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**Titsian Tabidze's
Publicism**

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Introduction

Titsian Tabidze's name in the reader's mind is associated with the intense and brilliant poetry and modernist - avant-garde artistic quest. The general public is less interested in the publicism of Titsian Tabidze, but without understanding his very interesting publicistic letters and essays, perhaps, it would be impossible to completely see Titsian Tabidze's personality. Interest of the poet of his scale in publicism, clearly couldn't be only a fashionable passion. His publicistic work doesn't look like a conventional opuse of the person who discovered himself in this field by an accident.

Titsian Tabidze, as well as a many prominent writers of different countries, was attracted to the journalism and publicism, perhaps because of the sharp directness, emotion and controversy which characterizes this form of the public thought.

Coexistence of the symbolist and avant-garde poetry and publicistic writings in the work of Titsian Tabidze points to his broad intellectual capabilities and interests. This shows that the talents of Titsian Tabidze needed variety of means for the selfexpression.

Titsian Tabidze's publicist works are the products of the sharp, emotional and charged with erudition thought process. Journalism's genres gave space to Titsian Tabidze's free opinion, his desire to make the reader accomplice in the process of free- thinking. Journalism of Titsian Tabidze is a distinct exposition of his humanistic world-outlook - where any opinion, observation, information, fact serves for a demonstration of the painful existence of a man and a society.

Actuality

In the modernity, here and abroad as well, there is a serious interest in the era of the totalitarianism as a heavy historical heritage. Numerous studies have focused on the specifics of this era. Particularly relevant is the study of the works of the writers, poets, generally the thoughts of creative people - including publicistic articles and a research, who fell victims of that age and whose lives were lost exactly because of the thoughts they expressed via their work. To the reader it is interesting what they were thinking about and discussing during those difficult years.

Early 20th century press in general, and specifically - Titsian Tabidze's publicistic articles – dictate to the modern journalism the expansion of the outlook – interest in human fates, their dignified existence, work and creativity; Today it is topical to learn about and take into account the methodology of Titsian Tabidze. His work in this field is also interesting due to the fact that the author in his articles appears not as an ordinary journalist, but as an active citizen and a public figure.

Scientific Innovation

In this paper rarity publications of Titsian Tabidze are revealed and studied: namely the newspaper articles which were published in the newspapers of the beginning of the 20th century like “Barricadi”, “Rubicon” “Bakhrioni” and “Sakartvelo” and never were republished after the first publication. Titsian Tabidze's publicistic letters published in different academic editions are analyzed as well which on the one hand, complements the reader's view about Titsian Tabidze's work and on the other hand, enriches the history of Georgian journalism.

Research Goal and Objectives of the Study

The goal of the research is promotion of Titsian Tabidze's publicism, actualization and outlining of the problems reflected in it.

The following objectives are in line with the research goal:

To Attempt to identify the motives of psychological adaptation of Titsian Tabidze to the Soviet reality;

To identify some of the characteristics of Titsian Tabidze' publicistic style of thinking - the structure and the nature of his vision, imaging and compositional techniques of his thoughts' expression;

To identify what the publicist believed was the most important for preservation and development of the Georgian awareness in the era of an imminent threat to the national identity;

Identification of rarities - newspapers materials and their further processing, which after the first publication weren't republished;

Observation of the specifics of the articles dedicated to the art;

Observation of how does the writer manage to express the truth in the totalitarian epoch;

Research Methodology

In the course of work on this research the detailed and integral analysis method primarily was used in the interpretation of text, the way how implications were presented and comprehended; the method involves analyzing the text based on textual details in the total unified context.

On the analysis stage of the research the historical analysis method is used. Titsian Tabidze's publicistic works are considered in the context of the era in which they were created, as well as contemporary perspective. The research uses comparative analysis method, which reveals parallels, various opinions of Titsian Tabidze's contemporaries are represented, who were interested in the same subject.

The paper deals with Titsian Tabidze's 30 publications- the letters, which were retrieved from various sources. 10 articles are processed from the second and third volumes of Titsian Tabidze's works' trilogy, and other articles- from the early 20th century Georgian periodicals - from newspaper publications of the union of freelancer writers "Blue buffalo horn movement": „, Bakhtrioni" (Editor: George Leionidze . newspaper was published from July 3, of 1922 , to February of 1923), "Barrikadi" (Editor: Titsian Tabidze . Newspaper was published in 1922 - 1924 years, in long enough intervals) and the "Rubiconi" (weekly body of the New Writers Union; the newspaper is signed by the editorial Board. The union which had existed for two years, was led by Grigol Robaqidze). A number of these papers have been spared from the deliberate destruction by the Soviet state. Rarities fund is preserved in the National Library of Parliament and in the private archives present in the poet Grishashvili's museum.

Among the publications of Titsian Tabidze our emphasis was made on those which have clearly publicistic nature and at the same time allow to observe how the free artist managed a free expression in the conditions of the totalitarian regime.

Structure of the work

The qualification work consists of six chapters in addition to an introduction and conclusion. References are attached to the work.

The first chapter is devoted to the psychological motives of Titsian Tabidze's adaptation to the Soviet reality; it also presents the general characterization of his publicistic style and mastery.

The second chapter, compiled articles, expresses Titsian Tabidze's reflection on Georgian national character, and the language.

The third chapter "Letters About the Organization of Georgian Literary Life" discusses rare articles of Titsian Tabidze pertaining to the organization of the Georgian literary life, and essentially, problems of the survival of the literature in the conditions of the Soviet regime.

The fourth chapter discusses the rare articles representing the attempt of the publicist, to direct public's and government's attention to the younger generation, and particularly to the pressing social problems of students.

The fifth chapter talks about the publicist's articles, in which the difficult social situation of Georgian artists is dealt with.

The sixth chapter discusses Titsian Tabidze's publicistic response to the particularly important, innovative developments in the Georgian theater, music, sculpture and painting.

The History of the Research of the Topic

In the history of Georgian Journalism Titsian Tabidze's publicistic work has not been separated as a subject of a separate research, although some of his journalistic works, naturally, weren't left unnoticed by the researchers.

Among the researches of the poet's biography and essays the special attention must be drawn to the Mirian Abuladze's monograph "Titsian Tabidze" (Abuladze 1961), Sargis Tsaishvili's book "Predecessors and Contemporaries" (Tsaishvili 1986), Akaki Vasaze's "Titsian Tabidze" (Vasaze : 1985), Zaza Abzianidze's "Literary Portraits" (Abzianidze : 2009), Soso Sigua's "Modernism" (Sigua: 2008) and other works of scientific - research nature. It should be noted that in these works publicism of Titsian Tabidze is not analyzed, but is generally evaluated and this evaluation is important.

Mirian Abuladze studies the biography and poetic art of Titsian Tabidze and about publicism of T. Tabidze states, that it speaks about a wide range of literary interests of its author, who was never limited in terms of genre. Abuladze highly regards Titsian Tabidze's publicistic works, and considers that the poet "Together with his wonderful poetry left for us the masterfully written fiction essays, historical - literary and theoretical studies, publicistic articles and brilliant writings of Essayistic nature" (Abuladze 1961 : 12).

In Sargis Tsaishvili's opinion, in Titsian Tabidze letters, "the wide literary horizon and high taste is clearly visible, which undoubtedly was the main characteristic of Titsian Tabidze's whole art" (Tsaishvili 1986: 142).

To literature researcher Akaki Vasadze Titsian Tabidze appears as not only the innovator of Georgian verse, which also has a great contribution in Russian and European poetry translation, but also, as "the author of theoretical and journalistic articles of historically principal importance, a figure caring for Georgian theater's revival and fate and the true public figure, which played a great part in the integrity and vitality of cultural - artistic atmosphere" (Vasadze 1985: 3).

Akaki Vasadze speaks about the multilateral creative talent of Titsian Tabidze whose primary features are a powerful personal energy and unremitting drive to self-expression. The author specially discusses Titsian Tabidze's fascination by the attitude of the students, and reminds the reader of his article "Studentship Traditions" (Vasadze 1985: 14).

In the article of Zaza Abzianidze the empathy to the poetic nature of Titsian Tabidze can be felt. His artistic portrait is outlined with clear lines. The Author considers logical the tragic end of the life of this freedom loving, artistic, special person in the conditions of the soviet repressions. After him none of the Georgian poets have tried to create his own expression... the life of Titsian started on the stage as a farce, with its traditional masks, but ended as a Greek tragedy – mercilessly and terrifyingly (Abzianidze 2009: 286)

Literary researcher Soso Sigua in his book, "Modernism" introduces the reader to the charges, which were fabricated by the Soviet authorities against Titsian Tabidze: Poet was "exposed and destroyed" ... " He was blamed in relations with the terrorist – diversion, espionage organizations with the aim of overthrowing the Soviet Union, participation in fascist organization, harmful activities on the front of the literature and art" (Sigua 2008: 184-185). The book includes the information on the newspapers published by the "Blue Buffalo Horn Order" (Sigua 2008: 111-113).

In the article, "War and Literature" Soso Sigua highlights opinions of Georgian writers contemporary to Titsian Tabidze: Constantine Gamsakhurdia, Grigol Robakidze, Paolo Iashvili and Titsian Tabidze himself on this topic. The author of the book finds the letter of Titsian Tabidze "The War Theme in Georgian Literature" as particularly interesting, which is directed against pacifism and justifies the necessity of the war, warrior soul of Georgians, which was a characteristic of all people, young and old" (Sigua 2008: 70). In researcher's opinion Titsian Tabidze considered a war heroics as the national trait, called co-writers to feel the spirit of the war, and not to think about the evils of the war (Sigua 2008: 70).

The other researcher of Titsian Tabidze's art Salome Kapanadze talks about the same article "The War Theme in Georgian Writing" (Kapanadze 2005: 121-123). We too published an analysis of this paper in the newspaper "Our Literature" (№ 3/81: 4) in the January 18-25 issue of 2002, which is presented in the dissertation work (Toradze 2002b: 4).

Salome Kapanadze 's book, "From Blue buffalo horn to the eternity" (Kapanadze 2005) is an important and significant work in terms of the research of Titsian Tabidze's publicism. In the book the author says: "for the full identification of Titsian Tabidze, for determination of his true essence is not enough to rate his lyrical masterpieces, but it is necessary to take into account the value of his prose legacy" (Kapanadze 2005 : 12) .

The researcher in her book analyzes Titsian Tabidze's prose: short stories, prose miniatures, novels, film scripts, and is looking for expressions of symbolism. But the author did not leave without attention several journalistic essays of Titsian Tabidze, for example, "New Mtskheta" (Kapanadze, 2005 : 62-63), "Georgian writers in Armenia" (Kapanadze 2005 : 69-73). These two essays were studied by us too, which was reflected in the article presented at University Conference on Journalism in 1997 and in published conference abstracts: "The Composition of Titian Tabidze's Essays" (Toradze 1997: 17,18). This research is reflected in our dissertation.

