GEORGIAN

ABSTRACTS

JOURNAL

Humanitarian Sciences

№1, 2021

(Signal edition)

Contact address: 47 Kostava Str. Tbilisi, Georgia
Tel.: 233 53 15; 233 51 22
E-mail: tech@gtu.ge
https: //techinformi.ge

Foreword

The abstracts journal reflects the scientific publications of Georgia in the field of humanities. It contains abstracts of scientific articles, monographs, dissertations, reports of conferences in the fields of history and archeology, language and literature, philosophy, religion, and art.

The abstracts journal of the national sci-tech publications has been published since 2000 by the Institute Techinformi of the Georgian Technical University. On its basis, a Georgian-English language database "Scientific Publications of Georgia" has been generated, which is available on the Internet in free access mode. Updating this database with publications in the humanities is a belated but undoubtedly a matter of great importance.

Georgian Abstracts Journal of Humanities is bilingual, published in Georgian and English. The abstracts are systematized according to the Field of Science and Technology Classification in the Frascati Manual (OECD) The journal includes author and subject indexes.

The new abstracts journal will expand the distribution of Georgian scholarly publications and help find research partners.

Editorial Board

Subject entries

Organization for Economic Co-operation and Development (OECD)

According to the Fields of Science and Technology (FOS) Classification

6. Humanities
6.1. History & archaeology
History *(history of science and technology to be 6.3, history of specific sciences to be under the respective headings)*
Archaeology
6.2. Languages & literature
General language studies
Specific languages
General literature studies
Literary theory
Specific literatures
Linguistics
6.3. Philosophy, ethics & religion
Philosophy, history & philosophy of science & technology
Ethics (except ethics related to specific subfields)
Theology
Religious studies
6.4. Arts (arts, history of arts, performing arts, music)
Arts, art history
Architectural design
Performing arts studies (musicology, theater science, dramaturgy)
Folklore studies
Studies on film, radio & television
6.5. Other humanities

Contents

List of Scientific Publications Reflected in

Georgian Abstracts Journal - Humaniatarian Sciences

1. Bulletin of the Georgian National Academy of Sciences (Moambe) — ISSN 0132-1447
2. David Aghmashenebeli University of Georgia Scientific Journal Spectre — ISSN 2587-4810
3. GESJ Musicology and Cultural Science (Electronic Scientific Journal) — ISSN 1512-2018
4. Ivane Javakhishvili Tbilisi State University, Arnold Chikobava Institute of Linguistics, Edited volume "Terminology Issues" — ISSN 1987-7633
5. Language and Culture — ISSN 1987-7323
6. Professional's Voice — ISSN 1987-6831
7. South Caucasus Archaeological Context — ISSN 2667-9353 (on-line)
8. Tskhum-Abkhazian Academy of Sciences, Proceedings — ISSN 2233-3363
9. WEST-EAST — ISSN 2587-5434
   ISSN 2587-5523 (on-line)

List of periodicals reflected in the issue

1. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2019. – v. 13. – #1; – 2020. – v. 14. – #1-2.

2. David Aghmashenebeli University of Georgia, Scientific Journal - Spectre. – 2020. – #3.

3. GESJ Musicology and Cultural Science. – 2019. – # 1(19).

4. Iv. Javakhishvili Tbilisi State University, Arnold Chikobava Institute of Linguistics, Edited volume Terminology Issues. – 2020. – #4.

5. Language and Culture. – 2019. – #22; – 2020. – #23.

6. Professional's Voice. – 2019. – #1-2(14).

7. South Caucasus - Archaeological Context. – 2020. #1.

8. Tskhum-Abkhazian Academy of Sciences, Proceedings. – 2019. – XVII-XVIII; 2020. – XIX-XX.

9. WEST-EAST. – 2019. – v. 2/1. – #1.

6. HUMANITIES

6.1. HISTORY & ARCHAEOLOGY

6.1.1. History

1.6.1.1.1. Some Issues of Political Legitimization through the Cult of Saints in the Late Antique Caucasus. /N. Aleksidze/. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2020. – v. 14. – #1. – pp. 137-143. – eng.; abs.: geo., eng.

The paper discusses the regional peculiarities of the cult of saints in the Late Antique Caucasus. It argues that the Caucasian, i.e. Albanian, Armenian and Georgian written sources introduce distinct concepts, practices and rhetoric of sanctity into the saintly discourses of the Eastern Roman Empire. In late antique Caucasian sources one can identify a particularly strong interest in the interrelationship of the cult of saints and the political discourses, most notably in the context of the legitimization of royal rule. For this purpose the paper analyzes two late antique literary productions: Agathangelos' fifth-century History of the Armenians, written in Armenian, and the anonymous Life of Vachagan III the Pious, a part of the History of Albanians, also written in Armenian albeit with a complicated date, with a brief reference to the Georgian Conversion of Kartli. Based on a study of these texts, the paper further argues that the politicization of saints' relics that these texts engage are on the one hand adopted from eastern Roman rhetoric, in particular Constantinian and Theodosian authors, and, on the other hand, borrowed from Iranian and Zoroastrian concepts of royal investiture. According to these early Caucasian narratives, the relics serve the purpose of legitimizing the political state of affairs; they sanctify a monarch's rule through creating a metaphysical bridge between the foundations of Christianity and the recent times, by assigning to the kingdom or monarch a central place in the history of universal salvation. Ref. 6.

<div align="right">Auth.</div>

1.6.1.1.2. Education in the First Republic of Georgia (1918-1921). /N. Songhulashvili/. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2020. – v. 14, #1. – pp. 144-147. – eng.; abs.: geo., eng.

After the restoration of Georgia's state independence in 1918, the Georgian political and cultural elite resolved various problems. The 1918-1921 years were politically highly charged period in the history of Georgia. The declaration of independence brought many problems together with many positive developments. That was related to the preservation and revival of national symbols, as well as to political, social, economic, and cultural reforms that envisaged eventual changes of the consciousness of the Georgian society within the frames of a new state. Along with various state-of-the-art transformations and measures, all the problems that constituted the remnant of Russian rule were to be resolved. This primarily concerned the education system. There was an urgent need to carry out educational work in the Georgian language in schools. Ref. 1.

<div align="right">Auth.</div>

1.6.1.1.3. Antefix Inscription from Chitakhevi Church and Kviriketsmida Monastery, Georgia. /T. Gogoladze/. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2019. – v. 13. – #1. – pp. 182-187. – eng.; abs.: geo., eng.

Until recently, location of the Kviriketsminda Monastery founded by Christopher, one of the disciples of St. Gregory of Khantsta, which is mentioned in the life of the above saint, was disputed as either being in the vicinity of the village of Sakuneti (a site of the village of Kvirike) or nearby the village of Akhaldaba (the Potoleti church). It was also identified with the well-known Chitakhevi church or the Kviriketsminda monastery opposite the village of Kvabiskhevi. We have studied an antefix inscription from Chitakhevi church and graffiti from Potoleti church and arrived at the conclusion that the Chitakhevi and Potoleti churches are not the same as the Kviriketsminda Monastery founded by Christopher. We have studied Georgian narrative sources concerning the Monastery complex of Kviriketsminda, compared them with the results of epigraphical study and resolved the problem related to the location of Kviriketsminda mentioned in the "Life of St. Gregory of Khantsta": based on convincing arguments we hold that Kviriketsminda mentioned in the

"Life of St. Gregory of Khantsta" and the monastery complex of Sakvirike opposite Kvabiskhevi are the same. Correspondingly, we date the monastery complex to the 840s. Fig. 1, Ref. 15.

<div align="right">Auth.</div>

1.6.1.1.4. Trade Relations between the Roman Empire and the Kingdom of Iberia in the 1st -3 rd cc. AD. /K. Shavlakadze/. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2020. – v. 14. – #1. – pp. 155-159. – eng.; abs.: geo., eng.

The paper aims at studying the imported glass unguentaria discovered in the tile graves of Samtavro necropolis excavated at Mtskheta in the eastern part of Georgia (former Kingdom of Iberia), finding parallels of the finds and identifying Iberia's links and trade relations with the Roman Empire. Glass unguentaria, lacrimarii and flasks represent the homogeneous group of the burial inventory of tile graves dated to the 1st -3rd cc AD; they were presumably imported from Syria which was under the Roman influence at the time. All of the imported glassware is produced by a blowpipe. Besides Iberia these vessels occur on many sites of the Roman Empire and its environs (e.g. Northern Black Sea Area, South Caucasus, etc.). As Mtskheta (the capital of Iberia) was located on the crossroads of ancient trade route connecting east to west, different luxury goods, like unguentaria with frankinsense oil and miniature lacrimarii with perfumes and medicines were delivered to satisfy the cosmetic needs of the local aristocracy. It should be assumed that Syrian products carried by these glass containers were being brought in Iberia via Armenia and would head towards Mtskheta and were eventually distributed to different town centres of the Iberian Kingdom. Ref. 10.

<div align="right">Auth.</div>

1.6.1.1.5. An Interesting Letter in Tudor Archives and the Georgians' Fight for the Holy Places. /G. Kalandia/. David Aghmashenebeli University of Georgia Scientific Journal Spectri. – 2020. – #3. – pp. 148-151. – geo.; abs.: geo., eng.

This publication discusses one of the documents preserved in the Tudor Archives' printed collection in the National Library of England. Namely, a letter in Latin named "The Holy Sepulchre" from 1514 intended for the notorious English King Henry VIII. The document tells of the Georgian people's fight for Calvary in the holy land. As it turns out, in the 16th century, Georgian Christian community was able to direct international or religious processes in Jerusalem in a way that brought the events to the attention of European monarchs. Ref. 11.

<div align="right">Auth.</div>

6.1.2. Archeology

1.6.1.2.1. A New View on the Caucasus in the System of Old Civilizations. /K. Pitskhelauri/. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2019. – v. 13. – #1. – pp. 188-195. – eng.; abs.: geo., eng.

Conducting archaeological studies with the use of modern digital technologies and analyzing the obtained material on the basis of the natural sciences will create an important innovative base that is designed to conduct the research process in the right direction and will reclaim the Caucasus its rightful place in the system of Middle East civilizations. Ref. 21.

<div align="right">Auth.</div>

1.6.1.2.2. Tools and Techniques Used by Goldsmiths in Ancient Georgia. /E. Magradze/. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2020. – v. 14. – #2. – pp. 122-126. – eng.; abs.: geo., eng.

The present paper reports on some tools and techniques developed by goldsmith in the workshops of ancient Georgia. The written sources concerning the processing of precious metals and special tools used for this in the jewelry practice widely known in the world are taken into consideration. On the basis of theoretical and practical data contained in these sources, as well as the results of the conducted experiments, it was shown

that the so-called Trialeti goblet, an artifact dated back to the early second millennium BC, was made using the similar tools and techniques. The monument is kept at the archeological treasury of the Simon Janashia National Museum of Georgia. Fig. 6., Ref. 6.

<div align="right">Auth.</div>

1.6.1.2.3. Chalcolithic Settlement at Bronze Cave, Tsutskhvati Cave Complex (Republic of Georgia, Imereti). /N. Tskvitinidze, N. Tsikaridze, E. Kvavadze, D. Lordkipanidze/. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2020. – v. 14. – #2. – pp. 127-131. – eng.; abs.: geo., eng.
The present paper provides a brief research of new Chalcolithic materials discovered at the bronze cave, Tsutskhvati cave complex. A small number of Chalcolithic sites in West Georgia enhances importance of this discovery and makes it unique. The Chalcolithic culture of West Georgia is very distinct. It has close connections with both the earlier Neolithic culture, and the later Early Bronze. Compared to the Neolithic period, the Chalcolithic lithic and ceramic industries show change. Lithic techniques are more concentrated on pressure flaking, while pottery loses decorative elements and becomes focused on the utilitarian functionality without aesthetic embellishment. The discovery of copper objects and crucibles shows evidence of cold forging and the emergence of metallurgy. Previously, the upper layers of Bronze cave thought to belong the Early Bronze Age, but following a comparative-typological analysis of the discovered materials, we can conclude that the Bronze cave was inhabited in the Chalcolithic era and used as a permanent or temporary shelter. This discovery provides us with important update about West Georgian Chalcolithic period, enriches its scarce collections, is a novelty for the site and finally this research is important to qualify holistically the process of site formation. Fig. 4, Ref. 14.

<div align="right">Auth.</div>

1.6.1.2.4. Archaeology and Formation Processes in the M6 Block at Dmanisi, Georgia. /T. Shelia, R. Ferring, M. Tappen, M. Bukhsianidze, D. Lordkipanidze/. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2020. – v. 14. – #1. – pp. 148-154. – eng.; abs.: geo., eng.
Excavations at the M6 Block of the Dmanisi Paleolithic site reveal a unique record of occupation patterns and activities. Geo-archaeological investigations and faunal analyses show that the materials in M6 most probably accumulated as an in situ deposit. Lithic assemblages reveal a very low intensity of reduction, with very few flakes per core. This may correlate with an emphasis on bone breakage, based on bone fragment data. The geological and archaeological data from these excavations indicate a high degree of variability in occupation patterns. The very high ratio of bones to lithic artifacts in M6 (1156/72) is possibly unique at Dmanisi, indicating a locus of substantial bone accumulation by carnivores and humans. The record from M6 is unlike that from any of the other areas of the site excavated thus far, showing that Dmanisi was a location of diverse activities during the many repeated occupations that are shown by spatial and stratigraphic distribution of in situ deposits. This is one of the few opportunities in any Paleolithic setting; most of the sites in globe present single occupation events in same localities. Fig. 1, Tab. 4, Ref. 7.

<div align="right">Auth.</div>

1.6.1.2.5. Reconstruction of the Shiraki Valley paleoenvironment: the first traces of the state formation in the South Caucasus. The primary research results. /K. Pitskhelauri/. West Caucasus - Archaeological Context. – 2020. – #1. – pp. 28-42. – geo.; abs.: geo., eng., rus.
Modern archaeology has long gone beyond the research of cultural heritage of humanity and aims to study human and historical environment as a whole. A research of the past of the community of any region and epoch should commence with characterization of the contemporaneous paleoenvironment, as it is the changeable, epochal differences that the whole system of economic, social and political development of the society is based on. Thus, unless reconstruction of the paleoenvironment of certain epochs occurs from the very beginning, every effort of proper interpretation of the past of any society will be conducted with major flaws, will be prone to substantial mistakes and establishment of the truth will be difficult. Fig. 8, Tab. 1, Ref. 6.

<div align="right">Auth.</div>

1.6.1.2.6. The geopolitical context of the flax crop in the ancient Colchis. /D. Lomitashvili/. West Coucasus - Archaeological Context. – 2020. – #1. – pp. 13-26. – geo.; abs.: geo., eng., rus.

The finds of Nokalakevi expedition provided noteworthy material with regard to the development of flax production in Colchis. The central and eastern sections of the lower terrace of Nokalakevi city-site (where certain concentration of archaeological sites dated to the 8th -1st cc BC are observed) yielded a number of pyramidal clay weights of a vertical weaving loom alongside the spindle-whorls of many different shapes and material. Dated from the II millennium BC to the Hellenistic period including, the items obtained through archaeological excavations and listed in the present article support the opinion that the pyramidal ceramic loom weights discovered in Colchis at the sites of different period are actually the weights of vertical weaving looms. In terms of time, archaeological data give priority to the vertical looms. As far as the horizontal weaving looms are concerned, they, indeed, coexist alongside the vertical ones from a certain period. The finds revealed at Nokalakevi city-site can be considered to be another proof of the hypothesis that the Georgian weaving looms, which are characterized by originality, developed and improved over time. The process of their development did not take place separately. The looms with their original forms are among the cultural achievements of ancient peoples. Ref. 39.

Auth.

1.6.1.2.7. New Finds in Ortvala Klde; An Innovative Vision of the Paleolithic and New Objectives of Research. /N. Tushabramishvili/. West Coucasus - Archaeological Context. – 2020. – #1. – pp. 43-71. – geo.; abs.: geo., eng., rus.

The article discusses the outcomes of research which proves cohabitation of two populations – the Neanderthals and modern humans in Ortvala Klde. Yet as early as in 1994, I expressed the opinion that in Georgia there existed the Middle to Upper Paleolithic transition period, and that it was possible that modern and Neanderthal humans lived simultaneously, or coexisted. The new laboratory analysis carried out abroad in the late 2018, in fact, confirmed the dates identified by me and the theoretical presumption of coexistence. In other words, as a result of substantial, multidisciplinary research it has been concluded that the Middle Paleolithic industry could belong to both the Neanderthals and the Homo sapiens. I am convinced the given definition will alter the attitude of the world prehistorians towards the industries of Middle Paleolithic. Recent research showed a necessary for conducting a repeated investigation of Georgia's paleoenvironment, conditioned by the most recent discovery of the fossil of a macaque of the Pleistocene era in the Ortvala Klde. Fig. 20, Tab. 11, Ref. 56.

Auth.

1.6.1.2.8. A review of M. Kazanski's article: the burial rites with a shield in the late antique period in the northern and eastern coast of the Black Sea. /I. Anchabadze/. West Coucasus - Archaeological Context. – 2020. – #1. – pp. 72-79. – geo.; abs.: geo., eng., rus.

In the work the author discusses several burials of the late antique period containing shield bosses (umbo) discovered on the Black Sea Coast (including the territory of Abkhazia) and several presumable provenances of so called Germanic, Thracian and Romanized Eastern traditions of placing items in burials. As a result of critical discussion of the article, based on a number of archaeological data, the given review points to the presence of strong local roots of the tradition in question. Ref. 21.

Auth.

1.6.1.2.9. Pitiakhshs in ancient Iberia. /Z. Bragvadze/. West Coucasus - Archaeological Context. – 2020. – #1. – pp. 80-93. – geo.; abs.: geo., eng., rus.

Archaeological artifacts found in Bori village in 1902 are preserved in the State Hrmitage Museum in Saint Petersburg. Among the material particularly interesting is a silver cup with an Aramaic inscription: 'Kind Pitiakhsh Buzmihri. The inscription revealed that the office of pitiakhsh existed in the kingdom of Iberia in Roman epoch. Indeed, it is interesting whether the burial in which the object in question was discovered was the ossuary of a pitiakhsh. The point is that generally sarcophagi or crypts are not found in Bori – there are only pit-burials there - which, in my opinion, excludes presence of the burial of a pitiakhsh here, and the rich

inventory discovered alongside the cup with the inscription does not belong to a pitiakhsh either. It is more believable that this cup is Pitiakhsh Buzmihr's gift. There are a few similar occasions known in the kingdom of Iberia in Roman period. Where exactly is the burial of Pitiakhsh Buzimihr? This question has not been answered yet. Apart from other problems the article deals with the chronological order of the pitiakhshs of Armaziskhevi cemetery and leads one to an opinion that the pitiakhshs are buried only in burials 1, 2 and 3. In addition, the article looks at the problem of interrelation between the pitiakhshs' burials and the structures in Armaziskhevi and expresses an idea that the structures date to earlier period than the burials. In the 70s (no later than 75 AD) the residential area was destroyed as a result of an earthquake and since then the area was used as a cemetery of the Armaziskhevi pitiakhshs and their family members. Ref. 43.

