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**Faculty of Humanities**  
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*With the Right of Manuscript*

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The poetic Language and Style of Zurab Gorgiladze

**Summary**

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## **Introduction**

The research of writer's language and style is the subject of interdisciplinary research. It is researched not only by linguists and specialists in literature, but also art specialists, culturologists ... This is the intersection of their interests and the top of the research, too.

The matters of the poetic language and the style were always in the center of great attention since for a writer holding an appropriate place in the history of literature is only possible, when his language and style are well researched.

The writing style and the manner make differences among writers and their work.

R. Bart fairly writes:" The writing language for a writer is a pitch, which is prepared for the action in advance.... For a writer, a language is just a horizon. The language is like a literature gamma, and the style is located beyond it. The specific impressions, expressive manner, lexis of a writer-all mentioned are caused by the writer's life and the past. "(R. Bart)

In a letter "The talented writer" an author Vazha- Pshavela writes, that a writer's identification is possible by observing the writer's specific features and the style. "If you had read some work of the talented writer before, then you are able to identify them without their signature... A writer should have his own phraseology, his own sentences, pictures, even when they are similar to others, they should be expressed in their own way, originally, the seal of peculiarity should be mentioned" (Vaja-Pshavela)

It should be mentioned, that critics sometimes try to go deep down into the ideal-fictional concept of a writer, linguists study a shape of the language, and the style make all of them complete.

The research of the writer's style has also personal meaning: It finds out what a writer has added to a lexical fund and what influence has his language and style made on society's speech culture.

Different authors (N. Verdzadze, Sh. Makhachadze, N. Tsetskhladze, also Sh. Shainidze monography) articles concern to Zurab

Gorgiladze's poetry, but the poet's language and style are not studied according to monography and complexity. The actuality of a topic caused by the studies of above mentioned matters.

There is an expressed opinion that "Zurab Gorgiladze is a visionary person, who has the ability hold the infinity of time- A period before the humanity..." This type of a writer has affair with a native country ahead of a person's soul ... This type of writer- full of visionary plot- expresses his thoughts out, by using words and other matters. ( Zh. Sainidze)

The aim of our dissertation is to investigate the place of Zurab Gorgiladze poetry within Georgian history, it's role and meaning in enriching Georgian language, to state what creates his poetic style, which combination of artistic ways is it based on, what is dominant , which stylistic sign is dominating. It is essential to identify peculiarities of his poetry's lexis and grammar.

Zurab Gorgiladze's poetic language attracts our great attention, because the point of the topic is not making his poetry popular, but it is the attempt of scientific study of the popular poetry.

We have following tasks to do: To do the research of peculiarities in the titles of Zurab Gorgiladze poems, phonetic, morphological and syntax features. To study lexical and word order peculiarities, analysis of stylistic ways and rhetorical figures and also revealing the factors of conditional factors.

**Methodological basis.** Comparative-controversial, semantic-pragmatic analysis, linguistic observation and descriptive methods are used in the work.

The theoretical value of the work is determined by the factors that it contains necessary observation and conclusions of linguistics, lexicology, dialectology, stylistics and literary studies.

The practical value of the work is that the researched material can be used in the studies of Georgian language dialectology , in a discourse of poetic analysis,

functional stylistics, practical stylistics (a writer's language and style): It can also be studied as special course.

Scientific news: It is the first time when Zurab Gorgiladze's poetic language and style are studied as a whole complex. The specific features of titles, grammatical peculiarities, lexical peculiarities , word order or style conditions were never studied before. Besides, studying Zurab Gorgiladze poetry should give us the opportunity to try other commonly used points of view. Another purpose of the work is scientific study of functions stylistic dialects. It is to be observed how often the author refers to dialects of other regions, whether he enlivens the old, rare words or he prefers to create the author's individual neologisms. Well , we are to look through the writer's language and dialect as well the matters of communication in living speech.

**The structure and the volume of the work:** The work consists of the introduction, four chapters and conclusion. There are definitions of abbreviations and the list of scientific literature used.

**Chapter I** – discusses phonetic, morphological and syntax features in “ The Language peculiarities in Zurab Gorgiladze poetry”.

**Chapter II-** describes synonyms antonyms, dialecticism, barbarianism, archaism phraseology and other stylistic devices in “ The language peculiarities in Zurab Gorgiladze poetry”.

**Chapter III-** discusses the peculiarities of word order in Zorab Gorgiladze's poetry.

**Chapter IV-** refers to comparison, epithet, personalization, metaphor, hyperbole and litotes functions, revealing poetic definition of style in stylistic ways and figures.

The conclusion shows generalization in the results of research.

**Chapter I. The language peculiarities in Zurab Gorgiladze poetry.**

### **1. The specific features of Zurab Gorgiladze poems.**

The title is like a visit card, it tells us the main point of the text “ It helps the reader to understand author's main idea, so the title should be chosen carefully” (R. Chikadze). Right from the title we can talk about

the authors specific style. “ The title gives the text essential importance, the first defines the second, he second one defines the first.”(N. Tsetkhladze, M. Khakhutaishvili).

We come across one word nominees in Zurab Gorgiladze’s poetry (“mountains”, “peasant”, “bonfire”, “the will”, “minor”, “magnolia’, wind”,) most of them are specific nouns, , abstract nouns are rare (“loyalty”, “avoidance”). We also come across foreign words : ‘Armstrong”, “overture”, “gnomes”.

The title that defines attribute is more dominant than substantial , adjectives like “sunny”, “passionate”, “beautiful”, “elegant” are dominant. Then it is followed by pronouns : ours, mine, his. In the title determiners precede modified nouns.

The most common in titles is the indicative mood. We come across interrogative titles with the same function (“ why was that reproach?” “Really?” “conciliation?” “ and is anybody who will go with you?” “ I know, don’t I?” “ what is the matter with you?” “what is coin?” “ Guy, with them?” ,interrogative-exclamatory sentences (“ Why?! Why ?!” “ Archil?!” “ It isn’t so?!” “Now?!” “Why did they love?!” “ Will really stay with you?!”” For this? Man?!” and the Imperative mood (“ What you will do!” “ My country is my people!” “Hey, you old woman!” “Let them walk!”

We can take it as peculiarity in Zurab Gorgiladze’s poetry using titles , which are situancies. These are sentence extracts: “on the road”, “perhaps”, “finally!” “Safara, as...”” but , sadly” . Doing so the poet raises interest, what is meant there?

There are a lot of rhetoric questions in the interrogative titles, using them the author tries to make us think about actual affairs in society, he states his position towards flaw.

Some titles are word-concepts: e.g. “icon homeland”

The writer’s patriotic feelings are vivid right from the title (“Blowing Georgia”, “Beyond Egris”, “In Georgia, on the road”, The voice from Fereidan”, “A letter from a mountain”, When you go beyond Danisparauli”), he is loyal towards memory (“Still, memory is

immortal”): The necessity of protection holy language (“The creep criticizes your language”).

It is clear from Zurab Gorgiladze poetry that text is based on the title, he is able to retell deep concept of the nation’s history, pain (‘non smothered candles’ “elegant Kolkhi”, “The rescued temple”, My south”, “ Still unsaid pain”, ‘Locked Klarjeti”, “ The vain silence”, Such monuments”, “The Georgians”) Sometimes we can see satire and sarcasm in a title: “ The happy nation”.

Consequently , the title in Zurab Gorgiladze’s poetry tells us the main idea directly or figuratively. Generally , every title is nominal-informative titles and also emotional. The poet perfectly manages to inform the reader directly as well to raise interest in them.

