



Representation Of Sexuality And Identity In The Works Of Georgian Female Authors Of The First Half Of The 20th Century

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Abstract

According to Paul Ricoeur, the notion of personality involves the identity which has two dimensions: sameness (idem) and selfhood (ipse). The conflict between these two concepts occurs when the question of the permanence through time arises, that is, it requires an answer to the question: Who am I? The loss of identity begins when the identification becomes impossible in the world, therefore, the sameness (permanence through time) is lost, that is, the loss of properties begins. The disappearance of the self may take place by referential, the self is spoken of and ascribed physical and mental attributes as an object. Reflexivity refers to the subject who speaks and interacts with another person. A person according to Ricoeur, implies an agent - one who makes a choice, because making a choice means taking an action. For understanding the selfhood of identity, the interrelationship between the interpretation of an action and the self-interpretation of the character is important, because with a self-interpretation, the question of self-esteem comes to the forefront, while the self-esteem is built upon not on one's deeds, but on his or her capabilities: I can do it. Since identity can be read in personal life stories, especially in self-description and self-definition, as well as associative meanings, this study examines the representation of identity and sexuality in the personal letters and literary works of Georgian female authors (Mariam Garikuli, Babilina Khositashvili, Lidia Megreldze, Ekaterine Gabashvili, Kato Mikeladze), how the meanings of identity are revealed and what is their significance to the lives of characters and in the personal letters of the authors. For this purpose, separate functional models will be analyzed, namely the paper will examine the models of motherhood and wifehood, which define women's bodily actions and desires, and thus their identities. The theoretical framework of this paper involves Paul Ricoeur's dialectic of sameness and selfhood, Iris Marion Young's concept of feminine body comportment, Dan McAdams's life story model of identity. The research will reveal the connection of identity construction and selfhood with bodily and sexual self-description, will highlight the difficulties woman faces when trying to become a subject.

Keywords: Body, sexuality, identity, self-perception, motherhood.

INTRODUCTION

Identity is not a fixed characteristic. It is rather a fluid state. Moreover, the development/construction of identity is not inevitable, as it (identity) implies the consistency of experiences. Identity development is a lifelong construction process. The idea of identity as something constructed through interactants' subjective experiences, images and opinions about each other, is present in the early stages of identity theories. Therefore, identity is negotiated between internal and external perspectives.

In a patriarchal world, where prerequisites and signs of socialization are pre-determined for a woman, it is especially difficult for a woman to develop her identity through which she will be able to perceive herself as a subject who speaks and expresses herself, instead of being spoken about and attributed physical and mental attributes by others. From the second half of the 19th century, a women's group in Georgia actively began discussing the importance and role of women's emancipation. This discourse is well-reflected in the works of Georgian women authors. The aim of this study is to explore the representation of identity and sexuality in the artistic works and personal letters of Ekaterine Gabashvili, Babilina Khositashvili, Mariam Garikuli, Lidia Megreldze, Anastasia Eristavi-Khoshtaria, ways of manifestation and meanings of identity markers in their texts. To this purpose, individual functional models, such as the models of motherhood and wifehood will be analyzed, and their relation to the inner feelings and desires of the actors/lyrical self will be examined. In order to explore these issues, Paul Ricoeur's dialectic of sameness and selfhood, Iris Marion Young's concept of feminine body comportment, Dan McAdams's life story model of identity are applied in the paper.

THEORETICAL FRAMEWORK

One of the main questions that has engaged Ricoeur is the the self-concept, namely the self as selfhood and sameness and its relation to itself as the "other". Ricoeur discusses this issue in literature, in the field of language, from ethical, moral and legal perspective. In the book "Oneself as Another" the starting point is the absolute subject-me of Descartes' cogito, which is represented in three aspects:

1. The immediacy of self which is opposed to the mediacy of self (soi, selbst, self).
2. The sameness linked to self, which may have two meanings: idem, implying the sameness characteristic of things permanent in time. And ipse, meaning selfhood or maintaining intended and consistent self sameness.

3. The above-mentioned implies the dialectic of *same and the other* (Même et l'Autre), out of which the other may be understood in two different ways: "the self as the other" implying comparison and indicating close connection. "The one self as the other" (Aleksidze 2012, 13).

