

**TIME- SPACE CONTINUUM IN GEORGIAN  
ROMANTIC POETRY**

**GÜRCÜ ROMANTİK ŞİİRLERİNDE MEKAN VE ZAMAN**

**ПРОСТРАНСТВЕННО-ВРЕМЕННОЙ КОНТИНУУМ В  
ГРУЗИНСКОЙ РОМАНТИЧЕСКОЙ ПОЭЗИИ**

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**ABSTRACT**

The represented paper concerns how the time-space chronotope is reflected in the Georgian romantic era poetry. The issue is discussed basing on the writings of the Georgian romantic era poets: Al. Chavchavadze, Gr. Orbeliani and Nikoloz Baratashvili. Special attention is paid to perceiving three main dimensions of time: past, present and future, on the beginning stage and successive stages of development of the Romantic Movement in literature. Parallel to conceptual (objective) apprehension of the time-space phenomenon, there is a perceptual (artistic) time and space notions as resulted from the artistic imagination. The imagination takes its important place in Georgian romantic poetry though it should be noted that on the first and second stages of the romantic poetry development perception of the time-space chronotope was mainly conceptual. Empiric time-space correlation, idealization of the past, and its vision in the future represented the basic inspiration for their poetry. Their poetry stays within the social way of life. Artistic concept of time and space is compressed implying only the real life. Past is reflected through personal memories and is connected to the future only by means of poetic imagination in which it can be realized. In their poetry time and space are narrow and confined, resolved only within two dimensions – present and past. Future is shown only as against the past background. Past is acceptable and it can be transferred to desirable future. On the final stage of romantic era (N.Baratashvili) the time-space chronotope is described differently. In Nicoloz Baratashvilis's poetry the concepts of time and space are vast and diversified. Time is reflected in his poetry conceptually as well as perceptually. When studying Baratashvilis's poetry it is very important to pay attention to coexistence of such phenomena as time and something beyond time, space and something above-spatial. His poetry involves both our world and whole universe; heavens as space are represented side by side with worldly space which is very important aspect when studying his poetry.

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**Keywords:** Baratashvili, Orbeliani, Chavchavadze, space, time, conceptual, perceptual.

### **ÖZ**

Kavramsal (Nesnel) zaman ve mekansal algının yanı sıra edebiyatta perceptual (algısal) zaman ve mekan bulunur ve her ikisi de şiirsel hayal gücünün göstergeleridir. Gürcü romantizminde sanatsal zaman algısı çok önemli bir yer tutar. Fakat romantizmin gelişmesinin birinci ve ikinci aşamalarında Al. Chavchavadze ile Gr. Orbeliani'nin şiirlerini ürettikleri dönemde - mekansal kronotip genellikle kavramsal zaman ve mekan algısını kapsar.

Deneyisel zaman ve kavram, geçmişin idealleştirilmesi ve geleceğin de öngörülmesi kapsadığından adı geçen şairlerin şiirsel faaliyetlerinin ana unsurlarını oluşturur. Onların yaratımları varoluş unsurlarının ötesine geçmez, sanatsal zaman ve mekan sıkıştırılmıştır ve sadece bu dünyadaki yaşamı içerir.

Şiirlerinde zaman ve mekan dar ve kapalı şekilde genellikle iki boyutludur- şimdiki ve geçmiş zaman dilimi mevcuttur. Gelecek zaman yalnız geçmişin taklidi üzerinden kendini belli eder. Adı geçen şairler geçmiş mekanı kabul etmiş ve bunu arzu edilen "gelecek zamana çevirmeye" çalışmışlardır. Romantizm gelişimin son aşamasında (N. Baratashvili) zaman-mekansal kronotip farklı bir şekilde işlenmiştir.

