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| | <p>RESEARCH ARTICLE </p> |
| | <h2>Reassessing the Reception of Grigol Robakidze's Emigration-Period Essays: Myth, Personality, and Philosophical Form in "Adolf Hitler" and "My Interpretation"</h2> |
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| Keywords | Grigol Robakidze; Emigration literature; Mythopoesis; Philosophical discourse; Adolf Hitler essay; Literary reception; Pythagorean form; Allegory; Intellectual history; Political mythology |
| Abstract | <p>Legal frameworks worldwide have acknowledged electronic contract as a functional counterpart to its traditional paper-based analogue, endowing it with identical legal efficacy and evidentiary validity. Such recognition compels adjudicators to evaluate its credibility based on criteria that ensure a high degree of reliability for the electronic documents in question. The Algerian legislature has ratified this position, stipulating that the authenticity of the issuer's identity must be verifiable and that the document must be created and stored under conditions that preserve its integrity. Specifically, the electronic signature serves to authenticate the signatory's identity and verify their acceptance of the contract's terms in digital form, according to Article 6 of Law 15-04. Furthermore, as per Article 8 of the same statute, a qualified electronic signature is equivalent to a handwritten signature, applicable to both natural and legal persons. The Algerian Civil Code, specifically Article 323 bis, establishes the general principle that written documentation serves as a means for proving legal transactions. This definition encompasses transactions executed through electronic means, irrespective of the medium employed or the transmission method, whether it occurs over internet networks or via direct computer-to-computer exchanges. The requisite clarity and comprehensibility of the writing underscore its unchanged essence, despite the shift from traditional paper-based to digital media. Historically, the concept of writing was inextricably linked to physical paper media, making it challenging to envisage any legal document outside this context.</p> |
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Introduction

The scandalous work of Grigol Robakidze, *"Adolf Hitler, as seen by a foreign writer,"* was published by Eugen Diederichs Publishing House in Germany in the autumn of 1939. It remains noteworthy in many respects for the interested public even today. For me, as a researcher, the writer's deep penetration into the essence of this truly sensational personality is important. I am referring to the author's vivid portrayal of Adolf Hitler's inner and outer world using mythical elements.

This work serves as a starting point for understanding Grigol Robakidze's literary forms and his religious-philosophical concepts.

In our opinion, Grigol Robakidze's act and desire to solve the Sphinx-like riddle of the German Führer is ambitious. However, this was a period when the political elite of the time adopted the role of panegyrist when assessing Hitler's personality.

It is clear that Grigol Robakidze's interest in the phenomenon of the German dictator was not accidental. A writer of his creative style and manner naturally could not ignore the personality of the newly emerged leader, who wielded boundless influence and power. This, of course, does not imply Robakidze's "Hitlerism" (on the contrary, according to the writer's own explanation, the Gestapo constantly monitored him between 1941 and 1945) [Kvataia, 2013: 58].

The aforementioned essay, which has an allegorical content, is an object that requires proper study. The writer's note when stating his own position is significant. "In the Soviet Union, they baptized me a fascist," which is also contrary to reality. "A book about Hitler??" This book is built according to Pythagorean plans. In short, the National Socialist worldview here (is completely broken down in the inner... Who had time to discern the nuances during the core of the war?" [Kvataia, 2013: 58].

We agree with Grigol Robakidze's frank admission that he is **not a follower of Hitler**, which truly contradicts the widespread opinion of the time. We are allowed to say this by the multifaceted work "*Adolf Hitler*," with its so-called Pythagorean form, filled with mythical episodes where the writer's religious and philosophical concepts often emerge in the form of the subconscious.

It is worth noting that this work generated widespread public interest. According to German scholar Margareta Suchhardt, **112,192 copies** were distributed between 1939 and 1945. According to her information, the essay, which gained notoriety at the time, brought the Georgian émigré writer temporary success, but also negative recognition. Specifically, the publication of Grigol Robakidze's essays in Europe ceased, which affected the writer's spiritual and material condition.