The consideration of the self as idem (sameness, Gleichheit) leads to the concept of a person. A person can be perceived by his identification, that is, showing the individual as the same, that this or that someone or something is the same in a variety of things and the same in time and space.

The first indicator in the conversation is "I". The rest are defined in relation to "I": you, this, that, now. "I" can be indicated, shown, but cannot be referenced or described, because in the referential approach, unlike the reflexive one, there is a third person. This gives rise to a question: Can "I" be lost when it is referred to as a thing?

1. In identifying referencing person is an identity that cannot be reduced to something else. The person was one, who is being spoken about and to whom physical and mental attributes are ascribed to.
2. Reflexivity implies the subject, who speaks and communicates with the second person (you).

By bringing these two approaches close, the assimilation of I takes place (the subject of description and irreducible entity) (An example of this is the act of recording: I, who appears as subject, am recorded as object and am referred to based on my place of residence, place and date of birth). The body is the same: the body is a fact of the world and a vessel of the subject, which does not belong to the objects which are being spoken about.

A person according to Ricoeur, implies an agent - one who acts, therefore, to explore the self, it is important to identify and investigate the actor, action and correlation between them. An action is connected to the actor "the self". Our free choice operates within the domain in which we can act, and therefore the solution, the choice, is the taking of action.

Understanding of personality involves the identity which has two dimensions: sameness (idem, Gleichkeit) and selfhood (ipse, Selbstheit). The conflict between these two concepts occurs when the question of the permanence through time arises, that is, it requires an answer to the question: Who am I? According to Ricoeur, the character acquires identity and uniqueness from the unity of life, from the unrepeatable temporal totality, and the latter is constantly threatened by unexpected events that disrupt the continuity.

The loss of identity begins when it becomes impossible to identify it in the world, therefore, the loss of identity means the loss of the support of sameness (idem) - in this case, the loss of qualities occurs when a person says: "I am nothing", that is, oneself is deprived of sameness. That is why it is important to pay attention to the analysis of the narrative: who is speaking? who is acting? Who is the moral example of judgment? (Ricoeur 2005, 217-218)

The purpose of life of each person in the ancient sense (which is referred to as the "good life") is a region of ideas and dreams, in relation to which our life is perceived as more or less fully realized, and actions are carried out in relation to these dreams and goals of life. In order to determine and understand the concept of selfhood, it is interesting to look the interrelationship between the interpretation of actions and the self-interpretation of a character. By interpreting ourselves, we move to the issue of the perception of self-worth. Ricoeur posits that the basis of worth is not the actions a person has done, but skills to do it - I can do it. "Other" is introduced here. Philautia - an ancient concept of self-love - you must first love and care for yourself in order to be able to love and care for others.

According to the American psychologist, Dan McAdams, individuals' life story enables a selective reconstruction of the past, thereby establishing the need for continuous existence of oneself in the passage of time. Dan McAdams in his study "The Psychology of Life Stories" showed how identity can be perceived as a personal life story. According to McAdams, life stories (identity) are constructed through remembering and cause and effect coherence of meaningful (significant) life events, including how these previous (past) events/experiences influence current/actual circumstances. From this point of view, life phases can be compared to "chapters" of an individual's autobiography, and thus identity can be read in personal life stories, especially in self-description and self-definition, as well as in associative meanings an individual tells about himself or herself about "who he or she is, how she or she came to be" as a member of society. Therefore, the explanatory meanings of identity should be sought in personal life stories, namely, through cause and effect factors. These factors include: events, experiences and role models, which generate meanings and upon which individuals base their identities. In his discussion of personal stories (life stories), McAdams comes out of a psychological perspective, therefore, these stories are mental constructs (McAdams 2001, 101-103).

