

**Literary Mystification as Modernist Paradigm.
Paolo Iashvili's "Diaries of Elene Dariani"**

Multiple varieties of mystification were an integral part of modernism and the avant-garde; and first of all theatricality, game, épatage, a desire to challenge the society.

It is within Georgian modernism that brilliant literary mystification found its embodiment represented by Paolo Iashvili's "Elene Dariani's Diaries".

In the 20th century we have the only unsuspected, successful literary mystification which is related to the period of the literary movement "Blue Horns" rise (1915-1924).

Nobody but the "devoteds" even doubted that Paolo Iashvili was writing under the name Elene Dariani (it was just his purpose).

Paolo Iashvili first turned against traditional love lyrics and even satisfied his desire to *épater* brought from Paris. The female name gave the listener a firm guarantee of "shocking".

The residents of Kutaisi city were irritated with Elene Dariani's "indecent" verses considering "artistically experienced erotica" propaganda of debauchery.

According to contemporaries Paolo was a great master of all kinds of mystifications: at one moment he appeared in the guise of an experienced second before scared duelists on the Narikala mountain (Lado Gudiashvili's recollections), at another – surprised the poets gathered in the cafe "Kimerioni" reciting Velimir Khebnikov's "unpublished" verses (composed extemporaneously) recognized by Russian avant-gardists as genius.

From the very outset there was a doubt that under an assumed name of Elene Dariani was hidden another person, namely, a male poet.

Paolo Iashvili faced double challenge: Elene Dariani was not only a lyrical character or heroine but she should have been taken as the "author" of the "Dariani" verses. The poet had to see the world through the eyes of a fictitious poet, moreover, a female poet.

The poet could not fully overcome the difficulties of stylization. Ideological-thematic and stylistic trace of Paolo's poetry can be found in "Dariani" verses: alliteration, passion for precious stones, the cult of the sun, exoticism, pastoral. The main thing was western modernism or avant-garde trend, the primacy of "pure eroticism". The general public had not been able to solve up a mystery of Elene Dariani, although there were several quite clear hints expressed by Grigol Robakidze, Valerian Gaprindashvili, Sandro Tsirekidze, etc.

In 1926 in Giorgi Bakradze's list of "Georgian Pseudonyms" among other pseudonyms it is documentary attested with Paolo's confirmation and signature that "Elene Dariani" is the poet's pseudonym.

A contrast between Paolo Iashvili's traditional love poetry and so-called adherent of free love "Elene Dariani's Diaries" is so great that we have reason to repeat again: for more sharpness a mystifier needed to "attribute" erotic poems to a female.

Modernist character of "Elene Dariani's Diaries" is not limited only with eroticism. It was a novelty from the viewpoint of versification, form, tone: perfect form of sonnet, purposeful abundance of alliterations ("daigala maja marjnis mdzime jachvis tarebit"[the wrist is tired of wearing coral heavy

chain]: here “jachvi” [chain] is a basic word and implies an “erotic affection” of a lyrical hero to his lover); the cult of the sun or scabrous symbol of cat wide spread in impressionistic painting, is certainly a property of modernist poetic arsenal.

According to Irakli Abashidze, Paolo’s “Peacocks in the City” and Dariani’s “Pyramids” were as popular among the readers as Galaktioni’s masterpieces.

The last piece from Dariani’s Cycle – “To Paris”, dated 1923, was published in the “Kavkasioni” in 1924.

Paolo never returned to this cycle, he had an acute creative crisis: the periodical of the “Blue Horns” group if not de jure, de facto was banned.