



ISSN : 3031-7347

<https://doi.org/10.61796/ejlhss.v1i10.976>

ONE OF THE TWO LITERARY WORKS OF FEMALE AUTHORS IN GEORGIA

Khatuna Burchuladze
Sokhumi State University

Received: Aug 22, 2024; Accepted: Sep 29, 2024; Published: Oct 09, 2024;

Abstract: **General Background:** The role of female authors in Georgian literature has been pivotal in reflecting and shaping societal norms and cultural narratives. Despite their significant contributions, many female writers have been historically marginalized, with limited recognition of their literary and feminist endeavors. **Specific Background:** Prominent Georgian female poets and writers, such as Borena Dedofli, Vominia Beridze, Dominika Eristavi, Ekaterine Gabashvili, and Safo Mgeladze, have produced works that intertwine personal emotions with broader societal issues. Their literary creations, often influenced by folk poetry and romanticism, highlight themes of women's rights, social justice, and national identity, yet many of their works remain underexplored or lost. **Knowledge Gap:** There is a scarcity of comprehensive studies that examine the collective impact of these female authors on Georgian literature and feminist movements. Additionally, the interplay between their literary output and the socio-political context of their times has not been thoroughly investigated. **Aims:** This study aims to explore the origins and development of female creativity in Georgian literature, highlighting the contributions of key female authors and their influence on both literary traditions and feminist discourse in Georgia. **Results:** The research uncovers how these female authors navigated and challenged patriarchal structures through their literary works. It highlights Borena Dedofli's early poetic expressions, Dominika Eristavi's pioneering feminist writings, and Safo Mgeladze's advocacy for women's rights, demonstrating their resilience and creative prowess despite societal constraints. **Novelty:** This study uniquely integrates archival materials, personal letters, and literary analyses to provide a nuanced understanding of Georgian female authors' contributions. It sheds light on previously overlooked works and contextualizes their literary achievements within the broader feminist movement. **Implications:** The findings emphasize the importance of recognizing and preserving the legacy of Georgian female authors in literary studies and feminist history. By highlighting their contributions, the study advocates for greater inclusion of women's voices in the canon of Georgian literature, inspiring future research and promoting gender equality in literary scholarship.

Keywords: Population Administration, Plavon Dukcapil App, Dukuhsari Village, Service Quality, Public Services



This is an open-access article under the [CC-BY 4.0](https://creativecommons.org/licenses/by/4.0/) license

Introduction

Borena Dedofli's search for the origins of female authors' creativity in Georgian literature leading to the name; She is a Georgian female poet, we will get the first social connections. In Svaneti, Langeri community, an iambic is engraved on the ochedil of the Mother of God Church of the Savior, which belongs to the Queen of Borena, Bagrat IV . The poem is written without dividing lines and has twelve syllables; Its sophisticated, refined form is the result of the influence of folk poetry. Korneli Kekelidze's poems of high quality of the text, as for an experienced poet, we should have them, but other works of the queen, unfortunately, did not reach us. Borena Queen's Rhyming Poem The Mother of God is pleading; It is meticulously refined and original in its own way. The author's society is sad and he asks the Mother of God for salvation: "Virgin, Michen Borena is sick."

The most powerful monarch in the history of Georgia, Tamar King, was the daughter of Giorgi Mesami and Burdukhan, the mother of Osta. Osi Burdukhan spoke Georgian well and also wrote

poems. In Zugdidi, in the palace of the Dadians, a multi-part icon of Khobi, which is divided into different parts nests (total 52). Holy parts were kept in it. A five-step twelve-syllable iambic is performed on the lower back of the icon. In the poem, the author appeals to the martyrs, priests, holy fathers, theologians to protect the Queen of Dukhan from the danger of the enemy. It is confirmed by this epistle, which speaks of the mother of Tamar M. Ephesus, who has an iambic 2020, p.

Methods

The narrative also introduces the role of powerful female figures such as Queen Tamar, whose mother, Burdukhan, was not only proficient in Georgian but also an author of religious poetry. The tradition of female literary creativity extends through centuries, with women like Dominika Eristavi, Ekaterine Gabashvili, and Safo Mgeladze adding their voices to the Georgian literary canon.

These authors, through their diverse contributions, carved a space for women in Georgian literature, highlighting both their individual struggles and collective experiences. Their works addressed themes of love, patriotism, social injustice, and gender inequality, providing a lens through which modern readers can understand the complex realities of women's lives in Georgia over the centuries.

