

**IRMA RATIANI, ALEXANDRE STROEV,  
RUSUDAN TURNAVA, GAGA LOMIDZE\***  
(Georgia, France)

**The Reflection of French Culture and Literature in the  
Georgian Cultural Space of 17<sup>th</sup> and Early 20<sup>th</sup> Centuries**  
*Prospects of Archival Investigation*

The problem of cultural influence has attracted particular attention lately in Georgian and foreign literary criticism and comparative, historic, and cultural studies. It is dialogue between cultures that makes it easier to overcome centuries-old negative stereotypes, national isolationism, and xenophobia. The roots of literary communications are also to be sought in the valuable process of cultural influence.

Intercultural relations which are dating back to centuries is one of the main streams of contemporary comparative studies. Starting from 21<sup>st</sup> century in this process are also included former Soviet countries; some notable scientific projects, concerning intercultural relations in general and, Francophonie in particular, were conducted in Russia and Belorussia\*\*. It is worthy that recently Georgia also has join the process.

French culture reached Georgia first and foremost through the Frenchmen. French public figures – missionaries, aristocrats, writers, diplomats, military men, farmers, wine-makers, and representatives of other social strata visited Georgia at different times and for different purposes. But in all cases they facilitated introducing the French cultural environment into the Georgian cultural area. The reciprocity of the process was reflected in several books and research works\*\*\*.

---

\* The archival material was processed by co-authors: Nino Gagoshashvili, Miranda Tkeshelashvili and Tatia Oboladze.

\*\* By the Centre of National Scientific Researches and University Paris New Sorbonne 3 in collaboration with Russian Academy of Sciences and Belorussian Academy of Sciences; also, the project, conducted in Bristol University: <http://www.bristol.ac.uk/arts/research/French-in-russia/>. See the publications: *La francophonie aux XVIII<sup>e</sup>-XIX<sup>e</sup> siècles: perspectives littéraires, historiques et culturelles* by E. Gretchanaia, A. Stroeve, C. Viollet. Bruxelles, 2012. Россия и Франция: диалог культур. Состав.: Е. Дмитриева, А. Сорочан, А. Строев. Тверь, 2015. Сибирско-французский диалог XVIII–XX веков и литературное освоение Сибири. Ред.: Е. Дмитриева, О. Лебедева, А. Строев. М., 2016. *French and Russian in Russia from the Enlightenment to the Age of Pushkin*, Edinburgh University Press, 2015, 2 vol.

\*\*\* See the following research works: Полиевктов, М. А. Европейские путешественники XIII–XVIII вв. по Кавказу. Глав. ред. акад. И. И. Мещанинов, ред. издания проф. Г. Б. Пичикиан. – АН СССР. НИИ Кавказоведения имени академика Н. Я. Марра. – Тифлис. 1935 – 225 с.; Полиевктов, М. А. Европейские путешественники 1800-1830 гг. по Кавказу / Ответ. ред. М. Габричидзе. – Архивное управление МВД Грузинской ССР. – Тбилиси: «Заря Востока», 1946. – 153 с. – 500 экз. Also, see: Chardin, Jean-Baptiste. *Journal du voyage du chevalier Chardin en Perse et aux Indes Orientales par la Mer Noire et par la Colchide qui contient le voyage de Paris à Hispanie*. Paris, 1687h. Klaproth, J. H. *Voyage au mont Caucase et en Géorgie*, Paris, 1823, 2. vol.; Gamba, J. F. *Voyage dans la Russie méridionale, et particulièrement dans les provinces situées au-delà du Caucase, fait depuis 1820 jusqu'en 1824*, Paris, 1826; Dumas, A. *Le Caucase: Impressions de voyage; suite de En Russie*, and etc.

It is known that in the 19<sup>th</sup> century in Georgia even several French colonies were formed, about which historical evidence can be found in archival documents. A lot of Frenchmen worked in Georgian educational institutions – grammar schools, lyceums, boarding schools, and universities. They were to be highly-qualified specialists with appropriate diplomas and recommendations, e.g. in Tbilisi there functioned a women's educational institution, headed by a French woman Madam Favre.

The increasing developing relations soon found reflection in such a significant field of culture as literature. From the very beginning of the 19<sup>th</sup> century, the French language turned into one of the communication languages of the aristocracy in Georgia, namely, its cultural centre – Tbilisi (*Tiflis*). The process was also accompanied by introduction of the French literary fashion and production into the Georgian literary area. A great amount of literary materials include literature written in the French language as well as texts in Georgian language created under the influence of the French literary style.

