

DOI: <https://doi.org/10.36719/2789-6919/49/16-19>

Tamar Gogoladze
Gori State University
Doctor of Philology
<https://orcid.org/0000-0003-0450-2924>
tamilagogoladze@gmail.com

A Narrative of the Creative Life of a Georgian Traditionalist and Feminist Woman Writer

Abstract

In the 60s of the XIX century, young Ilia Chavchavadze, beginning to present in a new way the issues related to traditional literary principles, trends, and translation activities, in the journalistic article “A Few Words...” (which was published in the magazine “Tsiskari”); he actually confronts the generation for which these old traditions are inviolable. Among those who controversies Ilia Chavchavadze, for the first time, a woman (poet, playwright, publicist) appears, a mother of a family, a worthy member of society, to whom Ilia Chavchavadze’s views are alien. Later, this poetess, Barbare Eristavi-Jorjadze herself (1833-1895), was joined in a contest with the prominent representative of the “New Generation” poet and publicist Akaki Tsereteli. However, the confrontation between Ilia and Akaki did not mean a rejection of Barbare Jorjadze, which was also expressed in the fact that the Georgian theater they restored opened with a play by Jorjadze (Tsereteli 1960).

The aim of the article is to present the contribution of this remarkable writer, Barbare Jorjadze, to Georgian literature and even to the process of confrontation between generations, especially since she was one of the first, whose “Georgian Cuisine and Family Recipes” (1874) became a table-top model for Georgian housewives throughout the century, as well as her poems “To a Man”, “To Men” and the publicistic note “A Few Words for the Attention of Young Men”, where she decisively raised the issue of gender equality, became important (Gaprindashvili, 2014).

Our study aims to present Barbara Jorjadze’s views to foreign researchers, to highlight its negative and positive sides, which is very important in the history of the struggle for women’s emancipation on the example of Georgia. Historical-comparative methodology is used, and the conclusions draw attention to the work of B. Assessment of Jorjadze’s contribution both by her contemporaries and today, in the 21st century (Bakradze, 1960).

Keywords: *Barbadze Jorjadze, creative life, opponent, poetess*

Tamar Qoqoladze
Qori Dövlət Universiteti
filologiya elmləri doktoru
<https://orcid.org/0000-0003-0450-2924>
tamilagogoladze@gmail.com

Gürcü ənənəçisinin yaradıcı həyatının povesti və feminist qadın yazıçı

Xülasə

XIX əsrin 60-cı illərində gənc İliya Çavçavadze “Bir neçə söz...” (“Tsiskari” jurnalında dərc olunmuş) adlı publisistik məqaləsində ənənəvi ədəbi prinsiplər, cərəyanlar və tərcümə fəaliyyəti ilə bağlı məsələləri yeni tərzdə təqdim etməyə başlayır; o, əslində bu köhnə ənənələrin toxunulmaz olduğu nəsilə üzləşir. İliya Çavçavadzeni mübahisələndirənlər arasında ilk dəfə olaraq İliya Çavçavadzenin ba-

xışlarına yad olan bir qadın (şair, dramaturq, publisist) ailə anası, cəmiyyətin layiqli üzvü peyda olur. Sonralar bu şairə Barbare Eristavi-Corjadzenin özü (1833-1895) "Yeni nəsil" in görkəmli nümayəndəsi şair və publisist Akaki Tsereteli ilə müsabiqəyə qatılır. Lakin İliya ilə Akaki arasındaki qarşışdırma Barbare Jorjadzedən imtina demək deyildi ki, bu da onların bərpa etdikləri gürcü teatrının Jorjadzenin pyesi ilə açılmasında ifadə olunurdu (Tsereteli 1960).

Məqalənin məqsədi bu görkəmli yazıçı Barbare Jorjadzenin gürcü ədəbiyyatına və hətta nəsillər arasında qarşışdırma prosesinə verdiyi töhfəni təqdim etməkdir, xüsusən də o, "Gürcüstan mətbəxi və ailə reseptləri" (1874) bütün əsr boyu gürcü evdar qadınları üçün stolüstü modelə çevrilən ilk lərdən biri olduğu üçün, həmçinin onun "İctimaiyyətə" və "Kişilərə" şeirini təqdim etməkdir. O, gender bərabərliyi məsələsini qətiyyətlə qaldırdığı "Gənclərin Diqqətinə Sözlər" mövzusu əhəmiyyət kəsb etdi (Gaprindashvili, 2014).

