

The Type of a Hero in Anglo-Saxon Epic and Georgian Folklore/Mythology

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Abstract:

The hero, as the main constituent of fiction, experienced a palpable, almost absolute devaluation from medieval literary texts before William Thackeray declared the arrival of a novel without a hero and since then, with varying degrees of success, writers have tried to bring back the hero in fiction but mostly in vain.

It should not be surprising that similar processes take place in the texts of geographically and culturally distant literatures. The current research is about the hero of Anglo-Saxon heroic epic “Beowulf” and the hero of the Georgian folk ballad Iakhsari.

A comparative analysis of these two heroes would have been artificially forced and would not have aroused any scientific or literary interest had it not been for one important detail which is common and strangely connects these two, as I already mentioned, geographically and culturally distant texts and heroes.

This important detail refers to the special location of the heroism committed by the characters. Both heroes fight the evil enemy of the people and both fight the monster or devil (giant) in the lake, particularly on the bottom of the lake.

This remarkable detail became one of the important reasons for the translation of the Anglo-Saxon epic “Beowulf” into Georgian (by Paata and Rostom Chkheidze) in 1989, from Barton Raffel’s Translation into new English; in the commentaries of the translation, the similarities between the deeds of the heroes (Beowulf and Iakhsar) were mentioned, which was stated earlier by the writer Otar Chkheidze in the biographical novel, “Novel and History’.

Since then, no detailed comparative analysis of the heroes has been conducted.

Our goal is not to study the mythological archetype of heroism – diving in the lake, exploring the depth, the cycle of death and life – but to identify the heroes and phenomenon of heroism in the early Medieval (may be earlier) Anglo-Saxon and Georgian literary texts.

Keywords: Hero, Mythology, Epic, Monster, Devi

The history of translation of “Beowulf” into Georgian

The Anglo-Saxon epic "Beowulf" was translated into Georgian in 1988 (by Paata and Rostom Chkheidze) and published in 1989. We were still living in the Soviet Union then. So much of the literature was not available via the Internet; nor was it possible to go abroad on scholarly trips. We had at our disposal texts poetically translated into New English by Burton Raffel and prosaically translated by David Wright. It is noteworthy that both books were accompanied by a preface and a conclusion, which slightly eased our hard work and complemented our thesaurus.

To translate Saxon alliterative verse into Georgian we used ancient Georgian free meter *Tskobili Sitkva* (*stacked words*), which has been used to create not only Georgian folk poetical ballades, but also to translate ancient Biblical poetry into Georgian. Pavle Ingorokva, the discoverer of the old Georgian poetic meter, thus explains the type of the verse: “The verse is created not by the rhythm of feet, but the rhythmic alteration of the whole lines (Ingorokva, 1954, pp. 710-734).

This poetic meter had already been employed in our time. Using this measure a Georgian translator Tamaz Chkhenkeli translated a part of the ancient Indian epic "Mahabharata", "Bhagavad-Gita" and with the same measure, with renewed and original meaning, of course, he also translated the poetry of Rabindranath Tagore and Walt Whitman.

The decision to translate Beowulf was motivated by two reasons: One was that the book fell into our hands, which did not happen very often in the Soviet era, and the other was that an analogy was observed in Georgian

literature with one detail of the main archetype of the Beowulf, the Georgian mythological legend, Yakhsari myth, which is also an ancient archetype. This is to go down to the lake and fight the monster. (Chkheidze, 1965/1976, pp. 16-18). It was such a motivation that we could not delay the translation.

A Georgian writer Otar Chkheidze briefly noticed both similarities and differences in the episode of plunging in and coming out of the lake in Georgian and Anglo-Saxon legends. However, he did not explore this issue further and did not make insights into the ancient mythological archetype in two works ("Beowulf" and "Yakhsari"), diving and coming out of the depths, death and resurrection.

The Georgian translation of Beowulf was published in 1989... Reprinted in 2019, by Ilia State University Press.

