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Don Quixotic Reminiscences in the 20th Century Georgian Literature

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General Description of the Dissertation

Relevance of the Problem

Georgian literature of the 20th century went through the very interesting and diverse process of development. Despite the fact that it was an active participant of the creative processes of the last century, it has managed to maintain independence, identity and original sonority. As it is known, the literature trends and directions of the 20th century, realism, symbolism, impressionism, futurism, expressionism, postmodernism were distinguished by versatility; although, along with differences, they were also characterized with common features; the main thing is that there are no limits for them. It is impossible to framework the thinking of the creators of the given period within one cultural cycle or one specific era or epoch. Thus, even today, the problem of interrelations and intercommunication of different cultural epochs is still important, the cornerstone of which are the highest value literature works and “eternal” paradigm characters.

If we research the process of spreading of different directions of literature of the 20th century, we will see that following the development from the center (the country of origin) and extension of its geographic and cultural area, sometimes, the “center of gravity” may also move and be revealed in another culture more diversely; although, in all the epochs will remain unchanged the creative works recognized by developed society, which affect the epochs and cultures. Despite the fact that each individual writer has different handwriting and concept, in the spiritual sphere the whole world looks unified; in the aforementioned the merit of “the great names” and their works is priceless.

Georgian literature has always been a part of world cultural space. Georgian researchers N. Agiashvili, M. Kveselava, A. Gatsrelia, D. Lashkaradze, N Orlovskaja, Sh. Revishvili, I. Kenchoshvili, L. Khikhadze, S. Sigua, N. Tskhovrebov, D. Panchulidze, T. Doiashvili, M. Miresashvili, N. Gaprindashvili, L. Sordia and others have greatly contributed to the research of Georgian-foreign literature relations. In Georgian scientific sphere there are many important literature study researches of the 20th century Georgian literature; about its development stages and creative-esthetic systems of distinguished works; although, Although, the issues of

reminiscences of world masterpiece works and “eternal” creative characters and issues of identification of typological convergences in national literature.

The objective of the given dissertation is to study the Don Quixote reminiscences in the 20th century Georgian literature, based on the novel Don Quixote by the greatest representative of Spanish renaissance Miguel de Cervantes; namely, based on the novels by G. Leonidze, K. Lortkipanidze, G. Dochanashvili, R. Mishveladze, G. Chokheli and I. Lomouri. In relation to the aforementioned, during the research process will be defined the typological convergencies, similar and differing features, Don Quixotic reminiscence examples. The given problem has not yet been discussed separately in Georgian scientific sphere, which again conditions the importance of the research problem.

Problem research history

World literature develops following the epochal changes. Problematic, thematic, style, esthetic passages and etc., along with their diverse expressions, are subject to those changes. Still, there are eternal values, which have grown on principles of humanism and the bearers of which are considered to be paradigm characters of all times and all literatures. Among them the distinguished place is given to the “sorrowful knight”, the actions and aspirations of which are associated with Don Quixotism, worthy and unfulfilled dreams in the literatures of next epochs. During the four centuries since Cervantes’s novel was written, two mainlines of invariant reading of Don Quixote: some pay attention to the comic aspects of the journey and dialogues of Don Quixote and Sancho Panza and some try to look beyond the author’s irony and parody of knightly novels and to see more serious, almost tragic situations, which result in reader’s compassion towards the sorrowful knight.

For today, the world literature knows many literature Don Quixotes or characters inspired by Don Quixotes archetype, from which must be noted Henry Fielding’s Don Quixote in England (1734); Charles Dickens’s Mister Pickwick (The Pickwick Papers, 1836), Fiodor Dostoevsky’s Count Mishkin (Idiot, 1868-1869), Alfonse Daudet’s Tartaren (Tartaren of Tarascon, 1872); Gustav Flaubert’s Emma Bovary is often called Don Quixote in a skirt (Madame Bovary, 1856) and etc. At first glance, Don Quixote’s comic idealism must be unacceptable to our century full of paradigms and to the modern readers who are indifferent to any kind of sentiments. Despite this, Cervantes’s novel keeps stipulating diametrically different discussions and viewpoints; new

scientific articles and monographs are being published; specialized field of philology – Cervantistics is being developed in many countries of the world; in forty four countries function Cervantes scientific-research institutes, in which the researchers attempts to answer the question who Don Quixote is – a Wiseman or an Insane; based on the novel material philosophers develop complex constructions; psychologists study the intuitional-logical extravert human type, which, they believe Don Quixote is. Naturally, the aforementioned is the indication of the fact that Don Quixote topic is important and unlimited; interest to Cervantes’s character does not fade; his immortal novel has been reflected in the national literatures of many countries, including Georgia.