Result and Discussion

Cristoforo de Castel of missionary work in Georgia in the 17th century. He left unique sketches, accompanied by letters about the situation and condition of Georgia at that time. The missionary will paint a portrait of Vominia Beridze, who writes on a scroll of paper with a feather pen. The lady shown in the portrait is wearing what she is wearing: she has a double bead of pearls on her neck, a wide mantle with fur around it, a pearl-studded headband, two branches of lechak in front of her; On the floor in front of him is a pencil sharpener, a pair of scissors and a lark - the one for incense. (Castelli, 1976, p. 21).

From Castelli's letters, we learn that Vominisa (Vominia) Beridze gave her motherhood and a lot of mercy to the Italian missionary. Don Cristoforo de Castell notes that this was their worthy request. Missionary children were baptized in the house of this highly talented and famous lady with various virtues. De Castell's information is important because it provides information about his; However, not a color from his work It survived (Castelli, 1976, p. 108).

It is worth noting the so-called During the transitional period, the period of Batonishvili's literary work outside the borders of Georgia. Georgian literary scholar, critic, orist Vakhtang Kotetishvili loved the history of Georgian literature of the 19th century with the poetry of Mari Am, Te and Ketevan Batonishvili. By overthrowing the kingdom of Kartl-Kakheti. Five of his poems have survived and the content is essentially loaded with the metaphor of the North, which depicts the predatory and conquering politics of Useti. Romantics continue this line further. Gifted and educated with poetic talent, Te Kle Batonishvili's poetry was created with romantic moods and spirit. In the collection transcribed by Davit Rector (Aleksi-Meshkhishvili), which dates back to 1815, only three poems of the female poet have been preserved. In his poems, the intertwining of the homeland and personal fate, which is filled with a tragic feeling; However, there is hope inside. There is little information about Ketevan Batonishvili; His poetry can be judged by only one poem - "Hoi Vitar svamis tkuat..." -. Batonishvili's poem consists of seven parts and in it, along with the reality of that time, our feelings are reflected. In fact, the mentioned work is in a mood; It will also reminisce us."

We notice that the female authors were just as expressing the reality caused by the environmental factors, as they were expressing their personal feelings and emotions towards it, as

they were responding to others who might experience it. "B" also belongs to Dominika Erista . It is worth noting that Ilia Chavchavadze had to publish a poem in the newspaper "Iveria" in Iveria (1893) and invite a female poet, as a good connoisseur of the Georgian language, to cooperate with her in the editorial office. Dominika was the first female proofreader in Georgia and, at the same time, She was the founder of the first women's organization - "Gandegili" under the influence of Ilia Chavchavadze's poem. In addition to fiction (poetry, novels...), Dominika Eristavi worked in literature in 1902 Gnad published his translation of "Woe to Wit" by Dominika Eristav , who has the ability to distinguish several concentrated groups of texts, in which the oppressed state of women is presented; It is committed to recognizing the equality of women and men.

It is interesting the fact that Dominica Eristova is compared to Khshsh 1804-1876. Business, a number of interesting features can be found among them; For example, both failed marriages and both had children, their contemporary society in Rome was rewarded with a Sebina woman and allowed to live the life of Lyco. This is confirmed by the letters of Georgian feminists, which were published in the "People's newspaper" in 1915-1916; In one of them - "About today's Georgians is about women" about her expresses the opinion that the level of culture of the state is determined by women's thinking and public relations. He notes that a woman is an infallible measure of the nation's spiritual strength. Similar thoughts are developed by Orge Sandi (Aurora Dupin) in the book "The Story of My Life" : "The second origin of the woman was determined not by her nature, which led to the prevailing superstitious languages, other customs. A woman's mind is not inferior to a man's, and if she is not as talented as a man, it is the fault of the woman's upbringing and the condition of the man. The" e, 2020, p. 156).

19th letter Archil Jorjadze, a prominent representative of the Georgian intelligentsia, a well-known Georgian publication and public figure, wrote, " If you study this or that era, refer to a person with a different character" (Jorjadze, 1914, 1914). On the second half of the 19th 19th , people are at odds with each other. The writer who fought for women's rights openly expressed his position about the disenfranchisement of women. In the letter of Barbara Jorjadze, a couple of words for the attention of young villagers" (Zh. "Kvali", 1893, no. 14) the disenfranchised situation of women in Loba and the fourness of the author; Pedaling is done with respect to several aspects:

1. Georgian men should level the dignity of women to the ground;
2. Society, for the most part, is important, which is not a woman's business; Some must be silent;
3. Barbara Jorjadze expansion, for women;
4. Men must abandon their greed and greed.