Nikoloz Baratashvili'nin çalışmalarında zaman ve mekan büyük ölçekli, geniş ve çeşitlidir. Şiirlerinde hem kavramsal, hem de algısal zaman yansıtılır ve her iki dünyayı kapsar. Toprak mekanı ile birlikte gök mekanı da ortaya konulur. Bütün bunlar ise çalışmaların incelemesinde önemli yönler olarak kendini göstermektedir.

Gürcü romantizmin gelişme sürecinin ilk ve sonraki aşamalarında zaman ve mekan algısı farklılık göstermiştir. Bu durum ise romantizmin tarzından kaynaklanmıştır.

**Anahtar Kelimeler:** Mekan, Zaman, Baratashvili, Orbeliani, Chavchavadze, Kavramsal, Algısal.

### **АННОТАЦИЯ**

Статья посвящена отражению пространственно-временной хронометрии в грузинской романтической поэзии, которое обсуждается на основании анализа поэзии Ал. Чавчавадзе, Гр. Орбелиани и Николоза Бараташвили. В Работе Особое внимание уделено на то, как поэты-романтики воспринимают три измерения времени: прошедшее, настоящее и будущее на начальном и последующих этапах развития данного литературного направления. Концептуальное (объективное) время-Параллельно пространственного восприятия, в литературе существует перцептуальное (художественное) время и пространство, являющиеся результатом поэтического воображения. Восприятие художественного времени занимает большое место в грузинском романтизме, хотя на первом и втором этапах развития романтизма пространственно-временной хронотип творчества Ал. Чавчавадзе и Гр. Орбелиани охватывает в основном концептуальное пространственно-временное восприятие. Эмпирическое пространство-время, идеализация прошлого и видение его в будущем являлись основным мотивом их поэтического духа. Их творчество не выходит за рамки элементов бытия, художественное время и пространство сжаты, охватывает лишь земное житьё. Прошедшее время в сознании запечатлется через воспоминания и поэтическое воображение в будущем. Время и пространство в их поэзии узки и замкнуты, встречается в основном два временных сегмента, настоящее и прошедшее. Будущее время появляется лишь на фоне подражания прошлого. Приемлемо прошлое

пространство, которого превращают «в желательное будущее время». временем для «следующего раза». На последнем этапе развития романтизма (Н. Бараташвили) пространственно-временной хронотип отражается иначе. Время и пространство, в творчестве Николоза Бараташвили очень велики, широки и разнообразны. В его поэзии отражено как концептуальное и перцептуальное время. Сосуществование пространства и сверхпространства, времени и вне времени является важнейшим вопросом в исследовании поэзии Бараташвили. Он охватывает и земную и неземную жизнь, наряду с земным пространством появляется пространство небесного свода, что является важным аспектом его творчества.

**Ключевые слова:** пространство, время, Бараташвили, Орбелиани, Чавчавадзе, концептуальное, перцептивное.

## 1. Introduction

Reflecting historical categories of time and space in literature and art has always been the point of interest and scientific research. Many scientific works are dedicated to this problem. "It is important to use in complex the research materials concerning different branches of art and scientific disciplines in connection with these concepts. In order to better understand this problem it is also necessary to provide philosophical argumentation" (Мейлах, 1974: 4). On different stages of humanity development there always were different philosophical or esthetical views about time and space categories unfolded in the universe. As early as in the era before Christ, Greek philosopher Plato discussed the time phenomenon; he regarded time a phenomenon which came alongside with universe (skies) "time appeared with skies as they were born together and if it happens any time in future, they will disappear together. The nature is the first and original face of time and the nature governs it as far as it is possible" (Платон, 1971: 38b). Saint Augustine agrees with the interpretation of time by Plato i.e. he also considers time as created substance. Not the universe was created in time continuum but time began its movement after the universe was created. God exists in infinity i.e. it is infinite, eternal and such concept as "time" ("early", "late") can have no relation to it. (Аксенов). Saint Augustine said about time: "in my opinion time is a kind of continuum but continuum of what? This is that I do not know. Maybe it is the extent of soul as such? And if time is the extension of soul we can conclude that it should be defined through human perception" (net'ari avgust'ine, 1995: 67-89). Kant referred category of time to human inner world: "time is nothing but the form of revealing our inner comprehensions ... time itself is that necessary imagination which is the base for any cognition. When we are concerned with some events we cannot escape the time although we can separate phenomenon and real time from each other" (Кант, 1994: 56-59). Time is an eternal part of the processes taking place in the Universe. Any event turns out real only in time and space. Humans comprehend time flow - the past, present and future; "present" is continuum tying past and future, representing the end of one and the beginning of the other, i.e. time always begins and ends" (Аристотель, 1978: 185). Cognition of time infinity is based on the human perception. "Perceptions about time are the peak of human cognition. Humans realize time flow through own experiences, physically; and at the same time they observe the outer world as something social and natural. As our experience tells us, time is a movement in one direction (time can be described as a physical phenomenon). The humans percept the time flow and think about it. They can influence time but only within their possibilities" (Время, Британская Энциклопедия). It is interesting if the category of time could exist without its perception by humans, in the nature independently, by itself? Infinity of time is conditioned by humans' perceptions about the