1. The Hero

Northrop Fry, in his widely acclaimed work *Anatomy of Criticism* (Essay 1), discusses historical criticism and proposes the theory of modes. Speaking of the methods of the fiction, he refers to the second paragraph of Aristotle's "poetics" and says that Aristotle considers the differences between the fictions, which is due to the fact that they have different levels of heroes / characters. Aristotle says that in some works the character / hero is better than we are, in some he is what we are, and in others he is worse than us. Fry argues that the main thing in the story of a fiction is someone who does or acts. This is someone who is a hero and in action either achieves what he aspires to, what he can achieve, or could, based on what the author attributes to him, or he cannot achieve it. The works must therefore be divided not from a moral point of view, but according to what the protagonist achieves, what power he has, which may be more than what we can or as much as we can, or less than what we can.

Northrop Fry lists five types of heroes, two of which are significant to our research:

1. "If superior in kind both to other men and to the environment of other men, the hero is a divine being, and the story about him will be a myth in the common sense of a story about a god. Such stories have an important place in literature, but are as a rule

found outside the normal literary categories.” This is a mythological hero.

2. “If superior in degree to other men and to his environment, the hero is the typical hero of romance, whose actions are marvelous but who is himself identified as a human being. The hero of romance moves in a world in which the ordinary laws of nature are slightly suspended: prodigies of courage and endurance, unnatural to us, are natural to him, and enchanted weapons, talking animals, terrifying ogres and witches, and talismans of miraculous power violate no rule of probability once the postulates of romance have been established. Here we have moved from myth, properly so called, into legend, folk tale, Märchen, and their literary affiliates and derivatives.” This is the hero of Epic (Frye, 1957/1973, pp. 33-67).

It is interesting to know which type of hero the hero of the Anglo-Saxon epic *Beowulf* and the hero of the Georgian mythological legend, *Yakhsari* belong to.

1. Are the characters sharply distinguished?

2. What is the obvious difference between a mythological hero and a hero of an epic?

We will try to find out this by comparing the characters.

Beowulf is an old Anglo-Saxon legend recorded in the ninth century. Its main mythology dates back to the pre-Christian period.

Yakhsari's narrative, according to the text, must belong to the late Middle Ages. According to researchers – the so-called the time of "Rains of Blood", i.e., the seventeenth century, however, some details point to the twelfth century and the mythological layers.

Beowulf is called by his taste for adventure to kill Grendel and save Hrothgar's people. *Beowulf* is stronger than other men. *Beowulf* kills monster after monster to finally bring peace to the land. But he is a mortal man and is a character of the epic.

In his valuable research R.R. Tolkien tries to define the genre and value of “*Beowulf*” and thus helps us to find out what kind of hero he is; for the beginning, he shows the various points of views about the issue:

'*Beowulf* is a half-baked native epic the development of which was killed by Latin learning; it was inspired by emulation of Virgil, and is a pro-

duct of the education that came in with Christianity; it is feeble and incompetent as a narrative; the rules of narrative are cleverly observed in the manner of the learned epic; it is the confused product of a committee of muddle-headed and probably beer-bemused Anglo-Saxons (this is a Gallic voice); it is a string of pagan lays edited by monks; it is the work of a learned but inaccurate Christian antiquarian; it is a work of genius, rare and surprising in the period, though the genius seems to have been shown principally in doing something much better left undone (this is a very recent voice); it is a wild folk-tale (general chorus); it is a poem of an aristocratic and courtly tradition (same voices); it is a hotchpotch; it is a sociological, anthropological, archaeological document; it is a mythical allegory (very old voices these and generally shouted down, but not so far out as some of the newer cries); it is rude and rough; it is a masterpiece of metrical art; it has no shape at all; it is singularly weak in construction; it is a clever allegory of contemporary politics (old John Earle with some slight support from Mr. Girvan, only they look to different periods); its architecture is solid; it is thin and cheap (a solemn voice); it is undeniably weighty (the same voice); it is a national epic; it is a translation from the Danish; it was imported by Frisian traders; it is a burden to English syllabuses; and (final universal chorus of all voices) it is worth studying' (Tolkien, 1936).