Tədqiqatımızın məqsədi Barbara Jorjadzenin fikirlərini xarici tədqiqatçılara çatdırmaq, Gürcüstanın timsalında qadınların azadlığı uğrunda mübarizə tarixində çox vacib olan mənfi və müsbət tərəflərini işıqlandırmaqdır. Tarixi-müqayisəli metodologiyadan istifadə olunur və nəticələr B.Jorjadzenin həm müasirləri tərəfindən, həm də bu gün XXI əsrə verdiyi töhfələrin qiymətləndirilməsi işinə diqqəti cəlb edir (Bakradze, 1960).

Açar sözlər: Barbadze Jorjadze, yaradıcılıq həyatı, rəqib, şairə

Introduction

Since ancient times in the history of Georgia, women were not only involved in family matters but also took an active part in the spiritual life of the country. There are many such examples: King Tamar, holy great martyr Ketevan, Tinatin Gurieli, Mariam Dadiani and others. But in the 19th century, with the development of the press and cultural life, women became more interested in education and participation in the public life of the people. In the 60s, under the leadership of Ilia Chavchavadze (1837-1907), the so-called "new generation" began to come forward with new ideas regarding language, translation freshness to traditional views.

The article "A Few Words about Prince Revaz Eristavi's Translation of Kozlov's "Mad" began a controversy on the pages of the magazine "Tsiskari". A woman also joined the controversy - Princess Barbare Jorjadze (1833-1895) on the side of the so-called "old generation". Barbare Jorjadze is a colorful figure of a woman of the 19th century: a mother of three children, a poetess, a playwright, a publicist and most importantly, a woman who defended and fought with words against the enslavement of women by men (Chumburidze, 2021). Her views were almost opposite to the views of I. Chavchavadze and Akaki Tsereteli. Despite this, they always respected Barbare Jorjadze and sometimes published her works in their magazines.

B. Jorjadze mainly collaborated and was published in the magazine "Tsiskari". Starting with magazine publications, in 1874 she wrote and published the book "Georgian Cookery" ("Sruli Samzareulo"), which is a set of Georgian and European culinary recipes tested by Barbare herself. This book was used by entire generations of housewives throughout the century. And 10 years ago, a restaurant called "At Barbare's" opened in Tbilisi.

In Georgian literary criticism, the name and work of B. Jorjadze are almost always mentioned where the debate between the "new" and "old" generations is discussed. A collection of B. Jorjadze's works with a preface was published in 1988 (compiled by Manana Moniava).

Our article should cover not only biographical data and work, but also those materials in which she advocates for equality between women and men.

Research

1. Princess Barbare Jorjadze, née Eristavi, was born in 1833 in the village of Kistauri. Her mother, Nino Amilakhvari, instilled in her children a love for Georgian literature. Barbare was the sister of Rafiel Eristavi, a famous Georgian public figure, poet, playwright, linguist and publisher of many

dictionaries (his anniversary was solemnly celebrated by the entire Georgian nation in 1895). But Barbare only managed to receive a home education.

At the age of 12 (as was customary for a long time), she was married to the impoverished military man Zakaria Jorjadze. Barbare became a faithful wife and a wonderful mother of three children. Despite her constant busyness, she was actively involved in the cultural life of Georgia. In her publications, she fundamentally called on her compatriots to take action, lead an active life and serve their homeland.

2. There was not a single significant socio-political phenomenon that she left without a response (Jorjadze, 1989).

Akaki Tsereteli, who spoke out against B.Jorjadze's views orally and in writing, first met her in the family of Ivane Kereselidze, the editor of the magazine "Tskiskari", and gave a description of her portrait - she was a stately, beautiful blonde in Georgian national dress, who, sitting on her knees, wrote one of her beautiful poems "Aragvi" (Moniava, 1988). In 1889, Barbare was forced to leave her native Kakheti due to family circumstances and move to Lankaran with her son Mikhail and husband Zakari, where she became a widow. She was in a difficult financial situation and was seriously ill. On April 10, 1895, she died on the way to Tiflis. The Georgian press responded with letters of condolence on the death of Barbare. She was buried in Telavi, in the so-called pantheon, arranged in the courtyard of the palace of Erekle II, next to her brother Rafiel Eristavi (Tsereteli, 1968).

The Georgian public deeply respected the work of B. Jorjadze and her activities in the cultural life of her homeland. In addition, it can be said that the first season of the newly opened theater was opened by the play "What I was Looking for and What I Found" ("Ras vedzebdi da ra vipove", 1879), which was a great success with the audience.

Barbare began writing poetry at the age of seventeen. In 1850, her first poem was published in the only magazine in Georgia, "Tskiskari". By this time, the "domination" of the romantic literary trend ended, and realism took its place. But the poems of the young poetess, in their ideological principles, are more suited to romanticism: the glorification of the past, sadness and a feeling of spiritual loneliness are often manifested in her poems. Sadness and sorrow for the past always dominate in her poems. This explains the fundamental expression of the defense of traditions, which determined the belonging of Barbare Jorjadze to the representatives of the "old generation". Barbare is engaged in lyric poetry, but in 1853 she wrote the poem "Scarce of the Shuamta Monastery". It shows the struggle of Georgian nobles during the invasion of the Lezgins, who often invaded Kakheti (Nikoleishvili. 2021).

