

Eka Pkhaldze
Sokhumi State University

The reflection of time in the artistic discourse of Otar Chkheidze

The modern era implies the development of the national culture to the international, large-scale development. Certainly, literature is one of the strongest supporters of culture and it can be proudly represented due to its history of development.

In the 70's of the twentieth century "despite the difficult ideological situation, the Georgian literature of this epoch is a valuable implication of the world literary processes that not only reflects this intercultural model, but also enriches it with unique, original themes and imagination: literature as a concept openly faces conceptual devaluation"¹.

In the current situation of the Georgian literary space, there are different models of discourse, including subjectivist discourse as an in-depth model of an anti-Soviet narrative presented by an impressive group of "different" thinkers – Otar Chiladze, Chabua Amirejibi, Otar Chkheidze, Guram Dochanashvili, Guram Gegeshidze, Jemal Karchkhadze. In their works, we see the beginning of the weakening and erasure of the conceptual and stylistic characteristics of Soviet social realism. In the texts of subjectivist writers, topical themes of their contemporary world and European literature are raised: the devaluation of spiritual values; the moral crises of society which is associated with vain goals and ideas; acute lack of intelligence; loneliness, alienation...

An attractive and interesting area for literary observation and discussion for Otar Chkheidze included a wide range of authors: Thomas Stearns Eliot, Bernard Shaw, Ernest Hemingway, John Steinbeck, James Joyce, John Wayne... In his essays, he talks about modern processes and spaces of Western poetry in their chronological order to the Georgian readers.

¹ Ratiani. I. *Modern Georgian literary process*, "Armuri - literary Arena, or library from Georgia", 2012, Vol. 07/03, <http://armuri.georgianforum.com>.

Such magnitude clearly indicated that in the Georgian literate study erudite and versatile worked.

Otar Chkheidze predicted the decades earlier a new trial of the Mejvriskhevi and Mereti, Tkviavi and Dzevera, Javakanti and Achabeti, Nikozi and Pkhvenisi, the whole Liakhvi Gorge, historical Samachablo, renewed expectation to see them as an undivided part of a united Georgia forevermore... That is why reading today Otar Chkheidze's "Boriaki" is related to different acute pain and feelings².

As the critic Koba Imedashvili writes in the "Mnatobi" magazine, since the 1970s, the party has officially and unequivocally put the issue of the moral integrity of society and the individual on the agenda. Literature was facing the dilemma: should have chosen in one of the ways, i.e.: to correct already known assessments or boldly, skillfully say different. After that, in our writings, the problem of the complicity of an individual fate with a national fate arose with particular relevance. It appeared both in prose (Grigol Abashidze, Otar Chiladze, Chabua Amirejibi), and in poetry³ (Imedashvili:1980; №2; 154).

The fate of writers and their separate works was largely dependent on official criticism, evaluation and attitudes of party workers. If a party worker or a confidant critic literature expert of a Communist party would have evaluated the creation as an incomprehensible work for the people, it could have done a tragic role in determining the fate of the writer and his work. Such work would no longer be published, and if it was already printed, the writers would be "arrested". This meant that, instead of shelves in libraries and bookstores, books would be placed in special warehouses, which, according to the general opinion, served the same function as the labor camp for different thinkers. A writer would have shared his fate with his work. There would be many problems described in his personal biography: repression, discrediting, prohibition, labor camp or other similar institutions. The author could even be executed for his different opinion.

The Bolsheviks supported the works of the former proletarians and peasants, revolutionaries; political workers of the army, whose unfinished, unrefined form of creations were compensated by the "ideological perfection" of these works. The Resolution of the RP (B) XIII Congress says: "The main work of the party in the field of fiction should be focused on peasant and worker's creations, which later become workers and peasant writers. Worker correspondents and village correspondents should be considered a reserve from which we get new worker and peasant writers"⁴ (Gafrindashvili, 2012).

Otar Chkheidze is a writer of Bolshevik-Communist times. Period when acute fate reflected a general tragedy and mightiest implacable political regime.

² Turava. M., *Broken Maze*, Tbilisi, 2014.

³ Imedashvili K., *Myth and contemporary Georgian prose*, "Mnatobi", 1980, Vol. 2.

