხორციელების შეუძლებლობა, იმდროინდელი ბურჟუაზიული, სინამდვილის პირობებში. ის მიუთითებს რომ უბრალო, პატიოსანი და უანგარო ადამიანს არ აქვს ადგილი მაძლარი ბურჟუის ცარიელ, მაგრამ უზრუნველყოფილ ცხოვრებაში. ეს უკანასკნელი კი არ შეიძლება კმაყოფილი და ბედნიერი იყოს, რადგან ასეთი ცხოვრება კლავს ადამიანში ყოველივე საუკეთესოს და ადამიანურს. აგრეთვე ბედნიერი და სიხარულით სავსე ცხოვრების მიღწევა სიმდიდრის გზით, ფუჭი იმედებია, რადგან სისხლით შეღებილ და დანაშაულით დადასტურებულ ფულს არ შეუძლია გააბედნიეროს ადამიანი; რის მაგალითსაც წარმოადგენს პიპის მთელი ცხოვრების მიგზავი.

პორტრეტს ამოფარებული დორიან გრეის სული

თუ XIX საუკუნის ინგლისის ისტორიას გადავხედავთ, ნათელი გახდება, რომ ეს ის პერიოდია, როდესაც ინგლისი ყველა თავისი კოლონიით ბურჟუაზიულ ხელისუფლებას ექვემდებარება. ეს ხალხი მთელ ქვეყანას საკუთარ კანონებს კარნახობს, რომელთაგან გადახვევაც ხშირად აღშოთებას იწვევს – ყველაფერი წინასწარ დაგეგმილია და ხალხიც მარიონეტებს ჰგავს. სწორედ ამგვარ საზოგადოებაში 1854 წლის 16 ოქტომბერს, ღუბლინში, დაიბადა ოსკარ ფინგალ ო'ულაერგ უაილდი.

უაილდის ლიბერალური მოღვაწეობა 1881 წელს დაიწყო. 1888-1895 წლები მის საუკეთესო შემოქმედებით პერიოდად ითვლება. ამ პერიოდში ინგლისში ლიბერალურასაც სოციალური მიზნებისათვის სამსახური ევალებოდა. XIX საუკუნის ბოლოს ვითარდება სხვადასხვა ლიბერალური მიმდინარეობები. ოსკარ უაილდი სათავეში ჩაუდგა მიმდინარეობას, რომელიც ხალხს ასე სჭირდებოდა და რომელიც ლიბერალურაში ესთეტიზმის სახელითაა ცნობილი.

ოსკარ უაილდი იმ თაობას ეკუთვნის, რომლებიც იზიარებდნენ აზრს „ხელოვნება ხელოვნებისათვის“. ეს მრწამსი უქადაგებდა ხალხს, გაექცნენ პრობლემებით აღსავსე რეალიზმს ხელოვნების სამეფოში. მწერალი ცდილობდა ორიგინალური ყოფილიყო და განსხვავებული ხელწერა დაეგოვებინა თაობებისათვის, რაც წარმატებულად შეძლო კიდევ. მაგალითისათვის, „დორიან გრეის პორტრეტი“ კმარა. მწერლისათვის ბეზილის მიერ დორიან გრეის აღწერა იყო ის, რაც ხელოვანს უნდა ეგრძნო მშვენიერ არსებასთან შეხვედრისას და რაც ესოდენ საჭიროა მისი ხელოვნებისათვის. მაგრამ ეს ვერ გაიგო XIX საუკუნის ინგლისის საზოგადოებამ. ამიგომ გასაგებია, თუ რაგომ არ სწყალობდნენ ისინი უაილდს. სწორედ მისი განსხვავებული აზრი და ცხოვრების სტილი გახდა მიზეზი იმისა, რომ ოსკარ უაილდი ერთ მშვენიერ დღეს საბრალოდობო სკამზე აღმოჩნდა. 1895 წელს იგი ამორალური საქციელისათვის გაასამართლეს და დააპატიმრეს, საიდანაც ორი წლის შემდეგ ფიზიკურად და სულიერად გატეხილი გამოვიდა, პარიზში გადასახლდა და 1900 წლის ნოემბერში გარდაიცვალა.

უნდა აღინიშნოს, რომ მისი ცხოვრების ხანმოკლე პერიოდში შექმნილი ნაწარმოებებიც საკმარისი აღმოჩნდა საკუთარი ადგილის დასამკვიდრებლად ბუმბერაზ მწერლებს შორის.

„დორიან გრეის პორტრეტი“ ოსკარ უაილდის ერთ-ერთი ყველაზე მნიშვნელოვანი ნაწარმოებია. ის მისი ერთადერთი რომანია, რომელიც არარეალურ ისტორიაზეა აგებული. მასში მწერალი აღწერს მხაგერის მიერ შექმნილ პორტრეტს, რომელიც დორიან გრეის სულიერ მდგომარეობას ასახავს. თუმცა დორიანი თავად არც იყო დაინტერესებული საკუთარი პორტრეტით, სანამ ლორდ ჰენრი უოგონს არ შეხვდა და მისი გავლენის ქვეშ არ აღმოჩნდა. თავისი პორტრეტის წინ მდგარ დორიანს მისი სიციყვეები გაახსენდა და მაშინ იგრძნო საკუთარი მშვენიერების ფასი. დიახ, დადგებოდა დღე, როდესაც სახე დაუნაოჭდებოდა, თმაც აღარ ექნებოდა ისეთი ბზინვარე და სახის ფერიც გაუხუნდებოდა. „The life that was to make his soul would mar his body“. მას გული დაწყდა და შეშურდა კიდევ, რომ თვითონ დაბერდებოდა, სურათი კი დარჩებოდა მშვენიერი და ხელუხლებელი. ამ დროს სურვილი გაუჩნდა, რომ ყველაფერი პირიქით ყოფილიყო; „If it were I who was to be always young, and the picture that was to grow old! for that I would give everything“. დიახ, ის მზად იყო ყველაფერი მიეცა ამისათვის, საკუთარი სულიც კი.

დორიან გრეი ზოგადად ადამიანის სიმბოლოა. იგი ნებისმიერმა შეიძლება დაინახოს საკუთარ თავში. თითოეულს გააჩნია, როგორც დადებითი ასევე უარყოფითი მხარე. ო. უაილდს დადებით მხარედ არჩეული ჰყავს ბეზილ ჰოლუორდი, რომელშიც სიმბოლურად ღმერთი მოიაზრება და როგორც ღმერთმა შექმნა თავის ხაგად ადამიანი, ისევე შექმნა ბეზილმა პორტრეტი. რადგან ადამიანის სული არის ღმერთთან ახლოს, ამიგომ დორიან გრეის პორტრეტიც მის სულიერ მდგომარეობას ასახავდა. და რადგანაც მხოლოდ ღმერთს შეუძლია ადამიანის სულში ჩაიხედოს „To see my soul?... But only God can do that“, ბეზილიც სთხოვს დორიანს აღსარებას, თუმცა წინასწარ იცის, რომ ეს ყველაზე საშინელი აღსარება იქნება, რაც კი ოდესმე სმენია. ეუბნება კიდევ დორიანს „...the most terrible confession I ever read“.

უარყოფით მხარედ კი შეიძლება ჩაითვალოს ლორდ ჰენრი უოგონ, რომელმაც შესძლო დაემორჩილებინა დორიანის სხეული, რადგანაც ეშმაკი ვერასოდეს მივა ღმერთთან ახლოს და ვერ დაიპყრობს სულს, ანუ იმას, რაც თავად ღმერთს ეკუთვნის. ნაწარმოებში ფარულად მიმდინარეობს ბრძოლა კეთილსა და ბოროტს შორის, ხოლო დორიან გრეი აღმოჩნდება არჩევანის ზღვარზე და ფაქტიურად მთლიანად დაემორჩილება კიდევ ეშმაკს. ამ დროს ღმერთი თითქოს გოვებს მას, მაგრამ ფარულად ის დორიანთანაა და იმ იმედით, რომ ამან შეიძლება დაიხსნას ახალგაზრდა ჭაბუკი, უგზავნის სიყვარულს. მწერალმა

სიყვარულსაც პირობითად შეურჩია სახელი და მას სიბილ ვეინი უწოდა. “ვაინ” ხომ ინგლისურად ამოხსნიშნავს. თუმცა უკვე იმდენად დიდი იყო ჯერ კიდევ უცოდველ ღორიანზე ლორდ ჰენრის გავლენა, რომ შეყვარებულ ჭაბუკს სწორედ მან გაუქრო ამ დიდი გრძნობისაკენ ლგოლვა. ღორიანმა ეს საჩუქარი ვერ დააფასა და ღმერთისთვის ეს თითქოს ამოდ გაწვდილი დახმარების ხელი აღმოჩნდა, თუმცა ამ ყველაფერს ფუჭად არ ჩაუვლია, რადგანაც ამან დაანახა ყმაწვილს თავისი პირველი ცოდვა – მისი მიზეზით ადამიანი დაიდუპა. ეს ყველაფერი კი მხოლოდ პორტრეტზე აისახა., რადგან სწორედ მას შეხიზნებოდა ღორიანის სული. და აი, მაშინ გაჩნდა პირველი შიშის გრძნობაც, რომ არავინ მიმხვდარიყო მის ცოდვებს, არავის ჩაეხედა მის სულში და იქ არ წაეკითხა მისი ცოდვილი ცხოვრების საიდუმლოებანი. სწორედ ცოდვილი სულის გამჟღავნების შიშმა აიძულა მას საგულდაგულოდ გადაემალა სურათი. თუმცა თავიდან უხაროდა კიდევ ეს. დრო გავიდა, სურათი დაბერდებოდა, თვითონ კი იქნებოდა მუდამ ახალგაზრდა და მშვენიერებით აღსავსე. ფიქრობდა, რომ მისთვის არავითარი მნიშვნელობა არ ექნებოდა სურათის ცვლილებას. ის უბრალოდ სულიერი სარკე იქნებოდა მისი ცხოვრებისა, რომელსაც წესით კარგი მეგზურობა უნდა გაეწია მისთვის, მაგრამ ყველაფერი პირიქით მოხდა. ცოდვები იმდენად ბევრი აღმოჩნდა, რომ თავისი სულიერი მდგომარეობის გამჟღავნების შიშმა ღორიანი მეტად ეჭვიანი და კიდევ უფრო სასტიკი გახდა. ამ სისასტიკემ კი კიდევ უფრო ბევრი ცოდვა ჩააღვინა, ეჭვიანობამ ნდობა დააკარგვინა საუკეთესო მეგობრის მიმართ. მან მოკლა ერთადერთი ადამიანი, ვინც გაიგო მისი საიდუმლო და იმის მაგივრად რომ შეება ეგრძნო, უარეს დღეში ჩავარდა.

ბეზილის სიკვდილი თითქოს ეშმაკის გამარჯვება უნდა ყოფილიყო, მაგრამ სინამდვილეში ღორიანი მაინც ღმერთისაკენ ისრება. ის ეუბნება კიდევ ბეზილს, რომ გაჭირვების შემთხვევაში მხოლოდ მასთან მივიდოდა. მან ბეზილს და არა ჰენრის აჩვენა პორტრეტი. „I shall show you my soul. You shall see the things that you fancy only God can see”. ეს აღსარება იყო, რომელსაც სიკვებები არ სჭირდებოდა, რადგან ღმერთი ყოველთვის ხელავს ადამიანის სულს.

ბეზილი მკვდარია, მაგრამ ეს მხოლოდ ღორიანის წარმოსახვაა. მან ცოდვების სიმრავლით საკუთარ თავში მოკლა ღმერთი და იარაღად აირჩია დანა, რომელიც განადგურების სიმბოლოა. იგი ერთნაირად სპობს სიკეთესაც და ბოროტებასაც. ამის შემდეგ მას საკუთარი თავი შესძულდა. ცოდვებით დამძიმებულმა ღმერთის არყოფნა ვერ გადაიგანა და იგივე იარაღით სცადა თავისი ცოდვილი სულის განადგურება, თუმცა სული უკვდავია, ამიტომ არა სული, არამედ ის ცოდვები განადგურდა, რომელიც სულს ამძიმებდა. სული განიწმინდა ცოდვებისაგან და დაიბრუნა პირვანდელი სახე, რაც ნიშნავს, რომ სხეულისაგან გათავისუფლდა, რომელიც ყველანაირი ცოდვის სავანეა და მიიღო შეწყალება შემოქმედისაგან.

