

## **LITERARY IMAGINATION OF UNREAL WORLD IN BLUE HORNS' PROSE**

### **ABSTRACT**

The literary heritage of the Blue Horns includes both poetry and prose.

These thematically diverse texts clearly show to a greater or lesser extent the authors' talent and demonstrate the same topics that are represented in their poetry. The early 20th century is distinct due to the emergence of symbolic tendencies in Georgian literature. The members of the literary group of Blue Horns made a truly immense contribution to this field. They enriched the Georgian prose and poetry with diverse images, symbols and themes. From this perspective, their short prose works are of particular importance, such as miniatures, études, silhouettes, novels, and prose poetry.

The article emphasizes one of such important threads typical to the symbolist movement as the artistic depiction of the unreal world in the prose of the Blue Horns' group members: Sandro Tsirekidze, Titsian Tabidze, and Sergo Kldiashvili. In his letter entitled *terror antiquos* (the journal "Dreaming Gazelles", 1921, №5), discussing the reason for symbolist writers' fascination with grotesque imagery, Valerian Gaprindashvili specifies important information as to why the "Blue Horns" referred to an unreal world in their works.

According to the writer, "what is really beautiful, has only one form and what is ugly, has thousand forms". Symbolists were not fascinated with what they had in a material form. They showed the aesthetics of being ugly in their works, thus satisfying their longing for existence in an ideal world.

Symbolist writers were intentionally creating the imaginary world because the real world seemed unaesthetic to them. That is why the "Blue Horns" embarked on their journey through the kingdom of ghosts by means of their prosaic works, thus compensating for their spiritual emptiness.

**Keywords:** Georgian prose, Blue Horns, Sandro Tsirekidze, Titsian Tabidze, Sergo Kldiashvili.