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HUMANITARIAN SCIENTIFIC FACULTY**

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**GERTZEL BAAZOV'S ROLE AND PLACE IN THE HISTORY OF
GEORGIAN LITERATURE DURING 20S AND 30S OF THE XX
CENTURY**

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AUTOABSTRACT

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GENERAL CHARACTERIZATION OF THE WORK

The dissertation work is analysed in a new way. One of the Georgian Jewish writer Gertzel Baazov's creative role and place in the mentioned period of Georgian literature, fore seen the main progressive tendency of XX centuries in the history of Georgia.

Factual material about the repressed writer's creative work, as it was mentioned, is very few. We have only those survived miraculously and collected by the writer's sister-Pani Baazov and these works and publications, written and published in periodic press in different times in 1955, i.e. after rehabilitation. History of studying the subject, in fact, begins from the 60s. Interested people had difficulties, as to find materials about the research subject needed lost of energy.

Each circumstance, even a small detail that would help the study of Gertzel Baazov's life and creative work was very important. Through this side, it was really nice that writer's a still alive contemporary and friends were actively included in the work, who gave real material about Gertzel Baazov's person and life. But mentioned materials, generally, are of biographic character and are not able to make important slips in the study of writer's creative work. Through this side, important deflection has taken place since 90s, when the attempt to begin lighting up Gertzel Baazov's literary production and objective evaluation through modern outlook.

Actuality of the subject. It is historical paradox, but fact, that Georgian Jewry in Georgia, in the country thought to be their historical motherland, for certain or uncertain reasons, actually, could not display their moral potential for a long time, and it may be said, that could not contribute in the development of not only in Georgian, but also Jewish culture and science. That is why appearance of Gertzel Baazov, a Georgian Jew writer in the history of Georgian literature is thought to be the first exception that mainly defines the main value of his creative work. A new world, a new atmosphere, new faces and characters, new problems – these are all a deserving Georgian Jew writer Gertzel Baazov could really bring and instate in diversified Georgian literature, and that is why his Creative work is of great importance, and that in the end it maintains actuality and interest of the subject. We also think, that today, when a dignified feeling of friendship and love existing during centuries between these two nations rose with new forces, maintaining more actuality to the subject of the work chosen and presented by us.

Object and Aim of Research. Why is Gertzel Baazov's creative work valuable and interesting? What is new in it? How could he attract reader's attention as a writer? And how did he manage it in the history of Georgian literature? How does the writer's creative work maintain actuality nowadays and what main ideas did he leave to us, as a nationalist? – these are questions which made me interested in the creative work of the first Georgian Jew writer and to answer these questions is the aim of our dissertations work.

Theoretical and Practical Importance: The following work generally analyzes Gertzel Baazov's whole creative work. With this aim, published and less known works are discussed following the development of Georgian Literature during the 20s and 30s that gives the possibility to the interested reader to assess objectively the role of Georgian Jew writer in the Georgian Literature during the 20s and 30s of the 20 century.

Scientific novelty of the work. This is the first perfect monographical work which modernly discusses the whole creative heritage. Main attention is made on the less known episodes of Gertzel Baazov's activity and creative biography and the role of his works in the history of Georgian Literature during the 20s and 30s of the 20 century.

Gertzel Baazov's poetry and its merit and foible are spoken for the first time in the work, several unknown poetic translations are also discussed, those are scientific novelty of the research.

The role of the company of actors of Georgian theatre popular in those days are also accentuated on Gertzel Baazov's success and popularity of dramaturgy. Georgian Jew writer's several less known plays are also discussed to realize clearly the ideology and point of view of the writer.

On the basis of existing factual material, Gertzel Baazov's heritage of creative work is analyzed through new outlook and are monographically discussed in the work, accentuated and foregone appreciable trends of miscout show in the abruptly ideologized and political literary production of Georgian Jew writer of the 30s, gives the possibility to the interested reader to perceive author's standpoint and ideologic faith deeper.

Methodology of the work. The work is done using the historical differences.