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DORIAN GRAY'S SOUL BEHIND THE PORTRAIT

RESUME

In this paper is given the reason why the portrait changed the young fellow's kind heart. We think that Dorian Grey is the symbol of human in general and the portrait is his soul, which he was hiding carefully. With the hopes that no one would see it, he made a lot of crimes.

After disgusting himself as he was full of sins, Dorian decided to destroy his soul. But as the soul is immortal he destroyed the sins that made his heart feel something tight and his soul got forgiveness from God.

GEORGE GORDON BYRON – REBEL AGAINST SOCIETY

It's very hard to cover all the issues connected to Byron. In my presentation I'd like to talk about the Byron's biography, including some of his literary works.

People from every background – different races, cultures, men and women, from Gustavo Flaubert to Countee Cullen, to Tom Clark – love his work.

He was an indefatigable writer of letters and journals, many of which were written with an eye to publication. They provide a brilliantly vivid commentary both on his own life and of the times in which he lived. Byron's poetry, although widely condemned on moral grounds, and frequently attacked by critics, was immensely popular in England and even more so abroad. Much of his poetry and drama exerted great influence on Romanticism. His legacy of inspiration in European poetry, music, the novel, opera, and painting, has been immense.

Byron's poetry has all the force and power and charm of his personality, as do his incomparable letters. The poet's immense production includes the plays which, though ostensibly not for production, make profound searches into political and family themes.

His memories were burned by well-meaning friends but luckily his letters and journals survived. And they bring him to life with astonishing clarity. He arrived on the scene in the early 1800s and remains on the scene today.

George Gordon was descended from Sir William Gordon of Gight, grandson of James I of Scotland. The sixth Byron, English poet, was born in London, on the 22nd of January 1788, in an impoverished aristocratic family. His mother, Catherine Gordon, was a Scottish lady of honorable fortune. She was considered coarse and frivolous by those who knew her, including her son. His father, Captain John Byron, was a libertine by choice and in an eminent degree. After having run through his own and most of his wife's fortune, he died when the future poet was only three years old.

The poet's first years were spent in lodgings at Aberdeen. He was born with a club-foot, which had a profound effect on his future temperament. Marry Shelley was to write: No action of Lord Byron's life – scarce a line he has written – but was influenced by his personal effect. "To strengthen his muscles, his mother sent him in the summers to a farm house of Deeside. He walked with difficulty, but he wandered at will, soothed and inspired by grandeur of the scenery. From 1794 to 1798 he attended grammar school, "threading all classes" till he reached the fourth. It was the good beginning, a solid foundation, enabling him from the first to keep a hand over his talents and to turn them to a set purpose. The boy "devoured" books of travel, especially those relating to the East. These books greatly influenced his poetical development. To his Scottish upbringing he owed his love of mountains, his love and knowledge of the Bible. He was the fond of the rocky coast and mountains of the country. His admiration of natural scenery was reflected in many of his poems.

In May 19, 1798 the death of his great-uncle placed him in possession of the title of the baron and the family estate of the Byrons, Newstead Abbey, in Nottinghamshire. Dismantled and ruinous, it was still a splendid inheritance. The possession of the lordly and historic domain was an inspiration in itself. It was an ideal home for one who was to be hailed as the spirit of genius romance. In August 1799 he was sent to a preparatory school at Dulwich. The master, Dr. Clennie, perceived that the boy likes reading for its own sake and gave him the free run of his library. He read a set of the British Poets from beginning to end more than once. This, too, was an initiation and preparation. His school days, 1801-1805, were fruitful in two respects. He learned enough Latin and Greek to make him a classic, if not a classical scholar, and he made friends with his equals and superiors. He learned something of his own worth and worth of others... He was a record swimmer, and, in spite of his lameness, about what he was sensitive all his life, enough of a cricketer to play for his school of Lord's, and yet he found time to read and master standard works of history and biography, and to acquire more general knowledge than boys and masters put together.

In the midsummer of 1803, when he was in his sixteenth year, he fell in love, once for all, with his distant relative, Marry Anne Chaworth, a "minor heiress". In her his youthful imagination seemed to have found the ideal of womanly perfection. She did not, however, return his affection. But the memory of his first love clung to Byron throughout his life and colored at least five of his early poems, including the pathetic stanzas, 'Hills of Annesley', and there are allusions that to his love in his "Childe Harold" and in "The Dream" (1816). In the first canto of "Childe Harold's Pilgrimage the poet sings that he (Harold) "sighed to many, though he loved but one." Mary Chaworth was the one the poet loved.

Byron went into residence at Trinity College, Cambridge, in October 1805. There he made friends who were worthy of his choice.

During the vacation of 1806, he took his pen, and wrote and published most of his "Juvenile poems". Early in January 1807 an expurgated collection entitled *Poems on various Occasions* was ready for private distribution. Encouraged by two critics he determined to publish it under his name. The fourth and last issue of "*Juvenilia*", entitled *Poems, original and translated*, was published in March 1808. While a student *Hours of idleness*, "By George Gordon Byron, a minor" was published in June 1807. The *critical* and other reviewers were very indulgent, but it was mercilessly attacked by a well-known critic in the magazine "Edinburgh review". It contained an article, which put, or tried to put the author and "his poetry" to open shame. The sole result was that it supplied fresh material and new title for some rhyming couplets on "British Bards" which he had begun to write. A satire on the editor, and, the patron of the *Edinburgh review*, was slipped into the middle of "British Bards" and the poem rechristened *English Bards and Scottish Reviewers (1809)*. George's sensitivity to his lame foot haunted his life and his works. A fragile self-esteem made Byron extremely sensitive to criticism, of himself or of his poetry, and he tended to make enemies rather than quickly.

His poetry, along with his lifestyle, was considered controversial in his time and often deemed "perverted" or even "satanic". The fact that he was often discontent and unhappy combined with a constant desire for change meant that he created an unstable world for himself, though he never gave up his individual freedom to choose his own path and his own destiny.

Byron's need for love and sympathy, his desire to help and protect, were evident from his boyhood. In 1805 he saved one of his friends from drowning. Later when in Spain, he sent back to England two of his servants, giving instructions that one of them should be properly educated at his own expense. Many people whom he helped never knew from whom the money came.

In the spring of 1808 Byron graduated from the University and received his M.A. (Master of Arts) degree, and next year took his hereditary seat in the House of Lords. His liberal politics weren't exactly welcomed. Suddenly, a trip abroad seemed quite desirable and he had determined, as soon as he was of age, to travel in the East. And so in 1809 he began his two year tour. He visited Portugal, Spain, Albania, Greece, and Turkey. These settings were to permeate many of his subsequent poems – like *Childe Harold*, which featured the proverbial "Byronic hero", a tormented Don Juan.

The first two cantos of *Childe Harold's Pilgrimage* contain a record of the principal events of his first year of absence. At that time, in a letter to a friend, he wrote: "Embarrassed in my private affairs, indifferent to the public, solitary without the wish to be social, with a body affected by a successions of fevers, but a spirit, I trust, yet unbroken, I'm returning home without a hope and almost without a desire." After two-year absence poet returned to England.

On February 27, 1812, Byron made his first speech in the House of Lords. He spoke passionately in defense of the English proletariat and blamed the government for the unbearable conditions of the life of the workers: "I have traversed the seat of war in the Peninsula*, I have been in some of the most oppressed provinces of Turkey; but never under the most despotic infidel government did I behold such squalid wretchedness as I have seen since my return in the very heart of a Christian country..."

Meanwhile Mrs. Byron died suddenly from a stroke of apoplexy. He had but little affection for her while she lived, but her death touched him to the quick. "I had but one friend", he exclaimed, "and she is gone." Another loss awaited him. Whilst his mother lay dead in his house, he heard that his friends Matthews and Wingfield died (in May). There were troubles on every side. On the 11th October he wrote the "Epistle to a friend" and the lines "To Thyrsa," which, with other elegies, were appended to the second edition of *Childe Harold*. It was this cry of desolation; this open profession of melancholy, which at first excited the interest of contemporaries, and has since been decried as morbid and unreal. No one who has read his letters can doubt the sincerity of his grief, but it is no less true that he measured and appraised its literary significance. He could and did turn it to account. In 1812 the first two cantos of *Childe Harold's Pilgrimage* were published. They were received with a burst of enthusiasm by his contemporaries and Byron became one of the most popular men in London. Walter Scott declared that for more than a century no work had produced a greater effect. The author himself remarked: "I awoke one morning and found myself famous".

In February 1813 he published *The Waltz* (anonymously), he wrote and published *The Gavour* and *The Bride of Abydos*, and he wrote *The Corsair*. *The Turkish Tales* were even more popular than *Childe Harold*. These tales embody the poet's romantic individualism.

The hero of each poem is a rebel against society. He is a man of strong will and passion. Proud and independent, he raises against tyranny and injustice to gain his personal freedom and happiness. His revolt, however, is too individualistic, and therefore it is doomed to failure. These romantic poems called forth a new mode of thought and feeling called "Byronism". They also gave rise to a new hero solitary and gloomy, involved in a single-handed struggle against oppression.

It is difficult to realize the force or extent of Byron's influence on continental opinion. Abroad he was a prophet and champion of liberty. His hatred of tyranny – his defense of the oppressed – was a word spoken in season where there were few to speak but many to listen. It brought consolation and encouragement, and it was not spoken in vain. It must, however, be borne in mind that Byron was more of a king-hater than a people-lover. He was against the oppressions, but he disliked and despised the oppressed. The poet's immense production includes the plays which, though ostensibly not for production, make profound searches into political and family themes.

In the spring of 1819 Byron met in Venice, and formed a connection with an Italian lady of rank, Teresa (borne Gamba), wife of the Cavalier Guiccioli. She was young and beautiful, well read and accomplished. She fell in love with Byron at first sight, soon became and for nearly four years remained his mistress. A good and true wife to him in all but name, she won from Byron ample devotion and prolonged constancy. Her volume of *Recollections* taken for what it is worth is testimony in Byron's favor.

When he had fled England and become the most famous exile in Europe, he continued to write. But the heroic grandeur of his early work changed, deepened, even as he had. He was no longer the young nobleman on a grand tour of the continent, dreaming of literary fame. He was an outcast, often bitter, full of regrets but still dreaming of glory.

At the close of the 1819 he settled at Ravenna in his own apartments in the Palazzo Guiccioli. At Ravenna his literary activity was greater than ever. At Ravenna Byron had lived amongst Italians. At Pisa he was surrounded by a knot of his own countrymen, friends and acquaintances of the Shelley's. Among them was Thomas Medwin, author of the well-known *Conversation of Lord Byron (1824)*, and Edward Elliker Williams.

In the spring of 1822 heavy and unlooked-for sorrow befell Byron. Allegra, his natural daughter by Claire Clairmont, died at the convent of Bagna Cavallo on the 20th of April 1822. She was in her sixth year, an interesting and attractive child, and he had hoped that her companionship would have atoned for his enforced separation from Ada (Ada was Byron's only legitimate child; Annabella, the child's mother, left Byron before Ada was born).

His connection with the Gambas brought him into touch with the revolutionary movement.

Early in March 1822, the news reached him that he had been elected a member of the Greek Committee, a small body of influential Liberals who had taken up the cause of the liberation of Greece. When hearing of the revolt of the Greeks against the Turks, the idea of participating in a war on the hallowed battlegrounds of classical myth and legend thrilled him, and made him join the Greek insurgents at Missolonghy. Without hesitation he turned all his energies to aiding the Greek. He donated much of his money, despite the fact that he owed creditors.

