

**EUROPEAN LITERARY RECEPTION IN GALAKTION TABIDZE'S
POST-SYMBOLIST POETRY¹****Natia Sikharulidze**

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Abstract. The article studies a specific yet significant aspect of Galaktion Tabidze's poetic output in the 1920s, focusing on the reception of European literature in his post-Symbolist poetry. Although this period is commonly referred to as post-Symbolist and there are individual studies addressing various aspects of his creative development, the problem of European literary reception in his poetry remains insufficiently explored. In particular, it has not been adequately clarified how European poetic traditions are reflected, transformed, and reinterpreted in his works of this period. The study situates Tabidze's poetic development within the broader framework of European Modernism and Georgian literary tradition, showing that his post-Symbolist output represents a complex phenomenon in 20th-century Georgian literature, where national and European literary experiences interact. The analysis suggests that his poetic language and thought are shaped through the process of overcoming Symbolism while still preserving key creative impulses of European Modernism. The article also examines the thematic structure of his 1920s poetry and the European authors who contributed to his creative imagination. It concludes that without analyzing European literary reception, it is impossible to properly assess the continuity or rupture in his post-1921 development, and that the widely held view of a radical ideological and aesthetic transformation requires reconsideration.

Key words: Galaktion Tabidze; Georgian poetry; post-Symbolism; European Modernism; literary reception.

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Introduction

The reception of European literature in Galaktion Tabidze's poetry of the 1920s constitutes a central dimension of his modernist poetic system. In this period, references to European authors and cultural figures appear with remarkable density and diversity, forming not only intertextual allusions but also structural components of poetic meaning. These elements are integrated into the poet's language in such a way that they function as symbolic markers of aesthetic, philosophical, and existential reflection.

Within Galaktion's poetic corpus, European literary figures are transformed from external cultural references into internal poetic constructs. French symbolism, English Romanticism, German philosophy, and Italian classical tradition are reconfigured as elements of a unified artistic vision. In this context, authors such as Paul Verlaine, Charles Baudelaire, Arthur Rimbaud, Théophile Gautier, Percy Bysshe Shelley, Lord Byron, Charles Dickens, Johann Wolfgang von Goethe, Novalis, Dante Alighieri, and others appear not only as cited names but as active semantic units within the poet's discourse.

Despite the extensive presence of European literary references in Galaktion Tabidze's poetry, their functional role has not been fully systematized in previous scholarship. Existing studies have primarily focused on the deeper aspects of symbolism (Doiashvili, 2025: 270–285), modernist poetics (Kench'oshvili, 1999: 40–46), and selected parallels discussed within contemporary theoretical frameworks (Shatirishvili, 2004), while the structural transformation of European literary material within Galaktion's poetic language has received comparatively less sustained attention.

The aim of this article is to examine the reception of selected European literary figures in Galaktion Tabidze's 1920s poetry and to clarify their role as constitutive elements of his modernist poetics. The study focuses on how foreign literary traditions are reinterpreted and integrated into a unified poetic system that reflects both individual artistic vision and broader cultural processes.

The underlying hypothesis is that Galaktion Tabidze's engagement with European literature is not limited to influence, quotation, or thematic borrowing. Rather, it represents a process of creative transformation in which European authors are resemanticized and function as symbolic structures within the poet's conceptual and aesthetic world. In this sense, reception operates as an active mechanism of meaning production rather than passive transmission.

It is also noteworthy that the study of this aspect of Galaktion's work is significant insofar as one of the primary needs of contemporary Georgian literary scholarship is the correct interpretation of the Georgian literary process and the determination of its place within the broader world literary space (Rat'iani, 2018: 9). More generally, one of the main tasks of Galaktionology – a specialized field of literary studies devoted to the biography and creative universe of Galaktion Tabidze – is to interpret his poetry within a global context. This article represents an attempt at precisely such an analysis within the framework of Galaktion's reception of European authors.

Methods

The study is based on a qualitative textual analysis of Galaktion Tabidze's poetry of the 1920s, focusing on the reception of European literary figures and cultural references within his works. The primary material includes published poems and relevant textual variants where such references are identifiable. The research applies both inductive and deductive approaches: close reading is used to identify patterns of reception, transformation, and reinterpretation of European literary material, while theoretical concepts drawn from reception theory and intertextuality provide the interpretative framework.