Structure and volume of the work. Dissertation work includes 177 printed pages (without bibliography). It consists of a preface, 5 chapters, 2 subchapters, 13 paragraphs and conclusions list of used sources and literature

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is attached to the dissertation work.

Aims of research, scientific novelty of the work, actuality and practical importance are distinguished in the preface. Good relationship between Georgian and Jew people during centuries are discussed on the background of the Baazov Family.

Chapter I – “The first stage of creative and public activity” concerns Gertzel Baazov's less known episodes of creative biography. Peculiarly, his active and efficient activity in the 20s.

Gertzel Baazov's successive practical steps are spoken here, which were embraced as really unprecedented phenomena on the background of the period of Georgian Jew cultural – intellectual vacuum.

Chapter II – Gertzel Baazov's Poetry. We tried to bring a little clarity into Gertzel Baazov's poetic heritage, which is also production of 20s. It is less known for its deep national-patriotic feeling and understandable reasons.

Chapter III – “Gertzel Baazov's Prose” includes detailed analysis of Gertzel Baazov's fictional heritage, where importance and foibles of writers' prosaic creatures are lit up by modern standpoint and are estimated objectively.

Chapter IV – “Dramaturgy” is conceded to Gertzel Baazov's Creative work, maybe the most difficult genre of the writer – dramaturgy. It consists of 6 paragraphs.

Chapter V – “Basic tendency of developing Georgian Literature and Gertzel Baazov during 20s and 30s of the 20 century”. General review of all the peculiarities and difficulties of Georgian Literature connected to the development of political principles.

The most important results are shown in the conclusions.

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MAIN CONTENT OF THE WORK

Aims of research, scientific novelty of the work, actuality and practical importance are distinguished in the preface. Good relationship between Georgian and Jew people during centuries are discussed on the background of the Baazov Family and historical paradox quiet atmosphere for them, peculiarly, in Georgia could not display their cultural and intellectual potential are also discussed in short. Attention is made on the main value of heritage of Gertzel Baazov's creative work the history of Georgian Literature during the 20s and 30s.

From the History of Scientific Study of the Subject" those difficulties are accentuated which are attached to the research and study of the mentioned subject, peculiarly, informational vacuum existing around the repressed Georgian Jew writer. It is clearly said and accentuated in the liberally criticism and by the sisters of the writer – Pani and Polina Baazov, that his private archive, all copies and materials are destroyed, which were kept in the family during the global terror (1938-1948). But those documents and materials survived miraculously, from these severe events, and according to Pani Baazov "Most of them were destroyed by Frightened relatives and friends who were keeping them, during 1948-52, the years detracted by many people." (David and G.Baazov. Tel-Aviv, 1976)

History of studying the subject, in fact, begins from the 60s. But mentioned materials, generally, are of biographic character and are not able to make important slips in the study of writer's creative work. Through this side, important deflection has taken place since 90s, when the attempt to begin lighting up Gertzel Baazov's literary production and objective evaluation through modern outlook.

Giorgi Tsitsishvili's exploit is invaluable towards the study of the creative work of Georgian Jew writer, who was the first person to publish the book under the name "Gertzel Baazov" in 1964 for the writer's 60th anniversary, which was a monographic work about the mentioned writer.

Earlier, in 1962, Gertzel Baazov's dramatic creatures named "Gertzel Baazov's Plays" was published as a separate book after Besarion Jgenti: In the same year, in 1962, the book named "Papers from the Past" was published, written by a famous stage director and theatre scientist, Dodo Antadze, where moments of having business relations with Gertzel Baazov took Place.

It is important to mention export of Gertzel's sister Pani Baazov, before her brother and our writers. She collected and placed her father's and

brother's unknown and scattered writings, materials, saved by chance into one collection and published in 1976, in Israeli under the name – "Lepper" (Collection "David and Gertzel Baazov").

In 1995, Professor A.Nikoleishvili published a monograph: "David and Gertzel Baazov." In 2000, Polina Baazov, Gertzel's younger sister, published Tel-Avivi, the book «Papers from the Past». In 2003, a very interesting work by A.Nikoleishvili was published: "Essays from the History of Georgian and Jew Literary and Publicistic Activity," one part of it, peculiarly the second essay, concerns our research object.