A message reached him which inspired him with confidence. Greeks made him commander in chief. Byron felt that he could act with a "clear conscience" in putting himself at the disposal of a man whom he regarded as the authorized leader and champion of the Greeks. He armed a brig, the Hercules, and set sail from Leghorn with Trelawny and Gamba on 24 July 1823. The Greek leader had brought a fleet of ships, and Byron's plan was to attack the Turkish stronghold at Lepado. But his health had given away. On the 15th of February he was struck down by an elliptic fit, which left him speechless though not motionless. He recovered sufficiently to conduct his business as usual, and to drill the troops. He suffered from dizziness in the head and spasms in the chest, and a few days later he was seized with a second, though slighter, convulsion. These attacks may have hastened but they did not cause his death. For the first week of April the weather confined him to the house, but on the 9th a letter from his sister raised his spirits and tempted him to ride out with Gamba. It came on to rain, and though he was drenched to the skin he insisted on dismounting and returning in an open boat to the quay in front of his house. Two hours later he was seized with violent rheumatic pains. On the 11th he rode out once more through the olive groves, attended by his escort of Suliot guards, but for the last time. Whether he had got his deathblow, or whether copious blood-letting made recovery impossible, he gradually grew worse, and on the 9th day of his illness fell into a comatose sleep. It was reported that in his delirium he had called out, half in English, half in Italian, "Forward – forward – courage! Follow my example – don't be afraid!"

George Gordon Byron, better known as Lord Byron was nothing if not the prototype of the conflicted Romantic hero. Byron's work was a synthesis of medieval and classical inspiration with a modern sensibility. Like Sir Walter Scott (who was equally enamored of the medieval times) Byron found the romantic notions of Napoleon very appealing. (Byron was Napoleonic to the end, even having his carriage made as a replica of Bonaparte's).

It was Easter Monday, 12th April 1824. That evening, a terrific thunderstorm lashed the town of Missolonghi, where Byron lay on his sickbed. As the lightning flashed, superstitious townsfolk took the heavens' fury as an ominous sign, portending that "a great man had died". He had. At a quarter to six, Byron, who had slept feverishly for twenty four hours, suddenly opened his eyes, then closed them for ever.

The Greeks, to whom the English Lord had become a hero, were devastated. At Missolonghi, Prince Mavrocordato issued a proclamation of general mourning. At dawn on April 20th, a thirty seven gun salute – one for each of Byron’s years- was fired from Grand Battery. Public officers and all shops other than those selling food and medicine were to stay closed for three days, Easter festivities were cancelled, and Requiem services were arranged in all major towns. On order of the Prince, black was worn for three weeks.

There was some debate as to what should be done with the body. The poet’s last request had been ambiguous. William Parry, who had accompanied Byron to Greece, said his compatriot had asked that “If I should die in Greece, see that my body is sent to England”. But Dr. Millingen, who had attended his deathbed, reported that the poet had requested “Here let my bones molder- lay me in the first corner, without pomp or nonsense.

Poet’s corner in Westminster Abbey seemed a fitting shrine, but the Dean of Westminster, less forgiving than the newspapers of Byron’s former scandals, refused the remains, and the Dean of St. Paul’s followed. Estranged wife Lady Byron expressed no wishes in the matter, so Byron’s half sister Augusta, as chief mourner, made the final decision that the coffin should go into the Byron family vault at the little church of Hucknall Torkard, Nottinghamshire – a few miles from Byron’s beloved ancestral home, Newstead Abbey.

...And so it’s strange to realize that his life completely overshadows his poetry. It did so during his lifetime and the problem only worsened after his death. For the best two hundred years, most studies of Byron have been buried beneath the detritus of his life, or unduly influenced by it. The scandals have a life of their own. No poem – not even the great satire of Don Juan – can rise above them. He continues to inspire and infuriate readers. He was a great poet. His best work is timeless, enduring- it gets into you the way all great poetry does. So let’s give Lord Byron his due. He deserves his fame.

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ჯორჯ გორდონ ბაირონი – საზოგადოების წინააღმდეგ ამხედრებული მეამბოხე

რეზიუმე

წინამდებარე ნაშრომი ეხება გამოჩენილი ინგლისელი პოეტისა და საზოგადო მოღვაწის, ჯორჯ გორდონ ბაირონის ცხოვრებასა და შემოქმედებას.

ნაშრომის პირველ ნაწილში მოცემულია ბაირონის ცხოვრების ადრეული პერიოდი; აქ დიდი ადგილი ეთმობა მნიშვნელოვან დეტალებს, რამაც დიდი როლი ითამაშა მის პოეტად ჩამოყალიბებაში. აქვე მოთხრობილია ბაირონის მოგზაურობაზე სხვადასხვა ქვეყნებში, რამაც საფუძველე დაულო მის ლიბერალურულ შემოქმედებას.

მეორე ნაწილში ჩართულია ცხოვრებისეული და პიროვნული სირთულეების მოკლე მიმოხილვა და მისდამი მიმართული კრიტიკა; განხილულია სტაგიები, რომლებიც უშუალოდ კრიტიკასთანაა დაკავშირებული. განსაკუთრებული აქცენტი კეთდება “ჩაილდ ჰაროლდზე”, რომელიც ბაირონის ერთერთი უბრწყინვალესი ნაწარმოებია. ნაშრომში აგრეთვე განხილულია სხვადასხვა ნაწარმოებები, სადაც აშკარად არის გამოხატული პიროვნებისა და სოციუმის დამოკიდებულება, პოეტის ურთიერთობები იმდროინდელ სხვა გამოჩენილ პირებთან-მწერლებთან და საზოგადო მოღვაწეებთან.

ბაირონი არა მხოლოდ მწერალია, არამედ საზოგადო მოღვაწეც. მის შემოქმედებაში მნიშვნელოვანი ადგილი უკავია მის პოლიტიკურ შეხედულებებს და მოღვაწეობას, რასაც უთუოდ უკავშირებს თავის შემოქმედებას.

დასკვნით ნაწილში აღწერილია ბაირონის ცხოვრებისა და მოღვაწეობის უკანასკნელი წლები. მან საკმაოდ ადრე დატოვა საკმაოდ დიდი და ფასდაუღებელი მემკვიდრეობა.

EMILY DICKENSON – A DELICATE AND DEPRECIATING WOMAN POET

Emily Elizabeth Dickinson was born on December 10, 1830 in the quiet community of Amherst, Massachusetts, the second daughter of Edward and Emily Norcross Dickinson. Emily, Austin (her older brother) and her younger sister Lavinia were nurtured in a quiet, reserved family headed by their authoritative father Edward. Throughout Emily's life, her mother was not "emotionally accessible," the absence of which might have caused some of Emily's eccentricity.

Being rooted in the puritanical Massachusetts of the 1800's, the Dickinson children were raised in the Christian tradition, and they were expected to take up their father's religious beliefs and values without argument. Later in life, Emily would come to challenge these conventional religious viewpoints of her father and the church, and the challenges she met with would later contribute to the strength of her poetry.

The Dickinson family was prominent in Amherst. In fact, Emily's grandfather, Samuel Fowler Dickinson, was one of the founders of Amherst College, and her father served as lawyer and treasurer for the institution. Emily's father also served in powerful positions on the General Court of Massachusetts, the Massachusetts State Senate, and the United States House of Representatives. Unlike her father, Emily did not enjoy the popularity and excitement of public life in Amherst, and she began to withdraw.

Emily did not fit in with her father's religion in Amherst, and her father began to censor the books she read because of their potential to draw her away from the faith.

Being the daughter of a prominent politician, Emily had the benefit of a good education and attended the Amherst Academy. After her time at the academy, Emily left for the South Hadley Female Seminary (currently Mount Holyoke College) where she started to blossom into a delicate young woman – "her eyes lovely auburn, soft and warm, her hair lay in rings of the same color all over her head with her delicate teeth and skin" She had a demure manner that was almost fun with her close friends, but Emily could be shy, silent, or even depreciating in the presence of strangers. Although she was successful at college, Emily returned after only one year at the seminary in 1848 to Amherst where she began her life of seclusion.

These rooms where Emily lived seem flexible, a flowing flesh with no thresholds to cross. They keep stretching at their own pace as if fading within an impressionistic painting.

I deeply hear the poet's voice, coming and going through the backward waves of time and space; a surrealistic dream in the poet's room shows me a drawer swallowing the poem of her destiny:

If fame belonged to me I can not escape her.

All of which returns me to her daguerreotype. Granted, time and place have everything to do with how she dressed and posed. Decorum dictated the externals, for Dickinson was, after all, the young daughter of a socially prominent Amherst family. At 18, she sat and allowed her photograph to be taken – once.

Dickinson would no doubt have been a very different poet had she been born in our century, but I'm not at all sure about the precise shape that this "difference" might take. My hunch is that her feminist champions would find themselves sorely disappointed because it's hard to imagine Emily at NOW meetings or pro-choice rallies.

Although Emily never married, she had several significant relationships with a select few. It was during this period following her return from school that Emily began to dress all in white and choose those precious few that would be her own private society.

Refusing to see almost everyone that came to visit, Emily seldom left her father's house. In Emily's entire life, she took one trip to Philadelphia (due to eye problems), one to Washington, and a few trips to Boston. Other than those occasional ventures, Emily had no extended exposure to the world outside her home town. During this time, her early twenties, Emily began to write poetry seriously. Fortunately, during those rare journeys Emily met two very influential men that would be sources of inspiration and guidance: Charles Wadsworth and Thomas Wentworth Higginson. There were other less influential individuals that affected Emily, such as Samuel Bowles and J. G. Holland, but the impact that Wadsworth and Higginson had on Dickinson was monumental.

The Reverend Charles Wadsworth, age 41, had a powerful effect on Emily's life and her poetry. On her trip to Philadelphia, Emily met Wadsworth, a clergyman, who was to become her "dearest earthly friend". A romantic figure,

Wadsworth was an outlet for Emily, because his orthodox Calvinism acted as a beneficial catalyst to her theoretical inferences. Wadsworth, like Dickinson, was a solitary, romantic person that Emily could confide in when writing her poetry.

He had the same poise in the pulpit that Emily had in her poetry. Wadsworth's religious beliefs and presumptions also gave Emily a sharp, and often welcome, contrast to the transcendentalist writings and easy assumptions of Emerson. Most importantly, it is widely believed that Emily had a great love for this Reverend from Philadelphia even though he was married. Many of Dickinson's critics believe that Wadsworth was the focal point of Emily's love poems.

When Emily had a sizable backlog of poems, she sought out somebody for advice about anonymous publication, and on April 15, 1862 she found Thomas Wentworth Higginson, an eminent literary man. She wrote a letter to Higginson and enclosed four poems to inquire his appraisal and advice.

Although Higginson advised Dickinson against publishing her poetry, he did see the creative originality in her poetry, and he remained Emily's "preceptor" for the remainder of her life. It was after that correspondence in 1862 that Emily decided against publishing her poems, and, as a result, only seven of her poems were published in her lifetime – five of them in the Springfield Republican. The remainder of the works would wait until after Dickinson's death.

Emily continued to write poetry, but when the United States Civil War broke out a lot of emotional turmoil came through in Dickinson's work. Some changes in her poetry came directly as a result of the war, but there were other events that distracted Emily and these things came through in the most productive period of her lifetime – about 800 poems.

Even though she looked inward and not to the war for the substance of her poetry, the tense atmosphere of the war years may have contributed to the urgency of her writing. The year of greatest stress was 1862, when distance and danger threatened Emily's friends – Samuel Bowles, in Europe for his health; Charles Wadsworth, who had moved to a new pastorate at the Calvary Church in San Francisco; and T. W. Higginson, serving as an officer in the Union Army. Emily also had persistent eye trouble, which led her, in 1864 and 1865, to spend several months in Cambridge, Mass. for treatment. Once back in Amherst she never traveled again and after the late 1860s never left the boundaries of the family's property.

The later years of Dickinson's life were primarily spent in mourning because of several deaths within the time frame of a few years. Emily's father died in 1874, Samuel Bowles died in 1878, J. G. Holland died in 1881, her nephew Gilbert died in 1883, and both Charles Wadsworth and Emily's mother died in 1882. Over those few years, many of the most influential and precious friendships of Emily's passed away, and that gave way to the more concentrated obsession with death in her poetry.