## **2. Zurab Gorgiladze phonetic features.**

Phonetic peculiarities in Zurab Gorgiladze poetry might be explained mostly by the influence of live speech. The poet sometimes uses Archaic phonetic forms with the aim of Archaism. **ferkhti(foot), bchiskari(gate), soveli (wet) garna (but), dashta(sat) . Doubling consonants can be explained by stylization.**

## **3. Morphological peculiarities in Zurab Gorgiladze poetry**

It is proved that the words with vowel root in the nominative case diphthong is eliminating and by doing so we get entire vowel samples: **Chvavtotai da alvistanai (with shallow branches and Lombardy poplar trunk)**

The noun with a vowel root in narrative case takes the whole, archaic sign. Sometimes old and new endings are next to each other in a line. **ძ**

Syncopating and non- syncopating are cause by verse order in Zurab Gorgiladze poetry: In Genitive , active and circumstantial cases syncopating noun often becomes non-syncopating.: **mezoblis(neighbour's) ,dedinatsvlad (instead of mother), .** Sometimes syncopating and non- syncopating forms are beside each

other in a line because of multi syllables: **mtris tu mokvaris ( enemy's or friend's)**

When forming the untrimmed nouns with vowel roots we come across archaic endings.: **saghamois (evening's), ruis (stream's) tsitsais(girl's), gogiais (Gogia's), Sakartelois (Georgia's)**. According to A. Chikobava the noun which are with untrimmed roots have passed three levels: Before XII century we had წყარმია; During XII-XVIII centuries წყარმს; წყარმა. Modern forms are: "tskarosi" (meaning- "stream's), tskaroti (meaning- by stream"). (Chikobava,1954).

In lowland Acharian there are still saved archaic words that Zurab Gorgiladze uses for the number of syllables, whereas modern forms he uses for rhythm: (Gelodi/Sakartveloti - Here the word "Gelodi"(meaninang - I was waiting) is modern but the word "Sakartveloti"(meaning-with Georgia) is an archaic form. Here are other examples: umshvenesi (The most beautiful)/neneti (old form of "mother"), Iati/gantiadi.(Iati- possessive case of the word "violet"), (gantiadi \_ modern form of the word "dawn").

Sometimes rhythmical number of syllables is the same: 'kamasi/lamazi" (meaning-kamasi-dill, lamazi-pretty).

Zurab Gorgiladze also uses emphatic vowels for being multi syllable forms and for more expression. This is often defined by rhythm: mgeltava/glekhtana (mgeltava means – with the head of a wolf, glekhtana means- at peasant's. isrisa/daisrisa - (isrisa-of an arrow, daisrisa-crumpled), tsema/mzema (tsema-was beaten, mzema- by the sun), tsavida-Davita (David has gone), dagvita/cavida (dagvita-sweeping, cavida-has gone) etc.

**The peculiarities of formation private nouns.** We should pay attention to forms of private nouns: Murmano, Lominav, Sulkhan - Sabav, Mukhranav. We come across identical facts in written monuments: **Basilo (Khandzeli); Asmato**. In the special literature it is indicated that " In Acharian dialect among Chvani gorge inhabitants the suffix "o" is added to Private Nouns as a form of politeness: Demuralo, Bilalo. The suffix "v" is used in the opposite way , it is less polite form;

Jemalav , Bilalav (Noghaideli,1972). The poet uses these forms for the necessity of verse order, semantic basis is not vivid.

**Plural forms of nouns.** In Zurab Gorgiladze poetry the plural forms with “T” create main rhythm: Devta/sevda (means - sadness of a giant), Regventa/Shekveta (means- the orders of stupid people), Khmata/kartan (means - the voices at the door), imedad...kibeta (means - with the hope of stairs), Natelta/gatenda (means- It is morning for the bright people). The plural form with the suffix “N” is used for multi syllables and in order to be more expressive.

**Peculiarities in using plural forms.** In Zurab Gorgiladze poetry there are number of nouns that do not have plural forms at all. **Elda (thunder), madly (gratefulness), mze (the sun).**

This is sometimes identified by rhythm : madlebi (gratefulness in plural form), eldebi (thunders).

In Zurab Gorgiladze poetry there are also examples of Abstract nouns in plural forms: **ghalatebi (betray in plural), mkylelobi (murders).**

Sometimes the Abstract Noun is Private Noun with its form, which also made because of rhythm. Instead of “aghmarti” (uphill) is used “Aghmartoba” (The Uphill). “Ali” (flame) is used as “Aloba” (The Flame).

The poet often uses “u” prefixes of the Superlative form of an adjective in order to reach expressiveness. **uaghresad uakhlesia mofereba** (petting is extremely new), **Batumi udzvelesi** (The oldest Batumi), **uakhlesi** (the newest), **uaghresi kalakia** (It is extreme town), **Georgian people – umaghlesi** (the tallest), **uagresi** (the greatest), **unaghdesi** (the most genuine).

**According to the number of syllables the poet often uses contracted forms of adjectives, like “umshveness” (full form is “umshvenieress” which means “the most beautiful .The examples of neologisms are : uankaresi (The clearest), umankoesi( The most innocent), unatlesi (The brightest), umtsvevalesi (The very summit).**

**The descriptive forms are given to understand the Superlative forms of Adjectives:** didze didi (bigger than big), maghalze maghali (Taller than tall), shorze shori (farther than far), tskhadze tskhadi (clearer than clear).

**Rare are double formation of Superlative adjectives: uukvdavesi ( the most immortalest), uumaghlesi (the very tallest).**

In the discussed poetry The Number does different functions, It has the role of several parts. It is not special by any means of peculiarities, we do not come cross any dialects or archaisms.

In Zurab Gorgiladze's poetry we find pronouns not only with literary form but also dialects. : **amferi** ( dialectic form f the word "such"), **rackha** (dialectic form of the word " something"), **vintskha** ( dialectic form of the word "someone"). For Ajarian and generally for wester local dialects, the use of the word "misi"(his ,hers) instead of "tavisi" (his, hers) is just for the serve of verse order.

For archaic forms the poet often refers to pronouns like "chemda"(for me), "shenda" (for you), and numerals : "ortave" (both).

In Zorab Gorgilade's poetry one of the most interesting things is verbal peculiarities. Here the second person subject is maintained: **dahzare** (ring a bell) , **gastkvi** (reveal), **gahghmuodi** (you were groaning).

Sometimes we have "a" for the third person in singular: dgana (one is standing), chana (seems). For the same person but in plural form we have "**nen**" suffix, or sometimes "**en**" (daudgen \_standing beside, sheekhen-toched). This is revealing unification: "The great tendency is felt towards unification in local dialects of Georgian language: the preference is for "en" suffix. (I. and V. Imnaishvili). "The struggle between "es" and "en/nen" suffixes ends with victory of "n (en) suffix in the XVIII century. We come across suffix "es" in XIX century stories but not as a standard, but as a reflexion of old literary standard, or as a stylization. "(Nikolaishvili, 1978).

The suffix "es" for the third person plural form is revealed in one part with transitive and also with intransitive verbs: **moeferes da**

**dakvaves (She was nursed and calmed).** (The plural suffix “es” is proved in the speech of Chakvi Muhajirs, where these words are intensively used: dadiodes (if he went), mushaobdes (if he worked)…

If the prefixes “h”, “s” is not grammatically used in fiction, then it has stylistic function (N. Tsetskhladze, M. Kakhutaishvili). These prefixes catch our eyes in the work of Georgian writers, Ilia Chavchavadze, Aleksander Kazbegi, Mikheil Javaxishvili. “H,S” as a sign of person is used as ornaments in Konstantine Gamsakhurdia’s work “(Jorbenadze, 1989).

In a discussed poetry we come across “H, S” suffixes with a single-person.(scukhda-He was worrying, dahkris-it is blowing, sduman-They are silent and two-person transitive verbs (schoron- Let them gossip, stser- you are writing,mohklavs- he will kill, daswva-he burnt it).

