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Summaries



Ivane Amirkhanashvili **Idea as Artistic Transcription of Life**

There exist none of the means of expression in hagiography which would not be used for the representation of the hero's image. Any kind of religious, ideological, historical, social, ethical or aesthetic aspect, which exists as a concept in the composition, leaves its trace in a "pure" form on hero's image. The hero is identified as a hagiographical universe, the whole genre in its historical development. The hero of hagiographic composition is an idea of a holistic man given in the form of scheme, although scheme elements are arranged according to logical and chronological order so that to create fictional effect and the composition be presented as artistic transcription of hero's life.



Solomon Tabutsadze **Harold Bloom's "Anxiety of Influence"**

Theory of Poetry by contemporary American literary theorist Harold Bloom still causes resonance in the sphere of literary studies. Bloom argues that composition of any poem is influenced by the precursor's poetry, though the original work is strongly changed.

Poetic impulse is born while reading presursors' poems. According to Freud, Ephebe, or the young poet is in an ambivalent relation with the precursor, perceives the father as a rival—a typical scene of an Oedipal struggle. So, he is not only inspired by the forefathers, but having the desire for independence and originality, hates them. Ephebe contrasts such rivaling relation with the forefather the "defending" reading, to preserve the feeling of autonomy and originality. To reach this he uses the instinct that is beyond the conscious (subconscious) and "relying" on it deviates/changes the poem of the father, precursor. Attempt to write an original poem avoiding the influence of the rejected work is doomed to failure; in this case the most that Ephebe reaches is the strength of the poem which creates the illusion of its originality; the illusion that he managed to avoid to go through the path of his precursors and that his poem outweighs the poem of forefathers.

There are six processes of misreading which Bloom calls “revisionary ratios”. Each process or each mechanism of misreading is connected with figurative language and corresponds to the types of rhetorical tropes and figures. Each revisionary ratio is the category beyond which one can read the poem of the precursor. Therefore, it is impossible to perceive “the poem itself”; each separate reading is interpretation and “non-evaluation”- nonevaluation and misreading. There exists a “weak misreading” or an attempt to perceive what the text means in reality; there is also a “strong misreading”, when the readers defending mechanisms work subconsciously, to remake the text that can be interpreted, because any poem is the mis-interpretation of the “parent” poem. Harold Bloom advises literary critics to read the poem as a deliberate misreading of the forefathers, their poems by the author or in general misreading of the poetry. The result of such a strong misreading is in antitatic relation with the poet’s intention.

Nothing exists and is created without influence.

According to Bloom, Influence as he calls is a celebrities’ disease that reigns upon the world and stipulates the main changes in human’s nature and character.



Levan Tsagareli

Arno Schmidt’s *The School of the Atheists* – as a typoscript Roman between Fiction and Simulation

The article analyses the unique diegetical features of the first typoscript novel by Arno Schmidt, which allows to identify it as a result of the combination of different literary sources. The fictive world we see in *The School of the Atheists* lacks explicitly the ontological status and is perceived as a fictive one. The diegesis consists of a heterogenic system of reality that is based on the dystopical model, however it involves the elements which attache an additional, mythic semantics to this model. Still there occurs no ontological conflict between these two incompatible systems, as it conventionally has to be expected in case of the fantastic fiction. Both systems of reality are unified in the qualitative new model of the reality, in which everything is possible and nothing – excluded. The model is able to integrate any other kind of systems, so that the actual system itself remains stabil. The ability of systemic integration make the postapocalyptic world of the text appear as the simulation for there is nothing true or false in it, everything is the result of combination of different literary conventions, genres and texts instead. Such combination points to the main semantic opposition of the text – the opposition between the fiction and the simulation.

