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Shorena Bolkvadze

Memoirs-autobiographical discourse of Georgian literature of the Post-Soviet period

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The scientific adviser: Shorena Makhachadze Candidate of Philological Sciences, Professor of Batumi Shota Rustaveli State University

Introduction

The general characterization of work. Present thesis work is devoted to Georgian artistic-documentary prose of the Post-Soviet period that has been combined in memoirs-autobiographical discourse.

In the work, we simultaneously have determined structural peculiarities of memoirs, as well as peculiarities of its content. During studying memoirs, we are analyzing both sides, artistic, as well as documentary side. We'll determine its place in the history of literary development, which will allow us to comprehend memoirs in the evolution of Belletristic genre.

Topicality of the theme. In order to envision the whole image of the world literature of the twentieth century, comprehending the artistic-documentary works in the context of the literature is necessary, so-called Faction, artistic text, in which everything is perfectly in line with reality: the characters are real, the scene exists (or existed), facts are authentic and the dates can be verified with the help of biographies and history textbooks. All other is the figment of the imagination. The term – “Faction “– is built on wordplay: English “fact” – fact, faction – Invention, fiction, belles-lettres. Among such texts a visible place is taken by the memoirs - memories of past decided in the writer's creative consciousness. The authenticity of the depicted image ensures fierce interest and the quality of readers' emotional perception. The merger of real facts with the riches of artistic-expressive methods represents the most

important dignity of artistic-documentary prose, so far as it is presented in narrative form, that uses all technical means characterizing belles-lettres, and is as close to the facts as possible. To date, the corps of memoirism created by the writers and people of other professions has not been sorted. The interrelationship between the fiction writing and memoirs is very poorly indicated in the criticism, moreover, it is not considered as the symptomatic event of the artistic-documentary prose.

At this stage, studies of memoirs prose are not numerous, which did not give a complete picture of its themes and poetics. Special monographic works, dedicated to the poetics of memoirism, almost doesn't exist; furthermore, they're altogether unpolished. Therefore, the research topic is actual: It is necessary to fill, deepen and systematize the knowledge about literary memoirism.

The novelty and the main results of the work. The work presents the attempt of studying Georgian artistic-documentary, memoirs prose of the Post-Soviet period. As we mentioned above, the thorough work of extensive volume about the literature of this genre from the other periods of Georgian literature is not created yet, certain period is unpolished (at least, according to our information). We tried to present significant aspects of memoirism of analyzed era: The narrative structure, the essential problems and genre transformations, as well as collective and historical memory, if we'll analyze this interesting corps of Georgian prose in socio-cultural context.

Thus, in the qualification work is presented the first attempt of studying the memoirism of Post-Soviet period.

Scientific and practical value of the work. The work might be interesting for the researchers of artistic-documentary prose, students and wide public of readers, also it might be useful for specialists interested in the issues of Literary Theory, memory studies and culturology.

The object of the research is texts of the Post-Soviet artistic-documentary prose chosen by axiological method, in particular: "Chemi Tsutisopheli" ("My world") of Vakhushti

Kotetishvili, "Tsremliani satvale" ("Tearful glasses") of Gogi Gvakharia, "Tsminda tskvdiadi" ("Saint gloom") of Levan Berdzenishvili, "Sakartvelosken" („Towards Georgia“) Salome Zurabishvili, "Otartan ertad" („With Otar“) of Tamaz Chiladze, "Tsa mitsidan itskeba" ("The sky begins from the land") of Otar Chiladze, "Gudamakreli iebi" ("Violets from Gudamakari") of Goderdzi Chokheli, "Iko da ara iko ra" („Once upon a time“), "Tibeti ar aris shori" ("Tibet is not far away") of Davit Turashvili, "Rats uphro makhsovs da metad magondeba" ("What I remember most and recall more") of Guram Dochanashvili, "Epigraphiebi davitskebuli sizmrebistvis" ("Epigraphy for forgotten dreams") of Besik Kharanauli, "Interviu mamastan" ("An interview with father") of Gela Charkviani".

The aim of the research. The aim of our research is to highlight the significant aspects of specifics of memoirs genre, to focus on issues of poetics - on those important markers, which makes memoirs closer to fiction prose. The research also includes issues of culturology, in the directions of memory, collective memory and postcolonial thinking.

The research methodology. In the work, during the interpretation of the texts, is envisaged complex approach of literary studies. Considering the philosophical and socio-psychological background of the era, in the work is used historical-functional, typological and structural methods. The analysis of a literary text, basically, represents the synthesis of narratology and literary hermeneutics.

Historical-functional approach is based on the modern historical poetics, which does not consider categories of literary processes in general theoretical section, but in the form in which it exists in a certain era.

Typological approach represents selection of homogeneous texts of genre. Research of memoirs with the axiological method allows us to give the preference to one work against another, also take into account the sub types inside the genre.

The works of well-known researchers in the fields of Literary studies, Philological hermeneutics and Narratology, as well as semiotics and discourse theory represents the theoretical basis of the work. Also, the works theorists of memory research, among them: M.

Bakhtin, I. Lotman, H. Gadamer, Jeanette, Assmann, R. Barthes, Nora, Foucault and others' studies.

The volume and structure of the work. The work consists of an introduction, chapter, paragraphs, conclusions and the list of references. The volume of the whole doctoral thesis is 130 pages of computer text.

The goals and objectives of the thesis led to the following structure:

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Kharanauli

Key Findings

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Chapter I – Memoirism and its research methodology

§1. Memoir and its types: According to the classification of modern theory of literature, memoirs are in the spectrum of documentary, epic genres. It is explained as the publicistic work of epic genre. It is noted that, unlike the imaginative literature, memoirs have the cognitive function. "Memoirs (French. Memoiret - Memoir) is the publicistic work of epic genre. They set out the stories of the past, the participant or eyewitness of which was the author himself." The cognitive function of the memoirs is defined by the factor, that is preferred by the author: Personal, description of autobiographical episodes of transferring the event of the social significance.

