

**Mytho-Folklore Paradigms in Georgian Medieval and Modern
Literature According to the Prose Romance
“Amiran-Darejaniani” by Mose Khoneli (XII c.) and the Novel
“The Cry of the Goddess” by Grigol Robakidze (XX c.)**

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Abstract:

The aim of presented research is to investigate how the undying mytho-folklore images of demigod Amirani and his mother, goddess of hunt, Dali have been influencing Georgian secular literature from its dawn up to the modern time.

“Amiran-Darejaniani” by Mose Khoneli, precursor of Shota Rustaveli, was written in the epoch of the early feudalism, when the political– economical system ascended and, like Europe the Chivalry institution was established. The aim of the author was description and praise of the knighthood: their way of life, educational – moral system, concept of chivalrous conduct. Idealizing the hero knight, his noble deeds, the author describes his extraordinary challenges before claiming his honor. The romance stands between myth, fairy tale and realistic story. In contrast with Shota Rustaveli’s romantic poem “The Knight in the Panther’s Skin”, “Amiran– Darejaniani” is free of romantic background, of any religious idea or national pathos. Mose Khoneli’s authorship is based on the information recorded in the Pseudo-Rustavelian strophe of the epilogue of “The Knight in the Panther’s Skin” by Shota Rustaveli.

The modern writer Grigol Robakidze faced different demands of his epoch: re-examination of every aspect of existence, first of all the intrinsic worth of the individual. The love story of the noble woman Ivlite representing the mortal splitting image of the Goddess Dali (connected to love and hatred, capable of both good and evil) and young hunter Tanbi, depicts their struggle for personal freedom. G. Robakidze, a famous mythmaker, relying on literary devices – symbolic and imaginary, created a psychological novel with a strong and mighty woman. In both literary works we have mytho-

realistic literary creations with different aims and manner of writing in answer to the time demand.

Keywords: Amirani, Dali, Chivalry, Personal freedom

“Amiran– Darejaniani” was created at dawn of the Georgian secular literature, in the epoch of early feudalism when the political-economical system ascended and alike Europe the Chivalry institution established. Mose Khoneli’s authorship is based on the information recorded in the Pseudo-Rustavelian strophe of the epilogue of “The Knight in the Panther’s Skin” by Shota Rustaveli (Rustaveli, 1971, p. 222). In difference with Shota Rustaveli’s romantic poem, where the motivation of knightly deeds is love and the motivator a woman, in “Amiran-Darejaniani” the aim of the author was description and praise of the knighthood: their way of life, educational – moral system, concept of chivalrous conduct . “Although the Rustaveli’s text is full of pre-Renaissance sensitivity, it is dominated by philosophical and conceptual principles of the late Middle Ages and based on the idea of God and Christian harmony” (Ratiani, 2021, p. 79). “The romance of precursor of Rustaveli “Amiran-Darejaniani is free of any religious idea or national pathos. It stands on the boundary between myth, where a demigod battles with fantastic chimeras and asserts superior human force, and epic, where a hero pursues an ideal or prize and reveals his inner qualities. Amiran Darejanidze’s quests lack psychological insights and his tasks are void of symbolic meaning: this is typical of the unquestioning nature of the mythological creature and of the purely story-telling purpose of the epic” (Rayfield, 2000, pp. 70-72). The leading character of the romance is famous knight Amirani, son of Darejan. The image and some motifs of the story are parallel with the Georgian folk heroic Epos on Amirani. Eight centuries later the mythological image of Amirani’s mother, the deity of hunt Dali, inspired Grigol Robakidze to create the novel “The Cry of the Goddess”, the psychological drama of the young hunter Tanbi and the noble woman Ivlite. In difference

with the epoch when “Amiran –Darejaniani” was written, the time, in which Grigol Robakidze lived, put forward problems of individuals despite their social status, inner world, everyday problems and calamity that demanded from art and literary creators entire transformation. Hence Grigol Robakidze’s novel depicts intrinsic worth of individual exploiting mythology for symbolic manner of writing based on Nietzsche’s *Amor fati*. He warned the reader that without knowledge of mythology it was not possible to understand his novels.