On June 14, 1884 Emily's obsessions and poetic speculations started to come to a stop when she suffered the first attack of her terminal illness. Throughout the year of 1885, Emily was confined to bed in her family's house where she had lived her entire life, and on May 15, 1886 Emily took her last breath at the age of 56. At that moment the world lost one of its most talented and insightful poets. Emily left behind nearly 2,000 poems.

As a result of Emily Dickinson's life of solitude, she was able to focus on her world more sharply than other authors of her time – contemporary authors who had no effect on her writing. She might be called a miniaturist, since most of her poems have fewer than 30 lines. Her dramatic monologues, always with herself as persona, convey rich complexities of human emotion – elation and depression, faith and doubt, hope and despair.

Emily was original and innovative in her poetry, most often drawing on the Bible, classical mythology, and Shakespeare for allusions and references. Many of her poems were not completed and written on scraps of paper, such as old grocery lists.

Eventually when her poetry was published, editors took it upon themselves to group them into classes – Friends, Nature, Love, and Death. These same editors arranged her works with titles, rearranged the syntax, and standardized Dickinson's grammar. Fortunately in 1955, Thomas Johnson published Dickinson's poems in their original formats, thus displaying the creative genius and peculiarity of her poetry. Dickinson is the logical place to start such a reverie because she continues to represent a curious brand of genius that is simultaneously American and decidedly extra-national.

THE POEMS of Emily Dickinson, published in a series of three volumes at various intervals after her death in 1886, and in a volume entitled "The Single Hound", published in 1914, with the addition of a few before omitted, are here collected in a final complete edition.

We now know what apparently no one during Emily Dickinson's lifetime knew, that she wrote close to 1800 poems and bound them into booklets, giving some kind and degree of order to her work. Dickinson's conspicuous social and

literary absence may have determined the unusual extent to which biographers have turned to the poetry to reconstruct the life, and critics have turned to the biography to understand the poetry.

Such responses are also predictable given the extraordinary affectivity of Dickinson's elliptical poems. How could a poem, for example, that begins: "'Twas like a Malestrom with a notch," and ends "Which Anguish was the utter'st – then – / To perish, or to live?" be an account of anything other than an actual life crisis? Even the common critical practice of distinguishing a poem's speaker from its author does not seem to hold in the case of Dickinson's works to the same degree that it would for most literary figures.

I will argue that a representative group of Dickinson's narrative poems are in fact about trying to narrate rather than about an event that caused the act of narrating. Dickinson's poems are "about" the conditions for subjectivity within a Christian narrative, which organizes experience in this world according to a vision of another world, or an eschatological frame. In other words, Dickinson inherits her world linguistically, socially, and culturally through a narrative that claims to tell us about what happens after death. The acts of narrating I shall consider here repeat this formulaic conversion narrative in order to show there is subjectivity beyond it.

Many of her poems have been reprinted in anthologies, selections, textbooks for recitation, and they have increasingly found their elect and been best interpreted by the expansion of those lives they have seized upon by force of their natural, profound intuition of the miracles of everyday Life, Love, and Death.

Since Dickinson was a woman writer, it might be inferred from a comparison of the critical reception of her work with that of another woman writer (Sylvia Plath, for instance), that we assume a woman writes about her personal experience because she is uninitiated into the proper subjects of art. Feminist critics of poetry such as Margaret Homans have also argued for the necessity of analyzing the position of a woman poet within a genre that has typically represented her as a silent object and within a culture that has consistently marginalized woman's writing. More recently, Sandra Gilbert has attempted to establish Dickinson's position as American poet, arguing that Dickinson initiates a tradition of poetry in America that departs more radically than Whitman's poetics from the English poetic tradition. As a woman poet, Gilbert argues, Dickinson feels herself outside the poetic tradition and thus feels no obligation to earn a place in it by practicing its formal conventions.

She herself was of the part of life that is always youth, always magical. She wrote of it as she grew to know it, step by step, discovery by discovery, truth by truth – until time merely became eternity. She was preeminently the discoverer – eagerly hunting the meaning of it all.

But while the many histories we are writing of Dickinson lead us away from the myths about her singularity and present us with a more human figure, they also put an emphasis upon context that oversimplifies our own and Dickinson's relationship to history and language. Our narrative productions of a historical Dickinson are all the more ironic in view of the imperatives of the poetics she invents as a woman practicing poetry in nineteenth-century Protestant America.

Her poems reflect this direct relation toward the great realities we have later avoided, covered up, or tried to wipe out; perhaps because were they really so great we become so small in consequence.

Useful as biography may have been to understanding Dickinson's poetry as well as her position within nineteenth-century American culture, I want to consider the probability that critics and biographers alike have too quickly treated poetic form as biography, and in effect re-imposed a narrative frame which Dickinson's poetics resists as a form of subjectivity. I am suggesting that we have ignored Dickinson's poetics and turned to biography for a crucial reason: we read Dickinson's poems as narratives of her life because they are narrative in form. The interest in Dickinson's life, partially provoked by her confessions, which confess nothing, has obscured the fact that Dickinson's radically experiential poems make use of a culturally predominant narrative form and should be understood in relation to that form and the religious discourse it represents.

Her aspect of Deity, – as her intimation, – was her own, – unique, peculiar, unimpaired by the brimstone theology of her day. Her poems reflect this direct relation toward the great realities we have later avoided, covered up, or tried to wipe out; perhaps because were they really so great we become so small in consequence.

"I like a look of agony
Because I know it's true
Men do not sham convulsion
Nor simulate a throe."

As light after darkness, Summer following Winter, she is inevitable, unequivocal. Evasion of fact she knew not, though her body might flit away from interruption, leaving an intruder to "Think that a sunbeam left the door ajar."

Her entities were vast – as her words were few; those words like dry-point etching or frost upon the pane! Doubly expected, every event, every object seemed to hold for her both its actual and imaginative dimension. By this power she carries her readers behind the veil obscuring less gifted apprehension. She even descends over the brink of the grave to toy with the outworn vesture of the spirit, recapture the dead smile on lips surrendered forever; then, as on the wings of Death, betakes herself and her reader in the direction of the escaping soul to new, incredible heights.

Doubly her life carried on, two worlds in her brown eyes, by which habit of the Unseen she confessed:

“I fit for them,
I seek the dark till I am thorough fit.
The labor is a solemn one,
With this sufficient sweet –
That abstinence as mine produce
A purer good for them,
If I succeed, –
If not, I had
The transport of the Aim.”

This transport of the aim absorbed her, and this absorption is her clearest explanation, – the absorption in This excluding observance of That. Most of all she was busy. It takes time even for genius to crystallize the thought with which her letters and poems are crammed. Her solitude was never idle. I will argue then that narrative form itself, and what emerges as some variant of a specifically Christian eschatological narrative (whether the rhetoric of the Christian account of experience accompanies the structure or not), constitutes a set of rules for representing a self in Dickinson’s poetics.

Dickinson’s works have had considerable influence on modern poetry. Her frequent use of dashes, sporadic capitalization of nouns, off-rhymes, broken metre, unconventional metaphors have contributed her reputation as one of the most innovative poets of 19th century American literature. Later feminist critics have challenged the popular conception of the poet as a reclusive, eccentric figure, and underlined her intellectual and artistic sophistication.

გამოყენებული ლიტერატურა:

1. Thomas kral “Portraits in words”
2. Vendler “The Unsociable Soul”
3. Phoebe Pettingell “Emily Dickinson’s Horizons”
4. Judith Farr “The Passion of Emily Dickinson”

ემილი დიკინსონი – მგრძობიარე და დაუფასებელი პოეტი ქალი

რეზუმე

ემილი დიკინსონი იყო XIX საუკუნის გამოჩენილი ამერიკელი პოეტი ქალი. იგი ახლოს იყო გრანსენდენტალიზმის მიმდინარეობასთან. მისი შემოქმედება კამერული ხასიათისაა, ემყარება სუბიექტურ, ინტიმურ განცდებს, ეხება სიკვდილ სიცოცხლის პრობლემებს, სიყვარულს. ჩანს პერიტონული ნორმების წინააღმდეგ პროტესტიც. დიკინსონი ხშირად არღვევს სინტაქსურ ნორმებს, იყენებს ალეგორიას, სიმბოლოებს, ეძებს ახალ რიტმს, მიმართავს ქარაგმას. მისმა შემოქმედებამ დიდი ზეგავლენა იქონია თანამედროვე პოეზიაზე. მის ლექსებს დღესაც დიდი აღგაცებით კითხულობს ხალხი.

ემილი დიკინსონმა დაწერა დაახლოებით 1800 ლექსი, სიცოცხლეში პოეგმა, მხოლოდ რამდენიმე ლექსი გამოაქვეყნა. აღიარება მოუგანა სიკვდილის შემდეგ დაბეჭდილმა ლექსებმა და წერილებმა.

WILLIAM SHAKESPEARE: SONNET XVIII

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd,
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st,
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

უილიამ შექსპირი: XVIII სონეტი

(თარგმანი)

შენ ხომ ზაფხულის წარმგაცი ღღეც ვერ შეგედრება,
უფრო მეტია შენი ხიბლი, შენი მშვენება;
მაისის ლამაზ კვირგებს არხეეს მძვინვარე ქარი
და ზაფხულობის პერიოდი ხანმოკლე არის;
ზოგჯერ ზეციდან დაგნათიან ოქროს სხივები,
მათ ბრწყინვალეებს გადაფარავს ხშირად ღრუბლები,
და ვისაც ქვეყნად სხვა ვერაფერ ვერ შეედრება,
მასაც დაჩაგრავს უკეთესი მასზე მშვენება;
მაგრამ ზაფხული, შენ რომ გხატავს არ გათავდება,
და აღარასოდეს ჩაქრება შენი ნათება,
და ვერც სიკვდილის ბნელი ჩრდილი ვერ შეგეხება,
რადგანაც უკვდავ ლექსებს ახსოვს შენი მშვენება.
და ვიდრე სუნთქვა არ შეწყდება ამ ქვეყანაზე,
ამ სტრიქონებში ისულდგმულებს ეგ სილამაზე.

**ROBERT HERRICK: TO THE VIRGINS,
TO MAKE MUCH OF TIME**

Gather ye rosebuds while ye may
Old time is still a-flying
And this same flower that smiles today
Tomorrow will be dying.

The glorious lamp of heaven, the sun,
The higher he`s a-getting
The sooner will his race be run
And nearer he`s to setting.

That age is best which is the first
When youth and blood are warmer
But being spent, the worse and worst
Time still succeed the former.

Then be not coy, but use your time
And while ye may, go marry:
For having lost but once your prime
You may forever tarry.

რობერტ ჰერიკი: ქალწულებს, შანსს ნუ გაუშვებთ

(თარგმანი)

სანამ შეძლებ, მინდვრად კრიფე ია-ვარდი,
დრო არ შეწყვეტს შორეთისკენ ფრენას;
ყვავილები დღეს ხარობენ, არ აქვთ დარდი,
ხვალ ისინიც მოითხოვენ შევლას.

ვით ლამპარი, მზე ანათებს სხივოსანი,
და ნელნელა იკარგება გზაში,
ბრწყინვალეა შორით მოსჩანს ბუნდოვანი,
და ნათებას ვერ ვიხილავთ ცაში.

ახალგაზრდას გიხარია ნორჩი წლები,
სანამ ცხელი სისხლი გიჩქეფს ძარღვში,
მაგრამ სწრაფად იხარჯება ეს დღეები,
და ცხოვრებაც გაფრინდება წამში.

სანამ ძალა შეგწევს, დაივიწყე რიდი,
დაქორწინდი ცხოვრობ ვიდრე ქვეყნად,
რადგან ერთხელ შანსი თუ გაუშვი დიდი,
მოგიხდება მარად ყოფნა კენტად.

თომას ელიოტი: სიყვარულის სიმღერა

(თარგმანი)

THOMAS ELIOT: THE LOVE SONG

(TRANSLATION)

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherised upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question...
Oh, do not ask, 'What is it?'
Let us go and make our visit.

In the room the women come and go
Talking of Michelangelo.

