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Critical and Opposition Reflection of the Soviet Reality  
in Mikheil Javakhishvili's Creative Work

1005 - Philology

ABSTRACT

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### General characteristics of the work

**Topicality of the theme.** Mikheil Javakhishvili had to conduct his activities during a rather complicated and controversial period. It was the epoch which clamped down literature ideologically, subordinated it to narrow party interests and assigned writers to be guided by the crooked pattern of socialist realism as the only acknowledged creative method. This, of course, limited the writer's creative freedom, deprived him of the right to express his own attitude to events and facts, obliged him to subdue to the officialdom's opinion.

These peculiarities of the epoch had a grave impact M. Javakhishvili's worldview and the evaluation of his entire literary heritage. For a long time, criticism and scholarly literature of the period intentionally concealed and diminished significance of the writer's creative work; both his writing and public and aesthetic stance were incorrectly covered and evaluated. Only after his rehabilitation (1954), it became possible to alter the attitude to his creative work.

Since the 1920s to our days, a number of literary scientists have dealt with M. Javakhishvili's creative work, and there are abounding both fallacious, accusing and biased works and adequate and fair scholarly papers and/or investigations. These are the importance materials, having been accumulated for years in the process of the study of the writer's literary heritage, and which, in fact, is the basis for my research.

Impartially and with high public consciousness, M. Javakhishvili's writings from the 1920s-30s render all the problems, being severely posited by the Soviet epoch, having received inadequate and biased coverage from the literary criticism of the time. Currently, when the writer's archive has already been published and his political and journalism articles, reviews and notes are available, it has become plausible to reconstruct the complete, objective picture of the writer's life and activities.

Of course, I do not claim for the exhaustive investigation of M. Javakhishvili's entire fiction; I am just eager to shed light on one specific issue, viz. how the Soviet reality was reflected in the writer's creative

work. In its turn, the study of M. Javakhishvili's writings from this angle will shed light upon the causes of the inadequate and biased evaluation of his work and of the distorted view of his public and aesthetic principles by the literary criticism of the Soviet period, also upon the contribution the writer has made to the history of Georgian literature.

M. Javakhishvili's fiction prose of the 1920s-30s was predominant - a critical and opposition reflection of the Soviet reality, a clear and salient presentation of the writer's anti-utopian worldview, owing to which, naturally enough, these writings would not become a subject of praise on the part of the Soviet authorities and proletarian criticism. As already mentioned, a plenty of interesting ideas were stated and a lot of works were published concerning M. Javakhishvili's fiction prose of that period; however, a unified consideration of these ideas, the writer's critical and opposition reflection of the Soviet reality, has not become a subject of monographic study. Therefore, I decided to make my modest contribution to this cause and, meanwhile, investigate the issues, better demonstrating the writer's anti-utopian approach to the Soviet reality, his critical and opposition attitude.

**Hence, the principal research problems are:** 1. The Soviet ruling policy as a determining factor of M. Javakhishvili's anti-utopian approach; 2. Artistic images of those who lost their functions and who were promoted; 3. Artistic interpretation of the processes going on in countryside; 4. Some aspects of the consideration of the religious problem.

**The goal of the work is** to demonstrate how the ruling policy of the Soviet government became a principal determining factor of M. Javakhishvili's anti-utopian worldview; what caused vital tragedy of those people who found themselves devoid of any function as a result of the socialist revolution; to show the essence of "Jaquism," "Dampatizheism" and "Kvachism," as those of very dangerous socio-political, moral and philosophical phenomena; some aspects of religious considerations; to shed light upon the causes of the fallacious and biased attitude towards M. Javakhishvili's heritage on the part of the then literary criticism and determining factors of the occurrence of the distorted representation of the writer's public and aesthetic principles on the part of the officialdom.

**Scientific Novelty and Principal Outcomes of the Work.** As far as the opinions and approaches, stated in the articles and papers on the so called "Soviet encirclement," have not so far been considered in its entirety, the scientific value of the work is the fact that the critical and opposition reflection of the Soviet reality according to M. Javakhishvili's creative work has been for the first time made a subject of monographic study. Concerning this, I investigated how the ruling policy of the Soviet government became a principal determining factor of M. Javakhishvili's anti-utopian worldview, an encourager of "Jaquism," "Dampatizheism" and "Kvachism," as those of very dangerous socio-political, moral and philosophical phenomena; the work sheds light upon the causes of the fallacious and biased attitude towards M. Javakhishvili's heritage on the part of the then literary criticism and determining factors of the occurrence of the distorted representation of the writer's public and aesthetic principles on the part of the officialdom; with a view to all essential features having determined the writer's religious views, in order to account for his controversial religious attitudes (with certain profoundness, if not in a complete and large-scale way), I investigated the writer's worldview and problems, associated with the religious faith, better demonstrating the cause of his religious bifurcation -- internal controversy or the peculiarity of the epoch; generally, what is the attitude of the artistic world of the great Georgian prose-writer to Christian culture; how socio-political, mythological, religious and philosophical view, peculiar to the Soviet epoch, affected the writer's worldview and, hence, his artistic thinking. It was established that the strictly controlled Soviet ruling policy of the Soviet government, the national conception conducted by them, their attitude to classical cultural heritage and to Georgian literature at large, the fierce atheist campaign essentially determined M. Javakhishvili's critical and opposition attitude, his anti-utopian approach to the Soviet reality (pseudo-ideal world). The writer accused Bolshevism who declared subordination to God and church the historical stage of the immature mankind and opposed the aspiration to biological perfection to that of the moral one. His fiction, journalism and notes indicate how significant is to resolve the spiritual problem,