Barbare's poetry is not averse to satire against the representatives of the bureaucratic apparatus. Barbare often writes about these events in her publications ("In Kakheti during Shamil's invasion"). She also wrote prose works ("Titia and Ivane", "Tazo the singer", "Mariam"). Barbare also wrote plays: "Envy" ("Shuri"), "What I was Looking for and What I Found" ("Ras vedzebdi da ra vipove"), etc.

3. In response to Ilia Chavchavadze's article "A Few Words on Prince Revaz Eristavi's Translation of Kozlov's "Madwoman" (which was the so-called program of action for the "new", a scientific definition of literary trends, proposed realistic principles of translation and the new Georgian language, etc.) in defense of the "old" traditional principles, Barbare Jorjadze came out with an article "On the Criticism of Ilia Chavchavadze", where she stubbornly condemned the views and ideas of I. Chavchavadze, demanding that the principles of language be left behind, in which she saw the protection of national principles and spoke out in defense of the "old" generation (Iremadze, 1945).

In literary studies, B. Jorjadze's answer is considered a historical fact, and I. Chavchavadze's ideas have become important and justified by time. Both discussants were loyal compatriots and did not separate their own issues from public ones.

4. Most importantly, analyzing the journalism of Barbare Jorjadze, she appears before us as the first feminist who clearly expressed her views in the publication "A Few Words for the Attention of Young Men" ("Oriod Sitkva Kmatsvil Katsebis Sakuradgebod") (Kotetishvili, 1965).

The article is short, but in it the author tries to prove with examples why men blame women and put them below themselves. Why they blame and force them to sit at home, to always be obedient, not to express their demands. As if the first disobedience comes from the very beginning: when men say that you (that is, women) have no heart and feelings, hear nothing, are soulless, see nothing, are merciless and traitors, and what else... As if God did not create both! And only when they need the sympathy of women, they call her by pet names.

Barbare asks the question: who was responsible for women growing up in such an inhuman environment. It has been like this since time immemorial until our Savior Jesus Christ said: men and women are the same people (Tabatadze, 2013).

But poor women, despite such an attitude towards themselves, without receiving an education, can reason and act perfectly. Who gave children an initial education at home when men were fighting for their homeland. And if we have wonderful literature and language, it is only thanks to women. From all this, fashion, theater, ball, evening were born... (Gachechiladze, 1957).

Conclusion

According to Barbare, new times and new demands have reached us from other countries, so she instructs young men: educate your sisters and you should know that women of the new generation will not retire from activity, they will see things through to the end (Jorjadze, 1988).

These issues are revealed by B. Jorjadze in her poems "To Men" ("Katsebs"), "A Man" ("Katsi"), where she proves the importance and full rights of men using examples of historical figures. The ideas of Barbare Jorjadze have not only historical significance (19th century), but are also important today in women's progressive thought.

References

1. Bakradze, D. (1960). *Georgian Women (Historical Review)*. "Chichinadze Publishing".
2. Chumburidze. (2021). *Barbare Jorjadze's work in the context of feminist criticism*. Annual of Kutaisi Public Library.
3. Gaprindashvili, L. (2014). *Barbara Eristavi-Jorjadze, Feminism and Gender Democracy*.
4. Gachechiladze, A. (1957). *Excerpts from the History of Georgian Drama and Theater of the 19th Century*.
5. Iremadze, K. (1945). *Literary Medallions (in Georgian)*.
6. Jorjadze, B. (1988). *Barbare Jorjadze "Selected Works" (in Georgian)*. "Sabchota Sakartvelo".
7. Jorjadze, B. (1989). *Cookery (in Georgian)*. "Sabchota Sakartvelo".
8. Kotetishvili, V. (1965). *Selected works (in Georgian)*.
9. Moniava, M. (1988). *Selected Works / by Jorjadze, Barbara*. "Soviet Georgia".
10. Nikoleishvili, A. (2021). *Strokes for a Literary Portrait of Barbara Jorjadze*. Kutaisi public library (in Georgian) "Yearbook".
11. Tabatadze, E. (2013). *Women's Emancipation in the 19th Century*.
12. Tsereteli, A. (1960). *Publicist Letters*. Vol. 11, Tbilisi, 1960;
13. Tsereteli, A. (1968). A few words about K. B. Jorjadze. *Newspaper "Droeba"*, (3).

Received: 11.06.2025

Approved: 18.09.2025