Barbara Jorjadze is the first woman who dared to The response of the community of the people in mind, the response to Chavchavadze's letter to the Parliamentary Assembly ""The word itself from Revaz Shalva's Eristavi Kazlovidan Sheshlili Sheshlili's story translated and published, Barbare got involved in this controversy with articles "criticizing Ilia Chavchavadze himself" and "responsibility of answering what was openly statements that women also have a strong expression , reasoning, criticism. It should be noted that Barbara Jorjadze tried her luck in all genres; His poetic, prose, dramatic texts and critical letters were systematically published in the periodical press. The woman writer made an important contribution to the development of Georgian prose prose.

At that time, such diversity of female creativity was a rare phenomenon. In dramatic episodes, he directed humor and thereby relieved the eyes. Contemporaries called him "a conservative conservative", he once stood up for the protection of women's rights. It is significant that Barbara

Jorjadze has a "kitchen book, a book that has become a table book of a Georgian woman and is handed down from generation to generation."

Barbara Jorjadze considers the newly founded Georgian theatrical life to have a deep impact. His plays, along with those of Giorgi Eristavi and Zurab Antonov, provided food for the Georgian stage, which was not very pampered with repertoire. : drama "Envy" a", comedies: "What I looked for and what I found", V" and vaudeville "Lying with a mirror". Such a wide amplitude (from the historical drama to the Devil) indicates how the audience of the Georgian theater was attracted equally, sympathy, love and laughter. Barbara Jorjadze, journalistic writings or artistic works in creation, stories, plays) openly fixed herself both in general, along with the malicious criticism of society, as well as the equality of men and women. His position - in relation to the activation of the human female role - was unacceptable to Didi; Nor will everyone be fascinated by his creations; However, Barbara Jorjadze was scared, which clearly shows the courageous nature of the woman.

19 only in the second half. Ekaterine Gabashvili had to enter the literary arena during such a difficult period . who was a representative of the nobility circle. Confrontation of a woman writer with the reality of that time in the autobiographical play "Wings Torn Torn Torn" presents one day of the life of a woman writer saturated with insults and insults. In the monologue of the author of the artistic performance, the oppressed woman's voice is heard: "Who gives respect to a woman's brags!" On the contrary, they laugh at me, they scold me, they curse the world that I dare and for such work I lose, lose, lose, lose every moment they tear my wings to fly [Wolf, 2007: 37]. In fact, everything becomes clear with these words: a woman should not dare and should not waste time for it.

Ekaterine Gabashvili is one of the popular writers. Khuri The published artistic public-political thought of democracy projects , which is found directly on the Russian people (populist movement) and then spread to Russian colonies and colonies. In European reality, there was no L. Narodniks/people as a target They reflected among the peasants exit, including the spread of literacy and at the same time, tsarism against addressed of ideas distribution. Characteristic features of folk people appear in Ekaterine Gabashvili's short prose (novella, short story, sketch), thus she contributed to the development of the mentioned development. As for the subject matter, several concepts can be seen in its action, concerning the feminine sound: A woman writer as a fighter for women's freedom; A woman wants to be free in love, not allowed to do June; An unbearable existence in a rural house. Along with the artist's creativity, Eka Gabashvili can be an involved person who was a member of the "Jejili Jjejili co-founder, wrote, wrote, and was a member of the dissemination community. In journalism and artistic texts, Ekaterine Gabashvili addressed the disenfranchised and oppressed situation of women and called on them, members of society with full rights and to be happy to do a

Safo Mgel Adze stands out among women writers creativity. It should be noted that Sappho was discovered by Kato Michaela Dze It is a merit; The latter initiated the publication of his poem "The Voice of a Georgian Woman"; It was then that the literary community met Safo Gigineishvili-Mgeladze. specific His works were popular Among them, as a rule, his protagonists were represented by those who fought their own Nierni; It's nice to be able to make a free choice. Masminika Eristavi Sandzh , also known as Georgian. Safo Mgeladze, speaking in the literary arena, set herself the goal of protecting women's rights and campaigned against those who hid the past. The last (but written subsequent letter, with the latest intensity) the writer was referring to pseudonyms addressed to address "Female Female Female" female female female female female female female female Sunny, though, though she was still artistic and gives her publicist stimuli.