That is all directly about created works and monographs about the mentioned subject. Then publicistic letters, published in different periodic press from the writer's rehabilitation up to the modern research stage are discussed.

The first copious letter – "Gertzel Baazov – Dramatist and Prosaist" – was published in 1960 in journal "Sabchota Khelovneba," by writer's closest friend Besarion Jgenti; Then, in 1964, N.Batiashvili's also copious letter "Gertzel Baazov's Selected Prose" in journal "Mnatobi", N3; this was followed by: D.Janelidze's ("Literaturuli Sakartvelo"), U.Japaridze's (newspaper "Komunisti"), E.Kavelishvili's ("Mnatobi"), N.Petriashvili's (newspaper "Akhalgazrda Komunisti"), N.Jgenti's ("Zaria Vastoka") warm letters commemorated to the writer's 60th anniversary. The interest towards Georgian Jew writer wasn't abated in the 80s at all. Shalva Tsitsushvili's scientific article "Ways of Opening Colorful face and Accessioning Situation in Gertzel Baazov's Dramaturgy", was published in journal "Matsne" in 1981; G.Batiashvili's letter – "Gertsel Baazov" in journal "Mnatobi" in 1986, and still Shalva Tsitsushvili's – "Gertzel Baazov's Characters" in journal "Kritika" N5, 1988.

From the point of scientific study a lot should be done in the future. Most of his works published during the first period of the 20s aren't found and published.

"Short Biographical Sketch" on the basis of rich factual material and memoir of his relatives and friends, we tried to show a very interesting biographic portrait of Georgian Jew writer. Quotations in the mentioned chapter about Gertzel Baazov's visual standpoint or inner rich world, show how popular and respected person was quite young Gertzel among his contemporaries. Point of view about his selected features, his appearance, talent, showing love to his people and nation dominates everywhere.

Gertzel Baazov's biography is very scant. He lived only 34 years. He was

born in 1904, in one of the most beautiful parts of Georgia-mountainous Racha, borough Oni, in the family of Famous public man and religious servant, Rabin David Baazov. Gertzel Baazov got primary education in Oni civil school. He was already interested in literature those days. In 1918, in newspaper "Voice of the Jew" his first poems under the allonym Herba, which are unfortunately lost, were published. In 1920-21, with his classmates, Ucha Japaridze later famous artist, and theatre scientist Professor Dimitri Janelidze published printed literary journal "Oni".

In 1922, Gertzel Baazov moves to Tbilisi and continues to study at Humanitarian Industrial School. After finishing the Industrial school, in 1924, he enters Tbilisi State University on the Social and Economic Faculty Law Department. In 1927 he graduated from the University and for some time he works as a judge too. During this time since 1922, Gertzel has been the member of Writers' Union of Georgia, one of the founders of dramatic section of this union and its first chairman in 1935-38, often leads Georgian writers' delegation to Moscow in the Writers' Union in the USSR.

Let's follow brief life years of Georgian Jew writer: In 1923, at the age of 19, Gertzel Published his translation of "Chant of Chants" from Hebrew into modern Georgian language, which was published as a separate book in 1927. During this period, Gertzel is interested in public activities too. His successful practical steps may be considered the following ones: to found liquidation school for illiterate people in 1921; to form dramatic circle "Kadima" in 1924 and to publish Jewish newspaper "Makaveeli" into Georgian language. (We will speak about these subjects in the next chapter).

Writer's creative rise enters into the certain phase from 1928, when the reader receives the play "A Story in the Old Castle" after famous Pole writer Ben Abrami, translated into Georgian and originally realized by him. This was followed by the famous play "the Dumb Outtalked" in 1932, "Regardless the Individual" in 1934, "It'ska Rijnashvili" in 1936. He parallelly created prosaic productions: "Alvar Rodrigo"(1924); "End of Gelati Street"(1929); "Nikanor Nikanorich"(1930), "Shemaria's Last Worlds"(1931), he finishes working on the first and the last part of the novel "Petkhaini" thought as a trilogy in 1933. There is an information as if the writer was going to write a historical novel about destroying the second temple of Jerusalem and the period of coming Jewry to Georgia, but unfortunately he could not make progress in it.

