



ONE EPISODE OF THE LITERATURE AND CULTURE IN GEORGIA ON THE TERRITORIES OF THE OCCUPIED SHIDA KARTLI

Aleksandre MGEBRISHVILI^{1*}

¹Gori State University, Faculty of Humanities, 1400, Gori, Georgia

Abstract: When talking about the literary and cultural traditions of the Tskhinvali region, we cannot ignore the personality of Davit Kasradze. Since the beginning of the 20th century, as soon as he appeared in the arena, he made a remarkable contribution to the rapprochement of the Georgian and Ossetian people and the development of cultural values. Davit Kasradze was born in 1885 in the village of Avnevi (a village in Georgia. The village is mentioned in the description of Ioane Bagrationi of 1794-1799. It has been occupied by Russia since 2008) in the Prone valley. He solidified an honorable place among the thinking people of Tskhinvali region. After graduating from Gori Theological School, he continues his studies at Tbilisi Art School. The received education does not satisfy the future writer and scientist. Because of this, at the beginning of the first decade of the new century, he studied philosophy and literature at the Faculty of Philosophy and Literature at the University of Paris. While studying in Paris, Davit Kasradze befriends Mikheil Javakhishvili, and the period of his stay in Brussels is the basis of cordial friendship with Kondrate Tatarashvili and Tedo Sakhokia. In 1919, his "History of Georgia" was published in Russian language, in which the libraries and repositories of Paris and Geneva contributed to a large extent. D. Kasradze's friendship with Geronti Kikodze is also connected to Brussels, who had moved from Geneva to Brussels at that time, where the room and library left by G. Kikodze were used by D. Kasradze during his years living in Brussels. His creative work began in journals: "Jejili", "Nakaduli". The brilliant writer of the Georgian language urged some of his contemporaries to deeply master the richest treasure of their native language. A number of journalistic texts by Davit Kasradze, imbued with deep patriotic feelings, in which the writer tries to awaken national feelings and national self-respect in the progressive population of our country. To achieve the goal, the author often checks the opinions of Georgian classics and relentlessly exposes a number of ill-wishers who intend to change Georgian national consciousness and violate cultural traditions.

Keywords: Writing, Tskhinvali, Samachablo, Journalism, Literature, Culture, Education

*Corresponding author: Gori State University, Faculty of Humanities, 1400, Gori, Georgia

E mail: aleqsandre.m@gmail.com (A. MGEBRISHVILI)

Aleksandre MGEBRISHVILI  <https://orcid.org/0000-0002-4275-2417>

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1. Introduction

Davit Kasradze was lucky enough to get to know personally such luminaries as: Iakob Gogebashvili, Vazha, Akaki and others, but the great Ilia Chavchavadze (hereinafter referred to as: Ilia) left a special impression on him. The grace of the relationship with him remained as an indelible memory until the end of his life: "I met Ilia Chavchavadze for the first time with the actress Liza Cherkezishvili (Elisabed (Liza) Cherkezishvili, daughter of Aleksandre (1863-1948) - actress, one of the representatives of the Georgian realistic acting school. At the age of 16, she was married to the noble Giga Machabeli, with whom she lived for a year and gave birth to a daughter, Nutsa. After leaving her husband, she lived with her mother in the village of Koshka. It was here that he met lawyer Niko Khizanishvili. They got married after 15 years of relationship. They had two common children (sons). Niko and Liza were gracious hosts. They had a close relationship with Ilia Chavchavadze. Elisabed began her stage career in 1886 in the Georgian Drama Theater.

Since 1884, he performed in the performances of the village stage lovers. He played comedic roles. He traveled with his wife to Berlin, Paris, and Geneva. After the establishment of the Soviet government, Sh. In the theater named after Rustaveli, from 1932 - in the theater named after K. Marjanishvili. For her fruitful work on the stage, she was awarded with the Order of Lenin, the Order of Honor and medals. In 1963, in Marjanishvili Theater, 100th anniversary of the birth of E. Cherkezishvili has been organized). Liza was like us, from Liakhvi shores, from the village of Koshka, and she was also related to us.

The Liza's family in Tbilisi was famous for their warmth and generosity.