Legends on Amirani and Hunting myths and Ballads on Amirani’s mother, the goddess Dali are spread all over Georgia (Amirani, 2019, pp. 11-457). Dying after premature parturition Dali transferred to the offspring her divine signs: Amirani was half of gold, half of silver, he had the sun and the moon on his forehead, his eyes were two sieves (mythological symbols of the sky and the moon), he was of copper (mythological symbol of the Morning Star), his body and his sword were forged by the supernatural smiths. In some versions he inherited from the mother a short golden (diamond) knife, a sword (in some versions a tiger’s tail) for defeating evil forces. Hereditary weapon having astral meaning the hero used in the battle with tree malevolent dragons: white, red and black, the last being the swallower of the Sun, in another version devourer of the Sun and of the Moon together. Amirani set them free. Under the influence of Astral religion hunting deity Dali was linked with the cults of the moon and the Morning Star – the deity of fertility (Bardavelidze, 1953, pp. 88-89; Virsaladze, 2017, pp. 91-92). According to some versions in the demand of the Goddess newborn Amirani was placed on the triple crossroad, sacred place of the Triple Goddesses, representing life cycles like the moon (birth, life and death). In the Greco – Roman mythology the triple crossroad was an attribute of the hunting deities Artemis (Greek), Diana (Roman) and of Hecate, the Greek goddess of magic, night and moon, whose power was spread over heaven, earth and underworld (Virsaladze, 2017, pp. 91-93). According to other versions prematurely born Amirani was placed in the first stomach of a heifer (a cow) or in the skin of a bullock (a bull) for completing the growth. Investigation of the versions of the legend reveals the attempt of Patriarchy, and later of Christian religion to diminish and even to vanish the role of the Goddess Dali as Amirani’s mother. Thus in some stories Amirani’s mother is replaced by his father, hunter (smith) Darejan (Darjelan), or by Iaman, who along the spring in the golden cradle found newborn

Amirani. Iaman adopted him and his sons, Badri and Usipi became Amiran's sworn brothers. Notable that Badri and Usipi were marked with astral signs on their backs – Badri with the moon and Usipi with the sun. The third part of the Epos is about the punishment of indomitable Amirani by Christ chaining him to the crag. In the XIX– XX centuries, the image of Amirani was revived in the Georgian literature as a symbol of indomitable Georgia struggling for independence against Russian Empire (Khukhunaishvili – Tsiklauri, 2018, pp. 426-432).

The romance “Amiran-Darejaniani” starts with the parallel motif of Amirani's and his brothers' astral hunting, when they came across a deer with the golden antlers (Amiraniani, 2019, p. 77). During hunting Indian king Abesalom and his hunters are lured by a golden horned antelope to a remote building, with the portraits and names of the knights, including their chief Amirani son of Darejan. The king traces Amirani's knight Savar-samidze, at that time being old who describes Amirani's and his knights adventures including himself (Khoneli, 1958 pp. 1-9). The romance consists of twelve chapters of adventures involving Amirani but with the focus shared by different knights, taking place on the invented mythical territories: The Land of Seven Stars, Kingdom of Seas, Domain of the Talisman, Land of Balkhs. The knights pass hard and grievous lands inhabited with lions, leopards, gigantic double-headed beasts from each mouth belching out fire, unicorns, dragons and serpents, one-eyed devs, a strange man with two faces, one black and one blood – red, huge beast as big as elephant, having an aspect of a lion and the face of a man, a burial – ground, where all the corpses of the earth sat up and beckoned. There are presented international motifs of folktales: transformation of a man into a beast or a bird, magic flight (Uther, 2004, pp. 272, 216-217). Amirani's birth and childhood is unknown. We only know that his father was Darejan. Amirani lives in Baghdad and Emir Mumli of Baghdad considers him as his son. “He is good in heart, wise in understanding, skilled in negotiation. He had travelled in many lands and was versed in all concerns of foreign peoples” (Khoneli, 1958, pp. 8, 125-126; 363-365). Apart Amirani there are presented other epic heroes of the Legend of Amirani by names: Badri, Usipi, Iaman and Ambri, Amirani's mythical rival and according to the folk Epos killed by the Wind Man. In the romance Ambri is offspring of the Arabian nobleman. The romance saved paternal relations between Iaman and Badri, but Usipi is presented as an acquired friend. He is weak in body, kind hearted, though-

tiful, wise, outspoken and wise. Author employed the astral mythological motif of Amirani's and his brothers' battle against the malevolent dragons (white, red, black). Though in the romance astral mythological covering of the dragon slayer is lost (Khoneli, 1958, pp. 33-34).