In April, 1838, when Gertzel Baazov worked on his plays in Moscow with Solomon Mikhoeli, a telegram was sent from Tbilisi saying to arrest

him immediately. Since then Baazov's fortune wheel gurged inversely. Writer's father David Baazov and his brother Khaim were arrested soon. The second brother Meiry was captured in 1948 accused on "Underground Sionistic Activity". After many false promises and sterile attempts the family receives uncomfortable, real information about G.Baazov's death: "On 10 October, 1938, in Tbilisi, Labours of Internal Service of Georgia killed Gertzel by awful harrow in Ortachala prizon"(P.Baazovm "Paper from the past Tel-Avivi, 2000, p.36). Inasmuch, assumption about his natural death in 1942 is absolutely baseless. Truth is the fact that even not Georgian Jew writer, Gertzel Baazov could not miss the list of the innocent, the cult of personality period.

Chapter I- "The first stage of creative and public activity" concerns Gertzel Baazov's less known episodes of creative biography. Peculiarly, his active and efficient activity in the 20s.

Gertzel Baazov's successive practical steps are spoken here, which were embraced as really unprecedented phenomena on the background of the period of Georgian Jew cultural - intellectual vacuum.

Period between 1920-26 was the most active and efficient for the writer due to the political situation of the country but less is known up to this time for the reader.

On this side, first of all, attention is drawn towards forming liquidation centre for illiterate people by the writer, which is known as "N102 school for poor Jewry", on the basis of this school in 1924, Gertzel founded dramatic company of actors representative name "Kadima", that in Georgian means "Go ahead". In the work, first of all, on the basis of rich factual materials it is said about in details about difficulties of founding and success and failure of the dramatic circle, Dodo Antadze's role and merit in this work.

The director of the play later remembers how difficult it was to work with new cast, as most of them were illiterate. However it could perform some important plays.

On 12 January, 1925, Mekler's drama "Khasa Givashi" was represented as premiere of "Kadima", soon, it was Gertzel Baazov's play "Secret House", describing life, followed by victimization and inquisition horror of Spanish Jewry in XVI century.

Chorikov's well-known play "Jew" was performed in that year and the young actor Pavle Kndelaki was invited on the main part. Gertzel's "New Gato", Nordaus "Doctor" and Sh. Dadiani's "Yesterdays" were involved in "Kadima".

It is true that Gertzel Baazov's distant aims towards this dramatic company of actors were not realized, "Kadima" was joined to the theatre of labour – young people, but the fact itself of existence "Kadima", must be considered as the most important and unprecedented phenomena in the Georgian – Jew reality of those days and the very big merit belongs to Gertzel Baazov.

Publishing of Jew newspaper "Makaveeli" into Georgian language is also a very important acquisition of the mentioned period, 20s of Gertzel Baazov's creative work, founders and publishers were David and Gertzel Baazov and Natan Eliashvili. The main purpose and goal of the newspaper was to draw a picture of bellicose Jew. "Makaveeli" must have been a symbol of saving the sole for Jewry of Georgia, as once surname of Makaveli was animative instrument – symbol of saving – during the fight with Syrians.

Unfortunately in spite of their hard try, publishing of "Makaveli" was stopped from 1924 till 1993 and this type of pirodical newspaper wasn't published in Georgia since then.

Taking all these into consideration, it is detachedly mentioned, that separating Gertzel Baazov's short literary activity of 20s by us must not be improper and arguable.

Chapter II - Gertzel Baazov's Poetry. We tried to bring a little clarity into Gertzel Baazov's poetic heritage, which is also production of 20s. It is less known for its deep national-patriotic feeling and understandable reasons, not only for vast mass of readers, but also for specialists as well. Gertzel Baazov's poetry, first of all is interesting for the aspect of the author's standpoint, where author's feelings consciousness are well shown.