FEMALE CHARACTERS AS VICTIMS OF PATRIARCHAL ORDER

The short story "Naniko" of Mariam Garikuli (1883-1960) tells a tragic story of Naniko, a victim of the patriarchal world. At the very beginning of the text, Tinatin sends a letter to her cousin Natalya informing her that Naniko was "spoiled" and that she is bringing her disgraced adopted daughter (Naniko is a niece of Tinatini's husband, Kasiane. Naniko was adopted by the childless family after she was orphaned) to the city. Natalya starts preparing to welcome the guests and accommodates "defective" Naniko, who turns out to be pregnant and whose child's father is unknown to the family, in a

space away from the public eyes. Natalya prepares place for Naniko at the end of the balcony, in a room intended for storage, and it becomes immediately clear where girls beyond "normality" are placed in the patriarchal world. Natalya's cold reception shows that Natalya thinks that Naniko is guilty, not a victim. Tinatin's main intention in bringing Naniko to the city is to find out who the child's father is and to get rid of the "unwanted", "illegitimate" child, "bastard ". that's why Tinatin says: "Just wait until I know who this is! I will give him a hard time [...]I'll make him marry the girl without a word. Kasiane won't let anyone hurt his pride, he'll have him rot in prison! " ¹(Garikuli 1967, 337). It is important for Tinatini to protect the reputation of her family and to surround Naniko with a conventional daily life.

Natalya, Tinatin, the doctor, Kasiane and Diana judge Naniko, express their opinions and assumptions how women have started walking freely in the streets, expressing their wills, the effect of which was Naniko's pregnancy. Despite the fact that Tinatin beats Naniko many times in order to find out who the child's father is, Naniko remains silent: "I mentioned lots of men, I asked her about many men: is this him... is that him... but she is like a wall, won't say anything! She stares darkly and does not say a word (Garikuli 1967, 337). Naniko's self is lost because she is referenced, others speak of Naniko in a third person. She cannot make choices on her own as she is devoided of personal characteristics. The only thing we learn about Naniko directly from her is her longing for a young man whom she often sees in her dreams. The fact that others act and make decisions instead of her, is illustrated by the fact that Naniko is unaware of her first sexual act and her desired relationship with the young boy remains unrealized both in the actual world presented in the text and in Naniko's dreams, as the abusive patriarchy enters in the form of an old man and takes possession of Naniko's body. The devaluation of the body occurs in the form of rape. Naniko does not realize the act of rape until the end of the text, therefore, the issue of pregnancy is unclear to her.

Although Naniko cannot verbally express her feelings and suffering, and as a result of the trauma, the only thing she can do is to be silent, her body speaks instead of her and it protests with subversive characteristics and a desire for self-disappearance: "She has lost weight, her face has reddened, her neck has lengthened... her eyelids have darkened and a spot has appeared on her straight white nose." After the rape, the body no longer obeys her: "When I woke up... I tried to get up, but I couldn't, my body was incredibly heavy" (Garikuli 1967, 340). Naniko is lost in thoughts and does not act, she sits by the window and looks out into space, this confirms her transition into closed, sealed space. She has been finally ripped from the pre-cultural/natural space and captured in a world saturated with masculine meanings. Naniko manages to interpret her condition, which she expresses through allegory, in the form of thoughts about vine: "Yes, the vine will burst into blooms, bud and ripen, then they will touch it mercilessly and hit these bunches, emptying it indifferently. But the vine cannot and will not know why it has budged, or why it has been robbed..." (Garikuli 1967, 338). The above-mentioned allegory describes the objectification of Naniko represented in her thoughts. Naniko-object is a place of enjoyment for Kasiane, to which his daughter's wishes and dreams are sacrificed. Objectification is a central concept in feminist theory. It is commonly used as a derogatory term, to refer to morally and socially offensive and deplorable way of speaking, thinking, and acting. Objectification is an act of dehumanization: when a person's personality, desires, and subjective perspectives are ignored and treated as a tool and an object of exploitation.

Martha C. Nussbaum (1995) has identified seven main notions involved in objectification:

1. **Instrumentality**: the treatment of a person as a tool for the objectifier's purposes;
2. **Denial of autonomy**: the object is treated as lacking in autonomy and self-determination;
3. **Inertness**: the object is treated as lacking in agency and in activity;
4. **Fungibility**: the person is treated as interchangeable with other objects;
5. **Violability**: the treatment of a person as something that it is permissible to break up, smash, break into.
6. **Ownership**: the treatment of a person as something that is owned by another, can be exchanged, bought or sold;
7. **Denial of subjectivity**: the treatment of a person as something whose experiences and feelings (if any) need not be taken into account. (Nussbaum 1995, 249-253).