On Sundays and holidays, famous actors gathered here: Valerian Gunia (Valerian Gunia - started performing on the stage in 1882. Editor of "Theatre" magazine. He founded the newspaper "Tsnobis Purtseli" (Notice Sheet), the humorous magazine "Nishaduri", in 1888 he published "Georgian Calendar". He was the first chairman of the board of the Art Workers' Union of Georgia,



Honored Artist of Georgia (1931), People's Artist of Georgia (1934)), Kote Kipiani (Konstantine Kipiani - studied at the Tbilisi gymnasium, then at the St. Petersburg and Moscow art academies. He compiled a Georgian-Russian-Latin botanical dictionary. He started his stage career on the professional stage and served the Georgian theater for more than half a century), Vaso Abashidze (Vasil Abashidze - studied first in Tbilisi, then in Kutaisi gymnasium. He worked as a teacher in Kutaisi (1872-1877), Azerbaijan (1878-1879). After the restoration of the permanent Georgian theater in 1879, he became a professional actor. In 1885, he founded the newspaper "Theatre"), Nato Gabunia (Nato Gabunia - She started her stage career in the dramatic circle of stage lovers founded by people in Gori. In 1879, she was invited to become an actor in the Georgian professional theater in Tbilisi) and others. Among the writers, those who loved Liza's husband Niko Khizanishvili (Niko Khizanishvili (Urbneli) - graduated from Tbilisi Theological Seminary in 1870. He worked as an investigator in Tskhinvali, Suram, Tianeti. As a deputy conciliator judge in Tbilisi. He cooperated in "Droeba", "Iveria", "Imedi", "Moambe") with all his heart came to visit. Among them, of course, the great Ilia had an advantage.

I have often seen Giga Kipshidze (Grigol (Giga) Kipshidze - studied at Tbilisi Theological School, Tbilisi Theological Seminary. Collaborates with "Iveria" and "Droeba". In 1878, on the pages of "Iveria" under the pseudonym of "G. Godoria", he publishes correspondence from the Prone valley and from Kartli in general. From 1879, Grigol Kipshidze became a member of the first permanent Georgian troupe and served the Georgian theater for several years. In 1907-1921, he worked as a cashier of the Georgian Economic Bank, then as a director), Artur Leist (Arthur Leist - from 1881 he became interested in Georgia. He studied the Georgian language. In 1884, he was in Georgia at the invitation of Ilia. Returning to Germany in 1885, he published the book "Georgia, Nature, Customs and Population" (in Polish). With the help of I. Chavchavadze and I. Machabeli, he began to translate the "The knight in the Panther's Skin". In 1887, he published an anthology of Georgian poetry in German. In 1906, he founded the German newspaper "Kaukasische Post" in Tbilisi), Artem Akhnazarov (Chiora) (Artem Akhnazarov - worked in newspaper "Theater" since 1885; 1886-1903 daily newspaper "Iveria"; He wrote stories. He collaborated in the periodical press under the following pseudonyms: "Chiora", "Manoelidze", "Alfa", "Dushiko", "Kenti", "Parnaos", "Kenchosani", "Niori" and others) in this family, Anton Purtseladze also opened the door once in a while, Soprom Mgaloblishvili too.

Thus, in Liza's old Georgian family, I was given happy occasions, I got to know our public figures and brilliant masters of the pen more closely. Naturally, Ilia* attracted the most attention among them as a great educator, publicist and critic, sociologist and economist.