The yellow fog that rubs its back upon the window-panes,
The uellow smoke that rubs its muzzle on the window-panes,
Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains,
Let fall upon its back the soot that falls from chimneys,
Slipped the terrace, made a sudden leap,
And seeing that it was a soft October night,
Curled once about the house, and fell asleep.

And indeed there will be time
For the yellow smoke that slides along the street,
Rubbing its back upon the window-panes;
There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate;
Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of toast and tea.

In the room the women come and go,
Talking of Michelangelo.

And indeed there will be time
To wonder, 'Do I dare?' and, 'Do I dare?'
Time to turn back and descend the stair,
With a bald spot in the middle of my hair –

(They will say: 'How his hair is growing thin!')
My morning coat, my collar mounting firmly to the chin,
My necktie sich and modest, but asserted by a simple pin –
(They will say: 'But how his arms and legs are thin!')
Do I dare
Disturb the universe?
In a minute there is time
For decisions and revisions which a minute will reverse.

For I have known them all already, known them all –
Have known the evenings, mornings, afternoons,
I have measured out my life with coffee spoons;
I know the voices dying with a dying fall
Beneath the music from a farther room.
So how should I presume?

ТОМАС ЕЛИОТ: ЛЮБОВНАЯ ПЕСНЯ

(ПЕРЕВОД)

Ну, пойдём же ты и я,
Кгда под небом стихнет вечер
Как пациент под наркозом на столе.
Ну, пойдём же вдоль малолудных улиц.
Когда вечерняя заря шепнет
В дешёвых кабачках, неугомонной ночи.
Остатки ресторанов, скорлупки устриц,
Как скучный вздор коварной цели
Преследуемых улиц.
И приводя тебя к странному вопросу...
«Что это?»
Ну, что же, нанесем визит.

Пока гуляют дамы в зале,
Ведут беседу о Микеланджело.

Желтый туман трет спину об окно,
Пусть трепет языком в вечерних закоулках,
И замедляет у канав куда стекают воды.
Пусть сажа сыплет из каминов.
Скользя к террасе, делая прыжок.
И понимает, что это был октябрьский вечер,
Обвив он дом однажды, заснул он вечным сном.

Наверно будет время
Для желтого дымка, скользящего вдоль улиц,
Чтоб потереться спинкой у светлого окна.
Наступит время, творить и убивать,
И время для работы безработных,
Бросающих вопросы в никуда.
Наступит время для тебя,
Наступит время для меня,
Видений сотен и сотен пересмотров.
Пока имеешь тосты к чаю.

Пока гуляют дамы в зале,
Ведут беседу о Микеланджело.

Наверно будет время помечтать:
Посмею ль я? Посмею ль я?
Чтобы вернуться по лестнице спустившись,
Уже чуть с облысевшей головой.
Они нам скажут, как быстро голова его лысеет.
Мой утренний костюм, мой воротник, касающийся подбородка.
Мой галстук модный, дорогой,
Простой булавкой укрепленный.
Они нам скажут. Ну, почему же он так тонок.
Посмею ль я побеспокоить мир?

Там есть время для минутных разговоров.
Я знаю всех их так давно.
Я помнил вечера, утра и дни.
Я выдавал по мерке мою жизнь кофейной ложкой.
И в дальней комнате я слышу голоса,
Под музыкой тихонько угасая.
И так смогу ли я свершить всё это?

JAZZ

Everyone loves the music, but not everyone knows what "jazz" means...

Early jazzmen said "to jazz" was to fornicate, while a "jazzbow" was considered to mean a lover of the ladies. Many literary scholars argue that the term "jazz" originated in the jargon of Chaucer and Shakespeare. While musician and songwriter Clarence Williams takes credit for the term by declaring that he was the first to ever use the word "jazz" in a song.

Referred to as "America's classical music," jazz is one of North America's oldest and most celebrated musical genres.

The history of jazz can be traced back to the United States in the early part of the 20th century. From Ragtime and Blues to Big Band and Bebop, jazz has been a part of a proud African American tradition for over 100 years.

A strong rhythmic under-structure, blue notes, solos, "call-and response" patterns, and improvisation of melody all characterize jazz music. Throughout the history of jazz, these characteristics have worked together in establishing an inventive style and musical genius.

Jazz History

1700s - Music has always played an important role in African American culture. The roots of jazz can be traced back to the times of slavery where slave work songs were created in the form of "call-and-response." To tell a story, and pass the time, a song leader would call out a line and the rest of the workers would respond to his call.

Soulful songs called "spirituals" were also sung by slaves. These expressed their strong religious beliefs as well as their desire for freedom.

Elements of both work songs and spirituals are a part of the foundation of jazz.

1800s – During this era, America became known as the "land of opportunity." Many Europeans immigrated to different American cities in search of fortune and a better life. With these immigrants came a variety of musical traditions.

1900s – New Orleans played a great role in the evolution of jazz music in the 20th century. At this time, the people of New Orleans hailed from many different cultures. As new settlers arrived in New Orleans, musical traditions from all over the world began to unite. African American musicians merged European musical tradition with such music as blues, ragtime, and marching band to create a new style of music-jazz.

1920s – African Americans began migrating to northern cities like Chicago and New York in search of better opportunity. With them, they brought the sounds of jazz and blues. Young Americans began to embrace this new style of music by listening and dancing to jazz and blues. This represented a rebellion against their parent's old-fashioned views. Young women, known as "flappers," shocked their parents by cutting their hair and wearing shorter dresses.

For the first time radios and record players were widely available in stores. This encouraged the popularity and growth of jazz music. Jazz went from being played only in New Orleans to becoming a staple of the American airwaves, dance halls, and homes.

1930s – A new style of jazz, "big band swing," emerged. This became the most popular music of the 1930s and 40s. Because of its highly energetic beat, swing music brought people to the dance floor every night.

1940s – Many jazz musicians were drafted to fight in World War II. A million African Americans served in the armed forces all because of the strict segregation that pervaded throughout the era. Because of this, bands were experiencing difficulties in finding musicians to perform in the dance halls.

1950s – Americans began to turn to television as their source of entertainment, and music began to play a less important role. As a result, dance halls began to close all across the country. Rock'n'roll was introduced through the variety shows on television, and musicians such as Elvis Presley quickly became the sensation for American teenagers.

1960s – The civil rights movement also had an impact on jazz and the jazz music scene. African American jazz artists had long resented the white owned record companies and clubs that controlled their income. Some artists wanted to break away from these establishments and control their own music.

1970s - Present – Throughout the rest of the 20th century, jazz continued to evolve and take on new forms. The 1970's saw the popularity of fusion; the 1980's are known for acid jazz and its return to classic blues; the 1990's introduced smooth jazz and retro swing.

Favorite jazz musicians: Louis Armstrong; Miles Davis; George Benson; Charlie Parker; John Lee Hooker.

Favorite jazz singers: Ella Fitzgerald; Billie Holiday; Rosemary Clooney; Etta Jones; Frank Sinatra; Carol Sloane; Nat King Cole; Dinah Washington; Diana Krall.

Favorite jazz styles: Ragtime; Dixieland; Big Band; Bebop; Cool Jazz; Bossa Nova; Free Jazz; Fusion; Acid Jazz; Latin Jazz.

Favorite contemporary jazz artists: Diana Krall; Norah Jones; Casandra Wilson; Natalie Cole; Chris Botti; Kenny G.; Boney James.

The best jazz festivals: New Orleans Jazz and Heritage Festival; Chicago Jazz Festival; St. Louis Jazz Festival; Montreal International Jazz Festival; Las Vegas City of Lights Jazz Festival; Toronto Downtown Jazz Festival; Monterey Jazz Festival; 52nd Street Association Jazz Festival; Ann Arbor Blues and Jazz Festival; Ford Detroit International Jazz Festival.

Louis Armstrong: "If ya ain't got it in ya, ya can't blow it out."

Louis Armstrong is regarded as the most influential musician in jazz history.

He was born in poverty in New Orleans in 1901. His father was a workman, and his mother was a maid and a prostitute. His father abandoned the family soon after Louis' birth.

In the third grade, Armstrong dropped out of school. He spent his time roaming the red light district of Storyville with other boys.

This event was more of a blessing than a curse, as he was kept out of trouble and introduced to music. It was in the institution's band that he learned to play several instruments. He eventually settled on the cornet.

As a teenager he set his heart upon becoming a musician, and he worked odd jobs while playing in a variety of bands.

Armstrong's talent quickly became recognized and he got a job as a professional musician on a steamboat. The job paid fifty dollars a week-the most money he had ever earned.

In 1924, famous bandleader, Fletcher Henderson, asked Armstrong to join his band in New York. He grew to mesmerize and captivate New York audiences with his musical style. He quickly became a major figure in the New York jazz scene.

After spending one year in New York, Armstrong returned to Chicago. In 1926, he made his first recording under his own name; with a band he named The Hot Five.

Armstrong is also known for creating the technique known as "scat singing." This singing in nonsense syllables and improvised sound became a trend amongst jazz musicians in that time.

It was not long before Armstrong reached international fame. When he moved back to New York in 1929, he performed on Broadway, played in movies, and recorded much more music. He continued to bring joy and inspiration to mass audiences through his music until his death in 1971.

Miles Davis: "I'll play it first and tell you what it is afterwards."

Bandleader and composer, Miles Davis' music is regarded as the most important in the development of improvisational techniques.

Born on May 26, 1926 in Alton, Illinois, Miles Dewey Davis belonged to a middle class family. He grew up playing in his high school band as well as in several local R&B groups.

Noticing his love and talent for music, Davis' father sent him to Julliard to study music. He, however, did not spend much time there. Instead he dropped out to play with Charlie Parker's quintet from 1946 to 1948.

Davis continued to play with different musicians throughout the 1940's. The 1950's, however, proved to be a trying time in his life. Addicted to heroine, Davis became a disappointing performer.

Fortunately, he sought treatment for his addiction, and by the middle of the decade he began playing again. Davis formed his first quintet, comprised of himself, John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones. This group became very popular and recorded several essential albums such as *Cookin'*, *Steamin'*, *Workin'*, and *Relaxin'*.

Davis ended the decade by recording one of the best known jazz albums of all time, *Kind of Blue*.

In the 1970's, Davis realized that rock was quickly replacing jazz as the music of choice. In order to maintain her career, Davis began to perform with an electronic band. From this was created *Bitches Brew*, the best-selling jazz album of all time.

Davis' music continued to evolve and inspire until his death on September 28, 1991.

Billie Holiday: "I never hurt nobody but myself and that's nobody business but my own."

Eleanora Harris (a.k.a. Billie "Lady Day" Holiday) was born in Philadelphia in 1915. She had a hard childhood-her father abandoned the family and Billie was cared for by abusive relatives. She was raped at 11 years old, and spent her entire childhood in poverty.

In 1929, at the young age of 14, Holiday moved to New York where she worked as a maid and as a teenage prostitute.

In 1930, she also began to sing in bars and restaurants to avoid eviction. At first, singing was a way to make money for Holiday-a means for survival. However, it soon became a passion for her, one that was readily received by audiences.

Her lucky break came while singing in front of the well-connected record producer and talent spotter John Hammond Jr. He arranged for her to record a couple of titles with Benny Goodman in 1933.

During 1935-42 she made some of the most memorable recordings of her career. These jazz-oriented performances were joined by the most prominent swing musicians of the time. Holiday intended to combine Louis Armstrong's swing and Bessie Smith's sound in order to create her own original technique.

In 1939, Holiday made music history by recording "Strange Fruit," a strong anti-racism song that became a permanent part of her repertoire.

After recording a string of popular titles, Holiday became addicted to heroine and spent much of 1947 in jail. Nonetheless, her celebrity status never decreased, and she was just as popular as ever. However, her heroine use and excessive drinking continued well into the 1950's.

Ending her life in the same tragic way it began, Billie Holiday was placed under arrest for drug use on her deathbed. She died on July 17, 1959, at the age of 44 in New York

Diana Krall: "I'm not really on a mission to tell anybody anything. I'd rather be figured out."

Born into a musical family on November 16, 1964, Diana Krall's passion for music quickly developed. By the age of 4 she was listening to her father's jazz albums, taking piano lessons, and making music with her family.