Bearing in mind that the French language played a very important role in the life of educational institutions and the persons of the top circles, it represented everyday communication language of diplomats, salons of the high society and families of noblemen, the Georgian nobility of the 19<sup>th</sup> century spoke as well as wrote letters and diaries in this language, the abundance of literature created in Georgia in the French language is not surprising: e.g. letters and diaries of Baron Nikolay\*, personal letters and cards of other types of his daughter Maka to David Chavchavadze's daughters - Nino and Anastasia, private correspondence between Achille Murat\*\* and Salome Dadiani, Georgian noble ladies – Maiko and Elene Orbeliani's letters in French, etc. Georgian aristocrats actively read French literature and were interested in French art. A person, speaking this *lingua franca*, was regarded to be educated. The trace of Gallomania can be seen in the well-known passage of the story by Georgian classic writer Aleksandre Qazbegi *Recollections* of a *Former Shepherd*, where the narrator speaks with the Frenchmen in excellent French and leaves them surprised.

It is extremely important to restore an approximate picture of the activities of the French in the sphere of public life in Georgia, reveal the main directions of the Georgian-French cultural relations and determine the place of French language and literature in Georgian literature and culture of the 19<sup>th</sup> century and the first decade of 20<sup>th</sup> century. All this will create the ground for fundamental research in the light of the comparative analysis, which is the aim of Georgian scientific project.

French-Georgian literary relations deserve special attention, getting familiar with French literature, translations, and personal contacts. In the history of Georgian-French cultural and literary relations the epochal role was fulfilled by Sul Khan-Saba Orbeliani,

---

\* Baron Nikolay (Alexandre) was a Russian statesman, married to the daughter of Georgian Prince Alexandre Chavchavadze – Sofia. She was a sister of Prince David Chavchavadze and Princesses – Nino Chavchavadze (the wife of a prominent Russian poet and diplomat Al. Griboedov) and Ekaterine Chavchavadze (the wife of Georgian Prince David Dadiani).

\*\* Achille Murat (1847-1895) was a French Nobleman, married to the Georgian Princess Salome Dadiani, daughter of Prince David Dadiani and Ekaterine Chavchavadze.

Georgian monk, diplomat and writer, whose journey to France and Italy was a milestone in the history of cultural and literary relations. He traveled to France in 17<sup>th</sup> century for political reasons by the order of Georgian King Vakhtang VI. Immediately after return he maintained to turn Georgian cultural and literary vector back to the west. It was after the journey that a number of new European literary and philosophic trends (classicism, enlightenment) were introduced into Georgia. Traces of French classicism and the Enlightenment are clearly felt in his literary or semi-documentary prose (*The Vise of a Lie, Journey to Europe*). It was repeatedly mentioned that some of his parables are written under the influence of La Fontaine. From the 19<sup>th</sup> century, the orientation to French literature had taken on new significance. By the second half of 19<sup>th</sup> century, the inflow of French literature, which played one of the most advanced and leading roles in the literary process of Europe, became quite obvious in the Georgian literary area. Numerous translations of French literature demonstrate clearly that Georgian authors and literary critics watched closely the ongoing processes in French literature, tried to follow the liberal and humanist ideas found in French literature and literary criticism. As seen from the vantage point of today's literary studies, it is extremely interesting to know what exactly Georgians translated from French, what influence they experienced, what did they read, what the Georgian writers used to quote, what plays from the repertoire of French dramaturgy were performed on the stages of Tiflis theatres and how they were perceived by the Georgian spectator. Answering these questions is one of the main goals of Georgian project; the light will be shed not only on the context but also on the product produced within the context and its impact on public opinion.

The outline of the history of French-Georgian public and cultural-literary relations and revealing and analysis of the details of these relations is extremely important from the viewpoint of reconstruction of social and cultural paradigms of a concrete historical epoch. Moreover, the study of French literature can often become even a clue for interpretation of Georgian literary texts of one or another period. It is noteworthy that acquaintance of Georgia with France in addition to culture and literature covers not only cognition of the history but also understanding the cultural and psychological mentality: how the stereotypes were broken, if they were broken at all.

The response of French culture in Georgia is a special sphere that has its own range of questions. Activities of some Frenchmen in Georgia has been fairly well studied. First of all, we should name Marie Brosset's work. Brosset, was one of the most important figures in the history of Georgian-French relations. Marie Brosset studied Georgian manuscripts in Paris, published a number of works in Kartvelology (Georgian Studies), as well as the manual of Georgian Grammar. His work has laid the foundation for the Georgian Studies in Europe. He translated into French and edited seven volumes of *Kartlis Tskhovreba* (*The Life of Georgia*) and many other texts or scholarly works of great importance for Georgian culture. Georgian people deeply appreciated his contributions and support. Marie Brosset's activities were well covered by 19<sup>th</sup> century Georgian press and scholarly editions as well as by 20<sup>th</sup> century Georgian criticism. They are broadly illuminating his

scholarly works dedicated to issues of Georgian culture and literature.

Besides the accomplishments dedicated to the popularization of Georgia and Georgian culture activities by Brosset and some other Frenchmen had a great influence on the popularization of French culture and literature, lifestyle and state vision in Georgia. These issues were widely discussed by Georgian criticism in 20<sup>th</sup> century. Nevertheless, most of the studies at that time were biased or pro-Soviet and completely neglected Western approaches to research. In this respect, exceptions are the works by Gaston Buachidze, Sergo Turnava, David Panchulidze, Mzia Bakradze\*.