In this study, "reception" is understood not merely as direct influence or citation, but as an active and creative process through which a literary text appropriates, transforms, and reinterprets other cultural and textual traditions. In this sense, reception functions as a mechanism by which foreign literary experience is integrated into the author's poetic system, generating new aesthetic meanings. This approach is grounded in reception aesthetics, particularly in the concept of the "horizon of expectations" developed by Hans Robert Jauss (1982), according to which meaning emerges through the interaction between the text and historically variable cultural expectations. At the same time, the study draws on Wolfgang Iser's theory, which emphasizes that the literary text is not a closed structure but is actively completed through the reader's interpretative act (Iser, 1978).

The research is further informed by intertextual theory. According to Mikhail Bakhtin (1981), every text exists in a dialogic relationship with other texts, while Julia Kristeva (1986) conceptualizes the text as a “mosaic of quotations”, shaped by an ongoing intertextual process. These perspectives allow the study to interpret Galaktion Tabidze’s poetry as a space of dynamic textual interaction rather than linear influence.

A comparative method is also employed to situate Galaktion Tabidze’s poetic references within broader European literary traditions, particularly French Symbolism, English Romanticism, German philosophy, and Italian classical literature.

In addition, an interdisciplinary perspective is used to connect textual analysis with historical and cultural context, enabling a broader understanding of reception as a dynamic literary and cultural process. This methodological combination allows for the analysis of Galaktion Tabidze’s poetic evolution as a transformation of reception itself within changing aesthetic and cultural horizons.

Results and Discussion

1. From Symbolism to Post-Symbolism: The Path of Changing Reception. The creative output of Galaktion Tabidze from 1915-1920 differs significantly from his poetry of the following years (1920s), although, of course, alongside these differences, many notable similarities can also be observed. In general, Galaktion’s poetry from 1915 until the late 1920s can be understood as a unified yet internally differentiated process, in which the formation of the aesthetic system of the Symbolist period (1915-1920) gradually transitions into the post-Symbolist phase of intensive transformation and intertextual experimentation (the 1920s), which a few years later is followed by radical changes and ultimately transforms into what can be defined as Galaktion’s second poetic reform in the 1930s-1940s.

The years 1915-1920 represent, from this perspective, the phase of consolidation of the Symbolist paradigm. During this period, Galaktion’s poetic thinking is strongly oriented toward French Symbolist and Parnassian models, which function as a completed aesthetic code. The texts, the structure of the collections („Crane aux Fleurs Artistiques“, 1919), and the epigraphic system form a coherent structure in which European authors – Baudelaire, Verlaine, Gautier, R gnier – are perceived as normative authorities. This is a period in which poetic creation is grounded in the ideals of beauty, musicality, and “pure art”, and where literary quotation retains the sacred status of the original. European realities at this stage are relatively closed and mythologized: Versailles, the Trianon, the H tel de Pimodan, and similar spaces construct an aestheticized, historical-illusory Europe, which is more a form of idea than a reflection of cultural diversity. Within this system, Verlaine is the “father”, Baudelaire the aesthetic law, and Gautier the symbol of formal perfection.

In the 1920s, however, this structure changes and a post-Symbolist transformation begins, in which the main focus is no longer the reproduction of models but their reworking. French poetry loses its purely normative function and becomes living material that is decomposed, fragmented, and reassembled in new contexts. The texts of Verlaine, Baudelaire, and Rimbaud no longer exist as immutable authorities; instead, they enter into an intensive intertextual dialogue with Galaktion’s own poetic language. The result of this process is texts in which French Symbolist musicality is already merged with the urban experience of Tbilisi, historical trauma, and the dynamics of a new epoch.

One of the key indicators of this transformation is the change in the practice of translation and adaptation. If in 1915-1920 quotation and epigraph establish an authoritative framework, in 1920s translation becomes part of the creative act. In particular, Galaktion’s reworking of Verlaine’s texts through Fyodor Sologub’s Russian versions is no longer a linguistic transfer but a poetic reconstruction. As a result, new textual units emerge in which original and adaptation are no longer clearly separable. This process signals the breakdown of Symbolist “fidelity” and the formation of post-Symbolist free form.

At the same time, the cultural horizon expands. While the years 1915-1920 are largely built on a French–English Symbolist and Romantic framework, in the 1920s this framework expands significantly to include philosophy, science, and global historical experience. The introduction of figures such as Hegel and Einstein indicates that poetic thinking is no longer purely aesthetic but becomes intellectual-cosmological. European culture is no longer merely a model of beauty; it becomes a system for understanding the world.

