

# Common and Distinctive Functions of the Protagonist Hero in Folktale and Fantasy (Based on protagonist heroes in the works of J.R.R.Tolkien and NatoDavitashvili)

The article deals with the main functions of the protagonist hero in the fantasy literature. Fantasy literature is similar to folktale not only for the fact that it contains magic and supernatural elements. If we compare the functions of fantasy protagonist hero with the functions of folktale protagonist hero, described by V. Propp in "Morphology of the Folktale", we notice that they have many similarities. The article discusses two main fantasy heroes: Frodo Baggins (J.R.R. Tolkien's "The Lord of the Rings") and Lile Iroeli (Nato Davitashvili's "The story of LileIroeli"). By comparing them, we can conclude that the basic traits of functions of protagonist hero in both, English and Georgian literary works come out from folktale roots. Thus, the protagonist leaves home, he is given a task, he is tested, attacked, he acquires a magical weapon, he defeats and punishes the villain, the hero is married or ascends the throne. In the model of functions in question, we can insert the heroes of both types and still the main idea of the stories will be presented. However, both protagonists being in the fantasy story have acquired some other functions we do not meet in the folktale. The task given to both heroes is to save the world from an evil villain, who wants to rule the whole world. Consequently, fantasy protagonist fights against the global enemy. Both heroes are not as courageous as the heroes of the folktale are. They have helpers, closest friends who support them in crucial moments. They have wise mentors, who give them tasks and the fellowship of other heroes, including invented creatures or speaking animals. Each hero of the fantasy genre is given his own name, as opposed to the folktale where the heroes have generalized names: the old man, stepmother, princess, king etc. In conclusion, the article presents functions of fantasy protagonist character, who takes the roots from folktale, but in the development of new genre it has acquired other distinctive elements, which distinguish him from the folktale protagonist hero.

Fantasy literature is similar to folktale not only because it contains magic and supernatural elements. There are many other similarities between them. The article discusses the main characteristics of fantasy protagonist hero from English and Georgian literature and compares their functions with the main functions of a folktale hero, taken from V. Propp's "Morphology of Folktale". The study is conducted with the comparative methodology and descriptive approach. The research attempts to discover what characteristics of fantasy hero are taken from a folktale hero and what kind of qualities and functions has it acquired, which we can't meet in the folktale.

Protagonist hero is the main character of a Fantasy story. Its function is to solve the main conflict. In Fantasy story as well as in folktale he is often presented as an inexperienced young man who is seen as a strong, wise and brave man at the end of the story. Fantasy protagonist hero is mainly a round and dynamic type of character. With personal qualities and functions, he reminds us of a folktale hero. If we compare two fantasy protagonists, Frodo Baggins (J.R.R.Tolkien's "The Lord of the Rings") and Lile Iroeli (Nato

1 Davitashvili's "The Chronicles of Iroelis"), we can conclude that they take  
2 their roots from folktale protagonists.

3 Here are the functions of folktale protagonist that we can meet in these two  
4 fantasy stories:

5 *One of the members of the family absents himself from home.* (Propp,  
6 2009:26). This function has subtitles: 1) *The person absenting himself can be a*  
7 *member of the older generation.* In "The Lord of the Rings" Bilbo Baggins  
8 leaves home, and he leaves his whole heritage and his most precious thing, the  
9 ring, to Frodo, his heir and relative. 2) *An intensified form of absentation is*  
10 *represented by the death of parents.* We can see the same function as the  
11 second subheading in the story written by Nato Davitashvili. Lile's both parents  
12 are dead. The reason of Father's death is not stated. His mother died while  
13 giving birth to him. Both heroes live without parents. Therefore, the functions  
14 of Frodo and Lile coincide with those of folktale hero.

15 *The hero leaves home* (Propp, 2009:39). Propp explains that this kind of  
16 departure is different from leaving house temporarily. According to him, there  
17 is a difference between the departure of a seeker-hero and a departure of a  
18 victim-hero, who starts his journey, and various adventures await him. Propp  
19 says that in some stories we do not have a route and "the entire action takes  
20 place in one location". In fantasy story, the route passed by the protagonist is  
21 very long and full of differences and with such complicated territories that the  
22 reader needs a map to observe the location of the protagonist.