*: Here, we will remind the reader of one interesting fact about one of the first cases of publication of Ilia Chavchavadze's works after his death. In 1914, under the direction of Mikheil Gedevanishvili, a collection of Ilia's works was prepared with a foreword by G. Kipshidze and K. Abashidze's critical letters. The organization of this edition was conceived in honor of the memory of a great figure (as it was done by G. Kartvelishvili. We mean the edition of "Knight in the Panther's Skin"). Naturally, this intention was met with great resonance by the society of that period. A committee was formed, a number of meetings were organized, artists, critics were invited... However, after the crowning of the case, the result was not favorable. Davit Kasradze responded to this fact: "But alas, as soon as the longed-for curtain was raised, everyone got confused." A Georgian who worshiped Ilia saw the publication as terrible. Who knows how many people were heartbroken that they couldn't find the means to print it out. And today, those who were subscribed, they lowered their ears and called out with broken hearts: So that's all? His heart was broken, and this heartbreak had its own proof. It is yet and the publication format is not desired. You see, the value of the material is only good paper. As for the assembly of the material, it goes beyond all technical boundaries. The binding is not even proper. It is enough to pick it up and swipe it several times to read the book. A person would be reconciled to this, to satisfy us with the shoulder of painting inside. I don't know, but what aesthetic taste proved the pictures woven inside?... (Kasradze, D., (1915), Ilia Chavchavadze's writings (Mikheil Gedevanishvili's edition), "Klde" magazine, #7, p. 6 / The text was printed under the pseudonym of "Kartleli"); Journ. In March of the same year, Davit Kasradze returns to the issue mentioned in the "Klde". i. In the open letter addressed to Gedevanishvili, the author once again emphasizes shortcomings in the first book of Ilia Chavchavadze's works prepared by Gedevanishvili. He quite rightly asks the question, "Who tells you, my lord, to release something that exceeds your efforts?... Maybe not in a grand way, but in a flat and curvy way." Simplicity and modesty - this is the focus of beauty!" (Kasradze, D., (1915), open letter to Mr. I. Gedevanishvili, "Klde" magazine, #9, p. 14 (material printed under the pseudonym "Kartleli")

His appearance in the said family was celebrated directly. This dingy man, the brilliant creator of masterpieces of Georgian literature, sometimes turned into a simple child when Liza's children - Vakhushti and Shaliko - jumped on their knees like squirrels, hugged and teased. It was amazing that a man known as a haughty, an impregnable fortress, always dingy, unspeakable, serious and deep-hearted, loved children so amazingly! Here, in this family, he came down from the peaks, he himself became a child. How fascinating Ilya was at that time! What sparks of joy and pleasure were shining from radiant eyes." (Kasradze, 1963).

2. Methods

Historical-comparative, critical analysis and descriptive methods are used, on the basis of which the main orientations of the problem are highlighted.

3. Discussion

In general, Tskhinvali is one of the cultural centers of the late 20th century. Here, in this period, deacon Irodion Okropiridze (Irodion Okropiridze - in March 1904, I. Okropiridze was ordained as the head of the Church of the Dormition of the Most Holy Mother of God in Tskhinvali. In 1905, he was awarded the Order of St. Anna, III degree. In 1908, he was awarded a badge with a golden cross, and on June 24, 1915, he was awarded the title of deacon (about the work of I. Okropiridze, see Mgebrishvili (2017), Priest Irodion Okropiridze and the work of the society promoting literacy among Georgians in Tskhinvali, Tbilisi)), the head of the Tskhinvali branch of the Society for Spreading Literacy among Georgians, undoubtedly occupies a distinguished place among the active personalities.

At the end of March 1904, Father Irodioni was ordained as the head of the Assumption Church of Tskhinvali. During this period, Tskhinvali was a purely Georgian settlement, including a certain number of Armenian, Jewish and a couple of Ossetian families. Nearby, the pastor's house, located next to the cathedral, became the best gathering place for the intellectuals of the Tskhinvali region of that period. According to the words of I. Okropiridze's daughter, Ketevan Okropiridze-Megrelidze: "At that time, Tskhinvali was like a blooming garden and it had outstanding intelligence. Soprom Mgaloblishvili, Anton Purtseladze, Davit Kasradze, Niko Lomouri (In the words of Davit Kasradze, Niko Lomouri was a figure whose heart was burned and turned into ashes by the fire of the healing of his homeland. The writer widely responded to N. Lomouri's death, On the pages of "Klde" he wrote: "On April 17, St. Our honored writer and teacher Niko Lomouri passed away in Gori. This story is all the more sad because his bright face was still in front of us, we thought his death was unbelievable. And wasn't it yesterday, just yesterday, when the ordinary, quiet, polite language was telling you his memory of Akaki? I remember how virtuous his speech was, how sincere regret for the loss of a great friend! "When Gori was laid to rest at the station," he said bitterly, "I lay by the head of his coffin, I looked at him for a long time, my voice softening, and sometimes I asked him with a burning heart: you are leaving, but who will take your place, but... I didn't deserve an answer!" Daura some mystical revelation that he "didn't accept the answer" made everyone feel the same, that our fate was already sealed, the life-giving Bethlehem of Bethlehem was disappearing from the horizon of the homeland..." (Kasradze, 1915, died "Klde" magazine, #15, p. 2)) Often gathered in our hospitable family. The future academician Shalva Khidasheli (Shalva Khidasheli - since 1946 he has been