In early childhood, the young Diana and her family would gather at her grandparents' home in Nanaimo, British Columbia every Sunday to play music. Her mother and father both played the piano and her grandmother was a singer.

In her teens, Krall joined the high school jazz band. And at 15, she landed her first gig, playing piano three nights a week at a hometown restaurant.

Many opportunities became available to Krall after high school. In 1981, she won a prize at the Vancouver Jazz Festival. Her prize-a scholarship to study at the Berklee College of Music. She studied there for a year and a half before returning home to British Columbia.

Krall's next "big break" came when she met master bassist Ray Brown. He heard her perform one night and was so impressed that the two developed a mentor/student relationship.

In 1984, Krall won the Canadian Arts Council Grant, and Jimmy Rowles became her new teacher in Los Angeles. He encouraged her to sing while she played the piano.

During her three-year stay in Los Angeles, Diana Krall occasionally played with Jeff Hamilton and John Clayton. She recorded her first album "Stepping Out" in Los Angeles in 1992.

Throughout the rest of the decade, she moved between Toronto, New York, and Boston, performing with well-known jazz musicians. She made many more recordings and began to tour in Japan and Europe.

Her promise as a jazz singer was recognized as she was nominated for a Grammy in the Best Jazz Vocal Performance category in 1997.

Today, Diana Krall's smoky, sultry voice continues to dance over the notes of her piano. Inspired by great jazz legends of the past, she inspires and entertains old and new jazz fans alike.

Norah Jones: "I never thought I'd have a record like this, I thought it would be at least five years before I'd reach that point."

One of today's youngest and most talented jazz musicians is Norah Jones. Born in New York City on March 30, 1979, Norah attributes her musical influences to her mother's extensive album collection.

Jones began playing piano at the age of seven and discovered singing while attending high school. She did not branch out to jazz piano until she was a student at the University of North Texas.

Norah played her first gig on her 16th birthday-an open mic night at a local coffeehouse, where she performed a version of Billie Holiday's "I'll Be Seeing You".

After graduation, Jones entered the University of North Texas. The University is renowned for its music program, and Jones chose to major in jazz piano.

In the summer of 1999, a summer visit to New York turned into a permanent move. Inspired by the city's large music scene, Jones began to wait tables and sing in jazz clubs.

For about a year in 1999, she appeared regularly with the funk-fusion band Wax Poetic. But she soon left the group to assemble her own band with musicians Jesse Harris, Lee Alexander, and Dan Rieser. In October 2000, this lineup recorded a selection of demos for Blue Note Records. Jones was then signed to Blue Note as a solo artist in January 2001.

She began recording the 2002 Grammy-winning album *Come Away With Me* in May 2001. Her first solo album won five Grammy awards for album of the year, song of the year, best new artist, best pop vocal album, and best female pop vocal performance.

Harry Connick Jr.: "The two are unrelated. I'm not into turtles or space stuff."

Pianist and singer, Harry Connick Jr. is a young musician with a sound that is often compared to Frank Sinatra.

Born on September 11, 1967 in New Orleans, Louisiana, Joseph Harry Fowler Connick was a musical prodigy. His parents were both lawyers, but they owned a record store and encouraged their son's interest in music. Connick started piano lessons at age 3, and joined a New Orleans jazz band at age 10.

At 18 he studied at New York's Hunter College and later at the Manhattan School of Music. At 19 he released his first album for Columbia Records and began performing at the Algonquin's Oak Room. The next year was followed by the release of his second album.

Connick's career-defining moment, however, came when he wrote the score and sang several songs for the film *When Harry Met Sally* (1989). The soundtrack went multi-platinum.

In resurrecting swing and big band music, Connick earned one gold, four platinum, and three multi-platinum albums. He has also won two Grammys.

His film-acting debut was in the 1990 film Memphis Belle. He continued to act throughout the rest of the decade, and can be seen in such films as Copycat (1995) and Independence Day (1996).

Despite his passion for music, Connick's acting bug took him all the way to the small screen. In 2002-03, he had a recurring role on NBC's Will and Grace.

Today, Harry Connick Jr. lives in Connecticut with his wife and three daughters.

გამოყენებული ლიტერატურა:

1. www.jaazpeople.com/jaazhistory
2. www.americanjaaz/jaazman
3. www.jaazclub.com
4. Джаз Энциклопедия

ჯაზი

რეზიუმე

ნაშრომი განიხილავს ჯაზის განვითარების ისტორიას, რომელიც აგერ უკვე 100 წლის მანძილზე აფრიკულ-ამერიკული გრადიციების საამაყო ნაწილს წარმოადგენს.

ნახსენებია ჯაზის სხვადასხვა მიმართულება: „რეგთაიმი“, „ბლუზი“, „ბიგ ბენდი“, „ბებოფი“, „დიქსილენდი“, „ქულ ჯაზი“, „ბოსა ნოვა“, „ფრი ჯაზი“, „ფუჟიონი“, „ექსიდ ჯაზი“ და „ლათინ ჯაზი“. ყოველი მიმდინარეობა ცალკეულად არის განხილული.

წარმოდგენილია ჯაზის საუკეთესო მუსიკოსები და შემსრულებლები, რომელთა შორისაც არიან როგორც ძველი, ასევე ახალი თაობის წარმომადგენლები: ლუის ამსტრონგი, მაილზ დევისი, ჯორჯ ბენსონი, ჩარლი პარკერი, ელა ფიჯერალდი, ფრენკ სინატრა, ნორა ჯონსი, კრიზ ბოგი და სხვები.

ნაშრომი მოიცავს ასევე საუკეთესო ჯაზ ფესტივალთა ჩამონათვალს, ესენია: ნიუ ორლეანის ჯაზ ფესტივალი, ჩიკაგოს ჯაზ ფესტივალი, სენგ ლუისის ჯაზ ფესტივალი, მონტერეის ჯაზ ფესტივალი და სხვები.

ამერიკელი პრიმიტივისტი მხატვარი ენი მოზესი

პრიმიტივიზმში სახვითი ხელოვნების (მხატვრობის) მიმდინარეობაა, რომელიც უბრალოებით გამოირჩევა და აღსაქმელადაც აღვილია. თუმცა ეს პრიმიტივიზმს სულაც არ გულისხმობს. ეს უბრალოება მიმზიდველია, რადგან პრიმიტივისტი სამყაროს ფართოდ გახეილი თვალებით ხედავს. ის ხატვის ანბანის შესწავლის გარეშეც ახერხებს სათქმელის ლაღად და ბუნებრივად გადმოცემას. ამის დასტურია ენი-მარია მოზესის შემოქმედება და ცხოვრება, რომელიც სასწაულებრივად წარიმართა და ნამდვილად არის ყურადღების ღირსი.

მე-20 საუკუნის ეს ამერიკელი მხატვარი უფრო მეტად ბებია მოზესის სახელით არის ცნობილი, რადგან თავისი პირველი შედეგები 80 წლის ასაკში შექმნა. პოპულარული მალევე გახდა. მისი ნახატები ამერიკელმა კოლექციონერმა შემთხვევით შენიშნა. ენი მოზესი იყო შემქმნელი ფერწერის იმ სტილისა, რომელსაც ამჟამად მოგონებების ფერწერას უწოდებენ. მხატვრის თანამედროვე ზოგი კრიტიკოსის აზრით, მისი ნამუშევრები ფანტაზიის ნაყოფია, მხოლოდ დეკორატიული დატვირთვა აქვს და დიდ მხატვრობაზე პრეტენზია არ გააჩნია; პირიქით, ენი მოზესს ჭეშმარიტი ამერიკული ხედეა და სული აქვს, მისი მხატვრობა მე-20 საუკუნის ფოლკლორული ხელოვნების საუკეთესო მარგალიტია. მიუხედავად იმ დროის ჩამოყალიბებული აზრისა, ახლა უკვე ეჭვს გარეშეა, რომ ბებია მოზესმა დიდი ხელოვნის წოდება დამსახურებულად მიიღო.

მისი ნახატები ამერიკის ყველა დიდ მუზეუმშია წარმოდგენილი, მეტროპოლიტენ მუზეუმის, ნიუ იორკის მუზეუმის ამერიკული ფოლკლორისა და ვაშინგტონის ფილიპის კოლექციების ჩათვლით.

ახლა კი თვალი გადავაგვლოთ მის ცხოვრებას, რომელიც ნამდვილად უცნაურად წარიმართა: ენი-მარია რობერტსონი 1860 წლის 7 სექტემბერს, ნიუ-იორკში, გრინვიჩში დაიბადა. ბავშვობაში პეიზაჟებს უბრალო ქალაქებზე ფორთოხლის წვენის, და კენკრების მეშვეობით ხატავდა. მისი ძმა იხსენებდა, რომ ამ ნახატებს “ლენდსკეიპი“-ს უწოდებდა. გათხოვებამდე ნიუ-იორკის ერთ-ერთი შტატის სოფელში ცხოვრობდა, 1887 წელს კი გომას მოზესს გაეყვა ცოლად და მასთან ერთად საცხოვრებლად ვირჯინიაში, სტაუნტონის მახლობლად ფერმაში გადავიდა, გათხოვების შემდეგ ხატვას თავი დაანება, რადგან უამრავი საოჯახო საქმე ჰქონდა გასაკეთებელი, მთელ თავის დროს ათ შვილს, ქმარს და ფერმას უნაწილებდა. 1905 წელს მათი ოჯახი კვლავ ნიუ-იორკში, იგლბრიჯში დაბრუნდა. ენი მოზესი ფერმერის გრადიციულ ცოლად ჩამოყალიბდა. ხანდახან სოფლის ბაზრობებზე ხელით გაკეთებული სხვადასხვა თავშესაქცევი ნივთი გაჰქონდა და ამით იხარებდა გულს. ასე ნელ-ნელა გადიოდა წლები. ენი უკვე ბებია გახდა. საოჯახო საქმეები მისმა შვილებმა გადაიბარეს. ის კი უქმად ყოფნას მიჩვეული არ იყო.

ამჯერად ხატვა ერთ-ერთი ქალიშვილის შეგონებით დაიწყო. მისმა პირველმა ნახატმა მალე აღვილობრივი მალამის ვიგინა დაამშვენა. ის შემთხვევით ლუის ქელდონმა, ნიუ-იორკელმა ინჟინერმა და ფერწერული გილოების კოლექციონერმა შენიშნა და აღფრთოვანებულმა ნამუშევარი შეიძინა. ამის შემდეგ ავტორს სახლში ეწვია, რასაც ერთი საინტერესო ისტორია უკავშირდება.

ამ დროს ენი მოზესი მხოლოდ უბრალო სოფლის მეკიდრი ქალია. ის კოლექციონერს სახლში არ დახვდა, ნათესავმა ქალმა აუხსნა, რომ ბებია მოზესს იმ ერთის გარდა კიდევ ათი ნახატი ჰქონდა და მათ სანახავად მორე დღეს მოსვლა შესთავაზა. როცა ბებია ეს გაიგო, რათა გყუილი არ გამოსვლოდა, ადგა და თავის ერთი ნახატი ათ ნაწილად დაჭრა; ქელდონმა მისი ნამუშევრები ხელოვნებათმცოდნეებს წარუდგინა და სწორედ ამ ბედნიერი შემთხვევის შემდეგ გახდა ბებია მოზესი ცნობილი.

1939 წელს მისი ნახატები “თანამედროვე უცნობი ამერიკელი მხატვრების” გამოფენამაც წარადგინეს, ცოცხალი ხანში კი ნიუ-იორკის თანამედროვე ხელოვნების გამოფენამაც. რასაც მალევე პირველი პერსონალური გამოფენა მოყვა.