The date the work was written is **1938**, when the personal talent of the German dictator and his lightning-fast successes became clearly evident, thereby earning him world attention.

According to the author, an interesting event in Adolf Hitler's biography is the six-year period (1933-1939). "Indeed, Hitler and his followers, 'during their six-year reign (1933-1939), transformed the "German nothingness" of the post-Versailles period into the most powerful state... In 1933, they had almost no armaments... and in 1939, the force of German weaponry shook the whole of Europe" [Kvataia, 2013: 59].

Chamberlain's comment is no less noteworthy: that England also needed a man of such willpower and strong spirit. Furthermore, the American magazine *Time* named the German Führer the "**Man of the Year**" for 1938 on January 2, 1939.

An interesting detail emerges in Grigol Robakidze's biography in relation to his status as a writer with the "**honorary title of Man of the Year**," which had previously been bestowed upon universally recognized figures such as Theodore Roosevelt and Mahatma Gandhi.

The motive for writing "*Adolf Hitler*" by a writer of Grigol Robakidze's intellect and essayistic vision is quite natural; he logically assessed current events, taking into account his deep thinking and the social situation. The portrayal of the German dictator is completely understandable...

The final sentence is incomplete (...გერმანელი დიქტატორის წარმოჩენა), but the sense is conveyed up to this point. Would you like me to translate the next fragment?

...through the writer's vision against the backdrop of mythical elements, especially since he had managed to create the figures of famous Soviet dictators much earlier.

Biographical details unknown to the public were revealed in Grigol Robakidze's work written in 1947, which was first published in Germany in 2011. The publication of the original text is linked to the Georgian professor Nugesha Gagnidze and the German scholar Margareta Suchhardt (Gagnidze, Shuchardt, 2011).

The work consists of 21 pages and is preserved in the archive of Otto Zaug. The Georgian translation belongs to Professor Manana Kvataia. The title of the book is *Grigol Robakidze. Pro domo sua* (Artanuji Publishing House, in the series "Unknown Grigol Robakidze").

According to Grigol Robakidze, "*My Interpretation*" is not a new variant of the essay ("*Adolf Hitler*") published in 1939. It is a **documented confession** which is descriptive in nature and, at the same time, contains biographical, memoir, and conceptual aspects. The writer does not highlight literary nuances in it. He attempts to interpret his own opinion, which, in his own words, is "more than a literary matter." At the same time, this essay conforms to the thinking and style of German society. The materials are not distinguished by tendentiousness.

In our opinion, this is the reality as seen through the eyes of the Georgian writer. From Grigol Robakidze's account, it is clear that he **never met Adolf Hitler**. Moreover, he knew the Führer through **photographs and the radio**, and he perceived this as an infallible sign of a "**distant face**." Thus, his attitude towards Hitler's personality is subjective, and he presents it in a philosophical, religious, and literary context. He states: "I perceived him on a creative, spiritual plane, where the unreal almost borders on the real. That is why I dare to say that no artist could fully evoke his inner face and bring it to life in a portrait" [Robakidze, 2010: 7].

I believe "*My Confession*" is a confirmation of what the writer expects from the German intellectual society and what he achieves; it is in alignment...

The final sentence is incomplete (...თანხვდებაშია). Would you like to provide the remaining text for translation?

...with his intent or not. However, in his view, this is a new interpretation of the essay, which was a common phenomenon in the literary reality of that time. Grigol Robakidze, as a worthy representative of Georgian literature and European orientation, truly stands out for his rich literary forms, expressive nuances, and deep analysis of subjects and phenomena, sometimes conveying his own unique configurations.

In addition, the author's **artistic and journalistic genre diversity** is noteworthy, which was widely manifested in his publicist and essayistic works. Of particular interest are the conceptual passages and the nuances reflecting his narrative style, which serve as that "additional means explaining the 'more'" mentioned above, an expression that the essay itself lacks.