Kasiane's instrumental treatment of Naniko results in non-autonomous treatment. Objectification in the story is also related to the relationship between the father (foster-father) and the young child, in which the treatment of the parent always involves a denial of autonomy and also includes aspects of possession. Kasiane takes possession of Naniko's body and soul and makes her lose virginity. In the short story, with the loss of virginity, Naniko parts with happiness, freedom and insolence and strats to realize obligations and duties assigned to her by society, that's why Naniko says: "I'm still young, I'm only eighteen years old, I still want to live... I was instructed to carry a heavy load earlier than it was meant" (Garikuli 1967, 339).

Tinatin gave up the child born out of wedlock for adoption. She returns Naniko to the village in order to get her married. On the train to the village, Naniko realizes that she gave birth to a child from Kasiane, and not from the boy she loved, because she was raped by her uncle while intoxicated with powder. With the awareness of rape, there is a loss of identity, because by becoming an object, she loses her characteristics and no longer knows who she is. Left without qualities she sees suicide as the only way out and jumps off the train, thus disappearing.

¹ Translation here and everywhere by Salome Pataridze

In Ekaterine Gabashvili's (1851-1938) story "An Affair in Did Kheva", master Tasia's son, Pavle, meets his mother's student, Maro, in his own house. Maro is Tasia's favorite student, who studies reading, writing and needlework faithfully. Despite the fact that 17-year-old Maro is already a marriageable girl, her father, Sosika, is in no hurry to get her married. The reason for this is that Sosika knows that the marriage of a girl is connected with the end of a happy, joyful age: "Sosika.. feels that marrying a lively and cheerful girl will shorten her wings" (Gabashvili 1987, 311). Maro knows that a woman's life is divided into two stages - she calls the period before marriage the period of "girlhood" and the second is the period of getting married and it is related to the fulfillment of routine obligations. After Maro and Pavle fall in love with each other, it is very difficult for Maro to control her body, because when he is near Pavle, she feels overwhelmed with passion and it is difficult for her to subdue her body, that is why she tells Pavle crying: "- Pavle, Pavle! Over there, don't touch me!... Don't come closer, otherwise I'll kill myself" (Gabashvili 1987, 325). Maro believes that the Mother of God will send her to hell because of her caress with Pavle, although it is difficult for her to restrain her passions, the impossibility of their realization drives her to hysteria and torments her: "- Pavle, if you knew what goes on at night: I go crazy, I often want to jump out of bed and run to you... but I am afraid of the Mother of God (Gabashvili 1987, 326).

The most prominent text of the feminist analysis of space in the phenomenological-existential tradition is "Throwing like a girl" written in 1980 by Iris Marion Young, a philosopher and professor at the University of Chicago. The author examines different gender spatial experiences from a phenomenological perspective and states that her intention is to complement existential phenomenology and fill up gaps in feminist theories. According to the scholar, the bodily movements available to women are locked, constricted, spatially limited. Unlike man, hesitancy and uncertainty is characteristic of a feminine body. But this is not a manifestation of a biological difference, but a result of feminine socialization in a masculine/dominant culture (Young 2005, 32-33). Maro's hysteria is caused by the fact that she perceives her body as a burden that needs attention and supervision, instead of focusing on what she wants to do with her body. This makes Maro feel powerless, frustrated, and uncomfortable to follow her bodily desires (Young 2005, 34). The image of the wrathful/punishing Virgin Mary is one of the constructions of a masculine/hegemonic culture that forces Maro to repress her sexuality, leading to a drastic change in her cheerful character. Maro is being tormented by the fact that her distant relationship with Pavle may make their marriage impossible forever. After receiving permission from the priest, Maro and Pavle set an engagement date. However, one of the drunken mountain priests weds a sister-in-law and brother-in-law, the Exarchos gives an order to the whole diocese that before wedding the kinship of a bride and groom must be thoroughly investigated, accordingly, Shio the priest, afraid of punishment, announces to Sosika that Maro and Pavle will not be able to get married. After hearing the news, Maro, dishevelled and cheeks torn, runs to the priest and asks him to have mercy because she is pregnant.

