

Concepts of Mythological Archetypes in the Context of Georgian Identity

***Absrtact:** Grigol Robakidze evokes mythological archetypes related to the Georgian identity from the depths of the centuries and link them with modernity. Rudolf Karman rightly remarks that Georgia the main source of inspiration for Grigol Robakidze has its roots in the Atlantic world. The novel "Maggie – the Georgian Girl" is a reinterpretation of the myth of Medea. Grigol Robakidze presents the legend of the Holy Grail in the Georgian context in the novel "The Grail Keepers", "The Killed Soul" is constructed on the Sumero-Babylonian and biblical mythological paradigm, the reflection of Georgian myth in the novel "The Call of the Goddess", the issues of eternal and modern paradigm of myth are shown in the collection of Robakidze's essays "Demon and Mythos", etc.*

***Keywords:** Grigol Robakidze, Mythological Archetypes, Georgian Identity.*

At different stages of development, in times of global crisis, myths acquire special significance for literature and art. In the archaic societies, “myth” means a "true story" (Mircea Eliade). Barthes conceptualizes myth as “a system of communication, a message, a form, a mode of signification” and as a double system, it is characterized by omnipresence. Myth reveals truths that “never happened, but always are”, to quote the 4th century Roman philosopher Sallustius who defines myth as a cosmic phenomenon, while mythological reality is undoubtedly more important than historical. For Nikolai Berdyaev, manifestation of the irrational principles of the nation, this "mystical organism", also occurs through the penetration to the invisible depths of its mythological discourse.

According to Zurab Kiknadze, "identity is a subject of reflection" and if this subject belongs to the metaphysical sphere, there may exist no definite answer at all. But, if we transfer the subject into an empirical reality, it will be subjected to both historical research, i.e. its ethnogenesis, and philosophical-ethical and culturological study. "Every nation is unique as well as a person... With this uniqueness there is a transition to "another", another uniqueness, to" yourself"(Kiknadze 2018: 22). As an essential component of the unique paradigm of each nation, its identity can be considered centuries-old mythological archetypes.

The ancient mythological archetypes related to Georgian identity were creatively processed in his works by Grigol Robakidze, who became interested in the mysterious Atlantis legend after emigration to Europe and dedicated a number of works to its probable connection with the Georgian world. In Rudolf

Karmann's words, the Georgian writer in Europe positioned himself as the "oldest Westernizer", a descendant of the Atlanteans, and he conveyed his own reflections in the work "Atlantic Dream or Georgian Myth", which is still unknown to us.

According to one of the interpretations of the legend of Atlantis, the demise of Atlantis may be related to a catastrophic eruption of the volcanic island of Santorini in the 16th century AD. There is speculation that Plato's Atlantic reflections must have implied this very event. Grigol Robakidze shares a similar reception of the legend in his book "Mussolini", where among the various colors of the Tyrrhenian Sea surroundings, he fancies "gold and copper ore" color characteristic of the Atlantic space.

In "Mussolini", the chapter titled "The Breeze Blowing from Atlantis" describes breathtaking views of Italy. The creator observes the diverse palette of the surroundings of the Tyrrhenian Sea and an amazing color will shine in front of him, which "resembles the greenish-golden back of a beetle lying in the sun" (Robakidze 2010: 53). Suddenly, it dawns upon the writer that this distinguished color "gold and copper ore" – is the color of the pillar of the Temple of Atlantis.

Robakidze unexpectedly remembers Plato's "Astonishing Story of Atlantis": the kings of Atlantis ruled over the island as well as "Libya up to the borders of Egypt, and Europe as far as Tyrrenia." The writer recalls a special compound: some gold welded to an unknown metal, "which gives it extraordinary hardness, first of all gives the brightness of the sun." It is also noted that small fragments of objects found in the dolmens-tombs of Brittany, Atlas and Samaria are distinguished by the same solar brightness.

In the memory of the author of the "Mussolini" there also emerges a plaque found in the depths of the Atlantic Ocean, cast from an unknown metal - "The Atlantis Code of Laws" on which an eight-pointed cross was engraved. The mysterious inscription on the plaque was deciphered by him as follows: "The Son of God died for men." Grigol Robakidze ponders on this enigma and asks: "Isn't this an example of Savior's sacrifice?"

It turns out that Grigol Robakidze dedicated other works to the Atlantis enigma and its relation to the Georgian world. In 1962, shortly before his death, he wrote *Pro domo sua*, first published in 2011 in Germany. This text mentions Robakidze's hitherto unknown, unfinished novel "The Atlantic Dream" and quotes its protagonist, Mister Weston: "Every life should be measured by the feeling of the moment." As is seen from the same novel *Pro domo sua*, the protagonist compares the pagan and Christian worldviews: "The pagan experienced the moment in totality, i.e. divinely, wholly ... Christianity promises man that the eternal is hidden in the moment. The covenant will not come true, even preliminarily". It turns out that Mister Weston singles out one more mental space: "A new turn ... Homo americanus", who "feels a

moment as totally as a pagan, but who is free from all kind of sorrow, melancholy."Homo americanus: child of postmodern age" (Robakidze 2012a: 61-62).

Grigol Robakidze's novel "Megi - a Georgian Maiden", the original title of which was "Medea's Braid" was highly appreciated by Marcel Brion. The novel is an original attempt of reinterpretation the Medea myth and its allegorical interpretation in modern space.