23 Frodo leaves Bag End soon after he gets advice from Gandalf. He has the  
24 Ring the Dark Lord Sauron is looking for, so Frodo must leave his village, not  
25 to endanger Hobbiton. Here starts his long way to Mordor. Lile is brought up  
26 among the Devis (A Giant, one or several-headed ogre from Georgian  
27 mythology). Demigod Baaduri is looking forward to his growth. He wants to  
28 see Lile as an adult man who will fulfill his mission and break the Bowl of  
29 Grief. He leaves his house by accident, falls down the cliff and lands up in the  
30 world of "Katsmatsuna" (a kind of dwarves), then in the country of the Dalis  
31 (Land inhabited only by women), then in the Abiss and he fulfills his mission  
32 everywhere and helps all these nations to combine their forces against their  
33 common enemy. The universe calls Lile Iroeli everywhere, where the order has  
34 to be restored. If we observe the beginning of the route of both these heroes,  
35 we discover that both of them were obliged to leave their homes, which makes  
36 them a dynamic type of person.

37 *The hero acquires the use of a magical agent* (Prop, 2009:43). Propp  
38 speaks about different magical agents, including a sword. Frodo has a sword,  
39 made by elves, having a special feature: when orks are approaching, it turns  
40 blue, indicating its owner about the danger. Lile has a special sword as well.  
41 His weapon was made by Pirkushi (the demigod from Georgian mythology)  
42 with Khalibian steel on the Flaming Lands. Only this kind of sword can break  
43 the bowl of Grief. The sword gives out light in the darkness. Besides, Lile has a  
44 magic necklace with the ornament of the sun, the sign of Iroeli, as a descendant  
45 of this surname, which also shines in the darkness.

46 *A difficult task is proposed to the hero.* (Propp, 2009:87). Prop provides  
47 different examples of tasks given to the hero: *ordeal by food and drink* (he  
48 must eat a certain number of bread or drink great amount of beer). *Ordeal by*

1 *fire* (he must bathe in a red-hot iron bathhouse). *Riddle guessing and similar*  
 2 *ordeals* (to pose an ambiguous riddle, to interpret a dream, to find out marks on  
 3 something); *ordeal of choice* (to select sought-after persons among twelve  
 4 identical girls/boys); *hide and seek* (hide oneself so that discovery is  
 5 impossible); test of strength, adroitness, fortitude, test of endurance, and many  
 6 other tasks. This function is followed by another one: *The Task is Resolved*.  
 7 Folktale hero generally manages to resolve even the most complicated task  
 8 rather easily, without any efforts, with the help of a magical agent. The  
 9 problem of folktale hero is private (family conflict, proving love), but the way  
 10 of fantasy protagonist is more complicated, and the task is almost impossible.  
 11 He has to save the world from the common enemy that is going to rule the  
 12 whole universe.

13 *The hero is transferred, delivered or led to the whereabouts of an object of*  
 14 *search* (Propp, 2009:50). The object of search and the destination of the hero is  
 15 in another, “secondary world” (term coined by J.R.R. Tolkien in his seminar  
 16 essay “On Fairy Tales” for a particular kind of otherworld in 1939 (Clute, 1997  
 17 :847). For an ordinary man it is impossible to pass this way. The folktale hero  
 18 manages it through the help of a magic agent. However, for fantasy protagonist  
 19 magic things are only additional elements for overcoming one or several  
 20 obstacles. He usually passes the way himself, with his own efforts. Frodo has a  
 21 difficult way of going to Mordor. He has to manage to take and destroy the ring  
 22 there without Sauron noticing it. He has two attendants Sam Gamgee – his  
 23 devoted friend and Gollum-Smeagol, false supporter hero, whom they took for  
 24 directing their route. The real purpose of Gollum is to separate Frodo and Sam  
 25 and take away the ring from its bearer. Lile Iroeli goes down to Abyss with  
 26 Rufia (an imp who was exorcized and dwelling in the body of a crow). Lile  
 27 does not use magic things to reach the destination. First they go through the  
 28 underground labyrinths lead by Katsmatsuna Abo (a kind of dwarf), at the end  
 29 of the labyrinth through the connecting gate they go down to Abyss. Therefore,  
 30 this function of the protagonist in the fantasy literature is expressed in more  
 31 details, here are physically and logically explained the difficulty of the  
 32 protagonist route and the reader can clearly see the difficult task the protagonist  
 33 has to tackle. Besides, the route a folktale hero has to pass is uncertain and it is  
 34 somehow vaguely expressed in the phrases: “once upon a time”, “beyond the  
 35 mountains”, “he came to a small village”, “he crossed the river” etc. In a  
 36 fantasy story every mountain, river and every location is given a name. e.g.  
 37 rivers – Erui, Poros, Serni, Sirith, Ringlo, Gilrain etc. Mountains – Ephel Duath  
 38 (mountains of Shadow), Udun, Barad-Dur, Ered Lithui, Ered Nimrais, Mount  
 39 Doom etc.