The mentioned semantic opposition is exemplified in the extradiegetic story by the obvious difference between the Kolderup House (the last refuge of culture) and the whole postapocalyptic world (the world of simulation). In the intradiegetic story the same opposition is represented by the conflict between the simulated ship-wreck and the art as the means of salvation. In difference to the simulated reality the art appears as the phenomenon that is stabil and able to preserve the culture, the past and the human values. Hence the art can make the world civilisation survive. Similarly the message of the novel: The fiction makes peace and preserves the cultural reservation for only fiction can be true in the reality turned to simulation.



Tamar Chikhladze

Subjective narration and quoted speech: history, theory and practice (according to the XX century west-european novel)

The paper studies the questions of the theory of the literature such as the character of the narration and the types of the reported speech in the contemporary European novel. It pays attention to the

precision of the equivalents géorgiens new terminology, creates in connection with these questions. The problems indicated are examined from the point of view of the history, the theory and the practice of the literature.

The XX century old novel, by expressing more sincerity of the feelings or emotions, reached on marvelous scales of its power. The stating with of new manner of the deep layers of the spiritual universe of the man was added with the exhibition of the thoughts in art. The objective narration was changed by the subjective access. The paper explains the characteristics of the subjective narration and the forms of the speech of the characters, the relationship of the novelist with actions and characters speaking. It shows an atmosphere of such works where the characters are only charged to tell their life by precisely quoting theirs thoughts or memories. In this moment what is very import it is the language of the character, the interior speech which perhaps of several types. Among them it reported monologue is distinguished, named “citirebuli monologi” by the author of the paper. He explains that it is a way of the story to the first person and in the time of the present which is in order syntactically but it contains many signs of the inner monologue of the stream of consciousness. In the paper the judgment is confirmed for examples of XX century the famous novels.



Maka Elbakidze

To the Determination of Genre in the Poem the *Knight in the Panther's Skin*

When discussing the genre specificity of the poem the *Knight in the Panther's Skin* (*Vepkhistqaosani*), every researcher is actually based on the viewpoint formulated by Rustaveli in the 17th stanza of the prologue: “Those are not called poets who cannot compose a long work”, which can be considered in a way summarized regulations of the theory of poetry (shairoba). Due to the fact that there is a reference on the **poetry** (a poetic narrative) in the prologue, almost all of the *Vepkhistqaosani*'s researchers confirm Rustaveli's acknowledgement of the advantage of a “long verse” or epic genre over “little” or “small” verse, i.e. in relation to lyrical genre. It should be found out which of the large epic forms (epic poetry, song, novel, poem or ballad) is meant by Rustaveli under the **long verse**.

European-American literary criticisms distinguishes two different genres: the first one is associated with the word **romance** and the second one - **novel**. The purpose of the study is to determine to which genre the *Vepkhistqaosani* belongs to.

It is clearly shown that structural and compositional arrangement of the *Vepkhistqaosani*, idea and thematic motives and compositional elements express similarity with the genre which is known as Romance in the European-American literary criticism. In spite of this, it should be mentioned that the *Vepkhistqaosani* is not a typical specimen of the medieval chivalry (courtly) romance. There is a diversity of specific features which indicates rather high level of genre development. They are: structural peculiarities of the *Vepkhistqaosani*, Rustaveli's specific style of depicting the characters, substitution of allegoric plane by real one, etc. With account of these factors we can conclude that from the viewpoint of genre the *Vepkhistqaosani* is a Romance which in the so-called transitory time (late Middle Ages/Renaissance) must be considered as a new stage of genre gradation, its highly developed form according to renovated construction, forms of expression (plasticity and multifacetedness of the narrative) or conceptual principles.



Konstantine Bregadze

The Tropology of *Hymns to the Night* by Novalis

The *Hymns to the Night* (“Hymnen an die Nacht”) by Novalis (Friedrich von Hardenberg, 1772-1801), an author and philosopher of early German Romanticism, consists of six hymns, composed between 1799 and 1800 and published in the poet’s lifetime in 1800.

The first part of the first hymn is devoted to light as the universal principle of being, while its second part is the glory to night as the transcendental, mystical world. This clearly suggests the dialectics of romantic philosophy, the ontological hermeneutics of romanticism, according to which an object (the truth) is comprehended through the synthesis and balance of differing spheres that form its essence.

