
**PSYCHOLOGICAL PORTRAIT OF A CHARACTER BASED ON THE
POEM “ GAMZRDELI (THE MASTER)” BY AKAKI TSERETELI**

**ПСИХОЛОГИЧЕСКИЙ ПОРТРЕТ ПЕРСОНАЖА ПО ПОЭМЕ
АКАКИЯ ЦЕРТЕЛИ “ ГАМЗРДЕЛИ (НАСТАВНИК) ”**

**AKAKI TSERETELI’NİN “GAMZRDELI (ÖĞRETMEN) ADLI ŞİİRİNDE
BİR KARAKTERİN PSİKOLOJİK TANIMLAMASI ÜZERİNE**

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ABSTRACT

The aim of the current scholarly work is to present to the wider audience the psychological portrait of a character based on the poem “ the Master” by Akaki Tsereteli.

“The master” , one of the famous poem has been under the scrutiny and subject of the animated discussion since it was written. It is almost impossible to find a well- respected scholar who has not touched the subject. The poem was written a century ago but the idea, depth and mesmerizing variety of characters and their complex personalities are as interesting and urgent as it was one hundred year ago.

Therefore, the objective of the given research is the psychological portrait of the main character of the Poem, Batu. In the early stage of the research, using the psychoanalysis method, we anticipate that Batu’s action could not have been triggered by the heat of the moment, rather we think that these actions should have had the precondition in the form of inner sets, which will discuss in the later parts of the research paper.

By using the psychoanalysis method, we think, we have achieved the desired goal of opening up the plethora of inner sets of the main character and it, respectively triggered the proposition of interesting topics, such us:

- the portrayal of inner sets of an ideal hero, which are described by his unconscious in his actions;
- finding the links between the constitutive dispositions and the life’s destiny of the character;
- finding the hidden protest of a character in his unconscious actions towards the social and class segregation
- finding the roots of the personal conflicts, in a non-direct stage of competition

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- emotional experience of pride, as a trigger of direct competition against the foe
- finding the links between the unreachable unconscious and the artistic creations

Keywords: Akaki Tsereteli, analytical psychology, psychological portrait, moral self, unconscious self, personal conflict;

АННОТАЦИЯ

“Гамзрдели (Наставник)”, одно из знаменитых стихотворений Акакия Церетели, всегда был предметом пристального внимания и дискуссий с момента его создания. Практически все знаменитые исследователи коснулись проблемам этой темы. Поэма написана сто лет назад, но идея, глубина и разнообразие персонажей и их личности так же интересны и актуальны по сей день.

В статье рассматривается психологический портрет главного героя Бату, персонажа данной поэмы. На ранней стадии исследования, пользуясь методом психоанализа, мы предполагаем, что действие Бату не могло быть вызвано накалом момента. Скорее всего, его действия должны были иметь предварительное условие в виде внутреннего настроения, что и обсуждается в нижеследующей статье.

Надеемся, что, пользуясь методом психоанализа, мы достигли желаемой цели - раскрытия множество деталей внутреннего мира главного героя, таких как:

- описание внутреннего мира идеального героя, которые выявляется в его бессознательных действиях;
- связь между конституирующими диспозициями и судьбой персонажа;
- обнаружение скрытого протеста персонажа в его бессознательных действиях по отношению к социальной и классовой сегрегации;
- поиск корней личных конфликтов в непрямой стадии конкуренции;
- эмоциональное переживание гордости, как вызывающего чувство прямой конкуренции с противником;
- связь творчества с недоступно-неосознанным

Ключевые слова: Акакий Церетели, аналитическая психология, психологический портрет, моральное “я”, бессознательное “я”, личный конфликт.

