

GEORGIAN LYRIC POETRY IN THE ERA OF POLITICAL LIBERALIZATION – THE “THAW” PERIOD

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Abstract. The “Khrushchev Thaw period” covers the 1950s and 1960s. It is often referred to as the “Golden Age” of Soviet culture. In accordance with the call of N. S. Khrushchev, the ideological influence of the party spread to all spheres of cultural life and literature.

According to the "proletarian and party" ideology, the work of a writer and poet was an instrument with a state function. At the instigation of N. S. Khrushchev, cultural figures were supposed to talk about the negative and positive sides of the Soviet system. The ideology was based on determining the role and place of art in society. It implied a connection with the ideological mechanism of power.

Poetry played a major role in cultural development. “Literary Georgia”, “Tsiskari”, “Mnatobi”, “Soviet Art” - published poems by famous and young poets. At that time, the following names were known to the people: Yoseb Noneshvili, Murman Lebanidze, Irakli Abashidze, Mukhran Machavariani, Ana Kalandadze, Mikheil Kvlividze, Shota Nishnianidze, Moris Potskhishvili, Otar Chiladze and others.

During the “Khrushchev Thaw period” the issue of cultural dialogue arose. It raised many questions, since the understanding of “foreign” had different specifics.

The change in the trajectory of the Soviet vision was followed by a turning point in literature. Cultural figures were no longer imprisoned for ideological beliefs, but every work of art that did not correspond to Soviet ideology was subject to censorship.

Keywords: “The Khrushchev Thaw period”; 20th Century Georgian Poetry; Lyric Poem.

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Introduction. The Soviet “Thaw” era was a period of political de-Stalinization and cultural transformation. New ideas emerged in Georgian poetry, thematically, stylistically, and aesthetically. Poets expressed irony through poetry and asked existential questions.

The article analyzes a still topical issue - the evaluation of literary strategies of the “Thaw” period. The poem is interesting as a form of social and cultural dialogue.

Psychological, existential, love themes, urbanization, the village, history, metaphysics - these are the topics in which the individual and society, the era of "Thaw" political liberalization are visible.

The scientific novelty of the article is the discussion of poems by poets with different social orientations seen from the era of intense globalization.

Methods. Ideological-contextual analysis of the texts shows us the degree of reduction of politics. As a result of hermeneutic research of the texts, it became possible to understand ideological censorship.

Intertextual analysis revealed that the national folklore tradition and the world literary archetype are interconnected.

Structural analysis of the texts with a cultural-historical interpretation allows us to study the material.

Censorship was relatively relaxed during the "Thaw" period. Georgian poetry of the period under study is distinguished by the fact that poets were able to express personal feelings, social and political positions through verse.

Georgian poetry reflected the socio-cultural themes of society. The search for the personal self, romantic poetry, patriotic themes, and morality were all relevant. Mukhran Machavariani, Murman Lebanidze, Ana Kalandadze, Shota Nishnianidze, Givi Gegechkori, Otar Chiladze, Tamaz Chiladze, Shota Chantladze, Jansugh Charkviani, Mikheil Kvividze, Moris Potskhishvili - they tried to free poetry from ideology. They wrote poems about loneliness, fear, and the meaning of life.

The main theoretical part of the article includes a discussion of the work of three poets - Otar Chiladze, Shota Nishnianidze, and Mikheil Kvividze - from the diverse literary palette of the "Khrushchev Thaw Period" in the context of the trends of the era.

In the poetry of Mikheil Kvividze, an important place is occupied by the patriotic issue, the theme of the brotherhood of peoples. The poet's works have been translated into various languages of the world. The sincere expression of feelings, the simplicity and naturalness of artistic forms - these are the main characteristics of M. Kvividze's work.

He writes about World War II because his older brother was killed in the Battle of Kerch, and his father Giorgi Kvividze returned disabled. His mother died young from constant pain. M. Kvividze writes about those who died in the war ("Memory", "Grenade and Child", "Marauder", "In the Hospital"...).

A philosophical vision is visible in M. Kvividze's poem "Journey to the "Promised Land"" - the poet compares life to fast trains. The dichotomy of life and death in the poem sets the reader up for deep thought and self-knowledge.

The poet speaks harshly about the negative aspects of the Soviet system ("Colorless men").

Motifs of sadness and spiritual loneliness add emotional intensity to the poetic texts. He dedicates the poem to his spiritual ancestor, who is buried on Mtatsminda ("On Mtatsminda").

M. Kvividze's lyrical poems are also dedicated to the love of life. The poet writes about mutual understanding between people.

In his romantic poetry, he repeats the views of Rustaveli and Galaktion. Love purifies and elevates a person, increases nobility and love for humanity, and is presented as a sublime feeling.

A separate subject of discussion is nature and its symbolic meaning in M. Kvividze's poetry. Here, nature is a metaphorical image of a person's inner state. In the poem dedicated to Galaktion, the poet describes a picture of spring, in which the reader easily recognizes Galaktion, and hope in the wind singing in the leaves.

