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**“MANUSCRIPTS DON’T BURN” (MARI ABRAMISHVILI’S  
POETRY)**

Mari Abramishvili (1922-2008) is the only Georgian female poet who was repressed and served a sentence in a Soviet prison. March 27, 1945 was fatal for her. 22 year old Mari Abramishvili, together with several young poets, was arrested and exiled on charges of publishing patriotic poems and handwritten magazine "Anathem". She served his sentence in the Vyatka camps. "Tell me where is either the homeland or Georgia, where is our sky-turquoise, land-emerald," asked the young poet who was arrested for his counter-revolutionary poems and desire to restore the monarchy. Before her exile, she spent a year in the prison of the People's Commissariat of Internal Affairs and wrote poems by heart, because he had neither pen nor paper.

Locked in the cell, he composed poems orally and recited them aloud. This is how 100 poems were created in prison cell 31: "The guards thought I was crazy. If I had never sung in my life, I would sing a thousand songs and every morning and evening I would check myself, whether I was still crazy or not, she thought later.

A number of valuable works survived the era of totalitarianism thanks to oral learning, among them Mari Abramishvili's poems.

The main crime was the handwritten anti-Soviet magazine "Anathema", although other absurd accusations were also added to it, including the essay "Creation of Chola Lomtadze" written while he was a student was considered as enmity to the motherland; They did not forgive the pure and sublime love of one son, because the boy whom he loved and to whom he dedicated about sixty poems was the son of the repressed in 1937, and the betrayal of the enemy's son was considered unacceptable for the socialist homeland. In addition, when the investigator of the case got acquainted with Mari Abramishvili's poems, he

shouted: the writer of this should be grabbed by the legs and split in half. The "Great Soviet" was ruled by a great leader whose cult was at its zenith.

At the same time, the Second World War was raging, and in such a context of the era, Mari Abramishvili neither wrote in praise of Stalin nor paid tribute to the aesthetic credo of socialist realism. That's why the accusation was aggravated: if you were not against the Soviet system, you would have written at least one poem on the topic of the Patriotic War.

For 12 months, she sat alone in the narrow, unfurnished cell number 31. Mari Abramishvili's trial was scheduled. The prisoners taken from the prison were brought to the courtyard of the Supreme Court: "I was skeletonized and emaciated, but I still jumped down from the back door of "Chorni Varona" and disobeyed the order of the Russian escorts, kneel down, kneel down when they shouted. Everyone knelt down, and I stood straight and with a mocking smile looked at these uniformed and armed boys, who were mad at my disobedience, but could not shake my hand, a thousand eyes were watching us from the courthouse. I knew that above were my suffering parents and relatives, to whom I did not want to appear depressed and devastated. I even danced my hands behind my back to encourage them!" Many repressed poets, artists went through the same path, the same pain, and later turned this experience, traumatic memory into a part of their creativity. Mari Abramishvili chose a different path: she turned to satirical poetry.

After returning from exile, in 1951, Abramishvili's poem was first published in "Mnatobi" magazine, and the first collection of poems was published in 1957. Patriotic and lyrical motives prevail in his work. She has translated the poems of Richard Aldington, and her poems have been translated into Russian, Ossetian and Turkish languages. A number of famous Georgian pop songs have been created based on M. Abramishvili's poems.

"I have suffered so much, even if you can't trust me with a piece of paper, you can't frame it," wrote Mari Abramishvili, who returned from exile. Her poems are distinguished by immediacy of feeling, naturalness, deep poetic

intention and expressiveness. We think that she is still not properly appreciated and does not hold her rightful place in Georgian poetry of the twentieth century, which will only be diversified and added another tone by her feminine, lyrical voice.