S. Kapanadze analyzes Titsian Tabidze's several articles dedicated to the topic of the Georgian language discrimination and believes that these articles, "are full of the bitter problems of national self-determination" (Kapanadze 2005 : 184,185).

In the mentioned book of S. Kapanadze the author discusses Titsian Tabidze's Essays "New Colchis ", "From Rioni to Enguri ", "Tkuarcheli", "Orpiri ", "One week in Osseti" (Kapanadze 2005 : 51-67) and assesses them as the works of the humanist writer who was fascinated with the idea of reconstruction.

In the book of S. Kapanadze, focus is made on Titsian Tabidze 's essay, "So Opens the Door of culture at Dariali " (Kapanadze 2005 : 80-81). This essay is important in the degree that it reveals the active efforts of Titian Tabidze to contribute to the cultural life, to intensify the national heritage protection and promotion. Here the book talks about the famous proposal of the Georgian poet to establish a literary and history museum in Kazbegi, which would be a museum depicting the life and work of Alexander Kazbegi as well.

The opinion of S. Kapanadze about the pathos of a letter written by Titsian Tabidze for the 15th anniversary of the assassination of Ilia Chavchavadze is worth to share: "In 20 -30- es the proletarian criticism with leadership of Ph. Makharadze faught fiercely against Ilia Chavchavadze and researchers of his creative heritage... In such atmosphere, Titsian Tabidze managed to say the truth about Ilia's mission as of the great poet and son of the nation in the Georgian reality" (Kapanadze 2005: 133-134).

According to S. Kapanadze, "these essays are intended for more agitation propaganda... " and they reveal, "the ideological and appealing pathos" (Kapanadze 2005: 82). It is clear what type of propaganda and ideology is meant by the researcher. The attempt of interpretation of the essence of this matter is presented in our report: "Attempt of Understanding of the Psychological Motivation of Titsian Tabidze's Soviet-Era Essays", which was read by us at the Republican Scientific Conference of the Higher Education Institutions and the Department of Journalism of the Tbilisi State University and is reflected in the published abstracts of the conference (Toradze 2002a: 40-43). The material presented in this paper .

The view expressed by S. Kapanadze is fair that thanks to Titsian Tabidze's "artistic conception the public - political , social, and spiritual life of the epoch is reflected with the publicist's sharp eye ... Essays make obvious the writer's erudition, the ability of innovative and highly artistic vision and comprehension of the reality ... publicistic wisdom and artistic thinking full with sharpness of feeling" (Kapanadze 2005 : 82).

The paper of Salome Kapanadze speaks about Titsian Tabidze as about a patron of the Georgian theater and art, and a supporter of the innovations in this field. Researcher's interest is focused on the creative natures of Kote Marjanishvili, Sandro Akhmeteli, Niko Pirosmani, Lado Gudiashvili and Jacob Nikoladze, on the impressiveness and attractiveness of café "Chimerioni" (Kapanadze 2005 : 172-183) .

It should be noted that the Georgian professionals in science of theater , Professors Vasil Kiknadze and Nodar Gurabanidze, in their books and textbooks identified Titsian Tabidze's figure as of the ideologist of the theatrical reform – referred to his letters and responses about

the theater. Vasil Kiknadze argues, about the personal contacts of the members of “Blue Buffalo Horn Order” and “Durujelebi” which, of course, was based on the common aesthetic principles”(Kiknadze 2003 : 523). An author specifically notes Titsian Tabidze’s declared support to “Duruji Manifesto” and his presumptuous tone as well. A quote from Titsian Tabidze’s article “Duruji Declaration” is cited (Kiknadze 2003 : 525).

Nodar Gurabanidze in the review of Marjanishvili’s version of the play by Lope de Vega “Fuenteovejuna” refers to Titsian Tabidze’s opinion, as of a witness, and, one may say, of the first reviewer, “Marjanishvili has an inspiration of the landslide and if this inspiration transforms into an avalanche then...” (Gurabanidze 2012 : 15) .

Our article “Titsian Tabidze on National Self-awareness” was published, in the magazine “Tsiskari” (1999, № 2: 132-134) in 1999, which analyzes Titsian Tabidze’s article “The Georgian Idea” published in the newspaper “Sakartvelo” – 1916, № 142,143 (Toradze 1999: 132-134). The material is presented in the dissertation work.

Chapter I

Creative Individuality of the Publicist against the Epoch

Psychological Motives of the Adaptation with the Epoch

"... I was not entirely familiar with the political affairs... We were paying an excessively huge tribute to the unhealthy, bohemian artistry, we were preaching "for art"... These three years which have passed since the October till the establishment of the Soviet Power in Georgia and the closeness with the young Bolshevik friends, who worked in underground, brought clearness to my consciousness" (Tabidze 1960: 23) - the autobiography of Titsian Tabidze, poet who was later sentenced to death by the soviets, has an intonation asking for forgiveness and informs readers about Titsian Tabidze’s return to the ground. After this kind of tragic turn the bohemian artists, melancholic Pieros and aristocratic dandies, in words of

Communist nomenclature, "became the best representatives of the artistic intelligentsia, which due to the wise policy of the Party cut all ties with the old world, recognized the new ideals and aesthetic beliefs, and became actively involved in building of the new life" (Essays... 1976: 860). This is the context in which we should view this aspect of the publicistic work of Titsian Tabidze –the series of Soviet publicist essays.

The main feature of Titsian Tabidze's poetic perception of the world is love of life - "So, Long live, sweet life!" (Tabidze 1982: 564). But admiration with the life was shadowed by the sharp premonition of the approaching death - "If our heads roll down into some deep stream" (Tabidze 1982: 530). In the conditions of violence and the usurpation of power poet felt the necessity of overcoming, rising upon or escaping from the death with which he was left face to face. In the essays created during these years by Titsian Tabidze the pathos of Soviet propaganda can be heard sometimes sublimely, sometimes with bare naturalism, which should be seen as an unconscious preventive measure arising from the inner torments and the need of eradication of life threatening situation.

In an anticipation of an attack, in conditions of a heavy moral pressure, individual goes through the process of alienation from his/her own self, adopts the type of a personality which is offered by an universal template, escapes for the freedom and manifests an essentially imposed, but pretended voluntary conformation. Titsian Tabidze in his essays tries to follow the rhythm of life, to adore the Soviet reconstruction and to convince him that rebuilding process is authentic and will bring the happiness.

In addition, in the publicistic essays of the returned from the "World of shadows "Tsisperkhantseli" (member of the „Blue buffalo horn“ movement) reflect longing for the real, material world, the benevolence for building of the new country - "**New Mtskheta**", "**New Colchis**" (Tabidze 1966 V..3: 31-37; 89-144) - "When we open New Mtskheta, when the foundation is laid to the nation's economic revival,... song of new victory should be heard for the union of labor and brotherhood, for welding of Soviet Republics and strengthening of the People's State. (Tabidze 1966, V.3: 35).

The deepening knowledge about the person's subconscious world in the modern psychology has given birth to skepticism towards the open content of texts and rather increased the

interest towards its covered layers. If we consider essays of Titsian Tabidze in this perspective, we shall see that one of the protective mechanisms – rationalization, was switched on in the person's psyche, who appeared in the conditions of frustration and spiritual alarm - "Somebody walks, with naked sword..." (Tabidze 2005: 67). In this case, the author has an illusion that he is subjectively sincere, but in fact, this is a self-deception and an attempt to cover up irrational behavior with the rationalization on the basis of false arguments (Hjelle, Ziegler 1997: 130-131). Soviet publicist pathos of the essays of Titsian Tabidze shall be considered as a tragic echo of the survival instinct.

Splitting of the human soul is the epicenter of the split of the social life, so if we want to have a more detailed understanding of the in-depth reality, it is necessary to examine the split in human soul in more detail (Toynbee: 1991). In Titsian Tabidze's extraordinarily delicate, sometimes naive and melancholic sensitivity soul split was caused by the return to the ground – which on its part caused the sense of sinfulness, painful sensations of the moral failure, pushed him to reflection, introspection and self-assessment. Although this complex spiritual content was covered by Soviet ideological schemes and clichés, it did not disappear completely, and remained readable between the lines - "Since the October not only the new people were born, - but the people born before the October were re-born and baptized with the new fire and torrents... And I observe in myself that second human, new man, with the new feelings and impressions ("Tolstoy's Days", Tabidze 1966, V.3: 9). "Baptism with the fire" ended tragically for Titsian Tabidze.

Several peculiarities of the style of thinking in Titsian Tabidze's Journalism

The compositional integrity of Titsian Tabidze's essays, as it seems, is not random, but is completely thought out and purposefully achieved. Narrative possibilities - the dynamic development of the plot line or a quiet, static passages, characters' layout, moving from the past to the future, and a lot of other things give us the reason to think that the work's compositional order and functionality are components of writer's mastery, which are inculcated into his publicistic works.

In the composition of essays the following qualities capture the attention: the plot structure of the work, as well as elements outside of the plot – like lyrical insights, analytical reasoning, impressions and text to fragment ratio, comprehension of the context and subtext, the spontaneous expressions of the author's inner world, and so forth.

Contrast-based style of thinking seems to be a general characteristic of Titsian Tabidze. The composition structure of his essays, big number of leitmotifs containing polar couples comes across, which are the variations of contrast between the new and the old.

These leitmotifs are life and death, dream and reality, own and other's possession, deceit and truth, myth and reality, nature and civilization, romanticism and realism, spirit and matter, and so forth. They intrude into major components of a composition like landscapes, portraits, historical inserts, or emerge during narratives or the lyrical intimate lines.

A descriptive or discerning manner of writing is alien to Titsian Tabidze; he creates unforgettable tropes, images, and the whole system of images. If "Old", as a rule, is the property of the history, already destroyed and dead, the "New" – is the basis for the future, a symbol of life and rebuilding. These two concepts - the life and rebuilding – are intertwined in the author's consciousness. The main leitmotif of "Old" and "New" is joined with the second polar pair – the destruction and rebuilding: "As far as malicious and cruel the disaster of destruction is, so great is the pathos of rebuilding" (Tabidze 1966 V.3: 217).

If we look at the writer's thought movement and attitude change, we discover one regularity – in clearly formulated, exterior leitmotif - the "Old" and "New", another secret, inner leitmotif of the composition - romanticism and realism, comes through, or romantic, sublime, history -driven vision and burdened with the existence perception of the modern reality.

Another leitmotif is the myth and the reality. Titsian Tabidze recalls the Greek myth about the Argonauts' travel to Colchis for stealing the golden ram, but recalls for the purpose to counter it with the new reality: "Today, people become owners of their wealth; foundation is laid to the nation's new economic recovery" (Tabidze 1966, V.3: 35).

The death and the life is one of the leitmotifs - the oppositional pair, woven into the scenery. The death in its terrible naturalism intrudes Titsian Tabidze's landscapes that are imprinted in reader's imagination with sharp colours and sounds, and gruesome footages – “the lake's shore was seeing thousands of refugees instead of lovers and instead of chants of Psalmist monks howling of hyenas and jackals was heard from the woods who were eating on carrions” (Tabidze 1966, V.3: 203). Peculiarity of the landscape painting, as well as of historical images, lies in the fact that the people organically become part of the picture.