40 *The hero and the villain join in direct combat. The villain is defeated.*  
 41 (Propp, 2009:51). In folktale the combat of the protagonist and antagonist is  
 42 presented in a simple way. Here the antagonist is mainly a physical hero, who  
 43 can be defeated with the help of physical strength or smart mind. 1) They fight  
 44 in an open field (physical fight), 2) They engage in a competition (the hero  
 45 wins with the smartness), 3) They play cards (entrust themselves to luck), 4)  
 46 presents a special form: e.g., a she-dragon proposes the following to the hero  
 47 “Let Prince Ivan get on the scales with me; who will outweigh the other?” (Use  
 48 of laws of physics).

1 Fantasy antagonist is not a physical hero. His existence is strengthened by  
 2 magic, which cannot be overcome by other villain. He can only be defeated by  
 3 one action: Someone must destroy the source of its power. Therefore, it must  
 4 be done not by someone the villain knows and observes, but by someone else,  
 5 granted with a special gift. Why did Tolkien choose Frodo Baggins to destroy  
 6 the ring? Why did not he choose Gandalf, who is wiser, or Aragorn and  
 7 Legolas, who are famous with their bravery and experience? Tolkien does not  
 8 need the hero who will physically fight with Sauron and defeat him, but he  
 9 needs the hero who will destroy the ring and in this way will wipe out his  
 10 power. To destroy the ring, someone must take it to the Mount Doom and  
 11 throw it into the fire where it was originally made. Hobbits are creatures who  
 12 like comfort. They live in their holes; enjoy eating and smoking pipes. They do  
 13 not have fighting skills at all, but they can hide from enemies skillfully. These  
 14 small-bodied creatures can disappear within seconds in the nearby bushes and  
 15 holes when something threatens them. Tolkien needs exactly this kind of a  
 16 hero, who can carry the ring to Mordor so as to stay unnoticeable to Sauron's  
 17 Eye. Besides, hobbits are full of endurance, and among them Frodo is  
 18 especially known as having a purposeful and steady character. Consequently,  
 19 walking on the difficult road to Mordor and carrying a magic ring is only  
 20 possible by a hobbit like Frodo.

21 Lile Iroeli, on the other hand, was brought up as a warrior. He was granted  
 22 by God the Creator with special abilities and his destiny was obvious to  
 23 Demigod Baadur even before his birth. Lile has to destroy the Bowl of Grief.  
 24 Every tear of unhappy and suffered people that drop from their eyes, leak to  
 25 this bowl and collect in it. Samsala and his servants get their undefeatable  
 26 power by drinking these drops of grief out of the bowl. The more people are  
 27 suffered by these evil spirits, the more drops of tears fall into the Bowl of Grief  
 28 and it is likely that soon Samsala will get his governance over the whole world.  
 29 However, God the Creator and demigods are looking for the salvation. Lile's  
 30 birth was predicted in the old scriptures and all the demigods and governors  
 31 were looking forward to this special event. His blood was the mixture of three  
 32 origins: of men, demigods and Kajis (a kind of evil creature, like an imp from  
 33 Georgian mythology) that is why the stroke of sword he makes has a great  
 34 power and this is the reason that such a great mission was put on Lile, rather  
 35 than experienced demigods who were great warriors. It is very interesting that  
 36 before going down to Abyss Demigod Baaduri warns Lile: "Don't forget, we  
 37 are sending you down to Abyss only to destroy the Bowl of Grief. Avoid any  
 38 kind of grappling with the Dark Lord. Even if he bows before you and asks you  
 39 to slaughter him, first of all destroy the Bowl and then deal with him"  
 40 (დავითაშვილი, 2010:356). From the examples of Frodo Baggins and Lile  
 41 Iroeli it is obvious that a fantasy hero does not have enough strength to involve  
 42 in the physical fight with evil antagonist. He has to destroy the agent that gives  
 43 power to Dark Lord.