working at the Institute of Philosophy of the Georgian Academy of Sciences, and since 1967 he has been the head of the Department of History of Georgian Philosophy. He has been an academician of the Georgian Academy of Sciences since 1988 (for more information about Khidasheli, see Mgebrishvili, 2019, History of Literary and Cultural Life of Tskhinvali (second revised and supplemented edition), Tbilisi)) also grew up in Tskhinvali, in the family of the priest Vasil Khidasheli. There was no hotel in Tskhinvali at that time, and all distinguished persons who came here, whether they were Catholicos (meaning exarchs - A.M.), governors or school inspectors, stayed with us every month and there were endless visits to our house." (Sapatriarkos Utskebani, 2010: #16, pp: 19).

In the assessment of D. Kasradze's journalistic thinking, researcher N. Mindiashvili points out that he belongs to that circle of Georgian national "intelligentsia", which came to the welfare arena at the beginning of the century and deservedly carried on the continuation of the traditions of the 19th century patriots and their loyalty (Mindiashvili, 2008).

Creative work began in magazines: "Jejili", "Nakaduli". The brilliant writer of the Georgian language urged some of his contemporaries to deeply master the richest treasure of their native language.

A number of journalistic texts by Davit Kasradze, imbued with deep patriotic feelings, in which the writer tries to awaken national feelings and national self-respect in the progressive population of our country. To achieve the goal, the author often checks the opinions of Georgian classics and relentlessly exposes a number of ill-wishers who intend to change Georgian national consciousness and violate cultural traditions. We present to the reader some of the rules at our disposal, which are undoubtedly interesting in this direction. For example, we have in mind the response because of N. Spilioti's letter.

"Indeed, if it were not for the words of the defeated Ilia, there would not be a single "happy nation" like ours on the face of the earth. Who do you want, my lord, who does not try to humiliate us and undermine our national pride! A horse race is held here: with legs or without legs, enemies or lovers, they stand up in a swagger and with a premeditated map or a compass arrow, they lead us around to fight and fight. But in such a way that during the race, they would poke us in the head, laugh at us, and laugh at our perverse turn of fate. And we, this respectable Georgians, according to the same Ilia, "as if we really were the same." We don't dare to raise our voice, we keep silent one by one: Whoa! No one should understand us, otherwise they will think that you are pretending to be a Georgian, after all, the wind and snow is "zoological patriotism", they will consider us as backward people, "Zubrs", which have nothing to do with the flag of international solidarity, and more and more.

If this is not so, then how shall we explain that we tolerate everything so easily: the estate is lost, the language is chased not from the schools, but from the

family. The past does not exist: it is shameful to remember it, or to hear the "crying of stones", when our entire history is a fairy tale, a myth, the documents were compiled by some monk. The myth of St. Nino, Mitia Tamari..." (Kasradze, 1913a).

February 8, 1915 became the day of consolidation of the Georgian people, their standing together and uniting under one pain. The day when Akaki Tsereteli, weakened by a serious illness, died at the age of 74. Naturally, the Georgian press of that time widely responded to the tragic end of Great Writer. Davit Kasradze assessed February 8 as a historical day. In his words - truly, a rare page was recorded in our history! The nation is tense, the nation is weak, the nation is embraced and oppressed by everyone, it wakes up only on this day, only on this historical moment, it feels its great strength, only on the day of greeting the great priest, it overcomes poverty, it trusts itself and clearly shows everyone what strength, strength is. Indomitable and proud, creator of strength, blacksmith of destiny in our nation! Yes, everyday trifles, party jinxes, provincial misunderstandings, or false cosmo-political aspiration put an end to it: everyone felt like a Georgian, westerners and easterners, proud mountain children or far away, our broken-hearted brothers - Muslim Georgia Again they rode with tight rings, like horsemen, like the mother-posts holding up the lapis lazuli dome of the old watchtower, whose radiance is like a shadow of the ark of the covenant, where the priest's glove, carved on a tablet of precious marble, rests. The eternal prophecy is written with pen: "I did not die"... (Kasradze, 1915a).