Sometimes they create the perfect example of Kobuleti dialect, sometimes they have the function of archaism.

We often come across archaic prefixes in Zurab Gorgiladze’s poetry: Tsarkhvetila – was swept away, aghgago –was built up. “gamdzulda - “which can be translated as “I hate” is an ordinary form for Ajarian dialect, it is semantic dialect.

The example of poetic individualism is “shevemukre” (I threatened). The mentioned verb we always meet with this prefix.

These kind of verbs are in a poem ‘Vaja-Pshavela’ that create Pshavian example: shemadzlebina (made me able to do it), shamavde (I will come in), **mamgoni** (I suppose so), **mamtsemi** (given) and so on. These kinds of dialects are revealed in Samkharian dialects, Taouri and Shavshurian (M. Paghava, N. Tsetkhladze). But the author gives them the colour of Pshavian dialect.

The poet knows derivational functions of the prefixes. The verbs **gadarchena** (survive) and **darchena** (stay) are synonyms and the poet uses the first one to emphasize another. With the prefix **gada** the poet creates antonyms: **gadajereba** (not to believe any more), **gadagvirgvineba** (over victory).

The substitution of prefixes serves plying with words: **daghlis, moghlis** ( it will make him tired), **aivlis** (will go upwards), **gadaivlis** (will go over it), **gadahkris** (hurtles), .(schoron-let them gossip, dahkris-it is blowing, **tsavimarto** (with an upright back),**mixvetavs ,mokhveta** (sweeps).The substitution of prefixes makes the phrases musical. : **afenili** (laid), **chapenili** (laid down), **gafenili tkeebi** ( Laid forests).

The prefixes **mi, da, mo** are used to show movement, the process of walking in Zurab Gorgiladz poetry. **dabalakhobs** (is eating grass), **dakvitinebs** (is sobbing), **momekhute** (hug me), **miibrdzvi** (goes fighting), **migvneshdebi** ( is walking with sighing). The above mentioned prefixes mi and mo are mostly used in “The knight in the panther’s skin” (Partendze, 2009).

In Zurab Gorgiladze’s poetry there are frequent cases os verbs in the passive voice, which have archaic ending. **Ibnidvian** (They are fainted), **dvia** (It is set), sometimes they create a rhythm (**khvadi/mtsadis** (I want something wild ), sometimes they have the function of archaism **stkuris** ( He is thirsty ), **megulvis** ( I think it is there ), **geghrijvis** (he is grimacing ).Static passive verbs are there for number of syllables.: **midgia** ( it is set), **svenia** ( is lying).

The archaic passives are used for stylization: **mometskina** (I am bored), **mometskura** ( I have become thirsty), **momemshia** ( I have become hungry ). They are kept in Ajarian, Kakhetian, Khevsurian, Gurulian, Kizikian dialects ).

The passives with “D” serve dynamism of a phrase. (**katkatebda** (It was gleaming), **kotsitsdeba** ( it is gathering). These forms are aslo proved in XII-XX centuries monuments.

When using theme signs the influence of alive language can be notices in Zurab Gorgiladze’s poetry. In Samkharian dialects and not only there theme sign’s unification is vivid. **-Av** sign is substituted by **-eb, -ob, I** signs. They are added to verbs with root ablaut. : **tsmindavs, tsmendavs** (is cleaning), **itserav** (is copying), **vkripav** ( I am picking). ” (Tsetskhladze).

The unification of theme signs is featured for Samkharian dialects **tekhav** ( is breaking), **mogtskvitav** (I will pick you), **vhlichav** (I am splitting it), **vzilav** ( I am kneading), It is also reflected in Zurab Gorgiladze's poetry , but this is identified for the verse order and literary figures.( **Deda/ pletda**- The mother was tearing it up ).

The same can be said about words ending in **Ia** and words having **av**

theme sign (**gaukriat** – they have struck, **gaumartavt** (they have hold ).

We frequently come across such literary forms as: **atrevina** (made him drag), **achagvrineb** ( you let them bull )... Rarely we meet the influence of live speech in Zurab Gorgiladze's poetry.

In some places we come across the forms that are mainly used in upper land of Ajara, Kakheti, Kartli, upper part of Imereti. In Imerelian we have **Tsavusevi** (I applied) forms 9 Jorbenadze, 1989). It's presence is investigated in Megrelian, too(Rogava,1995). They are unfamiliar for Kobuletian and upper land Ajarian. As we see, the poet uses upper land Ajarian forms for the poem's necessity and to create the colour of the region. In order to make Pshavian example the poet uses conditional forms.

In the literary monuments we have allusion “I” from the IX century.

In the poet's dialect archaic condition is kept. The forms of allusion in his poetry serve the number of syllables and also archaism : **vikav**- I was there, **davkal** – I slaughtered , **idek** –stand there.

The peculiarity of the verb **svla** (walking) should be mentioned as the basis of its use is the verse order. **mtavars/daval** (I walk in main places), **mosaghamovdi/ gamodi** (It's getting dark , come out ), **toti/modi** (the branch/come). For the stylization the poet uses dialectical forms (**viarebi**- I am strolling ), **modi** (come), and archaic forms :**ikmen** (do it), **markvit** (Give me the name).

It is very interesting when passive forms become active (**gaviotse** – I have become surprised), **survobs** (he wishes), **vgviandebi** (I am

late). It is expressive when subjective and objective forms change: **Shemogaberda** (It has become old with you,), **shemoaberdi** (you have become old with it); **domitmo** (He compromised me), **davutme** (I compromised him).

With the influence of live speech the stem does not change its forms in Zurab Gorgiladze poetry. Chamojekit (sit down for a while), vziart (we are sitting: **skhedan** (they are sitting,) **chatsvenilan** (**They have fallen down**).

The formed verbs are very expressive: Iasmata (she made it as Asmati), ikhvavtagan (some goose among others), gavatsremlghvare (I made it by crying), **tsagakhvalios** (go tomorrow). The general nouns are taken as stems. (dafna (laurel leaf ), ikhvi (goose), private nouns (**marabda**, **Avtandil**, **Asmati**), composed **Khel-peksi** (arms and legs), adverb (**gangan** – from), **xvale** (tomorrow,) defining and defined (tsremlis ghvari- the stream of tears ).

The semantic load is extremely great for formed verbs: **iasmata**, **iavtandila** – means they served devotedly, **isatsnakhela-** means made the function of winepress, **gamdzuvda-** I do not like it any more and so on.

The following verbs are examples of individualization: **moasakhnise-** plough it, **mkukharebda-** he was like a thunder, these verbs are used beside each other **kukhda da mkukharebda** - (He was furious like a thunder).

In Zurab Gorgiladze poetry there are some complex verbs, which prove their archaism features. : **Cheshmarit hkavi** (made it real), **ambors uyop** (you share the hug).

Zurab gorgilade's poetry brings our attention with infinitives. The usage of the suffix “a” is productive: **jakheba** (to crash), **gavardna** (to rush out), **gakachageba** - (to burgle) **gabavshveba** (to do something like a child).

Dialects are: **dadzakhili** (called), **ghichini** (to plead- This word is in Javakhian dialect and means to beg in an annoying way ), **surva** ( to want) ; **zidili** (to carry)-these words are Khakhetian . The following

words show rhythm \_ ( **nanavi-aravin** –no one petted her), ( **likni-fikri** – Thinking ), **trabakhoba-trabakhi** –to boast). The following words are used for the quantity of syllables. (Instead of the word “**kukhili** (thunder) we have the word “**kukhva** instead of the word “**ghordzini** – to revive we have **aghordzineba**, **gatxova** (to get married, instead of “**gatkhoveba**”, **fenoba** (layers) instead of **fena**.