⁴ Gafrindashvili N., *Georgian Literary Life in the Epoch of Social Realism from the Prism of Comparative Literature*, Bilingual Scientific E-Journal "Spekali"; Vol. 8. <http://www.spekali.tsu.ge/index.php/en/article/magazinHeadlines/8/>

Leko Tatesheli, one of the characters in “Mist”, talks about the pain of the author: “How difficult is life and how global destiny and fate can affect an ordinary person with all its wrath and anger”. However, Otar Chkheidze was not scared:

“- How did you dare after Mikheil Javakhishvili’s fate? - Naira Gelashvili asked herself.

- That’s what gave me the strength!

This is the key to secrecy”⁵.

In the 50s of the twentieth century, Otar Chkheidze published novels in which the anti-humanistic anti-democratic principles of the Soviet Union were revealed. “Mist” had unmarked the combat against the great Georgian psychologist, Dimitri Uznadze, the founder of the original theory of attitude and set. After the wrath of the authorities and criticism of the members of the Cheka (All-Russian Extraordinary Commission), it would be difficult to think that any writer will continue to create works against the Soviet political system and ideology in a satirical spirit. But real writers behave differently. They do not adapt to government harassment and continue to fulfill their responsibilities and duties. This is well illustrated in the novel “The Shoal” (Otar Chkheidze is the author of a whole series of novels, by revealing the fate of the main characters who are connected with the genetic lines of three generations is created the broad epoch of life of our society in the 20th century), written in 1956, and in the next year was published, and the wrath against Otar Chkheidze by the government was emerged again.

In response, another novel – “Humiliated” was created, which was directly disrupted by the Security Committee.

These novels, besides the confronting the most complicated political regime, also have considerable artistic value and are read with great interest at any time and in every country.

And among them “The Shoal” is a clear proof of how a spiritual and internal breakthrough of the political iron curtain can occur in order to merge Western literary processes with invisible threads. As Rostom Chkheidze notes, “Ghosts” revealed the unbearable life of artists, the horrible pictures of the bloody terror of 1937 were revived in “Tskhratkharo”, in “Revelation” – the repressions of 1956 were described, the “Mountain Range” told stories of spiritual collapse.

“2001 year” is the strongest novel in the interior. This is a unified artistic system where the background and characters are no longer rivaling. The background does not attempt to combine the function of the main character. To maintain the artistic, aesthetic and emotional value of the work there is no longer need to strengthen the nature of the characters and an excessive light-shaded load. The documentary background and the fictional story is equally worthwhile to express the viewpoint.

⁵ Chkheidze O., *Children of August*, Tbilisi, 2008.

In 2005, Otar Chkheidze published his latest novel, “Laser Show”, where, along with impressive dramatist and a stunning expression, the current topical problems of modern humanity are presented: the essence of globalism; life like a mega show; the disappearance of individuality; emigration of Georgians to get a living wage; revolution as a disaster; essence and criticism of various reforms; identification of false democratic values; the crisis of true moral and aesthetic ideals in the modern world...

Ilia Chavchavadze described the fables Sulkhan-Saba “the truth in the fabric of the falsehood”. What can you say about the work of Otar Chkheidze, if not to say the truth, voluntarily shrouded in “mistakes”? Or it would be more appropriate to say that it was true, hidden in the tissue of consciously made mistakes. This implies the author’s confession: the announcement of “The Shoal” as a “harmful creature” made the author to “confess”: “The intention to write this novel was completely different, it was not against the USSR regime”.

“...I did not want my hero to suddenly change from one person to another, as people who came from different formation, from centuries of traditions, cannot be easily transformed. There I encounter a contradiction and made a big mistake as an artist, said Otar Chkheidze”.

“Writing is a phenomenon of present-day life that serves today’s spiritual needs. The true creature is the basis of the truth, and if disclosure of the truth is forbidden, artistic methods are only tools that will avoid any prohibition. This was also known by Plato, who knew everything. That’s why he banned poetry in his state. Even Plato forbade the truth. But we will go far...”⁶.

“The Soviet empire, under the guise of officially acknowledged democracy, trampled the primordial will of the human soul – freedom – the gift of God, therefore Grigol Robakidze called this fake system ‘democracy’ and thus perfectly demonstrated its true content”⁷.