processes taking place in the Universe, which produce time dimensions such as the present, past and future. Before the Universe had been created, time was not of cyclic character. It always existed, without the past and the future. Perception of time flow began at the same time as the universe was formed and it will go back to its primary condition, i.e. to eternity alongside with disappearing of the life in this world. Such supposition is based on the Biblical motives. After the original sin when God expelled Adam from Heavens, time split off the eternity and then, as a result, such notions as past, present and future emerged. Christian worldview accepts both dimensions of the time – infinite time and finite time. God exists in infinity and human beings live in finite time and finite space, after living which they return to infinity. Thus it can be said that “time is successive as after having left the bosom of eternity it again tends to approach it. Thus, the idea of Future refers to our wish to return to the Beginning. The God created the World and the whole world, which is created and creatable, strives to find itself in the eternal, primary origin; in that origin, which does exist neither before, nor after the time, but it exists beyond the time boundaries and this is expressed in aspiration for live” (zhordania,1967:73).

The concept of space is related with the concept of time. “It can be comprehended only towards time. The object of comprehension is conceived not only through time but through space as well. The object of sensation is indispensably placed somewhere in the space and bears a variety of characteristic qualities (jobava, 2011, 1230). In the theory of literature such correlation of time and space is known as chronotop (this terms was introduced by M. Bakhtin. “The chronotop which we meet throughout the pieces of literature and art shows fusion of the space and time features and their aggregation as the concrete entity. The features of time are revealed in the space but the space is measured and conceived by means of time” (Бахтин, 1975: 101).

The study of time-spatial problems in Georgian literature is the research subject of many researchers (G. Asatiani, Z. Kikvidze, I. Ratiani, K. Grdzlishvili, L. Grigolashvili, R. Jobava, T. Lomidze, Jamburia K. etc.), but the research has not yet been conducted in the direction of Georgian Romanticists’ works. Our research deals with reflecting time-spatial chronotype in the Georgian romantic poetry. The issue is discussed according to the poetry of Al. Chavchavadze, Gr. Orbeliani and Nikoloz Baratashvili

## **2. Methods**

The study is mainly based not only on the empirical, but also on pure theoretical methodology, such as generalization, analysis, synthesis, abstraction, comparison, systemic approach. Comparative-historical method and causal-effect analysis used in the research process combines all kinds of theoretical methodology listed above.

Discussion of time-spatial problems in the works of romanticists is being studied for better understanding of the essence of Georgian Romanticism in the old Georgian literature. It is essential to use the similarity-difference methods, which completely shows all the distinctive features of Georgian Romanticism considering the roots on which it was based on. Systematic analysis of the topic gives us complete and comprehensive picture of Georgian Romanticism and its historical background.