From all these controversial opinions we can make one conclusion, that as the epic is considered to be very old and the hero himself is undeniably older and bear the traits of mythological hero and is secularized by Christian writer.

In the same research, R.R. Tolkien goes further and shows difference between myth and folktale, which is clear and visible during the analyses, but he also sees the similarities and says that:

“Folk-tales in being, as told – for the 'typical folk-tale', of course, is merely an abstract conception of research nowhere existing – do often contain elements that are thin and cheap, with little even potential virtue; but they also contain much that is far more powerful, and that cannot be sharply separated from myth, being derived from it, or capable in poetic hands of turning into it: that is of becoming largely significant – as a whole, accepted unanalysed. The significance of a myth is not easily pinned on paper by analytical reasoning. It is at its best when it is presented by a poet who feels rather than makes explicit what his theme portends; who presents it incarnate in the world of history and geography, as our poet has done. Its defen-

der is thus at a disadvantage: unless he is careful, and speaks in parables, he will kill what he is studying by vivisection, and he will be left with a formal or mechanical allegory, and, what is more, probably with one that will not work. For myth is alive at once and in all its parts, and dies before it can be dissected. It is possible, I think, to be moved by the power of myth and yet to misunderstand the sensation, to ascribe it wholly to something else that is also present: to metrical art, style, or verbal skill (Tolkien, 1936, p.6).

So, from this passage, we can consider that the traits of myth can be left in the folk-tale and then remain in the text of the poet. And because of that "In the epoch of Beowulf a Heroic age is wilder and more primitive than that old Greece', but it is brought touch with Christendom. In the Ancient Greek mythology Cyclops are god-begotten and under divine protection. Grendel and his mother in "Beowulf" are inmates of Hell', 'adversaries of God', 'offspring of Cain', 'enemies of mankind' and "Consequently, the matter of the main story of Beowulf, monstrous as it is, is not so far removed from common mediaeval experience as it seems to us to be from our own. ... Grendel hardly differs from the fiends of the pit who were always in ambush to waylay a righteous man. And so, Beowulf, for all that he moves in the world of the primitive Heroic Age of the Germans, nevertheless is almost a Christian knight (Tolkien, 1936, p. 8).

2. Further he says:

"In Beowulf we have, then, an historical poem about the pagan past, or an attempt at one – literal historical fidelity founded on modern research was, of course, not attempted. It is a poem by a learned man writing of old times, who looking back on the heroism and sorrow feels in them something permanent and something symbolical (Tolkien, 1936, p.11).

That is what R.R. Tolkien concludes.

When discussing the Georgian mythological legend "Yakhsari", it should be said from the very beginning that Yakhsari is not a mortal man, but he lives among people and carries their qualities. The legend states that he is a child of God, an angel:

'At the court of God, the angels were called./Weights were brought, Kvira look at it!/They are for those who are the strongest./I was sitting in the corner; everyone has an eye on me./They say to each other: 'Yakhsari will lift it,/I lifted the weight, God, You gave me the strength.'

Thus, the children of God, the angels gather at the door of God and here they receive the divine commission or inspiration to help people and fight the Devs. The legend emphasizes the special power of Yakhsari, thus making him superior to other sons of God. And his fight is also remarkable, as he fights a number of Devs together:

‘Devs were having a wedding, were stirring the water,/Their mother had nine heads, had raised nine sons,/She used brewing boiler for hat and that gave me fright,/I hesitated and they said “Yakhsari is frightened”,/Then I attacked and changed their fate,/I struck from the window and killed them,/One was out and I took my stand, lifted weapon,/He hid behind the rock and I smashed it and he lost his eye.’

Thus, from the very beginning, there is a noticeable difference between Beowulf and Yakhsari, but here are the similarities between them:

Beowulf is the hero of the heroic epic, he is a man, a knight of King Higlac, he is invincible, loves to compete with other heroes in strength, fights and kills monsters, fights with his bare hands or with ancient and magical weapons, wears a chain shirt which defends him from the arms.

But the epic states that he always acts in the presence of God, that is, God gives him power, and gives his sign, which can be considered as divine inspiration:

381. Our Holy Father/Has sent him as a sign of His grace, a mark/Of His favor, to help us defeat Grendel/And end that terror.