William James, who is the founder of the social psychology of identity, matched these two aspects with the conceptual opposition of "I" - "Me" and thereby concluded that the individual's identity is characterized by a tense relationship between internal and external perspectives. Identity is influenced by the identity mirror, which includes the image of the social environment. That is why Erwin Goffman presents us with a three-layered identity structure: "social identity", "personal identity" and "self-identity". Among these, social identity and personal identity are closely related to the social environment, and the difference between them is that in the case of social identity, it refers to the roles/role expectations of society, while in the case of personal identity, it refers to the expectation of an individual to show his/her uniqueness, while self-identity, according to Goffman, refers to an individual compromise between social and personal identities (Gymnich 2003, 32).

According to the image of the social environment, Maro, being pregnant outside of marriage, is the shame of the family and she must be "consciously" banished from the family and married. For this, Maro's family found a middle-aged widower with two children and set the wedding date, so that Maro did not know anything about it and only learned about it the day before the wedding. The personal domain of Maro's identity believes that Pavle is her husband and marrying someone else is Pavle's betrayal, which she does not want, although her father, who at the end of the text changes his face and embodies the conventions of patriarchal culture, warns her daughter: "Don't embarrass me publicly, otherwise you know I'll kill you for shaming me! I will tie your hands and give you to whoever I want" (Gabashvili 1987, 333). The self-identity's compromise between social and personal identities is represented by Maro's decision to marry a widower because of her father's reputation, only to kill herself after marriage. With this intention, Maro's longing to remain a person "self" is reflected in the story, because she makes a choice and wants to take action, although Maro's decision remains unfulfilled as they take capability from her. Pavle punishes and kills Maro with a dagger, whose body is the reincarnation of taboos and conventions for Pavle, and in his opinion, by destroying the body, Maro and Pavle get a chance to be happy in the underworld, a quasi-paradise.

Bodily action plays a central role in Ekaterine Gabashvili's story "Tina's Lekuri". Tina lives in extreme poverty with her grandchildren, whom she has to take care of because her daughter-in-law left the children to Tina and got married. Tina's body is weakened, which is compounded by the difficult economic situation, and that is why Tina constantly thinks about death as the end of worldly suffering. Social inequality is also spatially expressed with the following oppositions: up-down. It is difficult for Tina to get to the house of the master who lives upwards, but the worries and suffering of her

grandchildren make Tina overcome the fear of death and sets off on her way upwards. Along the way, the episodic memory, which includes the actions performed in a specific place at a specific time, is actualized, which causes a feeling of happiness in Tina. The deictic center (Karl Bühler) in the story shifts to the past, this is indicated by Tina's phrase "That day!", thus the action moves from Tina's actual place to the other place and it is related to "that day", youth. The shift of the deictic center and the focus of youth reveal Tina's desire to confirm the sameness and timelessness, which means that she is still the same Tina, who years ago, with her dance in the master's hall caused the universal admiration of the public, and for this Tina turns to self-expression with her body and dance. Dancing of the weakened body, dressed in rags, appears in a dualistic meaning in the text: 1. To confirm the identity, to prove that Tina has remained identical to herself despite the social influence. Old Tina's dance, in contrast to young Tina's, causes laughter and irony in society, however, Tina's body echoes Tina's inner feelings and idea on herself, thus connecting the past and the present and creating the meaning of self-continuity. 2. A form of social protest - it is a collective manifestation of invisible bodies living in the periphery/"below", thus Tina non-verbally informs those in the hall on behalf of socially excluded bodies that the longing for life is strong among socially excluded bodies and thus makes the problem visible.

MOTHERHOOD AS SPATIAL ATTACHMENT

According to Nancy Chodorow, the infant's mental and physical existence depends on the mother. For the infant, the mother is the one who it loves with a selfish primal love, to whom it gets attached and defines itself in relation to her, through their (mother-child) internalization. The child does not realize that the mother may have some interest separate from the child, so when it discovers that the mother has different interests beyond the child, it does not understand it. The child has a different attitude to the father. The child knows that the father is a separate being. The child is more in touch with reality when interacting with the father, because there is no natural identity in their relationship, since the father is a representation of reality for the child, and the mother is the opposite - of non-sociality or confusion between the social and the biological (Chodorow 1999, 77-81).