However, most of the material under study is either not interpreted at all because of ideological considerations or lies in archival files and has not yet been published. Farther study can shed light on many issues are collected both in Georgian museums, archives or libraries as well as in France and Russia.

\* \* \*

As a result of the initial studies conducted in Georgian archives, a large amount of material that deserves our attention has been found out. First of all, it is the separate episodes of Georgian everyday life in 17<sup>th</sup> and 18<sup>th</sup> centuries, where the main personages are French missionaries, travelers and political figures. For example, in 1798, in Paris was published the book – *Mémoires historiques et géographiques sur les pays situés entre la mer Noire et la mer Caspienne*. The book consists of several texts by different authors. One of those texts entitled: *Mémoire extrait du journal d'un voyage fait au printemps 1784 dans la partie méridionale de la Russie*, is a description of a journey to Russia and Georgia of two Frenchmen: Charles-Alexandre-Balthazar-François de Paule, baron de Baert-Duholant (1751-1825) and l'abbé Etienne-Antoine Boulogne (1747-1825). It is of special interest both the reasons for their travel and its output.

Of no less interest are career aspirations of French entrepreneurs, teachers, confectioners and people of other professions in Georgia and Tiflis. Hundreds of reports about their activities have been preserved: how the first Guild merchant Castello starts silk production; how French entrepreneurs try to produce wine, cloth, soap and porcelain, as well as obtaining permission for mining and processing of gold sand in Svaneti\*\*; how French teachers were appointed in gymnasiums, real schools and women's institutions; how French confectioneries were opened in Georgian cities – Tiflis, Kutaisi and Batumi, etc. It is clear that the activities of these people do not have direct influence on Georgian cultural and literary process, but it is reflected as an important part of the social life of the

---

\* See: Gaston Buachidze, *Tsakhnagbi* (Angles), Vol.1. Tbilisi: SabchotaSakartvelo, 1983; Gaston Buachidze, *Tsakhnagbi* (Angles), Vol.2. Tbilisi:Merani, 1986; Gaston Buachidze, *From Montmartre to Mtatsminda*. Tbilisi: Xelovmrba, 1972; David Panchulidze, *To the History of Georgian-French Literary Relations*. Tbilisi: SabchotaSakartvelo, 1969; David Panchulidze, *Essays on the history of French Literature*. Tbilisi: Ganatleba, 1974; Sergo Turnava, *Literary Essays*. Tbilisi: Merani, 1978; Sergo Turnava, *Georgian Studies Abroad*. Tbilisi: SabchotaSakartvelo, 1978; Mzia Baqradze, *Poetics of Word and Symbolic of Sun in Albert Camus "The Stranger"*. Tbilisi: Tbilisi University press, 1988; Mzia Baqradze, *François Villon and his Georgian Translation*. In: *Jurnal Saunje*, 1987, #6.

\*\* Svaneti is a historic province of Georgia, located in the southern part of Caucasus Mountains.

country. The social context keeps many interesting facts, including the fragments of human relations. For instance, the Central archive keeps the case on the investigation of the causes of the quarrel that occurred between the French subject Louis Creuzé and a Georgian Simon Beridze at the silk mill in Tbilisi. The French Consul appealed to the head of the court to punish Beridze for this quarrel. The French Creuzé was acquitted. In reciprocal claim Beridze presented himself in this way: “Simona Beridze, a resident of Tiflis, civil servant, of Georgian Christian faith...”. Here Creuzé appears to have shown generosity and appealed to the Governor-General Golovin with a request to be limited to just minor reprimand to Beridze because Creuzé pursued only to prove his innocence. Creuzé’s appeal dated from 16 May, 1838.

A separate topic are French manuscripts kept in the archives of Georgia. Some of them have been studied by Georgian scholars, but a number of new manuscripts, worthy of attention, have been found by the project participants; these documents should become the subject of further investigation. Among them, one of the most interesting seems to be the book of three Freemasonic Treatises. In the introduction to the book it is said that in the last quarter of the 18th century in Lion there lived people who were obsessed with the teaching of Freemasonry; Introduction opens discussion on several issues, in particular, the following is stated: these three treatises represent one component of the spiritual life of mankind and clearly show what vision people had at the end of the 18th century when faith in God was sufficiently shaken; the book is dedicated to Frank Mason’s teachings; based on Masonic fundamental dogma, Christianity, as we generally know it, is nothing but the Blue lodge of Freemasons in which the membership is opened only for those initiated; in its turn, the early Christians also addressed the initiation that was called transcendental Christianity by the Germans; thus, the doctrine that this discourse teaches is based on the Christian basis and represents a blend of Platonism, rhetoric and philosophy; the main and constant goal of this teaching is to give an extraordinary name to what we are familiar with; for the scribe, the given doctrine is nothing more than a catechism wrapped in foreign words, and etc. The book consists of three parts: paths leading to wisdom; on the divine justice; the rule of the blessing. The study and analysis of this treatise will be of great interest for the history of European culture and religion.