Safo Mgeladze won the recognition of the Georgian Tsindiski in the Omanist genre. Three novels from the writer's work were popular: "Liana Lordia Lordia Lordia On the wings of the storm

On the wings on the wings On the wings The road and the road The road The road, which was published in 1928-1935. Safo Mgeladze was the first to dare to be an artistic person for the Georgian fortuneteller with administrative plans, it is his smell and desires, thoughts and feelings. Here we quote from one of Safo Mgeladze's letters, which revealed the difficulties and obstacles writers had to overcome in the Soviet system: Epoxy Eoks. Marnakh no one A no holds in the throat , as to the letter he forces us we topics and ideas . no will you accept A as Worm . who I am I today ? Craftsman who orders does he accept where is an artist in the morning by sleeping sleeping ... you do you think It's a conversation high work ? I I am tired . three times I redid it My way and The third way Part , will hold it to save made me me too himself I am breaking down , I am shrinking , I am becoming thin . I I believed Zung " Art Lo For art ", but maybe Such slogan the train the writer today to exist ? This excerpt from a personal letter does not even need comment; He clearly feels the state of the Soviet diktat and the Khuli.

It should be noted that in Tbilisi , Safo is located in Mtatsminda district Mgeladze house He generously hosted Georgian poets: Ion Tabidze , Titsian Tabi dze , Terence Granel , Alio Mirtskhulava S , Lado Asatiani , Marijana and other specific He was friends He connected Safo with Kato Mikeladze, who, as we mentioned earlier, helped publish his work. The writer Tamta Melashvili came across a small bar in the archive of Kato Micheladze in the Museum of Literature. He wrote to Safo Kato earlier: "Why didn't you come? Ismarmeladi ate me up" the writer notes that the sparse, fragmented archive does not have the opportunity to fully study the relationship between women, although the picture is still possible.

Kato Mikeladze Her contemporaries refer to Bobokari Su as a warrior nature poet who He used to share what he had to say with everyone, because he is not dangerous with anyone (Chikhladze, 1990, p. 94) . It was used principled and simple; knew Persuasive speech, by which he captured the attention of those around him. With the establishment of the Soviet government, To Mikeladze was artificially muted; The writer had to pay tribute to save herself, this principled woman was forced to dedicate several poems to Belad [Melashvili, 2020: 18]. Searched information about the Georgian feminist, time, even the grave, is lost, Tamta Melashvili bound in one book Kato Kato Mikeladze Mikeladze Georgian unknown stories Stories that were printed with the support of the Heinrich Biol Foundation. The book currently includes Kato Mikeladze's public speeches, publications, poetic works, and presents the recent past of Georgia from a feminine perspective.

Kato Mikeladze is known to the part of the Georgian literary community as a poet and publicist. 1903 Society" was created and went to Moscow to study at open-ended pedagogical courses. He got involved in the revolutionary movement, the workplace will also go unnoticed, and therefore he should stop leaving Russia. The woman moved to Switzerland to the Moscow house of the translator of the philanthropist, Sofia Scola. New, the writer experienced Sofia's death deeply; In addition to white support, Kato was also connected by friendship. While living in Geneva, Kato lived with Kartv El Mezenat - Zubalashvili, he went to Riz for three years. It was there that she got acquainted with the European teaching of women's activism. After returning to Georgia, Kato Mikhe published The Uri newspaper - "Voice of a Georgian woman".

It is worth noting that at that time gender criteria exist and exist, but Kato Micheladze's article "The cause of slavery and the movement is the movement is the movement is the movement is the movement" was created for discussion by the authors in detail about the oppressive patriarchy and capitalism. He also considers the issue from a biological point of view, noting that the reason for the physical weakness of women is history and not organic; Also, he draws attention to the strength of the male/female among animals, its endurance and gives examples of the same. It is not without

interest in the number of coils of the brain and the flesh of male and female skeletons produced by the publicist; He points out that more importantly, the world has been dominated by men, but it is that the body of a woman is not inferior to that of a man, because the knowledge and education of coils determines the place where the intellectual prevails over the physical and there is more physical power than intellectual (Melashvili, 2020 , p.148).