## **3. Results:**

4. Time-spatial continuum was first studied scientifically in Georgian romantic poetry;
5. The study showed how romantic poets perceived three dimensions of the time: past, present and future in the initial and subsequent stages of the development of this literary process;
6. In the research the conceptual (objective) time is studied in parallel with spatial perception in the works of Georgian romantics;
7. The study revealed that the initial and subsequent stages of the development of Georgian romanticism time and space are perceived in the different lines , which itself is obviously determined by the development of genre of romanticism.

## 8. Discussion

Problematic issues related with time-space phenomena are displayed in literature in several aspects. These problematic issues unite all literature genres. Seskin noted about this: “This accent made on the historical interrelations showing that all genres are combined and they experienced some changes through times, is met in romantic literature as well. The research allows us to determine confluence of which individual features resulted in combination of certain issues.” (Siskin, 1994: 8). The time-space category generally is loaded with important function in literature of any time. “It is not random that the writers when seeking for the original, not routine literary methods often apply the unique possibilities to have certain effects on the perception of the readers (Молчанов, 1974: 200).

“According the definition given in the Encyclopedia, space and time both have the objective character which is immediately tied with the active substance, its movement and with each other as well. Time and space are characterized by quantitative and qualitative infinity. According the basic principles of classical philology the main characteristic features of the time are duration, uniqueness and irreversibility; as for the space, its features are extension, unity of both - termination and continuity (k'ik'vidze, 2013:50).

Alongside with real time and space, there always present unreal time and space existing only in the author's imagination and represented by him. “The architectonic axis of the literary writings is directly associated with the artistic concept of the author objectified through the main character of the literary piece of work. This is revealed through the artistic time and space in which their real as well as virtual parameters are shown. The author often shows his lyrical personages in one static space but in the other, localized space, he transfers them through his sensible or mental acting to another resolution. In this case dynamic space appears and its existence is necessarily conditioned by time. The lyrical personage exists in the time and space (outer, materialistic layer) and vice versa - time and space exist in the existence of the lyrical hero, in himself and his perceptions and sensations” (k'ik'vidze, 2013:51).

Perceiving the notion of the time-space chronotop creates some individual aspects of the Georgian romantic literature. though it mostly is based on the traditional model of the time-space notion. In the Georgian romanticism time and space divide into some categories: 1. Objective time and space, future world which reflects objective reality and the environment of the author's existence. Grammatically, this time is rendered as present. 2. Historic time and space, past time which was sacralized in the romanticism, on the first (Al. Chavchavadze) and the second (Gr. Orbeliani) stages of Georgian romanticism. 3. Artistic, subjective time which doesn't have concrete counting and lacks the characteristics of the objective time. Conception of the artistic time is mainly manifested in the aspirations, dreams and imagination of the