Of special attention is the correspondence in French, the samples of which are protected in various archives. Authors of these correspondence are Georgian and non-Georgian writers and public figures, among them: German writer, journalist and translator – Arthur Leist, British diplomat, traveler and translator – Oliver Wardrop, Georgian noble ladies – Elene Orbeliani, Maiko Orbeliani, Ekaterine Eristavi and others. It is clear that the 19th century high Georgian society gradually masters the French language as a *lingua franca* and uses it in active communication. The letters are of different content: personal, business, political, etc. It should be specially highlighted the manuscripts of Baron Nicolay, which are distinguished by diversity of genres: travel records, diaries, mixtures, letters to children, to father, greeting cards, etc. Most of them are not interpreted yet, especially, his text *Meditation sur l’Evangile*.

Linguistic position was strengthened by literary priorities. From the viewpoint of direct literary relations and influences, literary translations from French (however, there is abundance of non-literary translations which will take its place in research process) are essentially important. The careful review of numerous Georgian journals and newspapers edited on the edge of 19<sup>th</sup>-20<sup>th</sup> centuries, made it clear, that from the middle of the 19<sup>th</sup> century to the beginning of the 20<sup>th</sup> century Georgian authors tried to keep pace with and actively respond to the trends of French literature. They translated their contemporary authors: Octave Feuillet, George Sand, Victor Hugo, Anatole France, Théophile Gautier, Auguste Barbier, Alphonse Daudet, Jules Clarétie, Emile Zola, Guy de Maupassant, Alexandre Dumas (son), Victorien Sardou, Eugène Labiche, Edmond Gondinet, and others. It is noteworthy that Hugo's works were translated into Georgian almost immediately after they appeared in French (*Les Misérables*, *Torquemada*). Quite an attention was devoted to the translation of French dramas. In the 19<sup>th</sup> century, along with specimens of Georgian dramaturgy, plays translated from the European languages were often staged in the theatres of Tbilisi, Telavi and Kutaisi. A long list of French dramatists translated into Georgian might be done: Pierre Corneille – *Cinna*, Jean Racine – *Esther*, *Phèdre*, translated by Georgian romantic poet, Prince Aleksandre Chav-chavadze; several plays by Jean Baptiste Molière. In 19<sup>th</sup> century it was quite common the adaptation of Molière: Dimitri Kipiani translates the *Le mariage forcé*; Ivane Machavariani – *Don Juan*, *Le Misanthrope ou l'Atrabilaire amoureux*; *Les Fourberies de Scapin* is translated by Akaki Tsereteli, *Le mariage forcé* – by Solomon Tsereteli, etc. One of the archival funds in Georgia preserves Molière's translation into Assyrian language which is a complete bibliographic rarity and gives a new light to the geography of Molière's translations as well as the activity of French mission for assistance of refugees.

Familiarisation with the works by Molière is one of the most significant aspects not only in 19<sup>th</sup> century French-Georgian literary relations in generally, but, particularly, in the history of Georgian drama as well. "No foreign author is as well-known among the Georgians as Molière", noted Aleksandre Sarajishvili, Georgian critic. Molière's personages turned into patterns, according to which some notable Georgian dramatists constructed their characters. So far, Molière's paradigm of servants was introduced into Georgian literature of the comedy genre by outstanding Georgian dramatist Giorgi Eristavi, which became a characteristic feature of Georgian comedies later in the 19<sup>th</sup> century. It is essential to mention that Molière's texts were often modified and "Georgianized" in order to adapt them to the Georgian reality – French names were replaced by Georgian ones, some texts were abridged to be published in newspapers, some characters were eliminated or added, etc.\* Nineteenth century famous Georgian translators (Dimitri Kipiani, Giorgi Tsereteli, Giorgi Chikovani, Sergey and Kote Meskhi, Giorgi Tumanishvili, Anastasia Tumanishvili, Elene Kipiani, Anton Purtseladze, Akaki Tsereteli, Ilia Chavchavadze) fully understand the necessity of congenial, adequate translation relevant to the original even produced

---

\* Correspondences between the translators – Anastasia Tumanishvili and Elene Kipiani-Lortkipanidze confirms that they maintained contact to discuss translation-related issues.

such translations, but sometimes they deliberately break this law, so that the foreign work could sound like a native Georgian so that it takes into account specific problems of Georgian society and thus, the reader could be more aware of them. This practice was more or less adopted in the 19<sup>th</sup> century, and these translations were called “remakes” – variations of the theme, free translations. For example, Georgian classic writer Akaki Tsereteli translated Molière’s *Les Fourberies de Scapin* from Russian, but this translation does not correspond not only to Molière’s text, but does not even follow the Russian translation: Akaki Tsereteli added two scenes to the first act, to the second one – three scenes, remade names in Georgian mode. Despite this, according to Georgian critic Alexandre Kalandadze’s observation Akaki Tsereteli managed to preserve the inner cheerfulness, theatrical effectiveness and general mood. Another example of a free translation can be regarded Eugène Pottier’s *L’Internationale*, rendered by the same translator: the content partially diverges from the original, the refrain also does not repeat exactly, eight-line stanzas are changed into four-line, but the basic idea and the mood are maintained, it can be said everything that needs to be said has already been said. Anastasia Tumanishvili translated Ernest Labiche and Edmond Gondinet’s comedy *Le Plus heureux des trois*. In translation the second author is not mentioned at all and the title is also renamed. Names are in Georgian mode, the characters are added ... All these material needs to be analyzed in a wide cultural perspective.