In the stories "Mother's Milk" and "Wife" by Lidiya Megreldze (1883-1968), motherhood is a difficult and complex functional role, because the mother cannot separate her personality from the existence of her child despite her efforts. In the very opening of "Mother's Milk", Pashuta, who lives in the mountainous corner of Skartvelo, in Racha, is seen sitting by the cradle. He is disturbed by Zevakh who came from the city. At the very first meeting, Pashuta's inactivity is emphasized in Zevakh's joke, that Pashuta's main concern is the circulation of the sun, since no other public sphere is available to him. By stressing the woman's pseudo-concern, Zevakh highlights his own important role and function in Pashuta's life - he must show Pashuta the way to education and emancipation. Pashuta and Zevakh's passion was strong, but they had to suppress it because they were foster-siblings, so Pashuta's father married her off at the age of 16, and at the age of 18 she was already a widow with an infant. Returning from the city, Zevakh once again exasperates Pashuta: "Pashuta sat for a long time with her arms on the cradle, looking sadly at the forest path towards which Zevakh had gone. She was ready to follow his footsteps and run to the bottom of every tree with him" (Megreldze 1964, 15). Pashuta intended to go to Tbilisi with Zevakh and begin studying, which makes Pashuta's mother very happy, who believes that her daughter will achieve what she couldn't do herself - this is the meaning of her life. For Pashuta, crossing the threshold of the house was an opportunity to realize her (personal) desires and aspirations, to participate in life contexts, which is a prerequisite for becoming a subject, however, standing at the crossroad, the milk coming from her breast reminds her that a priority of motherhood is taking care of the child, which makes her stay in the space of her home. Mother's milk appears twice in Pashuta's life - first in the form of the mountain convention, which forbids the passionate love between foster-siblings, and the second time when Pashuta is planning to move to the public space. Charles Trowbridge, through studying the sense of direction in people, classifies orientation techniques and distinguishes: 1. ego-centric method of orientation, 2. domi-centric method. The former is based on the four points of the compass and they cross each other in the axis of the body, and the latter the reference system is created with a native/familiar place. This orientation behavior is characteristic of all living creatures, other than civilized man (Günzel 2010, 239). Therefore, domi-centric orientation is the initial stage of the development of the reflection mechanism. If we consider the above-mentioned suggestion in relation to Pashuta, we can conclude that at the end of the text, Pashuta remains locked in the space of the house and is unable to get experiences in the outside world leaving her outside of socialization.

In Lidiya Megreldze's story "Wife" Lia is the wife of doctor Besarion Beridze, the latter purposefully married a young provincial girl who had just graduated from school. He had never thought about her education, on the contrary, he tried to keep Lia as a wife, whose social role was defined by her husband's opinion: "When I enter the house, I need to feel my wife, who will caress me, makes my bed and make me comforted" (Megreldze 1964, 33). According to McAdams, identity is read in the stories of personal life, and in this regard, self-description, self-definition and associative meanings are of interest. They refer to how an individual perceives themselves as a member of society. Lia cannot describe herself, because what she knows about herself is only qualities attributed to her. The knowledge accumulated in the outside world is not available to her, this is the reason why the contents of all the books and conversations that occur in her home are incomprehensible and obscure to her. The husband makes sure that Lia's self-definition corresponds to her husband's definition of Lia. The husband takes Lia to the cinema once or twice a week, but he does not talk to her or introduce her to others, creating a model for Lia's self-description: Lia can take care of her child, organize dinners and buy groceries, but she is completely incapable of leading intellectual conversations, understanding and analyzing existing knowledge.

Therefore, she has to stay in the micro-space-home. The space of home is a temporary cozy place for men, from which they return to the public space (Nünning and Nünning 2004, 52).

For Lia, her husband's house is a prison with insurmountable conventions to which she is bound in the name of love and obedience, although she has a desire to find herself outside/in the noise: "What can she do, Lia has the heart of a child, she wants to join the noise of the street, spread her wings and fly somewhere far away, where people rejoice, which boils with life " (Megrelidze 1964, 34). Lia's existence is governed by her husband's everyday life, which is shown by the dialogue between Lia and maid, Phadi: - Phadi, let's cook Kharcho today, Bessarion likes it... the day after tomorrow... let's prepare fish Satsivi, Bessarion likes... Phadi laughs. - What laughing at, Phadi? - My dear lady, the doctor likes this, the doctor likes that, doesn't the doctors wife like anything?- Who said that she likes nothing? The doctors wife likes what the doctor likes (Megrelidze 1964, 37).

