

was a scholar of wide specter of interests and knowledge, worked on the issues of Rustvelology, published works about American literature, translated French poetry. The sphere of his interests encompasses also history of religion, theology, issues of mythology, etc. („Spiritual Mission of Georgia“, „Praise and Laudation of Georgian Language“, „Ideals of Gelati Academy“, monograph „Tropology (Image Language)“ of „The Man in the Panther’s Skin“). His scientific activity was highly evaluated by Georgian scientific society and on 26 November 1991 he was granted a doctor’s degree by Honoris Causa. As to his dissidence activity, he was collaborating with underground periodicals and was a leader of national movement in Georgia;

This article will also deal with Georgian-Czech feedback: Vaclav Havel’s essays in the press of Zviad Gamsakhurdias party, newspaper „Free Georgia“ (1990–1991). We consider interesting to make emphases of some aspects of these two distinguished persons, since Vaclav Havel and Zviad Gamsakhurdia contributed not only to the political live of the nation but also in its spiritual revival.

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The Political Processes of 1990s in an Artistic Context: Olga Taxidou’s Play „Medea – A World Apart“ and its Interpretation in the Tumanishvili Film Actors’ Studio

While discussing the interrelationship between literary discourse and political processes the study of the receptions of the classical heritage provides with a fruitful material. They – the receptions appealing to eternal issues almost always – sometimes in hidden manner, though mostly directly reflect on the political and cultural topics of the day. One of the most noteworthy examples of this reflection is Olga Taxidou’s trilogy „Medea; A World Apart; Everything about

Phaedra“ (adaptations of Euripides’ tragedies) written in 1990s and the performance staged according the play in The Tumanishvili Film Actors’ Studio (1997).

Olga Taxidou’s play appears to be extremely interesting piece of literature both thematically and in its form. The form of the play is direct response of the literary processes of 1980s and 1990s and is significant by the experimental approach to the originals– the Greek tragedies. On the thematical level Taxidou’s play through interpreting the Medea mythos puts acute accents on the burning issues of the time it was written.

While interpreting Euripides’ tragedies the writer puts forward the complexities connected with the age-old East x West opposition, though gives to this theme the modern connotation. Thus interrelation of an empire and „third world“ becomes the main discourse of the play. All other themes – the fate of refugees, the condition of women as the most fragile part of the imperialistic strategy, the problem of „otherness“ are worked out in this discourse.

The paper will consider the performance staged in The Tumanishvili Film Actors’ Studio under the name „Medea – A World Apart“ as well (directed by N. Kvashadze: Medea – K. Dolidze). By connecting the first two plays of the trilogy i.e. by relating one refugee’s fate (Medea’s) to the destiny of the prisoners of war (the Trojan women) the director raised a personal drama to a level of a collective tragedy. Doing this N. Kvashadze resonated Georgia’s political processes of 1990s – ethnic conflicts and militaristic activities of the empire as well as their outcomes – lives of thousand refugees in an alien world.

Alongside with these themes the post-modern literary discourse of the play will be discussed as well– such as combining the principles of Brechtian epic theatre with the classical tragedy, the usage of a narration instead of a mimesis, a pastiche style of story-telling, metatheatricity, diegesis and e.t.c.