without the solution of which, without the recognition of the preference of moral values and without religious education it is impossible to solve cultural, socio-political, national and other problems.

**Practical value of the work** lies in the fact that it will considerably contribute to the scientific study of Mikheil Javakhishvili's creative activities. It will also assist BA and MA students of Georgian philology while studying the course of the history of Georgian literature, specialists concerned with scholarly research of Georgian literature and, generally, the reader interested in M. Javakhishvili's writings in order to have a clearer and keener idea about the writer's literary heritage and his public stance.

**The methodological and theoretical basis of research** is the application of contemporary literary theoretical methodologies (resp. narratology, receptive aesthetics). The writer's works have been studied in a complex way. Mostly, the methods of biographism, historicism, critical-analytic, and comparative methods have been applied.

**Structure of the dissertation.** The dissertation comprises 230 typed pages and consists of an introduction, 4 chapters, several sub-chapters, and a conclusion. It is appended with the list of referred scholarly literature and fiction.

**Principal outcomes of the research were presented** as papers to conferences at Akaki Tsereteli State University and to workshops at the Department of Georgian Philology. The dissertation was discussed at the open workshop of at the Department of Georgian Philology, Akaki Tsereteli State University on 15 April, 2014 (Protocol #6).

### Content of the Work

**Introduction.** The introduction discusses the history of studies of the issue in point, identifies topicality and significance of the issue in case, emphasizes goals and tasks of the research, analyzes the relevant scholarly literature, and illustrates the biased attitude of proletarian criticism to the writers' fiction owing to the critical pathos due to which Javakhishvili's writings are so peculiar; it pays attention to the positive assess-

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tion" enhanced his anti-utopian worldview which was fully manifested in both his journalism and notes and fiction.

M. Javakhishvili belonged to the generation who acknowledged a particular significance of literature, specifically, regarded it a surviving power, and, together with Christianity, considered it a guarantor for "the nation's biological endurance" and "non-senescence." This is why he underlines the messianistic roles of the Christian faith and the Georgian language which is viewed as an actualization of the writer's anti-utopian approach. M. Javakhishvili considered it a task of a writer and literature to regain a function of a spiritual guide of a nation in order to prevent "a nation's biological weakening and sterilization of its spiritual potential."

**Chapter Two. Artistic images of the people who lost their function and who were promoted as a result of the revolution.**

#### 2.1. Individual and society

The sub-chapter presents the circumstances having been generated in Georgia in the 1920s as a result of the ruling policy of the Soviet government. It was the period associated with the unprecedented increase of human discrimination and merciless abuse of human rights, violation of the presumption of innocence, followed by the unprecedented incompatibility of interests of an individual and society, authorities and population. Naturally enough, the said circumstances facilitated the intensification of the writer's anti-utopian aspirations, overtly seen both in his notes and fiction. As far as the writer, owing to the Communist establishment, was hardly given an opportunity to state his own attitude, he some times applied allegory and covertly conveyed his message. For instance, this was the case in *The Man from Wood*. It was Mikheil Javakhishvili who, for the first time in the Georgian literature of the 1920s, stated the problem, of the interrelationship of an individual and society. Irrespective of the fact that characters of the story did not act in the Soviet period, *The Man from Wood* is a work portraying the new epoch and modern times. It covertly renders the breath of the new epoch. Against the background of Pavle's tragic adventure, the story symbolically and allegorically reflects an individual's tragic fate in the

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ments of present-day criticism concerning M. Javakhishvili's 34 year-long literary activities, his great talent and courageous public stance; it defines the methodological foundations of the work, and touches upon the principal issues, being dealt with in the following chapters.

**Chapter One. The ruling policy of the Soviet government as a determining basis of Mikheil Javakhishvili's anti-utopian worldview.** It consists of two sections: 1. On the understanding of literary anti-utopia, and 2. Anti-utopian representation of the epochal reality as an attitudinal basis of Mikheil Javakhishvili's creative work.