ნახატებში ის ახალგაზრდობის დროინდელ სოფლის პეიზაჟებს ასახავდა. ეს არის მოგონებები სოფლის ცხოვრების ილიის. მე-20 საუკუნის დასაწყისის აყვავებული ფერმების, სოფლების-მაფხულში სიმწვანეში ჩაფლულის, მამთარში კი-თოვლით დაფარულის. ის მხოლოდ ბედნიერ, ენერგიულ და მომდიმარ კაცებს, ქალებს და ბავშვებს ხატავდა. მისი პერსონაჟები ყოველთვის მოქმედებაში არიან, საუბრობენ, მუშაობენ ან თამაშობენ. ყველაზე მთავარი კი ის არის, რომ მათ შორის და უპირველეს ყოვლის მათ და ბუნებას შორის სრული ჰარმონიაა. ამას გარდა კარგად ჩანს, რომ ეს ადამიანები უხვ და მშვენიერ ბუნებაზე დამოკიდებულები არ არიან. ხანდახან მოზესი ქურნალების და გაზეთების ამონაჭრებს იყენებდა და

ხატვისას ამ ამონაჭრებით ხელმძღვანელობდა. მნიშვნელოვანი გავლენა მის ნახატებზე მე-20 საუკუნის საფოსტო ბარათებმა იქონიეს. ეს ბარათები ეხმარებოდა ადამიანების, შენობების, ცხოველების დახატვაში, თუმცა პეიზაჟების ელემენტების შექმნისას, მხოლოდ სამყაროს საკუთარ ხედვას იშველიებდა.

ბებია მომესი თავის გამოფენებზე არასოდეს დადიოდა, ამბობდა, ეს ნახატები უკვე ნანახი მაქვსო. წლები გადიოდა და მისი შემოქმედებით უფრო და უფრო ინტერესდებოდნენ. 1955 წელს ცნობილმა ტელეწამყვანმა ედვარდ მიუროუმ თავის შოუში “ნახე ახლავე” გადაიღო ბებია მომესი თავის სახლში. იგი საყვარელ ძველებურ მაგიდასთან იჯდა და, როგორც ყოველთვის, თხელ მუყაოზე ხატავდა. თავიდან ცით დაიწყო, შემდეგ მთები, შენობები და ადამიანებიც დახატა. ამ დროს ღიმილით ამბობდა: “I like to paint old-time things. I like pretty things the best.” “ძველი დროის ამბების გადმოცემა მიყვარს.”

ბებია მომესი 1961 წლის 13 დეკემბერს, ნიუ-იორკში, 101 წლის ასაკში გარდაიცვალა.

მთლიანობაში 2000-მდე ნახატი აქვს შექმნილი. სიცოცხლის ბოლოს 25 ნახატი დახატა. ყოველთვის მხიარულ, ბავშვური უშუალოებით და სამყაროსადმი სიყვარულით სავსე ნახატებს ხატავდა. მისი ერთ-ერთი ყველაზე ცნობილი ნახატებია: “მადლიერების ღმერთის ინდაურის დაჭერა”, “ძველი მუსის სათლი”, “შავი ცხენები”, “ჩემი ფანჯრიდან”, “მერი და პატარა ბატკანი”, “პატარა ბიჭი ლურჯებში” და სხვა.

1946 წლიდან მის ნახატებს ხშირად გადმოსცემდნენ მებრძოლი აქციების და საშობაო საფოსტო ბარათების სახით.

და ბოლოს აქვე არ შეიძლება გავავლოთ პარალელი ასევე პრიმიტივისტთან, გენიალურ ქართველ მხატვართან ნიკო ფიროსმანთან. ამ ორი მხატვრის ცხოვრებისეული გზა ძალიან განსხვავდება ერთმანეთისაგან, მაგრამ საერთოც ბევრი აქვთ. მაგალითად ის შემთხვევითობა, რომლის წყალობითაც ამ ადამიანების შესახებ მთელმა მსოფლიომ გაიგო: ნიკალას ფასდაუღებელი ნახატებით ღუქანში შესული ხელოვნების მოგროვებელი მოიხიბლა, ბებია მომესის შედეგები კი სოფლის მალაზიის ვიგრინას ამშვენებდა. ბედმა ამ სოფელში ცნობილი კოლექციონერი გამოგზავნა. და მაინც თვითნაბადი ნიჭი ისეთი ძალაა, რომ აღრე თუ გვიან, გაჭირვებაში თუ ლხინში, ამერიკის სოფელში თუ თბილისის ღუქანში ის თავის სათქმელს მაინც იცყვის.

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THE AMERICAN PRIMITIVE PAINTER ANNA MOSES

RESUME

Anna Mary Robertson better known as Grandma Moses was the originator of a style of art now called memory painting. Many of the brush-strokes in her art works resemble stitches that someone sewing would make. She did paintings with the titles of fairy tales like “Mary and Little Lamb,” “Little Boy Blue”. She also did painting that included a favorite seasonal themes like Christmas or Thanksgiving. Through her paintings you can almost see the story she would tell you if she were still here.

Moses paintings are included in the permanent collections of many American museums, included the Metropolitan Museum of Art, and the Museum of American Folk Art in New York and the Phillip Collection in Washington.

THERE IS ONE WHO WILL DIVORCE ME: THE LORD JESUS

The United States is a representative democracy that in the past few decades has been somewhat cut loose from its historical mooring to Classical and Mediaeval Western civilization, and the result is that a lot of things are up for grabs in the minds of many people, one of which is what constitutes marriage.

A good marriage is the best worldly thing, but a bad marriage... well, it especially where children are involved.

Never marry somebody and think that after the marriage the person will change – we have a hard enough time changing ourselves; when try to change somebody the results usually backfire.

The core of a good marriage begins in a shared spiritual foundation, than in basic human friendship and lastly in the physical, romantic/ sexual aspect. Yet our romance/sex dominated culture reverses this, and the results are devastating. First, are we united on the fundamentals of faith and life? Then, are we friends? lastly, are we physically attracted to each other?

The kind of love that sustains a marriage is fundamentally an act of the will, not the emotions. Emotions are to follow the course set by the will rather than standing at the helm. what some folks regard as "being in love" is simply a neurosis, a rather pleasant kind of obsessive personality disorder, sometimes accompanied by a good measure of anxiety. But it doesn't last – that's good, or otherwise we wouldn't be able to focus on the tasks of everyday life very successfully. However, in the modern State, separated as its de jure from the Church, especially within the realm of the civil laws of the various states of United States, generally two things are necessary for a legal marriage: a legally binding contract and the consummation of that contract. While questions of intention may weigh heavily on pastors as they seek to relieve human suffering and help people out of the messes into which they get themselves such things are probably largely irrelevant in a court of law.

What Constitutes a Legal Marriage According to the Bible?

While this may be a merciful provisions for people who choose legally to cohabit, but who can't foot one reason or another, nevertheless, an inversion of the ancient standard that is reflected in the biblical data, where the physical act of sexual intercourse is the fundamental thing and the public covenant is the legitimizing, corroborating ritual.

Do you know that your bodies are members of Christ? shall I than take the members of Christ and make them members of a harlot? Certainly not! or do you know that he who is joined to a harlot is one body with her? For "the two" He says "shall become one flesh?" but he who is joined to the Lord is one spirit with Him"

But this does not mean that people are actually married to everyone with whom they have sex. where the Lord Jesus speaks with the woman at the well, is very helpful in this regard:

“The woman answered and said, "I have no husband"

Jesus said to her, "You have well said, `I have no husband, `for you have had five husbands, and the one whom you have is not your husband; in that you spoke truly."

In this passage our Lord informs the woman that he knows that she had at least six sexual partners, that she has had married to five of them, divorced from at least four of them and that she is not married to her current paramour, that they are simply " shacking" while the Lord Jesus does not give his approval to all of the circumstances surrounding these multiple divorces and remarriages. And He teaches us that not all sexual cohabitation constitutes marriage when he tells her that she is not married to her current.

This passage is very helpful to people who have destroyed their marriages, gone thought unbiblical divorces and are now remarried. What should they do? Should they divorce their current spouses and attempt to return to their former? No, their new marriages even begun in adultery nevertheless constitute binding marriages, and people must begin to follow the Lord where they are, not where they might like to be had they not sinned. No situation puts us in a situation where it is impossible to begin to obey God and seek his blessing on our lives.

The Marriage Contract Is a Public Covenant Between a Man and Woman

Let us consider then in more depth, these two essential elements of marriage. First, there was the marriage treaty or covenant, the ancient communities of the Near East in the third and second millennia before the coming of Christ. In families and friends, a man and a woman affirmed that they were going to live together in the married state, according to a divinely ordained covenant and they did so. In some cultures a third party, such as a priest, officiated, in others, two people simply did this themselves.

There Are Covenant Relationships that not Involve Marriage

There are many covenant relationships that people may enter into for any number of reasons. Denominations and congregations have sometimes entered into covenants, particularly those who historically have practiced close communion such as many southern Baptist congregations and members of the Reformed Presbyterian Church of North America. During the English Civil War, the British Parliament covenanted with the leaders of Scotland and signed the Solemn League and Covenant on September.

This means that divorced persons can affirm, along with everyone else, that when we come to Jesus, the slate is wiped clean. We are people in him. Our sins are forgiven; they will not be remembered against us any longer. That does not mean that all the temporal obligations and commitments into which we entered before we became Christians we are now free to break. But Zacchaeus stood up and said to Lord, "Look, Lord! Here and now I give half of my possessions to the poor, and if I have cheated anybody out of anything, I will pay back four times the amount."

In other words, if I owe someone something, it's still my obligation to repay him. And that includes alimony and child support payments as well. But I'm no longer under this as a curse, but as a blessing. Whether I'm able to repay or not is Jesus' problem – his burden not mine. And my repayments are not made to embittered, ungrateful people; they are offerings made to Jesus because I love him and want to glorify his name by a good testimony.

Divorce is a sin; God even says that he hates it: "I hate divorce" says the Lord God of Israel, and I hate a man's covering himself with violence as well as with his garment, says the Lord Almighty. So guard yourself in your spirit, and do not break faith. But divorce is not the unpardonable sin. God forgives us, and he puts our past behind us.

To the divorced, the Church must extend an open hand of welcome, help and forgiveness, even as we should to those who struggle with homosexuality, alcohol and substance abuse, and greed. The Church is only "club" whose membership requirement is that people were less sinful than they are.

That doesn't mean that everyone who is divorced should go out and start a new marriage. Some divorced people should; other should not. But the important thing to remember is that you don't need to look down on you. God doesn't look down on you; the church doesn't look down on you. Why should you?

As believers, we always stand on the threshold of the blessing of God. God wants to bless us, and he wants us happy and fulfilled no matter what we have done, even if we have left our spouse and married regardless of how I came to be married, what should I do? If I'm separated or divorced, what should I do now?

There is a very basic principle about marriage: A woman is bound to her husband as long as he lives. Corinthian Paul's statement goes back to the very beginning: For this reason a man will leave his father and mother and be united to his wife, and they will become one flesh. It is this verse which Jesus comments on in Matthew's, So they are no longer two, but one. Therefore what God has joined together, let man not separate. This gives us insight into what Paul is teaching Corinthians.

Marriage, therefore, is a permanent thing. It's something done not simply by two people but by God himself. This is the teaching of the Old Testament; this is the teaching of Lord Jesus himself. God alone can undo the union. That is why we should be so cautious before we marry someone.

Notice what Jesus' disciples said once they grasped what the Lord was affirming: The disciples said to him "If this is the situation between a husband and a wife, it's better not to marry."

They said this in response to what Jesus said about remarriage after unscriptural divorce: I tell you that anyone who divorces his wife except for marital unfaithfulness, and marries another woman commits adultery.

We may not like what Jesus has said, but can there be any doubt as to the meaning of what he said?

Remarriage after unbiblical divorce is adultery; and it's adultery because God does not recognize the divorce; he regards the marriage as still intact. The state may claim to dissolve the marriage; a church may claim to annul it; but if God has not dissolved it, any involvement with anyone else other than one's spouse is adultery. There are only two choices for those who are separated or divorced for other than biblical grounds; reconciliation or celibacy.

To the married I give this command. A wife must not separate from her husband. But if she does, she must remain unmarried or else be reconciled to her husband. And a husband must not divorce his wife.

What are the three ways in which God himself frees a person from the obligations of the marriage covenant? The first is death. The second is when the spouse commits adultery. The third is when an unbeliever because of his hatred of Lord Jesus refuses to live with the believer.