808. Now he discovered – once the afflictor /Of men, tormentor of their days – what it meant/ To feud with Almighty God: Grendel/Saw that his strength was deserting him, his claws . . .

Thus, God constantly accompanies Beowulf in battle, empowers him, Beowulf is his weapon in the fight against evil.

Yakhsari, as mentioned, is a child of God, an angel, and has come to the door of God, acting by divine inspiration; But he also has to contend with other angels, and he wins by the grace of God. Some scholars also note that in folklore, the sons of God, Kopala and Yakhsari, were formerly carnal, and in some places Yakhsari is also referred to as a monk (Arabuli, 2021, p. 140). It is also worth to mention that Yakhsari has human feelings e.g. kind of fear.

Both Beowulf and Yakhsari fight human-like monsters: Monsters of more or less human shape . . .

Tolkien mentions that "Their parody of human form (earmsceapen on weres wæstmum) becomes symbolical, explicitly, of sin, or rather this mythical element, already present implicit and unresolved, is emphasized: this we see already in Beowulf, strengthened by the theory of descent from Cain (and so from Adam), and of the curse of God. So Grendel is not only under this inherited curse, but also himself sinful" (Tolkien, 1936, p.15).

1345. 'I've heard that my people, peasants working / In the fields, have seen a pair of such fiends/Wandering in the moors and marshes, giant/Monsters living in those desert lands./And they've said to my wise men that, as well as they could see,/One of the devils was a female creature./ The other, they say, walked through the wilderness /Like a man – but mightier than any man.

...

Professor Zurab Kiknadze explains the Devs which are found in Georgian mythology as follows:

"It is well known, but I think it is necessary to explain what "Dev" means. "Daeva" is an Iranian word denoting the group of beings opposed to the bright god, Ahuramazda (Hormuzd). The group supports its eternal antagonist – Angri-Mainu or Ariman). The history of all mankind, according to Zoroastrian religious teachings, is a battle between the angels of Ahuramazda (Amesha-spents) and the Daevas of Angri-Mainu; "(Kiknadze, 1996a).

"Dev is a human-like creature; Although this resemblance is illusory, Dev is not an animal either. "They used to look ugly, with fur on their faces, no clothes, they had only fur. On the other hand, they were like human, only their feet were reverse..." (Kiknadze, 1996a).

The main sign of a mythological hero is that he fights evil forces with divine inspiration and not for any worldly gain.

The main award for Beowulf is the fame:

Beowulf spoke:

1384 "Let your sorrow end! It is better for us all /To avenge our friends, not mourn them forever./ Each of us will come to the end of this life /On earth; he who can earn it should fight/ For the glory of his name; fame after death /Is the noblest of goals.

1534 So fame /Comes to the men who mean to win it /And care about nothing else!

As I have mentioned, Yakhsari acts with divine inspiration and helps people and remains among people as a Deity. But in Georgian mythological

legends and folklore there is one legend Which is close to the themes of Beowulf and Yakhsari and the acquisition of fame.

Generally, fame is a virtue of great importance in Georgian mythology.

“Davlati” (fame) in Pshav-Khevsureti (Georgian mountain regions) is the type of virtue as “hamingjia” which is often mentioned in Icelandic sagas, when it refers to the brave deed of Konung (Kiknadze, 1996a).

Prof. Zurab Kiknadze analyses the phenomenon of Davlati, under which not only physical strength and fighting ability is meant, but also luck and bravery. To find out the essence of Davlati, Zurab Kiknadze discusses Torghva Dzagan, the hero of the folk tales of the late seventeenth-eighteenth centuries, whose stories are rich in mythological elements:

"Davlati is a tragic phenomenon. The life of a man with Davlati is in constant danger of extinction of Davlati, of doom from it, which ends tragically, because Davlati will by all means sacrifice the Hero, or put him on the path of ruin and perish. Or he cannot bear the feeling of Davlati and goes to weakening, because human nature is limited and cannot stand the infinity of Davlati, although the time of its action is very short."