Unfortunately, Gertzel Baazov's poems have not been published separately up to now. In this aspect, his poetic small collection under the name – "Jew" is an exception, which was published in 2002 by the writer's sister, Polina Baazov, in Kholoni, Israeli. We can have certain apprehension about Gertzel Baazov's poetic possibilities by this very small collection of poems and poems in Gertzel Baazov's second sister's – Pani Baazov's book "Lepper", and Gertzel's translations, kept in Museum of Literature.

This chapter is consisted of two subchapters: a.) Original Poetry, b) Poetic translation ("Chant of Chants")

In the first subchapter the following lyric poems are discussed: "Messian", "Jew", "Makaveeli", "Fuillotine", "Memoir of 14 Adari", "Jew Collective Farmer", "From Monologue of Adroitly Passemerger", most of them are written by impetus and national – freedom fight influence in 1923-24 in Georgia.

The second subchapter is "Poetic Translations", the first paragraph is a)

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"Chant of Chants" - Gertzel's beautiful translation of never dying Jew poem-pastoral from Hebrew into modern Georgian language. This was given an excellent estimation by qualified people. The translation was published in 1923 in newspaper "Tribuna", although he published it as a book. The second paragraph is b) "Unknown Translations". Three translations found in the Museum of Literature by us "At Night", "I walk with You" and "...The beautiful eyes firmly demanding", are discussed in it. It is important to mention that discussed translations give the chance to evaluate positively Baazov's creative work.

As for original poetry of Georgian - Jew writer, its very miserable and small as most of the works are lost but analysing, having works we can say that it was the closest to his heart and perfectly describes his deep national ideology.

Chapter III – "Gerzel Baazov's Prose" includes detailed analysis of Gertzel Baazov's fictional heritage, where importance and foibles of writers prosaic creatures are lit up by modern standpoint and are estimated objectively.

Most of them are created in 30s, and are ideologized echo of social-political events of that period. Gertzel Baazov's felt the time well, its demands and found suitable imaginative fixation to these demands. Almost all-social and political events were shown in his artistic prose happening in that period in Georgia.

We will say here too, that Gertzel Baazov is a writer having really expressed social standpoint. There are only two dissenting colors for him-black and white. Such extreme discrimination and individuality is especially characteristic of the period of 20-30s, years of "daunting the writers" period of Georgian literature. It will be difficult for us to say now that Gertzel Baazov was original or austere and fair judge, when he was describing that period, peculiarly Georgian reality of 30s, but, in spite of this fact, his artistic prose is still interesting for main reason that in Georgian literature he brought and instated Jewry, showed his grief and agitation, its aspiration and centrality of purpose, without any discrimination, national idealization very clearly, forcibly and in severe realistic colors.

The following chapter includes five paragraphs, where Gertzel Baazov's fictional creations reached to us are separately discussed and scientifically studied. They are:

a) "Alvar Rodrigo" – the first big prosaic creature is "Alvar Rodrigo" published by a-20-year-old quite inexperienced young man. It is important to mention the date when it was written-1924-bitter national dismissive period

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in Georgia, that influenced the above mentioned novel; its theme is vandal nature of anti-Semitism and animad version of one European country of middle centuries, on the example of Portugal. Here are found certain religious and mythological subtexts, showing clearly ideological part of the novel.

b) "Nikanor Nikanorich" concerns the same subject, a less known story written in 1930, sharp knife of critics is pointed to Nikanor Nikanorich, deserving heritor of Russian anti-Semites (real surname is Vladi-mir-ovi-capture the world), that we think, was venture during Soviet regime in Georgia. Here, quite, inorganizationaly, October Socialist Revolution, is estimated not as a movement of instating global equality and justice, bus as an action expressing avenge of the depressed and acerbated.

c) "End of Gelati Street" – historical and literary importance of this story is the fact that it is the first prosaic creature in Georgian literature that put down cloudy curtain from before unknown Georgian-Jew micro world and enlightened their life on the background of revolutionary reforms and bitter historical slips. Development of action begins before forming soviet government and finishes in the first years of forming soviet government and showing these historical-political movements and reforms happens on the example of decay of merchant's family from Kutaisi Ruben Kakishvili.

d) "Shemaria's Last words" – a story full of ideologic-propagandistic load describes not quite painless progress of building collective in Georgia and joining poor Jewry into the working process. In spite of abrupt discrimination, here, very dimly, but trend of critical censure and realizing of events is still noticed.