When two people marry, they promise that they will be loyal to one another. Almost always they mean it. But circumstances change, and human nature is weak and sinful. In time the best of intentions can wither with the lack of nurturing love. How sad that is! How cynical and bitter we can become when so betrayed But there is one who will never divorce me: the Lord Jesus.

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მხოლოდ მამაზეციერს ძალუძს ჩვენი გაყრა

რეზიუმე

თუკი გვგონია, რომ ქორწინებით მივდივართ ღმერთთან, რაგომ არ გვადეღვებს, რომ განქორწინება გვაშორებს მას? იქნებ იმიტომ, რომ ორივე შემთხვევაში მხოლოდ საკუთარი სურვილებით ვხელმძღვანელობთ და ვერ შეგვიცნია, რომ ქორწინების დროსაც კი, გარკვეულწილად, შორს ვართ უფლისაგან, თუკი, უმრავლეს შემთხვევაში, ეკლესიური ჯვრისწერა არ გვადეღვებს და უბრალო თანაცხოვრებაზეც არ ვამბობთ უარს, სამოქალაქო ქორწინება რომ ჰქვია; თუკი ზოგადად ჯვრისწერა მხოლოდ საზეიმო ცერემონიაა და მომავალიც მხოლოდ მის ფონზე მოჩანს, ხოლო რეალურად მზად არა ვართ თანაცხოვრებისათვის, რადგანაც ბოლომდე ვერ გაგვიცნობიერებია, რას გვირჩევს, რას გვასწავლის, რას ითხოვს იესო მაცხოვარი. თუკი ღალატია, განქორწინება ძალიან იოლად გვეჩვენება, თუკი ცოდვა ხილული არაა და ადვილად ვემონებით მას, თუკი უფლის სიგყვას და მისდამი მორჩილებას ეკლესიაშივე ვგოვებთ (თუ საერთოდ შევედით იქ!) რაგომ უნდა გვიკვირდეს, რომ ქორწინება-განქორწინების პრობლემები მარადიულად იარსებებს, ადამიანი ხომ, როგორც ასეთი, თავისი ბუნებით არ შეცვლილა და არც უკეთესობისკენ წასულა, თუ უარესობისკენ არა დასავლური ცივილიზაციის, მცდარად გაგებული დემოკრატიისა და შინაგანი თავისუფლების ფონზე. ქორწინება, ალბათ, მაინც ინტელექტის, შეგნებისა და, გნებავთ, განათლების გამაერთიანებელი ქმედებაა, მომავლისაკენ მიმართული და ურთიერთპატივისცემაზე აგებული და არა უბრალო სექსუალური ლტოლვით ბიძგმიცემული აქტი, ზოგი მცდარად სიყვარულს რომ უწოდებს.

რის ნაკლებობას განვიცდით? რაგომაა ამდენი განქორწინება ანდა უიღბლო ქორწინება? რაში ვცდებით? რაში არ გვესმის უფლის? როგორ ვიყოთ ბედნიერები? – განქორწინება ხომ, გარკვეულწილად, ბედნიერების მსხვერვეა ანდა სულაც დამსხვერველი ბედნიერების ბოლო წერტილია? რას ვწყვეტთ ადამიანები ღმერთის გარეშე?! მართლაც, რაოდენ ცინიკურები ვართ ამ დროს, ცოდვის რაოდენი სიმწარე დაგვაქვს ამ ღალატით უფლის მიმართ, მაგრამ, საბედნიეროდ, ჩვენდა საბედნიეროდ, როგორებიც არ უნდა ვიყოთ ქორწინებაში თუ განქორწინებაში, უფალ იესო ქრისტეს ვერასოდეს გავყვებით.

ONE YEAR IN ENGLAND

Hello everybody!

My name is Sophie Zadikashvili. I study at Grigol Robakidze University on English Faculty. I'm on the fourth course now.

In May 2004 when I was finishing my second year my friend Tsitsi Adamashvili and I were told that we had a chance to go to England to continue our studies there on a second level. Together with us two students from Law Faculty – Irma Okropiridze and Shota Stepanishvili went there. The whole summer of 2004 we were impatiently anticipating the coming of September to leave for England. It was such an unbelievable thing for us that we thought we were in a dream. To see England was my childhood dream but to be honest with you, dear readers, until I stepped on the ground of England I couldn't believe that it was true.

So to cut a long story short on the 8th of September 2004 our plane British Airways – from the Prague Airport landed at Birmingham International Airport at 11.45 p. m. (English time) in the city of Birmingham. I remember the feeling when we realized that we had flown over the English Channel. At the airport we met Dr. Trevor Cartledge the only person whom we knew there, who took us to his house which immediately became our home in Paradise in Keyworth, one of the outskirts of Nottingham. It was very surprising for us that it wasn't raining and that it was quite warm, when reaching the house we immediately went to bed. Next day, when I opened my eyes I was confused because I couldn't realize where I was, though very soon everything was in its place. The first week was very interesting and we enjoyed it very much. We went to see the whole city of Nottingham. We were like in a fairytale. The most attractive things for us were the little houses that stood as if they were in a queue. These houses had small gardens full of different kinds of flowers and bushes.

Next week was our Induction week. We went to see our University. At the sight of it we were all deeply impressed. The Nottingham Trent University consists of several buildings. The building where I studied was named after George Elliot and it was only for Humanities. It was a huge building with a café, library and six IT Resource rooms. Everything there was free for students and it was 24-hour access. There was Ada Byron King Building for Art and Design Faculty Darwin Building was for Microbiology, Chemistry and Physics Faculty, John Clare Theatre was for the conferences. there was a Gym and a Point Bar for students. I'd like to say a few words about the academic system there. English academic year is divided into three terms – autumn, winter and spring terms. The first term starts either at the end of September or in the first week of October. At first, we were taken to the programme leader a pleasant young lady – Mrs. Sharon Ouditt who made us acquainted with the curriculum. She gave us a Module, Handbook, where all the subjects were named. We were told that we had to choose only three of them. In this choice we were free. Our chosen subjects were creative Writing, Introduction to Critical Theory and 18th Century British Literature. We had three days a week: Monday, Tuesday and Wednesday. The first lecture was in Creative Writing and I must say that it was the best module with the best lecturer – Dr. Stephan Collishaw a young writer – that we studied there. This man immediately conquered our hearts. In this module we were taught all the writing skills of a writer and were given specific assignments to do for such seminar. We had two hours – a lecture and a seminar. This module helped us to establish our own ways of writing the stories. This module was finished with the class test in January. The second module – Introduction to critical. theory gave us a good knowledge of Marx's capitalism Nietzsche's – Narcissism, Freud's Psychoanalysis, works of Engels, Structuralism, Formalism, Feminism etc. The lecture was delivered by a young, though a little bit shy, I'd say Dr. Phil Leonard and the seminar – by Dr. Dave Greenham, a very funny person, and a little bit strange, I'd add. This module was ended with the written exam in January. The third module 18th Century British Literature was delivered by two professors – John Goodridge and David Worrall. We got acquainted with the 18th Century British Literature and closed this module with a five-minute oral presentation in January. We were not sure whether they would allow us to continue the studies but as life is full of surprises this was not the exception. On one fine day, Dr. Trevor Cartledge informed us about their positive answer and the second term began. Again we were asked to choose but this time we had to choose only two, because one was compulsory. So, we chose The Romantic Revolution and Romantic Period Melodrama, the third one was Anthology II. In this module we learnt many things about different anthologies of poems and verses, and in May we passed our own project about anthology. This subject was taught by Pr. David Worrall and Dr. Carl Thompson. Romantic revolution was taught by Pr. Tim Fulford, "The most posh" lecturer, I'd say, whom we didn't like at all. He was the only lecturer to whom we were afraid of even asking something. We passed a written exam in this module. And the last subject was Romantic Period Melodrama taught by our lovely Pr. David Worrall, who even amazed us one day. I'll never forget his face when he said "Today, we are going to speak about heroes, the representatives of which are here in this room, the Georgians". Me and Tsitsi nearly fell from the chairs. And you know we were so surprised, when Stephan Collishaw told us that he had heard a lot of things about Georgia and that he even had written a story about a Georgian Character. I liked the situation sitting on lectures. Some students were drinking

cold or hot drinks some were cutting sweets, but there was a dead silence there. On lectures we were sitting the whole Faculty of English students but on seminars we were divided onto specialized groups of not more than 15 people. I'd like to thank all the lecturers for their help, but mostly I want to express my deep gratefulness towards Mrs. Lynne Hapgood, a wonderful lady, always trying to help you in any kind of situation, who smiled at you every time you entered her office. She was a brilliant woman – the Head of English Faculty.

While being there we got acquainted with lots of international students among whom were from Germany, France, Spain, China, India, Indonesia, Slovakia, The Czech Republic, Latvia, Jamaica, Netherlands and Africa. We lived with them and led a real student's life. We had lots of parties and had a real fun.

Just before New Year we started to work at McDonalds. The crew in total was very good, though mostly there were buys and it was really nice to work with them. The relationship between the employer and the employee was like that of a master and his slave and we couldn't get used to it until the end. I want to say a few words about two boys, who worked with us there. One was 24 year-old Whyclif Marawa from Zimbabwe and a 21-year old boy Patrick Urban from the Czech Republic. They were real angels. We made good friends with them and have spent a lot of fantastic time both in and out of work. It was somehow difficult to leave all of them after ten months spent there but the desire of coming back to Georgia was so strong that it overcame everything else. I am very happy that I have visited many wonderful places in England. The first one was Stratford the home of William Shakespeare. I was in his home-museum and was really impressed with what I saw there. You know while walking in the streets you could feel the soul of his characters and him of course. Next place was the city of Bath together with Chesterfield.

There I saw the old palace of Queen Beth which was built in the 16th century. I walked through the enormous garden surrounding the whole palace. It was full with lots of plants and flowers. I even have a picture taken under that very oak-tree, under which once the King asked the Queen to marry him. It was marvelous. Then I was in the oldest pub built in the same century. It was fantastic. The next place to visit was the Sherwood Forest, home of the outstanding people's hero Robin Hood, who was famous with his kind heart and the courage. In the middle of the forest there is path which leads you to every part of the forest. On both sides there are plants and trees and all of them have instructions to what purpose they served one time. I even saw the famous oak-tree which is in the middle of the forest and there Robin Hood and his friends discussed lots of important things.

From this place we moved to another one which is the heart of England, I'd say, the city of York. I have never seen such a beautiful city in my life. York Minster, the largest Medieval Gothic church in the northern Europe, dominates the city and is the chief church in the northern province of the Church of England. The most attracting thing for me was the City Wall which is to defend the city. The Shambles is York's most famous street. It is so narrow that from the upper stores of two of its timber-framed medieval buildings, people can shake hands across the street. Very beautiful is the Clifford's Tower with its York Castle. A walk around the top of the walls gives excellent view of the city. I was deeply impressed with its museum as well. Our last place to visit was London, the city of miracles, I'd say. It is so huge and busy that I can't explain. London conquered me in the full meaning of this word. The houses of Parliament, the famous Big Ben, the Westminster Abbey were the first places we saw. Then I went to see the well-known Trafalgar Square and the Nelson's Column in the middle of it and Piccadilly Circus. I walked in front of the Buckingham Palace taking picture with Queen's lifeguards and had a walk through the National Park. Our visit was ended with a several hour trip on a ship which took us on a voyage from Waterloo Bridge until Tower Bridge and there we saw the famous Tower of England.

I want to say a few words about that made us surprise very much. One of them was the greeting cards nicely decorated for difficult events with different inscriptions on them. Next one was the attitude between the bus-driver and the passenger. When getting on the bus you have to have the exact amount of the travel cost, otherwise the machine won't give you a change back. You must say to the driver when getting on the bus the following words: "Thank you, cheers, or ta." They all mean the same. And the driver thanks you as well for this.

I'd like to finish my, let me say, recollections with the appeal to everybody. If you have a chance to go abroad, don't miss it, please. I will give you a perfect chance to know the world itself with its good and bad sides, and of course it will help you to master the local language. You will face lots of difficult but it's worth, believe me.