The second hymn also offers the poetic dialectic opposition of day and night. Daylight is the symbol of temporality, ephemerality, and empirical reality, while night embodies infinity, eternity and the transcendent, where temporal and spatial categories are abolished.

The third hymn, unlike the first two rendered in the present tense, is written in Präteritum, which is a poetic intention. The possibility of experiencing night mysteries becomes a real, particular, and individual inner experience (“Gefühl”).

The fourth hymn represents the fusion and identification of Christian and the poets’ own individual mythologies. The hymn implies an attempt to objectify personal spiritual experience obtainable through the transformation of universal Christian eschatology (crucifixion, descent into the hell, resurrection) into a personal experience.

The fifth hymn renders the spiritual history of humankind in terms of poetic conceptualization, and through its mystical scrutiny. The essence of a free individual is determined against the background of the spiritual history of humankind.

The sixth hymn presents the ontological-eschatological essence of death, a triumphal stride towards death, the longing for death, which in Novalis’ understanding facilitates the communion with the heavenly beloved, the truth of Christ, and represents an opportunity to abide in the transcendental reality.

The *Hymns to the Night* as a whole should be perceived as the acknowledgement of this ontological realization and its objectification through the poet’s own tropology.



Akaki Khintibidze **Excessiveness of rhyme**

The Idea perhaps in high and low verses of the “Vepkhistaosani”(“Knight in the Panther’s skin”) two and three- syllables are rhymes and four and five-syllables are excess, is not true.

Excessiveness of rhyme is not linked to length and shortage, but to verse scheme.

Rhyme of the First couplet of the “Vepkhistaosani”: kovlisa tanisa-satanisa-gasatanisa-tasatanisa, - is excessive, because metric scheme (low verse) demand three or five – syllable rhyme. meanwhile six-syllable rhyme of Lado Asatiani: “gadabrialabit-shavnabdianebi” is not excessive.

At a glance, excessive rhyme has negative content, but it is incorrect: poets are not hesitate to use (Rustaveli, Galaktioni). Four-syllable rhymes of Galaktioni mostly are tree-syllable assent and in five-syllable rhymes – four syllable.



Levan Bregadze **Rhyme as an Argument**

The metrical, phonological, semantic, and organizing functions of rhyme are well known, but, in our opinion, rhyme has one more function as well: it is an argument for convincing the recipients in the truthfulness of the idea (point) conveyed by means of a rhymed text, which is intended not for the consciousness of a recipient, but for his unconscious.

The unconscious, as it is known, is guided by a “child’s logic”, – it “reasons” in the following way: if it were not true what I have been just told, how come that the statement is formulated in such a harmonious way?

An archetype here is the ideas of the primitive man about the chaos (disharmony) and the cosmos (harmony). The chaos is associated with the unreasonableness, and the cosmos – with the reasonableness (a truthful, valuable idea).



Tamar Barbakadze **Monorhyme of Galaktioni**

In the article shown, that even in the newest edition of Galaktion Tabidze’s work dates of verses stay invariably and not foreseen their style, poetic and versification.

Article evident, that originality of second verse reform of Galaktioni is: monorhyme verses, which poet wrote in 1928-1958 are closed to folklore. Monorhyme verses, traditionally, belong to Georgian folklore.

“Ieri” (“Face”), The well-known monorhyme of Galaktioni dated back to 1915 and this is incorrect. This verse is written before monorhyme “Pherad-Pheradi” (“Colourful”), which poet wrote in 1938. In the article are found basis of versification relations between “Ieri” and “Pherad-Pheradi”. This monorhyme verses have not only same lexical unit, but same metric: both monorhyme verses are written by rarely form – thirteen-syllable – 44/5. This metric Galaktioni hadn’t used before 1930-ies. In the article author observed the main word of composition of Galaktioni’s monorhyme “Ieri”. This word is Rarely, exotic, dialect form: “Tsaieradi”, which means sudden rain. This word Galaktioni Used once in selected verses “Artistuli Kvavilebi” (“Artistic flowers”) and after that poet used this word forth time in verse “Ieri”. The voice of the rain linked to folk, childhood’s voices, which determine song character of Galaktioni’s poetry.