44 *The hero is branded* (Propp, 2009:52). In folktale, the branding of the  
 45 main hero is not as important as in fantasy. If in the folktale a kind of a wound  
 46 or any mark on his body has only a function of recognition or marking, in  
 47 fantasy stories we see this process as a punishment for the protagonist's  
 48 bravery to meet the Dark Lord. Frodo, standing at the edge of the Cracks of

1 Doom, was still hesitating whether to destroy the ring or not and at last he was  
 2 tempted by the ring and he put it on his finger and disappeared. That very  
 3 moment Gollum jumped on his back and he swayed back and forth, fighting  
 4 with the invisible foe. "Suddenly Sam saw Gollum's long hand draw upwards  
 5 to his mouth; his white fangs gleamed, and then snapped as they bit. Frodo  
 6 gave a cry, and there he was, fallen upon his knees at the chasm's edge"  
 7 (Tolkien, 1986:240). Frodo lost his finger and it was a kind of sacrifice for his  
 8 bravery. As for Lile, he went down to the Abyss to destroy the Bowl of Grief.  
 9 Samsala has sent all his servants to the war and being alone, he is emptied from  
 10 power, so he tries to tempt Lile, speak to him and in the meanwhile gather his  
 11 power again. Lile destroys the Bowl and he feels all the pains of every drop of  
 12 the Grief. The pain is unbearable, Lile cannot resist it anymore, and Rufia has  
 13 no other choice but to put a small drop of the Grief with its feather to Lile's  
 14 lips and save his life. No man should even touch the drop of Grief; otherwise, it  
 15 will destroy him. Lile bears his spiritual wound all his life and after many years  
 16 this pain is so unbearable that he joins the land, where the drops of the Grief  
 17 had leaked and he becomes the element of Land (the last book of the  
 18 Chronicles of Iroeli "Aya's Way"). Therefore, we see that the wounds of  
 19 fantasy heroes are eternal and more painful and the reason is the fact that the  
 20 Evil that protagonist fights against has a much greater dimension than in  
 21 folktale.

22 One more thing that distinguishes a fantasy protagonist from folktale hero  
 23 is that in fantasy the hero's inner emotional condition is shown more openly  
 24 than in folktale. If, on the one hand, a folktale hero is brave, strong and  
 25 undefeatable, on the other hand, we often see a fantasy hero tired, frightened  
 26 and weak. He necessarily needs a helper who supports him in the most critical  
 27 situation. He also needs a wise mentor who gives him the task and directives,  
 28 and he also needs a group of helpers (fellowship) including invented creatures  
 29 and speaking animals.

30 Some critics think that Tolkien presented a different image of hero through  
 31 Frodo – Humble Heroism – and they discuss him as being a Christian hero.  
 32 Someone having the least power must take the ring to Mordor. The ring has its  
 33 tempting influence, so the humbler and less powerful the Ring-bearer is, the  
 34 less influence it will have on him (Dalfonzo, 2007:2). Frodo is a humble  
 35 hobbit, with strong inner personality. As he is approaching the destination, the  
 36 ring is getting heavier but Frodo does not surrender to this difficulty. He knows  
 37 that he may die while fulfilling this task but he is ready for this sacrifice and  
 38 his main goal is to save the world. This is the reason why the Critics Joseph  
 39 Pearce and Bradley J. Birzer compare Frodo to Christ. Birzer writes, "Fulfilling  
 40 the role of priest, he carries the Ring - the cross of Christ, the sins of the world  
 41 – into the heart of hell (Mordor). Frodo does this out of profound love for his  
 42 friends and for life itself"(Dalfonzo,2007:2).

