

**Project: The attitude of Georgian versification compared to
European versification (19th - 20th centuries)**

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Abstract: This article presents the justification part of the project found in the personal archive of the late scholar and researcher of the Georgian versification systems, Akaki Khintibidze (1924-2008), which was submitted to the Presidium of the Academy of Sciences of Georgia in 2002. The project, headed by Akaki Khintibidze himself, is a continuation of the project "The Georgian verse in the typological area (5th-18th centuries) of the European verse" carried out in previous years (2000-2001) by the same group. The project was completed as part of the scholarly research carried out within the frames of the project and is still kept in the archive of A. Khintibidze. I believe that this material was either published as independent articles by the members of the group or was made part of their publications. My attention was attracted by the justification of the project written by Khintibidze, which has not yet been published and which will be available for Georgian and foreign researchers interested in Georgian poetry and verbal culture by means of this publication.

I believe that the following brief remarks regarding the relationship of the 19-20th century Georgian verse towards European versification deserve our attention.

Editor

Key words: *Georgian verse, Versification, Europeanizaktion.*

The issue of Europeanness in Georgian literature, proposed by Ilya Chavchavadze, refers to the sphere of poetry and in particular, to the form of expression (European expression) which also includes versification.

Romanticism, symbolism, futurism and other literary movements brought new forms of versification into Georgia.

Until today, the problem of Europeanness in Georgian literature has not been studied and the change of the Georgian verse according to the above-mentioned literary movements has not been taken into account either.

The aim of the project is to explore and analyse the relationship between the Georgian and European versification systems. From this point of view, it is interesting to investigate the translations made by a representative of Georgian romanticism, Alexander Chavchavadze, namely, the relationship of the versification systems of the translations made by Chavchavadze to the original verses written by French and Russian poets. The structure of the verse by Grigol Orbeliani and Nikoloz Baratashvili, introduction of the free verse, broken down rhyme, which makes the Georgian verse like European rhyme, enjambement, etc.

On the other hand, it is also interesting to note the infatuation of Georgian symbolists (Gr. Robakidze, G. Tabidze, *Tsisperkantselis*) with stable versification forms from Europe: sonnet, triolet, octave, free verse, etc.

The latest reform in the Georgian verse, which was made in the 10s of the 20th century, was a longing for the Europeanisation of the versification. Together with the national traditions the magical experience of music was coming from Paul Verlain's slogan.

French syllabic verse measures were introduced into the 20th century Georgian versification. In its turn, Georgian rhyme had an impact on Russian verse, namely, on Mayakovski's poetic works. It should also be taken into consideration that the

Georgian versification system had closer contacts with the Western world than with the Oriental worldview.

The issues of versification take a big place in structural poetics, which has been popular in Georgia for some time. In the works by G. Tsereteli, Ak. Khintibidze, A. Silagadze, M. Kurdiani, T. Doiashvili, and T. Barbakadze the Georgian verse is analysed as a structural forma, unity with the view of versification.

Georgian verse is also being studied abroad. The works by L. Magarotto, D. Raifield, An. Fedorov, T. Nikolskaia and others are worth noting. However, these studies are mostly episodic and thus do not carry a systemic, purposeful character.