The idea of humanity has not been strange at any stage of development of Georgian literature, as it one of the fundamental values of Christian region. Georgian national consciousness has maintained and brought to modernity, the Rustaveli’s universal humanistic ideas. Thus, the image of the hero selflessly fighting for the good, created by the great representative of Spanish renaissance literature Migel de Cervantes Saavedra, appeared to be acceptable for it. The 20th century once again forced writers to once more put emphasis on the issues of dignity, freedom, religious belief and morality. Georgian literature of the given period clearly showed that fight for humanistic ideas is always acute, despite the time, country and religion. The leading actors of world literature are united in the given issue and the cornerstone of renaissance worldview – the humanism principle – still remains within the scope of attention of writers. It is noteworthy that many characters have been created in the 20th century Georgian literature, which reflect the reminiscences (*reminiscentia* – remembrance, memory) of the masterpiece of world literature – Cervantes’s Don Quixote. Reminiscences by Georgian writers are sometimes intentional and sometimes involuntary, although, in both forms they somewhat respond to the eternal ideals of the great Spaniard: they enrich the ideological-esthetical arsenal of their works and diversify the understanding of the good born in the national grounds with communication with the world literature masterpiece.

Dissertation subject, goals and objectives

Subject of the research is the comparative-typological analysis of Don Quixotic reminiscences in the 20th century Georgian literature, in the context of the novel Don Quixote by

the greatest representative of Spanish renaissance Miguel de Cervantes. Due to the aforementioned, we have defined the following as the objective of the dissertation:

- Identification of typological coherences based on western and Georgian literature; accentuating on similar and distinctive features;
- Selecting those works from the 20th century Georgian literature, which reflect the connection with Don Quixotic problems;
- Based on the analysis of comparable texts, to show how national literatures interrelate in the context of world creative thinking;
- To select research-relative methodology; classification of literature events by using comparative, comparative-typological method.

Analysis of K. Lortkipanidze's, G. Leonidze's, R. Mishveladze's, G. Chokheli's, I. Lomouri's and J. Karchkhadze's works by using comparative-typological method allowed us to exceed the boundaries of national literature and to research literatures' contacts and intermedia problems in the culturological context; to identify analogies and differences between literature events and attitudes of characters; to show how epochal paradigm characters and writers creating them affect national literature of another country.

We believe that the measurement of truth for national literatures is their connection with the world literature; thus, the essence of Georgian literature is outlined in its connection with the world culture on one hand and in the maintaining of its originality and identity on the other hand. In the thesis, the Don Quixotic reminiscences are identified in the works by Georgian writers with different creative style and handwriting: Giorgi Leonidze - Chorekhi; Bunbula; Nishardzeuli's Water; Konstantine Lortkipanidze – Hail to Don Quixote; Jemal Karchkhadze – Marianna; Guram Dochanashvili – Joyful Hill; Man, who loved literature much; Water(po)loo or reconstruction works; Revaz Mishveladze – Diogenes; Who searches for me; 61-11-25; Free Boarding House; Kveli; Goderdzi Chokheli – Chest of the Soul-Land; Irakli Lomouri's – Incident. In addition, considering the research objectives, we counted it necessary to discuss the following topic in a separate paragraph: Literature and Readers. Two Libraries, Two Readers. When researching the aforementioned topics we used foreign and Georgian book fund; in addition, we searched for information in global networks.

Theoretical basics and methodology of the research

Considering the goals and objectives of the thesis, in the dissertation, we have selected the comparative-typological method of the analysis of creative text, which was used in the post-soviet area, including Georgia, since the 1980s. It is based on the defragmentation and grouping of the systems of research objects/literature works, by means of generalized model or type; in addition, based on typological description and opposition results, usage of the aforementioned method allowed to identify certain mainlines of development of creative works united by literature national types, historically reasoned stages, esthetic and ideological principles. Comparative-typological method allows us organize literature events according to general and distinctive signs, to study tendencies of national literature in the context of world literature context.

Considering the above mentioned, we have addressed the observation and analysis method which is important for identifying the concealed layers created by an author in the text, like symbols, allusions, reminiscences. When working on the dissertation, we have chosen the classic works by recognized scientists as sources of research; literature-critical discourses, which determine deliberate, analytical orientation of any work; here we mean theoretical works by R. Wellek, O. Warren, D. Diurishin, I. Lottman, A. Tiupa, V. Nabokov, N. Gaprindashvili, M. Miresashvili and others. This allowed making relevant conclusions.