Apollon Silagadze **Forms of Poetic Works in the Classical Period**

Classical poetry (the period including Rustaveli), along with different metres, is also familiar with various forms of poetic works. The basing of the versification structure of a work on the use of three different metres should be considered as one of such forms; it may be referred to as *Chakhrukhauri*. In addition, two other forms were known as well. In all, three forms of poetic works were prevalent: 1) monometric, 2) polymetric – three-metre *Chakhrukhauri*, and 3) polymetric – two-*shairi Rustveluri*. This picture is reflected in three fundamental works of the Classical period: *Abdulmesiani* by Shavteli – monometre, *Tamariani* by Chakhrukhadze – *Chakhrukhauri* polymetre, and *Vepkhistaosani* by Rustaveli – *Rustveluri* polymetre. Before this situation in time the situation should be reconstructed (that before the innovation by Chakhrukhadze and Rustaveli) when the form of the poetic work was based only on the monometric pattern.



Aleksei Chagin **(Russia)** **“In the Middle”. Russian Literature during the change of Epochs**

The given article deals with the current problems and tendencies in the development of Russian Literature in the last decades of XX-XXI centuries. Calling up a number of writers and their works,

the author tries to show us the means by which tendencies of Russian Realism have been established, how the experience of Avangardism emerged in modern Literature and what Russian Postmodernist Literature gives to readers. Artistic, spiritual renewal as well as inevitable signs of crisis during the change of epochs in the literature are discussed. While examining the present stage of literary development, author sees the principal structural change of literary process: Within the frames of one literary process, previously existing independently, three literary directions merge into each other – “Open Literature” – the literary works of Russian emigration and former underground world. Merging of these three directions, autonomously existing in Russian Literature for several decades, is regarded as a fundamental event by the author. In his opinion, this event will influence the further development of literature.



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Darejan Gardavadze

Fusion of the East and the West in a New Arabic Writing (Amin Ar-Reyhani “Outside the Harem”, Yehia Hakki "Qandeel Om Hashem")

The topic of cultural exchange and culture synthesis becomes more and more relevant against the background of promoting a dialogue between cultures and civilizations. "Openness", aspiration towards the acquisition of elements and nuances of other cultures is an inherent feature of any culture and an essential pre-condition of its vitality and revival. And the art of writing is probably the best sphere where this eternal theme is most vividly and clearly expressed. Fusion of the East and the West, their inter-perception for the literature and writing does not represent a new issue and always was under special focus both of the European and Eastern writers. From the traditional view of the eastern-western radically oppositional features, the particular attention is devoted to the stories of classics of a new Arabic literature – a founder of the Syrian-American literary school, Arab thinker Amin Ar-Reyhani (1876-1940) “Outside the Harem” and also of a famous Egyptian writer, one of the pioneers of the “Al-Madrassa Al-Haditha” literary school, Yahiya Haqqi (1905-1993) "The Lamp of Umm Hashim"; these literary works are not only the traditionally tense relationship of the East and the West in the light of literature, but they also stand out for their writing technique, through which the writer realizes his vision and constructs the moral of his works.

Both stories, which are in focus of our interests, have analogous plots – an immortal theme of merging of love of people representing two completely different religion and culture. Beyond love of the couple described in both stories two cultural areas stand – connection and at the same time contraposition of the Christianity and the Islam, the West and the East. Both stories rather perfectly, through the literary form, provide a reader with the synthesis of the western-eastern, Christian-Islamic cultural traditions, crossing of these two cultures, their closeness and at the same time distance.

Artistic gist of these two stories provides for writers' basic message – a person, though maximally "open" and frank, is unable to violate the already established rules of life of the traditional society.