The remembrances are singled out as the one of the genres of the memoirs. In the memoirs of this type author is informing the reader about the facts that took place in the specific period and is analyzing them.

The autobiography is in the list of the documentary epic genres too. It is distinguished by the fact that the person is the center of the narrative, and not a general reality. The autobiography, which is written in the important time of transition in the writer's life, is called a confession.

In the "Basics of the theory of literature", which was published by the group of authors in 1972, the memoirs are regarded in the cycle of documentary epic genres, alongside with the essay, biography, autobiography and travel. The publication says that the memoir without the storyline, in chronological order tells the important stories of the past, in which the author himself was the participant. Memoirs are characterized by the narrative of the first-person and it is essential to protect in it the documentary authenticity. Thematically memoir is diverse.

In the circumstances when for the documentary prose the artistic reflection of reality has become a priority; an existing classification became outdated. At present, we do not have the distinct structure tailored to the modern literature of this genre. In the modern writing was created the range of types of memoir prose. If till now we mainly had works of autobiographical content based on the chronological line of memoirs, now we have a

fragmented, more like essays, presented in the format of the interview, fiction, fulfilled with the technique of historical metafiction, the subjective versions obtained through the artistic processing of documentary material. The homogeneous texture of the study material requires trying and adapting various methods of research, to sort and systematize this kind of literature (thereby we justify a multitude of research methods).

§2. Hermeneutical analysis: The memoir, which has the artistic value, are much more subject to interpretation than the text that lacks the artistic value. The author and the reader are the most important factors of the replication of literature, considering this, as the research method we are choosing the literary hermeneutics. We consider that an interpretive model is tailored for the autobiographical-memoir prose: the concept and literary hermeneutics of Hans-Georg Gadamer. Basically, we rely on the work of S. Poster and J. Robinson, where the concept and the history of the hermeneutical directions are studied in detail and comprehensively.

The Hermeneutic tradition has the three significant directions: **philosophical, linguistic and literary.**

Proceeding from the concept of philosophical hermeneutics, the literary text is changeable and does not represent finished product. The aim of the author can only be considered as achieved when the reader is ready to accept and share it. The memoirism, by its nature of essay, with its demand of restoration prospect of the time connection, is interactive in nature. Hermeneutics methodology is directed toward the reflection of this process. The horizon of interpreter's vision is constantly bordered by the horizon of the text and represents a constant dialogue with it. The interpreter is asking questions to the text and vice versa, the text is asking questions to the interpreter.

Thus, for Gadamer the interpretation of the text is the constant dialogue between the present and the past, where the definiteness of the present is only possible beyond the past. The opportunities of the interpretation of the memoirs text is determined by the time distance. The perception is invariant with respect to the fact - the coeval of the author is reading the text or representative of the other generation. In many cases this factor is felt by the authors and are considered, that's why they often insert the instructions, their positions to

put the interpretation in the desired flow. The principal importance is given to the process of moving a text from one cultural - historical context to another.

§ 3. Bakhtin theories: As the main challenge of research of memoirism was considered defining the genre, because the memoir, with the number of features, is close to novel, the concepts of **Bakhtin** are interesting with respect to the memoirism. As we know, Bakhtin, has developed the research methodology of the genre based on the novel.

Bakhtin has reviewed the construction, underpinned by formalists with the inner laws of the literature of the genre in the diachronic perspective, as permanently creating system that is changing considering historical and cultural values inherent for the specific epoch.

According to the opinion of Bakhtin, studying the art of word represents the genre as the certain types of expressions. Proceeding from the fact that each era has something to say and has different manner expression, genre represents the form of word, although it remains in the same linguistic space.

Bakhtin thought that one of the disadvantages of the research methodology was the fact that from ancient times genres have been studied in terms of their literary and artistic specificity and not as certain types of expressions.

In Bakhtin theory, the sociality idea of the discourse has got in touch with the idea of genre, because the genre appears as a social structure, which is in irreversible attitude with individual talents.

§ 4. Narratological analysis: The process of studying the literary text is difficult, that's why we've considered the complex approach of literary studies. While using the narratological terms and theories, mostly we rely on the work of G. Genette "Narrative discourse" and M. Ian, who combines complexly theoretical study accumulated in narratology.

The basic concepts of narratology are the storyline and the fable. Fable - consistency of events, as it "really happened", storyline - how is told about it in the text. Something that

is told is stamped in the notion of history, how the stories are told is remarked by the notion of the discourse. At the same time, the discourse is the broader concept than the "storyline".

Often I and III-person narrator is picked out, G. Genette does not share this fact. In his opinion, for the writer is important not the grammatical form, but the narrative position.

The memoirist work is characterized the narrative from the perspective of author-character and zero focalization. The language and style of the work is defined by the perspective of the author-narrator-character.

In the narrative text, the speech of character and narrator is especially important. Representation of speech, thought and consciousness. In XX century prose, representation of the mental processes is actual, that's why forms, such as, inner monologue is popular. Inner monologues can often be found in the autobiographical prose, which is the representation of thoughts and internal states of the character.