The usage of the word “**sneulebi**”-(the sick people) instead of “**sneba**” identifies the quantity of syllables .The are a lot of infinitives in plural forms in Zurab Gorgiladze’s poetry.: **ghighinebi** (croons), **ghimilebi** (smiles), **sikvarulebi** (Loves).

### 3.7.The participle

There are different forms of formation of the participle in Zurab Gorgilade’s poetry. Those that identify prefixes ( **napshkhveni** –pieced, **namarkhulevi** –fasted), and those that identify suffixes ( **daprtkhnili** (worn out), **datovlili** – snowed, **damekhili-thundered**). The poet sometimes refers to use prefix-suffix participles instead of suffix, that is caused by the quantity of syllables: **naokhrali** (messed), **natsvetari** (dropped). The usage of “**mo**” participles. (**mogizgize** –crackled, **moene** –speaker etc. The participle “**mzakvavi**”( which means someone who does evil things), is strange itself. There are separate words with “**mar**”,’ **mo-ar**”,**ma-ar**” participles with prefix-suffixes together: **mkukhari** \_fierced), **mozizghri** (hated), **maokhrali**- a person who makes a mess. The negative particiles are formed by “**u**” pefix and “**uel**” prefix-suffix.: **autskavi** ( I matched), **unji** (this is archaic word that can be translated as treasure or goods), **urchin** (spoilt),**ganukurneli** (not recovered).

The participles formed from infinitive stems are archaisms. : **gadnobili** (melted), **dajdomile** (seated), **gamotskhobili** (baked), **mzakvavi** (wicked) etc.

The dialect expressions are: **mochuchkuli** ( collected, gathered), **najveri** (beaten), **dabghotili** (sketched), **amozunzluli**(wet); **also ganatul, ganatil, gataul** (lightened) types of particilpes.

Subjective and objective participles sometimes have the role of word rhyming.: katsi satali, kaci motali .( create a man, cut the man ).

We come across dialect expressions in prepositions and adverbs.: egre (in that way), ichkitad (suddenly), dastur (agree) , mara (but), zedan (above).

In Zurab Gorgiladze's poetry "o" suffix is added to some words which strengthens expressions. We come across to rare interjections as well : **vaisulo** ( the expressions shows that a person suffers and sighs from it), **nenev** (how people address to Moms informally in Ajarian dialect.), **hait** (used to frighten someone.). WE also come across archaic forms \_ **shigan** (from inner part), **veltashigan** (on the fields), **garna** (besides, but), **vitartsa** (as if).

There are examples of non -prepositional forms that are used for the quantity of syllables and also for rhythm: **ortsvitao** (on the hill),/ **mkocnidao** (he was kissing me), **nenia/mogifrenia** ( Mom ,you have flown here).

Zurab Gorgiladze frequently refers to inversion, the natural substitution the of words causes to feel something new. e.g. When a subject is at the end, the verb precedes an adverb : “ Samrekloebis atsvdil khelebis, me gaugonar kijinas vismen” ( with hands raised in front of the bell-tower, I hear the unheard whooping.)

Sometime the order has not stylistic purpose , but the verse order, the preposition is at the end , because it creates a rhythm. In the discussed poetry every determinant is postpositional (**frta diadi** ( the wing-great), **kaba chreli** –A dress –colourful, **dumils maradiuls** ( to the silence forever), **suni khmlis da suni dentis** ( the smell of a sword and the smell of gunpowder, **magaliti ertgulebis dadis**- the example of loyalty walks ). If the determinant and defined do not exist, then both forms are given .

In Zurab Gorgiladze's poetry determinant-defined case with elided forms are dominant ( motsolil vazis \_ pushed vine), beber dzylebis (old bones'), kartvel dedis (Georgian mother's), bibliuri samosit (In Biblical dress), damtsifebul motsvit ( with ripe bilberry). The poet used native

dialect, in particular upper Ajarian data for the necessity of a poem and created the real colour of the region.

We rarely come across the transitive type of determinant-defined case. Sometimes they are given as trimmed forms beside each other , it makes the phrase rather more expressive.

Here and there we come across determinant-defined cases in full forms : **grdzneulis mgznebare kelit chumi** ( with a passionate hand of a sick person). In one place there is vulgar phrase given : **shoreuli tsinadgesavit** ( As if from a distant yesterday ).

We can also mention non matching in number in Zurab Gorgiladze's poetry. For example :When An animated object is in plural form, the verb is in a singular. The reason of this sometimes is the quantity of syllables: **shegatsukha shenma fsevdoraindebma** ( You are bothered by you false heroes), **shegatsbuna msunagebma** (you were disturbed by greedy), **elakuceba soplis dzagħlebi** ( He is flattered by village dogs).

For that reason singular and plural form are sometimes beside each other.

In order to make native colour the poet frequently uses the ergative construction.: **glekhma ar mivida** ( A peasant did not go up to him), **ar miefera** (Did not pet), **nenem shepashpasha** ( Mom moved), **dakanculebma davkvit kanas** ( exhausted went through the seed field ).

Sometimes verbal constructions are built : rom ar dampirdnen arafeeri ( They did not promise me anything ).

Syntactical archaism is infinite construction. In old Georgian it was used to express purpose circumstances , but in modern Georgian – Participle is used . This stylistic method here is used for archaism. : **Chamad** ( for eating), **smad** (for drinking), **tskevlad** (for curse), **knosvad** ( fos smell)...We occasionally meet two kinds of constructions with the function of expressing circumstancial purpose for the quantity of syllables . where in the fist one the beginning is used , in the second part the Participle. : borotis gvemad da moyvasis gulgasafrenad, vchri

marmarilos" ( For the evils' suffer and to please the friend , I am cutting marble.)

Zuran Gorgiladze's descriptive feature is to build phrases in a pleonastic way. The subject and the predicate have the same function. The main idea of existing these phrases is to maintain the main value , that the subjects have their use. : **tseli tselobs** (A scythe scythes ), **tari ar tarobs** (Handle does not handle), **talkhi mainc talkhobs** ( a master of feast still feasts ) and so on.

The object and predicate often have the same stems: **vedrebas ras evedrebi**, **chkoli ar dachkola**, **jirki ar chajirka**, **zvini ar dazvina** , **dzaghli chaadzaghlle**, **dardic ver daardiane** ( Why do you beg to the pray, a baby tree has not become big, a log is not logged , stack is not piles, bury the dog, you couldn't worry the sadness.)

Sometimes one and the same word is the subject and verb stem at the same time : **okheri maokhrebs** ( the damned makes me damned), **maotsebs anteri** (The pope surprises me ). The usage of determinant and defined words that have similar roots is very interesting.: **sikvaruli minda**, **gakhta ufro sakvareli khani**, **khanmavali**...(I want love more passionate, time has passed, long period).

Rather more interesting is the phrase were modifiers , objects and the root of the verb are the same: “ **Ghalats ghalatit ver vughalate**” ( I could not betray the betrayal with a betray).

Sometimes the subject, the object and the root of the verb is the same: **kocnas kotsnaze ver vakotsnine** ( I could not let the kiss to kiss on the kiss), **Chemma tavma chemi tavis utavoba mamkopina da tavi damamxobina**” ( Myself did not make me myself and made me devastate myself).

One and the same word is a modifier and the root of the verb : “ **Chinkebtan chinkaobdnen** , **mnatestan mnatobdnen**” ( With demons they were demons, with bell ringers they were bell ringers), **stsamda,magram ughmertoba** , **ughmertobis gam stsamda!**” ( He believed, but in atheism he believed godlessness).

The verb that does not show person the object is used of the same root. : Tovs tovli (The snow is snowing).