As we mentioned above, the voice of feminism is registered with the newspaper "Khma Kartve woman's woman's woman's woman's first issue was published on April 5, 1917; Its publisher was the Kutaisi Women's Club, and its editor was Kato Mikeladze. It was a revelation from the first issue of Gaz that the men's ode "Three Privileges of the Past" went down in critical fire. In times of new times, the interests of women should be protected and the levels of equality should be revised. Kato Mikeladze himself published articles under different pseudonyms, in which he supported Radika Lur's opinions. Discussing her views, patriarchy enslaved women and also led to women's movements in France, England and America. Inscribed " Women, let's unite! "

Artistic texts were printed in the newspaper, they reflected the situation of women and were distinguished by the sound of the feminist movement. Georgian writers collaborated with the newspaper: Safo Mgeladze, Mariam Garikuli, Dominika Eristavi, Ekaterine Gabashvili and others. Fifty issues were published, and in the last issue, the editor wrote that he was temporarily saying goodbye to the readers, believing in a better future. Unfortunately, Kato Micheladze's name is unnecessary; Tamta Melashvili's book is all the more valuable if we could once again discover Meli, a Georgian woman distinguished by her unconventional way of thinking. Kato Michelakela's work as a trustee In the Georgian society of the last half of the last century, men are still dominant in the society, as well as in the arena of punctuational writing. Their voices from the past found their way into the present; One boldly known space, , Eretvat.

When talking about women's literature in Georgia, we cannot ignore G. Verd Mariam Tkemaladze, who in 1916, under the pseudonym "Tba Tba Tba", was soon followed by the first poetry collection (1916). Along with love lyrics, the thematic arc of Marijani's poetry included patriotic lyrics and children's poetry poems, published since 1921; In 1933 and

Marijani's famous but important ""themes themes themes themes themes themes themes themes the feeling and relationship of a woman writer are discussed. In the text, the central security of feminism is the first person of the woman, the threat to human individuality. Here we will note that the named work Marijani sometimes expresses inconsistent, non-uniform thoughts. For example, at the beginning of the text, the writer says: "I like old books more." The old me, the viewer: with depth, with wisdom" (Marijani, 2007, p. Similar contrasting, contradictory opinions are scattered in the text.

Like other writers, neither Marijani gave advice to the Soviet censors; If in the first stage of his writing he was distinguished by secondaryness and impartiality, he tried to evade ideological pressure with creative flexibility. He turned to children's prose and poetry to avoid repression. Marijani disguised herself, but still managed to talk about painful topics.

Conclusion

Therefore, in the present article, we are obviously discussing all female authors, the created creation is not the basis of the essence of women's literature in Georgia, however, the prefaces of the discussed material should be noted:

1. Before the 19th century, we only have a fragmentary view of Georgian women-authors (Borena Dedofali, Burdukhana Dedofali, Vominisa (Vominia) Beridze), however, it can

be said that they express the pulse of their time; This is especially true for the poetry of Batonishvili, the main patriotic stream;

2. The whole woman's voice of the centuries was completely resounding; They have historically been banished from the writing process; However, since the 19th century, they have immersed themselves in text, world, and history. Women's literature in Georgia since the 19th century; Women-authors about their hopes for different changes in them/their creations towards people
3. There are American American and European women-authors, Georgian writers, with a creative goat, a disease of self-searching, in prose and poetry, in essays, rhythmic harmony and convention are revealed. They try to take an organic position in society, which will give them a means of public self-expression; The and in terms of problems; They combine feminine intuition, goals and aspirations; And they are equal.

References

- [1] L. Beraya, "The Treasure of the Palaces of the Dadians," Scientific - "Treasures of Palaces," supported by Shota National Science Foundation, Tbilisi, 2020. [Grant number SP-19-293].
- [2] K. Castelli, Reports and Album About Georgia, Tbilisi: Science, 1976.
- [3] N. Gambashidze, "Literary Work of Women," Dissertation Messenger, 2020.
- [4] V. Wolf, Own Room, Feminist Library, Tbilisi: Tasso Foundation, 2007.
- [5] Home from the Past, Tbilisi: Medical Development Fund, 2013.
- [6] T. Melashvili, Kato Mikeladze: Georgian Feminism is an Unknown History, Tbilisi: Heinrich Boell Foundation, Tbilisi Office - South Caucasus Region, 2020.
- [7] Marijana, Artistic and Literary Almanac, No. 2, 1926, Feminist Library, Tbilisi: Tasso Foundation, 2007.