Scientific novelty and key results of the thesis

In Georgian scientific sphere there are specific letters discussing identification of deliberate and unintentional quote reminiscence forms in literature. The presented dissertation is the first modest attempt to identify the characters inspired by the archetype of Don Quixote, the main character of the genius work by the Spanish writer Miguel de Cervantes Saavedra and of the Don Quixotic reminiscences in the 20th century Georgian literature. We have attempted to show that when national literature reveals universal, eternal, paradigm characters in itself, it gains generalized typological features and at that moment the differences between literature trends pale.

In the works researched in the dissertation we detect similarities and differences with Cervantes's character; using the typological method we have studied literature events, have compared characters, and have made relevant conclusions.

Scientific and practical value of the dissertation

The presented research will allow those interested in the 20th century Georgian literature and comparative researches to consider the works by aforementioned writers in the world literature context and to research reminiscence examples. The work is intended for philologists and wide audience interested in culturological issues. It is recommended a special course for higher education institutions' students specializing in humanitarian subjects, and for future scientists, for their diploma and dissertation works; those who are oriented at studying typological interrelations of national and foreign literatures.

Structure of the dissertation

The dissertation work *Don Quixotic Reminiscences in the 20th Century Georgian Literature* is a 201-page work; it consists of Introduction, 2 main chapters, 8 paragraphs and Conclusion. The dissertation includes the list of references related to the subject of study (126 works).

Main contents of the dissertation

Introductory part of the dissertation work outlines the relevance of the problem, discusses the general essence of the research material, represents the history of the topic, describes the subject, goals and objectives of the dissertation, defines the theoretical basis and methodology of research, substantiates the novelty of the research topic and scientific and practical value of the thesis.

Chapter 1

Subject research history

Renaissance period Spanish humanist writer, poet and playwright Miguel de Cervantes Saavedra (1547-1616) has the distinguished place in the western European and world literature treasury; the novel *Don Quixote* (1605-1615) has made him world famous. The given novel is recognized by the leading figures of all times and epochs. It is the bible of the mankind and the number one book (Miguel de Unamuno), the most original creation, which has been written by

the author in the language of folklore and folklore wisdom (Antonio Machado y Ruiz) and is the culmination of the new and substantial turnover in culture (Jose Ortega y Gasset). The main character of the novel is philosophical and humane (Hans Carl Artmann), the whole Spanish language literature is saturated with Cervantes's spirit (John Maxwell Coetzee) and the Cervantes has created the character which is greater than the author (Vladimir Nabokov). It is believe that the given novel is the encyclopedic reflection of the 16th-17th century Spain and its character Don Quizote is an eternal creative image fighting for the human ideals; sometimes he is claimed to be the prototype of the author too. A literature work is a creation consisting of multiple literature genres and creative expressional means (humor, satire, ballads, sayings, parody, romantic...) Researchers and readers unanimously recognize that it conveys thoughts about life philosophically, humorously and satirically. At different times interest to Cervantes's works have been shown by: Friedrich Schlegel, Georg Wilhelm Friedrich Hegel, Friedrich Wilhelm Joseph Schelling, Christian Johann Heinrich Heine, Vissarion Belinsky, Ivan Turgenev, Fyodor Dostoevsky, Leo Tolstoy, Milan Kundera, Hans Carl Artman, John Maxwell Coetzee, Daniel Defoe, Vladimir Nabokov... For many, the topic of the witty hidalgo has become eternally close and interesting (Angel Ganivet, Ramiro de Maestru, Antonio Machado y Ruiz, Miguel de Unamuno, Jose Ortega y Gasset.) Many world famous painters, sculptors, music composers and architects have touched upon the Don Quixote topic: Diego Velasquez, Francisco Goya, Onore Domije, Gustav Dore, Pablo Picasso, Salvador Dali and others have created the immortal images of Cervantes's character. Don Quixote museums have been opened in Ciudad Real, Toboso, Madrid, Moscow (virtual museum). Don Quixote has been published many times in (at the beginning of 1900s there were up to 700 publications in all the languages of the world) Spanish, English, French, Italian, Portuguese, German, Swedish and other languages. For the moment, the novel is on the second place by quantity after the Bible.

In Georgia, Don Quixote has caused great interest of translators, publishers and writers. Miguel de Cervantes's novel's main character Don Quixote was mentioned back in the 19th century, by the famous Georgian writer and poet Vazha-Pshavela, in the publicist letter - *Where is Poetry?*(Date not available.)