Auth.

1.6.1.2.10. Origin and historical significance of artificial cranial deformations found in Samtavro cemetery in the Early Middle Ages. /N. Tavartkiladze/**.** West Caucasus - Archaeological Context. – 2020. – #1. – pp. 94-116. – geo.; abs.: geo., eng., rus.

The work is based on the research of normally and artificially deformed skulls of the Samtavro Cemetery, dating back to the period the Early Middle Ages. The skulls are now located in the anthropological research laboratory of the Ivane Javakhisvili Institute of History and Ethnology. Apart from the skulls themselves, the craniological catalogue, located in the same institute, as well as individual blank of each of the skulls was used for the research. Archaeological diary from the Georgian National Museum has also been used for the research, through which, information about the cemetery types, burial rites and artifacts was acquired. The work analyzes the types of cranial deformations, the sexual and age structures of the buried, markers of the physiological stress and anomaly frequencies in the population of this period. The inventory is also distributed between those with deformations and those without them, in order to analyze if the deformations implied being part of the elite parts of the society. There are tables distributing information about those with deformed and non-deformed skulls, based on their gender and age, which gives a clear picture of the lifespan of those with and without skull deformations. For the purpose of understanding underlying reasons for the skull deformation, historical sources have been analyzed and the reasons summarized in order to determine why the artificial deformation took place among those living in Mtskheta territory. Fig. 7, Tab. 7, Ref. 28.

Auth.

1.6.1.2.11. Human habitation in Caucasia in the Coldest and Driest Period of the Last Glaciation. /A. Gavashelishvili/. West Caucasus - Archaeological Context. – 2020. – #1. – pp. 117-132. – geo.; abs.: geo., Eng., Rus.

Since the period the modern human originated anatomically, genetic diversity was accumulated in the hereditarily transferred DNA (e.g. Y-chromosome and mitochondrial DNA), which makes it possible to estimate the ways of human origination and evolution. The research presented in the article uses the branches of Y-chromosome (or paternal branches) which originated in the period of the Last Glaciation. According to the hypothesis to be researched, the major phenomenon in the geological past which could have caused genetic differences by means of reproductive distancing of human populations (i.e. isolation) was the succession of minimal temperatures over the period of glaciation. The author's hypothesis was motivated by the fact that the dates of temperature minimums almost coincided with the times of origination of paternal branches presumed by other scholars. Consequently, it was the distribution of the biomes during these minimums that must have affected creation and dissemination of paternal branches. Fig. 1, Tab. 6, Ref. 1.

Auth.

6.2. LANGUAGES & LITERATURE

6.2.1. General language studies

1.6.2.1.1. On the Methodological Aspects of Identifying the Nominal Stems in Georgian. /R. Gersamia/. Journal Language and Culture. – 2019. – #22. – pp. 14-20. – geo.; abs.: geo., eng.
In Georgian scholarly literature, the nominal stem is identified based on a simple linguistic method, namely, removal of the marker from a nominal lexeme in the ergative or dative case. The arguments in support of the dative case are based on the stability of the root and suffixal morphemes: a) the root of the lexeme in the dative case is not subject to phonetical alteration, b) the dative case is represented by one morpheme /-ს/ of C structure with all kinds of stems i.e. it is not represented by allomorphs. The issue becomes complicated in case of plural stems with -eb markers. Based on the above-mentioned method, the nominal stem ends with marker /-eb/ of VC structure. Thus, a nominal lexeme with ებ plural marker can only be consonantal, whereas, according to the type of declension, it can belong solely to the first i.e. consonantal type (A. Shanidze), which enables the following subtypes: stems subject to syncope and those not subject to syncope. According to this logic, there are different stems in the singular and plural. The system suggested by A. Shanidze is solid and true for the entire class of nominal parts of speech. According to this logic, defining a stem based on its final sound (consonant or vowel) is relevant only for the singular form. Only with regard to the singular form we can discuss morphonological issues: the changes and relations between the root and affixal morphemes. The plural system is based on certain paradigms i.e. paradigmatically, no changes are expected, because the changed paradigm appears in the initial nominative case. This issue is related to the phonetic structure of the plural morpheme. Analysis of the plural stem of a nominal part of speech should embrace the following issues: 1.The agglutinative nature of the Georgian language, the morphosyntactic chain of the nominal stem and the rank structure of morphemes. 2. The status of the morpheme /-eb/ based on diverse methods of linguistic analysis. 3. The boundary between derivation and inflexion (analysis of examples of the following type: *k'op'l-ian-eb-i - k'op'l-eb-ian-i – k'op'l-eb-ian-eb-i* . Corpus statistics). 4. Should the methodological approach be changed? What should serve as the basis for the new definition of the nominal stem? 5. What are the arguments in favour of A. Shanidze's system and what are the counter-arguments against the given system? Ref. 6.

<div align="right">Auth.</div>

1.6.2.1.2. Valency of the Georgian sign language (GESL) verbs. /T. Makharoblidze/. Journal Language and Culture. – 2019. – #22. – pp. 31-40. – geo.; abs.: geo., eng.
Like in many other spoken and sign languages, in GESL verb may have a subject and an object. Sign languages are considered as polypersonal verbal languages. Although the approach to the category of verbal valency and verbal argument structures is absolutely different from the one spread in spoken languages. In sign languages so called incorporated or polypersonal verbs are the verbs which can kinetically display the object directed dynamics. In contrast from spoken languages, in sign languages the verbal valency depends on the object oriented kinetic vector. Sign languages are 3D spatial visual languages, and verbal persons/arguments and valency are connected to this spatial dynamics. In sign languages, lexical and semantic content is not the central point of verbal valency, unlike spoken languages. This fact should be taken into account in a broad typological analysis, since it introduces large changes in typological points of view regarding incorporated verbs and argument structures in in languages as a whole. Ref. 33.

<div align="right">Auth.</div>

1.6.2.1.3. History of Corpus Linguistics as a Nes Interdisciplinary Field in Georgia (Corpora and Webcorpora). /N. Kenchiashvili/. Journal Language and Culture. – 2020. – #23. – pp. 38-50. – geo.; abs.: geo., eng.
Popularizing of corpus linguistics in Georgia was promoted by scholars of the Institute of Empirical Linguistics of Goethe University of Frankfurt: J. Gippert, M. Tandashvili, *et al.* Since 2012, Batumi Shota Rustaveli State University has hosted summer and winter schools in corpus linguistics, digital Kartvelology and digital

humanities. The first Georgian handbook in corpus linguistics was published by M. Tandashvili and Z. Purtskhvanidze in 2014, entitled "Corpus Linguistics Paradigm in Linguistics" and in 2018 by R. Khalvashi's authorship – "Introduction to Digital Humanities". In the process of documenting Georgian languages, the leading role is also given by the Institute of Empirical Linguistics of Goethe University of Frankfurt. As a result, we have a many sources such as TITUS-ARMAZI (Alternative Resources, Materials, Applications and Zipped Information – Caucasian Languages and Cultures: Email Documentation) – 1999-2002, ECLinG (Endangered Caucasian Languages in Georgia) Languages in Georgia) – 2002-2005, SSGG (Die Soziolinguistische Situation im gegenwärtigen Georgien – Sociolinguistic situation in modern Georgia), 2005-2007. Besides the above mentioned electronic resources, the Georgian National Corpus Project (GNCC) has laid the foundations for such projects as the Georgian language corpus; Georgian Dialectic Corpus, Georgian Scientific Metalanguage Corpus, Georgian political corpus and etc. At the base of Ilia State University there were also several important projects aimed at building the corpus: Georgian language corpus and The Epigraphic Corpus of Georgia. In addition, the linguistic corpus of the Georgian language, which was created at the Georgian Technical University and Parallel Corpus – parallel corpus of English-Georgian scientific texts, created by the "lexicographic center" of Ivane Javakhishvili Tbilisi State University. Besides the Georgian language corpora, there is also the Georgian webcorpus named KaWaC (Kartvelian Web as a Corpus), which was created within the framework of S. Daraselia's doctoral studies. Thus, after the development of the corpus linguistics in Georgia, many types of corpus and WebCorpus were created, which is a very important fact. Ref. 26.

Auth.

1.6.2.1.4. Culture in the Space of Lingodidactic Conceptology. /E. Tareva/. Journal WEST-EAST. – 2019. – v. 2. – #1. – pp. 123-127. – rus.; abs.: geo., eng., rus.
DOI: https://doi.org/10.33739/2587-5434-2019-2-123-127
This paper concerns a methodologically significant issue that reveals the underlying processes of the development of scientific knowledge in the field of methods of teaching foreign languages. It introduces the concept as a basic unit in "conceptology" and "linguoconceptology". The study identifies the values and key (threshold) concepts in the field of foreign language teaching methodology and shows how the evolution of a key concept demonstrates the development of scientific knowledge. The object under study is the concept of "culture" in the linguistic educational perspective. The factors that determine the transformation of the concept are justified. They are linked to a change in educational paradigms. Ref. 19.

Auth.

1.6.2.1.5. Teaching Russian as a Foreign language in Serbia (Serbian-Russian interlanguage homonyms in teaching Russian language). /G. Naumovic/. Journal WEST-EAST. – 2019. – v. 2. – #1. – pp. 127-130. – rus.; abs.: geo., eng., rus.
DOI: https://doi.org/10.33739/2587-5434-2019-2-127-130
Mistakes of Serbian non-philology students in Russian language learning (types and causes): why Russian language in Serbia increasingly loses its significance and students year after year show less interest in its study. It is well-known that less related languages like Russian and English are more difficult to learn than related languages Serbian and Russian with lots of words that students find "familiar" and tend to recognize while reading and listening. This characteristic of related languages makes students false convinced, giving them illusion of quick and fast language learning and its use in communication. A similar word can often be "a false friend" to translator. Examples. Ref. 4.

Auth.

1.6.2.1.6. Symbolics of China Realia in Russian Verbal Culture (in the Verbal Aspect of Teaching Russian as a Foreign Language). /V. Abramova, J. Arkhangelskaya/. Journal WEST-EAST. – 2019. – v. 2. – #1 – pp. 130-135. – rus.; abs.: eng., rus., geo.
DOI: https://doi.org/10.33739/2587-5434-2019-2-131-135
The authors of the article present a method, which has been worked out and tested by them and which is intended to help Chinese students in studying Russian lexical and phraseological units with a symbolic

component referring to China and the Chinese (e.g. the lexical unit китаец in certain contexts can represent a personalized symbol of cunning; the phraseological unit китайская стена stands for a symbol of strength and insularity or excessive length of a building etc.). Knowledge of these units is urgent for foreign learners because it enables them to avoid culture shock and communicative shock when dealing with the Russians and facilitates communication with them. The method presupposes familiarizing students with symbolic meaning, etymology and usage specificity of the Russian lexical and phraseological units about China and the Chinese (китаец, шанхай, китайская грамота, китайская стена, китайские церемонии, последнее китайское предупреждение, etc.), practicing usage of these units in speech, comparing them with the Chinese ethnic stereotypes about the Russians. Tab.1, Ref. 12.

<div align="right">Auth.</div>

1.6.2.1.7. Culture Contact and Values Conflict in Teaching Russian as a Foreign Language. /L. Bogdanova/. Journal WEST-EAST. – 2019. – v. 2. – #1. – pp. 139-143. – rus.; – abs.: eng., rus., geo.
DOI: https://doi.org/10.33739/2587-5434-2019-2-139-143
The article discusses the interaction of cultural values in teaching Russian. The purpose of the article is to show the universal and national-specific in the cultural spaces of languages that come into contact in learning of Russian as a foreign language. During the research various methods and operational procedures were used including analysis of definitions, component analysis, context transformation, equivalent replacement, modeling, linguistic experiment, etc. In the article the ways of reflection of cultural values in language are considered. The special attention is paid to the research of values conflict in the conditions of culture contact. The estimated sign of evaluation can be changed depending on the point of view that the value fixes: the view from the inside or the view from the outside. The structure of views about the same event can not correspond in different cultural communities. This work is deeply connected with such topical questions as formation of associative potential of words, national and cultural specificity of connotations, the means of its lexicographical representation, decoding of speaker's value system. Ref. 19.

<div align="right">Auth.</div>

1.6.2.1.8. Lexical Manifestations of the Cultural Specificity of Emotions in the Context of Teaching Russian as a Foreign Language. /E. Fatyushina, V. Popova/. Journal WEST-EAST. – 2019. – v. 2. – #1. – pp. 147-151. – rus.; abs.: eng., rus., geo.
DOI: https://doi.org/10.33739/2587-5434-2019-2-147-151
The aim of the study is to identify and describe various ways of manifestation of cultural specificity of emotions in the vocabulary of the language, as well as to examine the possibility of using this specificity in the formation of a secondary language personality in the process of mastering Russian as a foreign language. The article uses the following methods: comparative, context analysis, case study, questioning. The cultural peculiarity of emotions is lexically manifested in the degree of their specification, which is expressed in the number of synonyms denoting the same emotional state in different languages or in the presence of additional lexemes to denote a specific variety of an emotion. Emotional vocabulary of languages can differ by potential semes, and semantic specificity entails differences in combinability. The choice of emotional vocabulary with a particular connotation also depends on the language situation. When studying a language, at the level of vocabulary semantization, it is necessary to analyze synonymic rows, to take into account the peculiarities of the compatibility and contextual use of words in the language, the specifics of functioning in different areas of language, as well as peculiarities of connotation. Ref. 15.

<div align="right">Auth.</div>

1.6.2.1.9. The Issue of Qualification of Evidential-Epistemic Screeves in Megrelian. /M. Lomia/. Journal Language and Culture. – 2020. – #23. – pp. 51-57. – geo.; abs.: geo., eng.
In Megrelian, like other Kartvelian languages and, in general, numerous languages of the world, there are two types of evidentiality: modalized and non-modalized. When information is obtained from an inferential source based on background knowledge, such information is considered as *dubitable, probable, likely.* Based on such evaluation, the forms expressing *epistemic modality* are created. These forms are expressed both

descriptively and organically. In Megrelian, modalized evidentiality is also expressed lexically (descriptively) and grammatically (by means of verb paradigms i.e. screeves). The given paper focuses on the issue of qualification of epistemic-evidential screeves in Megrelian. It should be mentioned that such verb-forms were noted, distinguished and described in the Georgian scientific literature at the end of the past century, yet, they were qualified differently. When speaking of the organic (morphological) formation of evidential-epistemic forms, we imply complex forms expressed by means of **Present Subjunctive** or **Conditional I,** as well as **additional means** (*i"i/i"uapu „may be", i"idu/i"uapudu „would be"*). **Initially,** the distinction of these forms was closely related to the formation of the future tense, and the forms of both types were termed as follows: ***Future Continuous:*** *⬚arundas i"i/i"uapu „he/she may be writing"; arunduko i"idu/i"uapudu „would be writing".* Later, the forms were separately termed as: ***Future Continuous:*** *arundas i"i/i"uapu „may be writing"* and ***Conditional Continuous:*** *arunduko i"idu/i"uapudu „would be writing".* Later, the forms expressed by means of **Present Subjunctive** and **additional means** were termed as **Present Continuous Subjunctive.** It should be noted that consideration of opinions of different authors (Z. Chumburidze, I. Kobalava, K. Margiani) and the evaluation of the forms in question from the viewpoint of evidentiality have enabled their qualification as evidential-epistemic screeves. Namely, based on the corresponding methodological approach, it has been concluded that: 1. In Megrelian, there are two evidential-epistemic screeves: *Evidential-Epistemic Present* and *Evidential-Epistemic Imperfect I.* 2. *Evidential-Epistemic Present* is expressed by means of Present Subjunctive and *i"i/i"uapu „may be"* modal form. 3. *Evidential-Epistemic Imperfect I* is expressed by means of Conditional I and the modal form *i"idu/i"uapudu „would be".* 4. The complex forms of evidential-epistemic screeves express dubitable-probable actions in the present and past. In this, they are opposed to actions expressed by means of neutral present and continuous tenses. 5. The Megrelian complex forms of evidential-epistemic screeves are expressed in Georgian by means of neutral present or continuous verb-forms and the modality adverb „probably". 6. In spite of the fact that evidential-epistemic screeves consist of two parts and are of complex structure, they are semantically unified and they perfectly fall within the tense system. Ref. 8.

Auth.

1.6.2.1.10. To express the semantics of diversity in Georgian. /T. Mamardashvili/. Journal Language and Culture. – 2020. – #23. – pp. 58-63. – geo.; abs.: geo., eng.

The form of a quality is obtained on the basis of a confrontation, relationship and comparison of a certain sign or trait of objects, and indicates the sign of the object. We usually talk about quality in relation to adjectives, because it directly expresses a trait that can be more or less quantity, the ability to produce different quality and quality is mainly related to situational adjectives, rarely to relative ones, and if one acquires this skill, it passes into the situational group. A lesser degree of subject matter is expressed in the form of a slight degree of quality. The relation to the positive of the form of the superior quality is not the same as the relation of the minor to the same positive, because the sign of the object is expressed by the superior in more quantity, indefinitely, and the slightest in lesser quantity, but with a kind of approximation. Descriptive production, though, is more a matter of conveying the content of a subject's mark, but sometimes it can also convey the slightest, lesser. Understandably, the understanding of singularity goes beyond the realm of the adjective, and the role of some prepositions more or less clearly in language is evident in the indication of the scarcity, infallibility, or slightness of action with verbs and in some forms even with the adverb. In modern Georgian, the prepositions mo-, tsa-, cha-, she-, tsamo- are used to express the smallness of the action, the small size, the relative lack of quality or volume, which, along with the main function, combine this understanding. This semantics is even more diverse in the dialects of the Georgian language. Ref. 7.

Auth.

1.6.2.1.11. On non-manual grammatical marking in GESL. /T. Makharoblidze/. Journal Language and Culture. – 2020. – #23. – pp. 64-69. – geo.; abs.: geo., eng.

In GESL there are a few types of non-manual marking. One very interesting case is eye gaze argument marking (EGA). It may occur as a subject and/or an indirect object. Incorporated verbs with EGA are shortening the verbal kinetics. Plain verbs can have the EGA including body anchored verbs, such as '*love*'. Thus, EGA makes

a valuable input in argument structures across sign languages. It brings closer the sign language verbal argument structure to the semantic content of a verb, which is universal for spoken and sign languages. Ref. 12.

<div align="right">Auth.</div>

1.6.2.1.12. In connection with some terms of oriental origin in the Georgian language found in the "Description of the Kingdom of Georgia" by Batonishvili Vakhushti. /N. Bartaia/. Journal Language and Culture. – 2020. – #23. – pp. 16-21. – geo.; abs.: geo., eng.