‘Torghva while hunting saw a white mountain goat,/Torghva’s foot slipped and he fell in a gap,/He met there a dragon and they made friends./Dragon gave him a magic chain shirt (Kiknadze, 1996a).

Thus Torghva does not even fight the dragon, but is his friend, and with the chain shirt gifted from him, which made him invulnerable, is made the man with Davlati, which is fatal for him. Torghva Dzagani is the hero of the heroic epic and in his high-mimetic character already low-mimetic elements are found, which will lead to his greed and oppression of the people, the taxation of those he must protect. Nevertheless, Torghva Dzagani's narration can still be considered as an analogue of "Beowulf" in the Georgian oral tradition, which is indicated by one noteworthy detail of his narration.

Torghva Dzagani may even be considered a humble, secular version of the child of God Yakhsari himself, and, moreover, be compared to the secularized mythological hero Beowulf.

Despite all this, Torghva Dzagani differs from Beowulf and Yakhsari. He is possessed by Hubris, which is completely out of the question with Beowulf and particularly, with Yakhsari.

It is clear that Beowulf is a hero of the heroic epic, and Yakhsari is a mythological hero, but in some of variants of this myth, e.g. Torghva Dzagani, in Georgian folk tales, bears the marks of the hero of the heroic epic. It

is also clear that both Yakhsari's myth and Beowulf's narrative are grown from much older, mythological layers, as evidenced by the signs of divine inspiration in Beowulf's action. And here we must touch on the main sign of the Beowulf-Yakhsar analogy.

3. Plunging in the Lake

Of the many archetypes of Beowulf, the most ancient archetype is important to us, which indicates the indisputable existence of an ancient mythological layer in this heroic epic. As I have already mentioned, this is a plunging in the lake.

The mythology of going in and coming out the lake/sea is found in ancient myths from the time of Gilgamesh.

The immortality-seeking hero Gilgamesh goes to his ancestor Utnapishtim and asks about the mystery of immortality. Utanaphisht can not help Gilgamesh, because immortality was not gained with personal effort but granted by the gods. However, he teaches the way back to youth – to dive into the depths of the ocean and find the youth regaining grass on the seabed. Gilgamesh does it and brings out the grass.

Here the ocean is a generous host to Gilgamesh, letting him go deep into it and finding grass, but then, on his way home, he sees a spring and goes into the water to swim. His negligence will benefit the snake, the ancient enemy of man, smelling the grass and stealing it. It is clear that the water this time is hostile to Gilgamesh.

Sea and water are central to medieval mythology; Water is the main mythologema of medieval myths (Kiknadze, 1996a, pp. 65-77). Water is life-giving for a person, but it can also be harmful.

Water is harmful to the hero of Georgian mythological legend Torghva Dzagani as well. As I mentioned, Torghva has a magic chain shirt given to him by a dragon. Once Torghva enters the water to swim, he takes off the chain and leaves it on the shore. The magical chain escapes, sinks into the water, and returns to the underworld.

It is clear that Georgian mythological legend feeds on ancient mythology; the entire history of the world is between them, but the analogy is so obvious that it is impossible not to think about the connection.

‘Where is your chain shirt Torghva?/ – Lost at Ielovani, swam like water.’

In this case, water is a hostile force, both for the hero of the Mesopotamian myth, as well as for the high-mimetic hero of the Georgian mythological legend or heroic epic; One swam in the spring and the snake stole grass from him; The other, while swimming in the water, took off his magic chain shirt, which saw the opportunity and returned to the underworld.

Water, sea, lake occupy a central place in the Anglo-Saxon epic "Beowulf".

The body is buried in the sea:

3.2. 'There in the harbor was a ring-prowed fighting Ship, its timbers icy, waiting.../and laid him near The mast... /to cross the waves alone...'

People go to each other by sea:

197 'Heard how Grendel filled nights with horror/ And quickly commanded a boat fitted out...'

Rivals compete with each other in swimming cross the sea.

506 'You're Beowulf, are you – the same /Boastful fool who fought a swimming/

Match with Brecca, ...'