Nikoloz Avalishvili translated the complete novel from Russian into Georgian. Initially, the first 32 chapters were being published in Mnatobi magazine during 1869-1871. The complete translation of the first part was published in 1951 and of the second part in 1953. Georgian readers saw Avalishvili's translation and translations by other translators many times, in different

editions – (A. Sarajishvili (1906), M. Abramishvili (1929), B. Bregvadze (1994). For the first time in 1941, Georgian writer Nikoloz (Nika) Agiashvili published the biographical novel *Life of Cervantes*.

Georgian press and publicity showed active interest to Cervantes's creation since 1941. Don Quixote's character fosters the works of Georgian poets and writers. In 1989 Revaz Chkheidze made the TV-series, the brilliant example of Georgian cinematography – *Life of Don Quixote and Sancho Panza*; and in 1999, Georgian writers and movie director Goderdzi Chokheli made the film – *Chained Knights*.

Unforgettable characters have been created by many different dancers (V. Chabukiani and N. Ananiashvili in Minkus's ballet *Don Quixote*), painters (S. Virsaladze – sketches for Minkus's ballet, R. Adamia, L. Kharanauli). The novel closes up literatures of different nations; unites them with reminiscences and characters. It is one of brightest examples of the dialogue between cultures and allows researchers to identify examples of receptions and reminiscences, by using relevant method; in our case the comparative-typological method. By influence from Don Quixote, in peoples' literatures, have been created the characters inspired by the given noble hidalgo archetype. There are many Don Quixotic reminiscences in the 20th century Georgian literature.

Chapter 2

Reflection of Don Quixote Archetype Model in the 20th Century Georgian Literature

\$1. Disinterested kindness and the problem of dream inconsistent with reality in Giorgi Leonidze's *Wish Tree* (Chorekhi, Bunbula, Nishardzeuli's Water)

Giorgi Leonidze's collection of stories *The Wish Tree* (1962) is described as an imaginary microcosm covering wide scales. In a condensed way it shows the acute and sensitive events entailing human life (A. Nikoleishvili).

In the background of a Georgian village the writer describes two groups of dreaming characters: some are fighting of personal dreams and others are fighting for worthy, but unrealizable and reality incompatible dreams, dedicated to public deeds. With the aforementioned they: Chorekhi, Bunbula Parsmanishvili and Christefore Tamaridze (Rorekhi,

Bunbula, Nishardzeuli's Water) resemble Don Quixote, the character by Miguel de Cervantes Saavedra. Although, readers percept the conceptual content of these stories as national, traditional narrative, during comparison many details appear. One of the main features that unite all three characters is dreaming. Chorekhi laments the past, strives towards freedom, loves books, conversations with the village priest and wandering around, due to which he is nicknamed Tsantsalosani (tramp). Bunbula is against war and Christepore dreams for having Nishardzeuli water, but despite spending all his life for finding it, finally it is still the dream and Christepore alone. As result of researching examples and analysis, the conclusion made is that in the 20th century Georgian literature, namely in G. Leonidze's works, foreign literature, its cultural world is comprehended innovatively in the context of unintentional reminiscence.

Based on comparative-typological analysis, the given paragraph speaks about similarities and differences of literature parallels and analogies and certain elements. For literature parallels, the dissertation refers to the considerations by Aristotle (384-322 AD), Tomas Brown (1605-1681), Sigmund Freud (1856-1939), Carl Gustav Jung (1875-1961), along with the opinions by psychologists D. Uznadze, A. Nikoleishvili, G. Kalandadze, G. Kherkheulidze, A. Bochorishvili. It is indicated that Giorgi Leonidze's ideas were dictated by the Georgian national situation of that era.

§2. Konstantine Lortkipanidze's Hello Don Quixote

Don Quixotic reminiscences are seen in Konstantine Lortkipanidze's story Hello Don Quixote already from the title. It may be that the writer wanted to break through the world of soviet ideals and to respond to the character having universal ideals. The story resulted in difference in opinions. There were divergent viewpoints about the writer's works.

From the very title the author wishes to attract reader's attention and to influence them. By using the name of the character of the world literature classic novel, he intentionally used deliberate reminiscence; probably for outlining his position. His character Jaba Gurgenidze believes that those people who can sacrifice themselves to friends and help the oppressed, are the ones who give power and beauty to a country. He believes such people write the greatest law of life. Otia is his contrast character and describes such actions as Don Quixotism. Although Jaba preaches goodness, he still abandons Otia when he is in need, as he denies Don Quixotism, generosity.

By describing the character of Jaba Gurgeniidze in *Hello Don Quixote*, K. Lortkipanidze responds to the topic of Don Quixotism and by using typological convergences, certain elements attempts to lead us to the main message. The story initially prepares us for communication with the world literature. It is believed (G. Gverdtsiteli, O. Pachkoria) that the story is of publicist and polemical character and there are signs of influence of Cervantes's novel in it.