Nature is not considered separated from humans, isolated from them, but like the history it reflects man's fate, his pain: “you must see the devastated, ruined and destroyed area to find out what the people went through and to wonder with surprise how the population survived”(Tabidze 1966 V.3: 199-200).

Titsian Tabidze's works, like works of a poet, are characterized by historical - mythological visions. Once again, in the travel essay, realistic observations transform into the revelations, which have their exotic characters. Here the landscapes sometimes serve for outlining of the paper's idea and sometimes take on the task of the most effective element of the composition - subtext, and create a new leitmotif – oppositional couple – “others' – and his own". At the sight of Ararat emerging on the valley as a Colossus writer recalls Mkinvari, “When looking at Mkinvari, I sometimes can't even notice, which one of the mountains is it, because of the countless peaks around it” (Tabidze 1966, V.3: 207).

If pictures of Lake Sevan were drawn with the earnest, static descriptive method, the construction of the Erevan's urban landscape is presented by the different – full of temper, sharp and dynamic style.

In these essays another controversy manifests itself - nature and civilization, where the latter threatens the natural, beautiful landscapes with destruction. In Titsian Tabidze essays elements' interaction system is important and represents an indigenous integrity. The inner freedom and playful flow of the essay's fragments and texts must be noted specifically.

Original variation of the contrast between the destruction and building is present in the essay “**New Mtskheta**” (Tabidze 1966, V.3: 31-37). Here appears the fatal figure of Lenin.

Portraits as an important element of the composition do not remain beyond Titsian Tabidze's "Arsenal". The author in several phrases manages to skilfully present a micro portrait of Lenin who was obsessed with the idea of electrification. According to the will of Lenin "streets of Russia are tilled with bombs and every house is turned into a war camp, the intelligentsia is engaged in sabotage and life has come"; and Lenin – small bodied man sits in not so high chair and entirely is gone into an intellect straining"(Tabidze 1966, V.3: 31).

There are no monumental, worked in detail, portraits, only the outlined with goodwill silhouettes pass by: Hovannes Tumanyan, Mikheil Javakhishvili, other members of delegation, as well as "nameless 'people" who's energy and thirst for life creates this era".

In this essay the most interesting and important is a reflection of the spiritual life of Titsian Tabidze – of the artist and painter, which can be seen through the lines here. Despite the fact, that the author intentionally avoids demonstrative display of his own personality, his somewhat split inner world is still clearly visible.

It can be said, that diverse, skilfully used, well-combined elements of Titsian Tabidze's essays are connected in one unity by the invisible but sharp self-portrait of the author.

Chapter II

Articles Reflecting the National Problems

At the beginning of 20th century the need for understanding and determination of the peculiarities of the National identity was becoming more and more pronounced. The generation of avant-garde artists of those times had no national - nihilistic disposition, neither were they cosmopolitan. From this perspective, Titsian Tabidze's publicist and essayistic thoughts can be very interesting. At this point I would like to draw attention of the reader to one publication of Titsian Tabidze - namely the letter "Georgian idea", which was published in the newspaper "Sakartvelo" in 1916, №142, №143.

It is noteworthy that Titsian Tabidze's one of the first articles is devoted to the problem of national self-consciousness. These are the twelve Arabesques, which are based on the

author's essayistic - intimate, lyrical, free judgment. In these etudes, which at first glance seem confused, chaotic and at the same time charged with publicist's emotion, interesting attempt is made for identification of the Georgian idea.

It should be noted, that the intense interest in Georgia's phenomenon, the radicalism of the assessment and the strong desire of self-awareness manifested in this essay was caused by not an insignificant reason. In particular, this was caused by the fact that Titsian was studying in Moscow and his sense of nostalgia was aggravated, on the background of which his civic and creative perception had matured more deeply and controversially.

The following circle closes in the world outline of Titsian Tabidze: the World – the Motherland - an Individual - these are the three phenomena identification, synthesis and confluence of which create the basis for the original spiritual survival project.

"Georgia believes that it is a noble guest at the world's banquet, it believes in immortality – imagining own self in the global scale and a competition with the world-scale giants must be understood as an escape and flee from the plaguing feeling of inferiority. An individual begins painful pursuit for the solid base - he is looking for some stability, which he can rely on and belong to. Such "solid base" is the motherland.

Titsian first of all connects the comprehension of Georgia's phenomenon with understanding of its history. "Georgia's recovery will begin when we find and study our traces and the history"- he writes.

The quintessence of the history's understanding is as follows: "Blood River in Georgia is not a metaphor". And in this light the present is as follows: "in war times only cowards and disabled stayed at home, who further propagated Georgians... alas, there is weeping and trouble everywhere. Cretins with Goiter walk among us and happily squander the nation's glory...There is no sanctity which has not been poured over with a poison; there is no sanctity, which has not been a subject of treachery... ". After this grave assessment it is difficult to think and talk about a salvation and the future. The pathos of the article nevertheless is defined by the author's striving for the removal of the burden of history, a

pursuit of the creation of the new history and an implementation of the national creative forces in it.

Titsian Tabidze's reasoning is influenced by the intellectual and emotional atmosphere of the early 20th century: here comes the idea of Georgian messianism.

The author's consciousness is occupied with the idea of the death and the survival; it is tied to the idea of above mentioned messianism. "It's time we start talking about the "white blood" and the noble name... Understand that Georgia's call is in the world's service, like a rider, and an artist... Georgia is the fifth herald, the nature of the artist in Christ as it is confirmed in Holly Gospel"- These are fixations which a person (or a nation) genuinely composes to remove from the psyche the sense of inferiority, precipitated throughout centuries, to compensate its weaknesses and humiliation; at the same time, we should take into account the historical conditions that gave rise to this type of ideological trends in Georgia - the emergence of these tendencies is connected to the need of political, and moral resistance against the inhibitory power and release from its pressure, and assertion of own superiority in front of own self, if not in front of others.

"There is no nation with a long history, whose heart has not been full of messianic thoughts" - the Jews, the old Elines, Germany, the Third Rome, Celtic France, Russia, Poland". The author does not hide his desire for Georgia's participation in this "planetary parade" and since the messianism in its essence is related to the faith in the future, and future expectations, the messianism of Titsian Tabidze is hopeful and assured too - "Let's shout loudly, let's shout with tears: - Georgia is undefeated Ilion... many times sly Ulysses tried to occupy and destroy it, sometimes they even thought that it was destroyed, but it still stands, it still is rebuilding - The New Ilion...«

As we mentioned above, the author's mind is occupied with a sort of panic - fear of death, and at the same time with the idea of salvation. Anticipation of the death in this case is not a phobia of some kind, but completely rational fear which gives an impetus, leads to and directs the battle for existence. This battle is soon to become bloody. The atmosphere has been ominously poisoned with the absurd Marxist theory on merging and bringing together nations, which threatened a person and a nation with the full annihilation and

disappearance, and gave birth to the excruciating fear, a sense of desperation in the face of nothingness. Georgian messianism is essentially a political neo romanticism rather than the manifestation of chauvinism or a national limitation and selfishness.

The myth of superhuman articulated by then influential philosopher Nietzsche, in which a strong personality cult is connected to the romantic idea of the "Future Human"(Danto: 2000), in Georgian consciousness underwent a peculiar metamorphosis - the "human" was replaced with the "nation", which left behind the vicious, full of deceit contemporary world and merged with the future. "Neither diseases nor the age or the poverty were able to break the Georgian nation. It still propagates, still dreams of beauty... It keeps its racial Beauty "- writes Titsian;

Optimism prevails time to time in this essay ("Today is a different time, courage is retained still... we need to have an absolute trust in its miracle"), but sometimes the criticism of modernity is presented like a total disappointment ("alas, there is a cry and a trouble..."). National nihilism and national narcissism nurture each other.

The Georgian patriotic outlook of the 19th-century clearly lost its positions in the early 20th century, Ilia Chavchavadze's realistic, practical action and result-oriented attitude, pragmatic – rationalistic mindset was changed by the exalted myth-creation.

His publication "**Manifesto to Asia**" (Newspaper „Barrikadi”, №1 – 18.10.1920.). complements the article "**Georgian idea**". According to Titsian Tabidze, Georgian culture is inclined to Europe – The Meridian of the new county... and poetry is Paris and to the south it leans on Tiflis... The Georgian poetry parted forever from the way of "Mukhambazi".

Europe, according to the author of the manifesto, is the area of the intellect, analysis, and firmness and Georgia which for him is a homeland of steel, should mean strong will, mind primacy: "It (Georgia) forged its will with steel's solidity. This is an anticipation of the miracle. Thoughts of our epoch are a phantasmagoria of steel".

In the opinion of Titsian Tabidze, Europe will enter Asia through Georgia and in this way Georgia will render its service to Europe – it will be hub of its culture, inculcator of its ideas – it will be Europe's leading fortress, outpost in Asia.

Titsian Tabidze's article "**The War in Georgian Prose**" (Tabidze 1966, V.2: 5-12) is written with an anticipation of the certain "benefit" – seeing "Georgia aroused from ashes". In 1915 Georgia was dragged into the World War I, and the author's judgment, pondering on war issues is caused by Georgia's participation in this war, and its importance in terms of Georgia's liberation.

Escape from the philistinism is a subject of keen longing of Titsian Tabidze – the avant-garde, but, of course, no novelty can be implemented without the freedom – the possibility for exercising freedom by an individual or a nation. Freedom is a creative force, and by help of this force only a human recovery from the stagnant situation and a creation of a new life, a new society, and a new world is possible. The absence of freedom is considered as a biggest inhumane nonsense, and an absurd in the article. The essence of this war apology is that there is a worse evil than the death – which is slavery, or continued dying.

In 1915 Geronti Kikodze published a very interesting article about the war philosophy – "The Beginning of the New Epoch" (Kikodze 1919: 5-10). The author thinks that big wars deprive the mankind feeling of the world, view point about the universe. This kind of wars were the wars of Alexander Macedonian, Napoleon, and the World War I is the same kind. In the opinion of Geronti Kikodze, the result of this war will be the following: "if before the individualism, pragmatism and hedonism reigned, this war strengthened stoicism, idealism, patriotism and more serious and tragic understanding of the life: "yesterday our philosophy was pragmatic still and our ethics was individualistic and egocistic... our eyes, ears and hands were seeking for pleasures greedily... we were seeing the greatest happiness in the individual welfare and considered the luxury as the highest condition..." (Kikodze 1919: 9).

The subtext of the thoughts of Geronti Kikodze was related to the future of Georgia and he hopes that the war will solidify the Georgian patriotism, will limit the Georgian egocentrism: "The war is a teacher..." (Kikodze 1919: 10).