ÖZ

Akaki Tsereteli'nin “Gamzrdeli (Öğretmen)” adlı şiiri yazıldığından beri okurun dikkatini çekmiş ve yoğun tartışma konusu olmuştur. Nerdeyse bütün ünlü edebiyat araştırmacıları şiir üzerine kendi değerlendirme ve tahlillerini yapmışlardır. Şiir yüz yıl önce yazılmıştır. Ancak içerik, düşünce, derinlik ve tema açısından günümüze kadar şöhretini ve estetik değerini korumuştur.

Bu çalışmada başkarakter olan Batu'nun psikolojik tanımlaması yapılmıştır. Psikanalitik metot kullanılarak araştırmamızın ilk aşamalarında Batu'nun davranışlarının anlık patlamalar olamayacağını düşünüyoruz. Büyük ihtimalle bu davranışlar daha önce iç ruh halinde bilinen bazı şartlardan oluşmuş ve ortaya konulmuştur. Çalışmamızın asıl amacı da içgüdü ile bağlı davranışları araştırmaktır.

Psikanalitik metodunu kullanarak başkarakterin iç dünyasında var olan ve aşağıda yer alan birçok özellik, örneğin:

- Karakterin bilinçsiz davranışlarında ideal bir kahramanın iç dünyası;

- Karakterin kaderi ile belirleyici eğilimler arasında önemli bağların mevcudiyeti;
- Başkahramanın davranışlarında dönemin sosyal ve sınıf ayrımına karşı var olan gizli protestosu;
- Birisi ile dolaylı rekabette bulunduğu kişisel çatışmaların kökeni;
- Düşmanla doğrudan rekabet hissine neden olan duygusal gurur deneyimi;
- Sanatın erişilemez ve bilinçsiz dünya ile bağlantısı gibi durumlar tespit edilmiştir

Anahtar kelimeler: AkakiTsereteli, analitik psikoloji, psikolojik tanımlama, ahlaki “benlik”, bilinçsiz “benlik”, kişisel çatışma.

Introduction

“The master”, one of the famous poem has been under the scrutiny and subject of the animated discussion since it was written. It is almost impossible to find a well- respected scholar who has not touched the subject. The poem was written a century ago but the idea, depth and mesmerizing variety of characters and their complex personalities are as interesting and urgent as it was one hundred year ago. The poem is scrupulously and thoroughly analyzed and to concenter exploring it again will be audacious from our side and frankly, we would not have embarked on such a daring mission but one question about the most honorable character of the poem has been tormenting us and to answer this question has not appeared such an easy task and requires some thorough research. Carl Gustav Jung in his work analytical psychology says “ we cannot approach processes of unconscious directly, perception of these processes is not possible, they divulge themselves in results and based on those specific results we can only fathom that there might be something, a peculiar source , where these results would nourish from (Jung, 2014: 1). This dark space we call unconscious psyche. Therefore, the objective of the given research is the psychological portrait of the main character of the Poem, Batu. In the early stage of the research, using the psychoanalysis method, we anticipate that Batu’s action could not have been triggered by the heat of the moment, rather we think that these actions should have had the precondition in the form of inner sets, which will discuss in the later parts of the research paper.

Methods

The current article uses not only on the empirical, but also on pure theoretical methodology, such as psycho analysis, 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

As we mentioned before, Batu is the person of our interest and he is unquestionably an honorable man. He is a devoted and loyal friend, he is free from all personal advantages and he is contented with less, he is courageous even when

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whole world is frightened and the devil is seeking for a shelter. Batu is willing to carry out the mission for his friend even though that mission was his friend's to fulfill. The deed, he is supposed to carry out is not worthy for him but there are two reasons which overweighs its unworthiness: one, as trivial as it may sound, - is love, he honestly admits that it is an unworthy deed but his friend is in love and for love's sake he will do anything, the other reason is: friendship and for friendship an honorable man could sacrifice himself, thereby he will procure a priceless horse even he might die for it. For Batu moral standards are unquestionable and irreproachable, he would endure excruciating pain of humiliation, an insult which Saphar-beg, his dear friend caused by abusing Batu's beloved wife, Nazibrola and violating his trust could be suppressed and overcome by moral responsibilities: he has a duty of a host, most sacred of duties and he will uphold his duties and sees off his friend peacefully, he is not willing to spill the blood of the guest as this guest and a friend, who disgraced him had been nurtured by his mother, she had breastfed him- another sacred connection between these two men. Before the farewell he scolds Saphar-begi by mentioning that two sacrosanct obligations. And huge moral gaps could be seen before the reader's eye.