**1.1. On the understanding of literary anti-utopia.** The section addresses anti-utopia, as a literary phenomenon, the establishment of which, as that of the literary method combating "the ideal order," was facilitated by the development of the socialism theory and the establishment of the Bolshevik dictatorship in Georgia. Anti-utopia was generated by the conceptualization of the danger that a human was going to become a victim of a strictly controlling rule. Anti-utopia is actually a negative utopia. It implies utopia which it opposes and combats.

**1.2. Anti-utopian representation of the epochal reality as an attitudinal basis of Mikheil Javakhishvili's creative work.** The section highlights how the ruling policy of the Soviet government aggravated Georgian community's anti-utopian mood, being saliently manifested in our belle-lettres as far as Soviet authorities intended to use fiction as an ideological weapon, thus turning it into a victim of its ruling policy. Exemplifying M. Javakhishvili's creative and public activities, the section dwells upon resistance of Georgian literature against the Soviet system; viz. how the totalitarian regime, on behalf on the ideal order, controlled cultural and creative activities, suppression of creative directions and extermination of an artist; it clearly and saliently portrays the world which, for M. Javakhishvili, was guilty for infringing an individual, his rights, material and moral properties, and, thus, unacceptable for literature, owing to which he criticized the Soviet rule, having making "a prisoner-of-time" not just one individual or a group of individuals but society as a whole. The writer's distrust to the ruling policy of the Bolshevik authorities and his irreconcilability to "the socialist construc-

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new reality; M. Javakhishvili placed Pavle's adventure within a different conceptual dimension and implied bigger pain than it was a personal tragedy of an ordinary forest-guard. The forest, where the character is assigned to live by the artist, has great conceptualization. In my opinion, Ipiani Forest is a metaphor of the ambiguous, uncertain, mystic state, constructed by the winner authorities and made its population participate in those activities. The same is seen in some of his notes in his pocket-book. By showing Pavle's adventure, M. Javakhishvili wanted to prevent his compatriots from suffering from similar things, who happened to face the same dilemma. In the sub-text of the story, the writer said: it is true that the Soviet epoch looped a human on behalf of "the ideal order" and made him a prisoner of time but he must not obey. Instead of looking for an alternative world, a human should be able to reveal his own natural essence within the same society, to determine the dimensions of one's own ego, notwithstanding whether he like or not this society, and fight for its transformation which is his duty as that of a countryman. Such a consideration of his duties makes Elizbar (White Collar) return to the city. B. Zhgenti and P. Kikodze's opinion that the image of Pavle actualizes a tired intelligentsia's psychology, having escaped the Soviet reality, may be argued but Elizbar actually is one of the representatives of the Georgian intelligentsia who leaves for Khevsureti motivated by the search of the copper ore, by means of which he, in fact, escapes the tough reality within which his individuality is leveled as that of a personality, making him aspire for self-localization, an alternative world. For Elizbar, Jurkhaant Kari performs the function of such an alternative world. In fact, *The Man from Wood* and *White Collar* portray M. Javakhishvili's anti-utopian approach.

**2.2. "Formers" and "Has-beens."** One of the topics of the 1920s-30s literature was the depiction of tragic faces of the people having become victims to revolutionary developments; in Georgian literature, they were referred to as "redundant" and "former humans." Those notions, referred to by A. Bakradze as "anti-humanistic," were borrowed by Communist ideologists from the Russian literature of the 1890s in order to portray total hopelessness and futility of humans, M. Javakhishvili

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prefers the notion "nakacari" ("has-been") which for the first time was used by Demna Shengelaia in his story *Man*. However, it is M. Javakishvili with whom the comprehensive description of the phenomenon of "a has-been," as that of an epochal one, has been associated. He not only pointed to the causes of "formers" and "has-beens" life tragedies but also defined general features characteristic of them (*Melted Chain*; *Grandfather Dimo*; *A Story of the Five*; *Call from Motherland*; *A Cup*; *Jaqo's Dispossessed*; *Givi Shaduri*). I believe that M. Javakishvili used the descriptions of emotions of "has-beens," portrayal of their images, as an artistic tool in order to convey the reality unacceptable for him. The facts that Teimuraz Khevestavi, Givi Shaduri, Sokolov-Shevardenidze, Alva Javidze, *Grandfather Dimo* became "has-beens", that *Marado* became a prostitute, that *Stefaniada* went mad, that *Jikrauli* turned into a beast are outcomes of the notorious revolution owing to which humans were referred to as "formers" and "has-beens." M. Javakishvili highlighted vices of socialism, an indifferent, callous attitude towards so called "formers" and sharply criticized the Soviet government, the epoch which, claiming improvements, killed millions of people. The writer accuses the dumb epoch which is not aware what sympathy, mercy, pardon, forgiveness, helping a fallen individual to get up, giving a hand of support are. It is quite clear that by pinpointing to life tragedies of "formers" and "has-beens," the writer expresses his anti-utopian attitude to the revolution and the Soviet government.