Titsian Tabidze's hope wasn't connected to the World War I without a solid reason: This war led to the collapse of three empires, and it can be said that the independence of Georgia was one of its results. But, on the other hand, World War paved the way for totalitarian movements – Bolshevism, Fascism, and the short-lived independence of Georgia became a

victim of one of these movements. Thus, the war, in the end, really turned out to be a total evil. This is how the war was analyzed by some European writers, such as Hermann Hesse.

As it is well known, Hesse opposed to the World War from the beginning. In 1914 he published his article "O Friends, Not These Tones" (Hesse 1987: 54-58), which was titled with a recital line from Beethoven's Ninth Symphony finale. Following the ideals of the great composer, writer tried to assure the society that "the love stands above the hate, and the peace is nobler than the war" (Hesse 1987: 54). Similar appeals and, in general, the whole anti-war publicistic works of Hesse, which were published in the newspaper "Internirter Deutsche Zeitung" under his editorship caused the outrage of the entire German media. The media did not spare the humanist writer from the best-known labels - "traitor", "bastard", and "deserter" All this, and first of all, the war itself caused a severe ideological crisis in the writer's consciousness.

The contrasting attitude towards the World War I of the two contemporary thinkers – German and Georgian, is absolutely obvious. This difference of the positions is caused by the difference between the positions of Germany and Georgia. The Georgian poet awaits a liberation of his country, as for the German, this problem does not exist. He sees the war not from the perspective of his country's political interests, but from the standpoint of a humanist individual. Titsian Tabidze, of course, is a humanist, but interests of his country are above all. For Hesse horrors of a war are horrors in his proximity, and for Titsian – these horrors are distant (in geographical sense). Titsian Tabidze, poetically describes this distant reality, wraps up in a heroic veil. His poetic dream is prompted by the painful patriotic feeling.

The article "**Flood in Georgia**" (Newspaper "Bakhtioni "№ 18. 06.11.1922) as though is about a particular life event only, but thanks to Titsian Tabidze's poetic outlook and thinking, which becomes evident in his publicistic works, acquires an unexpectedly broad and generalized symbolic importance.

Titsian Tabidze writes with a deep emotion and heartfelt pain about the people affected by a natural disaster. "People weren't through yet from Gori earthquake which ruined the whole

Kartli, and now worse nightmare befell on them – heavy downpours and floods completely destroyed the half of Georgia: As if the fate tests Georgia and the geological process adds to the torments and tortures to which the Georgia was condemned”. A transparent reference is made- natural disaster was compounded by the historical primordial force, the Russian Bolshevik occupation was followed by the nature’s anger. Titian Tabidze sharply feels the tragic fate of Georgia, considers it fatal that in Georgia’s life perils come one after another and fears that it could finally break the spirit of the nation: “the fate doesn’t rest, tries to destroy us with the same punishment as it had punished Egypt”.

Thus, the elemental disaster described in the article is seen as an artistic metaphor or symbol, which embodies the historical disaster sustained by our country. As for an active publicist for Titian Tabidze not only the sight of the problem is characteristic but the drive to identify the ways for problem solution as well. The author urges officials, not to leave people alone: “the great moral and material support is needed so the nation, devastated in every way, does not fall in spirit perpetually and national energy is not lost forever. ”

Soviet regime, which has gained the power by the violence in Georgia, was claiming that it was the people's government, cared for people who, and was people’s caretaker. But as the article shows, when the time required, it showed the complete indifference and inaction toward the devastated by the disaster people.

It should be noted, that Titian Tabidze not only accuses the government of negligence, but the society as well, and calls it to support those who appeared in the grave trouble. He requires solidarity and consolidation from the public: “The people can not stand this if this disaster is not dealt with by each Georgian.”

The imperative tone is characteristic of the finals of many articles of Titian Tabidze, by which he is giving effective measures for problem solution and requires from the government their implementation: “the committee shall be established for aiding the flood victims, which should include representatives of public agencies, the press -bureau should be

established, which will explore in detail results of the catastrophe and raise the issue on the adequate level.”

We note that in 1922, the editorial staff of the newspaper “Bakhtrioni” worked with the standards of the modern journalism. Titsian Tabidze managed the mobilization of the correspondents, sent the staff to the field and promised to the readers and the government to publish information about the further developments, and required from the government to take drastic measures.

Titsian Tabidze’s letter **“For the literary Georgian language”** (Tabidze 1966, V.2: 285-295) was written in 1928. It is known that then Georgian society was actively discussing this topic. It is tragicomical that at the Writers ' Union’s congress one of the leaders of the Communist Party - Philip Makharadze, appeared in the leading role for the protection of the literary Georgian, in his opinion Georgian language at the time was very polluted and distorted. This issue was even discussed at the plenary session of the Central Committee of the Communist Party.

Titsian Tabidze in the article **“For the literary Georgian language”** cites such quote : “Com. Kakhiani says in his report: “... In proletarian writings there are still many defects. Literature is still incomplete, Georgian language, the style is clearly weak [it is unclear what does it mean, that “the Literature is incomplete”, perhaps the ideological weakness, and writers’ style lacked sharpness of propaganda – M.T]. We, the Communists, shall care about the purity of a language. Lenin wrote that the Russian language is distorted and polluted, because they brought in it a lot of words that are completely incomprehensible for workers and peasants. We too need to vigorously protect the purity of the Georgian language. ”

It becomes evident that the Georgian Bolsheviks in their “care” for the Georgian language were mimicking Russian Bolsheviks’ attacks against the “alienated from masses” Russian intelligentsia, and so called “elite” language and the style. Titsian Tabidze sees that noble idea of “the fighting for the purity of the language” was really just a mask, behind which Bolshevik grimace was hiding, and Bolsheviks’ intent to make the language primitive and

“folk”, leveling of the individual styles of writers and thinkers, establishment of the lifeless and uniform, ideological language.

In opposition to this attempt Titsian Tabidze shapes the position, that the language must be protected not by government decrees, but by the writers' creative efforts. He believes that publishing and popularization of the classical literature can serve as a stimulus for the development of a true linguistic culture, which means protection and assimilation of rich traditions of the Georgian literary language. This is a phenomenon grotesque of which George Orwell displayed in his roman “1984” (Orwell: 2011).

Titsian Tabidze doesn't leave unnoticed one of the forms of the language pollution – “Tbilisi Qizilbash dialect”. Titsian Tabidze, like an esthete, man of letters with the sophisticated taste, Europeanist, admirer of the European poetry and European culture in general, can not accommodate himself with the recurrences of epigones of the oriental culture in modern literature, which is connected to the distortion of the Georgian language by the vulgarisms, by the reinforcement of a poor vocabulary and a phraseology.

Chapter III

Letters about the Organization of the literary life of Georgia

Letters by Titsian Tabidze apparently expressing publicist pathos, frequently published with pen-name Varam Gegeli¹. Authenticity of this pen-name is confirmed by Ioseb

¹ **Gageli Varam** – Georgian nobleman (great feudal) of the 1st half of 13th century – was the house steward of Tamar, Lasha-Giorgi and Rusudan. He fought against conquerors of Georgia – Mongols. In the misfortune period he sheltered in Kutaisi (Georgian ... 1977: 611). We should admit opinion of Givi Mikadze, the researcher, that in early 20th century, the authors of Georgian publications, in selecting of their pen-names, took into consideration the semantic aspect, i.e., in many cases, “names of

Grishashvili (Grishashvili 1987: 31) and Givi Mikadze (Mikadze 1984: 51) “Pen-Name Dictionaries”.

At that time - one of the most important issues, which Titsian Tabidze as a journalist and publicist, brings to the foreground, is the funding of publishing activity by the state and the activation of the publication of books, which, as he said, “was in the catastrophic situation”. In the article **“The State Publishing House”** (Newspaper „Bakhtioni”, №2 - 10.07.1922.) he says that the state did not provide the books’ publication, it had relied on private sponsors’s initiative in this matter. This excluded planned publishing policy and opened the way to the low quality literature. It was clear that if publishing “did not become the state scale matter” this activity would be doomed to termination. Private publisher, of course, was looking for gain, which had no perspective either. Titsian Tabidze writes regretfully: “Our nation is small statistically and no matter how big the reader's interest is, it can not create a situation which will bring the profit from publishing”.

The author's particular concern is that by that time even the classics have not been published, and only few books were issued by "The Society for Literacy Promotion Among the Georgians". We learn from the letter, that the Writers Union addressed the Minister of Public Education with memorandum, in order to “transform the publishing business into the state matter”, but during the Soviet period “publishing came to a complete halt because the primary technical means like the paper and printing-houses, were embezzled “.

As we can see, the article contains important information about the situation, in which in Georgia following the establishment of the Soviet regime Writers' Union was deprived the right and technical capabilities needed for publishing books independently.

In the article Titsian Tabidze considers the recognition of writing as one of the professions as a primary condition for the stimulation of the Georgian literature, which means that the writers will no longer start seeking for different jobs in banks, cooperatives and unions , but will regard writing, book creation and publishing as their major, permanent activity.

one or another historical figure was used as pen-name to emphasize close ideology to the said figure; Varam Gageli – Titsian Tabidze” (Mikadze 1984: 51).

To the author writing has its unique importance for the survival of the nation, for the preservation of the originality of its spiritual life in difficult historical circumstances. He feels the indifference or deliberate inaction from the state's side and therefore ends the article with a severe and painful words: "The crisis that exists today, will come to its logical conclusion, and there will be no mention of the past in Georgia".

Titsian Tabidze devotes another article to the problem of Georgian publishing. For the author the most important fact is that the Chief of the State Publishing House, who controlled the printing houses, papers, the press, books, and generally entire Georgian writing, directly was saying that "there was no need for publishing of books, because no one will read them", and "even was adding that the Latin script must be introduced in the Caucasus". "This has qualities of cynicism"- Adds Titsian Tabidze.

On the one hand, announcement of writers as an inactive pensioners, and on the other hand, the initiative of replacement of the Georgian alphabet with the Latin alphabet, of course, caused an antagonism between the Georgian intellectuals, the writers and the ruling forces. "The distrust was born" – this is how Titsian Tabidze expressed feeling of protest and today his straightforwardness and courage showed in those years is really surprising.

"Writing Profession again became a profession of a hunger... Desertion from this profession and looking elsewhere for the harbor has started again. For Georgia and for the state it is important that the writers stayed in writing field... It is necessary to think about this from the beginning, so that one day writing doesn't transform into a fiction. This will be a big unfortunate "- This is the harsh assessment made by Titsian Tabidze about the state policy of narrowing the literature and brings the feasible disappearance of the writing profession to the level of the national disaster.

In the article "**Georgian Journal**"(Newspaper „Rubikoni", №7 – 11.03.1923.) Titsian Tabidze demands from the government to establish a new Georgian magazine, serious and important body which will stimulate literature processes, and will activate at maximum and reflect the literary life.

The author, on the one hand, confronts the lifeless, scholastic thinking, which could not escape from the captivity of the past, but on the other hand, sees as unattractive the fate of the nation, which has no past. The new magazine, in Titsian Tabidze 's opinion, would have been a binding force of the history and the modernity, the unifying living space.