The function of space also changes. In the Symbolist period (1915-1920), the European environment is predominantly closed, elitist, and culturally mythologized, whereas in the post-

Symbolist period (1920s) space acquires a global scale: alongside Paris and its realities appear American and Latin American cities, industrial landscapes, and technological realities. This is no longer classical Europe as an ideal, but the modern world as a dynamic system.

Within this process, the transformation of the concept of authority is particularly significant. In the Symbolist period, the European author is a model whom Galaktion treats as an authority and cites, whereas in the post-Symbolist period the same author becomes a participant in dialogue, and his texts become objects of reworking. Verlaine is no longer only a “father”, Baudelaire is no longer only a law; they become textual material from which a new poetic reality is created. It is precisely here that post-Symbolist thinking is born – where meaning is no longer stable and where the text is in constant transformation.

It can be said that Galaktion’s creative trajectory from 1915 through the 1920s reflects a movement from the closed aesthetics of the Symbolist system toward an open, multilayered, and intellectual poetic space. If 1915-1920 represents the assimilation of European Symbolism and its transfer into the Georgian context, the 1920s already express the overcoming and transformation of this system, where poetry becomes not only an aesthetic but also a cosmological-intellectual dialogue between cultures, epochs, and forms of knowledge.

The period under discussion in Galaktion Tabidze’s work represents one of the most significant documents of Georgian modernism, reflecting the evolution of poetic consciousness from a purely Symbolist aestheticism to a new Post-Symbolist reality. It is a journey from a hermetic, “artistic” world toward a universal, “cosmic” scale.

A central work of the 1915-1920 period is the collection “Skull with Artistic Flowers” (1919), which functions as a manifesto of Symbolist poetry. During this phase, Tabidze’s consciousness is entirely oriented toward musicality and beauty as the only means of interpreting and redeeming the world. The poet constructs an idealized, often unreal space in which Versailles, Marie Antoinette, and other cultural mythologems come to life.

A defining feature of the Symbolist stage is the cult of French poets. Baudelaire, Verlaine, Gautier, and R gnier are not only literary models for Tabidze but also aesthetic “teachers.” His attitude toward Verlaine is especially significant – he appears as a “fallen father”, whose musicality defines the poet’s creative code. The texts of this period are dominated by spleen, mystical fear, and the aestheticization of death.

The transformation of poetic consciousness was decisively shaped by the events of 1921. Symbolically, the poet’s burning of his own manuscripts in April 1921 marks a boundary between the old and the new phases. In the 1920s, the breakdown of Symbolist hermeticism begins. The term “ephemera” emerges, expressing the transience and instability of post-revolutionary reality, as well as the poet’s attempt to redefine his own position within it.

In the 1920s, poetic consciousness becomes universal and intellectual. Technological realities enter poetry: radio, propeller, automobile. Whereas earlier Tabidze relied on purely aesthetic “idols”, his attention now shifts toward philosophy (Hegel) and science (Einstein).

The culmination of this transformation is the poem “The Cosmic Orchestra” (1926), where the poet asks the rhetorical question: “Is even Baudelaire nothing?” This does not signify a rejection of Symbolism but rather its re-evaluation within a new epoch. In the Post-Symbolist stage, poetry is no longer merely a “game of rhymes” – it becomes a “dagger” and a “chronicler of history.” Verlaine, once an ideal model, is now transformed into poetic material whose texts are reworked in accordance with the new reality.

The passage from Symbolism to Post-Symbolism represents a movement from individual tragedy to cosmic tragedy. If in the Symbolist phase the poet was enclosed within the garden of “artistic flowers”, in the 1920s he becomes the conductor of a “world orchestra”, attempting to integrate revolution, science, history, and eternal beauty into a single poetic fabric. This transformation demonstrates Tabidze’s genius – his ability not to remain confined within a single artistic movement and to continuously renew himself in accordance with the demands of each era.

2. Transformation in the 1920s: A New Poetic Identity. In Tabidze’s Symbolist poetry, European reception forms the foundation of his artistic and aesthetic self, where he presents himself as both heir and “king” of European modernism. Baudelaire, Gautier, and Verlaine function as aesthetic authorities, while Verlaine is the “fallen father”, emphasizing Tabidze’s role as a legitimate continuer of Symbolism. European mythological spaces – Versailles, Trianon, Marie Antoinette – help construct

an aristocratic and hermetic identity in which he appears as a “black swan” isolated from the crowd. Thus, European reception provides an ideal aesthetic framework through which he defines both isolation and creative identity.