romantic era poets. “Romantic time” – as we can conventionally call it, is an inner condition which was mainly characteristic for XIX century poetry. The role of poetic meditation is very important in the creative process of romantic poetry. Through this process harmonic alteration of both dimensions – conceptual and perceptual of the time-space chronotop is realized. On the first stage of development of Georgian romanticism (Al. Chavchavadze, Gr. Orbeliani) the space of acting of the lyrical person is mainly conceptual. Conceptual time-space notion, “this is in fact the reflection of the real time-space on the notional level having the same meaning for everybody (grdzelishvili, 2011:94). This category of time implies reflection of those historical events in the romantic poetry which in the XIX century had an important function expressing in development of the national notions. In the Georgian literature of the XIX century, the poem by Al. Chavchavadze “Gogcha” had strong influence and importance. The conceptual time alternates in two dimensions in this poem – in past and in Present. The author himself is in the present time-space locality and is connected to the past through his own cognitive actions. The time-space chronotop is represented on the background of this opposition: present and past. Typically, in the romantic poetry, space is narrowed and time is enlarged. This is true in the given example too. Opposition of time – present vs past is shown in the confined space of the lake Gogcha. The poem begins with idealization of the past. The lake Gogcha is described as very vast, almost like seas, with tough waves (ch'avch'avadze, 1975:115). When speaking about past, this notion is described in general, the period of the historical past is not mentioned exactly, time is only symbolical, i.e. eternal past time is meant here. In the time-space chronotop of this poem the present time-space notion enters into the characterization of the past. The poet speaks about present time-space as of something which lack any dignity and benefit which is unacceptably ugly. Everything is in the darkness, everything is worrying (ch'avch'avadze, 1975:115). The space is localized, the time resolution is dynamic. The poet who is in the present virtually moves from the present to the past and vice versa. He appreciates both times by means of several epithets. T.Lomidze, the researcher writes: “it is very interesting to observe the epithets used by the author. When speaking about the past, he uses such epithets as “magnificent towns, dignified buildings,“, the householders - “happy, content” The past in whole was “splendid, magnificent time. Such epithets are used not only to describe the objects, but the time in whole. There we can see the signs of the idealization of the past (Lomidze, 2014:20). In the time-space continuum given in this poem, only two dimensions take place – past and present. Unlike this, in the verse by Grigol Orbeliani “The image of Queen Tamar in the Betania church,” the conceptual time described includes past, present and future. The categories of past and present reflect the reality while future is only the imitation of the past, its association. It is the reason that the vision of the future by imagination of the poet, is within the conceptual space. From the past time-space characteristics which once really existed the author passes to the poetic imagination. Through the poetic imagination, at the background of pleading, here comes the artistic space where Georgia revives and proudly stands among other progressive nations. The poem begins with addressing to the Queen’s image, which personifies the eternity. In this address strong melancholy and nostalgia “I look at you when I rejoice and when I am sad and I wish to be looking at your image till I die” (Orbeliani, 1975: 216). The author repeats the time-space model which is traditional for the romantic poetry – idealization of past and rejection of present. In the poem the past and present visions change each other. The space of the past is estimated positively and is described by means of the metaphor - “blooming garden, but the end of the past and beginning of the present is described as “the splendid sunset”. Introducing the artificial time into the poem has a certain reason. The author wants to show the main lyrical

person's attitude to the past through the present time. He describes his desirable space resolution, which resembles past, so he uses the principle of resemblance is used to imagine the future. Gr. Orbeliani accepts only patriarchal space, his soul does not does not strive towards new way of life, to the future. Such attitude to the world is seen more clearly in his poem "To my sister Ephemia." The poem bears such literary elements which relate it to romanticism. "Such motives as emotional loneliness, early aging, and distrust towards worldly pleasures distinguish this poem as a typical piece of the Georgian romantic poetry of XIX century" (asatiani, 1974:120). The inner world of the poet is shown in the poem against the background of the changes of time and space. "Especially interesting is the fact that in this poem time is shown in four dimensions: present time of the lyrical hero, his future, and his past in its two different periods. The time characteristics of the world seem to be specially merged from each other to produce the impression of contradictory character of the world" (lomidze, 2014: 23). All the four dimensions can be placed only in one conceptual time chronotop.

Historical space in which this poem was created is very complex and hard not only for the author but for the country in general. That is why we consider that without discussing the historical context and the biography of the poet the desired outcome could not be reached. Grigol Orbeliani took part in the plot of the year 1832. After it had failed, he was imprisoned. The days spent there were very hard. The time and space notion was mentioned in his poem as the "abyss of despair." „The lyrical lyrical hero found himself in the "abyss of despair." He is under the influence of the "storm of the unluckiness" (here also the space nuances stand out); he cannot escape this abyss. Time and space here are unrealistic, and as for the existence of the lyrical lyrical hero, his condition mostly resembles the tortures of the soul in the bottomless hell" (lomidze, 2014:25). Time and space here are shown in some separate plans view. The lyrical hero is in the present and there, through his memories, enters two time and space registers of the pas" positive and negative. The author speaks about "nice and sunny days: in one case and about his grief in the other. The sadness of the past defines the present time and the confined space in which the poet himself exists. Gr, Orbeliani later was freed which he expressed in the metaphor: "opening the door of grief," but the past time-space type strongly influenced his future and at this background, he speaks about hopelessness.