The new Persian vocabulary which originates in the 9th-10th centuries, penetrated Georgian language in great abundance in the 12th century and 16th -18th centuries. Especially in the XVI-XVIII centuries, i.e., the Safavid era, when the eastern part of Georgia was a part of Iran's political structure and there were close direct linguistic relations. The article discusses some of the eastern borrowings from the "Description of the Kingdom of Georgia" by Batonishvili Vakhushti (1696-1757): aid-i, lulufar-i, laklak-i, mehmandar-i, mordar-i, nijad-i, sabdivan-i and sra-fardak. The above terms, with certain phonetic modifications, originate from the following eastern lexical units: **_Persian:_** Laklak-i ← لکلک [laklak] – crane (bird). lulufer-i ← نیلور [nilufar] - lotos. Mehmândâr-i ← مهماندار [mehmândâr] - host. mordâr-i ← مردار [mohrdâr] – seal-bearer nijad-i ← نجات [nejât] - aid. **_Pahlavi_** sra-fardag ← sarâ fardak – royal tent. **_Arabic-Persian_** aid-i ← عید [eid] - holiday. nijad-i ← نجات [nejât] - aid. One of these is an Arab-Persian composite - sabdivân-i - صاحب دیوان [sâheb divân] – head of treasury. Ref. 8.

<div align="right">Auth.</div>

6.2. Specific languages

1.6.2.2.1. The Types of the Causative Construction in Georgian. /Z. Baratashvili/. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2019. – v. 13. – #1. – pp. 126-136. – eng.; abs.: geo., eng.

In the article, the types of causative constructions in Georgian are discussed with respect to semantic roles, syntactic functions, and morphological marking. The three types of causaitve: lexical, analytic, and morphological are mentioned, but within the scope of the article, all the analyses are focused on and the restrictive rules are established according to the latter. The Georgian Causative are checked according to the hierarchy of grammatical relations by Comrie and the generalization of case marking by Baker. Theoretically possible and actually attested combinations of basic and syntactically derived constructions are calculated with respect to valency and transitivity. At the end of the paper the restrictive rules (according to Baker) and relationship with the Comrian ideas are established. The schemes are shown according to the relationship and correspondences of semantic roles and syntactic functions (taking into account both basic and derived constructions). The results are useful for the linguistic typology. Ref. 12.

<div align="right">Auth.</div>

1.6.2.2.2. The Eclecticism of Functional-Lingual Styles and Genres in Novel by Aka Morchiladze "To Disappear on Madatov Island". /T. Tsetskhladze/. Journal Language and Culture. – 2020. – #23. – pp. 91-99. – geo.; abs.: geo., eng.

The present article discusses the eclecticism of functional – lingual styles and genres in the novel "To Disappear on Madatov Island", it is analysed which style is preferential for the author himself, what the reason for mixture of styles and genres is and what the purpose of it is. Aka Morchiladze as post-modernist writer does not follow one certain style, he plays a game with functional styles and genres. This is one of the trends of western literature. The author mostly uses colloquial style which is full of barbarisms, slang, vulgarism, etc. but he also includes old Gujari, investigation protocols and personal letters as well. The prose includes poems as well. Aka Morchiladze often moves from one story to another, he somehow plays with genres and styles. The goal of the writer is to paint an even in multiple sides and aspects. It is stipulated by the topic in particular stories of old and new Tbilisi which are obscure. The playing with styles serves to achieve effect of reliability and expressing writer's ideas. Based on novel studies it was identified that the

colloquial style which is used by the writer, is some kind of way for the reader to certainly perceive the story of the writer / character himself without any ambiguity. The literary style requires some kind of readiness from the reader. In the novel "**To Disappear on Madatov Island**" styles and genres naturally merge with each other which approves originality of this novel. Ref. 9.

<div align="right">Auth.</div>

1.6.2.2.3. Semantic Components of Spatial Adverbs in Megrelian and Laz. /I. Kobalava, R. Gersamia/. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2020. – v. 14. – #2. – pp. 111-113. – eng.; abs.: geo., eng.

In Megrelian and Laz, spatial adverbs, as meaningful notional linguistic items, refer to: 1. Direction of motion/movement of bodies in space (dynamics), 2. Localization of bodies in space (stativity). Three models have been distinguished with respect to form: basic (occurring as a stem), derived (by means of case markers, particles, affixes), and compound (reduplicated structure). Formal structures of adverbs render their semantic structures and contain information about direction of motion, body localization, point of departure, arrangement of bodies in space, orientation (deictic, anthropomorphic, anthropocentric, intrinsic), widening and narrowing of space, visualization; their rendering is due to the strategy based on geographic, cultural and other factors, their application for determining of a direction of motion and localization, that is, for selecting of principles of orientation in space across languages. Physical features of motion and immobility of bodies in space and peculiarities of their linguistic representation make it necessary to characterize adverbs semantically and grammatically, according to horizontal and vertical spaces, in relation to a landmark or without it. Tab. 4, Ref. 5.

<div align="right">Auth.</div>

1.6.2.2.4. Semantic Components of Motion Verbs in Megrelian. /I. Kobalava/. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2019. – v. 13. – #1. – pp. 137-142. – eng.; abs.: geo., eng.

The study of motion as the most natural and important form of people (and, in general, animate objects) activity is topical not only for the modelling of spatial language structures, but also for the perception of the structural-semantic peculiarities of the ancient layers of language. All this implies detailed linguistic analysis of the above-mentioned verbs. The paper is not aimed at diachronic or typological analysis. At this stage, it is viewed only as material for the research of the above-mentioned type. The obtained results are based on the semantic analysis of the lexical meanings of the verb stems. The model of linguistic categorization of movement-displacement was discussed for one concrete language. The paper is based on the method of componential semantic analysis, which implies identification (by means of commutation test) of semantic components, diverse combinations of which create the meanings of corresponding language units in different languages. For the aims of analysis, the verbs under study have been selected based on their semantic content. These verbs are: verbs of motion and displacement, i.e. verbs of movement from point A to point B, and verbs denoting transfer/transportation. Tab. 4, Ref. 10.

<div align="right">Auth.</div>

1.6.2.2.5. Polysemy in Machine Translation Exemplified in English and Georgian. /B. Akhobadze/. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2019. – v. 13. – #1. – pp. 143-146. – eng.; abs.: geo., eng.

Some linguistic problems of translation, including the machine translation are considered in the paper. Under conditions of the modern computerized era, the machine translation is very popular and convenient, providing quick translation of huge translation materials necessary in different fields. However, there are number of linguistic problems in connection with machine translation. For instance, the fact that one and the same word has different meaning causes great difficulties in the machine translation and not only. We consider certain systematization of the language vocabulary to be helpful to solve some problems for overcoming the existing difficulties with the translation of polysemic words. Ref. 9.

<div align="right">Auth.</div>

1.6.2.2.6. For the language of Mamia Gurieli's epistolary heritage (From the Kutaisi Museum Manuscript Fund). /M. Mikadze/. Journal Language and Culture. – 2019. – #22. – pp. 41-49. – geo.; abs.: geo., eng.

The 19th century poet Mamia Gurieli was a child of a wealthy family, growing up in the village until the age of 15, and for him hunting was the main means of killing time. The talented man's family was not lucky, his wife divorced, his only son Kakhaber committed suicide. Surprisingly, the man whose life is tragic left remarkably hopeful, love-filled lyrics. Of particular interest to the writer is learning the writer's personal letters. Each of them is individual, both in content and in style. Mamia Gurieli corresponded with many individuals. All letters start with the label and end with the corresponding. The poet is characterized by the inclusion of adjectives in letters, further enhancing the style of letters. The letters are spoken in a cordial manner, with expressions typical of the time spoken. Guriel systematically refers to divergent voocubulary words and expressions in his letters. He often uses an appeal that gives the letter a form of dialogue. Russianisms were often used in the speech at that time. M. Gurieli failed to avoid them as well. These writings show the writing style of a well-educated person. Mamia Gureli not only wrote beautiful poems, his translations from Russian and English are well known, so his writing style can be generalized as the style of the 70s and 80s of the 19th century. Ref. 2.

Auth.

1.6.2.2.7. The Concept *Family* in German Discourse. /R. Svanidze/. Journal Language and Culture. – 2019. – #22. – pp. 50-53. – geo.; abs.: geo., eng.

The analysis of German discourse has revealed universal and specific linguistic features of the family concept, value dominants that help the recipient actualize, modify or extend their knowledge. It has been presented in the linguo-cultural context what changes are causing the cultural transformation of the concept and what a future-oriented family looks like. The state, through the consolidation of political, economic, and public forces, seeks to strengthen the family institution as a community pillar. Solidary and dynamic relationships are a bond for family unity; they are the foundation of both personal and community development. Ref. 7.

Auth.

1.6.2.2.8. On the *valsaa*-type forms in the Old Georgian Interrogative Sentences. /L. Tsikhelashvili/. Journal Language and Culture. – 2019. – #22. – pp. 54-65. – geo.; abs.: geo., eng.

The markers of interrogative sentences in Old Georgian are question-words or interrogative particles (chiefly, -**a**). However, in rare cases, there are sentences in which the question is marked only by means of intonation (interrogative tone). The paper analyzes the forms of *valsaa* type, which are sometimes found in the texts of Old and Middle Georgian. In these forms, one -**a** represents an interrogative particle, whereas the function of the other -**a** is uncertain. The existence of such forms may be explained in three ways: **1.**They can be considered as examples of the so-called **pseudo-grammatical spelling**; **2**. **Phonetic** or **3**. **Mechanical error** of the scribe. Ref. 19.

Auth.

1.6.2.2.9. Phraseological Expressions of the Conceptual Field of Protest in the French and English Languages. /Ts. Akhvlediani, G. Kuparadze, K. Gabunia/. Journal Language and Culture. – 2020. – #23. – pp. 11-13. – geo.; abs.: geo., eng.

In the French and English languages, the most frequently used words of the concept of "protest" are the idiomatic expressions describing various protests in the language of mass media; The French and English languages are rich in expressive structures that easily explain conceptual images of the world depicted and represented by French and English people. The presented joint paper deals with the idiomatic expressions that form part of the concept of protest in the French and English Languages. We have tried to convey the analysis of the phraseological units, largely in terms of phonetics, grammar and vocabulary, with the special focus on the French and English languages. The lexical-stylistic study of idiomatic expressions reveals the preferential use of these structures in conversational style, in accordance with the situation of expressing the emotional discourse and the conceptual area of protest. In our research we used French and English colloquial dictionaries as well as articles from French, English newspapers and magazines that clearly show

the conceptual scope and features of the protest. It should also be noted that the linguo-cultural completeness of the conceptual scope of protest is rich in French and English not only with the emotionally coloured and expressive phraseological units, but also with other means conveying the linguistic and conceptual image of the world. The conceptual area of protest is less studied in the French and English languages. This causes certain difficulties in translating French and English literature into Georgian and vice versa. In cognitive linguistics, for more detailed study of this problem, it is necessary to accumulate a large amount of empirical material, in particular, studying and analyzing French and English media means from the political and social spheres. Ref. 11.

Auth.

1.6.2.2.10. Contrastive Analysis of English and French Paroemiological Units. /Ts. Akhvlediani, G. Kuparadze, K. Gabunia/. Journal Language and Culture. – 2019. – #22. – pp. 9-13. – geo.; abs.: geo., eng.
The ethnocultural specificity of paroemias is clearly evident when comparing such language identical examples as proverbs and sayings are; their comparison allows us to simultaneously understand the cultural features of each language and to identify what they have in common. Besides, the contrastive description of English and French paroemias makes it easier to understand the world of linguistic images of these languages and the cultural values of the people speaking them, as well as penetration into their imaginative system. Ref. 8.

Auth.

1.6.2.2.11. Functional-Systematic Forms in Public Speeches of Politicians. /Ek. Tophuria/. Journal Language and Culture.– 2020. – #23. – pp. 34-37. – eng.; abs.: geo., eng.
The article concerns a study of the political statements/speeches of politicians based on a functional-structural analysis of their content. The article studies the Caesar's, as of the world strategic politician's, strategies for making the purposeful speeches for the future military success. The grammatical-functional speech units represented in the article are as follows: gerundive forms, supine and subordinate sentences of purpose to express the politician's strategies. The article once again proves the historical truth approving the Caesar as a politician, strategist, and warrior, as well as a thoughtful narrator and an interesting grammarian. Ref. 2.

Auth.

1.6.2.2.12. Semantic and Symbol Interrelationship of „water" in German Praselogisms. /Ts. Modebadze/. Journal Language and Culture. – 2020. – #23. – pp. 70-74. – geo.; abs.: geo., eng.
The article discusses the symbolism and semantic groups of the concept of "water". According to the study, both positive (life, purity, cleanliness, movement, invincibility ...) and negative (death, failure ...) connotation groups were identified. Water is a symbol of life, purity and prosperity: Wasser des Lebens- water of life. Water flows like time. Water is a symbol of the movement, the road and the transition to another world. Life is in motion. The man standing there is unhealthy: stehend Wasser stinkt - stehend Wasser stinkt – standing water stinks. In phraseology, it is very important to talk about calm water or flooded: Stilles Wasser ertrinkt die Menschen und sturmisches erschreckt - The calm water suffocates people and frightens them. This phraseology is the same as Georgian: there are more bacilli in the standing water, or quiet-hearted people have more secrets. Water is a symbol of liberation and cleansing from evil forces Water is essential not only for physical existence but also for spiritual life. That is why rivers and springs are considered sacred places in many religions. The same is true of the Christian religion. Christening takes place in a river. Despite the positive significance of water, it is more often found in negative connotations than in positive ones, because water is also a symbol of destruction and flooding: Das Wasser hat keine Balken - water is dangerous, it can suffocate you. On the one hand, it is a symbol of purity and cleanliness, on the other hand, it is associated with dangerous events: Blut und Wasser schwitzen - having great fear / being in stress. "Water" is a symbol of death, danger and mourning: ins Wasser gehen - drowning himself. "Water" is also a symbol of failure: Ins Wasser fallen-wyalSi Cayra - drowning in water (loss of something). Jemandem Wasser in den Wein gießen - Pour some water into the wine. Ref. 4.

Auth.

1.6.2.2.13. Marine Literature, Specifics of Marine Terminology and Peculiarities Concerning Translation. /S. Rodinadze, Z. Bezanov, T. Mikeladze, Q. Zarbazoia, M. Abashidze/. Journal Language and Culture. – 2020. – #23. – pp. 80-86. – geo.; abs.: geo., eng.

Translation of terminology is quite specific, especially the translation of maritime terminology. Marine terms can be found in both technical texts and marine literature. It is necessary to translate terms accurately in order to avoid misunderstandings and ambiguity. For this purpose translator should know both literary language and marine terms. There are a lot of works in the world literature, especially in English and American literature where maritime field is shown and here are described ships, their structure, purpose, parameters, crew. Marine terminology is used to characterize main characters too. For creating realistic image of marine field is necessary to describe not only the place but also sailors' character. Such works are known as marine literature. The research of marine literature has shown that English maritime terminology has not formed yet, it is still in the process of formation. English Marine fiction texts are rich with maritime terminology. Their Georgian translations are very interesting. We read and researched the following works "Gulliver's Travels", "Robinzon Crusoe", "Moby Dick ", "Sea Wolf ", "Treasure Island ". We found out that they contain a huge number of marine terminology. It is necessary to keep the form, content and structure of the text. That is why translations of different translators differ from each other. So translation is a true work of art and the aesthetic effect can be achieved by appropriate linguistic means. Translators must maintain the content of the text, idea, the author's style. Lots of expressive means such as metaphors, metonymy, phrasal words can be found in such writings. A translator should try to translate everything correctly and not to change the author's style. Literary and technical translation completely differ from each other. The difficulty while translating literary text is to present author's idea and aims. They must be shown not only by facts but also we must maintain psychological style and emotional elements. Scientific technical texts, which do not have such elements seem easier at first. Ref. 8.

Auth.

1.6.2.2.14. For the Relationship of Word and Notion in Different Language System. /N. Charkviani, I. Rusadze, S. Kipiani/. Journal Language and Culture. – 2020. – #23. – pp. 87-90. – geo.; abs.: geo., eng.

This paper deals with the discussion of the word and the notion in different language system, which help us reveal their features. While studying a foreign language, it became very obvious that most students find it difficult to choose the appropriate word while translating from Georgian into English , as well as from English into Georgian. They should know that in both languages there are enough suitable words, which can prevent them from using the direct translation. Ref. 4.

Auth.

6.2.3. General literature studies

1.6.2.3.1. April 9 as an inspiration of collective trauma, based on Guram Dochanashvili's short story "Two Here and There". /N. Ambokadze /. Journal Language and Culture. – 2020. – #23. – pp. 100-105. – geo.; abs.: geo., eng.

A lot has been written and said about April 9, 1989. The dispersal of this peaceful demonstration in Tbilisi once again showed that the "Union of Nations" in the USSR was based on violence and not on the will of people of the "Brotherly Republics". It also became clear that the government's "freedom of speech" (so-called "Glasnost") remained only on paper, and Russia continued to be a totalitarian state, an evil empire. April 9, as the inspiration for the collective trauma, was reflected in Guram Dochanashvili's short story "Two Here and There", which was written in the footsteps of the events, without considering the "distance of time" and was published in 1989. On the background of the comparison of the two countries, the condition of the "conqueror" and the "defeated" is clearly visible. The perpetrators are well-armed and psychologically "treated", and the conquered people (Georgia) are unarmed and their "deprivation" is that they love freedom. The protagonist of the story, a little girl who is the victim of the April 9 tragedy, symbolizes Georgia. It is worth noting that the narrative against the background of biblical myths and the presentation of the author's concept in the same context is characteristic to Guram Dochanashvili's works. This story also

includes a number of semantic schemes, "Two Here and There", which requires the reader to read carefully; Otherwise, the model of functioning the fiction (writer, work, reader) will be misunderstood, because it will be difficult for the reader to perceive the author's intention correctly. The author tells us the episodes from Christ's life, shows the faces of Georgian saints, etc. In this work, the mention of Christ should not be accidental, his crucified life is considered as an analogy of the fate of Georgia. His patronage towards the little girl and, therefore, towards the little country, is clearly felt. The reader won't be indifferent to the feelings of the Virgin, skillfully painted by the author, how she sheds tears when she sees the girl and how she hugs her, the girl, who misses her parents and doesn't even know where she is and why she was punished so severely. Ref. 3.

<div align="right">Auth.</div>

6.2.4. Literary theory

1.6.2.4.1. On Construction and Functioning of the Narrative Space in *The Persians* by Aeschylus. /A. Tsanava/. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2019. – v. 13. – #1. – pp. 153-158. – eng.; abs.: geo., eng.