It is during this competition that the ancient mythology is first found in the epic; The fight of a monster and a hero, dropping into the water / sea, deep and rising from there:

553 'A monster seized me, drew me /Swiftly toward the bottom, swimming with its claws

Tight in my flesh./ But fate let me / Find its heart with my sword, hack myself/Free; I fought that beast's last battle,/ Left it floating lifeless in the sea.

It is noteworthy that at this time the hero is fighting other monsters also and the hero emphasizes that they are fighting on the seabed. And when the sun rises the monsters rise from the sea and the sea calms down.

In my opinion, in the Anglo-Saxon epic, we have to assume the ancient mythologeme: "The mythologeme of the dragon, which in this sense is the most common in world mythologies. The dragon swallows the hero and throws him out back again. The protagonist in her womb dies to be born again, as from her mother's vagina. Being swallowed by a dragon is a necessary experience for a mythological hero" (Kiknadze, 2007).

The sea and the ocean are not as important for Georgian life as for the Anglo-Saxons or the Scandinavian countries, but they are still often mentioned in Georgian mythology, folklore or magic tales. Here, in all instances, the sea has the function of overcoming obstacles: a woman must be abducted from the other side of the sea, to reach the beloved one must cross the sea, the hero must cross nine mountains and nine seas, and so on.

In the seventh chapter of the collection of the University of Nebraska (Andersson, 1998), scholars cite Beowulf sources and analogies from almost every country and time, including Russia and Armenia. It is notable that there is no Georgian analogy and this study can be supplemented. The analogies are mainly from German and Northern literature, Scandinavian and Irish literature, as well as classical literature (from Homer and Virgil), ecclesiastical tradition (biblical, apocryphal, patristic books) and Old English texts.

Despite numerous examples, each analogy only partially responds to Beowulf. Theodore M. Andersson notes that of the northern analogies, only Grettis Saga and the Irish Fornaldarsq Gur are considered to be close and convincing. The Icelandic analogy, however, only points to distant proximity. The closeness of the Irish analogies is also questionable, although even here there are many episodes of diving,¹ Theodore M. Andersson notes that Homer is no longer even mentioned, though it must be said that the episode of Odysseus and the one-eyed Polyphemus is highly noteworthy. Analogies from Virgil's Aeneid can be observed, but are still considered distant. Despite many biblical parallels that the scholars find, they seem to be artificial.

¹ The three heroes, Cuchulinn, Loegair, and Conall, dispute as to which of them is entitled to the chief place and 'portion of the hero' at the feast. The king, Conchobar, declines to decide the question himself, and after appealing to several judges, they are finally referred to the giant Uath Mac Denomain, who dwells near a lake. They seek the giant, and submit the questions to him. He promises a decision if they, on their part, will observe a certain preliminary condition – which they undertake to do. This proves to be of the nature of a bargain – Whoever of you says Uath will cut off my head to-day, and allow me to cut off his to-morrow, to him shall belong " the portion of the hero." ' Loegair and Conall either refuse to submit to the test, or having cut off the giant's head fly without waiting for the return blow, there appear to be two versions – Cuchulinn, on the contrary, declares himself willing to submit to the test. Uath, giving his axe to Cuchulinn, lays his head on a stone, the hero smites it from the body, and the giant, clasping it to his breast, springs into the lake. The next morning, he reappears, whole as before. Cuchulinn pre-sents his neck to the axe. The giant makes three feints at striking him, and pronounces that he has fulfilled the conditions, and is alone entitled to ' the portion of the hero' (Weston, 1897/2021).

In Theodore M. Andersson's article the most significant for us is Ursula Dronke's Argument, that Beowulf is on the same sort of larger life-death-rebirth cycle that we find in Norse mythology. Thus, **Grendel's mother, who avenges for her son's murder, is hiding in the lake that is her abode. The lake is full of monsters and is boiling like hell. There are halls at the bottom of the lake where the turbulence of the water cannot reach. The Danes will teach Beowulf the location of the lake. He enters the lake and in a battle hall, takes an ancient sword forged by Giants from the wall and kills Grendel's mother. After that the lake clears and the monsters disappear.**

During the battle, one of the Devs fled and hid in Abudelaury lake; Yakhsari followed and killed him there. The blood of dev covered the surface of the lake and Yakshari couldn't come out as the blood of Dev has blocked the lake. People found a ship which had four horns and four ears and sacrificed it to Yakhsari and poured the blood into the lake to let him out. He came out as a bird and sat on a stone.