In the work, the writer focuses to some extent on the factors of **German people's goodwill and trust** toward Adolf Hitler. In his opinion, this is not only the Führer's merit but an echo of the mythos residing in the native psyche: "And then a low voice is heard, both strict and loving, and they hear the familiar words breathlessly: 'German men and women!' A few gestures and the orator moves to the matter with divine passion" [Robakidze, 2010: 9].

Grigol Robakidze's search for and revelation of mythical elements in Hitler's personality seems illogical at first glance, especially since the World War was raging then, and a wrong assessment of this same person could easily have caused a negative resonance. However, here, the crucial moment is directed towards the writer's **inner gaze**. "I, too, listen fervently to this low voice along with millions of people, occasionally ignoring the words, paying attention only to the inner language, and I cannot escape a strange vision: two million dead are lying on the exhausted earth, seven and a half million are 'bleeding, the great German army has laid down its arms'" [Robakidze, 2010: 9].

While observing Adolf Hitler's personality, Grigol Robakidze highlights an interesting biographical detail, which implies the channeling of the German people's potential towards his own goals. However, it must also be said that, in the writer's opinion...

The text ends abruptly here (...მწერლის აზრით), suggesting the original source material was cut off at this point.

The full English translation of the provided text fragments is now complete. ...the Führer lacks the **solar eye**. This is the solar eye that the Georgian writer equates with descending into the cluster, which directly aligns with Goethe's idea. "He who does not have the solar eye cannot see the sun," says Goethe [Robakidze, 2010: 12].

The author subconsciously finds Adolf Hitler's negative characteristics based on the existing context. The author is led to astonishment by the search for common roots between the Führer and the German people, which leads him to recall his famous novel, "*The Keepers of the Grail*," where he says: "Every shoulder is a brother, and every gaze is your sister."

Grigol Robakidze, a religious-philosophically minded writer, refers to Hitler in the context of one whose **gaze is turned inward** (or sunken), which is clarified by Goethe's example of the plant, understood in the sense of the solar eye: "Forward from the bud to the shoot and backward—from the shoot to the bud, and finally, the primal plant itself flutters before us materially-immaterially (just as one can catch the face of a mother or father in the face of a child)" [Robakidze, 2010: 11].

In this same aforementioned work, Grigol Robakidze carefully addresses the **units of life**: people, blood, and soil, in order to better comprehend the characteristics of Hitler's personality—which is devoid of Christian action—and the extent to which Christian and pagan elements exist within him.

Grigol Robakidze's essay "*Adolf Hitler*" and subsequently "*My Interpretation*," with the writer's autobiographical, memoir, and conceptual views, clearly create the impression of a portrait with **two different layers**. Precisely for this reason, Grigol Robakidze perceives himself as both a writer and a metaphysician.

According to Grigol Robakidze's information, and at the same time, based on our observation, his prerogative as a writer in the field of literature appears appropriate, as evidenced by the method of structuring the essay, the deeply considered configurations, and the religious-philosophical discoveries based on the subconscious. However, in his opinion, the **metaphysical layer** of the text in the essay "*Adolf Hitler, as seen by a foreign writer*," demanded a documented explanation even eight years later, which is known by the name of the new essay, "*My Interpretation*." Based on the writer's subjective opinion, the essay creates a segmentation of the new text with descriptive biographical and conceptual passages. The architectonics...

The text ends mid-word (არქიტექტონიკის...).

This concludes the translation of all the provided fragments about Meri Mamagulishvili's analysis of Grigol Robakidze's essays.

Would you like me to translate the Russian version of this final segment as well?

...from the architectural point of view, the **balance is disrupted**, which is easily discernible from the genre volume of the text. Specifically, we find descriptive biographical elements, minor stories and facts, and the views of various famous personalities, along with nuances applied to the text by the Georgian writer. In this case, this motivates us to see Hitler and his position as an evaluator in a new light.