The gathering of the community, shaken by Akaki's death and standing together, D. Kasradze calls it a "dreamlike sight" (Kasradze, 1915a). In the mentioned material, a socialite from Adjara is also mentioned, although the author returns to this topic later: "Whoever attended Akaki's burial on Yerevan Square and saw the sad speech of the gray-haired Muslim Georgian standing on the tribune there, he could easily guess from which country this visiting brother was..." (Kasradze, 1915b).

The Georgian periodical press widely responded to the grave loss of Georgian society. After writer's death, Davit Kasradze, along with others, is actively involved in the coverage campaign for his merits (It is significant that shortly after Akaki's death, the idea of compiling an extensive biography of Akaki appeared in the community of Georgian culture lovers. This fact is made even more interesting for us by the fact that the said society has asked Davit Kasradze for help in this matter. David took responsibility to bring this matter to completion. The work started in this direction is confirmed by one of his publications, in which the author asks for the help and support of the public. Namely: "We can classify materials. This is not so easy. Akaki's biography, analyzing his writings chronologically, this will be a description of the entire second half of the nineteenth century, since Akaki and the mentioned age are equivalent to one and the same. All this requires a lot of time and very careful work.

Therefore, I appeal to everyone to help me in this difficult task. Every piece of advice, correspondence, documents of Akaki's contemporaries will be received with the great thanks and then numbered and handed over to the Georgian Ethnographic Society, or wherever the authors indicate" (Kasradze, 1915c). Several issues of "Klde" magazine confirm this fact. Texts dedicated to the memory of Akaki (Kasradze, 1915d), traces of the deceased writer (Kasradze, 1915e) and public figure, biographical features (Kasradze, 1915f) for the portrait with intense periodicity bring the reader into the center of public attention. This fact is confirmed by Davit Kasradze's attitude. According to his assessment, Akaki is the secret of life, a shining example of proper literature throughout the nineteenth and tenth centuries, the likes of which cannot be remembered by anyone (In the spring of 1913, the issue of erecting a monument to Shota Rustaveli became active in Georgian society. Naturally, this topic was on the agenda earlier. We mean m. The last period of Vorontsov's work in Tbilisi. GR. Orbeliani together with his associates appealed to the crown prince with a request to erect a monument in Tbilisi. He agreed, however Vorontsov's recall from Tbilisi prevented the issue from being crowned with the desired result. Mich. had the intention of erecting the monument of Shota Rustaveli. Kartvelishvili (after the organization of the precious, pictorial edition of "Vepkhistkaosni"), the commission created with Kartvelishvili included: Ilia, Ivane Machabeli, Dimitri Bakradze and others. Unfortunately, this intention also remained an intention for the reason that the state agreed to the erection of Shota Rustaveli's monument only if it was erected at the place of his birth. The idea of erecting the monument in Rustavi was developed by a person from Prone gorge too. In 1913, Davit Kasradze promptly responded to the issue of erecting a monument to Shota Rustaveli: "Our heartache is that the raised issue has remained "in the wilderness of a loud voice" for all these ten years, and we have forgotten it so that some people, like eg. newspaper. This updated issue seemed like a new word to the "community". We, as a society, have never been far-sighted political people. We can't follow words with deeds these days. We hold ourselves to only one delight. The only thing worth mentioning is that yesterday we raised the alarm about the anniversary of Queen Tamar, a lot of ink was spilled, although there was a letter about it seven years ago. Janashvili: "We have to prepare, 700 years. Women's holiday is coming", but when this day came, our warning and preparation ended like a vaudeville with the cynical performance of "Zigzag" and the terrible revelations of "Golo Kavkaza". . As a society, we somehow avoided such holidays where the whole nation should participate (add to Tamar's jubilee the 200th anniversary of the introduction of printing in our country in complete silence, etc.), so let's be vigilant. Enough of this negligence. It is time to show political maturity. Let's all go out together and help whoever we can and crown this great intention with art! (Kasradze,

1913b)) in Georgia, if we do not consider Shota Rustaveli (Kasradze, 1915d).