The worldly faith of personages is a vivid demonstration of the aforesaid.

People read with great interest both stories hitherto and issues arisen do not lose their urgency, it is a merit of both the subject-matter and the style and manner of writing of the authors, their skill to write. Years have passed from their first publication, but the traceable in both stories line of Kipling related to the impossibility of fusion of the east and the west is again relevant.



Gaga Lomidze Nature vs. Culture

The article analyses Galaktion Tabidze's text from the standpoint of nature/culture dichotomy and studies the linguistic material of the text. The research conducted revealed freudian triad where the "main characters" are poet himself, revealed in the text through the personal pronoun "me"; a femme fatale revealed through the personal pronoun "you"; and the personal pronoun "we" inferring the poet himself and his literary predecessor-father Edgar Poe.



Rusudan Tsanava *Londa* by Grigol Robakidze (assumptions and comments)

Grigol Robakidze's *Londa* cannot be regarded as successful; in my opinion, the main cause for the failure is its excessive eclecticism. The author 'included' huge information in this one-act drama, which proved overburdening. Evidently, such informativeness was motivated by the writer's intention to fill in the blank spots of Georgian paganism; the writer chose this very setting to convey his message to the reader. The article aims to analyze the concept of the work and its main fragments as well as the place of the drama among Grigol Robakidze's other works. For this purpose I split the play into 'stories' and compared them to corresponding materials from ancient drama and mythos. In my opinion, *Londa* is structured to Euripides' aesthetic model. I find especially noteworthy an assumption that the pagan deity Saddasai described in the drama is the correlate of Sabazios. The image was created by the writer. Individual typological parallels were traced between Otar and an ancient aoidos. The article dwells on the metaphor of self-sacrifice and the writer's interpretation of it. The point where two epochs meet (the drama features the final stage of paganism) primarily implies the clash of two weltanschauungs. The main message of the author was to expose this clash and call for humanism. In this respect, G. Robakidze carries on the traditions of the 19th century Georgian writers (and especially of Vazha-Pshavela).



Shota Bostanashvili Neologism გავტენდი [gavtendi] and the Term *Protopost*

The article discusses the problem of the text in conditions of epistemological shifts, when the medium becomes the message. Presented, in this regard, the neologism **გავთენდო** [gavtendi] and the term **Protopost** is that unifying chronotopos, where the Initial and the Final, decadent and avantgarde meet and where Deconstruction finds its meaning.

Post-reality coincided with Proto-virtuality, which can be constructed by the man himself. **გავთენდო** represents such a construction, in which the **Post** of each **Proto** is found in another – unknown space. (გავთენდო – [gavtendi] – is synonymous with **Proto** - the Beginning; გავთ [gavt] – გავთომბა (geo.) [gavtoma] = to split, to separate, to segregate; **end** is synonymous with **Post**.)

The presented text is a scenario for an act of semantical grounding (positioning) of **გავთენდო**. In the act, which takes place on the blurred borders between literary genres in order to reconstruct them, M. Foucault and M. Epstein participate alongside the initiator of this text.



Galina Vasilieva

From the experience gained from the translation and comments of Goethe's "Faust"

Scenes from "Auerbach's Cellar in Leipzig" and "Kitchen of witches" are Goethe's architectural and ideological centre.

"Unavailable Immortality" – is the conception according to which images are presented.

While translating "Kitchen of witches" we tried to preserve stylistic peculiarities of each separate fragment of the text.

Word for word translation, aiming at linguistic identity, makes the translation not so beautiful as original. However, this translation gives the "anatomic" structure of the text, outlines the main borders that can be called semantic portraits.

The scene from "The Kitchen of Witches" is accompanied by the signs of painting, artistic resonance. Action is lead by common ways of painting and dramatics.