Time is delicately outlined in the letters of Titsian Tabidze. Time is usually difficult, depressing. Sometimes in the letters the unbearable humiliating existence of the intellectuals of that time becomes evident. “The writer's profession - is a profession of a hunger. It was like this before and this is how it is now... No need to mention all the examples, when Georgian writers died in an extreme poverty in basements”. – We read in the article **“Suburban House”** (NNewspaper „Rubikoni”, №9 - 03.04.1923.).

The aim of the author in the letter is to achieve from the “competent bodies” – Council of the Professional Unions and “Fans of Georgian culture” to start building of a new suburban house or transfer of any existing house to Georgian writers where they could work in calm conditions.

Titsian Tabidze expresses a very important and topical idea, which is incompatible with any kind of dictatorship, limitations and suppression of human being. In an era of the state idolization, in which the state consumed everything, the author believed that the state is not an end in itself.

About the unseen reinforcement of the role of the state in the life of the mankind is discussed in the work “Rebellion of Masses” of the Spanish philosopher Ortega Y Gasset and considers as the main expression of this tendency the slogan of the Italy’s dictator Mussolini: “All for the State, Nothing Beyond the State, Nothing Against the State” (Ortega y Gasset 1991: 150).

Contrary to the main tendency of the epoch Titsian Tabidze thinks that, the goal of the state shouldn’t be the self-empowerment, but it should create conditions for the expression of human creative powers. In Titsian Tabidze's opinion, essentially, the state must serve the culture, people's spiritual development, an expansion of their freedom.

In the article “**Upcoming Season**” (Newspaper „Rubikoni”, №14 – 25.08.1923.) Titsian Tabidze expresses his surprised by the strange fact: the government cares for the different fields of art, and only "the writers are just left out, only the writing suffers its last agony. «

The natural question arises - why was the Soviet State spoiling opera singers, generally musicians, theater directors and actors, movie studios, companies, artists and sculptors, and not the writers, and litterateurs?

Theatrical and musical art holds more effective means for the impact on masses, rather than writing, and can easily create an illusion of happy life and public welfare for the unaware person. This kind of art unifies multiple viewers or listeners –in halls they get a sense of solidarity, unanimity – they have an emotional experience all together, are laughing, dancing or wipe their tears, applaud all together, we hear the collective exclamations... the performing and spectacular art is meant for the collective and causes collective feelings. Fine works of art also are exhibited for the public.

Literature is so to speak individualistic. The relationship of the reader with the literature is fully and deeply intimate, or this relationship requires the isolation of a reader. More precisely, it is a seclusion of two people when they like conspirators think together separated from everybody, they think freely, and the free thought is the most dangerous enemy of the dictatorship.

And therefore it is understandable that Bolsheviks- authoritarians and the preachers of collectivism, supported the art’s "collectivist” forms, and feared the literature because it spreads trough the space of the secluded human being’s mysterious thinking, and reasoning...

Titsian Tabidze observes the manifestations of neglectful attitude of the Soviet authorities towards the literature and speaks with the heartbreak about the “Superfluous writing “ in Georgia.

Chapter IV

Letters on the Problems of the Young Generation

Titsian Tabidze, as the journalist and publicist was especially was worried about the fate of students - the future intellectual generation of Georgia.

Titsian Tabidze's publicist articles are characterized by sharp compassionate tone – “Only those who observe Tiflis, can notice that the hungry students walk in the city like ghosts, most of them come from provinces, are not yet adapted to the city and are dying in their basements and garrets” – he writes in the article **“Our Students”** (Newspaper „Rubikoni”, №16 – 28.10.1923.).

The author considers as the real national tragedy that our students live in such conditions and wants to draw public's attention to this very difficult situation.

It is striking is that Titsian Tabidze is not afraid to positively assess the aid given by the Menshevik government to students and is generously complementing them. Moreover, he repeatedly stresses and draws parallels between the Menshevik government's attention, interest to students and the inattention of the modern government and coldhearted neglect of students' impoverishment.

The great courage was needed in those years to say such truth about the Bolsheviks: “The ruling party... First of all, helps people from the party... party organizations prescribe scholarships to its poorest members... More than a hundred thousand young people remain outside the school system and the Soviet government, which stated that there won't be any illiteracy in ten years in the Soviet republic, not only can not eliminate illiteracy among adults but leaves children out of schools”.

In this letter by Titsian Tabidze an important historical figure is presented - Benjamin (Benny) Chkhikvishvili. As it is known, one of the leaders of early 20th century social - democratic movement Benia Chkhikvishvili in Democratic Republic of Georgia served as mayor of Tbilisi (1919-1920 years). Benjamin Chkhikvishvili went to exile to France together with other members of Menshevik government of Georgia after the occupation of Georgia by the Soviet Russia in 1921, and in 1923 he returned to Georgia to take part in the rebellion of 1924. He was arrested, could not be broken spiritually and was executed in 1924.

That is why we should consider mentioning of Benjamin Chkhikvishvili's name and merits kindly as an impressive expression of the devotion to truth by Titsian Tabidze.

Titsian Tabidze writes about the new Bolshevik time that "it (times) first of all appeared to poets and students with its grimace". He saw a spiritual kinship between students and poets - they have inner freedom in common. And that is why he considered them as the people of the most vulnerable and fragile spiritual constitution in Soviet Georgia.

Opinion of the famous poets of 60-es of the 19th century about the poet's social function - "I must be a son of the nation in its joy and sadness"- Ilia Chavchavadze (Chavchavadze 2012: 58) had a significant influence on the modernist – writers with the avant-garde orientation. This article by Titsian Tabidze, like his entire publicist writings, testify that Blue Buffalo Horn Order poet, who distanced himself from the heritage of "Tergdaleulebi", later just like them applies his creative efforts in understanding and solution of the painful national and social problems.

Titsian Tabidze in the article "**Student Traditions**" (Newspaper „Rubikoni”, №2 – 28.01.1923.) considers the university as the source of all progressive. He recalls Ilia Chavchavadze's "Letters of a Traveler" which is impregnated with Ilia's spirit of a seeker and recalls the thoughts of a young man who returned to the motherland after four years of studies as a student: "traveler" Ilia Chavchavadze's "Letters of Traveler" was created by the University".

Titsian Tabidze perceives the establishment of the university as the second birth of each Georgian and wants to believe that Georgia will make this day a holiday. He wishes the hegemony of the knowledge, education, freedom, and progressive thought to be established in Georgia.

Titsian Tabidze equates the students' noble rank with the name of poet and names Hamlet as the first student who deserves and justifies such coupling. "We always see the sad Prince of Denmark with books in his hands. Indeed, none of the true kings of Denmark is as famous as this Prince ephemera. Hamlet in the tragedy is presented with the first love and friendship" .

This sad Prince of Denmark holds the sadness in his soul because of the dishonesty, worthlessness, insidiousness and injustice of the human kind. But at the same time Hamlet

embodies the young man fighting for the truth, and humanity, full with compassion, passion for cognition and curiosity. Apparently, for Titsian Tabidze studentship period, on the one hand, is related to skepticism, insecurity and, on the other hand, active action of strong spirit for the truth and freedom directed to the change of the world .

As it seems, Titsian Tabidze in 1923, while writing this letter, internally was feeling the split of students - who were adapting to the situation but at the same time had the pure power, which could cause the desire for change and transformation.

“We see the bad things and should wait for more bad!” (Shakespeare 1980 : 337) , Shakespeare 's words describe probably the most adequately those difficult years in Georgia .

According to the ideas of Titsian Tabidze University students shall become flagmen and inspirer of the freedom movement, as it happened in Europe – “I see the manifestation of happy students with Heidelberg’s fireworks when they come to Rustaveli from Vera region, which should be embarked as the second university”. It means that Rustaveli’s humanity must be a source for the consciousness of the young generation - creator of the freedom.

There were serious problems in the educational sector because of the complete chaos in appointing and giving scholarships to students for studies abroad and there was no rational and fair system.

“David Saradjishvili... was not differentiating between the gifted students and even assisted those persons, whose ideology he did not share... ”- Titsian Tabidze points to the ideological impartiality and tolerance of David Sarajishvili for the reason, - his article was written in the era when human dignity was evaluated by ideological measures.

“After the revolution good initiative was seized in this area,”- Titsian Tabidze writes in the article “**Scholarships**” (Newspaper „Rubikoni”, №8 – 25.03.1923.). It is known that the Soviet authorities stopped funding and support for sending students abroad by the university, as well as other institutions and individual donors.

Titsian Tabidze boldly presents and exposes a vicious phenomenon - Bolshevik government sends students abroad applying an ideological principle, wants to raise its ideological

“affiliates” in Europe and finds such people in the circles of their friends and relatives: “In this case, there was a lot of bias, we noted before and still say, that the government handles this matter not like the matter of the common interest for all people but as a party's matter”.

Titsian Tabidze's thoughts and phrases sound very modern, for example, “this issue was resolved behind the scenes”... - Unfortunately, Georgian media and society are still talking about the clan mentality, protectionism and nepotism in our country. As we can see from the letter, these harmful tendencies weren't characteristic of pre-revolutionary Georgian consciousness. Unfortunately it was the Soviet government in the conditions of which this deviance was introduced. Communist authorities in this respect imprinted too heavy moral mark on Georgian society, erasing of which still represents a difficult problem today.

Chapter V

Letters on the Social Problems of Georgian Artists

“To have their own house where they could communicate with each other and find interest in common tasks has been the long-term unfulfilled dream of the Georgian artists and writers. Such houses and clubs exist in almost all cultural countries and there is no need in saying that this has a great importance for revival of art of each nation” - these words, which we read in the article **“The Palace of Arts”** (Newspaper „Bakhtioni”, №15 – 16.10.1922.), brings the reader to sadness because through them one can discern the democratic consciousness of the human being in pursuit of Europeanization of our cultural life, which was impossible in the conditions of Bolshevik dictatorship.

It should be noted that these were the years of so called New Economical Policy (NEP), during which the illusion of a liberalization of the Soviet system was created and perhaps that is why it was possible to appeal to the example of “cultural countries”- the free and civilized world, to which members of Blue buffalo horn movement aspired and considered themselves as a part of it.

In the article **“Foundation for Art”** (Newspaper „Bakhtioni”, №12 - 25.09.1922.) the author's principled position is outlined – salvaging of the modern art and more over its revival and development is not possible by means of certain persons' private initiative only.

It is necessary for the State to take responsibility here. Creation of “Foundation for Art” and appointment of a special fees for artists’ union is considered as necessary by the author.

It is necessary to note that the time has not come yet when creative connections completely appeared under the supervision of the ruling regime, the Communist Party’s dictatorship and became one of the strongest instruments of the regime for the suppression of the creative freedom, which in the repressions of 1937 played the severest role in the destruction of the artistic people.

One fact needs to be highlighted here, Titsian Tabidze does not require from the state to hire the creators as the dependents, and to provide for them. The author’s desire is to create such conditions, in which they will have an opportunity to freely develop their creative potential, to live and work with dignity. He doesn’t require mercy from the state, but the support and promotion of the creative labor and adequate wages.

