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**Even Death Is Humane; the Human Being Is Not
(Contemporary Georgian Theatre in the Context of the Crisis of Humanism)**

Keywords: contemporary theatre; humanism; contemporary Georgian theatre; violence; responsibility; contemporary productions

Abstract

Art has historically functioned as one of the most significant spaces of humanism, a domain in which the individual confronts ethical boundaries, responsibility, and the meaning of human existence. In the contemporary world, however—particularly against the backdrop of global wars, systemic violence, and the erosion of spiritual values—the crisis of humanism has become increasingly visible, not as a failure of the idea itself, but as a failure of human practice. This presentation examines how contemporary Georgian theatre reflects this crisis and how it interrogates the very possibility of humaneness in the modern age.

The research focuses on three productions from the most recent theatrical season, staged in different theatres and cities across Georgia: *The Robbers*, directed by Saba Aslamazishvili (after Friedrich Schiller, Marjanishvili Theatre, Tbilisi); *The Birds*, directed by Antonella Cornici (after Aristophanes, Rustavi Theatre); and *Who Are You?*, directed by Zaza Sikhulidze (based on the life of Niko Pirosmiani, Batumi Music Centre). The presentation employs a comparative-analytical methodology, combining theatre studies with philosophical and cultural analysis.

The analysis demonstrates that in these productions humanism is not presented as a harmonious or stable value, but rather as a tense, problematic, and often failed process. In *The Robbers*, violence committed in the name of justice transforms into tyranny; in *The Birds*, the pursuit of peace generates new hierarchies and conflicts; while in *Who Are You?*, death emerges as a humane interlocutor who poses an ethical question to the human subject. Collectively, these works articulate a striking paradox: death often appears more humane than the living human being.

The presentation concludes that contemporary Georgian theatre actively responds to the crisis of humanism by refusing consolatory narratives and instead confronting the audience with ethical responsibility. In this context, theatre functions as a moral mirror, revealing the audience's own involvement in the broader ethical breakdown of contemporary society.