Acting like this, showing the unimaginable power to refrain from killing the rapist makes him a person above all trivial matters, makes him almost inhuman and irreproachable, even his dwelling is up on the mountain, near the sky, by mentioning this, poet accentuates Batu's purity and position -standing above all men because of his high standards and morality, he is closer to God than to mankind. He is the chosen one but the heroes might have good and bad sides, consciously or unconsciously as there is no ideal man in this world. Maybe because that one's heroic deeds are praiseworthy and exemplary for one nation it might be misunderstood or even incomprehensible for another. Poet knew about duality of the matter and that's why Hadji-usup, renowned and successful man is destined to fail as failed the Hermit, another remarkable character from Chavchavadze's poem. Akaki Tsereteli is a realist and he creates a real hero and real life story, otherwise we would have read a concocted, fairy-tale like story contrary to fact that it meant to be the actual one. (Gafrindashvili, Miresashvili, 2008: 69).

Thus, we have encountered to our main question of the research : what does Batu mean, giving the task to Saphar-beg. Task was to find the man who raised and taught him, tell the master of his shameful story as Batu was expecting the answer from him, and not from Saphar-beg. Furthermore, Nietzsche declares that a word is a reflection of the tumultuous nerves in sound (Nietzsche, 2014:2014).

Batu is painted as a thoughtful and wise man throughout the story and we cannot blame him to be naïve or unreasonable in his actions. What did he expect from Hadji-usub which differed much from the actions the Master would take later? We cannot see another outcome other than existed one.

It is imperceptible that Batu considered physical punishment for Saphar-beg. In that case he would be the judge and the jury for the disgraced friend who was ashamed of what he had done and was not going to avoid the severe

punishment. Maybe Batu was asking the Master of the other kind of a punishment, a moral one. It is hard to believe but he actually gave the most horrific moral punishment to his friend by setting him free and unharmed. Or, maybe, he wanted that the Master will re-raise and re-teach his pupil, the last version is less likely. So what does Batu ask the Master? As it seems, he holds the Teacher accountable of his pupils crimes and it is not hard to apprehend what will be the outcome as a final answer from the Teacher. Let's widen this theory: Hadji-usub is well-known and beloved master, a mentor, people always take his opinion under advice, his behavior is impeccable, he is an exemplary man and it took him years and years of hard work and wisdom to be that remarkable as he had been unbiased and man with the speckless soul. He is an educated and honorable teacher. What could we expect from the man with those qualities? What would be the most suitable answer to Batu's demand?

First, the Master is not responsible for his pupil's vicious behavior, he has to say that it is not his fault as sometimes only nurture does not help a person if the nature does not take its course. His upbringing is the same as others but Saphar-beg is the only man who forgot his teacher's moral suasion. It is unlikely that this supposition will ever take place foreseeing the Master as the honorable character but for a minute let's say it will, in that case it seems that Batu intentionally stated the question to the Master as he knew the possible outcome and was holding the grudge against Saphar-beg. For Hadji-usub half-responsibility is an absurd notion and anyway, Outcome would be the same, therefore we conclude the third and the most reliable version- the Master has to take fool responsibility. Let's have a look at this version: maybe Batu hoped that Hadji-usub would admit his crimes in front of the court or maybe he would voluntarily imprison himself in some godforsaken dungeon. Of course to think that sounds silly and naïve.