It must be said, that by this time Soviet state has not shown its clutches entirely. The time has not come yet when monetary compensation demanded ideological obedience, in fact, slavery; it is still possible for the poet to think that naively it is possible to ask for the genuine help from the Soviet state.

Still the most interesting matter in this letter is that Titsian Tabidze raises the problem of mass commercialization of art, which has become even more pressing issue today. He discusses the impact of the so-called “NEP”– implementation of the new policy in the economy, on the contemporary culture, art and notes that culture’s commercialization, subordination and subjugation to the tastes of masses took place.

Titsian Tabidze perceives the art established by the “NEP” as an art of taking - giving, concomitant surrogate of petty bourgeoisie relations. This “art “ is for sale because it satisfies the taste of “customer” -broad masses. The degradation of the aesthetic taste starts, the delicate sensitivity needed for understanding of the art is absorbed by NEPman psychology and NEP dictatorship:”NEPO”- has demanded its own genre of art and today only cabaret-style art has its way. This is the most dangerous for the art and it can entirely deprive the art its dignity”.

The second danger, which threatened the Georgian mainstream art of those times, in Titsian Tabidze's opinion, was a reinforcement of the proletarian culture (proletcult). As it is well known, it was violence against the art, which required a sharp ideologization, and an imposition of the straightforward bias (Totalitarianism...: 2010).

“Proletcult” ideology relied on the definition of “class culture”, which essentially meant that any work of art had to depict interests and outlook of only one class,-the proletariat. The proletariat needed a creation of its' own culture, which would portray on posters and pathetically everyday mechanical, standardized work of crowds of workers', and their Bolshevik pathos: “We are approaching some really new kind of combined art, where purely human demonstrations, miserable modern hypocritical imagery and chamber music will appear at the background. We march towards the unseen objective demonstration of the subjects, towards the mechanized crowd and breathtaking grandeur, which does not recognize anything private and lyrical” (Gastev: 1919). Gastev one of the main leading ideologist of proletcult wrote. This essentially meant the imposition of the dictate of the totalitarian regime on the culture.

It was exactly this dictate which Titsian Tabidze feared and opposed to internally, when he in the article “ **Foundation for the Arts**” wrote about the controversy, which the true art faced back then: 'In this case the controversy unfolds logically. On the one hand, proletarian culture requires only its own classic art, on the other hand, NEPO requires its surrogate. The real culture – creator of a true value – in both cases remains marginalized”.

Titsian Tabidze analytically observes and presents two deadly dangers faced by the contemporary Georgian culture, and art. This, on the one hand, is the problem of transforming the art into the good for sale, and on the other hand, ideologization of the art, its transformation into the ideological weapon.

However, both of these tendencies meant creating the art and the culture for masses. In the Soviet period, the real danger, of course, was presented by the ideologization of the art (Totalitarianism...: 2010). Through the proletarian art - variety of the mass culture, the dictatorial regime intended to conduct a process of transformation of humans into the uniform, ignoble, aggressive masses.

It is understandable that Titsian Tabidze considers all types of mass culture with antipathy, which is tailored to the needs and tastes of the broad masses and is devoid of meaning, a sense of depth and refinement and elegance of the form - all what constitutes to the essence of the true art and which Blue Buffalo Horn Order members aspired to.

“We need to think hard before the surrogate announces its hegemony, which will destroy the art forever “- concludes the author. Unfortunately, Titsian Tabidze’s prophecy came true - the surrogate really declared its hegemony.

As we find out from the letter “**Curios of Specs**” (Newspaper „Rubikoni”, №15 – 23.09.1923., they called “Specs” the specialists from abroad who came here specifically for the development of the different fields of art. The ratio between the remuneration of the “Specs” and remuneration of the Georgian professionals is considered as curious by Titsian Tabidze.

Titsian Tabidze, of course, expresses his delight by the fact that the guests of Tbilisi have decent financial returns, who are still contributing to our country's development, but he resents the discrimination of Georgian artists, which basically was non-acknowledgement of their creative value, and their humiliation. It seems that the government wanted to instill the sense of inferiority in Georgian artists, to easily manipulate with the wretched people.

Chapter VI

Letters on Art

The very significant letter of Titsian Tabidze "**Zakaria Paliashvili**" (Tabidze 1966, V.2: 103-107), unfortunately, for obvious reasons, doesn't show up in fundamental musicologist works dedicated to Paliashvili, which were published in 1940-50 –es before the rehabilitation of Titsian Tabidze. This gap is still unfilled.

The letter is of analytical - publicistic nature and expresses number of important opinions and fair assessments, which now are seen as axiomatic truth, but in those times they were new and original. Tabidze's letter is also significant, because besides Paliashvili it speaks about the Georgian folk, as well as other fundamental issues of professional musical creative work. Titsian Tabidze is looking for the roots of professional music in Georgian folk music.

The range of Titsian Tabidze is broad - when he speaks about individual specifics of the Georgian folk music, he draws a parallel with the Georgian folk poetry - recalls a meeting of Kipchak with the Georgian man in Mukhrani Valley, or the Tiger and the knight and equates them with ballads of Pushkin and Schiller. Parallels between Wagner and Scriabin - the poet's favorite composers- with mighty creatures "Nibelungs" and "Hymn of Prometheus" are original. The author, as always, reveals a pursuit to distinguish Georgian cultural identity and to expose its European character.

Titsian Tabidze's sensitive, emotional text reflects the author's refined musical hunch and rare understanding of music, but at the same time, letter is guided by publicist's determination, which lies in the fact that his desire is to kindle in Georgian public the sense of national pride and faith in its own strength and capabilities. Titsian Tabidze says that the genius is the nation's happiness.

Titsian Tabidze dedicates articles "**Kote Marjanishvili**" (1933) and "**Duruji Declaration**" (1924) _ (Tabidze 1966, V.2: 300-307), to his famous contemporaries - the Georgian theater directors Kote Marjanishvili and Sandro Akhmeteli. In the personalities of Kote Marjanishvili and Sandro Akhmeteli Titsian Tabidze admires their innovative nature and energetic character. Titsian believes that the main source for inspiration in poetry, and art is creative spontaneity this is exactly what he sees in Marjanishvili's and Akhmeteli's art and values it.

Poet publicist is attracted to the rage and selflessness which was characteristic for both directors i.e. the qualities which have given impetus to "Blue Buffalo Horn Order's" poetic rebellion, and this resonating coincidence caused fascination of Titsian Tabidze with Kote Marjanishvili and Sandro Akhmeteli.

Titsian Tabidze's discussion about the theatrical concept somewhat echoes "Blue Buffalo Horn Order's" "creative credo, poetic world outlook and aesthetics -"for him the theater was not one of many theaters, but the whole country was one huge theater itself". One involuntarily recalls Titsian Tabidze's poetic lines from a poem "Kaldeas Balagani"- "My homeland Georgia is a different theater". For "Blue Buffalo Horn Order" and for Kote Marjanishvili the world, the country, the life was the theatre - spectacle, imagery, mask game.

The battle against the theatrical routine, their quest for the revival and innovation found the expression in creation of youth theater group Duruji in 1924. The Corporation "Duruji" aimed to transform the theater's artistic life and organizational forms. It announced to fight the old theater style.

In general modernist ideas hit like disaster the sluggish and provincial life of Tbilisi and Titsian Tabidze stood beside Kote Marjanishvili and Sandro Akhmeteli with enthusiasm, or one might say, with self-sacrifice. "The theater can not be reflecting the nation's shame: should we accept as national type dregs like kintos and karachogheli? This is really our demise. That was us` Blue buffalo horn order's poets who first introduced "Archin Mal Alan's" performance here and in provinces... This was the demand of our national and aesthetic pride "- Titsian Tabidze writes in support of a new directing and theatrical concept.

"By defending Duruji's position, Titsian Tabidze defended the position of the European theatre" – Vasil Kiknadze - theater specialist writes (Kiknadze 2003 : 527). "Duruji" opposed to the primitive belief that left to theater only an entertaining function and instead of this old overgrown with moss view established the humanistic understanding of theater's mission, theater's high civic pathos, high artistry, festive nature. Titsian Tabidze shared fully synthetic theater principle of Kote Marjanishvili opposed to the theatrical routine.

Titsian Tabidze appears before us as a thinker, who tries to establish the European cultural standard in Georgia because it is Europe which is dynamic and individualistic; In European culture every artist has his distinctive voice, face; European choice means revival, radical changes and striving for progress, which shows kinship of Kote Marjanishvili, Sandro Akhmeteli and «Blue Buffalo Horn Order's» creative credo. "Demolition of the old and

denial is not a crime, a national revival of the nation depends on it... Georgian nation is the winner, because it always chose the renewed path, otherwise the long history would turn it into the ashes”.

The opposition of the old generation theatergoers with Kote Marjanishvili, as well as with the corporation “Duruji” is very similar to the so-called battle between the fathers and sons which took place in 60-70-es of XIX century. The essence of this controversy was the irreconcilable conflict between the fathers, protectors of the patriarchal – feudal life, culture, petrified forms of literature, with the new generation who’s sought for the revival of the life and culture. This controversy showed up mainly in the field of literature but, in fact, included the whole social life and culture.

The following words sound like final summary of Titsian Tabidze’s intelligent-creative quest, in which necessity of modernization and universalization of the Georgian culture is outlined: "Do not be reclusive: the line of development of Georgian culture, including theater, must coincide with the World’s radius”.

The political upheavals related to the Rustaveli Theater in 1930es are commonly known. In the recent years, too many and important documents were published, confirming the Soviet establishment’s (primarily Lavrenty Beria's) fatal interest in this theater -its creative company, repertoire, and the daily life. Akhmeteli and many members of Duruji paid high price for their independence. Neither Party not the Communist Union could handle Duruji. Beria in his letter directly names them as the fascist organization, because they did not recognize the higher authorities” – said Vasil Kiknadze in his book (Kiknadze 2003: 540).

The article of Titsian Tabidze “**Rurstaveli Theat** (Tabidze 1966, V.2: 308-317), was written in 1930 and approach of the repressions can be already felt in it.

Opponents of Marjanishvili and Akhmeteli were saying: “It is true that, some kind of shape change, an update took place, all this happens with alien method and where is the Georgian national theater”. The author of the article presents with the publicist truth that the circle was forming around Marjanishvili and Akhmeteli. It is known that these two innovative directors completely destroyed the rigid principles of the old patriarchal theater and carried

out “dictatorship” of the strong director. As Titsian Tabidze writes, from the positions of Soviet ideology, it was described as “harmful deviation“. So Titsian Tabidze’s open support to the directors who have already been accused in “harmfulness” one of which- Kote Marjanishvili, in fact, soon, would be ousted from the Georgian Theatre, and the second- Sandro Akhmeteli – would be executed, must be considered as the author's bold, uncompromising step.

Obviously, the Soviet theater “guardians” didn’t like directors’ true and pure authority neither they liked their European innovative theatrical experiments. ”Theatre directly faced - ...cursed issues, these issues are: repertoire, nationality and revolution”. It is clear that all three of these “curses” were related to the transformation of the theater into the propaganda machine by the Soviet authorities.