§5. Semiotic analysis: In order to explain the specifics of the genre of the memoirs texts, we considered that semiotic concept of textual codes would be important. Traditionally definition of semiotics begins with the description of sign. According to Ferdinand de Saussure, the sign consists of two components: signified (idea, concept) and the designator (the acoustic image, sound); Their integrity creates the sign. According to the theory of semiotics, the signs are the representation of things around us, of the universe. People perceive the reality only through these signs. We need signs (representations) for transferring the certain information. Any connection of the signs cannot ensure the transmission of the information. The coded system of signs, where signs are united by certain rules, can transmit the message. Creation of the text and interpretation has the significant meaning in the Semiotics theory. Creating the text is encoding, and recognition of the text occurs by identification of codes and their decoding. Thus, the literary text, as an object implies in itself a specific code or codes, understanding can be achieved through encrypting. Taking into consideration the characteristics of the genre helps us in the process of interpretation of work.

Chapter II – General overview of the history of Georgian artistic-documentary prose

§1. Travel genre in Old Georgian Writing: In general, actualization of documentary prose is linked to the epochal crisis, significant social changes generates ambitions in people to finding themselves, gaining the fame. The fact that author does not want to remain neutral, impersonal historian and creates the memoirs work with the individual and unique manner is determined with the whim of self-expression, that appeared with the momentum of impressive historical chronicles.

The first and excellent example of artistic-documentary prose in Georgian language is "Travel to Europe" ("Mogzauropa Evropashi") by Sulkhan-Saba Orbeliani. It is true that, attempt of Orbeliani to be an ambassador in Europe in political terms were unsuccessful, but his trip has enriched the Georgian written culture.

"Travel to Europe" by Sulkhan-Saba Orbeliani is the oldest and distinctive with it's artistic value amongst other Georgian travel-memoirs works. The work didn't survive in complete form. The text begins with the departure from France and ends with returning to home. As the travel area of Saba was not confined to Europe, the headline - "Travel to Europe" - is not quite accurate.

The work is written in the form of the diary. Sulkhan-Saba has established in Georgian writing previously unknown literary genre artistic - documentary prose. Hereafter, Saba has many follower. Travel - memoir works are also written by Timote Gabashvili, Iona Gedevanishvili, Giorgi Avalishvili.

For Sulkhan-Saba was important collection of the information about Europe, two authors of XVIII century working in this genre: Timote Gabashvili and Giorgi Avalishvili appeal our attention to the most important area of the historic past - the Christian East. The works created by them represent the precious sources that tell us about the activities of Georgians and their cultural and political ties in the East. The travel - memoirs work, diaries of famous figure of XVIII century, the distinguished representatives of Europeism, Giorgi Avalishvili - **"Mgzavrobai Tbilisit Ierusalimisadmi Saberdznetsa zeda; Ukuktsevai IerusalimiT Tbilisisadmive Kipris chalakisa, mtsire Azosa da Anatoliisa dzalit"** - is preserved

as the only autobiographical manuscript. This is very interesting manuscript with its composition and determination. It contains the descriptions of churches and monasteries, antiquities. Presents the observations of peoples morals and customs, religious relations, provides a variety of information on the various inhabited places. It contains a colorful map of Jerusalem, index of geographical names, plans.

The prosaic work "**Mogzauroba Tpilisidan Peterburgamde**" of romantic poet of XIX century, **Grigol Orbeliani**, can be attributed to the genre of travel - memoirism. Structurally, the work represents the diaries. The theme that is chosen by the traveler as the subject of narrative, gives the special value to the work. Accents set by Grigol Orbeliani are interesting. The way author perceives the world clearly shows his patriotic vision and creative intuition.

As we can see, the works of memoirs genre are interesting material for interdisciplinary research. It contains important information, first of all, for historians, ethnographers and also for the geographers.

§2. Anti-colonial Discourse of Georgian memoirism: During the anti-colonial fights the ethnohistory has the significant importance for the smaller nations, being the part of the Empire. The memoirism along with the historical fiction was converting ethnohistory into the collective memory using the mechanisms of memory policy. In Georgian culture the historic prose has gained the powerful anti-colonial and national value, the role and contribution of the memoirism should also be noted in this regard.

In the anti-colonial discourse "**Memoirs**" by **Aleksandre Orbeliani** deserves the special attention. In his adventure the writer skillfully adds the the pictures reflecting the social life of the first half of the nineteenth century. In this respect, it represents not only a work of fiction, but also an interesting source for the study of the life and social life of that time.

The memoirs of another participant in the conspiracy of 1832 and a prominent public figure of XIX century, **Dimitri Kipiani**, continues this cycle.

"**Memoirs**" was written by the author in Russian and afterwards it was translated into Georgian by his son, famous actor, Kote Kipiani and daughter-in-law Nino Tatishvili.

We should note that in many cases the memoirs appears as the work of full value having the Artistic value. In Georgian literature, we have such belletristic works to which it is difficult to say clearly: It is prosaic work of memoirs - autobiographical type or it is short story - with autobiographical elements. We imply "Chemi Tavgadasavali" ("My adventure") of Akaki and "Landebtan Latsitsi" ("Playing with ghosts") of Konstantine Gamsaxurdia. The faces of the parents of Akaki, created by an incomparable art of drawing the literary portrait, is the classic example of contrast.

"Chemi tskhovrebis gzaze" ("On the way of my life") of Davit Kldiashvili is recognized as the classic example of Georgian memoirism. This is the memoir, which contains the unique life experiences, information about the historical events of the epoch, however, have the artistic value. After analyzing the structure of Georgian memoirs, we can say the following: The inviolability of the storyline is not typical for them (although, development of the memoirism is highly dependent on the novel, as the popularity of genre). But if we will take "Chemi tavgadasavali" ("My adventure") of Akaki Tsereteli and "Chemi tskhovrebis gzaze" ("On the way of my life") of Davit Kldiashvili to analyse, we will make sure that each chapter, sketches, short stories, literary portrait - which are placed under the text, is binded with the idea of the work, the thematic leitmotif. In this case, the pain of our classics is the czarist policy and the colonial condition of the country. Russificatory education system described by Akaki, brutality of Russian punitive detachments and the police chief against the workers on strike in Batumi, position of impartial publicists and artistic icon of the era described by Davit Kldiashvili.