As we marked above, the aim of the Author was to depict the life style, moral nature, physical qualities and equipment arms of knights. On the example of Ambri the author describes the institution of a tutor for preparation a child of a noble family for chevelry life. Five years old Ambri son of Arabian nobleman was entrusted to the care of Abutar, a knight with title "Lion of Lions", who trained him for battle and martial exercise, to handle a spear and all arts befitting a knight. He was exercised in hunting – whenever he saw a lion or a panther he would kill it like a cat (Khoneli, 1958. pp. 40-41). Hunting played a significant role from the point of view of military training of future knights: feeble, weak or cowered man did not endure the burden of the knighthood. Knights could win kingship by strength and prowess (Khoneli, 1958. p. 136). Knights considered unfit for themselves to kill imprisoned king (Khoneli, 1958, p. 51). Victorious Knight asked the dignified, defeated one friendship and they swore the oath of brotherhood (Khoneli, 1958, pp. 57, 189). Dying knight killed his horse as he did not want to leave it to enemy (Khoneli, 1958, p. 192). The romance saved the history and traditions of mounted and single combats with swords, various types of spears, arrows with double pointed spears, long handle-less battle whips, slim – handled javelins and so called mounted shock combat weapon – couched lance being leading weapon in cavalry charges (Tsursumia, 2014, pp. 81-106). The author describes peace – time life of the knights, their estate, interior of the house, furniture, dinner service set. At that time knights hunted or played chess, feasted, sang and tumblers entertained them with their tricks. (Khoneli, 1958, pp. 109; 124-125; 182). It must be noted that the tenth chapter "The Story of Mze Chabuki" (literally "The Story of Sun Knight") contains parallel to "The Knight of the Panther's Skin" episode of stealing away to the land of Kajis (Sorcerers) Nestan-Darejan, the heiress to the throne of India, with the help of her nanny, father's sister. According to "Amiran-Darejaniani", the abducted princess is a daughter of the Khazar's king where the father's sister is replaced by the wet-nurse. The princess is set free by Mze Chabuki. It must be noted that the artistic motif of nanny was used in the European Chivalry Romance, too (Elbakidze, 2007, pp. 80-81). In the case of Rustaveli

the episode is key event important to the whole Poem, while in “Amiran–Darejaniani” it serves as one of the episodes of the knightly deeds of Mze Chabuki.

The final chapter describes Amirani’s journey to the Land of Balkhs for killing blood drinker Ghamaz Dev and the dragon used by the Dev for riding. Amiran killing them sets free the land, marries the princess and becomes the king of Balkhs.

As we marked above, Amirani’s mother Dali is the leading figure of the Georgian hunting myths, poetry and folk choreography. The most ancient Georgian dances, so called round dances thematically are connected to the hunting Deity Dali and her son Amirani (Tataradze, 1976 pp. 16-17; Samsonadze, 2018, pp. 269– 272). According to widespread ideas Dali was a beautiful golden haired woman with blindingly white body. She resided in the cave of a high steep crag. Her dwelling was golden. She cried at night. In the period of the waning moon her cry dried out the world, her scream caused miscarriage of female beings, damaged eyesight, changed color of environment into black, red, yellow colors. Infuriated Goddess could cause blizzard and avalanche and burry deep a village. The cycle of songs and traditions on Dali describe story on slain hunter Betken (Betkil). Dali endowed the hunter with success in the hunt. After betraying the Goddess with a mortal woman – giving away to the latter the miraculous gift presented by Dali, angered Dali lured the hunter sending him a golden antlered deer (white doe) on to an impregnable cliff, from where the hunter fell and perished. After the hunter’s death capricious Goddess screamed and mourned her lover. As we see she was of dual nature – kind and cruel (Virsaladze , 2017, pp. 43-63; 231-241).