Shemarias last words "Collective is the Winner", words of contradictor of collective farm reform, imprisoned person – is acceptance of bibber reality, forced confession in the story, rather than its realization and transformation of internal intellection, that wholly contradicts partial-revolutionary principles of this period, but makes faces of big "dispossessed merchant of the Kulaks" himself Shemari Sheptoshvili more convictive and alive.

e) "Petkhaini" – the first and the last book thought as a trilogy, the author worked on it for 5 years. Diversified ideas about possible continuation of the mentioned novel is fixed in the work. The title of the novel is given a big symbol, Petkhaini Street in Tbilisi, as well as Gelati Street in Kutaisi ("End of Gelati Street"), shows old, out of date way of life, fossils, ideologic blindness, symbolic face of nonprogressivity, which seize last life forces to maintain its identity and iogtrofy life. Life of Georgian Jewry, belief, manner and customs are shown in ancylopaedist capability in it. Appropriate allocation

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of the novel finites 1917-1923 and Natan Janiashvili, son of poor huckster Iskhak Janiashvili represent real realization of standpoint faith, that is ideal faces of new man, sympathy of the author is evidently on Natan Janiashvili's side, where autobiographic details are displayed when opening his face, though Gertzel Baazov knows well that future belongs to people like Shaul Atanelashvili and that's why he is trying by his will or not with intransigent combat with himself to lead Natan to begin a new life, to the way chosen by Shaul, which in fact, was the only way for the country "dispossessed of the Kulaks", captive one into barnacles of the soviet empire – without any alternative.

Chapter IV – "Dramaturgy" is conceded to Gertzel Baazov's Creative work, maybe the most difficult genre of the writer – dramaturgy. It consists of 6 paragraphs. They are:

a) "Dilleamar" – the first and the most important dramaturgy creation of the writer, he began to work on it in 1925 and finished in 1928, but as a separate book the play was published in 1928. It represents adapted and modernized variant of a-three-act mystery "A story in the Old Castle" by the famous writer Ben-Abrami, which was chosen to dramatist by K.Matjanishvili – a famous stage director after translating the mentioned play. The play, as by its singleness, as by inner structure is evidently philosophic and author's conception is expressed in symbolic and allegorical generation.

b) "Dumb outtalked" – designated big creative growth and aggrandizement of Gertzel Baazov – Audience, press, theatre critics recognized "Dumb outtalked" as real acquisition of Georgian dramaturgy. It describes the process of collectivization of rural economy in the current 30s, on the background of Jewry life. Gertzel Baazov actuated, made them, the Jew Diasporebegin to speak having been deaf for centuries and fallen into crassitude mud into impetuous feeling of social reforms. Though events develop with usual class prompt and discrimination, at that, the problem put today into the play is quite out of date and old, but "Dumb Outtalked" still maintains certain interest to the end.

c) "Inspite of the Person" - This play had less respons and received harsh critics. It's the illuattration of how the person becomes desperate and negative believing in Revolutionary principles losing the ability of free thinking and rational judgement. Though, its the subtext of the play and not the writer's idologu faith. person described by writer is an ideal hero the so called "new person".

d) "Dumb outtalked" – authority of Gertzel Baazov, as dramatist was

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risen by the play "Itska Rijinashvili", written in 1936 and in fact, is the last demonstrative production of the writer. The revolutionary subject of the play defined the interest and success. Dramatist is abrupt from modernity and moves to the nearest past, privately, he describes stormy days of 1905 on the background of the tragic death of active anticarist activity. Itska Rijinashvili. Dramatist personified ideal of a person into the main character of the play existing social political real world, which is ready to contribute everybody and everything, the life too to the romantic idea, The very ideal for the writer, and not only for him was revolutionary fight for people's happiness that time. That's why the author considers Itska as a hero and he forethinks his death as national pain.