In connection with translations of that period extremely important conclusions are offered in Georgian scholar’s – Gaston Bouatchidze’s work “Georgia in subtext: the elements of subconscious in Georgian translations of French poetry” (*Bedi Kartlisa, Revue de Kartvélogie*, Paris, 1978, v.36). Gaston Bouatchidze states that in Pierre-Jean de Béranger’s poems translated by Giorgi Gvazava\* the names of the characters as well as the names of clothes and flowers are substituted with Georgian names (Rosette – Martha, Adèle-Taliko, Lisette-Nino, Frétilon-Maró, Clitandre-Kola, Roger – Vano), even the dance is replaced by Georgian, which, in the opinion of the scholar, is partially typical for 19<sup>th</sup> century. However, as regards to 20<sup>th</sup> century Georgian translators (David Tserediani, Gogi Gegechkori, Galaktion Tabidze, Shalva Apkhaidze), we have quite a different picture: Georgian realities are unconsciously manifested in the mentality of characters, psychology, behavior, landscape, type of plastic beauty (for instance, to Rosario’s lark is dedicated a kind of toast, there are mountains in Loire’s gorge, mountain peaks appear in Verlaine’s poem “In the Woods”, etc.).

Close examination of those translations and making the right conclusions will give an opportunity not only to fill the history of the Georgian school of translation, but also – to reveal the regularities and their relevance with modern means of translation.

It is noteworthy that the translation of most of the mentioned texts was conditioned by the needs of the theatrical repertoire. The newly founded theatre in Georgia (1850) needed support and Georgian writers considered it necessary to strengthen the repertoire with plays already approved in European theaters. The Georgian original drama also ac-

---

\* Giorgi (George) Gvazava (1869-1941) was a Georgian politician, lawyer, writer, translator, publicist, one of the founders and leaders of the National-Democrat Party. He immigrated to France in 1921.

tively developed since the 60s of the 19<sup>th</sup> century, but this was not enough for an increased number of theatrical companies. Translated into Georgian or remade plays successfully succeeded in theatrical scenes which are confirmed by a great deal of documentary material: theatrical bills, statements, reviews of the performances. Georgian press actively covered these events. In the second half of the 19<sup>th</sup> century and beginning of the 20<sup>th</sup> century in leading Georgian news papers and journals very interesting, sometimes, highly professional reviews were published. These materials are not properly examined until now. In case of careful study of all those reviews and successful scientific research, several articles concerning cultural and social relations between Georgia and France are planned to be published, as well as an apart standing monograph – *French Drama on Georgian Theatrical Stage*\*.

In general, a lot of facts related to France and French culture were widely covered by Georgian press. Thus, for example, in 1900, the “Book of Records” reports that in the Society for Dissemination Literacy among Georgians and Kotja Tavartkiladze’s book-stores sell the book of Erckmann-Chatrion *-Histoire d’un paysan*; in the same news paper Archil Jorjadze\*\* publishes a letter entitled “The Democracy of Western Europe” (comprehension of the French Democracy)”. In 1902, the Georgian newspaper “Iveria” publishes the letter “On Paris-Sorbonne University”; extremely interesting reviews are found on political structure of France, education system, cultural events (premiers, exhibitions, presentations). Many Georgian newspapers and magazines have special reporters in France not to miss any important event. Some of these reports might have a significant meaning for the history of Georgian society.

From the first half of the 20<sup>th</sup> century, the spirit of French modernism and symbolism is already clearly felt: there are translated: Baudelaire’s *Le Fou et la Venus*, Remy de Gourmont’s *Phocas*, and some poems of French poets;\*\*\* Tiflis plunges into the French flavor with pleasure: Paris shop *Au Bon Marché et le Progrès* is opened on Vorontsov street; there is a restaurant Café Parisien in the yard of the Georgian theater on the Palace street, and at the Mikheil avenue – the cafe “Bordeaux”; French language courses are available in different places; In 1918 in Tbilisi with the support of Max Germain Dudin, a teacher of the Tiflis first male Gymnasium, was even opened the French club, which offered Georgian youth a fairly effective and versatile curriculum...

In 1882, Georgian newspaper “Droeba” (№1) wrote: “There is one people in Europe whose social life is observed by everyone with unusual interest, not only public life and state structure, but even the most insignificant event is more interesting to the mankind than the fate of another country and people. These people are the people of France, the precursor of all successful undertakings, a beacon to other nations, and often the fighter for others. Over the last ten years, after a republic was established in France, gradually, sometimes with a delay strives for such state order when the nation itself, by his chosen and distinguished people, determines her destiny”.