Elene Gogiashvili

The Function of the Narrating in the Ethnocultural Context (The Folktales of the Georgian Jews)

The sources of the Georgian Jewish folklore are saved in many archives in Tbilisi: the Folklore Archive of the Shota Rustaveli Institute of Georgian Literature, the Folklore Archive of the I. Javakhishvili State University Tbilisi, the Archive of the State Centre of Folklore of Georgia. Every situation in which folklore is actualised has a cultural context – all folklorists take this for granted. The problem is knowing just how far and how deep to allow for the cultural context. The moulding of a narrative is influenced by the temporal and local context in which the tradition is employed.

Any folk narrative is, the moment it is narrated, dependent on many factors, all of which affect its verbalisation. The folklore has many context, for example:

- 1) *the situational context*, which refers to the oral and performing situation and the listeners;
- 2) *the linguistic context* which refers to its position in the discourse;
- 3) *the cognitive context* which helps the researcher to understand, for example, any sudden switches from one topic to another or the chain of associations in the narrator's mind, which often differs completely from that of the interviewer;
- 4) *the generic context* or conformities characteristic of the genre.

5) *the cultural context*, referring on the one hand to factors belonging to the narrator's background, for instance his occupation, his educational background and other social factors, and on the other hand to the culture in which he operates and the world of which he is speaking.

The ideological trends discernable in oral literature bears the seal of its producers. The research for the folklore of Georgian Jews can be very fruitful for the study of Jewish culture in general.

The most part of the archival sources of the folklore of Georgian Jews represents Jewish traditions.

The only genre of oral literature which is influenced by the Georgian folklore is the magic fairy tale.

The reason of this fact lies in the characteristic of a genre.

Folk narratives are a form of communication that is vulnerable to changes in culture. Some narratives get completely forgotten as the culture changes. Others, it has been observed, may continue to exist „behind the scenes“, even though the values and attitudes they express have in fact changed.

The folklore of Georgian Jews demonstrates obviously how could be saved a traditional culture in spite of permanent changes in culture.



Dalila Bedianidze **Compositional Peculiarities of Amirani's Myth**

This work deals with the compositional peculiarities of Amirani's myth.

The folk epic about Amirani is the ancient Georgian myth. There are a lot of writings on this legend but Svan modification is the best and the most complete version of the myth.

Svan version of the legend has the following compositional details:

1. Love adventures of Amirani's parents;
2. The birth of the hero and his baptizing;
3. Amirani in his father's house;
4. Amirani returns the eye to his father;
5. Amirani meets one-eyed devi, Amirani's and his brothers' struggle with Giants;
6. The defeat of Devi Baqbaqi by Amirani;
7. Amirani's fight with three Dragons; Black Dragon swallows Amirani;
8. Amirani escapes from the Dragon;
9. Seeking of Kamari, the maiden unseen even by the sun and her kidnapping;
10. Amirani and Hero Ambre;
11. Struggle with Kamari's father and death of Amirani's brothers;
12. Amirani's suicide, Kamari restores him to life;
13. Amirani – broker of the oath;
14. Amirani's struggle with the God;
15. Amirani's chaining.

Some compositional details of Amirani's myth resemble the adventures of other countries' myth heroes. For example, it has a lot in common with Ancient Greek mythology: myths about Prometheus, Heracles and Theseus.



Irine Modebadze **9 April, Abkhazian and Tbilisian Wars in Contemporary Russian Women Writers' Prose** **(Intercultural Dialogue)**

The article deals with the ways 9 April, Abkhazian and Tbilisian Wars are presented in contemporary Russian women writers' prose. Due to these, the author analyzes Anna Berdichevskaya's novel "Jakubov's suitcase" (2004) and Natalia Sorbatskaya's novel "Literary slave" Ghost writer. Working Days and Holidays" (2007)

The author of this article is interested in the attitude of Russian women writers' towards these events and in the stylistic peculiarities that they use: the structure of mimics and narration, system of markers and symbols, peculiarities of artistic time and so on.