e) "Less known plays" – After very featured plays, attention is made on those dramatic creatures in the mentioned paragraph, which are less known or unknown at all for the society and is a scientific novelty of the work. The following plays are discussed here: "Nettle" – a nursery play staged at young generation state theatre in 1936 (Doubtless on 24 February, 1837). We analyze it on the bases of wide review found by us in archive materials. The second play "The black Sea Beach", which is very interesting, has a tragic history. As it is seen, the mentioned play known the third play discussed by us is "Khogai" ("Khagai"), which might have been written in 1933 according to the archive materials. Neither this play nor "On the Black Sea Beach" was staged. On this stage of research we can say, that the fine of the play seems quite interesting and unusual for ideologic discrimination dominating during that period, maybe that's why the censor didn't allow to stage it.

"Gertzel Baazov and Georgian Theatre" – A very necessary importance and role of Georgian theatre in the work of Gertzel Baazov's dramaturgy development and popularity is accentuated in this paragraph. Objectivity demands to mention, that besides talent of dramaturgy and ability maybe Gertzel Baazov's plays could have been out of attention if not interest of developed Georgian theatre and its famous and talented band though the fact itself that such famous and eminent stage directors were interested in dramatist's creative work, such as K.Marjanishvili, Dodo Antadze, Grigol Suliashvili. Dearly declares Gertzel Baazov's big talent and skill.

Chapter V - "Basic tendention of developing Georgian Literature and Gerzel Baazov during 20s and 30s of the 20 century". General review of all the peculiarities and difficulties of Georgian Literature connected to the development of polotical principles. G Baazov's ideology relation with proletary write association is clear. The period during the 20s and 30s is very

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different with its ideology and national tendention and this is exactly described in Georgian writng Style. Hre is given parallel between related Georgian works and Gerzel Baazov's plays and the main attention made on the date of writing.

G. Baazov's obviously expressed social point of view is clearly seen. Only two sharply different colors – white and black – exist for him, ideological tongs prevent him from differently perceiving the world like many other proletariats writing. The characters involved in the new life can't see and don't want to see the so called the third way, there is no alternative – either with bourgeoisie or proletariat, either with rich or poor. They judge all aspects with the contrastive rectilinear evaluation and decide unambiguously. Levan Kharabadze teaches Levi Kakiashvili on his way of "truth": "Either with bourgeoisie or proletariat. There is no third way and those who search for the third way are fighting with proletariat... Class fights against the class. There is no other division" ("The end of Gelati Street" 1929) – such is G. Baazov's story's evolutional and class radicalism, that is fully in accordance with K. Lortkipanidze's main character's radicalism, in the story "The word was God" (1980), "the world is divided into two parts, are not you on the side of reds? – Then, - you are with whites and the bullet in the forehead, nothing else would change you. – Those who are not with us, they are our enemies, that's all! Confession ruined the country: I hate those, who search for the third way."

This ruthless class battle is beyond all ethnic, human boarders, it interchanges from the wide filed to the concrete families and the family members become the enemies of each other. There are numerous such kind of examples in the Georgian literature of the XXth century (20-30s). In this chapter we discuss only some examples that is very close to Baazov's works (P. Chkhikvadze - "Floors", 1934; S. Talakvadze – "At the crossroads", 1933; K. Gamsakhurdia – "Stealing the moon", 1936; Sh. Dadiani's play – "The black stone", 1932 and others). The similar parallels can be found about the collectivization in G. Baazov's works and in the Georgian

The model of "new person" is very important, representing the exact stereotype of that period and fulfill the famous gallery of "new people". Prominent Georgian members are some of millions who turn round the life mode. (Nikanor Nikanorich pg. 280) They are the same faceless additions to proletary Georgian writing as many of the 20s and 30s.