§3. General tendencies of soviet memoirism: Because of the falsification of history, the memoiristic works of the Soviet era those which have come to light only after the collapse of the Red Empire, were the unique material for the restoration of the history, in most cases, they represent the only survived piece of evidence.

Soviet authorities began the strict control of the "Memories", thus subjective human memory was subordinated to the imperativeness of the ideology. The memories turned out to be convenient as for the legitimacy of the Soviet government, as well as for rewriting the history on the Soviet pattern. In the memoirism of this period, experience of subjectivity -

the basis for the memoir genre - was paralyzed because of subordination to the official Soviet history. The memoirism of the Soviet period was based on the foundation of "Industrialization". Separately was coming out the memoirs of military, engineers, workers and so on. These memories were based on the laws of the binary opposition of good and bad (exemplary).

Thus, the memoir genre turned out to be in total obedience of the Soviet government. The short period of Khrushchev's "warming" cannot release it from "the voice of government".

The memories of the Dissidents pursued the main objective of memoirist's personal experience - confrontation with the official Soviet discourse. The memoirism of the "Transformation" period inhibited its readers by breaking the nearest past. But the phenomenon of breaking the past was not only the Soviet reality.

Breaking the history has become the general trend of 80s of the last century. After the archives of savings of the Holocaust victims, saw the sunlight, the belief in the good faith of Swiss banks and neutrality of this country have been shaken. The reader interest towards the epochal and fictional has been raised, more accurately, the desire to understand the concrete and a little was satisfied.

Considering this inheritance post-Soviet memoirism, especially its popular part, instead of documentary, subject-free, impersonal "Truth", offers the reader the personal history, the individual fact for the first time.

While reasoning the memoirs prose of the post-Soviet period, the anti-colonial and post-colonial nationalism should be considered.

In order to characterize anti-colonial nationalism in Western literary criticism is actively used the postcolonial criticism. Colonialism leads to the activation of certain topics, in such cases, the literature is not only an aesthetic phenomenon, and it has an ideological meaning also. In Postcolonial criticism, the role of anti-colonial, post-colonial and colonialist ideology is accentuated in literary texts.

Postcolonial criticism is socio critical discussion, the aim of which is contextualization of the literary text. In Postcolonial criticism is stated that literature not only portrayed the national interests, but also actively participated in the formation of these opinions. National movements were using the literature for reviving the past. Naturally, in this process actively was used the memory policy.

Chapter III – The Post-Soviet Period and Memoirs

§ 1. The Post-Soviet Period: A tough period began for Georgia as a result of the collapse of the Soviet Union, at the end of the twentieth century. The country gained statehood and after the two hundred years of colonial life Georgia continued existence as an independent entity. Colonial life was characterized by special difficulties, external or internal conflicts and contradictions. Together with the general picture of the socio-cultural life, this change amended the facture of the fiction texts written after the collapse of the Soviet Union. Cultural isolation was gradually overcome, which led to the potential of free creative activity in literature. „With a headline of full-fledged member Georgian literature returned to the field of International literature. First of all, it was reflected in the literary heritage and diversity of the shape." - writes professor Irma Ratiani.“

Memoirs itself is not a new phenomenon for literature; it is the follower of the literary processes since the ancient age. Documentary prose was automatically transferred as a supporting material, afterwards as the building material of fiction work. Literary Decadence of post-Soviet period was caused by the creative crisis of energy, however, this fact created another reality, documentary, descriptive prose samples increased in number, on the basis of which analysis of abundance of historical narratives and genre modifications of the features can be understood as a new stage of our literature. Collapse of the Soviet Union was a global phenomenon for the modern world, it changed a lot not only in all components in the post-Soviet existence but also in the world politics. Systemic and structural changes appeared to be necessary. The new ideological paradigm (some of which were formed according the West analogy and some adequately to the new circumstances) created new post-colonial space.

In general, activation of the documentary genre in the history of literature was evident in the transitional period. People suppressed by the shock of the collapse were striving to express their existence and not to let amorphous time and space take up the unique phenomenon: life, living.

§2. Types of post-Soviet Memoirs Prose: This paragraph deals with the analysis of the modern memoirs prose. Memoirs prose is very diverse in genre. In the recent period, the scientists inclined towards the tendency of revealing meta-genre in memoirs prose, because it represents the essential constructive principles for substantial related genres. Memoirs include the lyrical story, biographical narrative, literary portraits, interviews and other kinds. At the same time, it should be considered that the dominant factor in creating this genre was "memory" and "subjectivity" - the aim of the research is to study their reflection and conversion in literature.

Genre "Diary" – is particularly essential for the writer – memoirs, however it is impossible to identify it to the memoirs. Writer's "diaries" represent the subject of special genre modification (everyday writings, notes – about the book he/she read that day, notes having particular content, insertions from translation). Thus, we can assume that writer's notes are a fictional-stylistic method of organizing the narrative composition of memoirs. Diary is almost always focused on the present time, whereas author of memoirs reflect the past times. Reality is accurately and chronologically described in the writer's diary and afterwards it serves as a kind of laboratory for the creation of characters and plot and it is not "a personal source", accordingly, we can consider it to be more documentary unlike literary memoirs which represent a fictional chronicle of the epoch. One of the examples of the diary is "Gudamakreli iebi" ("Violets from Gudamakari") of Goderdzi Chokheli.

Besides the diaries, memoirs consist of the **private letters**, epistolary heritage.