In spite of documentary accurateness of historical details described in these novels they acquire the meaning of artistic broadening. The main aim of the writers is not to narrate the history, but to demonstrate the person who is placed at that situation. To achieve this goal, both writers use the same artistic method: neither Georgia nor Tbilisi is mentioned even once in the given novels – described events take place in a “city” of a “country”. Context makes it clear which country and city is meant. A number of artistic markers are used to achieve this objective.

There are a number of indicators in the story that directly point to Caucasus, such as “planes”, “shops”, “khinkali”, “mtsvadi”, “chacha”, “toasts”, “people with Caucasian appearance” and so on, that are enough even for an ordinary reader.

Natalia Sorbartskaia uses totally different markers. Her novel is for “intellectual” reader, and the author talks with his reader with the help of achievements of Georgian spiritual culture, to be more exact, “Caucasian Text” made during two centuries in Russian Literature and “country”, “city” and “avenue” are regarded not only as historical-geographical realms, but as artistic image-symbols. The seeming anonymity of the “hot point” is decoded by different types of symbols in each novel.



Dominik Irtenkauf
**Comparative Mythological Studies: Border-crossing between Germany and Georgia -
Focussing on Amirani**

I try to combine scientific research and literary interpretation in a book dealing with the Georgian mythological motif of herodom, epitomized in the figure of Amirani. My article is based on a lecture I held at the Rustaveli Institute of Georgian Literature on October 17th, 2007 as a Musa-fellow of the Ministry of Education and Science. I spoke of certain characteristic lines in Amirani's mythologem and decided to avoid a specifically scientific approach to the topic. Instead I focussed more on the imaginative powers of mythology in today's everyday life.

My research on Amirani is on the one hand based on Gérard Genette's theory of palimpsest intertextuality, on the other hand it is based on Hans Blumenberg's book *Arbeit am Mythos* (in English: Working on myth) insofar as I'm interested in the mythological changes that have happened since the very first appearance of a certain mythological motif such as the Hero in foreign lands. My creative work on the mythological topic could be compared to the popular-written book *The hero with a thousand faces* by the American scholar Joseph Campbell. In his books he always tries to find similarities between mythologies from all around the world.

However, in order to avoid pure speculation, I try to work as scientifically as possible in my preparatory studies for my novel book.

My book's main aim is to make German readers acquainted with Georgian mythology as well as with everyday life and what role mythology still plays in today's Georgia. For this reason, I'm mostly interested in the reception of Georgian myths and fairytales in several arts. That is my intermedial approach, so-to-say. Moreover, I try to develop a special phenomenological approach to counterbalance prejudices and any one-way perception of myth. This phenomenology includes a stressingly personal re-interpretation of Georgian mythology, in regard to German culture. Several questions on bordering-lines between Germany and Georgia are posed under the aspect of cultural differences and similarities.

My book deals with the topic of Amirani as hero in an essayistic manner. An interchangeable stylistic form in the intermediary zone of science and fiction.

Amirani is a still thriving mythological motif that is to be artistically re-interpreted. One of the most prominent recent examples for his potential can be seen in the erected statue depicting the mythological heroes Prometheus / Amirani in Tbilisi, near the Circus, by Devi Khmaladze.



Venera Kavtiashvili

For the Typology of Ilia Chavchavadze's and Heinrich Heine's Literary Works

The main pathos of Heinrich Heine's works – Revolutionary Democratic tendencies and People's appeal to fight for independence defined, in essence, his literary heritage's enormous resonance in the literary and practical works of Russia's Revolutionist-Democrats. The influence that Russian Revolutionary Democracy experienced from Heine made his impact on Ilia Chavchavadze as well. This was assisted by Germany's and Georgia's social-political typology and it was vividly reflected in Ilia Chavchavadze's Literary-Publicistic works.

Like Heine in Germany, Ilia made his best to awake the people and indulge them in the fight for solving different problems. On the one hand, both writers could see the reality, reject the things that hampered the life and diminished person's dignity, and on the other hand, they outlined the perspectives that could change the old situation.

Ilia is the first Georgian translator of Heine's verses. He started translating Heine's poems during his stay in Petersburg.