

Blue Emptiness

Tamari Cheishvili

Independent Scholar, NY, USA

Whether creative hysteria or synthetic agony,

It makes no sense any more ...

*რეალობის ბუნდოვანი კადრი კოველდლე გრძელდებოდა
სადღაც ირეალურში თითქოს გაჩერებულიყო კადრი, სადაც თვითონ ღმერთი იყო
მოსასვლელი.¹*

Moldy reality between hope and dream

Thoughts thrown onto the shelf

Dream hanging from the ceiling

That would condemn the thoughts to the gallows every day

But moldy reality between hope and dream was a part of the day

Which would stumble over the hope

Hidden somewhere in the corner

Breathing again which sounded more like puffing!

The vague shot of reality would transcend into something unreal

As if the shot stalled through which the Divinity would manifest itself!

Spectators?!

Did I mishear it or did somebody really ask

where the spectators were?

... She had a couple of one-eyed witnesses but

There was something else, invisible...

The unbearable being of lightness,

The pressure of tattered life,

Tamari Cheishvili, Ph.D. in American literature, Independent Scholar.

¹ This epigraph is in Georgian. The origin of the Georgian script is poorly known; the first version of the script attested dates back to at least the 5th century. The Georgian script is a unique writing system, one of the fourteen original scripts existing in the world.

Ragged edge of existence,
 That was moth—eaten in holey.
 ‘Precious’ spam of being wailed longing for span of existence!
 Therefore, the room was exhausted,
 White roses were fading,
 Scarlet roses were burning with flames,
 And callas, in mourning for the agony of longing,
 Stood in guard of the blood-red roses.
 ... Memory was woven out of sorrow every day...
 The fish were bubbling
 The frog was croaking
 The owl was calling
 The dogs barking
 And cats meowing
 And this all as if nothing but
 The clock kept chiming persistently,
 Instant by instant, second by second, minute by minute,
 Prolonging the life of the 'suspended shot' that
 One day, Somewhere, sometime should have been a feature-length film.

This is a poetry of subtexts—beneath the deceptively ‘simplistic’ façade there are hidden profound meanings and complex undercurrent implications. Her poetic language, diction and images are extremely refined and laconic; a strong sense of the tragic is objectivized and intimate-personal emotions are impersonalized. The text is never too sentimental or boring; the text is devoid of unmotivated and unnecessary poetic ornaments and faded, worn-out metaphors. The poetic images are strikingly ‘fresh’ and paradoxical, being organically woven into the unified poetic texture. The poem abounds in associative details and parallels, in a word, it presents a multi-layered complexity in which diverse intertextual figures (allusions, reminiscences, quotations etc.) are unified into a rich poetic whole.

Anonymous reviewer



Ms. Tamari Cheishvili is a poet, short fiction writer and literary scholar. Her area of expertise is 19th century (Romanticism, Gothicism) and contemporary American literature (postmodern fiction, poetry and drama). In 2009, as a grantee Ms. Cheishvili participated in the U.S. Department of State-sponsored program SUSI (Study of the United States Institute) on Contemporary American Literature at Louisville University. She was awarded certificates of participation and successful completion by the U.S. Department of State. She was also conferred the title of Honorary Citizen of Louisville.

Tamari earned her PhD in American literature in 2010. Her doctoral thesis was *Edgar Poe and the 'Gothic' Elements in the 20th Century American Fiction*.

Dr. Cheishvili has published more than 20 academic essays and articles on Edgar Allen Poe and American gothic fiction in various scholarly journals and international editions. She has participated in a number of international conferences on American literature and American studies. In 2010, for her essay *Edgar Poe and Postmodernism* she was nominated as a Finalist for the International Award for Excellence by the *International Journal of the Humanities*. In 2014 she presented a paper entitled *The Hoaxing Impulse in Poe's 'Macabre' Tales* at the 129th MLA Annual Convention in Chicago the abstract of which had been published in *The Edgar Allan Poe Review* by Penn State University Press (Autumn 2013). In 2014 Tamari completed Oxford English Seminars and was awarded Oxford Seminars Teacher Training Certificate. In 2015 she performed her poems "God Bless America" and "Phantom" with musical accompaniment at the Poe Room event *Casting Light on Edgar Poe* at New York University (NYU). Both poems were later published in the *Journal of Literature and Art Studies* (September, 2015). In 2015 she chaired a panel at the Poe Studies Association's Fourth International Edgar Allan Poe Conference in New York.

In 2014 Tamari Cheishvili was conferred the Certificate of Merit by New York State Assembly.

Currently, she serves as a peer reviewer for the David Publishing Company in the USA. Also, she is lecturing in English at various Language Centers in New York.