Travel genre is one of the distinguished among the memoirs. Traveller's tales were formed as a literary genre in XVIII- XIX centuries and it became especially popular in the first half of the XIX century. The character of the "Traveller's Notes" is travelling in the real geographical situation and perceiving what he/she sees and feels in his/her own way, as well as his/her own attitude towards the described events.

In this paradigm we consider “Tibeti ar aris shors” (“Tibet is not too far from us”) of Dato Turashvili.

By the techniques and description of the interior, memoirist is close to the principles of realism. In addition, it creates the type by sorting materials in individual forms. One of the most popular genre of fictional-documentary prose is **literary portrait**. Compilations of literary portraits are often printed.

“Tsminda Tskvdiadi” (“Saint Obscure”) of Levan Berdzenishvili and “Sakartvelosken” (“To Georgia”) belong to that type of work. Ideology of memoirs – historical, folk, “justice of fact” and “soul of time” closes literature to life and causes mutual invasion of documentary and fictional genre. Apart from realism, memoirs have an interesting connection to the other genres or fields of literature. For instance, memoirs text is represented by the inner monologue, with a confessional pathos (some fragments from “Rac ufro makhsovs da metad magondeba” (“As more I remember and more I recall”) of Guram Dochanashvili).

Literary Confession - the foundation was laid in hagiographic writings. Confessions in the hagiographic writings differ from the confessions in the memoirs works. Confessions of a Middle Ages was the only kind of psychological autobiographical text, whereas in psychologism era confession and memorial genres neutralized the main distinguishing marks.

The goal of memoirs is self-awareness, first of all, self-determination, but the appearance of historical or family-tribal background are definitely maintained as a documentary basis for the work. Dochanashvili's extensive stretch of the confession story. The large part of the work of Guram Dochanashvili is a confession.

Essays – it forms knowledge of the concept with an interaction of fictional, scientific and documentary styles, on the other hand, it allows us possibility to comprehend global process of the modern prose – transferring from fictional genre into the transition one. Together with an argued discussen we see narrative, the form of narration which is based on the subjective truth of faith, that is why it leads to the means of discussion and detection. The example of essays collection is “Tsremliani Satvale” (“Tearful Glasses.”) of Gogi Gvamakhia.

The example of historical meta-prose is “Chemi Tsutisopheli” (“My World”) of Vakhushti Kotetishvili – the text of the fiction direction – synthesis of the fictional and documentary genre.

“Interviu Mamastan” (“An Interview with father”) by Gela Charkviani is written in the interview format.

§ 3. Poetics of the headline: fiction is a unified text for the readers which connects and unifies scattered cues, symbols, metaphors and markers. The author's understanding and interpretation of semiotics is the first step on the way to open the headline of the source code. That is why the headline of the last decades due to its multi-function, researchers have serious interest. Since 1960, when pilologiam systemic approach increased the interest towards the headline, it was discussed as part of the system, a text element.

Chapter IV – The historical Discourse in Memoirs

§1. The historical Discourse in Memoirs: Development of history as an independent discipline incentives particular nations for establishing an elevated national consciousness. Written culture belonged historical memory to literary form, and it would form the national consciousness into a monument to the hard, keeping the national concepts and ideas. "People who are left without a literature are like a child without a patron and can be easily oppressed by everyone. Georgian people have been growing together with Georgian writing, they wrote their spiritual constitution influenced by Georgian writers and that is why it stood firmly on the ground"- said Otar Tchiladze. Literature is a guarantee of the nation's existence, the witness of its history. Memoirs texts represent the history covered in the personal prism. Thus, annalist, chronicle, have somehow expressed their attitude towards fiction in their personal opinions as described in relation to information.

During the analysis memoir prose we can not ignore the issue of history, because in addition to the artistic value, book in prose other significant meaning - historical memory storage and transmission, in particular, to Georgian culture, which is the historical memory of identity implied in the legal issue. It may be agreed that literature can not be reflected in

the story of the historical truth of the claim, as the source of historical and literary texts differ from each other.

History and literature are the source for inter-text works. They are equal in quality to our culture and marking systems form the core of the modern world. The most cognitive forms and method of this is historical meta-prose. Nomenclature of this genre is considered a Canadian critic Linda Hatchel. In the meta-prose works writers are using vague or disputed historical episodes or the historic "white spots" in their peculiar characters and reconstruction of historical context.

§ 2. "Chemi Tsutisopheli" ("My World") of Vakhushti Kotetishvili: "Chemi Tsutisopheli" ("My World") of Vakhushti Kotetishvili is one of the distinguished samples of the modern fictional-documentary (Memoirs) prose. First of all, we should take into consideration that the writer is bilingual. He presents his work in two languages. Both, Georgian and Russian versions of the text belong to the author himself.

Diglossia of Russian Empire, under which the languages of the small nations appeared made those languages "oppressed", this process equally involved as Georgian so Polish (Vakhushti Kotetishvili's mother was Polish). Language of the Empire of communication was Russian, Dylewska spoke Russian, in Georgian high society it was prestigious to speak Russian language. The campaign of "Tergdaleulebi" (Georgian public, political and literary movement in the 60-s of XIX century) was motivated by such objective reasons.

The trauma caused by the Soviet repression, due to the scales of this repression, passed beyond the human tragedy and covered the national consciousness. But traumatic memory is not limited to the Soviet period. It covers the two-hundred history of the relations with Russia"- writes Professor M. Kvachanriradze.

The human memory is a complex text itself, which is curved with injuries. The therapy of overcoming trauma is manifested in continuous processing of the images of past. It will be overcome and will not be forgotten but only with understanding and ethical evaluations. "It is enough, I have been kept off for a long time, my heart ached and I had suffered enough"- in such a sorrowful emotions Vakhushti Kotetishvili expressed himself. In

this process, the memory pulls out in the surface the national identity, cultural-historical, ethno-psychological grounds. All of this creates a space of personal consciousness.