Medea - the younger daughter of the legendary King Aeetes of Colchis, the priestess of Hecata, the granddaughter of the sun deity Helios, she herself appears in Corinth as the Sun deity (c. 14-13 cc BC). The researcher Ketevan Nadareishvili distinguishes between the Colchian, Iolkos, Corinthian and Athenian narratives of the Medea myth and discusses their essential markers. She holds the view that Medea's magic plays an important role in the Colchian narrative.

In the novel "Megi - a Georgian Maiden" the archetypal mythical image of Medea is personified in the character of megrelian Megi. The Abkhaz Astamur sexually abused and raped his daughter, the girl became pregnant and gave birth to a son, towards whom the mother has an ambivalent attitude: sometimes maternal feelings for her child wake up in her, and other times she recalls the shame that was embodied in this child. And then, the woman looks at her child with a terrible face.

Grigol Robakidze himself explains: "My novel *Megi* "is an attempt to embody the mythical woman of Colchis Medea in a real girl". Besides this, we believe that the archetype of the Amazonian legend is clearly read in the novel, as evidenced by the fact that it is called the "Amazonian labrys". Here it is told about those warrior women, "who long ago settled in this land" (Colchis – M.K.) In our opinion, in his novel Grigol Robakidze sees the genetic code of the Amazons in the image of Medea.

In 1927, while in Germany, Grigol Robakidze began writing a new novel, *Falestra*, which was published on the pages of the journal "Chveni Mtserloba" in 1928, but the writer's work remained unfinished. The researcher Leila Tetrushvili points out that Robakidze's novel directly traces the code of Heinrich von Kleist's protagonist, Penthesilea. In her view, "the archetype of Amazonian nature is embodied in the female characters of Oscar Wilde, Dostoevsky, Knut Hamsun" (Tetrushvili 2003: 39).

In medieval Celtic and Norman legends, the Holy Grail (Lat. *gradale*) was the cup that Jesus drank from at the Last Supper and that Joseph of Arimathea tried to catch drops of Jesus's blood hung dying on the cross. According to round table Arthurian legends, the brave knights spent their lives in quest for the Holy Grail. This cup together with the spear that pierced Christ's side, were preserved by Joseph of Arimathea and brought to Britain.

The Grail is one of the most interesting and legendary symbols. The legend of the Holy Grail is considered in medieval European literature to be a reinterpretation of the Christian spirit of the legend of Old Celtic cup. The well known texts were created on the theme of the Holy Grail (Chrétien de Troyes, Robert de Boron, etc.).

The legend of the Holy Grail Cup was presented in Georgian context by Grigol Robakidze in his modernist novel "Guardians of the Grail" (1937), where the Grail is an eternal symbol of Georgia and is protected by the Order of Self-Sacrificing Knights. For Robakidze "Georgia's heart is a sacrificial cup." According to Mariam Karbelashvili, "almost all the motifs that are found with Chretien and Wolfram in connection with the symbolism of the Grail are placed in the exact historical place by Grigol Robakidze" (Karbelashvili 2003: 52). This is a period of Bolshevik Russia's intervention and aggression against democratic Georgia in 1921, followed by brutal repressions. It is known that all the characters in the novel have concrete historical prototypes, well-known to the Georgian society.

The researcher Mako Janjibukhashvili writes - "Grigol Robakidze chose the Sumerian myth of Tammuz and Inanna in order to convey the painful path of his hero" in the German edition of *The Killed Soul*, published by Eugene Diederichs in Jena in 1933. In the second chapter of the novel, entitled "Eternally Feminine", the reader gets acquainted with Tamaz's beloved woman, who is to be rescued from the underworld. In Janjibukhashvili's words, "In the sacrament of Christ's resurrection, great importance is attached to an eternally feminine being, who is sometimes a beloved, sometimes a sister, sometimes a mother, and sometimes all together. (Janjibukhashvili 2003: 133).

Grigol Robakidze's novel "The Cry of the Goddess", published in German in 1934 in Jena by Eugene Diederichs, has the following inscription: "The Great Mother of the Gods." Magna Mater is known everywhere. Under the word "Mother" the proto female principle of world is meant. I don't think any people can feel this proto with the same depth as Georgians do". In Robakidze's view, Georgians have three Mothers: Saint Nino, King Tamar, Queen Ketevan. "Each of them is a personification of the proto female".

In the book "Demon and Myth" (1935), the writer gives an original understanding of the global or "eternal" problems of the modern world. Robakidze is concerned about the damage to the ethereal body of the Earth. In his view, there are two directions (main lines of modernity): according to one, the Earth is left without grace and abandoned by God, the eternal is rejected, and the individual is disgraced. For the second direction, the Earth is the Magna Mater, and each event is viewed in cosmic connection with the Universe. In the essay "Primordial Fear and Myth" the author conceptually discusses the notion of fear. Fear of death is the first of the primordial fears.

In the same essay, Grigol Robakidze interprets the serpent mythology in an original way. In his reflection, the snake is an embodiment of primordial fear. "At the sight of it, a person will vaguely feel his fall and "being exhausted perceives that he may transfer into not-being (Nichts) "(Robakidze 2012: 31). The question is arisen if a person can overcome the most important of fears - the fear of death? The answer to this question is given at the end of Robakidze's essay: "The only way to overcome primordial fear is to gain direct access to the mythic reality" (Robakidze 2012: 38), - the writer notes.

As it is known, one part of Grigol Robakidze's conceptual works has not yet been available. If they are discovered, the writer's palette of mythological archetypes will become more diverse.

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