When Vakhtang, the love of Lia's youth, appears, Lia starts experiencing an internal conflict. Lia succumbs to passion when she finds herself in Vakhtang's room and starts planning a new life with Vakhtang, but everything changes when her son becomes seriously ill. For Lia, her son's illness - measles - is her punishment for breaking conventions, betraying her husband, succumbing to passion, and that's why she sighs: "Just get well, my girl, and I don't want anything else... I'm not Lia. I am only your mother" (Megrelidze 1964, 42). Thus, Lia maintains only the functions of mother in the text and her identity is constructed by means of mirror effect i.e. through images of social environment. The fact that representations of social environment dictate Lia's existence again, is illustrated by her perception of the home space at the end of the short story: while at the beginning of the text the house is her prison, at the end her semantic understanding the space changes: "As if everything in the room – the walls, the objects became warm" (Megrelidze 1964, 43).

The poem of Babilina Khositashvili's (1884-1973) "Mother at work" expresses the feelings of a mother who is facing an economic hardship and suffers from spatial duality - the desire to be at home/there and the necessity to be here/at work, which causes hysteria in her, manifested in confusion of feelings, disorganization of speech, rapid change of emotions, and this prevents her, on the one hand, from fulfilling her duties at work and, on the other hand, performing the role of mother. The lyrical I/mother has to lock the sleeping child at the house and she has constant feelings of guilt that she is an unworthy mother:

I've locked a sleeping child in the house
I'm a mother going to work,
They will wake up and cry a lot
they'll fall off the bed and get ugly!" (Khsitashvili 1956, 90).

In the poem, existence for the lyrical I is determined by fulfilling the maternal functions and duties, financial security and realization of her skills, which causes the flow of thoughts in her head and constant anxiety.

In the book, Steven Seidman "Introducing the New Sexuality Studies" uses Catherine MacKinnon's view that male dominance leads to the formation of female sexuality, since sexuality, according to the researcher, is a product of male power, with sex a man controls a woman. In addition to being able to define what types of feelings, habits, and behaviors are sexual, men also have the power to define women's sexuality in ways that reinforce their subordination (Seidman 2022, 7). Babilina Khositashvili's poem "Night Fantasy" presents a difficult way of subordinating the lyrical self.

In the patriarchal culture, the importance of the mother is emphasized, especially in the case of demographic crises (world wars), totalitarian regimes, territorial occupations, and on the other hand, the birth of a child out of wedlock was perceived as a deviation from the norm in the same hegemonic culture, and such mothers became marginals with their "scarred" children. In the poem, lyrical I describes two different ways of sexual experience of a man and a woman: 1. What a woman receives as a reward for violating bodily restraint 2. How male dominance immobilizes and deprives a woman of the feeling of sexual pleasure:

... You captivated me -a modest woman
and than you left me for someone else.
Night, it's dark. I am being chased; I roam about (Khsitashvili 1956, 55).

The lyrical I becomes a field for the realization of male sexual desires and fantasies. The lyrical I perceives itself as an objectified body/victim after a sexual act, a victim of a man's sexual fantasy. The woman is publicly condemned as a punishment in return for being controlled by her body and, moreover, she and her child find themselves outside the symbolic order. Lyrical I wonders if having a child is a commandment and an inevitable reality in patriarchy, then why is she persecuted as a mother.

MOTHERHOOD IN PERSONAL LETTERS

Difficulties of motherhood are highlighted in the personal letters of Babilina Khositashvili, Ekaterine Gabashvili and Mariam Garikuli. In her personal note "Over fifty years or between two waters", Babilina Khositashvili writes that having

arrived in Tskaltubo for treatment, she wants to put at least one episode of her feelings on paper. This is the path she has passed for self-development, learning and education.