According to the ancient traditions, hunting was considered to be sacred affair: a hunter was obliged to observe a complicated system of taboos not to profane hunt and not to anger the Goddess of hunt including an elaborate symbolism of dreams. Hunter’s food was prepared by his mother and represented special small loaves covered with ritual symbols, during hunt he had to avoid contacts with strangers and to speak only with special codified hunting words (Virsaladze, 2017, pp. 28– 42).

In Svaneti ritual songs about the hunter slain by Dali was performed annually in February as a part of spring festivity and represented a ritual lament for the killed hunter (Virsaladze, 2017, pp. 43-64).

Thus G. Robakidze an expert of minds and souls was inspired with the image of Dali, her duality to write the novel “The Cry of the Goddess.” It was published in Germany in 1934, where the author was lived in an exile. He was a forbidden author in Georgia up to the 90s of the past century. It is said that the novel ‘s Georgian version was called “Dali”, but unfortunately lost.

Grigol Robakide’s life (1880-1962) was inseparable with the world’s tumultuous social-political life of his time. He as a writer was presented in the center of literary – cultural world of Europe and Georgia and took part in its modernization as a public figure, publicist, philosopher, poet and prose writer. Born and brought up in the Georgian picturesque region Imereti, young Robakidze boldly invaded European cultural life trying to cast the native theme into the European mould. His European literary baptism was held in 1928 in Germany (Yena) where his first literary masterpiece “The Snake’s Skin” was published with foreword of Stefan Zweig, the outstanding writer for that time. He was greatly impressed by the novel though had not yet met the author (Bakradze,2004, pp. 1-515; Gagnidze, 2021, pp. 13-99).

After getting European education in 1908 Robakidze returned to Georgia and disturbed intellectual minds (including the patriarch of the Georgian literature of that time, Akaki Tsereteli) with his open public lectures in Kutaisi and Tbilisi on the modern European-Nietzsche’s philosophy and literary themes. Shortly he became a leader of the Georgian avant-garde and hence tried to renew Georgian literature. He is considered to be one of the founders of the modern Georgian psychological novel where the theme of a strong, mighty woman is dominant. The novel “The Cry of the Goddess” is its example.

The action In the novel takes place in the historical-geographical provinces of Georgia: in the west-northern highlands Svaneti and Lechkhumi, implying the west-central lowland Samegrelo (in ancient times being a major part of the Kingdom of Colchis 9-7 centuries BC). The time of action is connected the 60s-70s of the XIX century, the period when the autonomy of the principalities Dadshkeliani of Svaneti, Gelovani of Lechkhumi and Dadiani of Samegrelo were abolished and they became administrative divisions, so called “Uezds” of Lechkhumi (Svaneti – Lechkhumi) and Zugdidi (Samegrelo) as parts of Kutaisi Governate, the Caucasus Viceroyalty of the Russian Empire and coincides with the period of the Russian Nihilist Movement, that reached Kutaisi Governorate. The author depicts the Nihilists’