Sub-chapters 2.3, 2.4, and 2.5 deal with the advancement of dark forces as a result of the revolution such as "Jaquism" (*Jaqo's Dispossessed*), "Dampatizheism" (*Invite me*) and "Kvachism" (*Kvachi Kvachantiradze*). The example of *Jaqo* portrays the swashbuckling of "Jaquism," as a dark force which is, first of all, the depreciation of values, de-sacralization of the sacred, faithfulness, uneducatedness and uncivilizedness, grasping and violence; simultaneously, it is control of society by means of one's own rules. It is the time portrayed by means of the demonic archetypal model, "to turn grace into a grub."

"Dampatizheism" is evil as well; however, it is legitimated evil "with a red mandate" (*S. Chilaia*). It is a marker of the time; it is the reality of

the Soviet epoch. By way of modeling of *Dampatizhe* (*Invite me*), M. Javakishvili unveiled the Soviet system and expressed his anti-utopian attitude to the Soviet reality, due to which exposed himself to danger. By way of drawing the type of *Dampatizhe*, the writer overtly stated that the Soviet system generates a swindler, doing nothing himself but acquiring and applying what others produce. "Dampatizheoba" means parasitism, favoritism, exploitation of labor, abuse of one's position, indifference to others' troubles, lie, uneducatedness, laziness, and sham.

"Kvachism" (*Kvachi Kvachantiradze*), in the writer's opinion, is, first of all, the infringement of the greatest values, "fabricated" (M. Javakishvili) values. The *Kvachi* syndrome, "Kvachism" moral decay, depreciation of the highest values, deficit of national consciousness, nihilism and cosmopolitanism, total destruction of the national phenomenon, rejection of God, advancement and fetishism of brute instincts. On the one hand, the three embody evil, while, on the other, they activate fleshly, brute instincts in human nature, covering and overweighing heartfulness, kindness, light, and love. Simultaneously, they threaten both an individual and a nation's uniqueness and self-identity. In the writer's opinion, the three phenomena are villain, generated by the revolution, and they cannot be tolerated.

Chapter 3 – Artistic interpretation of social events in rural areas in *Invite me* and *Iron Sieve* – deals with deplorable outcomes of the Bolsheviks' fallacious economic policy, specifically, with the fate of a Georgian peasant and the Georgian land in Bolshevik Georgia. It has been emphasized that, in M. Javakishvili's conceptualization, land is associated with *logos*; this is why he cannot tolerate the profanation of land. The writer perceives indifference to land as indifference to *logos*. For him, land is not just a blend of minerals but rather it is holy and sacred associated with the heavenly parent and one's own motherland. For M. Javakishvili, land is soul, peasant's breath; Bolsheviks had only consumer attitude to it and treated it as *Jaqo* did with *Margo* (*Jaqo's Dispossessed*), *Zurab Gurgeni* did with *Ketevan* (*Woman's Burden*), *Aptaridze* did with *Rusudan* (*Givi Shaduri*), *Anton* did with nine virgins (*Nine Virgins*), etc., causing M. Javakishvili's just indignation. Negative

events, occurring in the countryside, specifically, Bolsheviks' attempt to establish the illusion of "the happy Kolkhoz life" by means of "a fist and a sheephook," also the attitude to land and a ploughman are sharply criticized in *Invite me* and *Iron Sieve*. The same chapter highlights why the Communist criticism considered *Invite me* to be "neglect" of the collectivization of village, "harmful artistic product," the writer's "moral decline" and "ideological failure." As for the writer, he was regarded "people's enemy," "reactionary" and "provocateur;" this, in fact, made him to process the story and create its different version. This is how *Iron Sieve* was born; however, it too shared the fate of *Invite me*. The same chapter points to the textological changes in *Invite me* and *Iron Sieve*, concessions willingly made by M. Javakishvili. He was however unable to avoid wrath on the part of the Communist criticism. The story *Invite me* was adequately perceived and judged only after the writer's rehabilitation. Only the contemporary Georgian criticism allotted it a worthy place in the history of Georgian literature.

**Chapter Four – Some aspects of the consideration of the religious problem.** It consists of two sections (4.1. Expression of the crisis of faith, and 4.2. At heist policy of the Soviet government and Mikheil Javakishvili) and four sub-chapters.

**4.1.1. De-sacralization of the sacred.** One of the painful problems, generated by the Soviet epoch, was the de-sacralization of the sacred, profanation of holiness. By means of profaning the truth, of its substitution by pseudo-truth, of forgetting of God's message, of idealizing of false-teachers the most significant and relevant, tender and valuable, causing M. Javakishvili's indignation. This is the problem to which the writer pays attention in his prose (*Woman's Burden*; *Jaqo's Dispossessed*; *White Collar*; *Melted Chain*; *Lambalo and Qasha*; *Nine Virgins*), providing a clear view how religious sentiments have faded under the godless regime; marriage, wedding, christening, Holy Communion and other church mysteries have lost their spiritual implications and have acquired only a secular, practical function; in M. Javakishvili's works, Bolshevism, which prioritizes only revolutionary ideals, is portrayed as a movement establishing of immoral principles.