The paper aims to examine general artistic-semantic principles of narrative space constructing and functioning in The Persians by Aeschylus. The research is conducted in two directions. One is the study of the spatial layers of the tragedy and the main narratological device employed by the author for the space presentation in the dramatic discourse. The second one is concentrated on the functioning of the narrative space in the drama text. In this regard we base upon M. Lotman's theory on spatial models of a text, which is grounded on binary oppositions. According to the scholar, in different kind of narratives spatial structures are conceived as organizing elements, around which completely non-spatial characteristics of a text are built. So in the paper we raise the following question: do the narrative spatial structures of The Persians have the semantic significance and are they conceived as a building material for the cultural model of Aeschylian narrative world reconstructed in The Persians? The research showed that the tragedy represents a narration of not only one specific historic event (the Battle of Salamis and Xerxses' defeat) or an attempt of generalization of this story at a mythical level but it encompasses the entire epochal, mythical world vision knowledge of the universe, the first realization of the European-Asian dichotomy at the literary processing level. These two different, opposing systems of values are first of all based on narrative spatial oppositions, which are constructed and represented through the textual level of the tragedy. Thus we conclude that the research of verbal/narrative space in The Persians, and in ancient Greek tragedy in general is essentially important as it allows us to have a deeper insight into the author's poetic conception and into the paradigmatic issues represented and elaborated in the drama texts. Ref. 8.

<div align="right">Auth.</div>

1.6.2.4.2. St Gabriel Mtsire and his Work "Gvirgvini" (the Crown). /G. Kalandadze/. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2019. – v. 13. – #1. – pp. 159-164. – eng.; abs.: geo., eng.

St Gabriel Mtsire is one of the prominent representatives of the Gareji Monastery School. Information available about him is scant. Those worth mentioning are the postscript to The Crown by King Giorgi's son Bagrat dated 3 April 1815 and the manuscript of the book Jvarshemosili. Present paper refers to Gabriel Mtsire's work Gvirgvini (The Crown). The purpose of the study is to identify the sources from which Gabriel Mtsire composed Gvirgvini. In order to determine the origin of the narratives in Gvirgvini, we compared them to the Georgian translation of six various collections of patericons and English-Greek edition. The link between the narrations of Gvirgvini and the texts compared was proved and the original sources of the narratives were identified. From the beginning to the end, the text of Gvirgvini is thematicaly organized. The structure of the book prepares readers to fully understand the essence of each issue. The postscript to Gvirgvini by King Giorgi's son Bagrat dated 3 April 1815 states that it was Gabriel Mtsire, who compiled the work. The peculiar features of the compilation and the dates of the autographs also point to this. Ref. 20.

<div align="right">Auth.</div>

6.2.5. Specific literatures

1.6.2.5.1. A Collective Trauma and the Artistic Language Mechanisms to Overcome it. /M. Gugunava/. Journal Language and Culture. – 2020. – #23. – pp. 106-112. – geo.; abs.: geo., eng.
The article aims to analyze the role of an artistic discourse in forming a collective trauma and in questioning the concept of *verisimilitude* as a determining factor of artistic narrative in the formation of historical memory. Ref. 14.

<div align="right">Auth.</div>

1.6.2.5.2. The problem of relationship between cosmopolitanism and patriotism as felt and thought by Vazha-Pshavela and Nikolai Berdyaev. /L. Beburishvili/. Journal Language and Culture. – 2019. – #22. – pp. 66-71. – geo.; abs.: geo., eng.
In the modern reality the problem of a relationship between the national and universal human values has been most urgently arisen since the end of the 19th century, when the social-democratic and anarchist international ideas gained sufficient popularity throughout the Russian Empire. The problem of the relationship between cosmopolitism and patriotism is fixed and reviewed from the ethical perspective by Vazha-Pshavela. Of the utmost interest is the circumstance that from the typological perspective Vazha-Pshavela's beliefs appear to be similar to the thoughts of the Russian philosopher, Nikolay Berdyaev. A parallel review of Vazha-Pshavela and N. Berdyaev's world-outlook shows how the two great thinkers endowed with the distinguished analytical talent can arrive at similar conclusions without being aware of each other thoughts. Ref. 6.

<div align="right">Auth.</div>

1.6.2.5.3. Postmodern "Imprints" of Memory Phenomenon in the scope of Anthropometry of Mind ("Display (Imprints)" by Naira Gelashvili). /G. Gobiani/. Journal Language and Culture. – 2019. – #22. – pp. 72-79. – geo.; abs.: geo., eng.
"Display (Imprints)" by N. Gelashvili represents a compositional unity of restored microtexts of the implicit and conscious memory. The author creates a postmodern work of great interest and significance by virtue of stationary documents, notes and statements, where a collage of heteroclite elements with scarcity of harmony depicts a chaotic picture and all in all highlights the inter-textual world, to which the author (Gelashvili) points. Based on shallow indications and statements, the author thoroughly illustrates the psychological condition, the inner self of a human being, spiritual disposition, self-assertion in the pursuit of a role and place, which make it clear how people react toward the outer world. The narrative conveys the tragedy between consciousness and reality by means of double encryption that is characteristic feature of postmodern "open texts". The text can be distinguished by associations, reminiscence, allusion, ambiguity, symbolism, brief history, spaces with unexpected moments, intertextuality. Ref. 5.

<div align="right">Auth.</div>

1.6.2.5.4. Byron's idea of liberty and Georgia. /T. Sikharulidze/. Journal Language and Culture. – 2019. – #22. – pp. 96-101. – geo.; abs.: geo., eng.
In the 19th century, Georgian literature was closely linked to the literature of European countries through French and Russian translations. In this regard, particularly noteworthy is the appearance in Georgia of one of the most influential romantic poets George Gordon Byron (1788-1824). The second half of the 19th century was the most active period when the works of Byron were translated and printed in Georgia. This period was associated with "Byronism" by Ilia Chavchavadze (1837-1907), the prominent writer and leader of the Georgian national movement. He was one of the first translators of a verse from "Hebrew Melodies" by Byron. The second distinguished poet and writer, Akaki Tsereteli (1840-1815), translated two verses of from the "Hebrew Melodies". It is remarkable that these translations were made not from English, but through Russian translations. However, the Georgian poets made an attempt to deepen their translated verses of Byron with their patriotic feelings, which was connected with the loss of independence of Georgia from the

beginning of the 19th century. The above-stated translations strongly promoted the Byron's works in the Georgian translation space. Ref. 8.

<div align="right">Auth.</div>

1.6.2.5.5. Simon Chikovani about Vazha-Pshavela's Poetry. /T. Sumbadze/. Journal Language and Culture. – 2019. – #22. – pp. 102-106. – geo.; abs.: geo., eng.

One of the important pieces of the famous Georgian poet Simon Chikovani's literary heritage is the essayist writings on the works of the classics of Georgian poetry. The present article analyzes Simon Chikovani's views on Vazha-Pshavela's poetry. Two main issues are discussed - plasticity of Vazha-Pshavela's artistic figures and the problem of literary language of the poet. S. Chikovani argues with relevant examples that Vazha-Pshavela's poetry is rich in pictorial poetry, Vazha's poetic world is pictorial and eye-catching. As for the problem of the poet's language, Simon Chikovani consistently analyzes issues such as the relationship between Akaki Tsereteli's polemics, Akaki and Vazha's linguistic views, astrophysics as a natural form of Vazha's poetic speech and so on. Ref. 4.

<div align="right">Auth.</div>

1.6.2.5.6. Repeated History according to Guram Odisharia's Novel **"Return to Sukhumi"**. /T. Koberidze/. Journal Language and Culture. – 2020. – #23. – pp. 135-146. – geo.; abs.: geo., eng.

Guram Odisharia's novel *Return to Sukhumi* is analyzed. The novel is dedicated to the Abkhazian War. The article discusses some artistic and documentary episodes from the novel with great emotions and expression, in fact, very tragic moments that happened during the Abkhazian War. It is worth considering that some literary comparisons are found and discussed in the article. Initially, the author sets the parallel to Leo Kiacheli's outstanding book *Haki Adzba*, also to the letters written by Nodar Dumbadze and Beka Kurkhuli, which were dedicated to Abkhazia. Also, there are discussed some significant historical and literary parallels between the processes happening in the early and late 20th century. It is important to say that posed problem is analyzed and shown correctly and clearly. Ref. 2.

<div align="right">Auth.</div>

1.6.2.5.7. „Georgian Relatives" and „Georgians from the West". /T. Koberidze/. Journal Language and Culture. – 2020. – #23. – pp. 147-151. – geo.; abs.: geo., eng.

Tamar Koberidze's article "Georgian Relatives" and "Georgians from the West" analyzes holy fathers of Athos Ioane, Ekvtime and Giorgi Mtatsmindelebi's merit in Iverta Monastery in Athos, their special role in translating work and then Ioane's passion for Western, "Spanish Iberians". This article is the next part of the thesis research in which the researcher discusses the reasons shortly but thoroughly why Ioane Mtatsmindeli intended to leave Mountain of Athos and go to the Iberians living in the West. It is worth mentioning that the article discusses important viewpoints of Korneli Kekelidze's and Revaz Siradze about that fact. In addition, there is shown Ilia Abuselidze's explanation according to Roman Ipolite and Basil Keisarieli about Celtiberians inhabiting the Pyrenees Peninsula. Ref. 4.

<div align="right">Auth.</div>

1.6.2.5.8. Georgian Poetry Collection published in Paris. /R. Nishnianidze/. Journal Language and Culture. – 2020. – #23. – pp. 152-157. – geo.; abs.: geo., eng.

Giorgi Gamkrelidze was one of the most important representatives of Georgian emigration. His literary field is quite wide and diverse: translations from American and French poetry, samples of German writing. The primary activity is still the composition of own poems. In 1920, a book of poems "Autumn Chianuri" was published in Georgia, followed by "Nailed Hands" in 1922, published under the pseudonym of Grigol Zodeli. In 1932, the poetic collection "Blue Monocle" was published in Georgian in Paris. In 1960, "late Harvest" was published in Santiago de Chile; in 1963, a book entitled "Poems, Stories, and Essays on Birds" was published in Georgian in Washington, DC. The article talks about Giorgi Gamkrelidze's Paris collection and a few poetic works printed there ("Golden Aries", "Terrible Predator", "Death of a Sailor"); The book is divided into

subsections; The first of them is called ,,Golden Aries". ,,Georgia". The letter analyzes the parallels with mythical and well-known literary characters and finds poetic reminiscences that are significant for each pattern. I think this is one of the artistically interesting and important books of the Georgian emigrant, which was published abroad. Ref. 3.

<div align="right">Auth.</div>

1.6.2.5.9. "Do you know hunting?" around an untitled story by Guram Rcheulishvili. /N. Rcheulishvili/. Journal Language and Culture. – 2020. – #23. – pp. 158-161. – geo.; abs.: geo., eng.
An untitled story by Guram Rcheulishvili, which is about an old hunter, draws special attention both artistically and ideologically. The story about the old hunter and a hunted tur is an unusual mixture of reality and mythical imagination. There is an opinion that chronologically it is the first story in the writer's works and it is an imitation of Kazbegi. The story really seems to have an impact, but not of Kazbegi, but of writing skills of American writer, Ernest Hemingway. Ideologically and artistically, it stands close to Hemingway's story "The Old Man and the Sea". Ref. 2.

<div align="right">Auth.</div>

1.6.2.5.10. Futurism – Delayed Echo. /Kh. Shevardnadze, M. Lazarashvili/. David Aghmashenebeli University of Georgia Scientific Journal Spectri. – 2020. – #3. – pp. 152-159. – geo.; abs.: geo., eng.
Futurism, as a literary trend, first was formed in Italy. Then it spread in Europe, Russia, Georgia, and expressed different content in different countries at different times. The founder of futurism was Marinetti. The futurists rejected the past. In their viewpoint, "the glories of the past hindered the creation of the better". To Marinetti's mind, war was „the world hygiene"; as the war is Marinetti demanded freedom in poetry, coincidence between feeling and expression, was against punctuation and syntax. Georgian literature echoed Futurism too. Its formation, Dadaism and establishment of the Soviet Goverment were paralleld events, causing complicated condition for its inculcation. The first futuristic journal H2SO4 was established in Georgia in 1924. Its repressntatives were: S. Chikovani, B. Zhgenti, A. Beliashvili and so on. Ref. 9.

<div align="right">Auth.</div>

1.6.2.5.11. Akaki Tsereteli's Poetic "Echo" in Titsian Tabidze's Creative Work. /Kh. Shevardnadze/. David Aghmashenebeli University of Georgia Scientific Journal Spectri. – 2020. – #3. – pp. 160-165. – geo.; abs.: geo., eng.
Sometimes it is needed to show an artistic exclusiveness-presented without any literary influence. Such an approach makes it difficult for an artist to get the place in the literature development history. From the scientific point of view, it is intolerable. Moreover, there cannot be a true artist who is not related to his nation's literary traditions. The paper aims at researching Tistian Tabidze's creative approach to Akaki Tsereteli's poetry from the thematic and expressive standpoint. Titsian Tabidze is a distinguished poet and critic-essayist in the 19th century Georgian literature. Like all true talents he had always had a keen interest to the 19th century Georgian ancestral poet's inheritance. Based on the above, we have tried to show what is T. Tabidze's attitude to Akaki Tsereteli's creative work. Ref. 7.

<div align="right">Auth.</div>

6.2.6. Linguistics

1.6.2.6.1. Terminological Problems in Georgian Translation. /T. Sukhitashvili/. Proceedings Iv. Javakhishvili Tbilisi State University, Arnold Chikobava Institute of Linguistics "Terminology Issues". – 2020. – #4. – pp. 314-322. – geo., abs.: eng.
The paper focuses on a number of terminological problems, which the standard Georgian language faces today as it undergoes the rapid process of lexical borrowings. These problems are especially well reflected in the translation of fiction. The paper discusses the following cases: 1. Borrowed terms enter the language

through the colloquial speech. Although there is an appropriate terminological base in the language, it has not been possible to integrate standard terms into it and they remain found only in the dictionaries. Hence, colloquial language is preferring foreign loanwords (mostly barbarisms) as substitutes for the standard terms. The use of Russian names for car parts such as peredoki, stseplenie, etc. serves as a significant example of the frequent usage of borrowed technical terms in the Georgian colloquial language. 2. Loanwords enter the language through the official written documentation. Since words expressing certain concepts already exist in the language, there is no need for foreign borrowings in Georgian. However, foreign loanwords gradually occupy a position in the official written documents and are then incorporated as foreign terms into the colloquial speech (i.e. apiliatsia (affiliation), pasilitatsia (facilitation), etc. though they do not contain any specialized meaning. The terminizing process has been supposedly encouraged by the Latin origin of the majority of these words. Ref. 11, Internet Resource 6.

N. Ghlonti

1.6.2.6.2. Georgian-Russian Dictionary of Linguistic Terms for Caucasiology. /M. Abalaki, E. Sabanadze/. Proceedings Iv. Javakhishvili Tbilisi State University, Arnold Chikobava Institute of Linguistics "Terminology Issues". – 2020. – #4. – pp. 314-322. – geo., abs.: eng.
The TSU Arnold Chikobava Institute of Linguistics Department of Scientific Terminology and Bilingual Dictionaries has started work on a bilingual dictionary of linguistic terms for the field of Caucasiology. The idea for this pair of dictionaries came from the translation of scientific papers from Russian to Georgian and vice versa because the Caucasian languages are distinguished by linguistic diversity. Moreover there is no such dictionary in the field of Caucasiology. Students and postgraduates, as well as specialists working in this field will be able to use the dictionary of linguistic terms for Caucasiology. While working on the dictionary we use existing explanatory encyclopedic dictionaries of linguistic terminology as well as all the materials from our verbal and written practice in translation. Working on the dictionary consists of two stages: compiling the Georgian-Russian dictionary followed by compiling the Russian-Georgian dictionary. The main object of this work is to accumulate linguistic terms and terminological collocations related to Caucasiology and then find their exact Russian equivalents. Special attention is paid to the compilation of vocabulary, as this predefines the volume and quality of any dictionary. There is not yet and estimate of the number of lexical units that we expect to include. The dictionary will be enriched by general terminology used in the scientific literature in the area of Caucasiology and the terminology found in the some scholars' papers. At the early stage of our work, we prefer an alphabetical order for linguistic terminology rather than alphabetically arranged groupings, which will help any user to find terms and terminological collocations quickly. This is the reason why the links system is used. Synonymous terms cause exceptional difficulty. As is well known, linguistic terminology is not homogenous. Linguistics consists of a number of branches within which coexist various schools and tendencies, and from a historical perspective-various paradigms. In this case, it becomes even more necessary to find the differences between synonymous terms and provide exact translations, or proper linking in the case of alternatives.