One of the severe consequences of the collapse of the Soviet Union was the extreme poverty of the population. For example, monetary reforms caused a “cultural trauma”. The society was divided into two parts: the first did not adapt to the new time and missed the old period. And others, focused on material values, have now found their place in life. However, it was necessary to access own opinion and also occurred fear of losing national identity.

Eter Tataraidze writes: “The very first attitude: walk in home of innocent man. You should falling silent and enjoy the warm of exclusive emphatic ‘A’, which will share the authenticity and carefreeness of the writer. I never heard this voice from another, it’s the only one and yours. this ‘A’ to will take you to the roots of your country and are very reliable and very native. It’s for you and people like you... but for some...”

⁶ Chkheidze O., *What occurred to Egho*, Tbilisi, 2016.

⁷ Jalilashvili M., *The last word „Kvernak”*, Tbilisi, 2010.

Otar Chkheidze is in the editorial office of “Tsiskari” and is interested in the fate of “Mist”. Nobody refuses, but also gives hope. They hesitate, avoiding the prime answer and call him in autumn. Time in Georgia does not change, sorrow does not cure... but they correctly understand: the language does not possess a poet and a prose writer, but they possess the language.

“So, You still are not going to give up on this emphatic ‘a’ are not you?

It was responded with question: ‘Why does it bother you, Tariel?!’

‘Oh, Mr. Otar, you don’t understand!’⁸.

“Otar Chkheidze underwent many serious troubles. He lived in a sad country, wrote about a sad voice of Georgian, with numerous and infinite variations... He possessed deep Georgian language and in the infinite variation of colors was supported by all Georgian letters. Including the letters ‘A’, ‘Emphatic A’ – to be christened and established in the linguistic society, it personally reminds me of the beginning of my alphabet, and I rethink of her oldest and most intimate purpose thanks to this writer...”

Nona Kupreishvili also speaks about the linguistic wealth of the “hard-reading writer” and its hidden difference. “The advantage of linguistic freedom at the time of universal pseudo-pathetic was perceived as intonation difference, as we knew very little about the language phenomenon. [...] It was about the hidden literature, the cost of which was often human life”⁹.

“The creation of a literary authority in Soviet times was the official printed publications, official public attention and Soviet literary structures. In the post-soviet period, the different form of authoritativeness emerged which was achieved on the principles of the postmodern era, and is measured by commercial success and success in the media. In this case, it is interesting on which social level are recipients influenced by these kind of information”¹⁰.

The Georgian people imposed a special mission on writers – they were acknowledged as the leader of the nation, and when Russia abolished the church, the spiritual role of our nation was combined by the writers as well. Therefore, the communists have formed a new communist commandment to strengthen the ideology. “The attitude of the communists to the Marxism-Leninism was more religious than scientific, as many evidence shows”¹¹.

It can be said that the writer is a reader, that is, the reader determines the level of literature, the reader’s demand, the reader’s taste, the reader’s erudition defines writing – “What is the value of people, writing is similar in the country” – an also be said¹².

⁸ Chkheidze O., *Children of August*, Tbilisi, 2008.

⁹ Kupreishvili N., *Word degustation*, Tbilisi, 2013.

¹⁰ Tsipuria B., *Theory of Literature*, Tbilisi, 2016.

¹¹ Bakradze A., *Taming of writing*, Tbilisi, 1990.

¹² Chkheidze O., *Children of August*, Tbilisi, 2008.

Writing is one of the most important bricks in the world culture. It will soon become as a united global screen which will reflect the life of our planet. And what will be primary, fundamental and crucial than art, the greatness of national culture and literature, which is rich in its past and present?

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The reflection of Time in the Artistic Discourse of Otar Chkheidze

Abstract: The article refers to Georgian Literature of the 20th and it analyzes the difficulties in the ideological implication of the world literary processes. Author discusses the novels of different Georgian writers and tries to outline the role of writing in the world culture. Author tells about the influence of Soviet Union in Georgian literature and how it affected the mission of Georgian writers in their novels. Author tries to analyze the confronting the most complicated political regimes with writing and science. Author discussess the role of Cummunism and its outputs and inputs in writing and literature. The objective of the article is to show the special mission and aims of Georgian writers.

Keywords: paradigm, postmodernism, soviet writers, images, fate of the authors, ideology