Akaki's assessment by D. Kasradze's is interesting: "Of course, Akaki would not remain only a priest of poetry. Even today, when we have matured in one way or another and we can make a kind of differentiation, we cannot avoid the need to be an encyclopedias, so our writer must be a poet at the same time, a sociologist, a doctor, an artist, a publicist, if not a publicist, often even not to die of hunger and to give a thorough answer to the issues raised by life. Of course then, it is easy to imagine, Akaki also likes to work in many colors. He spins, spends his graciously harvested energy immensely, and here we see him in almost every field. With his temperament, he is not only a wonderful man, but also a publicist, a polemicist! Sometimes he listens to "spring" in the tongue of a swallow, sometimes he opposes the whole process, attacks, violates, sometimes protects, sometimes he is a storyteller, teases, confuses aphorisms, paints... criticizes... quick humor and funny irony ("hot-hot news") , defender and accuser... tireless activity and restlessness - these are the main lines of his activity!" (Kasradze, 1915g).

The residents of Shida Kartli were particularly impressed by Akaki Tsereteli's visit to Gori on November 2, 1913.

Akaki's visit to Kartli was reported in detail by "Sakhalkho Gazeti": "Because the people of Gori did not manage to pay the anniversary for writer, Akaki, due to his 30 years of fruitful writing activity, his arrival in Gori was given almost a jubilee tone. Whether the voice was heard or not, Akaki will come, everyone would shout with excitement, now we still deserve to see him!

The writer was expected on November 2 - in the afternoon, but on that day a letter arrived: "Wait for us on the second train", people thought it was the half-past eight train, and that's why they were a little late. The writer would come at six o'clock. The station was still crowded with people: there were intelligentsia, apprentices of the vocational school - with teachers, a lot of youth and people of all ages. Everyone will meet writer with admiration. A bouquet was served. Little disciples spread flowers in front, starting from the station, then the writer, he went to Eristav-Khoshtaria, where he rested until the beginning of the evening.

In the evening, the council hall, lobby, corridor are jammed with people. Everyone's eyes are drawn to the door, they want to see their beloved dog soon... Then a man appeared with a beard covered in snow, a smiling face, cheerful; There is clapping, "Vasha"(wow) is heard. The evening opened with a wonderful lecture by Samson Dadiani (Samson Dadiani - on May 26, 1918, at the extraordinary session of the National Council of Georgia, he signed the act of restoration of state independence of Georgia. He participated in the 1924 uprising. Member of the founding assembly of the Democratic Republic of Georgia (1919-1921), member of the Socialist-Federalist Party of Georgia (1914), member of the Society for Spreading Literacy among Georgians (1915). He died in

the repressions of 1937): "Georgian word writing in the 19th century." The young lecturer described the works of Iliia, Akaki and Rapiel Eristavi and their importance for the advancement of Georgian national culture with interesting parallels.

After the first section, which ended with enthusiastic applause, when the curtain rose again, the women's choir of the vocational school entered the stage. Akaki appeared and took his place in the center, in front of the ramp. The hall resounds with a long applause, a fervent "Vasha" is heard, the grateful public rejoices. The writer takes a seat at the table and begins to read his new poem slowly and charmingly. The gray-haired poet reads a wonderful poem with great inspiration: sometimes it captivates, excites the listener, flies away to the world of dreams, reveals the colors of the future of the motherland, fascinating images, and sometimes he slows down, speaks quietly and with heartache, then the listener is overcome with sadness and bitterness. , because the charming pictures of the motherland are replaced by pictures of the looting of the estate, betrayal, raids and tongue twisting, and the hall is crying, crying without tears...

A great poem begins and there is no end in sight for claps and "Vasha"... Young writer S. Pashalishvili (Svimon (Siko) Pashalishvili - published his first poems in 1909 in "Droeba" and "Iveria" newspapers. Since 1910, he worked in the editorial offices of Georgian magazines and newspapers. From 1918 he studied at the Faculty of Philosophy of Tbilisi State University. He actively participated in literary and theatrical life. Since 1923, he worked in the editorial offices of "Mushi" newspaper, "Tartarozhi" and "Nyangi" magazines) and addressed the great writer with an impromptu poem, "The Star of the Nation". People listened to young writer's beautiful poem; Pashalishvili was awarded with long applause. Akaki kisses the little boy... Pashalishvili recited the second poem "Song", again enthusiastic applause...

The hall quiets down, Akaki is sitting on the stage in the middle; a wonderful Georgian song was heard. Sometimes an amazing kilo of call to battle, sometimes cheerfulness, sometimes cheerfulness... The best indicator of this is the face of the writer itself: sometimes sad, tearful, the face like a sad mother, and sometimes - tender, radiant, full of hope. The team is supported by E. Khutsishvili, the songs selected and prepared by him fall on the hall like a waterfall.