What is the space like in which the lyrical hero of the poem is forced to live while in prison? His happy and joyful time-space ended when he found himself in the "abyss of despair" and the different time-space dimension starts, in which both time and space are confined. In such resolution of space, the sensation of time on the perceptive level is slowed down which means that subjective perception of time and objective time do not coincide. Subjective time – this is a person's individual perception of time which opposes the certain timespan. Bergson supposed that "time is the product of relation of the material world which we sense and perceive to the of the person's subjective inner sensation of time. There are as many time sensations as the subjects' (Bergson, 2000: 101). Objective time is the same as historical time towards which the person's subjective perceptions are not discussed. Objective time is common for everybody, it excludes any individual sensations. In the mentioned poem the lyrical personage perceives the subjective time as slowed flow in relation to the objective time. The lyrical personage is overwhelmed with desperation, sorrow, sensation of loneliness and he feels short-time relief only when he recollects the past. Into the closed space, where a lyrical hero resides the outer space can enter only through the birdsong: „But I remember that once I heard swallow chirping and I really recognized it as my friend's voice" (orbeliani, 1975:187) word for word transl.). In this line two space dimensions oppose each other: open

space and closed (confined) space. “Through opening the gates of despair” the person moves from the closed space to the open one where the view of future enters, which is unclear, ambiguous. “I don’t believe in tomorrow, it is like a tempting light in the darkness of night” (Orbeliani, 1975: 188). „The feeling of torture experienced by the lyrical hero in the unreal,ambiguous locus defines his present and future... the space-time relations given in the literary work are inloaded with certain semantics. Loneliness and despair of the lyrical hero are conditioned by his existing in the space of “abyss”. This system in whole (despair, abyss, present, future) opposes the period of happiness – his youth and in this way, the motive of unluckiness is generalized.” (Iomidze, 2014: 25).

As we have noted above, in Gr. Orbeliani’s poetry the time-space chronotop mainly includes the conceptual conceiving of the time-space. “It is natural as it is known that by his temperament by nature he was a very earthly man, with strong feelings and passions not to change his everyday life for some transcendental ideas” (Asatiani, 1974: 120). Empiric time-space, idealization of the past and its vision in the future represented the main motivation of his poetry. He never used to go beyond the elements of the everyday life in the poetry, his artistic time and space reflected only earthly life. There are only few examples in his poetry dedicated to the above-space feelings and sensations. The past is reflected by means of own memories and through the poetic imagination it is depicted as realized in the present. There are basically only two resolutions of time in his poetry – present and past. Future appears only as the imitation of the past. Only the past time is acceptable for the poet and he transfers the past in that future which also is desirable and acceptable for him” (Grdzelišvili, 2011:100).

The artistic time continuum may be “large scale or narrow, open or closed, manifold or uniform but it always adjusts to the poet’s creative plans and interests” (Ratiani, 2001, 27). From this point Nikoloz Baratashvili’s poetry awakes special interest. In his works time-space resolution is very large-scaled and manifold. The time and space as reflected in Baratashvili’s poetry includes both –earthly life and heavens. Coexistence of time-dependence and something which is above the notion of time is the important issue in Baratashvili’s poetry. Both, conceptual and perceptual times are shown in his lyrics. “It should be noted that in his lyrics coexistence and correlations of both - the conceptual and perceptual time-space features is regarded to be his artistic concept of the time-space phenomenon...perceptive time is first of all perceptual and imaginary and it exists only in the imagination of the creator (author) and of a perceptor (reader) “ (Grdzelišvili 2011: 94). This is especially evident in Baratashvili’s poetry. The most part of his poetry bases on the author’s perception of the unreal world; his thoughts overcome the earthly boundaries of the time-space phenomenon and rush “far away, to the end of the skies.” In Baratashvili’s poetry the space is open and wide. Two registers are revealed - space of skies and space of earth. Through own imagination the poet leaves the confined space of the earth and moves to the super-space. Based on this act, empiric time-space is replaced by the artistic or perceptual time-space which is characterized by “the specific peculiarities which mostly come not from the perception of the universe and history by the society in which this literary piece was created, but in absolutely special ideological and singular creative artistic tasks appearing before the writer (Аверницев, 1977: 52).