---

\* The list of French plays translated into Georgian in 19<sup>th</sup> century is attached in the appendix.

\*\* Archil Jorjadze (1872-1913) – Georgian politician, publicist, one of the founders and main ideologist of the Socialist-Federalist Party – a first national party in Georgia.

\*\*\* Some plays of Maurice Maeterlinck also were translated.

All this was unacceptable dream for Georgians and the peak that had to be conquered. This and many other facts and details that lie on the dusty shelves of the archives are waiting for readers and interpreters.

**Sources\*:**

Collections of the National Archive of Georgia  
Collections of Korneli Kekelidze Georgian National Center of Manuscripts  
Collections of the archive of George Leonidze State Museum of Georgian Literature  
Collections of Georgian and Russian press published in Georgia in 19<sup>th</sup> century, maintained at the National Library Parliamentary Library of Georgia

**Appendix:**

**The list of French plays translated or adapted into Georgian in 19<sup>th</sup> century\*\*:**

**Traductions géorgiennes de Molière**

- L'Amour médecin – traducteur géorgien inconnu, 1831, à Moscou. Manuscrit au Centre National des Manuscrits.
- Le Mariage forcé – traduit du français par Dimitri Kipiani, 1862
- Le Médecin malgré lui – adaptation par Ivané (Okro) Eristavi, 1866.
- Sganarelle, ou le Cocu imaginaire, traduit du français par Elené Kipiani, 1871 (titre géorgien – Sganarelle, ou le mari qui croit que sa femme le trompe).
- Les Fourberies de Scapin – adaptation du russe par Akaki Tsereteli, 1873.
- George Dandin, ou le Mari confondu – traduit par Koté Meskhi, 1877.
- George Dandin, ou le Mari confondu – traduit par Giorgui Toumanichvili, 1878.
- Le Malade imaginaire – traduit du français par Dim. Kipiani, 1879.
- L'Amour médecin – traduit du français par Dim. Kipiani, 1879.
- Le Sicilien ou L'Amour peintre – traduit du français par Dim. Kipiani, 1879.
- Les Précieuses ridicules – traduit par Elené Kipiani-Lortkipanidzé, 1883
- L'Avare – traduit par les étudiants géorgiens à Saint Pétersbourg, 1884.
- Les Amants magnifiques – traduit du français par Dim. Kipiani avec le titre – Les Fiancés Magnifiques, 1894.

**Traductions Géorgiennes d'autres Dramaturges Français**

- Pierre Corneille – Cinna – traduit du français par Alexandré Tchavchavadzé, 1844.
- Jean Racine – Esther, Fèdre (fragments) – traduit par Alexandre Tchavchavadzé, 1830-1840.
- Beaumarchais – Le Barbier de Séville – traduit du français par Dimitri Kipiani. 1879; la seconde traduction par Valeriane Gounia (sans date).
- Honore de Balzac – Mercadet le faiseur, comédie – traduit du russe par Koté Kipiani, 1879, 1880.

---

\* In detailed description of archival sources will be offered in the final version of the project.

\*\* This material is based upon the first results of the research; the research in this will be continued.

- Al. Dumas (fils):
  - 1) La Dame aux Camélias (Marguerite Gautier) – traduit par K. Bakradzé (sans date). Une autre traduction de la même pièce par Niko Badridzé, 1895.
  - 2) Le Fils Naturel – traduit par Chalva Dadiani avec le titre – L'Enfant de sa Faute, manuscrit (sans date). Une autre traduction de la même pièce par Samson Prangouliants et Mikheil Marjanichvili avec le titre – Né hors-la loi, 1899, manuscrit.
  - 3) Denise – traduit par Valeriane Gounia avec le titre – Grâce ou Denise, 1900.
    - Al. Dumas (père) – Kean ou Désordre et Génie – adaptation par Valeriane Gounia, 1900; il y a aussi un manuscrit, 132p. (sans date).
    - V. Sardou
- 1) Patrie, drame – adaptation par Davit Eristavi, 1881.
- 2) Divorçons – adaptation par Vasso Abachidzé (sans date).
- 3) Thermidor, drame – traducteur anonyme, 1891.
  - Eugene Labiche – Le Plus Heureux des Trois (avec Edmond Gondinet), comédie – adaptation par Anastassia Toumanichvili avec le titre – D'abord Pour Soi, manuscrit (sans date).
  - Louis-Emile Vanderburch – Le Gamin de Paris, comédie-vaudeville (avec Jean-Francois Bayard) – traduit par Maco Saparova, manuscrit, 37p. (sans date).
  - Th. De Banville Gringoire, comédie historique – traduit par Koté Meskhi avec le titre – Le Roi et le Poète, 1883.
  - Ed. Audran (compositeur) – La Mascotte, opéra-comique, livret par Henri Charles Chivot et Alfred Duru – traduit par Artem Akhnazarov avec le titre – Le Porte-bonheur, 1895.
  - Alfred de Musset – Le Chandelier – adaptation par Guiorgui Toumanichvili, manuscrit (sans date).
  - Oc. Feuillet – Le Divorce de Juliette, comédie – traducteur inconnu, 1889.

