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THE PHENOMENON OF BEAUTY IN NIKOLOZ BARATSHVILI'S LYRIC POETRY

In the aesthetics of Romanticism, the comprehension of the category of beauty is based upon the Platoean conception, according to which beauty is an idea located beyond the empirical world, a revelation of a metaphysical essence, and a human is only able to cognize it only at the level of sensation. To sense beauty is the same as to sense the Supreme. This standpoint has become a fundamental meaning of the Romantic aesthetics.

The concept of beauty merges with an elevated category. A human is only able to cognize it by means of meditation; therefore, Romantic poets are characterized of non-accommodation with reality and striving towards the unreal, that is, the non-essence (Goethe). Since beauty is located in unreality, it exists as an idea, and an idea may be embodied in an individual object which turns into visible beauty by means of art.

In Nikoloz Baratashvili's lyric, the category of beauty is realized into several artistic images. On the one hand, the poet associates it with the Supreme, being realized as an image of the sky. The sky is an emanation of divine creatures and divine light. In accordance with the Romantic aesthetics, the poet tries to reach it; however, it is only possible in imaginary reality. In this case, the materialization of beauty has been associated with objects of the visible world, being also associated with the sky. These may be a beam of light, the sun, a star. Baratashvili's lyrical character is in constant search of a place where beauty can be reached. In this case, nature is to assume a role of a medium.

On the other hand, communion is possible by means of feeling. For a Romantic poet, love is a way toward the metaphysical world, that is, immortality. However, a hackneyed comprehension of love has been rejected by Baratashvili. Beauty can only be achieved by means of reciprocity of beautiful souls. In this case, by reminiscences of Rustavelian elevated love, the poet establishes the Romantic understanding of accessing of beauty.

As far as beauty is a prerogative of the divine world, the poet achieves immortality by means of penetrating into it. Art is the infinity presented in the finite (Schelling). Ultimately, to cross the frontier of the infinity and search for the essence of being merge with the Romantic comprehension of the phenomenon of beauty.