As we noted earlier, the problematics of the time-space is not new in the literature. In different centuries the category of the time-space had its different verticals. The principle of dividing the universe into two parts is in this way:” “this world=our earthly life” and “the higher world= the skies”[**“sopeli” and “zestasopeli” in Georgian**] represents a certain kind of the model which became traditional in the fiction. As for the ecclesiastical poetry the super

temporal –super-spacial verticals are made realistic. The object of praising written by the author of the spiritual is a man who left this world and transcended to existence which is above time and above space. In Baratashvili's poetry this is cognized only on the imagination level. In his poem "Evening on the mount Mtatsminda" two kinds of time and two spaces are represented - objectively existing and artificial, poetic which is the result of inner sensation, based on the virtual impression. The time-space of the lyrical hero is of local character, the person moves only in accordance to his conscience: "the personage exists in time and space (outer, material layer) and time and space exists in his essence, his sensation, in the condition of a thought or a dream (Inner virtual layer) (k'ik'vidze, 2013: 52). The lyrical hero is in the space of the mount Mtatsminda; the perceptual space of the sky represents the inner layer of the lyrical hero himself. The local layer of the poet is a real, earthly life in which, on the level of imagination, the sensation of above-space and above-time sensations enter. Above-time verticals are sensed in the local time" (grigolashvili, 1983:104). The lyrical hero through his inner perception virtually moves in the irreal time-space.

The mount Mtatsminda is a sacred space for the poet. In the first three strophes of the poem the outskirts of Mtatsminda (they are thoughtful, deserted, uninhabited); Such description prepares a reader to feel something unreal. At the background of the description of the soil (earth space) here enters the space of the sky, which is unavailable, out of reach ("as I see blue skies, I see you and my thoughts hurry to you but they cannot reach you, they only spread and disappear in the sky" (baratashvili, 1975:255). In the poetry of Baratashvili the space through which the visible space of the earth and invisible skies are connected together is the space of earth's depths. The poet, who is in the time-space which has its ending, can perceive the eternity of the time and space only through the nature existing in the real earthly life.

There are such notions in the time-space chronotope as "the author's time" and "the time of the plot" which sometimes coincide but sometimes appear in the different time locality. The term "author's time" denotes the point of time, when the plot, the story which the author tells, begins. It includes the beginning of the story-telling which is its counting point, when the content is chronologically far from the time of the story-telling itself. We call the time which shows when this story took place, "the time of the plot" The time of the hero is time when the hero enters the plot. In lyrics the author's time and the hero's time often coincide (Еропов, 1974: 160). In the literary work which we discuss the author's time-space is far apart from the time of the plot. The author goes to the lyrical hero's locality through his memories. The chronotope of the plot in which the lyrical hero exists, shows as a two-dimensional substance. We can point out the objective time-space which is perceived subjectively by the lyrical hero, and the imaginary time which do not represent the objective reality and exists only in the author's inner vision. The author perceives mount Mtatsminda subjectively and the universe which is beyond the sky is imaginary. These two antagonistic spaces show the duality, the inner opposition of the poet himself, which becomes the leitmotif of his whole literary work

Thus, on the start and successive stages of development of Georgian Romanticism, time and space are perceived as different vertical lines (directions) which is conditioned by development of the romanticism as a genre.

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