#### **Affiches:**

- Eugène Scribe et Ernest Legouvé:
  - a) Adrienne Lecouvreur, drame – traduit par D. Meskhi, Joué à Tbilisi en 1898, à Koutaisi en 1902.
  - b) Michel et Christine, vaudeville, affiche en trois langues (géorgien, français, russe), le 2 janv. 1850; joué en français par les russes.
    - Sardou – Marquise, comédie – annonce, 1889.
    - Oc. Feuillet – Dalila, drame – monté en 1893.

**ირმა რატიანი, ალექსანდრე სტროევი,  
რუსუდან თურნავა, გაგა ლომიძე\*  
(საქართველო, საფრანგეთი)**

## **ფრანგული კულტურისა და ლიტერატურის რეფლექსია მე-17-მე-20 საუკუნის დასაწყისის ქართულ კულტურულ სივრცეში**

ქართულ და უცხოურ ლიტერატურათმცოდნეობაში, კომპარატივისტიკაში, ისტორიოგრაფიასა და კულტურის კვლევებში ბოლო პერიოდში განსაკუთრებულ ყურადღებას იპყრობს კულტურათა ზემოქმედების საკითხი. სწორედ კულტურათაშორის დიალოგი უწყობს ხელს საუკუნეების განმავლობაში დაგროვებული ნეგატიური სტერეოტიპების, ნაციონალური ჩაკეტილობისა და ქსენოფობიის დაძლევას. ლიტერატურული კომუნიკაციების სათავეც კულტურათა ზემოქმედების ღირებულ პროცესშია საძიებელი.

ფრანგული კულტურა საქართველოში, პირველ ყოვლისა, უშუალოდ ფრანგების საშუალებით შემოდიოდა. საქართველოში სხვადასხვა დროს იმოგზაურეს ფრანგმა საზოგადო მოღვაწეებმა, მისიონერებმა, არისტოკრატებმა, მწერლებმა, დიპლომატებმა და სამხედრო პირებმა, მინათმოქმედმა, მეღვინეებმა თუ სხვა ფენის წარმომადგენლებმა, რომლებიც საქართველოში სხვადასხვა მიზნით ჩამოდიოდნენ, მაგრამ, ყველა შემთხვევაში, ხელს უწყობდნენ ფრანგული კულტურული გარემოს შემოჭრას ქართულ კულტურულ სივრცეში. პროცესის უკუგებას წარმოადგენდა ფრანგი მოღვაწეების მიერ საქართველოს შესახებ დაწერილი წიგნები. ცნობილია, რომ მე-19 საუკუნეში საქართველოში რამდენიმე ფრანგული კოლონიაც კი ჩამოყალიბდა, რომელთა შესახებ არაერთ საისტორიო ცნობას ვხვდებით (საარქივო დოკუმენტები); ბევრი ფრანგი მუშაობდა ქართულ საგანმანათლებლო დაწესებულებებში: გიმნაზიებში, ლიცეუმებში, პანსიონებში, უნივერსიტეტებში. მათ მალალი კვალიფიკაცია მოეთხოვებოდათ, შესაბამისი დიპლომებითა და რეკომენდაციებით.

აღმავალი ნიშნით განვითარებადი ურთიერთობები მალევე აისახა კულტურის ისეთ უმნიშვნელოვანეს სფეროზე როგორცაა ლიტერატურა. მე-19 საუკუნის უკვე დასაწყისიდან აღინიშნება ფრანგული ენის, როგორც არისტოკრატის ერთ-ერთი საკომუნიკაციო ენის, დამკვიდრება საქართველოში, კერძოდ, მის კულტურულ ცენტრში – თბილისში; ამ პროცესს კი თან მოჰყვება ფრანგული ლიტერატურული მოდისა და პროდუქციის შემოჭრა ქართულ ლიტერატურულ სივრცეში. დიდძალი ლიტერატურული მასალა მოიცავს როგორც ფრანგულ ენაზე შექმნილ ლიტერატურულ პროდუქციას, ისე – ფრანგული ლიტერატურული სტილის ზეგავლენით ქართულ ენაზე შექმნილ ტექსტებს.

ლიტერატურული კვლევების დღევანდელი გადასახედიდან უაღრესად საინტერესოა თუ რას თარგმნიდნენ ქართველები „ფრანგულიდან“, რის გავლენას გა-

\* საარქივო მასალაზე იმუშავეს თანაავტორებმა: ნინო გაგოშაშვილმა, მირანდა ტყეშელაშვილმა, თათია ობოლაძემ.