Thus, from my perspective, the main part of Beowulf's story is the battle with human-like monsters; His going into and coming out of the water or the death and resurrection, by which it presumably is related to a myth and is analogous to the myth of Yakhsari despite Christian interpolations. And in this part Beowulf is a mythological hero, nevertheless this view is not affirmed by the knowledge that Beowulf is deified and worshiped as a deity. There is nothing like this in the epic text.

The third part of the epic, which is obviously artificially added, will turn "Beowulf" into a heroic epic, because, as a Georgian translator David Tserediani points out, "the heroic epic is built about the death of a hero". (Tserediani, 2022, p. 241). In the third part Beowulf is a King and fights a dragon and dies in the battle against him. Here Beowulf is truly and undoubtedly the hero of a heroic epic.

But still, it would not be right to unequivocally acknowledge Beowulf as a hero of a heroic epic, in my opinion. Neither Tolkien nor Frederick Klaeber or other researchers seem absolutely convinced of this:

"If we look at the writing of earliest modern – i.e. , nineteenth and twentieth century – commentators on the Old English poem, we can see that they interpreted Beowulf and its characters in terms of Northern European myth: Beowulf was considered to have been conflated with a mythic Beow, who was thought to have been a divine being worshipped by the

Anglo-Saxons: the resulting poetic character was then “credited with wondrous deeds of the mythological order” (Lionarons, 1996), (Fulk et al., 2008).

To conclude, the analogy between Beowulf and Iakhsari is in the face, but the question of the type of hero is not finally resolved, and as Northrop Fry himself thought, the sharply dividing line between the heroes of myth and the heroic epic will not be crossed.

4. Similarities, Differences

<ol style="list-style-type: none"> 1. 1. Beowulf is a man, mortal. He learns of Hrothgar's plight in his homeland and rushes to the rescue. He wants to test his strength. However, Hrotgar's words: “Our Holy Father Has sent him as a sign of His grace, a mark Of His favor, to help us defeat Grendel And end that terror.” Suggests that divine inspiration also intervenes in Beowulf's decision. 2. Beowulf fights human-like giant creatures, descendants of Cain. In battle, Beowulf uses the magic sword of the giants of the past, 3. Beowulf first kills his son monster and then goes to the lake to kill his mother. The lake in which Beowulf enters is located at the edge of the forest and is full of snakes. Arriving at the lake, Beowulf is dragged by Grendel's mother to 	<ol style="list-style-type: none"> 1. 1. Yakhsari is a child of God, an angel. He operates under divine inspiration. The children of God gather at the door of God and here they are given the task of helping people, defeating the devils. The strength test aspect is also found in Yakhsari. By some accounts Yakhsari was first a man and then an angel. 2. Yakhsari fights human-like creatures, devils. He does not need a magic weapon, he is an angel and all his attributes are divine. 3. Yakhsari first kills the mother Devi and then goes to the lake to kill one of her children. The lake is clean before the arrival of Devi. 4. After killing Devi, the surface of the lake is covered with blood, he becomes unclean and Yakhsari can no longer rise. 5. Yakhsari can no longer rise from the lake. People bring four-horned and four-eared
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<p>the battlefield, where the water could not be reached.</p> <p>4. After the death of Grendel's mother, the lake calms down and the water becomes clear, the snakes disappear. Beowulf rises from the lake. Here, too, the Christian archetype is seen: by the help of God, evil is defeated and hell is cleansed.</p>	<p>sheep, they are slaughtered and the blood of the slaughter purifies the muddy and unclean water, and Yakhshari rises like a dove and sits on a stone; he becomes the deity of the people.</p>
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