\$3. Don Quixote's mask in Jemal Karchkhadze's story Marianna

Jemal Karchkhadze's story *Marianna* (1974) is related to a novel distanced by time and space and literature genre. *Gutsa-Marianna* and Miguel de Cervantes Saavedra's novel *Don Quixote*'s main character Don Quixote are tragic individuals and their actions are quite often tragicomic. Noble Gutsa (*Marianna*), just like Don Quixote, finds peace in reading; is interested in the tragic fate of Victor Hugo's character (*The Man Who Laughs*, 1869). Gwynplaine, the son of perverse era, was marked with permanent smile by the *Comprachicos* and turned him into a source of income; people laugh when seeing him. *Marianna* is beautiful; Levan Kartvelishvili calls her "the beautiful child", but she is also a source of income; she stands in the street, selling fruits, taking permanent reprimands from her mother; friends make fun of her.

Gutsa is a hopeless dreamer, who is dissatisfied with the epoch and loves freedom. She has been shown by specifically one book and the reality that she lives in that the present is harsh and something must be changed. She strives towards freedom like Don Quixote; she also does not like the modern epoch and taken over by illusion, with the changed name, taken away from the reality, she goes through metamorphosis (*Gutsa-Marianna-Gutsa*) and then returns to the initial condition, just like Senior Quixano-Don Quixote-Alonso Quixano). The major message by Jemal Karchkhadze is that dreams of illusory perceptions and of persons isolated from reality are destroyed. The main, comparative-typological method of comparative literature science studies influences, receptions, comparisons (parallels, analogies), typological similarities and contrasts between different literature-cultural eras. In the given paragraph the Don Quixotic, unintentional reminiscence examples are identified by similar, general and distinctive features. In the dissertation have been used the opinions by L. Bregadze, L. Mirtskhulava, D. Nadirashvili, I. Parandovsky and literature parallels from the works by N. Baratashvili (*The Mysterious Voice*, 1836), Vazha-Pshavela (*Conscience*, 1913) and J. Karchkhadze (*My Uncle Jonah*, 1984) are made.

\$4. Don Quixotic goodness and dream – ideal of the characters by Guram Dochanashvili (*Joyful Hill, Man, Who Loved Literature Much, Water(po)loo or Reconstruction Works*)

Don Quixote archetypes created by the 20th century Georgian writers typologically are alike the eternal character. They also fight for their country, for the honor of Georgia, just like Don Quixote for Spain.

Mahmud Aali is represented in Guram Dochanashvili's story *Joyful Hill* (1969) with Don Quixotic mask. Just like Cervantes's character, he is also kind, fighter. His inner world forces him to act, to fight for independence and justice. There is an assumption that Mahmud Aali's prototype is the leader of the national liberation movement of Georgia in 1990s, the first President of independent Georgia Zviad Gamsakhurdia [Rostom Chkheidze, 2011].

Guram Dochanashvili's story *Joyful Hill* was included the almanac *Contemporary Georgian Fiction*, published by American publishing house Dalkey Archive Press in 2012. The book was published with the support from the Georgian Ministry of Culture and Protection of Monuments.

Major character of the story *Man, who loved literature much* (1973) Vasiko Kezheradze (together with his assistant Clim), is of Don Quixotic aspiration. Like Don Quixote, he is an active reader and he wishes to make people better by means of imaginary library Karcer-Lux. His real library has inspired the illusion for Don Quixote. Vasiko Kezheradze travels imaginarily (together with Clim) and Don Quixote travels in reality (together with Sancho Panza).

Main character of the story *Water(po)loo or Reconstruction Works* (1980-1981) strives towards freedom, just like Cervantes's Don Quixote. Symbolic images used in the work are: Carmen – freedom and love; Water(po)loo – life; Napoleon – hostile political force (because it attacked Spain) Beethoven – goodness; music – freedom and love (R. Chkheidze, 2011), reconstruction works – human transformation, metamorphosis. Besame Karo was prompted to travel by music and Don Quixote by love of literature; activities of both are led by art; they both admire freedom, justice and love. Characters have been “baptized” – one was consecrated as a knight by tavern owner and another was blessed as musician by Christobald Rojas, when he pointed him to touch musical instruments. Don Quixote and Besame Karo both live in Spain. Don Quixote reflects the realistic situation of the 16th century Spain and the area of activity of Water(po)loo or reconstruction works is the allegorically represented Spain of the 19th century. Besame Karo is a man with Don Quixotic aspirations. He travels for realizing his ideas just like the Lamanchan hidalgo; he searches for justice, kindness, freedom and love; he is experiencing

metamorphosis, but in this case, finally the evil is defeated and he returns to his initial state, like Don Quixote.