Consequently, Zurab Gorgiladze thoroughly possess all the abilities of Georgian Grammar, old or modern, literary or dialects, which uses for different purposes:

**Verse order:** syncope-trimming, non-syncope non-trimming, determinant and defined words with trimmed types, : Disagreement with a noun and a verb number, contracted forms of adjectives, the plural forms with the suffix “n”, infinitive forms and occasional forms.

**Stylistic Functions-Archaism;** Non prepositional forms, old styled ending in narrative formation, the plural forms with “n”, olg, not simplified prepositions, complex verbs, archaic forms of verbs, infinitives and participles, inversional order of words.

In order to gain expressionism the poet uses the superlative degree of an adjective, hyphenation forms, plural forms with “n” suffix.. The substitution of participles, subjective and objective forms , different prepositions and so on have the roe of word rhyming. The sign of poetic syntax feature in Zurab Gorgiladze’s poetry is pleonastic construction of a phrase ,where a predicate and a subject, object/objects, different modifiers are the words of one and the same root.

The following serves to make the feature of different regions : Trimmed forms of personal nouns in determinant –defined cases, ergative construction, passives, unification of signs, different expressions : **shian** (inner), **zedan** (above), **dastur** ( agree) etc. The usage of objective person (Kobuletian local dialect) (Ajarian dialect).

Dialectic prepositions (shedzlebina \_ It made me able to do), other forms.

The poet knows derivational functions of prepositions very well, he creates words with different meanings from them and uses them for antonyms. He makes passive verbs active, speaks about different values by using formed and participle verbs, he retells about the flaw in his country by using infinitives in plural forms.

## Chapter II. The poetic peculiarities in Zurab Gorgiladze poetry.

**Synonymic is the wealth of how to express** esthetic idea of a faith by the speaker . “ Semantically differential synonyms first of all present the means of how to express idea in a pretty way, sometimes they have very tender colour . ( Moren, Teternikova, 1960).

In a fiction synonyms serve three different purposes: 1. To express the opinion clearly and exactly. 2. To avoid the usage of the same words. 3. To express specific stylistic colour.

Zurab Gorgiladze uses different synonyms beside each other to describe a thing or an event thoroughly. Making parallels with synonyms is the favourite way for the poet . “ When the synonyms help one another , they fulfil one another , they identify different colours” (Popiashvili ,2009).

Zurab Gorgiladze uses synonymic nouns beside each other in his poetry ( **zari da zeimi**- bell and joy ), zghapari da araki ( fairy tale and bedtime story), **kvali-geshi** (track-print), **charchi da vachari** ( merchant and seller). Verbs ( **ipovis/nakhavas** ( finds- diacovers), **amchekha/amkapa** ( split/cut up), **gamkurda/gamzida** (robbed me/ took away), **vameteb/vacharbeb** ( exaggerate /overdoing) **vucdi/veli** ( waiting/expect), **amfunge/amshale** ( made it messy/disorder), **gakuchda/ abucla** ( dulling,calm), rarely are infinitive and participles : **gakvirveba/gaoceba** ( surprise/astonish ), **lodini/tsda** (waiting/expacting), **dagmanuli /chaketili** ( closed/locked).

Some words used as synonyms are borrowed, they have come from other languages, some of them are dialects ( **nakhva/povna** (fnd/ discover), **achekhva,akapva,askhepa** (split/cut up), **gazidva/gacla** (avoid/ get rid of) **tsda/lodini** (waiting/expecting).

In Zurab Gorgiladzes poetry between synonyms most frequently are used conjunctions.

As usual, antonyms are used to describe contrast pictures , as expressive stylistic device. Rare are antonyms used as noun in Zurab Gorgildze’s poetry: **Sasakhle/kokhi** ( a castle/ a hut), **lodi / kvakenchi** (

Rock/stone),.. Most often adjectives are used as antonyms : **ketili da botori** ( Kinda and evil), **kakhpa da** ( a bitch and a saint ), **tkbili da mtsare** ( sweet and bitter), **mtkuani/ martali** (right/wrong), **makhinji/lamazi** ( ugly/pretty).

We can come cross degrees of adjectives and adverbs: better/worse, in/out.

Zurab Gorgiladze creates antonyms himself : for example he made the analogy of “underworld” with “upperworld”, with “upper” “ down”. It is not used as epithet for the wind in Georgian. Contextual antonyms are “Tiger and fox”, “donkey and bull”.

In a fiction the following functions of dialects are distinguished. To create the hero in different times; To identify the hero’s character, social level; to provide the literary aim of the story.

“In this case dialect fulfills literary gaps … Sometimes it has positive effects, as expressions that have become colourless gain some new charms. ( Jorbenadze,1989).

Our aim is to study the places and functions of lexical dialects, Why , how often , for what purposes does a poet use Ajarian and other corners’ dialects.

Live speech brings the scent of native region , its poetic pearls first of all make the reader to feel local beauty , but we also have the lexis of other parts of Georgia.

In the discussed poetry the revealed Ajarian dialects are exactly provided in Zurab Gorgiladze’s poetry.: **namskhvani** (body), **tsajinkva** (push), **blakvia** (silly), **dabeksna** (pressed), **dabiksva** ( closed), **dabazeba** ( to ripe), **benchkvi** (bush), **mochuchkvna** (collect), **baghvi** (kid) etc.

Some words in Ajarian dialect are archaisms: **Lirtsi** (shameless), **Zhveri** ( leaf), **bechi** ( dull), **ghazvi** (greedy). They are proved in a Sulkhan- Saba dictionary.

There are proved words in this poetry that in Ajarian is common Georgian, in particular , some words are relatively connected to substratism. : **patkali** ( pulse beat), **punchkhi** – this term is also in Gurian dialect and means a small piece of bread, **Khoshori** (huge),

**burjgna** ( pinching), **jargvali** (prison), **ghvarghvali** , which means to burst into tears we come across in Ajarian, Gurian ,Lechkumian dialects.

A lot of proved words are discovered ot only in Ajarian but also in other dialects, so we cannot consider them as the possession of Ajarian dialects. they are: Ghanili ( to clear up), ghja ( arrow), ghoje ( The wall os wooden house built into each other ), bghezi ( angry), katari (wooden point), iareba ( is walking), dajverva ( beat). These words are as in ajarian as in neighbouring- Gurian dialect.

The following words belong to the same list : dabghotili ( scratched), lekerti ( thick blood)is in Ajarian, Gurian, Imerian dialects. Chliki ( print), mataoci ( naughty), nambuli ( wet with rain ),, Chachvi (handful), kimchi (good), kvendghi (new), pushti (dishonest), dafekhva (limbing),leghma ( ice that was melted in the sun ).

II . The poet also uses the lexis of other dialects. The most comes from neighbouring dialect- Gurian: dvrni (vocal), urjuki ( stubborn), barbali ( the movement of a flame), zunzli ( sobbing).

Imerian dialects are : makvarantkhi (a naughty child), kimpali ( a seed of grape), angeshi (beautiful).

The word “ Akalo” is a possession of a Georgian dialect and it means soft ground, “tlu” means a tall, straight tree.

The word “Chkerali’ belongs to Pshavian local dialect ( it means a teep place in a river ), the word “Karkveti”(light) belongs to Mtulian, Kizikian is “ghergheti” ( strallin without aim), Javakhian dialect is “lingi” ( he thin layer of mud), Chkvera ( stomachache ), Ghichini (begging), Meskhian dialect is “ kvebudna”(a wicked person), “Jgyleta” (pinch).