**4.1.2. "To turn grace into a grub" (Rabid)** -- M. Javakishvili's *Rabid* is the writer's conceptualization of Freud's renowned "depth psychology." As the short story tells, "this greatest accomplishment of human mind" (this is how depth psychology was referred to in the West) had some impact and, thus, was reflected the writer's works (*Golden Tooth*; *Two Verdicts*; *A Rabbit*; and, first of all, *Rabid*). The short story *Rabid* emphasizes the necessity of safeguarding and respect to faith, moral principles and traditions. In Javakishvili's opinion, as far as a human and a nation are valued according to degrees of morality, it is a serious guarantor for: the maintenance of an individual's and a nation's unique face to safeguard and respect moral principles and traditions, enhanced through centuries. In the writer's opinion, moral and faith are indivisible. A nation exists until it takes care of these two treasures, safeguards and protects them. Unfortunately, the main character of *Rabid* raged both treasures. Unfaithfulness, disrespect to the nations' sanctuaries and neglect of moral laws, enhanced through centuries, turned him into "a venomous scorpion" and "a nest of rabies." His intimate intentions went out, "the Oedipus complex" erupted, and *Dzaglika* claimed his sister. "Kmara, I will not give her to anyone... He is mine, mine!", with these words, *Dzaglika*, having turned his back to God, disclaims his moral responsibility, spills dirt onto the holiness of centuries, profanes the ideal of the mankind, laughs on his people's customs and traditions, thus destroying the border between morality and immorality and lets passions loose, disregarding mother and father, sister and brother, and any relatives. It is only controlled by the naked libido owing to which, even in his own sister, he views a woman in general and not a blood relative.

It is true that, in search of the idea of the short story, excessive attention should not be paid to the writer's application of the method of psychoanalysis, but motivations of the thoughts and actions by the main characters of *Rabid* (*Dzaglika* and *Kmara*) are accounted for not only with respect to their education and social status but also to generations' blood, genes and archetypes. Otherwise, the author would not portray *Kmara* as *Dzaglika's* accomplice/ *Dzaglika's* father, *Khirchla*, as an image of the public ban, that is God's voice, that is the moral law, tries in

vain calm down "his lost son" and then becomes obliged to kill him by himself.

Despite of the above said, a human, in Javakhishvili's opinion, is capable of improving oneself, of fighting, resisting a beast inside him, trying to remove his personality; otherwise, any kind of offense can be justified. Hence, Dzaglika cannot be referred to either as a victim to "the archaic heritage," or as an offering of an alien political force, as far as his tragedy is, first of all, rather an outcome of the abuse of his free will, gifted by God, than a manifestation of the generations' genes and archetypes.

The short story allows to infer: if one is eager to prevent a civilized individual from becoming a savage, first of all, we should respect national customs and traditions, Christian moral principles, enhanced through centuries, as far as this is the reliable border which is best able to protect us from the worst influenced to date, to maintain our individual, unique face.

**4.1.3. "Lost sons."** The section demonstrates the writer's sharp critical attitude to the Communist authoritative state which, by way of profaning of culture, conceived the creation of an extremely fanatic society, attempting to establish new culture, new morals. The writer accuses the grave outcomes, following the domination of philistine, self-contentious pseudo-pragmatism, who declared subordination to God and church the historical stage of the immature mankind and opposed the aspiration to biological perfection to that of the moral one, resulting in having turned his back to spiritual ideals and preferred beast to God. The writer emphasizes that, without the resolution of the spiritual problem, without the acknowledgment of the preference of moral values and without the religious education, it is impossible to solve the country's cultural, socio-political, national, and other problems. Hence, the same chapter addresses the drastic outcomes of the crisis of faith, caused by the impact of the modernist approach, established in the early 1910s, and the Marxist teaching, having spread since the 1890s, the advancement of godless intellectual postulates and the spiritual decay of human, internal bifurcation and alienation; the gallery of images of prodigal sons (Teimuraz

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Kheivistavi, Givi Shaduri, Apolon Rapolidze, Qeraman Jikurauli, Parsadan Bodbiskheveli, etc.), and the spiritual catharsis, underwent by M. Javakhishvili's characters. It is due to them that M. Javakhishvili shows that, both for an individual and a nation, it is possible to overcome an extreme crisis by means of self-cognition and self-criticism.