§5. Literature and readers; Two libraries, two readers

When researching examples of Don Quixotic reminiscences in the 20th century Georgian literature, along with other issues, we have paid attention to the fact that characters' activities are sometimes conditioned by perception of literature work; feelings inspired by it and realized positive or negative emotions. Literature is the stimulus for the characters of the works by Georgian writers, researched in the dissertation. Cervantes's character Don Quixote was inspired to travel primarily by literature, reading. We believe that this eternal character is mostly resembled by the character of Guram Dochanashvili's story (Man, who loved literature much, (1973) Vasiko Kezheradze. From the two libraries of the two readers, one, that of Lamanchan hidalgo is real and the knight starts dreaming and real journey, while the second library, that of Vasiko Kezheradze, is imaginary Carcer-Lux; he travels in his dreams. They are both inspired by the noble goal.

American theorists Austin Warren (1899-1986) and Rene Wellek (1903-1995) describe reading as critical comprehension and cognition: the art of reading may still be an ideal for those, who wish to develop their skills (Literature Theory – 1946).

The characters of the works selected by us for research (Cervantes – Don Quixote; Guram Dochanashvili – Vasiko Kezheradze, Clim, Shalva; Jemal Karchkhadze – Gutsa-Marianna; Giorgi Leonidze – Chorekhi) develop their skills through reading literature, but are not distinguished by critical comprehension and cognition; despite the fact that Vasiko Kezheradze says that reading is “comprehension” and the best method of upbringing. Reading makes them all positive, but their ideals do not exceed the walls of utopian, dream towers. In the given paragraph, for analyzing parallels, we have used: Guram Dochanashvili's He was born for love or Grisha and the main – 1969; Love of that one that needs keeping secret or the third brother Kezheradze – 1978; Jorje Borges's Babylon Library – 1941; Umberto Eco's Rose by another name, 1980. Considerations about reading literature by famous individuals, writers are also represented (Henry David Thoreau, 1817-1862; Gustave Flaubert, 1821-1880; Emile Zola, 1840-1902; Hermann Hesse, 1877-1962; Roger Martin du Gary-1881-1958; Andre Morua-1885-1967; Otar Chkheidze-1920-2007; Jorge Mario Vargas Liosa -1936; Jean-Marie Le Clézio -1940); and of the researchers (Austin Warren, Rene Wellek).

§6. Nobleness and generosity fate in Revaz Mishveladze's prose (Diogenes, Who searches for me, 61-11-25, Free Boarding House, Kveli)

Comparative analysis has allowed us to extract the examples of Don Quixotic reminiscences, similar and direct matches from Revaz Mishveladze's novellas (Diogenes, Who searches for me, 61-11-25, Free boarding house, Kveli). The period of activity of the characters of the aforementioned works by the Georgian writer (Gogita Chitaia, Kako Ratiani, Gela, Mzia Sulkhanishvili, Giga Khachidze) is 1980-1996. The given period was quite complicated and crisis for the Georgian society, especially in early 1990s; dream and attempts of many to change the existing situation looked like Don Quixotism. The characters of Revaz Mishveladze's aforementioned works are the realistic, creative reflections of naïve, odd, noble, kind and compassionate individuals. We have affiliated them with Cervantes's Don Quixote mainly with mutual aspect similarities. This concerns the activities typical to literature characters, specifically the consideration that nobleness and generosity only brings sorrow to the objects of comparison and their noble dream about changing the life of society to the good, is unrealizable. Gogita Chitaia (Diogenes, 1980) is "Diogenes"; he deliberately creates situations for identifying a good man. The title and activity of the character associatively reminds us of the motto of the Greek philosopher, who walked around the city with a candle: "I look for a human." Kako Ratiani (Who searches for me, 1981), in village Earth, convinced people that he was leader of geological party and promised them compensation for works done in the village; they replaced posts, restored roads, constructed a bath and when it came for payment, Kako disappeared. Gela (61-11-25, 1983) annoys the strange, ill woman, who once called his home and asked for help; he calls her every day from home or from his job, tries to encourage her and speaks with her. Giga Khachidze (Kveli, 1983) Giga Khachidze (Kveli, 1983) donates hardly collected amount of money to Ermine Sakhamberidze's poor family, but people full of suspicion and irony haunt him. Mzia Sulkhanashvili (Free Boarding House) is trying to teach children for free, but is not able to find supporters. Single aspect reminiscences are identified in Revaz Mishveladze's works. Characters of the aforementioned works of the writer are united by nobleness and generosity, the forms of expression of which, considering the situation during the period when these novellas were written, are Don Quixotism. As it is known, comparative-typological analysis can be used at different levels of a literature work structure (N. Gaprindashvili, 2012). Research has shown that

