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### **Literary paradigms of Adam Mickiewicz “Faris” in the world poetry**

In the conversation with Eckermann in 1827, Goethe raised the issue of existence of the world literature, which takes into consideration existence of common tendencies and literary paradigms in the world poetry.

The European literary and thinking traditions were repeatedly depicted in Georgian literature of the XIX century. First Georgian Romanticist poet N. Baratashvili with the essence of his works stands next to the European Romanticists. There are often parallels made between A. Mickiewicz’s “Faris” and N. Baratashvili’s “Merani”. It is noteworthy that Mickiewicz’s “Faris” was for N. Baratashvili one of the sources of inspiration for “Merani”. In 1842 he wrote his masterpiece. We see a number of poetic similarities in these two poems.

The idea of “Faris” is that a self-sacrificing rider goes at full speed on his steed. On his way he encounters a lot of obstacles, but he never gives up and strives for his goal.

During the study, our attention was drawn to the poem of Hungarian poet Sandor Petofi “Az Én Pegazusom” (“Merani”). Petofi wrote the poem in 1847. He knew Mickiewicz’s poetry and with its content, artistic faces, symbolic meaning Petofi’s poem reveals great similarity with both Mickiewicz’s “Faris” and Baratashvili’s “Merani”.

In 1828 Mickiewicz’s “Faris” was written. His literary paradigms are not only the poems of Petofi and Baratashvili, but we can see this paradigm in the poetry of René François Armand (Sully) Prudhomme as well as in other authors.

Symbolically all poems express aspiration of the human for freedom.