Then they came out: G. Kuchishvili (poems: Giorgi Chkheidze (Kuchishvili) - published his first collection of poems in 1914. The main heroes of his creations are people excluded from society, poor working people. He also wrote children's poems), Saghirashvili (tari) and others; everyone was rewarded with a standing ovation... Later in the evening, Gori's "intelligentsia" hosted a dinner for Akaki. Hot words were spoken. On November 3, the writer attended the meeting of the members of the Gori women's school "Mandilosni", and in the evening she left for Tbilisi by train at four o'clock." (People's

Gazette, 1913).

Davit Kasradze wrote about Akaki: "In the poet's multi-volume works, there are a lot of stray pearls from the coffers of his proud soul. We can rob his sauna a thousand times, but we can't drink it, we can't dry out Akaki's creative palette..."

In it, as the focus of the spectrum, every twist of the creativity of the Georgian soul, old and new!

Akaki's word is a zodiac sign, a marble, sometimes gentle, like a whisper of love, sometimes fierce, like a nightingale hiding in the bushes - soulful, sometimes fiery, like the stars of his booth, sometimes flickering like a firefly..." (Kasradze, 1962).

While studying in Paris, Davit Kasradze befriends Mikheil Javakhishvili, and the period of his stay in Brussels is the basis of cordial friendship with Kondrate Tatarashvili (Kondrate Tatarashvili - was published under the pseudonym "Unarmed". Georgian readers remembered themselves with the short story "Mameluki". Since 1906, he has been a regular member of the "Literacy Spreading Society among Georgians". In 1906, for participating in the restoration of the autocephaly of the Georgian Church, he was first banned, and later deprived of the right to become a priest. In 1921, he started working as an assistant at the Geology Department of the University, and from 1923 he continued to work in the Geological Department of the State Museum of Georgia) and Tedo Sakhokia (Tedo Sakhokia - writer, translator, ethnographer, lexicographer, political and public figure. In 1888, Ilia's literary work began in "Iveria". In 1900, he entered the Higher Anthropological Institute of Paris. Since 1901, he collaborated with Mikheil Tamarashvili in Rome. Since 1902, he was the co-editor of the illegal newspaper "Georgia" of the Georgians in France. He collaborated in the periodical press. In 1906, he was arrested on charges of bringing weapons from abroad to help the revolutionaries, and in 1908 he was exiled to Siberia. He returned to Georgia in 1916). In 1919, his "History of Georgia" was published in Russian, in which the libraries and repositories of Paris and Geneva contributed to a large extent. D. Kasradze's friendship with Geronti Kikodze is also connected to Brussels, who had moved from Geneva to Brussels at that time, was precisely The room and library left by D. Kasradze were used by G. Kikodze during his years living in Brussels.

4. Conclusion

Thus, Davit Kasradze occupies a prominent place among the native figures of the Tskhinvali region of the second half of the 19th century and the end of the 20th century. He was one of the active and versatile figures in the history of Georgian culture and Georgian journalism, who participated in all public and patriotic initiatives of his time. He belonged to that circle of the Georgian national intelligentsia, which came to the welfare arena at the beginning of the 20th century and was worthy of carrying on the traditions of the 19th century citizen. Collaborated in his contemporary periodical press, trying

not to ignore any important problem, especially if it concerns his native corner - Tskhinvali region. A number of journalistic texts by Davit Kasradze, imbued with deep patriotic feelings, in which the writer tries to awaken national feelings and national self-respect in the progressive population of our country.

Author Contributions

The percentage of the author contributions is present below. The author reviewed and approved final version of the manuscript.

	A.M.
C	100
D	100
S	100
DCP	100
DAI	100
L	100
W	100
CR	100
SR	100
PM	100
FA	100

C=Concept, D= design, S= supervision, DCP= data collection and/or processing, DAI= data analysis and/or interpretation, L= literature search, W= writing, CR= critical review, SR= submission and revision, PM= project management, FA= funding acquisition.

Conflict of Interest

The author declare that there is no conflict of interest.

Ethical Consideration

Ethics committee approval was not required for this study because of there was no study on animals or humans.

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