in this case we mainly see thematic analogies (nobleness, generosity). According to Spanish philosopher and sociologist Jose Ortega y Gasset (1883-1995) (*Rebellion of Masses*, 1930), a noble man tries to be higher than his “me” and exceed the limits of his individual existence. Such attempt by Revaz Mishveladze’s characters ends in fiasco. During the comparative analysis we have considered the works by theorists: N. Gaprindashvili, M. Miresashvili; considerations by researcher L. Sordia; scientist L. Mirtskhulava’s opinion. For making parallels we have used quotes by famous people. We have concluded that there are typological similarities and differences between Revaz Mishveladze’s and Cervantes’s characters; they are alike in fighting for goodness and the examples identified by us are unintentional reminiscences.

§7. Don Quixote and Goderdzi Chokheli’s Chest of Soul-Land

In the given subchapter is discussed how Don Quixotism is reflected in Goderdzi Chokheli’s publicist-allegorical novel *Chest of Soul-Land*, which describes the events from the last decade of the 20th century. The research has shown that, the main character, Seba, who is dissatisfied by life, typologically is similar to Don Quixote. As we know, the typological method provides for organization of literature events according to generalized models, general and distinctive features. In the given paragraph the situation is similar. Don Quixote is a traditional literature eternal character, who may function in literatures of many countries, in different ways, but also in different time period and space, as a generalizing model. Opinions of researchers and literature specialists (L. Sordia, T. Tsotsoria, N. Vakhania, M. Tskipurishvili) about the literary strokes of the writer, enriched by traditional, realistic, national ideas. For researching literature parallels we have used the following stories by the writer: *Wolf and Fate Theatre*. In Goderdzi Chokheli’s *Chest of Soul-Land*, in relation to Don Quixote, we see example of single aspect, unintentional reminiscences. Characters of both works are similar by dreams. Sugliaant Seba wishes to maintain the past for the village; he collects national exhibits and founds Gudamakari Museum, which, is the symbol of the national state. His humane, noble dream and attempt to save the cultural values of the past is Don Quixotism. Actions by both characters are conditioned by certain historic situation. Lamanchan hidalgo also dreams about reviving the past. Just like Goderdzi Chokheli’s character (his own little child), he also has one supporter (Sancho Panza). People make fun of them and their dreams ruin. Seba is probably Goderdzi Chokheli’s alter-ego, just like, as certain researchers and scientists claim, Cervantes is the prototype of Don Quixote.

Both writers are realists and as the examples identified by us in the aforementioned works show that they are alike by writing techniques. Cervantes's influence is seen in Goderdzi Chokheli's Chest of Soul-Land and we have identified examples of usage of unintentional reminiscences here.

§8. Escape from unacceptable reality to virtual world

Irakli Lomouri's The Incident

Works by modern Georgian writer Irakli Lomouri are created in epic, drama and children's genre. Realism with modernism techniques is prevailing in his works. It is believed that the thematic represents absurd mystifications based on absurdity of life.

The first, fiction-symbolic story by the writer *The Incident* (1981) is the protest against soviet ideology. In the then Georgia arts did not have the real space for action; different, original views were unacceptable. The story is about an unreal situation told in metaphoric-symbolic style (maybe even grotesque), which takes place in future, in 1982. The story is about appearance of camels from Tsereteli Square at Tbilisi Metro, nearby the Polytechnic Institute platform. From the twenty participants, astonished by the strange happening, Irina Dvalishvili remains at the platform, second one, twenty-twenty two years old man vanishes with the caravan and all the others act differently and rashly. Writer Irakli Lomouri is considered to be the twentieth participant of the story; his alter-ego. In the interview with I. Mchedlidze (*Temptations of the young writer following the caravan of camels*) he clarifies that this is the story about escaping from unbearable reality. The character of the story living in soviet reality follows the mystical caravan and vanishes; he does not want to be in this reality; he escapes from the present to the dream, to the future and lets to know the truth to the society by means of literature. As we have noted, there are opinions that Miguel de Cervantes Saavedra, is the prototype of his own character Don Quixote (Jorje Luiz Borges - 1899-1986, Miguel de Unamuno - (1864-1936), Gerard Genette - (1930). Russian literature specialist, translator V. Bagno, in his book - *Дорогами Дон Кихота-1988* (Following the paths of Don Quixote), shares with us the statements about the novel Don Quixote by: E. Shull (1827-1873), P. Rojas, L. Astrana Marino (1889-1960). They believe that it is an autobiographic novel. It is known that Don Quixote was created as a parody of the then nonsense literature and knightly novels, which were not reflecting the reality. Allegedly the writer himself wished to disappear in literature behind the mask of the main character and to express protest against the then reality through him. Both writers tell us that reading, literature