In the discussed poetry there are words that we come across in different dialects except Ajarian; “Nagrami “(descendant) is in Gurulian, Imerian and Rachian dialects, “Gvapi “ slow rain) also in Imerian and Kartli’s dialects, “tskrela”, which means “ row” is kizikian, kakhetian, “ khorkhoshela means” hail” and is found in Mokhevian dialect., “Cherkho” means floor of a house and is Khevsurian, Pshavia,.

Tushurian dialects, “ Tsriati” means miserable weather . It is in Mokhevian , Kizikian dialects.

Lexis , which is revealed in far distant locations might be ancient dialects. As we see fundamental studies takes us to different problems.

A modern Georgian writer in a letter “ Language and a writer” writes: “ I am Imerian, but if somebody call me a writer from Kutaisi, I will throw a stone to him. If you had ever read my novels , you might have noticed that ma charecters speak in Kakhetian dialect, Kartlelian as well... Can you suppose that even in Feridnian and Ingilour dialects. I have the set of dialect dictionaries on the table- hey are precious books for me. I am not only chaineto dictionaries. Wherever I am , I always observe a speaker’s lexis and if I heard something important I note them down immediately in my notebook. (R. Mishveladze).

The above mentioned analysis brought us to the conclusion, that a poet Zurab Gorgiladze uses not only his , Ajarian dialect but other dialects’ data , too. They have essential position in his poetry , some of them have the function of making specific colour according to the regions. They are often in author’s speech that give the phrase light effect.

As a dialectologist B. Jorbenadze writes “ The writer’s aim is to fulfill literary face, to create appropriate mood, and he has the right to use all the opportunities of his language for this purpose” (Jorbenadze,1989)

With natural characteristics of things and events Zurab Gorgiladze’s writing manner is called baroque, expressive style.

The studies showed us that it is necessary to create a dictionary for each individual dialect.

**The rare usage of lexis. Zurab gorgiladze gave life to many ancient words. The part of a discusses lexis is proved in “ Saba’s “The bunch of words“.** The big part of its lexis is unfamiliar to Ajarian dialect, the poet enlivened them. e.g. uglagarji (ugly), arjali (shrewish ), artvali ( ugly), leghma ( snow melted by the sun), Lerdani ( very idle), Javari ( an eye of honesty), Leshteri (the water of hail), bodzali ( double

arrow), Charbi ( the beak of an eagle, hawk ), lorpini ( the board of a stone ), ghudghudi (the voice of light fire and boiling), jigha ( bow), tsriati (cold), ghazvi (envious) etc.

The poet activated rarely used words : nakshi \_( mud stuck on shoes), archive ( someone's), nakshi (face), ubiri ( stupid), khvanjari – this word means a string that is used to fasten trousers without buttons. tkereba ( horse race), khvito (talisman), tsarafi ( a cliff), tsigligi (fast, tender movement), bekhereki (an old horse): ortsikhebi (narrow way that leads to gorge or mountains), khvincha ( stones).

There are cases of Kolkhian myth's characters in Zurab Gorgiladze's poetry. Here we also come across Megrelian-Chanian lexis.

In Zurab Gorgiladze's poetry we also meet eastern lexis. “ None of the language collection has passed another language collection without connection. ( Sh. Dzidziguri ).The poet gave life to the words that were only remained as archaic forms.

Zurab Gorgiladze poetry reflects terrible past , thar has resemblance on his poetry, eastern lexis that invaded in Ajarian dialect. They are : zevzeki ( careless), kiometi ( poor condition ), munnati ( pray), kardashi ( brother), baba (father), berbati (dirty), mashala ( it's fine).

In his poetry we also can find the examples of Russian influence, that were so common in everyday speech. “bezdelnik”- unemployed, “ tsignebi “gypsies” , priut” ( the house for orphans).

In order to recover the past time , the poet refers to archaism: “ It helps the writer to simplify described period and events for the reader “ (Zandukeli 1960). The poet worries “ My God, my language , my book have wiped out.

The search for the roots enlivened the archaic layer of lexis. : sakhamili (fire), bediti ( bad), spa( slave), khamli (shoe).

### **The stylistic functions of individual author's neologisms.**

The rare samples of word formation speaks about the poet's genuine talent. We are grouping them in the following way:

I. Neologisms, that are made for rhythm : naakrovani-mglovari ( made in gold< mourning), shemisikhltagana ( made me as his blood and flesh), mivdindebi ( I am seaming like current), khmierobs ( he is in condition of happiness), plidobda ( The period of sunset was starting), Sheespekalo (hold it).

II. The creation of some lexical units should have basis of alliteration purtknavs punji \_( a brush is like a bee), zhami zhangnapeti ( Time worn out).

III. Some words are made with an analogy of other words: khelisguli/ubeguli ( a palm of a hand/lap).

IV Most of the lexical units are not created with above mentioned factors: khvarchali (The flow of water).

Formed verbs and infinitives are very interesting ( mebavshvebi –acting like a child), gamchumareba –silence).

The Individual-author's neologism created rhythm, alliteration and others analogy.

### **Stylistic functions of phraseology.**

Zurb Gorgiladze creates unique linguistic style and the writing manner , lexis and phraseology are in his style. Linguistical expression of emotions is rather interesting. **Emotion** “ is a reaction to inner and outer irritation, which has plain subjective expression”(Dogenov,1978)

Besides subjective “ emotion is emotional feeling and expression , its ability is inherited, it is cultural and universal” (Izard, 1980)

The examples of phraseology are a lot in Zurab Gorgiladze poetry: “ **The gallop of the range in a soul**”, “ **eating one's spirit**”, **Demon goes over your soul**”, **collapsing spirit injuries**”, **swampy soul**”, **scattering flowers in a soul** “, **to stick Islam in the soul**” etc.

N. Tsetkhladze studied the concept ‘soul’ in Zurab Gorgiladze’s poetry. The rate in percentage term for positive feelings is following: happiness\_ 27 %; Love and patriotism – 18-18%, Nostalgia- 14%, Love of Christianity and poetic inspiration 9-9%, matrimony -5%. From negative feelings the concept “soul” most frequently expressed the suffer

, the sadness caused the influence of Mussulman , death. From positive feelings he expresses joy, Christianity, the love of a country, nostalgia, emotions, spiritual calmness, kindness and poetic inspiration. That is why Zurab Gorgiladze's poetry is so expressive and highly esthetic.

We come across phraseology in Zurab Gorgiladze's poetry where the main component "heart": **To stick in the heart with alarm, to pull out heart and liver.**

**The substitutive phrases of the word "heart"** are original (E. Berishvili). In a special literature there are different examples of this. ( A.Chikobava, TS. Modebadze, N. Poniava, N. Tsetkhladze).

The following phraseology shows unselfishness: **The glitter of salt on a table that has a guest .**

The rare idioms are proved: **The age of the rose, a bird's hope.** The following idioms address to traitors, weak, awkward people; **The son of a burglar , the son of Judas. , a stall rat, the wolf of a chair, colourful plague.** The consequences of poetic fantasy are death phraseology: Neighing of Bedouin horse in the red blood.

Phraseology is mostly used to express negative feelings : Grief, worry , shame, betray . Their stylistic function is to raise negative emotions towards enmity.

Using phraseology the poet reminds people the ancient history of our country, terrible period: **He was pulling out his flesh from the cradle: The blood and a pot were boiling.** the poet remembers the dark period of XX century, **when we were sucking false miracles from a little finger."**

**The poet's aim is emphasized here..** It is dishonesty **to sit up on the back of your country,** and live on its expenses.

There are a lot of phrases used usual for everyday speech. They express negative semantic. **Make him to throw a stone with his tail, to fall in someone's jaws, he does not careless and so on.**

**To look from ajar** was a real sorrow for the poet. This phraseology is interesting not only linguistically but also as a plot.