The artistic method of Vakhushti Kotetishvili is like the historical meta-prose. He creates the stories, traditions restored through fiction stories, historical or fictional characters together on one panel behavior, developing, reviving the past. Although the author uses the methods of artistic postmodernism his ideological concept are radically different. He does not share "believes" of postmodernism - philosophy and aesthetics, on the contrary, instead of parody of literary heritage based on the literature of the XIX-XX centuries, and he turns existing paradigms and the plot of the new narrative to the skeleton. Real news become the paradigmatic scheme of analog era, for example, the death of his father.

Thus, fictional-documentary is the genre of modern literature in the active process of establishin, its specific is the usage of documentalism in aesthetic purposes. This type of literature, particular facts are especially important, the real sequence of events system epic story becomes a personal judgment and the author-narrator associations-lyrical story, the forces of the collision, the real people of the controversy and the author- narrator's to inner struggle of-work transfers into the conflicts and collision.

§3. Otar Tchiladze's Publications:

Publications are an important corpus of the fictional-documentary prose. Because of its interactive format, it was often a transition phase for writers and journalists. Dickens, Zola, Marquez tried their forces in fiction after a long career in the press. In Georgia, we had on the contrary - writers and publicists passed on from literarature to journalism.

Before the the second half of XIX century in Georgia's journalistic periodicals and an outlet was not large enough, as in Europe and America. We know that in the sixties, except aesthetic values, the function of literature was binding the nation. That's why writers are engaged in journalism. In the last thirteen years of working Ilya Tchavchavadze was involved only in publications.

During the studying of the works of Otar Tchiladze, distinguished representative of Georgian contemporary moral and philosophical literature, it is useful to study the creation of a social and political analysis. In the general discussing of publications the writer's outlook is presented. At the same time, which is very interesting, it highlights the author's civil position, which, in Otar Tchiladze case, intransigence and self-sacrificing service determines the truth.

To characterize Tchiladze's publications, we can say that about the national identity, crisis of identity, freedom of speech and freedom of conscience of the writer's reflexion was presented. His publicist articles on several topics invariably refer to the essence of patriotism, keeping the pure traditions of language, cultural heritage preservation and moral issues.

"With the studying of this field of Otar Tchiladzes works it became clear that the main tendency for the writer's works as a transitional genre is blending the thinking of publicist and artistic" - writes Professor M. Shamilishvili.

Political journalism, memoirs, records - these genres awaited heir time for so long. Each of them is ancient, originate from the ancient Greek and Roman literature, but until recently, they are still considered as marginal genre, moreover, were not even mentioned among other genres.

§4. "An interview with father" of Gela Charkviani: It was a common story to forge historical figures and re-evaluation of the importance roles in Soviet era. The author notes that sometimes it takes centuries to destroy partiality, irrational hatred or nostalgic illusion, especially when Soviet citizens are already saturated with the idea of "political correctness" turned into a religion.

Respondent of Gela Charkviani is one of the rare eyewitnesses of the fatal events for our nation, the author's father – Kandit Charkviani.

Chapter V - Reconstruction of the era

§1. "Tsremliani satvale" ("Tearful glasses") of Gogi Gvakharia: the author of the collected essays "Tsremliani satvale" ("Tearful glasses") - Gogi Gvakharia enable the readers to observe his original fictional-documentary texts framed in the format of fictional-analytic essays. These works are unique by the metaphorical thinking and speech, works are rich

with unusual characters and they are interesting documentary source for the historians interested in the marks of the era.

Facts and emotions received from them are so strong and tangible that we can assume that the text is based on the diaries and notes of the author. Each chapter represents this or that tendency of the era. History of cinema is the history of mankind, the particular era, essence of humans, justification of the existence, purpose or reason for the author.

Hermeneutical circle, which is binded by prototypes and the artifacts by Gvakharia creates an interesting structural paradigms and helps readers to percept the era.

Each essay has an independent concept, theme and idea, which, in most cases, is transferred as a mesaage for the reader and becomes the basis of interaction.

§2. "Tsminda tskvdiadi" ("Saint gloom") of Levan Berdzenishvili: "Tsminda tskvdiadi" ("Saint gloom") of Levan Berdzenishvili is a sample of fragmented memoirism and tells us about one particular episode of his life: being imprisoned because he was a dissident.

Imprisonment began in 1982 and ended in 1985, but it has not been completed, those years defined human further life. Each person's face that he met being imprisoned was transformed and reflected in his character and all roads traveled by him become simultaneous the source of Soviet literary portraits and narratives.

This documentary prose genre - **literary portraits** - is not new to the world, as well as Georgian literature (Akaki Tsereteli, Morua Andre, Stefan Zweig, Romain Rolland). When we mention memoirism, of course, the memoirs of the Soviet period of time are meant. Soviet writers and potential readers, the Soviet people, was part of different cultural expansion rather than the conversion of globalization, Georgian soaring in the midst of its post-Soviet era. The post-Soviet era, the reflection of reality, motivated by a desire to raise the mirage disappeared to believe in the existence of future generations. Memoirists invited readers to represent the reality characteristic for only the Soviet Union. The novel concept has been implemented: the prison as a symbol of closed space is falling down by the internal freedom and possibility of circulation of information, making the micro analogy of the further collapse of Soviet Union.