works are the only way of informing society. According to researcher Nino Gogiashvili (Road Semiotic in Georgian Materials), roads shown in literature texts are the indicators of life, direction, fate. We can say the same about European and world literature; about the roads of Odyssey and Don Quixote. As it was mentioned, Cervantes's novel is the protest against the 16th century Spain reality and Irakli Lomouri's The Incident, told with symbolic-metamorphic creative images, the protest against soviet reality. Both writers protest against reality, try to escape from it and dream about better future.

Considerations by the following researchers, literature specialists, journalists: N. Chkhikvishvili, I. Mchedlidze, L. Chartishvili, G. Kenchoshvili, O. Chkheidze, M. Mamardashvili, N. Gogiashvili, M. Turava, L. Jikashvili, B. Chekurishvili, N. Gaprindashvili, N. Gaprindashvili, N. Agiashvili, have been used in the given paragraph. In Irakli Lomouri's story, by using comparative-typological method, we have researched examples of unintentional Don Quixotic reminiscences; in this case, the comparison is single aspect. In the aforementioned works, the authors disappear from unacceptable reality into virtual world, literature and dream about better future.

Conclusion

In the conclusion the emphasis is made on the point that the masterpieces of world literature are the stimulus for the development of national literature. Popularity of Don Quixote by Cervantes has promoted the existence of characters similar to the Lamanchan hidalgo in the world and Georgian literature of the 20th century. In many Georgian works of the given period we see the examples of Don Quixotic reminiscences, which have been reasoned by the social-political situation in Georgia and the will of the communion with the world culture.

In the creative works of Georgian writers we can see the examples of unintentional Don Quixotic reminiscences: G. Leonidze (Chorekhi; Bunbula; Nishardzeuli's Water); J. Karchkhadze (Marianna); G. Dochanashvili (Joyful Hill; Water(po)loo or reconstruction works); R. Mishveladze (Diogenes; Who searches for me; 61-11-25; Free Boarding House; Kveli); G. Chokheli (Chest of the Soul-Land). Whereas, K. Lortkipanidze's story *Hello Don Quixote* and G. Dochanashvili's *Man, who loved literature much*, in certain contexts, include the intentional Don Quixote reminiscences. The aforementioned texts do not include quotes from Cervantes's novel and they do not repeat the creative constructions of Don Quixote. The reminiscences are more the tracks left by the subconscious thoughts of Georgian writers.

Don Quixote is the reflection of realistic images of the 16th century Spain. The existence of characters inspired by the archetype of the novel's main character in Georgian literature is the expression of the spirit of the same epoch.

If Cervantes has the aim to show the wretchedness of the literature of his time, the Georgian literature, oppressed by ideological violence, has managed to maintain its nationality, freedom and dignity by shielding itself with Don Quixotic archetypes.

Basic provisions of the dissertation are published in the following publications:

1. Don Quixotic archetypes in G. Dochanashvili's story *Man, who loved literature much* (Two Libraries, Two Readers... Parallels) – Almanac of the scientific works by the Scientific-Research Institute of Georgian Literature of the Sokhumi State University, III, Innovation, Tb., 2012, pg. 100-107.
2. Don Quixotic Goodness and Dreams – Ideals of the characters by Guram Dochanashvili (Joyful Hill) – *International Scientific-Periodical Publication – Intercultural Communications, #20, Universal, Tb., 2013, pg. 130-132.*
3. Don Quixotic Goodness and Dreams – Ideals of the characters by Guram Dochanashvili (Water(po)loo) – *International Scientific-Periodical Publication – Intercultural Communications, #21, Universal, Tb., 2013, pg. 120-124.*
4. Don Quixotism and Chest of Soul-Land by Goderdzi Chokheli - *Almanac of scientific reports at scientific-practical conference, vol. 1, Katowice (Poland), 2013, pg. 128-130. E-resource: <http://конференция.com.ua>*
5. Archetypal model reflection of Don Quixote in Georgian literature of twenties Century (Hello Don Quikhote by Konstantine Lortkipanidze) – *Almanac of scientific reports at scientific-practical conference, vol. 5, Bidgosh (Poland), 2014, pg. 33-35. E-resource: <http://конференция.com.ua>*