N. Ghlonti

1.6.2.6.3. The Centenary of the First Georgian Terminological Glossary is in 2020. /L. Karosanidze/. Proceedings Iv. Javakhishvili Tbilisi State University, Arnold Chikobava Institute of Linguistics "Terminology Issues". – 2020. – #4. – pp. 5-34. – geo., abs.: eng.
1918 to 1921, the years of Georgia's independence of Georgia after the establishing of the first Republic of Georgia brought Georgian patriots not only great joy but also great responsibility. The maintaining of independence and promoting further development demanded hard and rational work. As soon as the independence of Georgia was announced, working on the problems of the Georgian language became a high priority task. The history of Georgia has confirmed clearly the universal truth that a strong country needs to have its own scientific language in order to progress down the road of development. Creating one's own language terminology did not mean simply transcribing foreign terms into Georgian or adding of native prefixes and suffixes to roots coming from foreign languages. In the previous century, the foreign words were rooted into the Georgian language artificially and there were even strong restrictions against using the native language. "If now, in this critically important moment, we cannot manage to educate people in Georgian, to deliver the terminology of as many branches as possible in our native language, it means to give people stone

instead of bread, and the people will conclusively believe that to get any knowledge and moreover to study any science is unachievable for them; thus our people will lose the wish and hope to achieve good, deep knowledge." The three years of independence turned to be very fruitful in this direction. Starting from as early as 1918, the work on creating the terminology of the technical sciences in Georgian started. This work was led by the technical society of Georgia. In the first half of August 1919, the terminological section of the Georgian Technical Society finished its work on the first bilingual (Russian-Georgian) Dictionary of Technical Terms, which was published in 1920. A ten-page-long terminological glossary of gymnastics, compiled by Giorgi Nikoladze, was added to this dictionary under the title "Terminology for the 'Shevardeni' society". The authors of the dictionary were Vasil Kakabadze, Giorgi Gedevanishvili, Rusudan Nikoladze, Giorgi Nikoladze, David Berekashvili, Irakli Mchedlishvili, Ivane Beridze and Mikheil Shalamberidze. All of them fully realized that their work was a matter of the national importance. "Terminology cannot be changed every year," it said in the notes. "This is the kind of work that would be useful for generations and it should be thought over very deliberately and based on the reliable foundation". Why were the authors of the first Georgian Technical Dictionary called "purists"? Because in the dictionary they compiled, the majority of the terms represented were Georgian, which was a result of their belief that only the terms based on native word roots could enrich the native language and be useful. They advanced the following arguments defending their viewpoint: 1. International, i.e., such terminology as would be common and all-inclusive for every language, does not exist, it cannot be expected to appear and even if it could ever appear, it would always remain impossible to succeed in the absolute understanding and confluence of the branches of science in every country. 2. The Georgian language is "a type of language absolutely different from all the other languages around the world"; Indo-European nouns are absolutely inorganic for it. 3. When creating terminology, first of all, the characteristic features of the native language should be considered. 4. The simplest way is just to make a transliteration; this does not request any kind of scientific work or investigation. But this way is not the right way. Thus, the view of terminological work was based on the steadily scientific principles; The authors of the dictionary were the first to put forward the necessity of creating a terminology center. An article published in a Georgian newspaper, in 1918, by Rusudan Nikoladze, deals with terminology problems as an issue of state concern and deliberately discusses the necessity of founding a terminological centre in Georgia. Creating a new basis and new roots for the language is the only true way to enrich the language since each of those roots has its own importance and will give birth to new "generations" – new native words for the language; this is the way the dictionary's authors thought about terminological work. The methods of the terminological work were as follows: 1. First of all, they tried to find correspondences for modern technical terms among the existing vocabulary of the language; 2. Examples were used from the European (Russian, French, German, and English) languages; 3. They created new words based in the Georgian language word roots (neologisms). Their scientific views and approaches were rejected at the the start of the Soviet era. The Georgian rooted terms were quickly replaced with Latin rooted ones. Thus, a great many terms were preserved only in the first Georgian Terminological Dictionary as a historical document. This dictionary never became the object of the scientific studies. It is now being decided and planned to publish the first Georgian Terminological Dictionary this year—on its 100th anniversary. This is the dictionary from which the history of Georgian terminology begins. It is obvious that in the Georgian scientific language of the 21st century, Latin words represent the bulk of the terminology. Latin terms are again replacing the Georgian rooted ones, just like it had happened once before when terms coming from the vocabulary of Oriental languages intruded into Georgian. The condition in which the contemporary Georgian language finds itself leads to only one conclusion: the creative work of the "Georgian purists" served to preserve the roots and stems of native origin, but, sadly, the modern situation shows us that everything is the same as a hundred years ago, as it is mentioned in the dictionary: "Unfortunately, it can be said that against the background of foreign words, the notions expressed in the native language are not "in favor" and notions expressed in the foreign terms which are mostly hard to understand seem to be untouchable, like gods from Olympus." But if we take into consideration the fact that so-called international words are not really international or "all-national" (found only in two or three languages), and, besides that, if we gain a closer familiarity with the European or Eastern countries' scientific terminology, we will be able to look differently at the essence of the Georgian terminological work fulfilled a century ago – we will become certain that the methodology chosen by Georgian terminological workers a hundred years ago was in its essense of both national and European character at the same time. Fig.1, Ref. 17.

N. Ghlonti

1.6.2.6.4. New Approaches in Contemporary Terminological Dictionaries. /N. Dateshidze/. Proceedings Iv. Javakhishvili Tbilisi State University, Arnold Chikobava Institute of Linguistics "Terminology Issues". – 2020. – #4. – pp. 144-154. – geo., abs.: eng.

The creation and preparation of relevant terminological dictionaries is strongly linked to major changes in our social-political or economic spheres since new attitudes in scientific fields appear and lexicographical approaches and the dominant language changes as well. The creation and elaboration of multifield terminological dictionaries (as a sub-branch of linguistics) to the Sovietization process in Georgia was directly related. In the Soviet period, terminological work was carried out in a new way. In particular, the question of the issues of standardization and unification was raised, which meant the organization terms designating scientific concepts and the necessity of their regular use in every field of knowledge. This in itself promoted the prioritization of the Russian language in scientific societies. Every scientific notion and term entered by way of the Russian language and became established in scientific or technical society. "Concept revealing, i.e., the compilation of a "logical scheme" for the concepts in a particular field was developed for the Russian reality". Consequently, terminological work was developed basically by way of translation. In that time, dictionaries compiled for a field were mainly bilingual; they were basically Russian-Georgian dictionaries. Georgia's obtaining of independence in the 1990's brought new challenges to the area of terminological work. The major changes which came about affected the dictionary compiling process as well. First of all, it should be mentioned that the management system coordinating the terminological working process totally collapsed. This contributed to the uncontrolled spreading of new terms and the establishment of several terms for a single term in a specific field. Even though the role of English as international language has increased, specialists in different fields still predominantly use the Russian equivalents of terms, as the Russian influence on scientific fields remains strong. Many collaborative projects with the participation of Russian-speaking specialists are also occurring more frequently. Therefore, the preparation of trilingual Russian-English-Georgian and English-Russian-Georgian dictionaries is starting with intensity. The rapid spread of information and the unprecedented development of informational technologies have created a preference for English terms. To overcome the linguistic barrier, it is necessary to create innovative standards for the English-Georgian terminological dictionaries for the translation of many new terms depicting the new socialpolitical, economic and cultural life into Georgian. The foundation of new fields in science and the establishment of novel concepts in civil or scientific societies are a big deal for specialists who have to translate these terms from other languages into Georgian (especially for such fields as Healthcare Management or Marketing). This is a complex problem that contains a need for compiling lexicons as translation or multifield explanatory dictionaries. Since the 21st century, new approaches and tendencies have been established at the Department of Scientific Terminology. Along with the traditionally compiled dictionaries, there were also created English-Georgian and multilingual dictionaries as well as explanatory dictionaries for the new fields and innovative terminological standards. In this paper we discuss the innovations related to the multilingual and explanatory dictionaries for specific fields prepared at the Department of Scientific Terminology at the turn of the 21st century. We also summarize the difficulties we faced while working on the dictionaries. Ref. 4.

<div align="right">N. Ghlonti</div>

1.6.2.6.5. Lexical Transformations in Literary Translation (on the material of Georgian and English languages). /L. Ebralidze/. Journal Language and Culture. – 2019. – #22. – pp. 21-26. – geo.; abs.: geo., eng.

The present article concerns the transformations (translation shifts) conditioned by the need to establish equivalence between the source text (ST) and the target text (TT), when (as in most cases) there exists no one-to-one correspondence between the elements of the source language (SL) and the target language (TL). To solve this problem, a translator has to introduce the elements that are not exact equivalents of the ST components, but combined together convey the same meaning and make the same effect as the original. The issue of translation shifts has been studied by different scholars, but this work is based on the classification made by Retsker. Different methods/shifts are illustrated by examples from literary translations from English into Georgian and vice versa. Ref. 14.

<div align="right">Auth.</div>

1.6.2.6.6. Some morphological features of a verbal noun in English. /T. Gelashvili/. Journal Language and Culture. – 2020. – #23. – pp. 22-25. – geo.; abs.: geo., eng.

In English, the non-finite forms of a verb completely differ from the finite forms of a verb, as they are characterized by the morphological and syntactic features of a verb as well as a noun. The verbal features of non-finite forms of a verb are clearly visible in the analysis of the syntactic and morphological level of the English language. In particular, from the morphological prospective the non-finite forms have time, aspect, and voice features. However, in the case of non-finite forms of a verb, they are completely different from time category expressed by the finite forms of a verb. The finite forms of a verb have different and independent forms to express present, past and future tenses. In the case of non-finite forms of a verb, time feature is conditional, which means that it is related and depends on the tense understanding of a verb finite form. The non-finite forms of verbs are much closer to a verb than to a noun from a morphological and semantic prospective. However, noun features of non-finite forms of verbs become noticeable when analyzing the syntactic structure of an English sentence. Ref. 7.

<div align="right">Auth.</div>

1.6.2.6.7. Sound imitation in modern English. /T. Tvaladze/. Journal Language and Culture. – 2020. – #23. – pp. 26-33. – geo.; abs.: geo., eng.

The aim of the study is to identify the main functions and meanings of sound-imitation units. The article identifies that there are quite a few number of sound-imitation words in the modern English language. These words restore the various sounds conveyed by living or non-living nature. These words are often thought to be interjections as they do not have nominative meanings or grammatical forms. By analyzing semantic, morphological and syntactic features of sound-imitation words, we agree with the researchers who consider that these words should be distinguished from interjections, as they represent a separate part of speech. The article states that they can be found as any part of the speech, often they are verbs that detect sounds in action. sound-imitation words can be found in fiction. Writers have often used onomatopoeia to describe certain feelings of the characters as well as surroundings. The onomatopoeia examples with direct and indirect meanings are discussed in the article. The article reveals that sound-imitation words are used relatively often to depict the sounds made by humans and animals. They are unique as they are similar to the real sounds and at the same time represent language units. Ref. 3.

<div align="right">Auth.</div>

1.6.2.6.8. Russian borrowings in English vocabulary. /M. Shelia, M. Marghania/. Proceedings of Tskhum-Abkhazian Academy of Sciences. – 2019. – XVII-XVIII. – pp. 85-89. – geo., abs.: geo., eng.

The paper deals with etymological, semantic and formal-functional analysis of Russian loan-words in the English language. Many loan-words are derived, either directly or indirectly from Russian. They are distributed in various spheres of activity. Loan-words reflect the language impact on different nations' vocabulary. The problem of borrowings as a linguistic and cultural phenomenon is a subject of interest and one of the important means of enriching the lexical structure of the language conditioned by specific linguistic features. English is one of the most widespread amongst the world's languages as it contains a great amount of loan-words. Since old times, the people, who inhabited vast territories of Russia, had connections with different countries of the world. The exchange between the Russians and English speaking people happened at different levels – in politics, trade, and culture and at the level of language as well. English and Russian languages are very different in many linguistic aspects. This means that the languages have completely different grammar, pronunciation and vocabulary. Ref. 9.

<div align="right">Auth.</div>

1.6.2.6.9. Why does Scientific Prose Strive for Using Composites?. /R. Kavtiashvili/. David Aghmashenebeli University of Georgia Scientific Journal Spectri. – 2020. – #3. – pp. 145-147. – geo.; abs.: geo., eng.

The use of composites or compounds in scientific prose should be convenient, concise and exact. They serve as a fact of language change giving freshness to the texts. The use of compounds are undoubtedly effective as all at once there comes some sort of inner urge, mental demand to cut short some notions and express

them laconically. Multiple mixed-word strings serving as composites, make scientific notions inconvenient and ineffective. Consequently, they become hard to comprehend. Ref. 3.

<div align="right">Auth.</div>

6.3. PHILOSOPHY, ETHICS & RELIGION

6.3.1. Philosophy, history & philosophy of science & technology

1.6.3.1.1. Socio-Political and Philosophical Views of Aleksandre Amilakhvari. /I. Shioshvili/. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2019. – v. 13. – #1. – pp. 166-195. – eng., abs.: geo., eng.

Al. Amilakhvari's main political and philosophical views are collected in his treatise "Sage of the Orient" (St. Petersburg, 1779). Following the example of Plato's "The Republic", the treatise by Al. Amilakhvari also includes 10 short chapters and the points at issue are presented in a way as they were viewed by the tradition of the European thinking of that time. Georgian researchers have long been pointing out that Al. Amilakhvari's political and philosophical views bear a strong resemblance to a French philosopher – Charles-Louis de Montesquieu's then widely acclaimed work -"The Spirit of the Laws". He formulates his views based exactly on that kind of methodological thinking; for example, his views on the extent of Kings' authorities and in the same context the balance between the rights and duties. Al. Amilakhvari's judgment about the general nature of humans and repressing common immoralities by the power of the law is also interesting. Additionally, it is of great importance that the law should not be changed often to avoid the formation of a nihilistic attitude towards it. Al. Amilakhvari's ideas concerning the punishment of the offenders with death penalty are impressive. Lastly, the end piece of his treatise is a comparative analysis of war and peace issues. Al. Amilakhvari responds to the views of enlighteners' and discusses the ideas of a state structure, public governance, divine origin of the state and in the latter he analyses the opportunities to introduce ideas brought by the new era. Ref. 6.

<div align="right">Auth.</div>

6.3.2. Ethics (except ethics related to specific subfields)

1.6.3.2.1. Some Ethical Aspects in Philosophy, Culture and Religion. /Gegeshidze E., Bandzeladze M./. Proceedings of Tskhum-Abkhazian Academy of Sciences. – 2020. – XIX-XX. – pp. 100-104. – geo., abs.: geo., eng.

Ethics is an ancient theoretical discipline. General ethical norms are based on the philosophical worldview and religious beliefs. Modern Jewish ethical norms are related to Jewish religion as well. Before discussing the issue directly, we will briefly review the history of ethics development. The ancient Greek philosopher Aristotle formed the word ethics from the word "ethos" meaning a habit. Contemporary ethical theories are related to the ethical teachings of ancient Greece. It helps people realize how to systemize the principles of behavior. Ethical doctrine of ancient philosophy on the one hand, is based on the means of achieving happiness, on the other hand, the foundation of a lack of virtue is ignorance. According to Socrates' ethical conception, virtue by necessity requires wisdom. According to Plato, the basis of ethics is absolute goodness, which he ultimately identifies with God. Aristotle described his ethical views in his work "The Nicomachean Ethics". In his opinion, virtue is not inherent, it is gradually obtained through practical life. Ethical beliefs of ancient philosophy differ from religious philosophy. In this regard, the doctrine of St. Augustine is of particular interest according to which virtue is something which can be enforced only by God. It has no place in an earthly life. According to Augustine's ethics, a man with no true faith can't enforce virtue by this own efforts. He needs divine grace to achieve true virtue. Later, this idea was developed by Thomas Aquinas according to whom in order to become a good Christian, one needs to be a good citizen first. The fact that ethical standards and religion are related was well-demonstrated both by Christianity and Judaism. However,

they have both general and specific signs. There is less talking about the morality of Judaism. This is probably due to the fact that most people are familiar with Judaism through the gospel. Therefore, this issue requires more attention from philosophers, religious representatives and ethicists. Ref. 5.

Auth.

6.3.3. Theology

1.6.3.3.1. Moral and Spiritual Aspects of the 19th Century Western Civilization. /G. Papuashvili/. Proceedings of Tskhum-Abkhazian Academy of Sciences. – 2020. – XIX-XX. – pp. 105-109. – geo., abs.: geo., eng.

In the 19th century, the "King of the Mind" introduced by the Enlightenment was replaced by the mercantile thinking and accountability characteristic of bourgeois consciousness; Equality has been reduced to formal equality before the law; Social empowerment has become a fiction in the context of capitalist exploitation, and the revolutionary fraternity of the third degree soon collapsed. The development of the Hundred Peoples has rightly raised the question: If the human mind could not have such an amazing discrepancy between purpose and result? The answer is clear: bourgeois civilization, you refuse What a god, the foundation of a value-based anthropocentric system that has deified the fallen man of sin. Thus, the nineteenth century, on the one hand, brought a lot of scientific innovations to mankind and, on the other hand, continued the rapid process of re-evaluating the fundamental spiritual and moral values that began in the Renaissance, which made it virtually impossible to it can be boldly said that this is a completely "distinguished" stage of world history, when, on the one hand, a new type of industrial civilization conditioned by scientific-technical progress was formed, and, on the other hand, the emerging industrial Civilization has increasingly weakened the spiritual condition of the culture. The progress that threatens the culture, civilization and technogenic thinking that spirituality intends to destroy - this is the main problem that has been facing humanity with particular urgency since the nineteenth century. Ref. 9.

Auth.

6.3.4. Religious studies

1.6.3.4.1. Ecumenical Council at Crete and the issue of the Autocephaly of Abkhazia. /K. Pavliashvili/. Proceedings of Tskhum-Abkhazian Academy of Sciences. – 2019. – XVII-XVIII. – pp. 51-57. – geo., abs. geo., eng.

For centuries, the evolving epochal changes in the world have been reflected in church life as well, and there have been indispensable conditions for restoring the tradition of the worldwide congregation. It has been more than 50 years of preparation for the modern fully-orthodox ecclesiastical assembly and since 1961 it has united all the forces of the Orthodox Church in the world. It was implemented at Crete on June 16-27, 2016. The issue on the establishment of new churches and the granting of autocephaly was one of the most important at the meetings of the Preparatory Commission. By the demand of Russian, Serbian and Georgian churches, the question was dismissed. The Abkhazian clergy sent a petition to Constantinople Patriarchate for granting autocephaly, However, there were different viewpoints on the above issue at that time in Abkhazia: one part of priesthood had Russian orientation, another part supported the Constantinople Patriarchate. It is known that the meeting in Crete did not discuss the issue of granting autocephaly-autonomy to new churches. The church meeting did not allow the escalation of already tense relations between the Orthodox Churches. The clergy of Abkhazia will wait for the next church meeting, which will take place in a few years. Ref. 9.

Auth.

1.6.3.4.2. Journal "Iveria" on the Activity of Archimandrite Gaioz (The Rector). /T. Pkhaladze/. Proceedings of Tskhum-Abkhazian Academy of Sciences. – 2019. – XVII-XVIII. – pp. 58-65. – geo., abs. geo., eng.

The creative activity of Archimandrite Gaioz is very rich. He's the author of original works and translations. The part of his creative work is of research nature and presents the quite in-depth study of functional mechanisms, features, structure, grammar of the Georgian language and some issues of the Georgian history. The Rector Gaioz makes an outstanding contribution in the history of Georgian education thanks to the foundation of a Telavi Theological Seminary and proper organization of the teaching process. The main period of his activity is related to the service in the Russian church. Even in this case the rector Gaioz tries and manages to make a positive contribution to the education of non-Russian population and development of their culture. In this context, his role in the creation of the Ossetian alphabet and the foundation of theological schools is worth mentioning. Ref. 10.

Auth.

6.4. ARTS (ARTS, HISTORY OF ARTS, PERFORMING ARTS, MUSIC)

6.4.1. Arts, art history

1.6.4.1.1. Georgian Emigrant Artists in the Complex Landscape of Contemporary Art World. /M. Chikhradze, K. Shavgulidze, M. Shergelashvili/. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2019. – v. 13. – #3. – pp. 143-148. – eng.; abs.: geo., eng.

To analyze and evaluate the contemporary Georgian art processes, it is essential to study the art of Georgian emigrant artists and rethink their role in the process of integration of Georgia to the West. The study generalizes the problems of emigration and discusses the cause-and-effect issues of integration of Georgian contemporary artists living and working in the West, after the example of the formation of personal and artistic identity. In discussing the emigrant artists, the specific contemporary art propositions and postmodernist concepts are presented. Within their framework, the significance of of national identity is clearly outlined in the global context of the 21st century. In these international cultural processes, the role of Georgian emigrant artists is significant, as they play an essential role in the integration processes with the West and simultaneously enrich the local art space with western artistic values. The study determines how organically the emigrant Georgian artists merge with the western environment; what is their conscious attitude towards their national art tradition; how specifically (in Georgian style) they manage to present their art under conditions of cultural integration. The role of Georgian emigrant artists in the history of contemporary has been outlined, implying thus an attempt to rethink and evaluate the post-soviet period of Georgian contemporary history in terms of art and culture. The research shows the doublethink revealed in the emigrant artist and their organic integration into the complex post-modern society characteristic of the western contemporary art. Ref. 2.

Auth.

1.6.4.1.2. Grand Basilicas of Otkhta Eklesia and Parkhali Monasteries: Stages of Construction. /I. Giviashvili/. Bulletin of the Georgian National Academy of Sciences (Moambe). – 2020. – v. 14. – #2. – pp. 114-121. – eng.; abs.: geo., eng.

The monasteries of Otkhta Eklesia and Parkhali are located in the historic Tao, on the bordering points of the "Kingdom of Georgians". The aim of this publication is to present the construction stages of these two monuments based on comparative analysis and historical background. Long-term observations show that Otkhta Eklesia had at least three stages of construction, while Parkhali had two. The walls of Otkhta Eklesia built in the *opus mixtum* technique, remain from the original church. It could be remnant of the "Triple Church Basilica", similar to one founded by Grigol of Khandzta in Nedzvi, in the 9th century or even from an earlier establishment. At the second stage, the central nave was rebuilt with new columns and the upper parts of the walls were added. This reconstruction is related to King David III that took place before 965. At the third stage, another grand reconstruction was carried out, when the apse space was enlarged due to replacement of the first pair of columns to the east. The height of the central nave and the apse was increased. It can be assumes that the changes to the plan came as a result of the new typicon and the liturgical order that was introduced to the Georgian Church from the Mount Athos. The third stage of reconstruction of the Otkhta

Eklesia happened simultaneously with the construction of Parkhali. According to the Parkhali Gospel, the church was constructed by the year 973. Later, the roof was partially redone, which should have been happened simultaneously with the embellishment of the facades by Bishop Ioane (980-1001). The western narthexes to both churches were added later on, but the exact date is not clear. Fig. 4. Ref. 15.

Auth.

1.6.4.1.3. Wine and music in Georgian painting and advertising. /M. Kavtaradze, E. Buchukuri/. GESJ Musicology and Cultural Science. – 2019. – #2(20). – pp. 3-10. – eng.; abs.: eng.
Georgia is a country of wine, where vine was referred to as the "Tree of Life." The vine cult was a part of Georgians' daily life, which is clearly seen in folklore, mythology, architecture, ornamental painting, and music. The vine cult was a part of the Georgians' everyday life, which is clearly observed in folklore, mythology, architecture, ornamental art, music. The synthesis of art branches always contributes to the emergence of some new, third artistic phenomenon, approximated to the source, which is dictated by the conscious or subconscious impulses and synesthesia emanating from it. The paper discusses the iconographic aspect of "wine and music" by the example of two, epochally distant from each other phenomena: 1) Niko Pirosmani's 19th-century painting depicting the scenes of feast; main vector of the research is: the music of Tbilisi in the artist's time, the "melosphere" in which Pirosmani lived and "wine" as a constituent of his compositions (signboards, group compositions, still lives). The second part of the article deals with the creation of a brand with a new concept by the Georgian Wine and Spirits Company (GWS) in the 21st century, the labels of which are made based on the performance of specific musical compositions. Fig. 10, Ref. 10.

Auth.

6.4.2. Architectural design

1.6.4.2.1. German architects and artists in Georgia. /G. Iobashvili/. Professional's Voice. – 2019. – #1-2(14). – pp. 90-97. – geo.; abs.: geo., eng.
The ancient history and culture of the Caucasus and in particular the Transcaucasia, the wonderful nature and the diverse character, traditions and traditions of the people living here have always attracted foreign historians, writers, poets and artists from ancient times. They left us important papers on Georgia, valuable historical notions. We would like to discuss the creations of several German architects and artists who have contributed greatly to the history of architecture and painting in Georgia, though we cannot list them all for some reason. These include architects Albert Zaltzman, Paul Stern, Leopold Bilfeld and Alexander Shimkevich, among others. Artists: Alexander Salzman, Richard Zomer, Max Tilke, Irina Stenberg, and more. Ref. 5.

Auth.

6.4.3. Performing arts studies (musicology, theater science, dramaturgy)

1.6.4.3.1. Vakhtang Chabukiani's Ballet Career and Pedagogical Activity. /M. Tkhilava/. Journal Language and Culture. – 2020. – #23. – pp. 188-191. – geo.; abs.: geo., eng.
The founder of Georgian Professional Ballet, a ballet dancer and a teacher, a public performer Vakhtang Tchabukiani was born in Tbilisi, March 12, 1910. Vakhtang used to work at Maria Chevalier's studio where he made figures. Because of his active character Maria called him "Bzriala" (skillful). At the age of 15, Tchabukiani staged "Dance of Fire" at Tbilisi Opera House. Vakhtang Chabukiani continued his studies at Leningrad Choreographic School. He completed the seven-year program in three years. As a student of Leningrad Choreographic School, he staged "Dance of Fire with Torch" to Anton Rubinstein's music. After graduation from the Choreographic School he worked at Leningrad Opera and Ballet Theatre, where he performed main roles. His performance of Minkus's "Don Quixote" amazed the Leningrad audience and brought him popularity. He often did tours in Georgia and abroad. His travelling with his partner Tatiana Vecheslova in the United States of America was an important event. This visit made his name a legend.

American press wrote about their performance as a sensation. He was a great patriot. He could not live and work without his homeland. Therefore, in 1941 he came back to Georgia and started ballet development. Chabukiani changed man's role and function in classical ballet. Before, a man had only assisiting funciton. Chabukiani implemented folk elements in classical ballet, created his own individual style, interpreted characters in a new way… he increased the role of the *corps de ballet*. Vakhtang Chabukiani died in 1992, April 8. He was buried in Mtatsminda Pantheon of Writers and Public Figures. Ref. 2.

Auth.

1.6.4.3.2 Legislative Theatre. /N. Cherkezishvili/. Journal Language and Culture. – 2019. – #22. – pp. 158-161. – geo.; abs.: geo., eng.

Brazilian cultural activist, director and politician Augusto Boal, who returned from emigration, founded the Legislative Theater. While working in the City Council, Boal discussed several legislative initiatives and proposals with Brazilian citizens through the theatre company. As a result, the idea of a citizen-drafted bill serves the interests of the population. Ref. 4.

Auth.

1.6.4.3.3 Facing a New Reality: Polish Composers in the First Years after 1945. /B. Boleslawska/. GESJ Musicology and Cultural Science. – 2019. – #1(19). – pp. 3-10. – eng.; abs.: eng.

After the WW2 Poland was included into the Soviet zone of political control. The cultural policy of the communist party was soon to shadow the musical life in Poland. But the first years after 1945 was the time of an enormous activity in recreating – after the war pounding – the structures for musical organizations and building the shapes for musical life in the country. Already in 1945 there were created such institutions as Polish Music Publishers (PWM Edition) and the Polish Composers' Union – both to have a great impact on the artistic musical life for the following decades. Especially the years up to 1948 were of particular importance for creating institutions and for presenting important musical works. But together with tightening the political control, symbolized by imposing the doctrine of socialist realism in music (1949), the situation became much more difficult: composers lost their independence and the country plunged into the cultural isolation which lasted until the political thaw in 1956. The article aims to show the strategies that Polish composers took in the first years after WW2 to create both the organizational frames for their existence, and to compose ambitious and original music. The crucial time of "sinking into socialist realism" is presented using selected source materials – mainly the correspondence and speeches by the composer and music critic, Zygmunt Mycielski, President of the Polish Composers' Union in 1948–1950. Ref. 19.

Auth.

1.6.4.3.4. Due North: Ēriks EŠenvalds and *Aurora Borealis* as a Claimed Artistic Space. /D. Lentsner/. GESJ Musicology and Cultural Science. – 2019. – #1(19). – pp. 11-17. – eng.; abs.: eng.

Latvian composer Ēriks Ešenvalds (b. 1977) has been rapidly gaining recognition in the global choral world with his consumer-conscious in terms of musical style and technical execution, and yet, textually complex compositions. A significant number of Ešenvalds's works are inspired by the phenomenon of the Northern Lights (*aurora borealis*), including at least three compositions for choir, a multi-media symphony, a piano piece, and a clarinet concerto. I focus on Ešenvalds's composition Northern Lights for mixed choir, power chimes, and water-tuned glasses, utilizing excerpts from the journals of 19th-century Arctic explorers – American Charles Francis Hall and Norwegian Fridtjof Nansen – in combination with the ancient Latvian folksong. This well-crafted choral work demonstrates main features of Ešenvalds's current style, including uncomplicated harmonic language and structural design. The ways in which Ešenvalds sets, highlights, and layers chosen texts, however, are sophisticated and effective, resulting in a powerful narrative. Drawing upon writings of cultural geographers, ethnographers, historians, and literary scholars, and using Ešenvalds's Northern Lights as an example, I argue that, through his "Northern" creative output, Ešenvalds discovers, negotiates, and, finally, authors his cultural identity as both a Latvian and, more broadly, a "Northern" composer. Fig. 2, Tab.3, Ref. 13.

Auth.

1.6.4.3.5. Robert Schumann's *Carnaval* and Tennessee Williams's *Camino Real*. /G. Ghvinjilia/. GESJ Musicology and Cultural Science. – 2019. – #1(19). – pp. 18-24. – eng.; abs.: eng.

The research subject of the article are the parallels revealed at the ideological, semantic and artistic-contents levels in the piano cycle *Carnaval* by Robert Schumann and in the theatrical play saturated by romantic tendencies, *Camino Real* by Tennessee Williams. These two opuses have in common the following features: 1) Innovative nature: *Carnaval* presenta an unprecedented connection with the literature, and the Williams's play - with the music; 2) *Carnaval* points to the radical changes in the musical thinking, while *Camino Real* is the beginning of a new stage of the American dramaturgy; 3) The opuses reflect the fragile psychics of the authors inclined towards fragmentation; 4) The virtual reality is constructed in an allegoric form, by means of symbols; 5) Not only a carnival as a real ritual but also 'carnivalesque' as a method of thinking are portrayed; 6) The fight not against the past, but against the outdated ideas, as a token of the renewal of the society; 7) In *Carnaval*, the literary narrative determines the form, while in Williams's play, the music plays a dramaturgic role; 8) *Carnaval* is a suite with a preamble and 21 pieces, and *Camino Real* - a one-act play with a prologue and 16 blocks; 9) Reality is intertwined with fantasy; 10) Outer looks or the psychology of the characters is represented, in somewhat exaggerated way, with the strokes characteristic for them. Ref. 13.

Auth.

1.6.4.3.6. West – East: from the USA to Europe. /K. Bolashvili/. GESJ Musicology and Cultural Science. – 2019. – #1(19). – pp. 25-29. – eng.; abs.: eng.

One of the basic qualities of the 20th century musical art – a new attitude towards the sound, which is different from the tradition one, as towards a self-sufficient, self-valued phenomenon, is a common and unifying the principle for different artistic and creative individuality of the modern and avant-garde periods. The purpose of the article is to present only a small part of the diversity of innovation that is connected with one of the elements of the musical language, associated with the sound-pitch parameters. In addition, it is not limited to the role of the element of composing techniques representing aesthetic and artistic-content aspect of the work. The interest towards creation of sound-pitch structures, which are different from traditional ones, more widely speaking, an interest to a new attitude towards the sound are those artistic processes that have been going on synchronously and frequently independently in the works of the western and eastern composers. It should be noted that academic music exported from Europe to America, returned to Europe qualitatively renovated in the second half of XX century. It is important that the composers working in the United States created the artistic reality free from centuries-old historical consciousness which were open to creative experiment. Thus, the principles of academic music of the European tradition, enriched with new resources in the USA, returned to Europe. These creative processes took the form of an infinite chain. Ref. 6.

Auth.

1.6.4.3.7. Vietnamese Symphony after Innovation in the Perspective of Intertextuality. /N.Thi Ngoc Dung/. GESJ Musicology and Cultural Science. – 2019. – #1(19). – pp. 30-44. – eng.; abs.: eng.

In recent decades, the concept of "Globalizations" together with the term "Intertextuality" is being widely spread on international research forum. It is the dramatic increase in the exchange of knowledge, trade and culture around the world that lead to technological achievements (especially in information and communication technology) has created a phenomenon in the spiritual life of society which have to be studied and considered from many aspects. The "Active choice" in acculturation can be seen as a way to present cultural identity and creativity of each culture, is the advantage of intertextuality. At the same time, the way of acculturation also represents cultural factors and transformation itself in which the identities of the cultural subject are also expressed. It is believed that cultural exchanges and acculturation are contributory factor to the achievements in culture and art of the whole society, especially in music.After 1975, Vietnam is a communist country which is totally influenced in CCCP (in politic, economy and culture) until 1986, when the Innovation started. After that time, the intertextuality concept in culture and art was introduced, recognized and popularized, reflected in many literatures and symphony works. Vietnamese composers received the new music trend on the contemporary world and combined with the national

characteristics to create a new music product, which was considered the outcome of intertextuality in music. Fig. 15, Tab.1, Ref. 15.

<div align="right">Auth.</div>

1.6.4.3.8. Integration of Schenkerian Analysis and Neo-Riemannian Transformations in Liszt's Transcendental Étude No.1. /N. Mamedov/. GESJ Musicology and Cultural Science. – 2019. – #1(19). – pp. 45-50. – eng.; abs.: eng.
Multiple analytical approaches exist to examine tonal music and the establishment of innovative paradigms allows one to associate repertoire with the evolution of compositional style. Schenkerian analysis is one of the examples of such applied theory that surveys the structure of a tonal work and studies the surface of the piece from the standpoint of harmonic functions and elaborations (Cadwallader, 2011). On the contrary, Neo-Riemannian theory presents transformational relationships and shifts between numerous major and minor harmonies, resulting in a distinct model of voice leading in a tonal context (Cohn, 1996). This research combines both theories and employs them to dissect the function of harmony in Liszt's Transcendental Étude No. 1. The Schenkerian view of the étude presents a ^3-^1 Urlinie line as a background structure with interruption before the initialization of the B-section in m. 14, as well as explains the gravitational dominant-tonic pulls that occur in mm. 7-8 between G Major and C Major, and E Major and A minor. The Neo-Riemannian approach presents a theory behind the interplay of the three harmonic regions of A minor, C major, and F Major, interrelated by the R (relative) and L (leading tone) transformations, seen in mm. 16-23 in the final descent of the Urlinie. The integration of Schenkerian and Neo- Riemannian approaches generates a theoretical model that solves the significant analytical queries in harmony of the opening Transcendental étude. Fig. 3, Ref. 8.

<div align="right">Auth.</div>

1.6.4.3.9. The Work of François-Bernard Mâche in the Light of the Problems of Musical Time. /G. Beriashvili/. GESJ Musicology and Cultural Science. – 2019. – #1(19). – pp. 51-64. – geo.; abs.: geo.
This paper is a completed and revised version of the paper presented on 24 March 2012 at the conference "Natural Models and Imaginary Scenarios in the Music of P. Eötvös, F.-B. Mâche and J.-C. Risset" at the Centre de Documentation de la Musique Contemporaine (Paris). The work of François-Bernard Mâche – one of the most original French composers of the second half of the twentieth century – contains a wealth of material for studying the problems of musical time. This concerns specific compositional techniques (for example, a combination of different tempos, often coupled with canonic and ostinato elements), as well as general properties of musical material, and the organization of a large-scale form. The method I applied involves analyzing the musical time at three levels: 1) the level of musical language (primary material); 2) the level of local organization; 3) the level of the large-scale form. An important component of the work is to uncover the links between purely technical and aesthetic-philosophical aspects of Mâche's music, through the prism of the features of musical time. Ref. 9.

<div align="right">Auth.</div>

1.6.4.3.10. Bricolage - composition technique or type of thinking? /L. Maruashvili/. GESJ Musicology and Cultural Science. – 2019. – #1(19). – pp. 65-70. – eng.; abs.: eng.
The present article discusses the type of contemporary composing, in which the role of composer cannot be explained in the traditional sense. At present time, composers often do not write their opuses, but they "build" them up through transformation with different ways of the borrowed material. It should be noted that creators of contemporary music identify 'someone else's' material as 'their own'. The similar stylish intertextuality is implemented intentionally and consistently through formulas' thinking method, which is today recognized as a phenomenon called BRICOLAGE. The study represents the samples of different musical practices where the similarity with Bricolage methods is clearly shown. From preceding systems, here is brought liturgical-chant system, particularly Georgian, which musical compositions were created by combination of ready melodic formulas. The postmodern Bricolage method is characterized by modeling of musical constructions from heterogeneous elements. "Someone else's" material might be art product as well

as non-art: academic music of different styles, folk music, jazz, rock, film soundtracks, launch music, recording of city, nature, technics voice/sound etc. Technical aspect of creation of Bricolage forms also is subject of interest. The carried out analysis revealed which compositional technics are used by the bricoleurs during the working process. Among them there are: polistylistic, aleatoric, minimalism, montage, sample compositions, DJing. Ref. 10.

Auth.

1.6.4.3.11. Global musical processes: about influences and analogues in Georgian music of the 60s of the last century. /Ch. Flamm/. GESJ Musicology and Cultural Science. – 2019. – # 2 (20). – pp.11-15. – Eng.; Res .: Eng.

The global musical context of the generation of Georgian composers of the 60s of the last century is relevant. It is very important to study the generation of the 60s in the context of the social, political and cultural demands of the era. In the reality of Soviet Georgia, political and internal / external cultural processes played an important role in the development of Georgian music; it defined quality and connection to the outside world. These processes proved to be important in the 1960s, when radical changes took place in the thematic, stylistic and musical language. The generation of the 60s made a great contribution to these changes. The article discusses the following issues: Warsaw Autumn as a soft power in the bipolar world, the importance of WAF, "warming" in politics and culture, pilgrimage of Georgian composers in WAF, the importance of "Warsaw Autumn" for the Georgian School of Composition, the phenomenon of influence and analogues, global and national aspects - relationships and connections, historical context, international music festival. Ref. 8.

Auth.

1.6.4.3.12. Global music processes: about the influences and analogues in the Georgian music of the 60s of the last century. /N. Sharikadze/. GESJ Musicology and Cultural Science. – 2019. – #2(20). – pp. 16-28. – eng.; abs.: eng.

The Global Music context of the generation of the Georgian composers of the 60s of the last century seems to me topical. It's crucial to examine the generation of the 60s through social, political and cultural demands of the epoch. In the reality of the Soviet Georgia political and internal/external cultural processes played essential role in the development of the Georgian music; it defined the quality and the link with the outer world. This processes hit the pick in the 60s of the XX century, the time when the radical changes had been done in both thematic as well as style and musical language. The generation of 60s contributed to those changes to a large extant. In the present article the discussion will be drawn to the following issues: Warsaw Autumn, as the soft power in the bipolar world, the significance of the WAF, Thaw politics and "thaw" in culture, Georgian composers Pilgrimage at the WAF, "Warsaw Autumn" importance for the Georgian composition school, phenomenon of the influence and analogues, aspects of global and national – interrelationship and feedback, historical context, International Music Festival. Fig. 1, Ref. 15.

Auth.

1.6.4.3.13. Interactive art expression forms and hybrid genres (by the example of own oeuvre). /E. Chabashvili/. GESJ Musicology and Cultural Science. – 2019. – #2(20). – pp. 29-34. – eng.; abs.: eng.

Interactive art is one of the oldest types of creative process in the history of the humanity. It is an interactive act implemented by the collective mind, when creative energy is accumulated around one idea in one space. Interactive art works are mainly born in the bosom of syncretic thinking and involve an interdisciplinary approach. In ancient times, interactive art was mainly presented by the round–dance genres, where various fields of art coexisted. This type of action, when an artist applies interaction form to create an artwork, was again activated in the art in the early 2000s. The reason for the activation of syncretic mindset in art may be determined by the interdisciplinary approach, characteristic of our epoch. A new direction of artistic expression – the multimedia - emerged in the art, involving metaphoric transportation and fusion of the features typical for various fields of art. The main topic of the paper is the origin of the multimedia hybrid genres, discussed by the example of the author's own creative activity. The author would like to share an

opinion on the reasons for their emergence and discuss own approach, which formed the basis of the name of this or that genre. The work was supported by Shota Rustaveli National Science Foundation of Georgia (SRNSFG) [grant number FR-18-4275].

<div align="right">Auth.</div>

1.6.4.3.14. New attribute of performer-listener interaction in Eka Chabashvili's symphony-exhibition "Khma" (Voice). /N. Jvania/. GESJ Musicology and Cultural Sscience. – 2019. – #2 (20). – p. 35-40. – eng.; res.: eng.

From November 30 to December 8, 2018, Tbilisians and visitors of the city were given the opportunity to participate in a synchronous multimedia experimental project of the Georgian Composers' Union, symphony-exhibition "Khma" (Voice). As is well known, the word symphony is of Greek origin and means consonance. According to the author of the project, Eka Chabashvili, "the main goal of our exhibition is to unite the fields of art before one event and to unite the voices of people in order to create a work through their joint efforts (co-sounding)." The project was a well-organized interactive process, where the visitor could, during a thirty-minute session, view an exhibition of 6 visual installations in the hall with a constantly audiovisual installation and participate in the dramatic development of the composition: on the one hand, he had the opportunity to read the pre-distributed spells aloud, which created a sound tab in the whole composition, and on the other hand, at some point, he started musing on the new instrument "Khma" created by Chabashvili especially for this exhibition. The whole process was regulated by the guide-performer, who in the first part of the session himself played the composition created by the author on the instrument, and then invited the guests to be actively involved in the performance process. The guide-performer was the author of the report, who observed the behavior of the listeners-viewers during the session. As a result, a new face of performer-listener interaction was revealed. Fig. 3, Ref. 4.

<div align="right">Auth.</div>

1.6.4.3.15. Compositional and performing features of Eka Chabashvili's solo violin sonata "Manatobela Khemit" (Lantern with a Bow). /A. Mamisashvili/. GESJ Musicology and Cultural Science. – 2019. – #2 (20). – p. 41-49. – geo.; res.: geo.

The genre of solo violin sonatas holds an important place in violin repertoire of the twentieth century. Only a few samples of this genre have been created in Georgian music, among which a special place is occupied by Eka Chabashvili's sonata "Lantern with a Bow" as a work distinguished by the original concept and characteristic features of the instrumental theater. Due to its specificity, the performance peculiarities of the sonata attract attention, which deserves the author's as a violinist special interest, and the problems raised in the article are dedicated to the study of these issues. No literature on it can be found, and the present article is the first attempt to study this work in terms of compositional and performance peculiarities. Fig. 4, Ref. 5.

<div align="right">Auth.</div>

1.6.4.3.16. Prohibitions versus tritone apotheosis: rhetorical aspects. /B. Ciurlioniene/. GESJ Musicology and Cultural Studies. – 2019. – #2 (20). – p. 50-61. – eng .; res.: eng.

The subject of research is a tritone. The history of the attitude towards tritone is very interesting and peculiar: from prohibition to apotheosis. Therefore, the range of his analysis is also wide. Regardless of the volume of the issue, the tritone is characterized by particular tension and instability of the sound. The sixteenth century brings a turning point in the perception of tritone. Nicola Vicentino (1555) in his treatise proposes the use of tritone not only in places where it occurs by chance during the diagonal connection of hexachords, but also in the horizontal melodic line of the composition. It strictly excludes any doubt about the use of tritone intonation in vocal practice. The important question is whether the tritone gained an independent status in music. René Descartes emphasizes six emotions: excitement, love, hatred, desire, joy and sorrow. In compositional practice they are represented in the form of tonalities and intervals. In compositions of Joseken de Press, Claudio Monteverdi, Giuseppe Tartini, Claudio Jesualdo, etc. the tritone is used in the context of lies, death, and murder to emphasize a tragic situation. In J.S. Bach's "St. Matthew Passion", three

tritones are associated with the word snake: in the vertical, horizontal, and diagonal line. This is related to the acoustic properties of the tritone to increase the tension and thus enhance the expressiveness of the verbal text. The functionality and significance of the tritone is determined by the historical variability of its concept and the solid tradition of its application in terms of different compositional techniques and harmonic systems. The analysis revealed that the tritone is effective not only on the horizontal, vertical, diagonal levels of the composition, but it is also part of the rhetoric. In many cases, the tritone is associated with numerical symbolism and the content of a verbal text. Fig. 8, Tab. 1, Ref. 28.

<div align="right">Auth.</div>

1.6.4.3.17. The premonitory point and the real apex in Rimsky-Korsakov's op. 4 No. 1 Romance. /N. Mamedov/. GESJ Musicology and Cultural Science. – 2019. – #2(20). – pp. 62-69. – eng.; abs.: eng.
The heritage of Russian literature holds a vital share of historical significance in Russian Romantic vocal music. According to Vasina-Grossman (1956), the Russian romances are exemplary works that use Russian poetry to depict the compositional style of Nikolay Rimsky-Korsakov. These art songs allow Rimsky-Korsakov to musically express a variety of poetic elements through the amalgamation of voice and accompaniment. This paper combines the Schenkerian view of harmonic prolongation with analytical system of melodic vertices that draws on V. Kofi Agawu (1984), consisting of a premonitory point that, with the real apex, herald the highest pitches in the vocalist's line. "What Is My Name to Thee?" ("Что в Имени Тебе Моем?") is Rimsky-Korsakov's early period romance, where the composer aligns both types of vertices with dramatic climaxes that are seen in Pushkin's literature. The premonitory point in m. 22, harmonized by the A-flat ninth chord sets up the melodic expectation that is realized by the established apex at the end of the song in m. 24. Fig. 5, Ref. 16.

<div align="right">Auth.</div>

1.6.4.3.18. Lithuanian Freedom Fighters: Historical Narrative and Singing Tradition. /A. Nakiene/. GESJ Musicology and Cultural Studies. – 2019. – #2(20). – p. 70-80. – eng.; res.: eng.
This article focuses on historical narrative, armed and spiritual resistance, as well as guerrilla songs, the most emotionally charged genre of Lithuanian folklore. World War II is one of the most painful and controversial episodes in the memory of European nations. However, we can note that the historical narrative is different: every nation remembers a different war. Every nation speaks and writes about its own enemies and freedom fighters, brutal butchers and innocent victims. Every nation feels guilty for some unforgivable action or inaction. Independent Lithuanian heroes are brave politicians, soldiers, volunteers, saviors of the Jews who helped them escape the Holocaust, partisans and their supporters and dissidents who opposed the Soviet regime. Earlier, during the Soviet period, freedom fighters were called "enemies"; Now they are heroes. Commemorations of freedom fighters in modern Lithuania today are taken to the level of political, cultural and moral mission. Fig. 11, Ref. 7.

<div align="right">Auth.</div>

1.6.4.3.19. Signs of Christian ecumenism in Igor Stravinsky's "Symphony of Psalms". /G. Gvinjilia/. GESJ Musicology and Cultural Studies. – 2019. – #2(20). – p. 81-88. – eng.; res.: eng.
If modern Christian ecumenism as a movement towards the unification of different denominations was officially formed in the 20th century, the tendency for them to unite and turn a work of art into a single artistic space dates back centuries. Even under the condition of canons, the works of the genius artist with planetary consciousness accumulate a huge historical memory. Just as there is still a longing for synthesis among the autonomously developed fields of art beyond the Church, there is also a need to overcome the disconnection of the United Church by merging the traditions of different denominations in works written on a theological theme. The Catholic tradition and innovations brought about by Calvinist consciousness are still linked in the Dutch Masses. In this respect a completely unique phenomenon is J.S. Bach's sacred music, in which Protestant and Catholic traditions are intertwined. An even more interesting event is the work of the orthodox composer Igor Stravinsky. The object of the article's research is the issue of the coexistence of "Roman" and "Russian" in the "Symphony of Psalms". This work created with neoclassical aesthetics is already typical of the synthesis of the peculiarities of the musical cultures of different eras and schools in

terms of style, the diversity of artistic models; At the same time, the appeal to the psalms itself gives the composer ample opportunities to combine different genre models of Catholic and Orthodox music, separate trends, canons of the Orthodox and Catholic theological genres. Ref. 29.

<div align="right">Auth.</div>

1.6.4.3.20. Forbidden fruit syndrome vs. empty niche filling syndrome: an example of musical oupu of diaspora Latvian composers. /J. Jonane/. GESJ Musicology and Cultural Studies. – 2019. – #2(20). – p. 89-95. – eng.; res.: eng.

Since 1944, Latvian culture has experienced not only geographical but also thematic separation. It developed in two different spaces and territories created by composers living in occupied / Soviet Latvia and emigrating to other countries due to the political situation. The ideology of the Soviet regime of the 20th century had an impact on the context of different directions of music. Theological topics, national independence, modern technology, self-expression, etc. were taboo. Because many artists who went abroad were taboo - their music also became completely unacceptable, "full of the destructive power of capitalism." In contrast, almost all composers living abroad, in the thirst for the homeland, its relief, housing and peace, in search of an eternal homeland and refuge, focused on the genres and themes of sacred music. Moreover, a high degree of independence, patriotism, other circumstances and technical achievements are observed on the other side of the regime - in exile. So we can see how ideology provokes not only the "forbidden fruit syndrome" in the Soviet Union, but also the "empty niche filling syndrome" behind the Iron Curtain. Thus, the main purpose of the article is to analyze the musical works of important composers in exile, in order to pay attention to the thematic direction, the confrontation of two different areas - under the regime and outside it, which argues that ideology affects not only those within its geographical area, but also causes reaction and resistance in those who work outside its borders. Ref. 4.

<div align="right">Auth.</div>

6.4.4. Folklore studies

1.6.4.4.1. For the Psychological Portrait of Natsarkekia; Linguo-cultural and Psychological Analysis. /G. Tagauri/. Journal Language and Culture. – 2020. – #23. – pp. 113-126. – geo.; abs.: geo., eng.

This research compares the character of Natsarkekia (ash-pocking man) as he appears in the folk tale and in the novel by Akaki Tsereteli, and examines his phycological portrait based on the character's demeanor and vocabulary. Symbolic essence of Natsarkekia remains debatable. Part of Georgian society has positive attitude to Natsarkekia, while in others' minds he triggers negative associations. One way or the other, Natsarkekia is a very well-known character and may even be considered as a trademark of Georgian folk tales. It is interesting to explore the reasons that make a "lazy", "worthless" Natsarkekia so prominent. If he is indeed a negative character, where does his popularity come from?! Noteworthily, *Natsatkekia* is a rare example of a tale where protagonist undergoes tremendous transformation to gain confidence and strength: 1. He was expelled from home; could not cross the river without help of a giant; clashed with the giant; 2. He defeated the giant, crossed back the river on his own; got back home with the gained treasure. Akaki Tsereteli fully comprehended the idea of this folk tale. He understood that Natsarkekia is not a name of an individual character like those populating other tales: Komble, Sizmara, Tserodena, Khutkunchula, Aspurtsela, etc. Natsarkekia is rather a generic figure of a symbolc nature. He revealed his positive attitude to the commonly denounced Natsarkekia and tried to restore his reputation among the Georgian society. Authors of the folk and literary pieces alike are very selective in what words they put into the mouths of their caracters so that their spoken language would accurately communicate the message that the authors aspired to get across. In this regard, literary forms used by Akaki Tsereteli are quite remarkable and, possibly, deserve a deeper analysis. Along with conventional wording, the author skillfully uses dialects and archaic expressions no longer encountered in modern language. Reviving such words and expressions for the use in spoken and written Georgian would be a great achievement. To make this happen, not only scholars have to contribute but the public should buy in as well. Looking at Natsarkekia through the psychological lance and applying behavioristic theory to the research of this ambiguous character would lead to solving his dilemma. The same

is true for the Georgian literature in general: considering its phsychologic aspects would allow deeper comprehension and open up new prospects of highly relevant research. Present paper is inspired by the these throughts and aspirations. Ref. 12.

<div align="right">Auth.</div>

1.6.4.4.2. Some Conceptual and Structural Characteristics of Georgian Folk and Literary Tales . /G. Tagauri/. Journal Language and Culture. – 2019. – #22. – pp. 80-91. – geo.; abs.: geo., eng.
The paper analyzes conceptual and structural characteristics of Georgian tales, including those controversial aspects that still need to be solved. All the thirty-one functions of fairy-tails formulated by V.Y. Propp are more of a universal nature than purely national. However, as long as every tale integrates national features into narration, the purpose of our research was to explore how the conventional intents of a tail transform and how general motives of its storyline get modified in the national context. Particularly important was to understand how the national basis gets reflected in the texts of Georgian folk and literary tales. Ref. 16.

<div align="right">Auth.</div>

1.6.4.4.3. The Plot of the Romantic-Era Fairy Tales and Novels. /M. Kardava/. Proceedings of Tskhum-Abkhazian Academy of Sciences. – 2019. – XVII-XVIII. – pp. 98-102. – geo., abs.: geo., eng.
The authors of the Romantic era narratives, plots of fairy tales and fantasy novels are of great interest in terms of scientific research. In the era of Romanticism, myths, fairy tales and fantastic novels were recognized as an aesthetic phenomenon, which at the same time was given a special importance. Romantic tales and novels were created in a dynamic environment characterized by the pursuit of globalization of literary processes. The novelty of the paper based on the creations of different countries' writers is considered by the peculiarities of the authors' narrative and the plot structure of the Romantic era fairy tales and fantastic novels, as a constitutive variation of the genre group. The scientific and practical significance of a work is determined by its complex nature and method of structural analysis. Ref. 5.

<div align="right">Auth.</div>

1.6.4.4.4. Healing and agricultural spells of Lechkhumi according to new ethnographic materials. /R. Khachapuridze/. Journal Language and Culture. – 2019. – #22. – pp. 132-137. – geo.; abs.: geo., eng.
Spell is one of the archaic genres of folklore. These kinds of texts are based on a variety of representations, in which the word is given the meaning of magical influence on spiritual and sinless things. The spells demonstrate the belief in the omnipotence of the human word. These texts are of mythical content and are directed against various forces and malicious spirits. They usually try to evict the sick from the body, fear, damage to the eye and various diseases, as well as to nature, to drought and rain, to harvest abundant crops, and to defeat evil forces. The spells are a brilliant example of Georgian spoken language, at the same time they are characterized by the local geographical environment, historical, socio-economic characteristics. Unfortunately, with the change in lifestyle and technical progress, most spells have been forgotten, and today it is only one person at a time if one knows and is age-old, older. We won the Lechkhumi expedition in the summer of 2016, and we remembered the unique healing and economic spells we had forgotten. Ref. 10.

<div align="right">Auth.</div>

1.6.4.4.5. Holiness is not forthright in Georgian Haghioghraphy. /S. Kitesashvili/. Journal Language and Culture. – 2019. – #22. – pp. 166-170. – geo.; abs.: geo., eng.
The Christian doctrine confronted existence of earthly, worldly nature as long as it has seen confrontation and danger in this mortal coil for joy of soul. The earthly world was perceived as a transient and relative value only compared with divine or in other words eternal. The path of holiness is not forthright. There is always pain, on the one hand, accompanied to material eschew and the perception of the frailty of life, on the other hand. According to the Georgian hagiographic texts, as well as Christian doctrine in general, death was considered as decease – "transformation", "dissolution of "our earthly house of this tabernacle"; It is obvious that tears and fear accompanied death, but it was not fear of disappearing but fear of rescuing, doubting an

entry to God's rest. Although, the pain of leaving this world was also secretly sensed in these tears. The idea of eternity confronted the end of the world and the pain remitted. Ref. 4.

Auth.

6.5. Other humanities

1.6.5.1. Otar Chiladze's "Avelum". /T. Talakvadze/. Journal Language and Culture. – 2019. – #22. – pp. 92-95. – geo.; abs.: geo., eng.
The life of a post-totalitarian city in the early 90s of the 20th century is depicted in the book *Avelum* by the Georgian classic writer Otar Chiladze. The creative activity of Otar Chiladze progresses with different perspectives and methodology. Our purpose is to identify the psycho-social being of the main character like his 'ego' concept attitude toward the non-ego and his three female lovers by presenting the gender oppositions outlined in the novel. To analyze the women's psycho-types, we resorted to the three elements of Freud's psychoanalysis – the Id. Ego, and Superego. Ref. 3.

Auth.

1.6.5.2 From folk source to professional creative activity: on one Tushetian tune. /N. Zumbadze/. GESJ Musicology and Cultural Science. – 2019. – #1(19). – pp. 71-77. – eng.; abs.: eng.
The article discusses the distribution area and development of a Tushetian tune, generally known as *Mtsqemsuri* (Herding) The current unison performance of this polyphonic melody, by nature, is explained as a decline of the process of Georgian traditional polyphonic thinking. The article also touches upon the examples of academic music, folk-jazz, author's folklore, popular genre. In addition, the issues of the folk music arrangement and authorship are also discussed. Fig. 6, Ref. 8.

Auth.

1.6.5.3. Arthur Leist and Georgia. /V. Tsverava/. Professional's Voice. – 2019. – #1-2(14). – pp. 82-89. – geo.; abs.: geo., eng., rus.
Arthur Leist, the friend of Georgian people, promoted Georgian culture in Austria, Poland and Germany. He arrived in Georgia in 1884, with the inspiration of a German poet-traveler Friedrich von Bodenstedt, to learn the Georgian Language. As soon as he arrived in Georgia, he contacted Ilia Chavchavadze, Akaki Tsereteli, Ivan Machabeli, Iakob Gogebashvili, R. Eristavi, T. Sakhokia, and other Georgian public figures, He provided interesting information to all Europeans with whom he had a connection and who were interested in Georgia. In 1885, Arthur Leist published the "Memoirs" about Georgia. He also translated and published "The Knight in the Panther's Skin in 1889 with the help of Ilia Chavchavadze and Ivan Machabeli. In 1892 he settled in Georgia forever. Ilia Chavchavadze called Arthur Leist a "distant relation". Arthur Laist died in 1927 and is buried in the Didube Pantheon of Writers and Public Figures. Ref. 4.