**4.1.4. "Destiny," as the highest cosmic justice.** It presents M. Javakhishvili's religious standpoint, his worldview and his public and aesthetic stance, at large. According to M. Javakhishvili's journalism, notes and fiction, it accounts for the causes of the writer's non-uniform religious approaches. It also states that "destiny" is an artistic, literary technique in his creative work and not a fatal phenomenon, associated with Javakhishvili's worldview. By means of "destiny," as a literary technique, it is possible to more vividly view both moral and ethnic and/or artistic and aesthetic aspects of his views, as of a writer, and his close connections with the processes, going on in the Georgian literature of the time, and with the most recent accomplishments of the European thought. The writer's attitude of the phenomenon of "destiny" is succinctly and briefly rendered in one of the notes: "As you sow, you shall mow."

#### **4.2. Atheist policy of the Soviet government and Mikheil Javakhishvili**

The atheist policy of the Soviet government caused the total regeneration of the religious consciousness in Georgia in the 1920s-30s. Bolsheviks usurped church and expanded the scales of secularization, aimed at turning God's house into one of the earthly institutions. In fact, it was an attempt to decrease church and to eliminate its role (I. Panjikidze). Secularization accelerated Bolsheviks' intention to declare church as outdated, in any way, to subordinate it to their cunning policy. The same section discusses relationships between the state and the church - discrimination of the church and the clergy, which were made one of the main topics for fiction and cinema by the then authorities; it also deals with "Qashatism" and "Rasputiniade." By means of criticizing of the former, it is demonstrated how M. Javakhishvili unveils the nature of the invader and blames phyletism - "church nationalism;" by way of aggravated caricature and grotesque, he blames prejudice, veiled as

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religious, that is "Rasputiniade," he clarifies the essence of sickness of human spirit; portrays the images of the clergy who, for the sake of their unproblematic career, do not hesitate to spare the faith (Qasha, Bishop Pavle, Rasputin, and other Russian clergy); on the other hand, he also portrays those who became victims of the policy conducted by the Soviet government against churches and clergy (former priest Ivane and priest Abram).

#### **Principal Conclusions**

As a result of the research and analyses, it was established:

1. Anti-utopia, termed as "Fear of Utopia" by R. C. Elliott, as "a breaks to Utopia" by I. Ratiiani, and as "rejection of the idea of utopia itself" by E. Batalov, opposed the mirage illusion of socialism in order to save the ego of a human who had become a victim of the strictly controlled rule. This brave and dangerous struggle was significantly contributed by M. Javakhishvili who, in the second period of his creative activities (1923-1937), openly expressed his anti-utopian, sharply critical and opposition to the Soviet reality which reflects the societal consciousness of the time being and his personal and public stance.

2. M. Javakhishvili's fiction from the so called Soviet encirclement are in fact anti-totalitarian texts by means of which the writer bravely accused the anthropological catastrophe, intended by Bolsheviks, and showed Georgian public that the ideal society, promised by Communists, was a mirage illusion beyond which the danger of the complete leveling of an individual phenomenon was concealed under the label of "the ideal order." His fiction and journalism allow to state that M. Javakhishvili has been one of the prominent representatives of literary anti-utopia, that is, of the literary direction combating "the ideal order."

3. M. Javakhishvili provides a salient picture of the resistance of Georgian literature against the Soviet government; how, on behalf of "the ideal order," a person's individuality was disregarded and how his

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creative activeness was suppressed. In his works, the writer blames the ruling policy of the Soviet government towards literature, intending to use it as an ideological weapon, and, hence, making it a victim to its policy, this having intensified his anti-utopian convictions.

4. Due to the fact that it was impossible openly and overtly discuss problems, generated by the Soviet epoch, in order to express his attitudes, in Givi Shaduri, the writer presents his insights containing satirical and ironical commandments, philosophical and meditational preludes, and lyrical and sentimental judgements. Givi Shaduri's "commandments" are the writer's satirical and ironic ideas, as the literary variation of the biblical "Nine Beatitudes" and "Ten Commandments." It is flavored with the pathos of the survival of the spirit and faith of the Georgian nation. The writer's "commandments" blame profanation of ancient sanctuaries and severely criticizes the false literary policy of the then government, aimed at "taming" of literature and at constructing of another tower of Babel by means of the "politico-centric" pulp literature.

5. M. Javakhishvili does in no way agree with the apparent hostile attitude towards the Georgian classics of the 1860s on the part of the Soviet government. The writer acknowledged the particular significance of Georgian literature, furnished it with the soterological function and, together with the Christian faith, regarded it a guarantor of "the nation's everlasting biological endurance." This is seen in how he dwells upon the Christian faith and the messianistic role of the Georgian language, and this is a salient case of Javakhishvili's anti-utopian approach.

6. M. Javakhishvili presented highly artistic images of "formers" and "has-beens," their life tragedies and their causes: ruling policy of the Soviet government, being distanced from one's homeland, destruction of the system of values, indifferent consciousness, national nihilism, atheism.