Batu was certain of the outcome, he knew that only one, adequate and thorough answer was the suicide of the master as he did not have an alternative and he was the only one, who was held accountable for his pupil's actions. The only one action which would rid him of shameful life and would save his face. Hadji-usub is an old man who had a harsh life and always kept his name and path clean, that's why he is such a respectable person and nobody would think to blame him but Batu knew that the Master would think otherwise. That is the reason why we conduct a research based on psychoanalyses and philosophy. as Freud says: psychology must pressure philosophy with the actions of subconscious to be on psychology's side (Freud, 2014: 112) and if it happens has to modify its hypotheses (a relationship between spirit and body of the human being) and psychoanalyses finds the relationship between constitutional disposition and predestination of a person. (Freud, 2005: 203).

In our opinion it would be interesting to find out what are the issues we encounter studying Batu's character. As we mentioned before Haji-usub is the most respected mentor among his people, he was and still is the Master of kids from noble families, everybody wants him to be a teacher for his child as he is an exemplary man. In psychoanalyses, mentoring a child, nurturing a young spirit,

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molding it into a manhood /womanhood is based on the evident : mentor can only be a person who is capable of inspiring a child (Nietzsche, 2014: 119). Therefore, Hadji-usub is the Master, the mentor who is capable of not only inspiring a young spirit but he can be influential to everybody around him, everybody who even once met him.

We are not trying to belittle Batu as a hero. He is a strong and powerful character, with a lot of redeeming qualities .However, every hero’s behavior may vary in different circumstances. As a human being nobody’s perfect. We think that the grate poet, Akaki Tsereteli wanted us to see this hero as a man, with his good and bad sides, with his flaws and grandeur. Batu , even so righteous and with high standards of morality, makes a mistake of a human being. He loses his objective and when the life gives him harsh lesson, hurts him with the hand of a dear friend, his selfishness rebels in him. As Dimitri Uznadze says: when a human being decides to behave in a peculiar manner, he/she is predisposed to this behavior, he/she is modified by prejudice. Therefore, the specific condition , which appears within the person after unrelated circumstances might influence person’s behavior , we may call a set. (Uznadze. 2014: 47).

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It is evident that by giving the assignment to Saphar-Beg, Batu is trying to avoid the personal revenge, as he is a person with lower moral capabilities. Similarly, to the passage in the well-known novel "Data Tutashkhia", Batu, having the larger advantage, deems it unnecessary to call out Saphar-Beg, rather he calls out Hadju-Usub-a foe, relevant to his moral code. In the parallel, drown by us, many might not agree with us, but we think that we have similar attitude in "Data Tutashkhia's" passage, when Data Tutashkhia, masked into a Laz noblemen does not answer to Vakhtang Shalituri's impudent action and answers: "I would not agree on a challenge, as it would be immoral on my behalf.

- Why would not you?

- It would be immoral on my behalf, as I have advantage over you!"(Amirejibi, 1997: 226). We think that, the situation is identical in terms of Batu and Saphar-Beg, as in this case, Batu names the moral counterpart and therefore, calls him out.

It is of utmost interest, what the reasoning behind Batu's action could be. As we noted, it is evident that Hadji-Usub is the most authoritative person in the area, as he is the master and mentor of all the "noble" people, he is an ideal human-being and all the rest want his wisdom to be passed down to their children. "The foundational theses of the educational doctrines are interestingly based on the evident theories of psychoanalysis: the master could only be the person, who could inspire the inner spiritual life of the child" (Freud, 2005: 72). As it turns out, in the context of the psychoanalysis, Hadji-Usub is the master, who can not only inspire the children in their inner spiritual self, but moreover, his influence is indirectly affecting the people, whom he had at some point contacted in their distant childhood.