43 Fantasy authors openly speak about the weaknesses of the hero. In  
 44 folktale, the main hero who manages to resist his enemy rather easily gains the  
 45 final victory. In fantasy story, the victory is gained by coalition of fellowship  
 46 where the decisive role depends on the persistence of the protagonist. It is hard  
 47 to imagine what would happen if Frodo was not accompanied by Sam. He is  
 48 his constant motivator. They still had two day's walk left to the Mount Doom

1 when Frodo said, “I can’t manage it, Sam. It is such a weight to carry, such a  
 2 weight“ (Tolkien, 1986:228). Sam suggested that he would carry the ring for  
 3 him but after getting Frodo’s refusal, he offered another alternative - to throw  
 4 away the whole luggage and save energy. When the next day he saw that Frodo  
 5 could not even stand on his feet, he promised that he would carry him to the  
 6 Mount Doom on his back even if it would “break (his) back and heart”, and he  
 7 did it.

8 The victory of Frodo was not only Sam’s contribution, but also of the  
 9 members of the fellowship. They decided to attack against the army of Sauron  
 10 in order to attract his great eye from the Mount Doom to the battle and not to  
 11 see Frodo and Sam climbing towards the mountain.(Tolkien, 1986:160). Frodo  
 12 tries to defeat the Dark Lord by destroying the magic agent, while the  
 13 fellowship is fighting physically against the great army of orks.

14 A similar scene of the decisive battle we see in the story of Lile Iroeli.  
 15 While Lile and Rufia are trying to go down to the Abyss, Buqnai Baaduri and  
 16 other demigods are fighting against the army of kajis in the territories of  
 17 Samshvilde and Dmani. The demigods attracted Samsala’s attention to  
 18 Samshvilde and made him send all his army there and stay alone in the Abyss.  
 19 Here is given the important role of secondary hero in the decisive battle. Lile is  
 20 accompanied with Rufia, former white kaji (imp) who dwelled in the body of a  
 21 crow after exorcism. Apart from being the only guide, Rufia is always  
 22 observing Lile’s actions and tries to help him fulfill his task. When they  
 23 approach Samsala’s castle, Lile tries to make the burning clouds obsess him  
 24 with his mind and soon he loses his power and faints. Rufia is sitting near him  
 25 as a guard, patiently waiting until Lile comes round. Even when the guard-  
 26 snakes approach them, Rufia misleads them to a different direction, away from  
 27 Lile and so he saves the hero. When breaking the Bowl of Grief, he encourages  
 28 Lile and tells him not to listen to Samsala’s tempting words and break it at  
 29 once. If Rufia were not with Lile, maybe things would develop differently. In  
 30 both stories, the secondary heroes that accompany the protagonist take great  
 31 contribution to fulfilling the final mission.

32 When we speak about the inner spiritual condition of the protagonist, it is  
 33 also important to discuss them in the aspect of the hero returning home. In the  
 34 “Morphology of the Folktale” V. Propp has mentioned the point of returning  
 35 home (Propp, 2009:55), but here he speaks about general returning, when a  
 36 hero goes to search something or somebody, finds it and returns to its starting  
 37 position. In the fantasy story, childhood home has meaning that is more  
 38 important. Usually, when Fantasy protagonist starts its journey, he has an  
 39 interesting and exciting life ahead, great recognition, fame, award, but in  
 40 difficult situations, he is always missing his home, starting point when he was  
 41 free from the responsibility of saving the world. Lile disappeared after breaking  
 42 the Bowl of Grief. Buqnai Baaduri and other demigods were looking for him  
 43 everywhere. They thought that he was killed in the Abyss, or he was alive but  
 44 could not escape from there and demigod Kopala was planning to go down and  
 45 save him, but they got the news that Lile was in Roshkash, in his home village,  
 46 with the family of the Devis who brought him up. He spends some time there,  
 47 constantly thoughtful and dreary, trying to rehabilitate himself in the depth of  
 48 nature and solitude. Thus, the author shows the inner pain of the hero that is