The poet’s self-awareness undergoes a dramatic shift from Symbolist artistic seclusion to a universal, cosmic scale. In the Symbolist period, his self-image is closely tied to aestheticism and Symbolist hierarchy, where he presents himself as a “king and poet.” He perceives himself as an heir of European modernism, a view reinforced by his attitude toward Paul Verlaine, whom he calls a “fallen father.” He sees himself as a “black swan” excluded from the crowd, imprisoned within the hermetic world of “artistic flowers”, greeting death through song. His self-portrait is aristocratic and ascetic: he is an “unknown poet” standing alone before a “terrifying revolver“.

The turning point of poetic consciousness begins in the 1920s with a radical act – the burning of his manuscripts in April 1921, marking a farewell to the old poetic “self.” In this period, his self-image becomes public and recognized: after being proclaimed “King of Poets” in 1921, his identity begins to revolve around this title. He is no longer a solitary subject but becomes a “chronicler of history” and an eyewitness of epochal events. A new poetic mask appears – “Rimanelli” or “Lucio Rimanelli” – functioning as his alter ego participating in social dramas.

The difference is especially visible in the scale through which he evaluates his own work. If in the Symbolist period his self-image was confined to the garden of “artistic flowers”, in the 1920s he sees himself as the conductor of a “world orchestra” and a participant in cosmic processes. His identity becomes “ephemeral”, reflecting the instability of post-revolutionary reality. Thus, the poet who was once oriented toward aesthetic ideals transforms into a universal creator whose name and poetry become inseparable from both Georgian and world history.

In the 1920s, the role of European reception changes fundamentally. The Post-Symbolist period is marked by a radical transformation of self-perception. It begins with the symbolic destruction of the “old self”, most clearly expressed in the burning of manuscripts in 1921. In the poem *“Today the Days Are Slipping Away”*, the poet declares that he has lost everything in order to make space for a new epoch and a broader status. If earlier his self-image was based on solitude and aesthetic isolation, after being proclaimed “King of Poets” in 1921 he identifies with sovereign power, no longer a “black swan” but a monarch of global scale.

European literature plays a decisive role in this transformation, as Tabidze uses European authors as models for constructing his poetic persona. One of his key alter egos is Rimanelli (Lucio Rimanelli), a character from Marie Corelli’s *“The Sorrows of Satan.”* Through Rimanelli, he presents himself as a silent genius seeking immortality amid revolutionary upheavals. At the same time, he revises European modernism: Verlaine, once a source of melancholic aestheticism, becomes in 1925 the basis for entirely new texts, where French melancholy merges with Georgian reality and personal tragedy.

The self-perception of the 1920s reaches the level of *“The Cosmic Orchestra”*, where Tabidze sees himself as a “world citizen” directing processes of destruction and creation. Intellectual modernism plays an important role here – H. G. Wells’ fiction, Albert Einstein’s ideas, and the figure of Friedrich Adler allow him to connect poetry not with “paper air”, but with “explosive material” and global scientific progress. The reception of John Reed as a “poet of revolution” further enables him to imagine himself at the center of world history.

In addition, the musical genius of Beethoven and Paganini contributes to the construction of the image of the “mad” and solitary genius who creates cosmic symphonies. Thus, whereas European literature in the Symbolist period shaped an aristocratic seclusion, in the 1920s the same sources transform him into a revolutionary, cosmic-scale immortal genius who builds a new world on the ruins of the old archives.

3. Reception Studies. The analysis of Galaktion Tabidze’s work from the 1920s demonstrates that the reception of European literature remains one of the central organizing principles of his post-Symbolist poetry. However, its function is no longer limited to aesthetic reference or the role of symbolic authority; it becomes a dynamic mechanism of textual transformation and creative reworking. It is particularly important that even under the conditions of consolidating Soviet power, Galaktion maintains a modernist sensibility, while European literature continues to function as his primary intellectual framework, serving as a stable anchor in a rapidly changing ideological environment. During this period, European authors – Verlaine, Baudelaire, Rimbaud, and Gautier – no longer operate as external authorities; instead, they are integrated into the internal structure of the text, fragmented,

recontextualized, and merged with Georgian urban reality, resulting in hybrid poetic configurations. Within this process, a consistent mechanism of intertextual transformation emerges, where European material is not simply transferred but actively rethought and endowed with new meanings. Thus, Galaktion's poetry in the 1920s creates a multilayered modernist system in which the European tradition simultaneously functions as source, structure, and material for innovation, ensuring the continuity of modernism despite cultural and political ruptures.