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7. The portrayal and the large-scale description of the problem of "has-beens," as that of the epochal phenomenon, is M. Javakhishvili's accomplishment. The writer uses the description of "former humans," "has-beens," their images as an effective technique in order to artistically render the unacceptable reality. He does not merely portray artistic images of defeated and spiritually broken humans but rather determines their characteristic features, such as atheism, spiritual vulnerability, inability to overcome obstacles, accommodation with the existing situation...

8. The writer provides a clear picture of the advancement of dark forces as a result of the revolution such as "Jaquoism" (Jaqo's Dispossessed), "Dampatizheism" (Invite me) and "Kvachism." In the writer's opinion, implied individuals, on the one hand, render general evil and, on the other, demonstrate the activation of brute instincts within human nature, overshadowing and overweighing spirituality, kindness, light, and love. Hence, they threaten individuality and identity of a person and a nation. In the writer's opinion, the three phenomena have been nurtured by the revolution and they are cheat, godlessness, de-sacralization of the sacred, profanation of the holy; their artistic embodiment is unarguably M. Javakhishvili's great accomplishment.

9. Besides, M. Javakhishvili presents a vivid picture of the sorrowful outcomes of Bolsheviks' fallacious economic policy, specifically, fate of a Georgian farmer in Bolshevik Georgia (Invite me and Iron Sieve). In Invite me and Iron Sieve, the writer bravely unveils the illusion of "the happy Kolkhoz life" established by means of a sheephook; their simplistic attitude to land and a ploughman; he uncovers the harmful tendency of veiling of menaces and errors, being facilitated and established by the Soviet authorities.

10. M. Javakhishvili's prose of the Soviet period elucidates sorrowful outcomes of the crisis of faith: the advancement of godless intellectual

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postulates and the spiritual decay of human, internal bifurcation and alienation; the gallery of images of prodigal sons, and the spiritual catharsis. It is due to them that the writer shows that, both for an individual and a nation, it is possible to overcome an extreme crisis by means of self-cognition and self-criticism.

11. M. Javakhishvili fiction, journalism and notes provide a succinct view of his religious worldview, his Christian convictions and, generally, about his public and aesthetic stance. I infer that the writer's controversial religious approach is due not to his internal controversies, but rather to the epoch's peculiarities. It has been an outcome of the writer's Christian worldview that main characters of his prose step on the path of the spiritual catharsis, regain a common sense for judging of circumstances, acknowledge God's almightiness and submit themselves to the values of the past.

12. By way of unveiling the tendency of the de-sacralization of the sacred – profanation of the Holy Scripture, love, marriage, and family tradition, Mikheil Javakhishvili's prose of the Soviet period (Jaqo's Dispossessed, Woman's Burden, White Collar, Givi Shaduri, Rabid, Nine Virgins, Melted Chain) pinpoints to the spiritual crisis of the then authorities, uncovers the anti-national policy of the Soviet government, and he believes that, by maintaining respecting centuries-long Christian moral principles, it is possible to retain a person's and a nation's unique individual features, to prevent the sacred from being de-sacralized.

13. M. Javakhishvili's short story Rabid is a portrayal of the principle "to turn grace into a grub," in which the writer clandestinely blames the Russian military occupation dominating under the label of Bolshevism. Despite of this, the motivations of thought and action of the main characters of Rabid (Dzaglika and Kmara) have been accounted for, on the one hand, with respect to their upbringing and social stance, and, on the other, to blood, genes and archetypes, carrying the graces and vices of generations.

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The writer believes that causes of a civilized individual's running wild can be various; however, its hazardous influenced can be avoided. This depends on a human's morals, personal perfection.

14. In M. Javakhishvili's opinion, the universe has its laws of development based on justice. Those who act against the development of the universe will be punished by the same power; human destiny has been mostly conditioned not by a blind fate but rather by his acts. Therefore, "destiny" carries a function of an artistic, literary technique in M. Javakhishvili's writings. It is not a fatal phenomenon associated with the writer's worldview, rather, by means of this, as that of a literary technique, we vividly see the writer's moral-ethic and artistic aspects of the writer's views and also its close links with the processes going on in Georgian literature and with the latest accomplishments of the European thought.

15. The writer unveils the essence of "Qashaim" and "Rasputiniade." By means of criticizing the former, he uncovers the invader's nature and accused phyletism – "church nationalism," while, by means of criticizing the latter, he portrays prejudice, mantled in religiosity – "Rasputiniade," accuses it as a sickness of human spirit. In the writer's opinion, both "Qashaim" and "Rasputiniade" ravish not only an individual but also a nation and a state.

16. It was the Soviet authorities encouraged the erroneous and biased attitudes to M. Javakhishvili's works, to his public and aesthetic principles by the literary criticism and officialdom of the 1920s. However, together his contemporary Georgian writers, he significantly contributed to and occupied a worthy place in centuries-long Georgian literature.