ნიცდიდნენ, რას კითხულობდნენ, რას ციტირებდნენ ქართველი მწერლები, რა პიესები იდგმებოდა ტფილისის თეატრალურ სცენებზე ფრანგული დრამატურ-გის რეპერტუარიდან და როგორ აღიქვამდა მათ ქართველი მაცურებელი. ამ გზით ნათელი მოეფინება არამარტო კონტექსტს, არამედ – კონტექსტის ფარგლებში წარმოებულ პროდუქციას და მის გავლენას საზოგადოებრივ აზროვნებაზე. ამ თვალსაზრისით, ძალზე მნიშვნელოვანია საქართველოს საზოგადოებრივი ცხოვრების არეალში ფრანგების მოღვაწეობის მიახლოებული სურათის აღდგენა, ქართულ-ფრანგული კულტურული ურთიერთობის ძირითადი მიმართულებების გამოვლენა, ფრანგული ენისა და ლიტერატურის ადგილის განსაზღვრა მე-19 საუკუნისა და მე-20 საუკუნის პირველი ათწლეულის დასაწყისის ქართულ ლიტერატურასა და კულტურაში. ყოველივე ეს შექმნის ნიადაგს ფუნდამენტური კვლევისთვის შედარებით ანალიზის ძირში.

ამ საკითხებთან დაკავშირებული საარქივო მასალის ნაწილი დამუშავებულია მე-20 საუკუნის ქართველი კრიტიკოსების მიერ, თუმცა, მათ უმეტესობა იდეოლოგიური ზეგავლენის ქვეშაა მოქცეული და აბუნდიოვანებს სურათს. ამასთან, მიკვლეულია მთელი რიგი საარქივო მასალისა, რომელიც ახლა მოელის შესწავლას. ფრანკოფონიის საკითხი დღეს აქტიურად მუშავდება რამდენიმე პოსტსაბჭოთა ქვეყანაში, როგორც ამ ქვეყნების საზოგადოებრივი და კულტურის ისტორიის ერთი მონაკვეთი. საქართველოს ჩართვა აღნიშნულ კვლევებში ქართული მეცნიერების ინტერნაციონალიზაციის კიდევ ერთი მაჩვენებელია.

ახლადმიკვლეული მასალებიდან განსაკუთრებულ ყურადღებას იმსახურებს: ფრანკმასონური ტრაქტატი, ფრაგმენტები დღიურებიდან, პირადი მიმოწერა ფრანგულ ენაზე, ასევე, ფრანგულიდან თარგმნილი ლიტერატურული მასალა.

საეტაპო როლი ქართულ-ფრანგული კულტურული და ლიტერატურული ურთიერთობების ისტორიაში შეასრულა სულხან-საბა ორბელიანმა, რომლის მოგზაურობა საფრანგეთსა და იტალიაში ქართულ ლიტერატურაში მთელი რიგი ახალი – ევროპული ლიტერატურული და, ზოგადად, სააზროვნო ტენდენციების (კლასიციზმი, განმანათლებლობა) შემოტანას დაუკავშირდა. მე-19 საუკუნის მეორე ნახევრისთვის უკვე ძლიერ დაწინაურებული და ევროპის ლიტერატურული ცხოვრების ერთ-ერთი ლიდერის – ფრანგული მწერლობის ნაკადი საკმაოდ საგრძნობია ქართულ ლიტერატურულ სივრცეში. აღსანიშნავია, რომ ამ თარგმანების გარკვეულმა ნაწილმა უდიდესი როლი შეასრულა ქართული თეატრის ისტორიაში, რაც კვლევის კიდევ ერთი მიმართლებაა. ფრანგული ლიტერატურიდან შესრულებული მრავალრიცხოვანი თარგმანები, აგრეთვე მათი მიმოხილვა და რეცენზიები, გვიჩვენებს, რომ ქართველი მწერლები და კრიტიკოსები დიდი ყურადღებით ადევნებენ თვალყურს საფრანგეთის ლიტერატურაში მიმდინარე პროცესებს, ცდილობენ ფრანგულ მხატვრულ ლიტერატურასა და კრიტიკაში გადმოცემული ლიბერალური და ჰუმანისტური იდეების გაშუქებას.

ყოველივე ზემოთქმულიდან გამომდინარე, ფრანგულ-ქართული საზოგადოებრივი და კულტურულ-ლიტერატურული ურთიერთობების ისტორიის მი-

მოხილვა, ამ ურთიერთობათა დეტალების გამოვლენა და ანალიზი ძალზე მნიშვნელოვანია კონკრეტული ისტორიული ეპოქის სოციალური და კულტურული მოდელების რეკონსტრუქციის თვალსაზრისით. ფრანგული ლიტერატურის შესწავლა, ხშირ შემთხვევაში, შეიძლება ამა თუ იმ ეპოქის ქართული ლიტერატურული ტექსტების ნაკითხვის გასაღებადაც კი იქცეს.

საგულისხმოა, რომ საქართველოს ნაცნობობა საფრანგეთთან, კულტურისა და ლიტერატურის გარდა, მოიცავს არა მხოლოდ ისტორიის შემეცნებას, არამედ კულტურული და ფსიქოლოგიური მენტალობის გაგებასაც; თუ როგორ ირღვეოდა სტერეოტიპები და ირღვეოდა თუ არა საერთოდ.