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Batu is the son of a peasant, while, when Saphar-Beg had been taken to Hadji-Usub for mentorship, still being a youngster, Batu could have experienced the protest of the class-consciousness, as he would have also liked to continue his education along with Saphar-Beg, but due to his lower social status, he could not have afforded the commodity. In his work, “Unhappiness in Culture”, Freud notes the following: “Despite the essence of the first restrictions in the childhood, the child would definitely have some sort of aggression towards the authority, who had restricted the child of its most fundamental aspiration. The child is forced to overturn the desire of revenging the mentor-authority and in this difficult condition the only way out is the known mechanism of exit- self identification. In this moment, he tries to transform the untouched mentor-authority’s person into his inner-self, by forming a “Super-ego”. By doing this, he transforms all the aggression into his inner self, the aggression that he could have used against his mentor-authority in his childhood” (Freud, 20014:68). That is why we think that from the moment Batu and Saphar-Beg had been separated; he could have had the feeling of competition against Hadji-Usub, by regarding him as his foe of the highest significance, which at some point should be overcome. Batu, as it seems, had successfully fought to achieve this result, however the crossing the “upper benchmark” could not be achieved, as Hadji-Usub had also continued his life without mistakes and with dignity. That is why; Batu’s set towards Hadji-Usub could be described as the related syndrome of Oedipus, which from our point of view is a realistic explanation in this case, as Freud describes the sense of regret, as the foundational postulate of the descendants of the Oedipus, and thinks that the sense of regret had been taken by the children only after killing their father. In our case, the aggression had not been suppressed, rather it had been realized and this is the form of aggression, suppression of which creates the sense of regret in the child. It seems that the conflict of Batu had not started with Hadji-Usub only because of his friend’s immoral action. In other instance, it is undefined, why Batu would put more burden on the mentor, rather than the mentee, when the author poem himself does not agree with the given position and notes: “How could only mentoring do the deed, if the inner self is not right?”-writes Akaki Tsereteli. In the literary theory, the “conflict” (Lat. Conflictus-collision) represents a sort of clash, collision (Lat. Collisio) between the group of individuals or separate character of the artistic work, between the hero and the society at large; the clash of characters, dispositions or collision of sets. The types of the conflicts could be:

- of social nature;
- of moral nature;
- of psychological nature;
- of religious-philosophical nature;
- of historic-political nature;
- of intimate-inner nature.

The foundational nature of the intimate-inner conflicts is based on the inner desires and the societal responsibilities. Part from the abovementioned propositions, conflicts could also be of domestic nature, clashes between

generations, etc (Gafrindahvili, Miresashvili, 2008: 122-124). We think that our case could be evaluated as the mix or individual types of conflict, for example: social, psychological, intimate-inner and to the extent that the development of the conflict represents the foundational ground for the subject and defines its composition, we think that the sudden change addressee of Batu's conflict could have had the hidden foundation, which of course should be elaborated in this given research.

When Akaki Bakradze describes Batu's character, he turns towards the analysis of the conflict, however he points out at the positive context: "In every persons natural state, there exists a conflict between the necessity and the greed. If, a man succeeds in overcoming the greed, and is satisfied with the necessity, only then he gains the spiritual balance, is merged with the harmony of the nature and is solidly stable. He had chosen this path and by this had had disposed the evil and had respectively, isolated himself from the crime. In the struggle between the greed and necessity, the man chooses the former or could not overcome it, only then the evil is victorious and the crime is inevitable. The character of Akak Tsereteli's Poem, Batu has the greater sense of forgiveness, as he is free of greed and sense of vanity (Bakradze, 2013:255).

We are encouraged by Akaki Bakradze's opinion about criticizing an art work. If the critic is able to find something, worthy criticism, something which nobody else comprehended before, than it makes sense and it does not matter if the intension of the reader is negative or positive as the most important result of the criticism is to enrich an art work with new insight. Thus, we tried to answer some questions; ones we thought were interesting or intriguing and attempted to discuss them with new approaches.