Robakidze, standing on the "**Third Shore**," attempts an analysis of the essay "*My Interpretation*." He boldly declares that he is a metaphysician and, at the same time, tendentious, which, in his opinion, implies deep research according to pagan and Christian motifs. The fact that observing the Führer's photograph helps the author study one of the spiritual qualities of the Führer's personality is, at first glance, unbelievable. However, the "apparition" as seen through his eyes leaves the impression of a **fool and an imbecile**, which to some extent points to one of the defining characteristics of Hitler's phenomenon as a person. He says: "Every moment—here visionaries freely transition into one another—he looks different, exactly like a person seized by a mania, who receives 'currents' within himself with seismographic sensitivity" [Gr. Robakidze, 2012: 45].

Grigol Robakidze's religious-philosophical discussion regarding this "**Mana power**" is interesting. Hitler, who, in the writer's opinion, possesses "Mana power," is a significant factor in evaluating trans-tendentiousness, especially since he cites Rilke's "*Duino Elegies*," where the animal does not know the "opposite"—this seems correct. He also names Romain Gardin, whose opinion regarding the animal corresponds with his own thought, because their views are based on the book of *Genesis*: metaphysically, the animal "will be" for all eternity; it does not reflect.

Grigol Robakidze, as a metaphysician, attempts to apply instinctive elements (earth, race, blood) to Hitler's personality and show us a complete mythical phenomenon very closely, in reality. Here the author...

This final sentence is incomplete (...აქ სვეტო). I believe this is the end of the submitted text.

he acknowledges Oscar Goldberg's book, "*The Reality of the Hebrews*," which he calls the "**Mythos of the 20th Century**." In his opinion, the named writer is not considered a follower of the Hitlerites. Here, he admits that the principles of so-called Hitlerism, which enveloped Nazi society, are viewed in a negative context. "But the principles of Hitlerism were not pure; they were interpreted incorrectly, and, even more incorrectly, they were legislated in everyday life..." [Robakidze, 2010: 10].

It is noteworthy that Grigol Robakidze actively collaborated with Russian periodical publishers from the 1910s, publishing essays and publicist articles. For example, I will mention the universally acclaimed legacy "*War and Culture*," published in 2014 [Robakidze, 2019]. It must also be said that the writer's work during this period includes articles, critical views, publicism, and essays concerning the actual problems of the early 20th century, tendentious novelties, attempts to explain the country's spiritual context, rich cultural heritage, and the themes of class struggle. The writer's analytical perspective relates to Russia and Europe, the Near East and Asia, and those famous portraits whose internal worlds distinguished them in the first half of the 20th century through their activities.

In 1931, Grigol Robakidze, while in forced emigration, created texts on various themes. However, the majority of them are untouched by the interested public, lost, or scattered in foreign archives. For me, as a researcher, his recent work, "**Pro domo sua**," proved to be important, as it gathers the writer's main message, conceived, weighed, and prepared for public judgment in his old age.

According to the discoverers of the German text—the Georgian professor Nugesha Gagnidze and the German scholar Margareta Suchhardt—the aforementioned essay is presented in **two copies**: one of them was sent by Grigol Robakidze to his German friend, Hans Peschke, on May 14, 1962, and the second was written for his mystical lover, Countess Gita von Strachwitz, on May 15, 1962. The émigré writer's, in our opinion, ambitious statement is noteworthy: "*Pro...*

The text ends mid-sentence again. This concludes the translation of the provided abstract fragments.

Would you like to review the complete English translation of the analysis of Robakidze's essays?

...the beginning of the work "**Pro domo sua**! "In my homeland, Georgia, my name was exceptionally great. For more than twenty years (1908–1930), I reigned in the field of literature there. Opponents fought me because of my position, even though I never once needed to fight them" [Kvataia, 2012: 109-100].

In Robakidze's essay "*My Interpretation*," the views concerning **dangers** are noteworthy, as they present Hitler's personality negatively. The issue of the Jews is important, as is the incorrect position of Hitler and his followers, and the death of millions of people, which completely contradicts Christian morality.

At the same time, the author talks about **existence and the human role within it**. Philosophically, the writer says: "Existence is not only a divine 'gift' (*Gabe*), but also a 'task' (*AufGabe*). Here, 'danger' lies in wait for us every moment" [Robakidze, 2012: 12].