Soviet ideology imposed propaganda function on the literature, the art, the cinema, the painting, the music and the theater in particular.

When cinematography still had no strong impact on masses, and when there was no powerful means of mass propaganda, such as television, the theater’s propaganda role was very important. Theatre is in direct human contact with the public, it has a strong “mechanism”- the word. By means of the word it was possible to accomplish the harsh impact on the so called “collective subconscious” and the masses were easily subdued and controlled.

That is why the most powerful pressure was imposed on the theater by the Soviet government. Rustaveli Theatre had to be in service of the authority and consolidate masses around the communist ideas. Repertoire of the Theatre had to be selected in such a way that it would strengthen the revolutionary pathos, the revolutionary mood and attitude in masses.

On the other hand, the theater staged entertaining, completely tasteless and uncultured performances, which attracted the broad masses by satisfying their physiological needs in primitive laughter.

It is clear that the «Blue Buffalo Horn Order» poet with refined literary taste was irritated and suppressed by the intentional degradation of the theater, actors' vulgar manner of acting, poor repertoire and spectators' intellectual crisis.

For the modernist artist pseudo pathetic stage spuriousness and artificial heroic - hysterical style was aesthetically unacceptable, as well as the vaudeville plays of the questionable taste and actors corresponding acting manner.

As the article shows, the government pursued the policy toward the theater, which would enable attraction of the broad masses by the simplification of the repertoire and glossing over the serious life problems, by leaving out of the public attention the sensitive issues.

Modern Georgian theater professionals do not dispute the fact that no matter how paradoxical it may seem, the play „Fuenteovejuna” «was at the same time the first Georgian Soviet play, which was impregnated with the revolutionary pathos, and the first Georgian performance of the European scale”.

In the letter of Titsian Tabidze “**Fuenteovejuna**” which talks about the theatrical version of Lope de Vega's piece “Fuenteovejuna” (Newspaper „Bakhtioni”, №21 - 15.07.1922.) clearly shows that the theatrical play defeated the nihilism reigning in the theater of those times. Theater directors and artists spoke insistently about the death of the theater. This is why Titsian Tabidze considers this event as the most important national – patriotic act.

Titsian Tabidze as a theater critic and journalist, not only describes the theatrical facts, but also lets the events and powerful inspiration go through the prism of his concepts and aesthetics and demands the natural power from the Georgian theater.

In an article “**Akaki's Monument**” (Newspaper „Bakhtioni”, №24, - 24.07.1922.) in connection to the installation in Tbilisi of the sculpture of Akaki Tsereteli created by Jacob Nikoladze, the significant problem is raised - in the country no monuments of famous personalities and historical public figures were embarked, and the only exception was this monument of Akaki. The «Blue Buffalo Horn Order» members and among them Titsian Tabidze were opposed to Akaki Tsereteli, when rejected classical literature like modernists and avant-garde poets; That was Akaki who they considered as the embodiment of the

poetry, which they had to overcome and cross over. It should be taken into account that when they appeared in the poetry, there were Akaki's epigones everywhere which caused "Blue Buffalo Horn Order's" annoyance, rather than Akaki himself. Gradually "Blue Buffalo Horn Order" acquired maturity and appreciated Akaki Tsereteli more.

Communists will do their best for installation of the monuments of their leaders and revolutionaries of various origins. It is difficult to imagine a more open and frank discussion on this topic during the Soviet censorship conditions – “We have nothing against that there are monuments including of foreigners in every street who have given their lives for the mankind, but we have the right to insist that the majority of these monuments shall be of Georgians...”. For the author particularly important is the erection of the monuments of Vazha Pshavela and Shota Rustaveli.

Titsian Tabidze unapologetically separates from each other the Georgian people and the Soviet government and dreams about erection of the monument of Rustaveli as the sacred symbol of the nation, by the people without the support of the communists.

Totalitarian regimes are very actively trying to change cultural landscape of any country. They primarily use architecture, sculpture, and monumental painting. The proofs of this are the numerous monuments of Lenin, Stalin, Mao Zedong and other “leaders” in different countries.

Titsian Tabidze fought for the retention of the Georgian face of the city and the country. Of course, he couldn't stop the communist symbols' “Landslide”, but he wanted country's national cultural symbols to be retained too. It was, in essence, a kind of battle for the protection of the national identity in the conditions of the totalitarian regime.

Titsian Tabidze in the extensive article “**Niko Pirosmiani**” (Tabidze 1966, V.2: 142-163) states that this strange personality and his artwork, has the Christian humility and complete leveling of his own personality and his deeds which is characteristic of unknown hagiography authors.

Titsian Tabidze notices a kind of estrangement between Pirosmeni and Georgia, the time when he lived: “as though he was prepared beforehand... to fantastically distance himself from our modernity “.

This person alien to the rest of the society in Titsian’s eyes stands as a phantasmagorical, magical or mythological character that appeared in this world by the providential forces to suddenly embody the nation's creative potential in him. An author emphasizes that before the return of the artist Dimitri Shevardnadze from Berlin in 1916, who in Tbilisi established artists’ European club lifestyle, no one knew about the existence of Niko Pirosmeni.

Titsian Tabidze discusses the faulty social event – when in Georgia people are often indifferent and turn away from the talented people, but after their death they transform them into a legend.

In Titsian Tabidze’s letter between the lines one can read about the kind of fear which Tbilisi artists felt towards the Niko Pirosmeni’s inexplicable, incomprehensible personality. They avoided meeting with Pirosmeni – escaped from their selves and their conscience, because, having secured welfare and social recognition, they found it difficult to face him.

Titsian Tabidze sharply describes the public agiotage and hysterical cascade of events, which were carried out by artists, journalists, art critics and others for Pirosmeni’s immortalization, and essentially improvement of their own mistake after the death of Pirosmeni.

“The great master died in the terrible poverty and inhumane suffering in front of the whole Georgia... Who knows how long country must wait until the sudden eruption of such an ore of culture and art will take place again. Nature rarely awards the nation with such happiness... Niko Pirosmeni died in such bitterness and contemporaries did not understand him “- writes Titsian Tabidze.

Exactly the theme of death of the person “in front of the whole Georgia”, the estrangement between Pirosmeni and his contemporaries - is the leitmotif of this text. Titsian Tabidze 's letter clearly shows, on the one hand, coldness of the art community and on the other hand, the indifference of the whole society, which turned out to be the reason of the human’s

seclusion in himself and estrangement. Titsian Tabidze paints a portrait of the painter and reveals his nature as absorbed into his inner life.

Titsian Tabidze's article "Niko Pirosmani" is written in 1926. It is known that in the European, American, Russian, Georgian prose of those times often can be found reflection of ideas of the founding fathers of School of Psychoanalysis - Freud, Jung and others. These were 20-es of the XX century when novels and feature stories full of psychologisms of Mikheil Javakhishvili and other Georgian writers were written, in which the authors purposefully tried to catch the whole complexity of the human soul, to recognize patterns of human spiritual life, its oddities and the mystery.

The artist Niko Pirosmashvili appears like this kind of mysterious, strange person in the letter of Titsian Tabidze. Titsian Tabidze's observant, sensitive, touching the depths of the human spirit intuition, enabled the author to create the artist's realistic, truthful portrait.

The main principles of analytical psychology and person's mental constitution analysis of the famous psychologist Carl Gustav Jung (Jung: 1995) stand close to Titsian's method of human observation, behavior analyzing.

According to Jung 's theory, two trends – extraversion and introversion coexist in person, but sometimes one of them becomes dominant. Extravert is moving, active speaker, easily builds relationships with people and has no trouble getting used to people and co-exist with them. External factors are decisive for him/her. Introvert, on the contrary, is asocial, sunk in his/her own inner world of thoughts and ideas, feelings and experiences, he/she is inclined to judge, to exercise restraint, to respect privacy, is eager to get rid of foreign objects, his/her interests are focused on their own selves.

In the letter Titsian Tabidze considers these observations about the psycho-types of humans, and in general contemporary psychology perspective. In the psychic of the main personage of the article two above tendencies fight with each other. The main character of the article often changes his mood – he is sometimes impulsive, alarmed, aggressive, agitated, sometimes he is a pessimist, locked in himself, silent, incommunicable, avoids contacts, is characterized by the lack of social relations, is rigid, or finds it hard to or often can not

change something, which objectively requires a change, because it is difficult for him to interact with the environment.

Titsian Tabidze particularly draws attention to Pirosmeni's childhood – in lonely child's consciousness that was left without the parental care, harshness of life was engraved forever and of course his subconscious was affected too.

The one of the most important artistic features of the letter is the contrast. It strikingly shows, on the one hand, the spiritual poverty of the society, and on the other hand, the artist's inner dignity, striving toward the self-realization, thirst for labor, the natural desire of the creative human to find happiness in his art.

Titsian Tabidze with prose writer's talent shows, on one hand, the tightness of the person locked in himself, taken over by his own work, who faces a hostile and intimidating forces and on the other hand, the openness to the friendly people.

The author analyzes Niko Pirosmeni's past creative way to present his paintings - sorts them according thematic - conceptual and artistic point of view. He offers to the reader the systematization of the painter's works and commented catalogue.

Titsian Tabidze's empathy towards the hero of the article is so deep that it seems that he identified his life and death with the death and the life of the painter: "No one knows when did he die, in what conditions, or who buried him, " - these words are written with the tragic premonition of the person possessing the keen intuition, who also disappeared one day in 1937.

Titsian Tabidze and other Georgian intellectuals in the conditions of the Soviet leadership tried to discover and strengthen resuscitating sources in the Georgian culture. Their goal was to show the Georgian culture in its full richness so that the people could keep their national identity in the conditions of the international dictatorship.

In Niko Pirosmeni Titsian Tabidze and his associates saw Georgian people's spiritual and creative force and set him as a symbol of people's talents and energy. They foresee the nation's inexhaustible capacity in Pirosmeni - the son of the people, ordinary man, not the

elite, but a representative of Demos. In his figure they saw a promising sign of the great potential of Georgian Demos. It can be said that this looks like resorting to Ilia Chavchavadze's point of view in difficult times - that Georgian nation can only be saved by filling its elite from the depths of the ordinary people.

The article "**Chimerioni**" (Newspaper „Barrikadi”, №5 – 22.01.1922.) was written in a kind of artistic carelessness, unceremonious freedom and artistry, the text is full of documentary information, portraits, faces and names, ghosts, historical excursus, political assessments, spicy gossipy comments and pathetic phrases. With who would not you come across here - who have fled civil war in Russia, intellectuals, bohemian and bold artists, academic poet, German woman, Georgian poet hiding behind Colombina's costume and the mask; Here are old coquettes, rogues, speculators, artists, jugglers, poets... Rimbaud, Andrew Bell... ". As Titsian Tabidze would say, "Everything is mixed in chimeras".