Auth.

1.6.5.4. Political Aspects of Supporting the Culture of Ethnic Minorities, According to the Working Processes of Ombudsman's Department and the Tolerance Centre. /I. Saganelidze/. Journal Language and Culture. – 2020. – #23. – pp. 235-244. – geo.; abs.: geo., eng.
The sphere of my research is based on analyzing the problems linked with the original culture, traditions, civil integration and tolerance of ethnic minorities living in Georgia, to introduce the activities of two state institutions that defend ethnic groups' universal rights – the Ombudsman's department (established in 1997) and the Tolerance Centre (founded in 2005). They unite religious and ethnic minorities' councils with organizations subordinated to them. The presented work deals with their activities and is a significant part of my thesis, which is the first scientific attempt to study the support of ethnic minority cultures and the state's method of approach during the period 2009 – 2019. The thesis and presented research are based on

common logical methods – induction, deduction, comparison, analysis and synthesis. Nowadays all human rights, including the cultural rights of negligible ethnic groups, are defined and protected by international conventions. The rights to preserve native culture, mother tongue, traditions, habits and confessions are protected by the constitution and legal regulations. When working on my research I used important state and international documents, results of the Ombudsman department's and the Tolerance Centre's activity and the results of input from the profile organizations. They periodically display cases of intolerance, xenophobia and discrimination, although religious rights are guaranteed to ethnic minorities by international and local legislations. Questions connected with the preservation and protection of cultural heritage, traditional customs, wherein violations exist are demonstrated too. To improve the situation regarding existing violations, appropriate recommendation projects have been established for the Ombudsman. Multidimensional activity provides the opportunity to settle any violations of ethnic minorities' rights and, accordingly, increases the activity of the state and the political significance of the relevant institutions. Analytics connected with the protection of cultural rights of ethnical minorities and corresponding recommendations are represented in the Ombudsman's annual parliamentary analyses which clearly illustrate the state's approach to supporting ethnic groups' culture and opinions regarding reform. Moreover, analyses give a complete picture of the state's ethno-cultural policy and its democratic nature, which is foremost manifested in the support and tolerant view taken towards negligible ethnic groups and their culture. Ref. 12.

Auth.

Author index

Abalaki M.   1.6.2.6.2.
Abashidze M.   1.6.2.2.13.
Abramova V.   1.6.2.1.6.
Akhobadze B.   1.6.2.2.5.
Akhvlediani Ts.   1.6.2.2.9., 1.6.2.2.10.
Aleksidze N.   1.6.1.1.1.
Ambokadze N.   1.6.2.3.1.
Anchabadze I.   1.6.1.2.8.
Arkhangelskaya I.   1.6.2.1.6.
Bandzeladze M.   1.6.3.2.1.
Baratashvili Z.   1.6.2.2.1.
Bartaia N.   1.6.2.1.12.
Beburishvili L.   1.6.2.5.2.
Beriashvili G.   1.6.4.3.9.
Bezhanov Z.   1.6.2.2.13.
Bogdanova L.   1.6.2.1.7.
Bolashvili K.   1.6.4.3.6.
Boleslawska (Boleslawska-Lewandowska) B.   1.6.4.3.3.
Bragvadze Z.   1.6.1.2.9.
Buchukuri E.   1.6.4.1.3.
Bukhsianidze M. 1.6.1.2.4.
Chabashvili E. 1.6.4.3.13.
Charkviani N. 1.6.2.2.14.
Cherkezishvili N. 1.6.4.3.2.
Chikhradze M. 1.6.4.1.1.
Ciurlioniene B. 1.6.4.3.16.
Dateshidze N. 1.6.2.6.4.
Ebralidze L.   1.6.2.6.5.
Fatyushina E. 1.6.2.1.8.
Ferring R.   1.6.1.2.4.
Flamm Ch. 1.6.4.3.11.
Gabunia K. 1.6.2.2.9., 1.6.2.2.10.
Gavashelishvili A.   1.6.1.2.11.
Gegeshidze E.   1.6.3.2.1.
Gelashvili T. 1.6.2.6.6.
Gersamia R. 1.6.2.1.1., 1.6.2.2.3.
Giviashvili I.   1.6.4.1.2.
Gobiani G.   1.6.2.5.3.
Gogoladze T.   1.6.1.1.3.
Gugunava M.   1.6.2.5.1.
Ghvinjilia G. 1.6.4.3.5., 1.6.4.3.19.
Iobashvili G. 1.6.4.2.1.
Jonane J.   1.6.4.3.20.
Jvania N.   1.6.4.3.14.
Kalandadze G.   1.6.2.4.2.
Kalandia G.   1.6.1.1.5
Kardava M.   1.6.4.4.3.
Karosanidze L.   1.6.2.6.3.
Kavtaradze M.   1.6.4.1.3.
Kavtiashvili R.   1.6.2.6.9.
Kenchiashvili N.   1.6.2.1.3.

Khachapuridze R.   1.6.4.4.4.
Kipiani S.   1.6.2.2.14.
Kitesashvili S.   1.6.4.4.5.
Kobalava I.   1.6.2.2.3.,   1.6.2.2.4.
Koberidze T.   1.6.2.5.6., 1.6.2.5.7.
Kuparadze G.   1.6.2.2.9.,   1.6.2.2.10.
Kvavadze E.   1.6.1.2.3.
Lazarashvili M.   1.6.2.5.10.
Lentsner D.   1.6.4.3.4.
Lomia M.   1.6.2.1.9.
Lomitashvili D.   1.6.1.2.6.
Lortkipamidze D.   1.6.1.2.3.,   1.6.1.2.4.
Maghradze E.   1.6.1.2.2.
Mamisashvili A.   1.6.4.3.15.
Makharoblidze T.   1.6.2.1.2.,   1.6.2.1.10.
Mamardashvili T. 1.6.2.1.10.
Mamedov N.   1.6.4.3.8., 1.6.4.3.17.
Marghania M.   1.6.2.6.8.
Maruashvili L.   1.6.4.3.10.
Mergelashvili M.   1.6.4.1.1.
Mikadze M.   1.6.2.2.6.
Mikeladze T. 1.6.2.2.13.
Modebadze Ts.   1.6.2.2.12.
Nakiene A.   1.6.4.3.18.
Naumovic G.   1.6.2.1.5.
Nishnianidze R. 1.6.2.5.8.
Papuashvili G.   1.6.3.3.1.
Pavliashvili K.   1.6.3.4.1.
Pitskhelauri K.   1.6.1.2.1.,   1.6.1.2.5.
Pkhaladze T.   1.6.3.4.2.
Popova V.   1.6.2.1.8.
Rcheulishvili N.   1.6.2.5.9.
Rodinadze S. 1.6.2.2.13.
Rusadze I.   1.6.2.2.14.
Sabanadze E.   1.6.2.6.2.
Saganelidze I.   1.6.5.4.
Sikharulidze T. 1.6.205.4.
Sharikadze N. 1.6.4.3.12.
Shavgulidze K. 1.6.4.1.1.
Shavlakadze K. 1.6.1.1.4.
Shelia T.   1.6.1.2.4.
Shelia M.   1.6.2.6.8.
Shevardnadze Kh. 1.6.2.5.10., 1.6.2.5.11.
Shioshvili I. 1.6.3.1.1
Songhulashvili N. 1.6.1.1.2.
Sukhiashvili T. 1.6.2.6.1.
Sumbatadze T. 1.6.2.5.5.
Svanidze R. 1.6.2.2.7.
Tagauri G. 1.6.4.4.1., 1.6.4.4.2.
Talakvadze T. 1.6.5.1.
Tappen M. 1.6.1.2.4.
Tareva E. 1.6.2.1.4.
Tavartkiladze N. 1.6.1.2.10.
Tkhilava M. 1.6.4.3.1.

Thi Ngoc Dung N. 1.6.4.3.7.
Topuria E. 1.6.2.2.11.
Tsanava A. 1.6.2.4.1.
Tsetskhladze T. 1.6.2.2.2.
Tsikaridze N. 1.6.1.2.3.
Tsikhelashvili L. 1.6.2.2.8.
Tskvitinidze N. 1.6.1.2.3.
Tsverava V. 1.6.5.3.
Tushabramishvili N. 1.6.1.2.7.
Tvaladze T. 1.6.2.6.7.

Subject index

Akaki Tsereteli - 1.6.2.5.4., 1.6.2.5.11., 1.6.4.04.1.
Abkhazian War - 1.6.2.5.6.
Antefix - 1.6.1.1.3.
Arrangement - 1.6.5.2.
Art - 1.6.2.5.10.
Artistic space - 1.6.4.3.4.
Artifact - 1.6.1.2.2.
Artificial cranial deformation - 1.6.1.2.10.
Artistic research - 1.6.4.3.14.
Artistic space - 1.6.4.3.4.
Artistic values - 1.6.4.1.1.
Argument - 1.6.2.1.11.
Armaziskhevi - 1.6.1.2.9.
Armenia - 1.6.4.3.11
Archaeology - 1.6.1.2.10.
Archimandrite - 1.6.3.4.2.
Architecture - 1.6.4.2.1.
Arthur Leist - 1.6.5.3.
Antique period - 1.6.1.2.8.
Anti-Soviet resistance - 1.6.4.3.18.
Axiosphere - 1.6.2.1.4.
Augusto Boal - 1.6.4.3.2.
Aurora borealis - 1.6.4.3.4.
Autocephaly - 1.6.3.4.1.
Avant-garde - 1.6.4.3.9.
Avelum - 1.6.5.1.
Azerbaijan - 1.6.4.3.11.
Ballet dancer - 1.6.4.3.1.
Batonishvili (royal prince) - 1.6.2.01.12.
Beena Cholokashvili - 1.6.1.1.5.
Béla Bartók - 1.6.4.3.6.
Bilingual lexicography - 1.6.2.6.2.
Biom - 1.6.1.2.11.
Black Sea Coast - 1.6.1.2.8.
Blue Monocle - 1.6.2.5.8.
Bori - 1.6.1.2.9.
Borrowings - 1.6.2.6.8.
Borrowed Terms - 1.6.2.6.1.
Brazilian cultural activist - 1.6.4.3.2.
Bricolage - 1.6.4.3.10.
Bricoleur - 1.6.4.3.10.
Beat Machines - 1.6.4.3.10.
Burial - 1.6.1.2.8.
Business - 1.6.2.2.5.
Byron George Gordon - 1.6.2. 5.4.
Byronism - 1.6.2.5.4.
"Carnaval" - 1.6.4.3.5.
Carnivalness - 1.6.4.3.5.
Caucasus - 1.6.1.1.1.
Caucasiology - 1.6.2.6.2.
Causative construction - 1.6.2.2.1.
Calvary - 1.6.1.1.5.

Doublethink - 1.6.4.1.1.
Early antique period - 1.6.1.2.8.
Eb-plural marker - 1.6.2.1.1.
Eclectism - 1.6.2.2.2.
Ecumenism - 1.6.4.3.19.
Edgard Varèse - 1.6.4.3.6.
Education - 1.6.1.1.2.
Ekvtime Mtatshmindeli - 1.6.2.5.7.
Emigrant artists - 1.6.4.1.1.
Emigration - 1.6.4.3.2.
Emotional vocabulary - 1.6.2.1.8.
Empirical material - 1.6.2.2.9.
Epistemic-evidential screeves - 1.6.2.1.9.
Ēriks Ešenvalds - 1.6.4.3.4.
Eternity - 1.6.4.4.5.
Ethics - 1.6.3.2.1.
Ethnic minorities - 1.6.5.4.
Etymological - 1.6.2.6.8.
Exiled composers - 1.6.4.3.20.
Evaluation - 1.6.2.1.7.
Evil forces - 1.6.4.4.4.
Fairy tales - 1.6.4.4.2.
Fairy tale plots - 1.6.4.4.3.
Family concept - 1.6.2.2.7.
Family institution - 1.6.2.2.7.
Fantasy novel - 1.6.4.4.3.
Father's branch - 1.6.1.2.11.
Flax - 1.6.1.2.6.
Fiction - 1.6.2.6.7.
Fine arts - 1.6.4.2.1.
Folk music arrangement - 1.6.5.2.
Folk-lore Natsarkekia - 1.6.4.4.1.
Form of dialogue - 1.6.2.2.6.
Founder of the Georgian professional ballet - 1.6.4.3.1.
Frailty of life - 1.6.4.4.5.
François-Bernard Mâche - 1.6.4.3.9.
Freshness and innovation - 1.6.2.6.9.
Freud's psychoanalysis - 1.6.5.1.
Functional style - 1.6.2.2.2.
Futurism - 1.6.2.5.10.
Gabriel Mtsire - 1.6.2.4.2.
Gareja - 1.6.2.4.2.
Garrisons - 1.6.1.2.8.
Gate - 1.6.1.2.5.
General motives - 1.6.4.4.2.
Generic figure of a symbolic nature - 1.6.4.4.1.
Gender oppositions - 1.6.5.1.
Geography - 1.6.4.3.4.
George Crumb - 1.6.4.3.6.
George Gordon Byron - 1.6.2.5.4.
György Ligeti - 1.6.4.3.6.
Georgia - 1.6.1.1.2., 1.6.4.3.11.
Georgian corpora - 1.6.2.1.3.
Georgian folktale - 1.6.4.4.2.

Neanderthal - 1.6.1.2.7.
Neologism - 1.6.2.6.3.
Neo-Riemannian analysis - 1.6.4.3.8.
Nikolai Berdyaev - 1.6.2.5.2.
Nijad - 1.6.2.1.12.
Nominal stem - 1.6.2.1.1.
Non-finaite forms - 1.6.2.6.6.
Notion - 1.6.2.6.9., 1.6.2.2.14.
Novel - 1.6.2.5.6., 1.6.4.4.3.
N. Gelashvili - 1.6.2.5.3.
Old Tbilisi music - 1.6.4.1.3.
Onomatopoeia - 1.6.2.6.7.
Orthodox Church - 1.6.4.3.19., 1.6.3.4.2., 1.6.3.4.1.
Ossetian alphabet - 1.6.3.4.2.
Paleolithic industry - 1.6.1.2.4.
Parallels - 1.6.4.3.5.
Paris collection - 1.6.2.5.8.
Paroemias - 1.6.2.2.9., 1.6.2.2.10.
Partisan songs - 1.6.4.3.18.
Patriotism - 1.6.2.5.2.
Personal letters - 1.6.2.2.6.
Performance - 1.6.4.3.14.
Performer-listener interaction - 1.6.4.3.14.
Pictorial poetry - 1.6.2.5.5.
Pirosmani and music - 1.6.4.1.3.
Pitiakhsh - 1.6.1.2.9.
Plasticity of artistic figures - 1.6.2.5.5.
Philosophy - 1.6.3.2.1.
Phonetics - 1.6.2.2.8.
Physical anthropology - 1.6.1.2.10.
Pleistocene - 1.6.1.2.7.
Poems - 1.6.2.5.8.
Poet Mamia Gurieli - 1.6.2.2.6.
Poetic reminiscences - 1.6.2.5.8.
Poetry - 1.6.2.5.11.
Polish Composers' Union - 1.6.4.3.3.
Polish music - 1.6.4.3.3.
Polistylistic - 1.6.4.3.10.
Political philosophy - 1.6.3.1.1.
Political system - 1.6.1.2.1.
Polypersonal verbal language - 1.6.2.1.2.
Population - 1.6.1.2.11.
Post-modernism - 1.6.2.2.2., 1.6.4.1.1.
Postmodern stage of language teaching methodology - 1.6.2.1.4.
Prehistoric - 1.6.1.2.3.
Prepared piano - 1.6.4.3.6.
Proverbs - 1.6.2.2.10.
Preverb functions - 1.6.2.1.10.
Pseudo-grammaical spelling - 1.6.2.2.8.
Psyco-social being - 1.6.5.1.
Public governance - 1.6.3.1.1.
Public figures - 1.6.5.3.
Pushkin Alexander - 1.6.4.3.17.
Quality diversity expression - 1.6.2.1.10.

Terminology - 1.6.2.2.5., 1.6.2.6.1., 1.6.2.6.2., 1.6.2.6.4.
Terminological dictionaries - 1.6.2.6.4.
Textual scholarship - 1.6.2.4.2.
Thinking with Formulas - 1.6.4.3.10.
Thracian - 1.6.1.2.8.
Tile graves - 1.6.1.1.4.
Titsian Tabidze - 1.6.2.5.11.
Tolerance - 1.6.5.4.
Toponymy - 1.6.1.2.6.
Tradition - 1.6.1.2.8.
Tragedy - 1.6.2.4.1.
Translation - 1.6.2.5.4., 1.6.2.5.8., 1.6.2.6.1.
Translation and publishing activity - 1.6.5.3.
Transformational-generative grammar - 1.6.2.6.5.
Trialeti goblet - 1.6.1.2.2.
Tribal alliances - 1.6.1.2.1.
Tritone - 1.6.4.3.16.
Tsutskhvati - 1.6.1.2.3.
Tudors - 1.6.1.1.5.
Typological generalization - 1.6.2.2.1.
The examplum positivum - 1.6.2.2.11.
The Holy Land - 1.6.1.1.5.
The first decade of the 20th century - 1.6.2.5.10.
The "Late Era" - 1.6.2.5.10.
The Russian languages - 1.6.2.1.5.
The Russian as a foreign language - 1.6.2.1.7.
The Serbian languages - 1.6.2.1.5.
The world - 1.6.4.4.5.
Umbo - 1.6.1.2.8.
Unguentarium - 1.6.1.1.4.
Universal emotions - 1.6.2.1.8.
Untitled story - 1.6.2.5.9.
Values conflict - 1.6.2.1.7.
Vazha-Pshavela - 1.6.2.5.2., 1.6.2.5.5.
Verb stem - 1.6.2.2.4.
Verbal noun - 1.6.2.6.6.
Verbal symbol - 1.6.2.1.6.
Verbal valency - 1.6.2.1.2.
Vietnam innovation - 1.6.4.3.7.
Vietnamese symphony - 1.6.4.3.7.
Violin echnique - 1.6.4.3.15.
Water - 1.6.2.2.12.
Warshaw international festival - 1.6.4.3.12.
Weight - 1.6.1.2.6.
West Georgia - 1.6.1.2.3.
Wine and music - 1.6.4.1.3.
World War - 1.6.4.3.18.
Writing style - 1.6.2.2.6.
Yarn - 1.6.1.2.6.
19th century - 1.6.2.5.11.
20th century Music - 1.6.4.3.6.
XIX century - 1.6.3.3.1.
9 April - 1.6.2.3.1.