The poet is not satisfied with existing proverbs, he processes , rejuvenates them in order to give them more expressions, determination and to make them rather dynamic. They are like organs of the text: When you blow over the ripe fruit but unripe falls down: **I will put hope and kindness on the stone, its rather better than the life.** Others expressions are woven skillfully in the poet's poetry: For instance Walter's words:" **You,- saved me from a friend,** God I will mind my own enemy myself."

The poet uses dysphemism against dominant immorality, libertinism, self-interest and other vice : cursed, carrion ,bitch etc.

Thus, Zurab Gorgiladze's word matches perfectly with context and it is expressive; The phrase is alive and fresh , fast and dynamic. Using Ajarian dialect is his main attribute but he also frequently uses the lexis of other regions with different functions, different semantics. He gives them new plot, enlivens old Georgian words. Using Barbarisms describes a connection with live language. If dialects make the specific colour of a region, then Archaisms make time come alive. The poet creates new words and phraseology as well, so by this way he enriches the language.

#### **Chapter IV. Word formation**

It is well known fact that coining new words is a strong tool to enrich a language. Zurab Gorgiladze's excellent Georgian is also rich with word formation.

**Creating Names.** There are many words in Zurab Gorgiladze's poetry with suffix "**ian**": **Putiani** ( with a parcel), **kuntiani** ( having muscles), **tramliani** (steep). Very interesting derivation is **Gulperangfriani** which means the breast with a shirt in a shape of sail.

Sometimes using different suffixes is identified by the verse order ,like "**ur/ul, eul and ier.** : **Mtvareuli** (Lunatic), **janieri** ( strong), **siskhleuli** (bloody). The word "**alpiuri**" ( Alpine ), is derived from the original word "**Alpuri**" , the reason might be considered the quantity of syllables. The following words have the suffix "**ovan**" ;

**khmakhmovani** ( with the high tone of voice), “**Maghalrtovani**” ( with long branches).

In order to express the absence of something Georgian language has the prefixes “U” and “U-Ur”: **Uzado** ( flawless), **usastsaulo** ( without miracles), **uboroto** ( without malice), **uazro** (without sense ). The word “**ukamkamo** “ ( something that does not glitter) is the poet’s own form derived from the word “**kamkama**” ( glittering).

There are some words that show poet’s individualism . All these word has the use : **saTavmdivno** ( The place where the director sits), **saraindo** (heroic) etc.

In order to show the title of a person the poet uses interesting words . For example “**Dandalurai**” describes a woman who is married, this form is used in Ajarian dialect.

Sometimes the formation of Abstract noun changes. We come across strange forms used for verse order. : **Nazoba** (tenderness), **sikaltsule** ( virginity), **bneloba** ( the condition of darkness). The poets individualism is shown in the following words: **Mdidroba** ( **the condition of being rich**), **mravloba** ( **the condition of increase**) and so on.

In a to be discussed poetry we come across to forms that are used as being under influence by everyday speech or contracted forms: **katsunebi** ( ironic form of men), **Bondoia** ( The name used when calling a friend, informally), **dzamia** ( Bro).

The peculiarities of word formation in Zurab Gorgiladze’s poetry are to load it with the archaic and dialectal stylistic functions.

The poet’s creative talent can be seen in making composes. Composes with double roots are very interesting : **Chikchiki** ( twitter), **Khirkhici** ( giggling).

Also adjectives and adverbs made by double roots: **daba-daba** ( From one lowland to another), **dabal-dabal** (emphatic form of short).

There are long derived adjective composes.: **Didgumbatebi** ( with great domes), **guldidi** (with the big heart) etc. Rare are composes made by joining nouns: **pirtsopi** ( is used to describe someone who always

curses and says bitter thing). There are composes that are made by joining a noun and a number: **Khanmravali** ( something that takes long period), **Rtomravali** ( describes a tree with many branches), especially rich is composes with participles.: **Tsargakhsnili** ( with open eyebrows), **tavmochrili** ( without head), **kelgamochrili** ( with a cut throat), **tskhovrebaletsili** ( confused life).

Most of the composes are made by joining a noun and an adjective together: mkharnateli ( with a bright shoulder), karghia( with the open door), tvalghia ( with one's eyes open).

The interesting compose is: **pekhmsubuki** (light feet ) etc.

Rather more interesting are composes with different roots with the suffix "a". rkebmorchkhala ( with shallow horns), **gulantskvala** ( with flattering heart), mzeperanga (The sun with a shirt on it) etc.

We come across composes with two and more concepts, they are formed by doubling adjectives and participles. : tsvit-tsviti ( Plural form of "thin"), Dafenil-aghvili ( laid\_poured), gadatanil-gaziduli( taken-moved away).

## **Chapter V. The stylistic peculiarities in Zurab Gorgiladze's poetry.**

The poet Zurab Gorgiladze's poetry is interesting for its tropes, but the comparison, as a stylistic device is rather distinctive and interesting. It has different stylistic functions.

Sometimes the quality where the comparison should be made , is not featured for the thing that is to describe, this is poetic talent , how he estimates it: **Tall as silence or prayer, warm as a temple, as Love... gossip, the beauty is honest, as astonishment,.. I sprang like a fear, mud is deaf like snow ...**

Sudden comparison is extremely expressive: **You were pouring blood as the Bible, “ “ I am elegant like a Georgian verse”, “ Love dried like postal ink and finished like soap in prison”.**

When the negative connotation is used in positive or vice versa, it really takes our attention : “ It matches like blood”, My injure is open as if it is smiling”.

The poet's manner is to compare abstract nouns to concrete nouns and in this way explain reality. : I wear a gossip like a crown, and suddenly you need a woman like blessing". " Paris id drunk like a bitch", My love grown up at orphan's" , " I bound memorable days tightly".

In a to be discussed poetry both component of comparison might be the same noun.: A man sitting in the shadow like a shadow", " You hated betray as a betray".

The Metaphoric epithets need to be payed attention ,," They are subject psychic and designates unreal sign, passed on another subject according to comparison " ( Kozlov, Kubareva, Serbul, Meshcheriakov , 2203). **The virgin dress, the clever doubt, drunk and silly April, Honest past, the naughty wound,, bare feet days, orphan fog, undrunk word, calm heavens.**

Very interesting fact about the abstract nouns is that they are ornamented like a person: Tenderness and fainted tender, The kindest lightness, The silence is innocent, bare tenderness, obedient stupidity.

There are epithets howing colour semantics. There are rare cases in Zurab Gorgiladze's poetry that points at concrete colour of a subject. .E.g." The birds with the colour of grass " or " The desert with the colour of the sun". The poet's dreams are purple, the smoke has the same colour". " Wine colour love".

The exact way to estimate a poet is a metaphor (Aristotle).Zurab Gorgiladze uses exceptionally wonderful metaphors: "The door high above cracked, the sun poured colourful silk, then washed his face with dew and put a rush matt on a mower's head , glittered the sky with a laughter and a bonfire sat on its ashes", " dawns like deer are grazing mountains" , " a garden put the sun on its lap like a bunch, the wind was eating a red sunset".

The poet metaphorically painted positive and negative concepts.: Love, joy, hope, dawn, sunset, poverty, revenge, immorality, sorrow...The most metaphoric description has the dawn and the sunset.

There are a lot of complex images in Zurab Gorgiladze's poetry. The metaphor has different variety, they go into other tropes: Metaphoric epithet, metaphor- periphrasis, metaphor-personalization, metaphor-symbol, metaphor-allegory. It once more proves boundless talent of Zurab Gorgiladze.

Zurab Gorgiladze's poetic tenderness of soul is seen perfectly in using the method of personalization. The poet, who was grown up on Vaja- Pshavela's and Nikoloz Baratashvili's literal traditions was gifted with a talent of reaching ageless and spiritless wishes : He can listen to Georgian wind and also listen to " silent fields".