§ 3. "There was a Time"/"Once upon a time" (hysterical novel) of Dato Turashvili:

"There was a Time"/"Once upon a time" (hysterical novel) of Dato Turashvili is a classic sample of fragmented memoirism. At the headline the author writes the period 1987-1991 years, the period of the plot of the text. In addition, he writes some kind of epigraph "Isteriuli romani" ("Hysterical novel/romance"). The word "Isteriuli" ("Hysterical") is a paronym of the word "Istoriuli" ("Historic") and the perception of the reader is that she/he is going to read a historic novel. At the introduction, the author defines the essence of "Isteriuli romani" ("Hysterical novel/romance"). And we understand that the word "romani" refers to "romance" – a love story rather than "novel".

All in all, this is a reference to a false signal. The opposite way of Simulacra, the significant, unexpected plot is hidden. "Love is really hysterical, and if it can be taken away by the love of two hundred years ago, and you want to return is now, as you wanted it then when you first discovered that somebody lied to you." - explains the author.

Freedom, and the loss of its production is the main idea of these memories, that even though it describes the local time and discuss Russian-Georgian relationships and analyzes epoch of two hundred years, because of which patriotism Dato Turashvili became a hysterical novel.

Dato Turashvili's memoirs "There was a Time"/"Once upon a time" (hysterical novel) is the reconstruction of a country in the fullest sense. USSR continues to exist in the modern traumatic psychology. Reinterpretation of the rate and its assessment it can be the only way to escape from the Soviet psychology remission.

§4. Semiotics of the large cities (for the reconstruction of the Soviet reality): thanks to the synthesis of documentary and fiction genre, memoiric prose provides an artistic version of the picture and photographic reality, keeps the authentic objects and concepts that have the potential for generalization. Semiotics of the information is compressed, its codes from the ordering means, of course to simplify the access to information storage. This process is related to the phenomenon of memory.

If the mark of a semiotic semantics is ambiguous in collective memory, it will be impossible to use it - pragmatics. We are interested in whether a literary text, in particular,

memuaristul prose, the metaphor or allegory subsequently became the mark of the era, sign of thinking.

System of symbols, which was developed by the culture, the history, the city has a very special place. In addition, it is necessary to separate the two main urban areas of semiotics: City - the city as a space and - as the name.

In the memoirs of the post-Soviet period, cities were creating the structures of Soviet reality, this network functions were distributed throughout the Union. The city, as a closed space of a double surrounding land. It could portray the state of the system or component.

The function city is being a complex semiotic mechanism, a generator of culture, it the texts of codes and boiling pot. Any city in the semiotic poliglot makes it impossible for other semiotic collisions arena. Semiotic collisions may become a source not only of different synchronous semiotic entities, but also - in the diachronic way. Relics of the past eras are the combination of programs that constantly re-generates texts about historical past.

In his interview about the structure and center correlation, Jacques Derrida says: "I have always believed that the structure of the form is what drives him and, at the same time, the structure has remained outside, so the structure of the classical view of the paradox is that the center is located in the structure, as well as beyond, sometimes in the center and, at the same time, this unity has its other centers elsewhere.

The Soviet Union was the hierarchical system, however, were widely used in the party - the official, the criminal underworld hierarchy and intellectual (academic) subordinated society. Accordingly, we have three centers: Moscow, Odessa, Leningrad.

In terms of urban semiotics memoir content works, particularly informative texts turned out to be a trip to the genre. Travel plot is based on the literary works of the hero with the geography of the route, which passes through the inner spiritual travel, father to return home (Odysseus) of the character's spiritual initiation, growth, self-development. In this context, we are interested in what the hero acquires the function of a city. It is the beginning of the road, junctions, gap (falling), or vice versa, the mountain top-Jerusalem.

The motive to return in his father's house is an interesting plot of the text by Salome Zurabishvili - collection of the memoir essays "Sakartvelosken" ("To Georgia"). Emigran is motivated to return to Georgia to the land of her ancestors (not only geographical) it's a sort of hunger for national or genetic identification.

§5. Discourse of Georgian-Armenian relations: Armenian-Georgian friendship and neighborhood relations last for many centuries. Subject of the discourse of the two nations is to reflect their living and collisions, the most important motive was revealed. In particular, the Soviet Union, the ethnic units of the national consciousness and identity preservation, appears to be a sensitive issue. Despite the conversion of the state borders and the common ideological lever, in some nations, the actual historical borders, culture, language, writing and so forth issues. Aggravated identity and a sense of national values and an understanding of storage.

Chapter VI – Postmodernism

§1. Postmodernist memoirism: Postmodernism as a cultural and social event was determined by the time, by the world views of that era, which was brought by the large-scale act of modernism. Interestingly, that after the modernism obsessed with the high art, continuation was made not only in the area of an art, creative or ideological search fields, but also in the sphere of existence, more precisely, the art became the part of being. When we discuss the stock of artistic and expressive methods of memoirism, it's logical to pay an attention to yet more notable practices of postmodernism, which is known under the name of technique of bricolage. The memoirs are drawn up by the compilation, in many cases the text is assembled with the different materials, where the author's narrative is filled with the personal letters, documents or with the non-text elements (photo, graphic sketch...) and so on. Considering such texture, we are talking about the technique of bricolage in memoirism. The existence of the compositional integrity or the main idea, as the main line in the work is not necessary in postmodern literature. Artistic homogeneity and coordination of counsels with the constituent texts is no longer needed. Fragmentation, disintegration, dismemberment, combination of narrative is permissible. We should connect the

overabundant of the memoirism with the one more symptom of the postmodern culture commercialization of the art. In the post-modern era, the commercial structures were so precisely meeting the aesthetic requirements of the society, that they even preceded and determined it. Therefore, commercialization is contributing to the development of mass culture, the part of which is the biographies, autobiographies and memoirs of today's celebrities, politicians or civil actors from various areas.

The purpose of this general analysis is to prove the postmodernism of the memoirism, which will be consolidated during discussion of concrete work. To this end, the postmodern texts existing in the area of Georgian literature and the opinions expressed in the national literary criticism will assist us.