supporter Svan teacher Navera neglecting Svan's ancient traditions, considering them wild and barbaric. It is well known that Svans historically never yielded to a foreign invaders until the Tsarist period. The province held on to its ancient folkways and pre-Christian polytheistic religious systems, customs and dwelling. Their main source of existence was hunting, the most ancient form of organized work that played a significant role in the formation of the collective and social institutions and for a long time preserved importance not only in the economic, but in ideological life, too. Grigol Robakidze, a famous mythmaker, relying on the method of literary treatment of the Image of Goddess Dali, a contradictory figure by nature, connected to love and hatred, capable of both good and evil, created the psychological novel "The cry of the Goddess". The novel is based on the love story of young Svan hunter Tanbi and offspring of Prince Dadiani, the princess Ivliite, the wife of Lechkumi prince Yulion Gelovani. Focusing on the individuals, on the challenges of their life, Robakidze relies on the literary devices – symbolic and imaginary for creating intense connection with the reader. Hence Mythology and mythological images have the major influence on the fiction. Tanbi's and Ivliite's inner world is split in two, they live in the real and unreal world. The process of unification is held in their dreams. Tanbi, twenty two years old, widely known hunter in Svaneti, heir of the legendary hunter Kansav Margiani being tempted and perished by Dali. He was brought up without a father and started hunting under the guidance of Bekuza, old and experienced not only in hunting. He is Tanbi's closest friend and supporter. The novel begins with the episode of meeting these two hunters early, at the crack of dawn, going on a hunt with goat skin shoulder bags. In Georgian mythology goat is one of the symbols of the weather deity (Abakelia, 1997, pp. 39-41). Hence a goat skin served them as a protection from bad weather during hunting. Tanbi, like all Svans (and alike animals) has a sixth sense of premonition, perception of danger that linked him with nature: forest, trees, flowers and the animal world, the language of which is decisive for the success of the hunt. He is a strange, secretive creature, with brownish-grey eyes, whose stare look tames animals, flusters lizards, women are frightened and blenched, his pure, limpid bass voice causes ecstasy when singing in the chorus of men. From childhood his day-dream is the Goddess of hunting Dali, the reason for becoming a hunter. The first touch with Dali he had in dream, on the sixth anniversary he had started hunting – the goddess kissed him and unexpectedly turned into

a white ibex, zoomorphic hypostasis of Dali. The second touch occurred during hunting with Bequza (depicted in the starting episode of the novel). At night vigil wandering around the forest suddenly from the rock he caught bright light that launched on the big beech, Dali's sacred tree (Mikeladze, 2012, p. 39). He recognized instantly the sacred light of Dali. Tanbi went to the tree and hugged it close. Immediately he felt a strange force of the Goddess. Thus the author depicts Tanbi's imaginary and symbolic relationship with Dali (Robakidze, 2012, pp. 3-11).

G.Robakidze was equally bewitched by the heathen carnal and the Christian spirituality. His religious duality is well presented in the episode of the Passion Week, when Tanbi's mother and her fellow – villager women visited two shrines: one of Lamaria, Svans Virgin Mary (originated from the Svans greatest agrarian goddess), and the second of the Great Mother, Earth Goddess being much more older than Saint Mary. The women begged and implored aloud the Great Mother for their men's strength when Tanbi's mother asked for his son's manly strength in whisper.

Svans generally used to go for earning money to the neighboring regions from November up to April. Tanbi went to Lechkhumi and was hired at Prince Yulon Gelovani's estate. The prince was forty seven years old, lame, married on the princess Ivlite Dadiani. The couple was childless and because of this they were separately undergoing the ordeal. The prince lived with the memories of his noble ancestry and the past glory of Georgia being once a great kingdom. His room was full of books on history, religion, of the Georgian-Caucasian and other epic stories, old book on medicine, rare manuscripts and parchments. His attitude to the wife was balanced and cautious for her mysterious nature. He believed that the wife's mood depended on the Moon and its phase. The author with great skill depicts the portrayal of the characters, their inner nature, especially of a strong and powerful woman. His story telling is based on symbolic dreams and life events in which he inserts figurative meaning. Ivlite is dissatisfied with her life as she is infertile. She loves her husband though subconsciously she is waiting for the Sun –Lad. Once in the dream she saw the moon as a part of her embryo that split in two and one part fell off in the river. Soon after, while walking in the full moon to the bank of the river, unexpectedly she caught sight of a young man, who was Tanbi. At that moment he was wandering, walking along the river, too. Catching a glimpse of a woman's outline, he imagined that it was Goddess Dali.

Ivliite has visions of black mythical cats considering them being the symbols of darkness, but she loves yellow Persian cats, loyal and obedient felines. She can hear the sound of underground waters and help peasants in finding spring waters. Robakidze expert of character and nature of human and all living beings in general (animals, birds etc.) discloses Ivliite's inner world by her body language: sunny ripples of her big eyes are compared with legendary Ox Indusha's eyes from Safari (historical province of Meskheti, the southwest of Georgia), she walks lordly and looks like a thoroughbred dog. She is tall-boiled with firm bosom and lovely ear-lobes, a nose with raised tip, the sign of secretiveness, inquisitiveness and sagacity (Thomas, 1986, p. 9), the color of her long beautiful plait hair is compared with dark reddish ripe dog-rose symbolizing Ivliite's femininity, sensuality, virility and social status. The author equates her with the fair-haired wife of the ancient Roman higher class equestrian (Centurion), while galloping unsaddled and unbroken stallion, the present of her milk – brother, Svanetian prince Otar Dadashkeliani. The gossip is spread on their mutual attraction. But Robakidze the guardian of the Georgian sacred tradition of milk-brotherhood did not extend the gossip. The acquaintance of Ivliite with Tanbi is held in the estate of Prince Gelovani during the incident when the Mengrelian Princess Ivliite is training the unbroken horse (Mengrelians both men and women were distinguished riders). Unexpectedly from the field an angered black ox directs towards the road to rip up the horse and Ivliite. Frightened Prince Dadashkeliani takes a leap aside. At that moment for Tanbi dashes from the place and runs off to the ox. The furious animal retreats obediently and moves back to the herd. Prince Dadashkeliani is publicly shamed. He is intrigued to know who is the hero defeating him in front of Ivliite. The viewers find out that the young man is a famous Svan hunter. Ivliite is gazing at him with a sharp look. The woman recalls the words of magician fortune teller Mzekha that she was created only for one man who would bring her the antlers of white ibex, of the sacred animal of the Goddess Dali. Ivliite considers Tanbi to be that man. For Tanbi the princess turns into the living incarnation of Dali, his seducer in a dream. Soon after their spiritual gravity is turned into physical intimacy. Until that event Tanbi and Ivliite had unconscious contact by the river in the full Moon. At that moment Tanbi Ivliite was perceived as goddess Dali and for Ivliite, the young man was the hunter she was waiting for. The author in the form of dreams and life accidents foretells their future and thus forewarns

the reader: the Dadeshkelianis' clan from lower Svaneti abducted from the church (XI-XII cc) of the village Kala, the Upper Svaneti miracle working Shaliani's icon on which Saint Kvirike and Saint Ivlite were depicted. The icon was famous for its influence on love matters.

The Upper Svans returned the stolen icon to the church. The Dadeshkelianis for the second time invaded Upper Svaneti for take back it again. This time Tanbi's mother was giving birth to Tanbi. Svans hid the icon under the bed of parturient Tanbi's mother. According to Svan tradition it was forbidden to touch the parturient woman as she was believed to be sacred at that moment. So the icon was left to its owner and locked outside in the church. Bequza considered the icon to be impure as it was connected to crimes and deaths. He warns Tanbi about it recounting the story of the painter of the icon being in love with a seductive and lustful woman. He dedicated the painting to her. She in return gave him her red silk headscarf that was magic and dangerous for men. He took it with him in horse race. The action took place in Samegrelo, Ivlite's birthplace. The young man wanted to win the race and gain the woman's heart. He fell from the horse and died. The other omen is presented in Ivlite's dream. The Mingrelian princess was prematurely born and immediately put in the bloody first stomach of the slaughtered ox for feeding (the famous mythological motif of Demigod Amirani's prematural birth by the Goddess Dali, mentioned above). In childhood Ivlite was often put through the roots of the old lime tree. The ritual helped her to avoid misfortune. Her first affection she had got from a lime was in dream. She was abducted by a male deer carrying her on his antlers. Suddenly the deer threw her down and sniffed her with his wet and hot nostrils. The maiden turned into a lime tree. Furious deer walked round and round the lime and then went away but this time it turned into a white ibex, Dali's and at the fame Tanbi's clan's sacred animal. At that time Ivlite was fifteen years old. In Georgian mythology lime tree was cultish in Samegrelo and Kartli and was standing separately for worshipers (Javakhishvili, 1960, p. 94).

Robakidze describes Svans most ancient annual cultic celebration "Meshkha Dveshdish"— "Blak Mondey"—the first Monday after Lent, mysterious manly celebration. Tanbi for the first time takes part in its ceremonial performance: in the yard of the small chapel near which a hundred-year-old, tall sacred lime tree is standing. The ritual performance is held with high-rise-round dance and song depicting the worship of the celestial bo-

dies, dedicated to the productivity cult where only men were represented with their manly function. The performance was suspended because of sudden appearance of Tanbi's under-age nephew. The boy informed the gathering that Tanbi's clan's sacred ox "Uskhva" was killed by Prince Otar Dadeshkeliani. The crowd stunned. The ox chosen as sacred during four years was under special supervision as God's chosen and sacrificed on the fifth year on "Tanapa" (Easter) celebration. In Svans imagination the animal was both an offering and the God. Its meat was divided among the clan for sharing with divinity. In Georgia the cult of ox is presented from the ancient time (Virsaladze, 2018, p.34). In Greek legend on the Argonauts king Aetes of Colchis (the earliest Georgian Formation located on the coast of the Black Seas, centered in the present day Western Georgia) owned fire-breathing bulls made by god Hephaestus (Apollonius of Rhodes, 1975, p. 128).

The people demanded to take revenge on Dadeshkeliani according to the clan's time – honored custom. Ivlite with the help of Tanbi, tries to regulate the situation at that time being already under Ivlite's obedience. Completion of the novel is connected to Ivlite's request to bring her the antlers of white male ibex, the sacred animal of goddess Dali (at the same time of Tanbi's clan) as a token of their love. She demands from him to forget Dali and think only about her. Tanbi is split up into two, he has to choose between the dream and the seduction. Despite his devoted friend Bequza's request to forget Ivlite, he sincerely confesses that he couldn't do that. The author describes characteristics of fate's nature: "when fate is blowing, a man is weakened, when a man is under fate's feast he turns blind, but if he keeps courage at that moment the fate turns into his strength" (Robakidze, 2012, p. 180). Tanbi fulfils Ivlite's request. He kills the white ibex, takes the antlers and keeps them in the hollow of Dali's sacred beech tree. Tanbi is under fate's feast – Ivlite won victory on Tanbi. He takes the antlers for offering to Saint Kvirike's Icon. Bequza warns Tanbi again of the filthiness of the icon. At that time Tanbi's region's pagan festival dedicated to the fertility is held in Mestia, in the first of July. Svans from the Saint George's church solemnly take out the pagan sacred flag called "Lemi" (Lion). According to Svans imagination the Lion embedded the Sun, its power, strength and fertility. Tanbi is chosen as front – runner and the flag bearer. While riding with the flag fast-flowing air blows it out and the flag gets lion's shape. According to the Georgian beliefs ritual flag was a symbol of the sacred tree, of permanent death and renewal of the nature. It was

sewn and sprinkled by a woman (Mikeladze, 2012, pp. 125-126) Ivlite promises Tanbi in response to give him a present for him and for his clan. She heard that Tanbi's clan decided to change the flag "Lemi" as being old and worn out. She sews it of rare yellow silk, color of the Sun. Husband warns Ivlite that according to the tradition the cult flag is forbidden to be sewn by the person being spiritually not pure. Embittered Ivlite feels the husband's jealousy and her answer makes the prince to fall silent. Ivlite is on the way for attending the holy pagan celebration.

As we marked above, despite Svans adopted Christianity in their life and imaginations heathen beliefs and rituals are still survived. In some cases they both are presented in syncretistic form. The festival started. Tanbi holding the flag is leading the horsemen. They are galloping across fields and meadows, flying over the chasms. Ivlite dressed in white (symbol of purity and innocence) appears on the road riding bloody red (symbol of death and the sense of macabre) stallion. Suddenly in Tunbi's imagination the flag turns into Ivlite's image. He makes a fateful vault over the ravine and hurls down to death into chasm. The fate overpowered Tanbi.

The investigation of the two literary creations being eight centuries far from each other: Chivalrous romance "Amiran-Darejaniani" by Mose Khoneli (XIIc) – the starting point of the Georgian secular literature and the modern psychological novel "The Cry of the Goddess" by Grigol Robakidze revealed that mythology and folklore are still preserving important place in the Georgian written literature up to modern days. Though in both cases we have mythorealistic literary creations with different manner of writing in answer to the time demand.

In the end, it must be noted that in the world history of culture the Georgian heroic epos "Amiraniani" is highly evaluated and the active volcano on Jupiter's Moon IO is named after Amirani.

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