The poet animates everything.: "The road suddenly slid the paths from its arm-pits, they crept into seed fields, joking, and waving to someone horny hands; A bot aloe and a bay tree are standing like humans, worrying , the sky is sad, a tree does not rub on another tree, a palace is tottering, the roof is laughing, and the earth starts whispering like a tender bud, the towers are yelling, I am listening; Standing there the Skhalian temple is waiting for a guest".

When the author is too admired by a thing or an event he uses hyperbole to transfer is emotions into readers' and cause the same feeling. " Nine Marabda would have be watered by my blood , " " Why had Machakhela ( name of a river) been bleeding for three months?"

Litotes is a type of a trope and means to represent a subject in a diminish way: " The earth , the smallest part in a space, the earth , a village layed in the space".

Zurab Gorgiladze actively uses " One of the types of the trope, that changes the name of thing or an event by defining specific features " (Timofeev, Vengerov,1963).

"By using periphrases we are given fictional description and they create fictional image."(Efimov,1961);

Periphrasis is a way of saying something in different ways.(Galiperin,1958). The poet's periphrasis is impressive. Most of them have historic nature: Svaneti is legends' riot raised to the sky", Egrisi is old and colourful pain", Native Ajara is "Georgian truth.

For a poet the temple of Skhalta is” A dream neck raised to the sky, its dome is blue reed stem”. The poet addresses to well-known person Gulo Kaikatsishvili as “ The Ajarian hood”. Memed Abashidze made very impressive periphrasis:

“ She is a Georgian spirit risen in hut’s throat, she is an old owner of Georgian bones lying under the rocks.”

For the poet- a woman is like a high arched temple, “ fate - is a pretty woman, or “ distant miss”. The whole life’s philosophy is given in the next periphrasis:” The life is the smell of a blind person , it is the fancy of a dumb... “ A blind person has a strong sense of smell , whereas the fancy of a dumb person is strong. Like life, it is rough, stormy and fierce, it makes a person be risky.

The main component of several periphrasis is a poetry: The joy of the sunset, Mimosa- silence, Rock- describes noise, eyes- thoughts, rain is a poetry of music. The temples of Khino, Kobuleti, Meskheti, Petrtsi, Betlemi are described periphrastically.

We frequently come across to oxymoron in Zurab Gorgiladze’s poetry, joining of antonyms that are based on linguistic and contextual antinomy. It creates the feeling of unexpectedness.: Tender fire, tender deception, heavy happiness, beautiful hatred, “ Lovingly wild and very extreme , I desperately liked”.

By using oxymoron the poet retells concrete an abstract noun’s fictional description.

**“ If a fire, deception, immorality are “tender”, then tenderness is awful , sadness- cruel, sobbing-calm, happiness-heavy, hatred-nice, gratefulness-evil etc.**

The stylistic function of an Illusion is referred to Rustaveli, Ilia, Vazha, Giorgi Leonidze Galaktioni and others Illusions.

In state of the inevitability of the national independence the poet refers to Ilia’s allusions. : “We belong to ourselves” . When speaking about the vanity of life , he uses allusion of Thekerei-“ he village looked like an old vanity fair”

Using refrain gives Zurab Gorgiladze’s poetry the sense of rhythm.

“ As the poet sees the inevitability of the war and the necessity of activity he asks rhetorical question and answers it himself that by doing so the God would bring nothing, he could not save Georgia. The poet cannot bear using the same phrases and spreads them:

“ Dzaghlı keps da qaravani midis  
“an es dzaghli chaadzaghlı, anda,  
qaravani daabrunę ukan!”

(These lines from the verse tells us that a dog barks, a caravan goes, other bring the caravan back or kill the dog).

The alliteration gives musical rhythm to a poetic word, repeating the same consonant several times, its function is giving aestheticism a stylistic function.

The poet often uses the alliteration of following sounds: T, K,Kh, G, D ,Z.

“Katkateb, kotkoteb,kvitkviteb,dghitidghe,”  
“Utolod tetra da tetrze tetra “  
“ kelze shemomapartkala, vazis lertsi loportkana”  
“Khamikelze khaogheri balakhebi shemrcha tana”  
“ Dzondzala dzaghlebs dzagravbs dzeris gadadzakhili”

The purpose of the **Gradation** to raise up some concept, thing or event. In order to increase the impression synonymous words are repeated.:

Gradation is made by describing the developments of the features of things or events. This purpose is to raise patriotic spirit and cause the activity in society.

there are a lot of complex fictional images in Zurab Gorgiladze’s poetry. The Metaphore has different varieties, that pass into several tropes: Metaphoric epithet, metaphor-periphrasis, metaphor-personalization, metaphor –symbol, metaphor- allegory. This is the proof of Zurab Gorgiladze’s unique talent.

Thus, Zurab Gorgiladze’s stylistic peculiarities are very interesting. The analysis of the stylistic devices and rhetoric figures showed that

Zurab Gorgiladze is gifted with talent. His style is made by making rare and sudden comparisons, making everything animated, metaphoric epithets, metaphor, oxymoron.

## **Conclusion**

Zurab Gorgiladze's poetic language and style is limitless topic, that why the research is still actual. The investigation of his linguistic universe let us say the following:

The originality of Zurab Gorgiladze poetry is revealed in the variety of speech, creative imagination, which are based on rules of Georgian phonetics, morphology and grammar.

The poet's popularity is raised because of his manner of introducing the faith, and decorating the plot with appropriate cloth. The rich literal traditions and folk roots are main sources of his poetic language. Apart from this we meet such linguistic signs as: literary and spoken style. The Spoken style is dominant, although verse order is the reference of poet's lexis towards literary language and folk spoken style

The main stylistic sign is dynamism of a phrase, using a new, fresh word. The poet frequently uses forms of different dialects, the most common is inter dialectical lexis, the narrative of a rhyme is made by using different dialects skillfully. Zurab Gorgiladze enlivened a lot of old Georgian words, activated rare words.

The poet uses several skills to choose appropriate lexis for the described mode of life and epoch, he uses different peculiarities of phraseology or grammar.

The forms of dialect create the real colour of parts of Georgia. The poet uses either the lexis of dialect or Zanuri's lexis.

The influence of Russian or Turkish languages are reflected in Zurab Gorgiladze's poetry as they were common in everyday speech.

The usage of archaic forms serves to Archaism. To restore the past time the poet uses lexical and grammatical archaisms.

Expressing and fulfilling an idea clearly, the poet uses old and new synonyms beside each other, the words have different stylistic shades. Painting contrast pictures the poet uses antonyms.

Individual neologisms used by the poet is the possession of fiction it estimates a writer's creative talent , literal potential. They are not in dictionaries yet , but after some time , they might have their position in literal language, might become its possession.

Rhythm, alliteration and other analogies are the factors creating author's individual neologisms.

Neologisms are: umankoesi ( the most innocent, ) umkvidresi ( very native).

Zurab Gorgiladze created a lot of interesting phraseology : Salt glittering on the table where a guest sits. A bird's hope. Idioms used towards betrayers, cowards: The son of Judas, a rat of the stall, colourful plague etc.

Exceptionally expressive are phraseology containing the word "soul": The gallop of a range in a soul " , "the demon going over the soul", "The swampy soul", " to stick Islam".

"Looking from the gap" expresses the pot's sorrow.

The poet uses dysphemism to fight against flaws dominating in a country.

The analysis of stylistic devices and rhetoric figures showed that Zurab Gorgiladze is talented poet, creator. The original style is due to comparison, metaphoric epithets, personalization, periphrasis, and building up phrases.

The unforgettable impression is left on a reader by describing subject with opposite qualities, oxymoron.