In this same context, the reception of European authors and cultural figures in Galaktion Tabidze's 1920s work is characterized by exceptional scale and diversity, where the poet uses their names and images not only as literary allusions but also as symbols expressing his own modernist world and the seismic shifts of the epoch.

The French literary tradition represents one of the most important reference points for Galaktion, with Paul Verlaine occupying a central position; the reception of Verlaine in Galaktion's work is multifaceted, encompassing both biographical mythologization and deep creative reworking. For the poet, Verlaine embodies musicality and the Symbolist vision, most clearly demonstrated in 1925 during the creative appropriation of his poetry through translation. Galaktion, using Fyodor Sologub's Russian translations, worked on eleven poems by Verlaine; however, this was not a traditional translation. Based on this material, he created a cycle of original Georgian poems in which the moods of the French Symbolist merged with the Georgian urban space. For example, the poem "Metekhi stood gray, stony" was created through the adaptation of the first two stanzas of Verlaine's poem "Memory, why do you disturb me", while "The Sky of Tbilisi is a Witness" represents a kind of montage of fragments from two different Verlaine sonnets. A similar creative method underlies the poems "At the End of an Unknown Street", "Beyond Mtatsminda", "For Ash Kvivilis", and "On the Dreamer's Rest".

The image of Paul Verlaine, both as a biographical figure and as a poet, becomes in Galaktion's work a symbol of poetic inspiration and tragic destiny. In the poem "Again Ephemera", the poet directly refers to Verlaine's life drama, where the arc of Paris and visions of "May dreams" are suddenly interrupted by the intrusion of a woman. Verlaine, as one of the highest reference points of world poetry, appears in the "Cosmic Orchestra", where he is named alongside Baudelaire, Rimbaud, and Gautier as a pinnacle of poetic spirit. During moments of existential crisis, Galaktion also uses Verlaine's name in the context of value re-evaluation; in the poem „If There Is No Struggle“, he asks:

„Is even Baudelaire nothing?
Will Shelley resemble Hugo? / Musset? Verlaine?“
(t'abidze, 2016: 125).

This indicates Verlaine's role as a fundamental cultural anchor in his work. In Galaktion's manuscripts, particularly in the working version of "Again May Intoxicates My Eyes", Verlaine appears alongside other great European authors as a companion in shared emotional experience. It can be said that the reception of Verlaine in the 1920s goes beyond simple quotation and becomes an organic part of Galaktion's poetic universe.

A special analysis is required for the reception of another major French poet – Charles Baudelaire. The author of *Les Fleurs du mal* occupies a foundational position: for Galaktion, his work is not merely a literary source but the highest embodiment of poetic spirit, the tragedy of existence, and the modernist worldview.

Baudelairean aesthetics appear on several levels in Galaktion's poetry of the 1920s, ranging from direct quotation to profound existential dialogue. Particularly notable is the poem "What Time Is It?", where Galaktion directly engages with Baudelaire's philosophical conception of time and intoxication. The poet cites Baudelaire's famous idea of "the bitter and precious hour of intoxication, the hour of wine", which is a poetic interpretation of Baudelaire's prose poem "Be Drunk" (*Enivrez-vous*). In this context, Baudelaire appears as an ally in the struggle against the relentless passage of time, where poetic "intoxication" becomes the only escape from existential monotony.

Baudelaire's figure often appears in moments of spiritual solitude and melancholy as an intellectual and poetic refuge. In the poem "Rain Is About to Come", the author constructs an image of a slow evening, where retreat from the external world is achieved through opening Baudelaire's book. Here, the French poet's work becomes a medium connecting Galaktion to his inner world.

Furthermore, Baudelaire, as an undisputed peak of world poetry, occupies a central place in "The Cosmic Orchestra", where he stands alongside Verlaine, Rimbaud, and Gautier as part of an inviolable cultural canon. At the same time, as seen in previously cited lines regarding Verlaine, Baudelaire's

name also emerges at critical moments of value re-evaluation, expressing the modernist artist's fear of the possible devaluation of poetic ideals in the face of a new epoch.