All in all, undisputable that its impossible basically to discuss the creative work of Gerzel Baazov isolated from developing Georgian writing tendentions.

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GENERAL CONCLUSIONS

1. The research show, that in twenty century of the 20 – 30 years , the Georgian writer with jewish origin made a great success which was caused by many reasons: new thematic, ethnocolorit-world and creating new jewish portrait, which was unknown in early years. on the same time I want to say that the G.B aazov who was born and educated on the Georgian land – was by the way of an exception from the different nationality who wrote only Georgian reality and did his bit in literature.

2. the literary analysis show, that the Gercel Baazov's creative inheritance will be divided between two stages, which exactly follow the 20 -30 years of the twenty century of the Georgian literature main line. we will say that the literature of the 20-year is distinguished from the 30 –s, for instance: the literature of the 20 –s is very active and interesting .but the second stage is sharply ideological and less interesting for the society, and so according this we wouldn't accentuate his short literary period at 20 years.

3. In spite of that fact, that there is less poetical works of low knowledge in archives of the Baazov , we should say that exactly these poetry turned out to be national and ethnoideal which is the main line of his creative work and for this fact, he can't afford to make great attention on the literature of the second period. Though , this is real fact that the Baazov is dramatist and fiction writer than the poet in Georgian literature.

4. we would appreciate positively his translations .for instance: immortal jewish pastoral "galobata galobis ", which was translated from jewish into Georgian and was recognized as a very important poetical fiction. Also three lyrical verse which has less poetical value ,but still important, because according this we make conclusion that the Baazov's knowledge is in many respects.

5. Baazov's prose of the 20-30 years reflects Georgian historical reality and life of the Georgian –jewish people. Baazov is the social-thinking poet, to whom only two colours black and white exists, which is the call of the ideological doctrine- ruling at early periods.

6. Baazov reached his success at the drama, which was less in Georgian literature. His two play "munjebi alaparakdnen" and "icka rijinashvili" became very popular. also I want to say that the Georgian acting fraternity and theatre made a great role on this success. Baazov developed and made Georgian drama in various ways.

7. The research show that we can't afford to isolate Baazov's creation

from Georgian literature of the 20 -30 years. It 's the truth ,that he was sharply proletarian on his belief and exactly followed on that principals of this period. But the are somehow polemic implications against Soviet system principals of the class-revolution ,which says that the Baazov was very clever and had exact view .

After the foresaid ,it is the truth to say that the study of the Georgian history of 20-30 years of the 20 century will be incomplete out of the mite of the Baazov's working.

LIST OF PUBLICATIONS CONNECTED TO THE DISSERTATION:

1. "At the Beginning of Gertzel Baazov 's Theatrical and Dramaturgic Creative Work", *"Intellecti"* periodic scientific journal, N2(19); publisher "Intellecti" Tbilisi, 2004, p.p. 69-72.
2. " Gertzel Baazov 's Poetry", *"Intellecti"*, periodic scientific journal, N1 (21), publisher "Intellecti" Tbilisi, 2005, p.p. 77-79.
3. " Gertzel Baazov and Georgian Theatre", *Works of Kutaisi Scientific Centre of Academy of Sciences of Georgia*, N12, publisher "Metsniereba", Tbilisi, 2005, p.p. 89-98.
4. "From the History of Studying Gertzel Baazov 's Creative Work Scientifically", *"Kartuli Enis Sakhli"*, Scientific – literary journal, N1,(13), publisher "Kartuli Enis Sakhli", Tbilisi, 2005, p.p. 32-43
5. " *Gertzel Baazov 's Artistic Prose*", publisher "Kutaisi State University", Kutaisi, 2006, p.p. 1-71.
6. Less known plays. *Works of humanitarian faculty "Kutaisi State university"* 2006, p.p. 3-11.
7. Gertzel Baazov's poetic translations. *"Kutaisi State university"* 2006, p.p. 39-43.
8. Gertzel Baazov and the first Georgian - Jew Drama Cast -" Kadima" *"Culture- History and Theoretical Subjects"* Tbilisi 2006, p.p. 30-37.

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