17. It can be stated that the Soviets' strictly controlled ruling policy, their national conception, their attitude to classical cultural heritage and Georgian literature, their fierce atheist campaign essentially determined M. Javakhishvili's critical, opposition and anti-utopian views concern-

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ing the Soviet reality. With his creative work, he opposed the pseudo-idealist world, intending to suppress a will for any kind of protest by implementing total fear, to create an atmosphere of total subordination, and to imprison public at large.

#### Principal tenets of the dissertation and outcomes of the research were reflected in the following publications

1. Rabid by Mikheil Javakhishvili. Kutaisi: Motsameta, 1996. pp.
2. Christian culture and Jaqo's Dispossessed by Mikheil Javakhishvili // KSU Works III, Series of History and Philology. Kutaisi: Kutaisi State University Press, 2003. pp. 267-272.
3. The Man from Wood by Mikheil Javakhishvili // Kartvelian Heritage, VIII. Kutaisi: Kutaisi State University Press, 2004. pp. 329-334.
4. The issue of moral responsibility according to Tutor by Akaki Tsereteli and Rabid by Mikheil Javakhishvili // Literary Dialogues, II. Kutaisi: Kutaisi State University Press, 2005. pp. 113-119.
5. Articles on Mikheil Javakhishvili's prose. Kutaisi: Kutaisi University Press, 2005. pp.
6. Some issues of the attitude towards a writer and literature in Mikheil Javakhishvili's fiction // Kartvelian Heritage, IX. Kutaisi, 2005. pp. 430-436.
7. "Rasputiniade" based on Mikheil Javakhishvili's Kvachi Kvachantiradze // Proceedings of the Faculty of Arts, KSU, VII (II). Kutaisi: Kutaisi State University Press, 2005. pp. 72-79.
8. Rabid by Mikheil Javakhishvili (2nd edition). Kutaisi: Kutaisi State University Press, 2005. pp.
9. Towards the conceptualization of the artistic image of Ivane according to Mikheil Javakhishvili's Jaqo's Dispossessed // Kartvelian Heritage, X. Kutaisi: Kutaisi State University Press, 2005. pp. 362-366.
10. Understanding the symbol of a dog in Mikheil Javakhishvili's Jaqo's Dispossessed // Proceedings of the Faculty of Humanities, TSU, VIII. Kutaisi: Kutaisi State University Press, 2006. pp. 83-87.
11. The clergy according to Mikheil Javakhishvili's Lambalo and Qasha // Proceedings of the Faculty of Humanities, TSU, VIII. Kutaisi: Kutaisi State University Press, 2006. pp. 77-82.

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12. The satirical and humorous style according to Mikheil Javakhishvili's *Givi Shaduri* // *Kartvelian Heritage*, XI, 2007, pp. 409-412.
13. On the interrelationship of the artistic images of Luarsab Tataridze and Teimuraz Khevistavi // *Literary Dialogues*, III. Kutaisi: Kutaisi State University Press, 2007, pp. 250-254.
14. Christian culture and Mikheil Javakhishvili's artistic world // "Didacharoba," Saint Tbeli Abuseridze University of the Georgian Patriarchate, Skhalta Eparchy, Khulo-Didachara, International Conference, 2009, pp. 465-466.
15. Understanding the artistic image of Rasputin according to Mikheil Javakhishvili's *Jaqo's Dispossessed* // *Slavic Studies in non-Slavic environment*, 2009, No 1, pp. 226-228.
16. Regaining the lost individualism according to Mikheil Javakhishvili's *White Collar* // *Kartvelian Heritage*, XVI. Kutaisi: Kutaisi State University press, 2012; pp. 272-276.
17. Devaluation of spiritual values according to Mikheil Javakhishvili's *Rabid* // *Journal of the Faculty of Humanities*, Vol. XIII. Kutaisi: Kutaisi State University Press, 2013; pp. 199-202.
18. Profaned family in Mikheil Javakhishvili's prose of the Soviet period // Faculty of Humanities, International conference "Contemporary Interdisciplinary and Humanities Thought," October 10-12. Kutaisi: Kutaisi State University Press, 2013; pp. 173-177.
19. The ruling policy of the Soviet authorities as a determiner of Mikheil Javakhishvili's anti-utopian approach // *Kartvelian Heritage*, XVII. Kutaisi: Kutaisi State University Press, 2013; pp. 378-382.
20. De-sacralization of the sacred in Mikheil Javakhishvili's prose of the Soviet period // *Bulletin of Akaki Tsereteli State University*, No 2, 2013; pp. 260-266.
21. Soviet government atheist policy and Mikheil Javakhishvili. 2nd International Conference Dedicated to the 25th Birthday of Konstantine Kapaneli (Chanturia), March 29-30, 2014. Martvili.
22. Literary reminiscences in Mikheil Javakhishvili's novel "Givi Shaduri." 6th Republican United Scientific Conference Dedicated to the 25th Birthday of Konstantine Kapaneli (Chanturia), May 5, 2014. Kutaisi.