Baudelaire's reception also includes the aesthetic understanding of urban landscapes and *spleen*, one of the key features of his work. Galaktion transfers Baudelairean "Flowers of Evil" and Parisian imagery into Georgian poetic soil, where urban dust, fog, and "bitter days" become expressions of the poet's tragic fate. Archival notes also confirm that Baudelaire's name remained a constant object of reflection and was listed among the foremost poets.

The reception of Théophile Gautier is closely tied to Galaktion's aspiration toward aesthetic perfection and the ideals of the Parnassian school. For Galaktion, Gautier is one of the undisputed peaks of world poetry, as confirmed in "The Cosmic Orchestra", where he appears alongside Verlaine, Baudelaire, and Rimbaud. The poet especially valued Gautier's collection *Émaux et Camées*, which is directly alluded to in "Soulless Soul", where Galaktion notes that "in such times Gautier created immortal rubies and mother-of-pearls." This phrase is a free translation of the collection's title and points to Gautier's ability to create unchanging beauty amid turbulent historical shifts. In the poem "Ephemera", Galaktion directly addresses the author: "Where is the remnant of old passion? Gautier! Here are your tomes", emphasizing the enduring relevance of his work. Commentary underlines that Gautier, as the leader of the French Parnassian school, symbolizes aesthetic values and serves as a bridge connecting Georgian modernism with European literary tradition.

In Galaktion's work of the 1920s, Arthur Rimbaud appears as one of the highest peaks of world poetry and one of the founders of modern European poetry. His name is inseparable from other major French Symbolists, most clearly in "The Cosmic Orchestra", where he is named alongside Verlaine, Baudelaire, and Gautier as an expression of poetic spirit: "He is Verlaine, he is Baudelaire, Rimbaud's poems or Gautier's." For Galaktion, Rimbaud's poetry represents a cultural foundation through which he constructs his modernist worldview and situates Georgian literature within an international literary context. Commentary emphasizes that Rimbaud, together with Verlaine, is indispensable for understanding the European model of Symbolism, making him an unquestionable authority and intellectual reference point for Galaktion. Thus, Rimbaud's reception manifests as the mythologization of his name and the recognition of his poetic legacy as a major component of world culture.

Émile Verhaeren appears in Galaktion Tabidze's poems as a French-speaking Belgian Symbolist poet and dramatist who conveys the tragedy of the modern industrial world. In "Again Ephemera", Galaktion calls him "the new Dante of the age", a reference to Valery Bryusov's characterization. Verhaeren is depicted as a giant moving factory wheels with "iron hands", embodying the epochal transformations of industrial civilization. For Galaktion, Verhaeren is inseparable from the age of iron, where "iron has learned to speak" and poetry responds to mechanical speed. Although his death is described as tragic, Galaktion affirms that his name will be remembered with glory. Thus, Verhaeren becomes the poet who articulated the tragic spirit of the industrial world.

The reception of Anatole France is closely connected with his novel *The Crime of Sylvestre Bonnard*. For the poet, this work became an important creative reference, inspiring several poems. In particular, "It Was an Old, Familiar Thought", which conveys harsh and sharp reflections lost in nocturnal haze, is directly inspired by this novel. Similarly, "He Walked Down the Street Alone" depicts a figure moving through rain and wind, existing beyond God and Christ. The reception of the same novel is also evident in "Burning with Its Own Beauty", where the poet describes aesthetic perfection and serenity of form.

English Romantic poets Percy Bysshe Shelley and George Gordon Byron are presented as "supreme bards", symbols of spiritual harmony and poetic grandeur. In "The Cosmic Orchestra", they are listed among the great masters of world literature. Shelley's reception is particularly visible in "It Was at the End of October", where a character named Mary holds a "blue-covered book" bearing Shelley's name. The poem also references Shelley's "Time Long Past", associated with wind turning the pages – an image of inspiration and nostalgia. Shelley also appears in "If There Is No Struggle", where Galaktion questions whether Shelley will resemble Hugo, indicating a re-evaluation of values.

Byron enters Galaktion's poetic world primarily through his character Childe Harold, most clearly in "His Beauty Was Astonishing", where the figure symbolizes dandyism and Romantic spirit. Shelley and Byron function as cultural anchors linking Galaktion's poetry to European Romantic tradition.