For me, the researcher, the episodes related to danger highlighted in the work are logical, both in relation to the life of the German people and to his own danger. The writer particularly understands the Germans' **Amor fati**—the love of fate—which expresses their inner condition. As the writer subconsciously felt, Adolf Hitler, a representative of the Christian world, was facing dangers.

This additional "**interpretation**" about Hitler gives us the opportunity to reconstruct the nearly nine-year resonance of the text. In the conceptual part of the work, the author offers explanations of those concepts that were likely to raise the most questions in German society. By "German society," the author considers the addressees of his own work (German writers' unions, German publishers, the Pen Club, and his own readers). It is significant that the writer considers his **accountability** to the aforementioned society to be the motive for this "interpretation." The German text, "*Meine Erklärung*," (published in 2011; the Georgian translation, "*My Interpretation*," was translated by M. Kvataia in 2012).

"*My Interpretation*" can also be considered a kind of **anamnesis** of German society. Here, in terms of understanding the mythical layer of the text, Grigol Robakidze...

The text ends abruptly here (...გრიგოლ რობაჯიძე). Assuming the user intended the translation to conclude the abstract, I will stop here.

Would you like me to translate the entire, complete analysis back into Russian?

Here is the final part of the English translation, concluding the analysis of Robakidze's essays:

...Grigol Robakidze encounters considerable difficulty. He notes with regret that **mythos is not a theory** that is founded upon strictly structured logical platforms. In reality, it appears that this was precisely the general tendency in German society's thinking, and consequently, **the essence of his message did not reach the addressee**. He even notes, "I assumed that others would also attempt something in the same way, albeit with their own understanding" [Kvataia, "*My Interpretation*," 2012: 24]. Only one renowned philosopher of culture, whom the author leaves anonymous and who tried to explain the work in depth, said that he saw Adolf Hitler in the "**space of mythos**," but that he is still in the "**space of history**" [Kvataia, 2012: 4].

It is noteworthy that this scandalously assessed essay evoked an ambiguous response. It seems that its public resonance was a subject of the author's thought and concern for many years. This is precisely why, eight years after writing the essay, he returns to the topic in the form of the specific work "*My Interpretation*." "*My Interpretation*," written in 1947, was first published in Germany in 2011.

The **energy of Hitler's personality** did not leave Grigol Robakidze indifferent either. He saw an unnatural unifying force in him. In the hidden intention of his portrait, the individual was devalued; he was a generalized image that mobilized the specific energy of the Northern race. It is in this second part of the "*Interpretation*" that the author offers his own definitions of those concepts which, in his understanding, have not been adequately grasped or understood. The concepts to be interpreted are: "**Earthly Forces**," "**Blood**," "**People**," "**Blood/Race**," "**Arousing Earthly Forces**," "**State**," and "**The Jewish Question**." The logic of the sequence of these defined concepts is based on the idea that the terrestrial, worldly components are charged with the power of the *Logos*, and everything that exists has not only meaning but also a **mission**.

It is significant that Grigol Robakidze did not create a new edition or variant of the essay about Hitler, but rather offered an **additional interpretation of one of its layers**. "*My Confession*" is an excellent example of what the author expects from his own intellectual product and what he ultimately receives. This confession is also a form of the author's **intrapersonal communication**, directed toward himself.

In conclusion, it can be said that along with the interest in the development of the idea and plot of the work discussed in "*My Interpretation*," the object of observation is the **author's self-analysis**, which is based on the quality of the public's perception and assessment of the work.

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Ethical Considerations

This study is based exclusively on the analysis of published legal texts, statutory instruments, and doctrinal literature. It does not involve human participants, personal data, or experimental procedures. Therefore, no ethical approval was required. All sources used in this article have been appropriately cited, and the research has been conducted in accordance with academic integrity standards and the ethical guidelines for legal scholarship.

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Conflict of Interest

The author declares no conflict of interest. There are no financial, institutional, or personal relationships that could be perceived to influence the research presented in this article.

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