The themes of M. Kvividze's lyrical poetry are diverse. The poet's subjective perception shows us unadorned pictures of the present. He always evaluates the bad sides of his generation with the words of a righteous man and expresses regret that faith in God has been devalued for them, that they have turned fighting windmills into a true cause ("My Generation").

Shota Nishnianidze's poetry is thematically diverse: intimate-meditative, historical, mythical, patriotic, romantic, satirical-humorous. To express his own "Me", the poet uses intonation, lyrical associations, mythical elements, comparisons, epithets. The rhythm and rhyme are refined and ordered to a classical level.

"The poet consciously avoids imagining an urban environment. His lyrics take us from the city to the countryside. [...] He is not interested in the model of the world reconstructed by technology. In his poems, there is no automobile, tram, trolleybus, skyscrapers, telephone, institute, asphalt, factory, plant, electron, and generally those attributes that create urban life." (Literary Process and Criticism, 1980, p. 213)

For Shota Nishnianidze, poetry is a service of light. Classic examples of the fight against darkness can be found in the hymns of those dedicated to the independence of their homeland or in the lyrical images of World War II.

S. Sigua writes: "With one arc of Shota Nishnianidze's poems, a mythological-historical layer is extracted from the multifaceted sphere of reality. The distant past rhymes with the present." (Literary Process and Criticism, 1980, p. 209) Indeed, the foundation of Sh. Nishnianidze's work must lie in the folklore heritage. The archetype of patience, the bull, is identified with the "Tiger Skin Man," Svetitskhoveli, and Didgori.

The poem "Amirani" is written in a publicistic style. In the context of cultural-historical interpretation, the poet returns to the characters of the Amordzhalebi, Chinkebi, and Amirani ("Amirani's Baptism," "Amiran").

Sh. One part of Nishnianidze's lyrical poetry is patriotic in nature: "Theodor," "Mongols," "Ioane," "Tsoetne Dadiani," "Mamelukes"... The poet compares Georgia-Abkhazia to a breast-cut amphora in the poem "Abkhazian Cantata."

The lyrical hero of Sh. Nishnianidze's poems is a bearer of national identity.

The images of nature in Sh. Nishnianidze's work are loaded with existential symbolism. The poems are of an elegiac tone: "Two Willows," "Vine Symphony," "Dreamer Giorgi Shatberashvili."

Intimate-meditative motifs in Sh. Nishnianidze's poetry are a way to escape from ideological isolation ("Mother," "I saw you in a dream: I was dying again," "I reached the door...").

Sh. Nishnianidze replaces "party morality" with human ethics in poems with a philosophical veneer: "Regret," "Carousel," "Formula"...

The role of an existential refuge is played by romantic poetry, partially freed from Soviet puritanism, especially the lines dedicated to one's wife and child.

The poems of Otar Chiladze, nominated for the Nobel Prize in Literature, are written on Soviet themes. They reflect the feelings of citizens. Besik Kharanauli notes: "Otar Chiladze lived in a cruel time and himself returned no less cruelty, but his work is a source of joy. This is an important paradox of art and appears only in great work. Such is the work of Otar Chiladze." (Kritika, 2010, p. 274)

O. Chiladze writes about the river, which is a symbol of stillness and the release of inner energy, an existential aspect of creative energy in the "Warming Era".

Historical allegories are the best way to highlight the existential problems of modernity. In the poem "The Ruins of the Bagrati Cathedral," the poet writes about the Georgian king.

We should perceive the symbol of the fish in the "Poem Awakened from Sleep" as a protest against the oppressive silence. It is the poet's life companion.

When describing landscapes, nature is no longer just a backdrop; it completely resonates with the poet's inner world. He understands the language of birds and fog.

"Otar Chiladze, with his spiritual disposition, civic beliefs and creativity for the future, is not a "mass reader" speaker and "confidant". The scope of his thinking is "designed" for an elite, intellectual, properly educated and prepared reader." (Kritika, 2010, p. 120)

O. Chiladze's love poetry is outstanding. It reminds the reader that everything needs a warning.

From the perspective of cultural-historical interpretation, apocalyptic motifs in the "Warming Age" are understood as a reaction to the spiritual crisis of literature.

Tamaz Chiladze notes that: "While reading his works, it is as if we are witnessing a mysterious act of creation - with our own participation, the existing reality is transformed into words, and then a new reality emerges from the words." (Chiladze, 2010, p. 477)

The poetic philosophy of "The Thawing Age" is a legacy left for future generations, as the eternal dynamics of life.

Conclusion. The analysis of Georgian poetry during the "Khrushchev Thaw period" reveals that in the second half of the last century, the literary process that developed against the backdrop of the existential and aesthetic revolution was undergoing a transitional era against the backdrop of a weakening of ideological pressure.

Preservation of national identity, re-actualization of folklore origins - this is how Georgian poets tried to connect with international humanism.

In the "common proletarian" ideology, the "age of independence" gave birth to a new type of artist, who was supposed to return to the individual poem.

The poetry of the 50s-60s of the 20th century still defines the intellectual vector of Georgian poetry.

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