1 beyond his fame. Sam and Frodo, being very close to their destination, speak  
 2 about heroism and its painful nature. When Frodo explains how he hates the  
 3 environment around, the way, every “step or stone, breath or bone, earth, air  
 4 and water”, Sam admits: “we shouldn’t be here at all, if we’d known more  
 5 about it before we started. However, I suppose it is often that way. The brave  
 6 things in the old tales and songs... I used to think the wonderful folk of the  
 7 stories went out and looked for, because they wanted them, because they were  
 8 exciting and life was a bit dull, a kind of a sport, as you might say. However, it  
 9 is not the way with the tales that really matter or the ones that stay in the mind.  
 10 Folk seem to have been just landed in them, usually – their paths were laid that  
 11 way, as you put it. But I expect they had lots of chances, like us, of turning  
 12 back, only they didn’t. And if they had, we shouldn’t know, because they’d  
 13 have been forgotten. We hear about those as just went on – and not all to a  
 14 good end... I wonder what sort of a tale we’ve fallen into?” (Tolkien  
 15 1986:362)

16 We cannot come across such dialogue in the folktale. We may say that it is  
 17 because folktale is short and it is impossible to present long dialogues of the  
 18 heroes, however one thing is obvious: Fantasy hero is not always presented as  
 19 brave and courageous, the author often shows their weak sides.

20 As we have seen, some functions of the fantasy hero and the folktales are  
 21 identical. These two fantasy heroes have adopted the following functions of a  
 22 folktale:

23 One of the members of the family absents himself from home; the hero  
 24 leaves home; the hero acquires the use of a magical agent; a difficult task is  
 25 proposed to the hero; the hero is transferred, delivered or led to the  
 26 whereabouts of an object of search; the hero and the villain join in direct  
 27 combat. The villain is defeated; the hero is branded; the hero returns home.

28 Besides these main characteristics of folktale, we see with two fantasy  
 29 protagonists, Frodo Baggins and Lile Iroeli, there are other different functions  
 30 that should be mentioned. The following aspects show the difference between  
 31 the folktale and fantasy protagonists:

- 33 1) Fantasy heroes have personal names. Even the least important hero is  
 34 presented with name. Protagonist is described through genealogy and we  
 35 even know their ancestors by names.
- 36 2) Fantasy protagonist hero is not ideal. He is afraid of something, he is  
 37 bored, or angry, disappointed etc. The author describes the weak sides of  
 38 their personality that evoke sympathy in the reader and it is not a  
 39 humiliation of the hero.
- 40 3) Fantasy protagonist is not fighting to solve his personal problems. He is  
 41 fighting against evil, who is trying to gain power over the whole world or  
 42 the region.
- 43 4) Fantasy protagonist does not involve in the common fighting by his desire.  
 44 He is ordered to do so, or such is his destiny.
- 45 5) Fantasy protagonist is not fighting alone. A group of people (fellowship)  
 46 and the closest friends who constantly help him morally as well as  
 47 physically support him everywhere.

- 6) Fantasy protagonist does not fight physically against the Dark Lord. His mission is to destroy the magic weapon that gives power to the evil.

From our discussion of English and Georgian fantasy protagonists, we can conclude that there are many similarities between Frodo Baggins and Lile Iroeli. Their basic functions are taken from folktale hero: the protagonist leaves home, he is given a task, he is tested, attacked, he acquires a magical weapon, he defeats and punishes the villain, and the hero is married or ascends the throne. However, both protagonists being in the fantasy story have acquired some other functions we do not meet in the folktale. The task given to both heroes is to save the world from an evil villain, who wants to rule the whole world. Consequently, fantasy protagonist fights against the global enemy. Both heroes are not as courageous as the heroes of the folktale are. They have helpers, closest friends who support them in crucial moments. They have wise mentors, who give tasks and the fellowship of other heroes, including invented creatures or speaking animals. Therefore, in the development of the new genre, fantasy protagonist has acquired other distinctive elements, which distinguish him from the folktale protagonist hero.

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