The memory of 1918-1920 coincides with that period of Babilina's life, when she wanted to study and develop along with a family life: You are Shushanik the martyr, that's who you are! My husband used to tell me ironically ... while I was busy taking care of the family and dusting a bookshelf, but my "martyrdom" did not end there, - then I had to do laundry or iron, or go to the bazaar... I had to prepare dinner after returning home. 1918 was the year when the Georgian University was opened Georgia's independence was declared! And everyone was exulting in this joyful long-dreamt event. And I was lying in the maternity ward at this extraordinarily wonderful time and... I gave birth to my second son. After my first child, I was wary of having many children. I didn't want to be tied with daily household chores and completely miss the opportunity to fight for the realization of my spiritual aspirations. One episode is before my eyes. When my first child turned nine months old... There was no end to my desperation when the signs of a new pregnancy appeared.. I explained my situation to the doctor, he sent me to a midwife, she tried several times to induce blood flow and then advised me to go to the maternity hospital to remove the fetus completely... but here I am lying at home and I am bleeding – blood clots are running from the uterus. My husband scolds me for having an abortion... I am taken to the maternity hospital by my friend. – Here! You will need your money for treatment or burial - my husband threw me the banknotes that I received as a royalty from the Georgian theater (**Archive material N20779 of Giorgi Leonidze State Museum of Georgian Literature**).

MARIAM GARIKULI WRITES TO EKATERINE GABASHVILI

"Mud rain, freezing weather, cooking dinner over a fire in our damp kitchen, the barn with cattle, the nest with chicks, the weekly family laundry, on that background, sitting in a cold room with no table in it, there is a woman writer, who only has time to sleep... In our literary circles, everyone pretends to be poor, but let nobody say about the heavy burden of poverty and its endurance, which I carried without any education and development while scouring pots, washing clothes, mopping floors. My unbroken brain was still thinking and drawing different pictures during these chores, thinking to steal time from myself and write something when the children were asleep. The images were losing their original color, because they were not reflected on clean paper as soon as they appeared, but they were still moving forward, still in my dark life. Orphan and friendless, my talent barely flickered without the jewel necessary for every talent..."

EKATERINE GABASHVILI WRITES

"Imagine that I have not taken a pen in my hand yet, and I have thoroughly noted down neither the materials given by you, nor my thoughts and experiences. I have four rooms in Akhalkalaki and all of them are filled with my children and grandchildren. My room is always full of noise and children's naughtiness, books and writing desk are turned into their toys... This, of course, is not pleasant for a woman writer, but you know, writing is not yet respected among Georgians, and I am a sweet grandmother as I can't organize my life in another way. I write only whenever I have a chance and who seeks processing and editing, so each of my works seems to be a plan for some future work, and not a completed work of art. A woman's work will not be respected for a long time, and who knows when a woman will be worthy of a "writer's cabinet", if she is not single like you and burdened with grandchildren like me..."
(<https://indigo.com.ge/articles/mimowera-rogorc-sakutari-otaxi>)

CONCLUSION

Based on the analyzed texts it can be concluded that the identity construction becomes an insurmountable challenge for female characters in a patriarchal order, their desires, aspirations and longings are either ignored or suppressed by hegemonic/patriarchal institutions. In Mariam Garikuli's story "Naniko" the objectification of the character is described, how his uncle takes possession of her body and thoughts. Rape causes Naniko to lose her self in the text, as after this act Naniko is referenced and thus Naniko's self-perception is complicated. Naniko loses her identity by realizing that imagination and reality are drastically different from each other. In the works, the body is the carrier of subversive power, and even when Naniko is not aware of her turning into an object, her body tries to disappear by losing weight, becoming powerless. In the stories of Ekaterine Gabashvili, the issues of body and sexuality are at the forefront. In the story "An affair in Did Kheva", Maro's bodily hesitation to reveal her passions causes the character to suffer and become hysterical. Unlike Naniko, Maro's decision to stay "by herself" and kill herself remains unfulfilled because Pavle does it instead of her. In the work, the body embodies taboos and conventions, which Pavle destroys. Using the deictic center in "Tina's Lekuri" it becomes clear that Tina wants to prove her sameness and timelessness to herself. The body is presented in the work as a means of character's self-expression and social protest, because, on the one hand, it confirms identity through dancing and, on the other hand, it makes marginal bodies visible. Motherhood in the texts of Lidiya Megreldze and Babilina Khositashvili causes spatial attachment. Mothers do not take part in life contexts, which prevents them from becoming subjects, that is why mothers lose their sense of self and remain as mothers locked in the space of home.

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