From our observation, Batu is also portrayed as a pride individual, as he desires the victory not only against the evil and the greed, but victory over ideals and authorities, we underline here that "victory and not the convergence, and that is why he embarks upon the lone life, similar to Julius Caesar, as of Batu's point of view: it is better to be a first man in the village, rather a second in Rome", because in his protest of isolation from everyone else should be derived from a psychological factor, could be the case that it could be unconscious. "A part of a man's consciousness is directed towards the occupation of the wider world, especial part of the inner self is dedicated towards realizing this wish, which starting from the childhood years, is placed in every man's inner self, as the unrealized desire" (Freud, 2005: 102). We think that in the context of psychoanalysis, it is relatively easy to understand our proposition, however, the most important thing is, as the later citation notes "Creative work and its causal elements is always related to the unconscious, including myths, poetic work and art" (Freud, 2005: 202). Taking into consideration the following, we think that the author had thoughtfully left unexplained the factors of the psychological-philosophical actions of the characters, as he is the closest person to know the characters and it is impossible that he had not thought of the reasoning's behind their actions and inner-self. As Vazha-Pshavela had also noted that" ...working on

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the “Snake-Eater” had exhausted me”. It is also worth noting that focusing on each detail would have been impossible in the poem’s format and it would rather take it into different path.

In the given research, we do not try to belittle Batu’s character. It is without a doubt that he is a morally-strong person, having various human qualities, however, every hero, much like every person, has inner world, which in a non-ordinary setting could be deemed as non ideal. That is why, we think that in author’s desire to unveil his weaknesses, is considered as an ordinary action. During his heat of the moment, Batu, in his balanced and moral action, had on the one hand missed his inner desire, which should have been part of him from earlier years, steady and safe much like the “dormant volcano”, until the difficult and emotional setting described in this poem, which had become a stimulant to his conscious action. As, Dimitry Uznadze describes: “Until a human being conducts a specific action, his mind is modified priorly to understand the future action. – In other words: prior the human being embarks upon a specific action, his mind has prior set to such action. Therefore, the specific condition, where occurs in the subject to satisfy his needs as a result of the objective influence, could be described as the set” (Uznadze, 2015: 140-141). If, we derive from the later mentioned proposition, we could argue that Batu’s action could have been triggered by the heat of the moment, as this challenge had not had a prior set, which we described above.

We think that using the psychoanalysis method had been appropriate for our research. Using this setting, it gave us the opportunity of the opening of the inner selves of the characters and subsequently, enabled us to position important issues. We have been encouraged to some extent by the ideas of Akaki Bakradze that “the criticism is then valued, when the critic had seen the angle in the poem, that had been unnoticed by the others. No matter, whether it is seen in a positive or negative angles, because the criticism should have an added value to the artistic work” (Bakradze, 2013: 269).

Therefore, we had tried to pose several questions, which had not been directly answered in the poem and tried to have in-depth analysis of the work. We had seen the character gallery in a new manner, which in fact, had led us to the answers that are given in the current research.

Conclusion

In the concluding part, we think that the great poet, Akaki Tsereteli wanted us to see this hero as a man, with his good and bad sides, with his flaws and grandeur. Batu, even so righteous and with high standards of morality , makes human mistake. He loses his objective and when the life gives him harsh lesson, hurts him with the hand of a dear friend, his selfishness rebels in him. As Dimitri Uznadze says: when a human being decides to behave in a peculiar manner, he/she is predisposed to this behavior, he/she is modified by prejudice. Therefore, the specific condition, which appears within the person after unrelated circumstances might influence person’s behavior, we may call attitude. We are encouraged by

Akaki Bakradze's opinion about criticizing an art work. If the critic is able to find something, worthy criticism, something which nobody else comprehended before, than it makes sense and it does not matter if the intension of the reader is negative or positive as the most important result of the criticism is to enrich an art work with new insight. Thus, we tried to answer some questions; ones we thought were interesting or intriguing and attempted to discuss them with new approaches.

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