Charles Dickens appears in Galaktion's 1920s poetry mainly in a symbolic and emotional sense, closely associated with introspection, nostalgia, and domestic melancholy. The phrase "like a Dickens character by the fire" expresses poetic meditation and solitude. This motif appears in several poems, where Dickensian imagery evokes warmth, memory, and philosophical reflection. The mention of "like a Dickens character" most likely refers to David Copperfield from Dickens's novel of the same name. This motif also appears in drafts of "Days of Childhood" and other working versions, where contemplation by the fire is linked to memory and imagination. Dickens thus becomes a symbol of quiet introspection and emotional refuge.

In Galaktion's 1920s poetry, Dante Alighieri functions as a fundamental cultural archetype and a symbol of poetic supremacy. In "The Cosmic Orchestra", he is listed among the immortals. His muse Beatrice appears in "New Year Ephemera" as a symbol of purity and light. Dante's name is so significant that Galaktion also uses it as a benchmark for other authors, calling Verhaeren "the new Dante of the age."

Goethe's reception is primarily expressed through the figure of Mephistopheles, who becomes a direct embodiment of the twentieth century – cunning, harsh, and mocking. In "Blind in One Eye", Galaktion declares: "This century is Mephistopheles." The figure also appears in "This Twilight", laughing over the ruins of the world, symbolizing existential emptiness. Faustian motifs, including the pact in blood, are present in "All Candles Went Out in the Chandeliers", where the author refers to a demonic contract.

Novalis is represented in the context of Symbolist ideals, especially through the "blue flower", a central symbol of German Romanticism, appearing in the poem dedicated to Blok's death („The Minstrel No Longer Exists"). The flower stands in contrast to a brutal reality, symbolizing spiritual crisis. Commentary identifies it as a polysemic symbol from *Heinrich von Ofterdingen*, representing mystical Romanticism.

Hegel appears with intellectual depth in "Inscription on a Book", where Galaktion engages with dialectical logic. He references the idea that in "pure light" or "pure darkness", understanding is equally limited. Hegel's principle that everything is in constant motion and yet simultaneously stable is interpreted poetically. For Galaktion, Hegel represents the highest form of Logos and intellectual structure.

Conclusion

The analysis of Galaktion Tabidze's poetic development in the 1920s demonstrates that his work is shaped by a continuous and multilayered process of European literary reception, which functions not as a secondary influence but as a constitutive principle of his modernist poetics. Across this period, European authors cease to operate as external references or static authorities and instead become internal components of a dynamic poetic system in which meanings are constantly reinterpreted, fragmented, and reassembled. The study shows that the transition from Symbolism to Post-Symbolism is not a rupture but a transformation of reception itself. While the Symbolist phase is characterized by hierarchical models of authority, aesthetic idealization, and mythologized European spaces, the 1920s introduce a fundamentally different logic in which intertextuality, translation, and intellectual expansion redefine poetic creation. European literary material becomes "living matter", integrated into the urban, historical, and philosophical realities of the new epoch.

A key finding of the research is that Galaktion Tabidze's poetic system expands from a narrowly aesthetic framework to an intellectual-cosmological one. The inclusion of philosophy, science, and global cultural figures indicates that poetry no longer functions solely as artistic expression but as a mode of understanding historical and universal processes. In this sense, his work constructs a modernist space in which Georgian poetry enters direct dialogue with European intellectual traditions.

Another important conclusion concerns the transformation of poetic authority. Authors such as Verlaine, Baudelaire, Rimbaud, and Gautier are no longer stable canonical figures but function as participants in an ongoing poetic dialogue rather than fixed authorities. This shift marks the emergence of a post-Symbolist logic in which meaning is unstable and continuously produced through textual interaction.

The study also highlights a fundamental continuity: despite radical historical and political changes, including the establishment of Soviet power and the transformation of official ideology, Galaktion Tabidze's creative worldview remains largely unaffected in its core aesthetic and intellectual

orientations during this period. European modernism continues to serve as his primary cultural and artistic framework, indicating a remarkable stability of poetic consciousness in relation to external ideological pressures.

Finally, it can be concluded that Galaktion Tabidze's 1920s poetry represents a unique synthesis of national and European modernism, where reception operates as a creative engine of poetic innovation. His work not only reflects European literary traditions but actively transforms them, producing a distinct modernist idiom in which Georgian poetry attains a universal and cosmological dimension.

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