The composite structure of the article can be described as an organized chaos, from which café "Chimerioni" emerges and shapes gradually, with its history and Bohemian daily life - as the sample of the art and artists' sanctuary ...

The ghost of the Russian Revolution and Civil War accompanies this letter - here are Russian immigrant artists - Sergei Sudeikin and Saveli Sorin, which are thrown in Georgia by the Russian civil war. «And on the background of the destructive war the contrast is created: In Tbilisi people live free, create, and feel themselves happy».

Titsian Tabidze revived frosty the harsh landscapes of Russia with apocalyptic poetic images: "Russia three years ago - was some kind of phantasmagoria, real astral dust with freezing cold was snowing in Russia, civil war destruction, North pole ocean's cold, hunger which came down to mystery". Russian harsh winter climate in the article is attached to the relentless and brutal political climate: "Bloody "Cheka", as the punishment of Egypt, fallen away in different directions immigrants, as shadows under inhumane terror with their whole essence talk about something unheard of. None of the invented nightmares of the Bible can achieve this kind of intense terror".

The free, warm and hospitable Georgia seemed as “Promised Land “to those who came from Russia. Titsian Tabidze recalls that “cultural people kissed the ground in front of our eyes in Tiflis and wept when they saw the electric light, as if people who awoke in the grave, they could not contain air and light”.

By presenting relations between the Russian and Georgian artists the publicist is trying to show us the optimal form and content of the relation of two countries. Free, democratic Georgia without any complexes, without resentment establishes communication with the Russian culture.

The cultures enrich each other, complement, cultures do not have boundaries, and there is no metropolis and colony in culture. In the article, which is written after the occupation in 1921, Titsian Tabidze shows that the Georgian -Russian relations shouldn't be relations of the occupier and the occupied, but the relations of equal and free, creative people sharing the culture. Such viewpoint is still very relevant. Undercurrent content of the article reads that the Russian state should not appear in the intimidating form to Georgia, but it must show its cultural face, which no doubt deserves the great respect.

Portraits appear in “Chimerioni”, but more often these are the features of portraits, just like the fast gliding movie cameras would film faces of people sitting in the twilights of the café. With symbolist's emotional mesmerizing words Titsian creates phantasmagoric cascade of the faces of the café's real or virtual guest. “Chimerioni” is written with a nostalgic feeling. Café's atmosphere leaves a sense of appreciation of the uniqueness of the past. This past is poetically elevated. The style of the letter is light, is free and reflects the idea of the café. In this style poet depicts the colorful, free world of the sloppy, talented and happy people - Café “Chimerioni”. With “Chimerioni” Titsian Tabidze creates an apology of freedom in the conditions of the newly set Bolshevik regime.

Conclusion

To Titsian Tabidze as to a publicist keen interest in pressing, acute social issues is organic. The dynamics of the social life inspires him with curiosity. It was due to the fact that for him the avant-garde pathos of the world's change and renewal was close.

It is important to observe Soviet publicistic pathos of Titsian Tabidze's essay, which should be considered as an unconscious tragic response of the person's survival instinct that suddenly discovered himself facing the deadly threat, to the conditions of the repressive regime, also as an unintentional preventive move dictated by the inner alarm to eradicate the life threatening situation.

Considering the style of the thought process of Titsian Tabidze one can make a conclusion that abundance of compositional elements in his essays (portraits, landscapes, lyrical insights, historical reviews, authentic live images and so forth), compositional order of the essays and arrangements are the writer's mastery components brought to journalism from the poetry and literature. A descriptive or discerning manner of writing is alien to Titsian Tabidze, he creates unforgettable tropes, images, the whole system of images.

Publicist's clear or invisible self-portrait unites the diverse compositional elements of his essays into one unity. The reasoning of Titsian Tabidze shows influence of the intellectual and emotional atmosphere of the beginning of the 20th century Georgia. Here comes the idea of Georgian messianism. The author's consciousness is occupied with the idea of the death and the survival, Georgian messianism essentially is an expression of the neo-romanticism and not of a chauvinism or national limitations and egoism. In his quest for the ways of saving Georgia Titsian Tabidze clearly shows his western cultural-political orientation.

In his opinion, Europe will enter Asia through Georgia and in this way Georgia will render its service to Europe – it will be the hub of its culture, the inculcator of its ideas – it will be the Europe's leading fortress, the outpost in Asia.

It should be noted that such a geopolitical vision of the publicist is still very important and relevant for Georgia. Titsian Tabidze's extraordinary and positive discussion about the nature of a war makes it clear that the author's interest in this matter is caused by, first of all, Georgia's participation in the World War I, and by its importance in the liberation of Georgia. The absence of the freedom, no-freedom by the author is considered in the article as the most inhumane event. There is a worse evil than the death – which is slavery, or continued dying.

Establishment of the Soviet regime in Georgia raised the quite different problems to the publicist. Titsian Tabidze feels especially sharply the problem of the survival of the Georgian language. He saw that under a guise of saving of Georgian language Bolsheviks' intended to make the language primitive and "folk", level the individual styles of writers and thinkers, establish the lifeless and uniform, ideological language.

Therefore, in the most difficult historical conditions for the nation's survival, for the survival of its spiritual life, maintaining its originality, author finds it necessary and insists on founding the Georgian State Publishing house and establishing of the new magazine as an important organ for stimulation of the literary processes which would assure the space for uniting of Georgian culture, history and modernity. Titsian Tabidze sees very clearly the need for the improvement of the conditions of life and creativity for writers. In contrast to the major trends of his era, publicist believes that the goal of the state shouldn't be a self-empowerment, but it should create conditions for the expression of human creative powers.

According to the logic of Titsian Tabidze, the state should serve the culture, spiritual development of the people, and an expansion of their freedom.

In depth motive for the publicist's interest in students' theme is that he considers students as the most freedom-loving group which brings the freedom to the society. Titsian Tabidze explains the severe living conditions of students by government's indifference and neglect.

The government's partial attitude to students and their differentiation according to the ideological closeness he considers as the worst fallaciousness. Publicist highlights the insidious goal of the Soviet government's educational policy- it wants to turn young students into the followers of its ideology. Articles dedicated to the students, together with the whole work of Titsian Tabidze as a columnist, shows that the Blue Buffalo Horn Order poet, who distanced himself from the heritage of "Tergdaleulebi", later just like them, applies his creative efforts in understanding and solution of the painful national and social problems.

Publicist – the person with the democratic awareness, in his discussions of the social problems of Georgian artists, shows his strive to the Europeanization of our cultural life, which was impossible during the Bolshevik dictatorship. Titsian Tabidze analytically

observes and reveals two threats, which was faced by the Georgian culture: the problem of mass commercialization of art, transforming the art into the good for sale, and ideologization of the art. The art's transformation into the ideological weapon meant creating the art and the culture for masses. In the Soviet period, the real danger, of course, was presented by the ideologization of the art. Through the proletarian art - variety of the mass culture, the dictatorial regime intended to conduct a process of transformation of humans into the uniform, ignoble, aggressive masses.

In the articles dedicated to the art the author shows the quest for showing the originality of the Georgian culture and its European character and the level.

The emotional article dedicated to the 20th century founder of Georgian classical music - Z. Paliashvili, is full of determination to enkindle in Georgian society the sense of national pride and faith in its own strength and capabilities. Therefore Titsian Tabidze says that the genius is the nation's happiness. Titsian Tabidze's assessment of the Georgian theater reformer – Kote Marjanishvili is determined by the fact that for him in poetry and art the major source was spontaneity and in the works of Marjanishvili he saw exactly this quality. The poet publicist is attracted to the rage and selflessness characteristic to the director i.e. the qualities which have given impetus to “Blue Buffalo Horn Order's” poetic rebellion, and this resonating coincidence causes the fascination of Titsian Tabidze with Kote Marjanishvili.

Titsian Tabidze in discussion of the theater appears as a publicist and thinker, who is trying to establish an European cultural standards in Georgia. In parallel to the positive assessment of the embankment of the monument of Akaki Tsereteli by Jacob Nikoladze in Tbilisi, Titsian clearly shows how the totalitarian regime was actively trying to change the country's cultural landscape. Communists would do their best for installation of the monuments of their leaders and revolutionaries of various origins. In this situation Titsian Tabidze fought for the retention of the Georgian face of the city and the country.

Titsian Tabidze as a publicist in the conditions of the Soviet leadership tried to discover and strengthen resuscitating sources in the Georgian culture. His goal was to show the Georgian culture in its full richness so that the people could keep their national identity in the conditions of the international dictatorship.

In the article, dedicated to Niko Pirosmani's personality and art, he sets him as a symbol of people's talents and energy. He foresees the nation's inexhaustible capacity in Pirosmani - the son of the people, ordinary man, not the elite, but a representative of Demos. In Pirosmani's figure he saw a promising sign of the great potential of Georgian people. It can be said, that this looks like resorting to Ilia Chavchavadze's point of view in difficult times - that Georgian nation can only be saved by filling its elite from the depths of the ordinary people. Titsian Tabidze's article "Chimerioni" is written with the feeling of nostalgia. The atmosphere of café leaves the feeling of the uniqueness of the past. With the symbolist's mesmerizing emotionality Titsian Tabidze creates the phantasmagoric cascade of the images of the guests of café and the apology of the freedom in the conditions of newly established Bolshevik regime.

In the article, written after the occupation in 1921, Titsian Tabidze shows that the Georgian-Russian relations shouldn't be relations of the occupier and the occupied, but the relations of equal and free, creative people sharing the culture. Such viewpoint is still very relevant.

Publicism, and journalism appeared attractive and interesting to Titsian Tabidze because of the fact that here too, as well as in literature, although with different techniques and perspectives – one can display the life. In journalism Titsian Tabidze discovered the possibility to catch the time, live present, and transform the multi-dimensional reality into an object of the highly subjective interpretation.

For him publicistic work is a mean for understanding of the painful problems of this reality, demonstrating of his own civil position and beliefs, and direct participation in the formation of the public opinion. Titsian Tabidze is a principled, and at the same time compassionate journalist and publicist. He establishes principles of the "humanistic journalism" – sincerely is interested in a human destiny and retains a human friendliness and warmth in the strict era.

Writing's plain, free of clichés manner, impressive intellectualism, lively imagination, devotion to the truth, are the essential qualities of Titsian Tabidze as a publicist. This distinguished poet emerges as an equipped with the keen sense of time, emotional and insightful publicist.

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Annex

Titsian Tabidze

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Newsp. **Georgia**

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Newsp. **Barrikadi**

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10. „Fuenteovejuna” on Georgian stage [1922 № 21]
11. Akaki's Monument [1922 № 24]

Newsp. **Rubikoni**

12. Student Traditions [1923 № 2]
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14. Georgian Journal [1923 № 7]
15. Scholarships [1923 № 8]
16. Suburban House [1923 № 9]
17. Upcoming Season [1923 № 14]

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| 23. Niko Pirosmiani | [1926] |
| 24. For the Literary Georgian Language | [1928] |
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| 27. Kote Marjanishvili | [1933] |

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