§ 2. "What I remember most and recall more" of Guram Dochanashvili: The works of Guram Dochanashvili represents the unified autobiographical meta-text. He outlined the unique artistic style via developing the different methods of "writing" the autobiography. He set the goal to literarily rethink the space of memories. Thus, Dochanashvili has reached the absolute self-identification with his own texts with the means of the synthesis of three components of the creative act: I – memory - art. The category of memory has become the integral foundation for the works of Dochanashvili. The memory has become the ontological, epistemological and axiological basis of his life and work.

The autobiographical meta-text of Dochanashvili was gradually formed throughout his life and career. His works can be understood as the genetic dossier. The autobiographical allusions represent the markers of the meta-text, auto-meta-descriptive fragments, which are repeated as leitmotif in different texts and are gradually gaining the status of the autobiographical reminiscences. This novel gives us an opportunity to talk about the authentic source of autobiographical allusion scattered in different works and in general about the autobiographical discourse in his work.

Selective nature of memory on the plot level forms the unmotivated bonds between the unexplained and timely mixed events, which creates not linear, but ornamental structure of the text. The memory itself gives the orders of different leitmotif. Ornamentality of the story becomes the basis for modeling the classic form of the narrative and novel.

§3. Besik Kharanauli "Epigraphs for forgotten dreams": The epigraph in literature is prose or poetic phrase that precedes the book or its individual chapters, to provide us with a brief description of their contents or any statement, and to shed light on the author's intention. The epigraph creates a different context, genre or stylistic traits. He belongs to the cultural heritage of the certain era and speaks about its traditions, represents the method of encoding the reading.

The subject of psychologism in the memoirism, considering the psychology of age, is studied profoundly in the West European literature. Memories of Besik Kharanauli - the private history is divided into separate sections and separate partitions are personified. Personalization is defined by age groups: group of 4-5 years contradicts with the group of 8-10 years, the views and surprise and amazement has nothing to do with the group of 14-15 years. The world, therefore, takes on a different look. The world seen by the age group of 8-9 years is different from the world that is seen by the age group of 14-15 years. Space is local, the characters are the same, but their changeability and transformation is set by the projection of the vision. Vision and point of view takes out the Materia from the motionless field, turns it into the moving and changing world through the inward formation process. The author via technique of bricolage is unifying the time the fragments, is fighting and negotiating with the essence of the time dimension.

"Epigraphs" is the text created in the postmodern era, although it is difficult to call it unequivocally post modernistic. Despite that the postmodern mood is obvious, sensitivity, intertextuality, the context, which contradicts with the text, this work is not characterized by the nihilistic-ironic, mocking mood. In the final, more accurately in the lyrical epilogue we interact with reader. To be free from the burdens of life, in parallel with the confession, people are turning their past into the notes, they form the book which should be read only by them. But the confession from the writer's hand no longer belongs to the one man, is becomes an artistic text.

Conventionally, the book is divided into four parts (chapters). Chapters are divided into large and small fragments.

Despite the fragmentation in novel the Soviet village is painted, the Soviet era, Tianeti with its inhabitants. The fragmentation is context for Besik Kharanauli, because as a

researcher Manana Kvachantiradze notes -"The cultural life in Georgia in the first half of the 90s, can be characterized as fragmented, divided and chaotic".

Thus, Besik Kharanauli creates a unique texture of memoirs, he throws many and spontaneous explosion of memory in the artistic space and explains to the reader new "opportunities" of "memoirs sensitivity".

The main conclusions

As a result of study, we came to the following conclusions:

- 1) Overabundant of the memoirs literature in Georgian writing of the post-Soviet period is due to the historical factors. Collapse of the Soviet Union and epochal changes, transformation of culture and the processes connected to it were the prerequisite for declining the opportunities in Georgian literature of post-Soviet period and actualization of documentary prose.
- 2) In prose the varietal thinking is changed by the reflective, analytical and interactive narrative, which is the reduction method of traumatic psychology.
- 3) Creating the memoirs is motivated by the deep psychological impulse and is connected to the ambition of human to leave the footprint in the world.
- 4) Because of the Russian colonialism and the Soviet ideological pressure, falsifying the history afterwards makes the mission of the literature to fill out the white spots in the history. Historical meta-prose, as an artistic method of the memoirism of post-Soviet period was conditioned by this objective factor.
- 5) The memoir becomes meta-genre text after combining transitional genres. It fits post modernistic method with respect to the genre. Selective nature of memory in memoirs texts causes not only thematic - content layer, but also the structural shape of the work, which is reflected in: fragmentariness and eclectic. The attitude of memoirist during the process of composition solution of fiction text is post modernistic: citation, intertext, meta-prose, author's mask and so forth. Also, often one work includes: a novel, a collection of portraits, personal letters, essays, interviews, etc.
- 6) The interest of the society and its subsequent commercialization regarding the transitional genres, particularly, artistic-documentary is the market of postmodernism.

- 7) Memoirism is the interesting material for the memory research. In its literary material are presented such events or subjects that belong to the collective memory, historical memory. The semiotic analysis of memoirism via encrypting the given markers restores the unique socio-cultural picture.
- 8) National literature, memoirs texts created in local historical or social space enables the reconstruction of the era, the author refers to the period of the memoirs.
- 9) Georgian post-Soviet memoirism is characterized by significant anti-colonial nationalist fervor, because the memoirs prose, basically, is built on the resistances existing inside the colony. It not only reflects the national interest, but also participates in the formation of opinions. The national movement was using the memoirs literature for enlivening the past, naturally, in this process the memory politics is actively used.

The main provisions of the dissertation are reflected in the following publications: