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*With the Right of Manuscript*

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“Epochal and cultural essence of the feuilleton humour and linguocultural perspective of the study”

(Based on feuilletons of Georgian and English newspapers)

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Abstract

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**Introduction**

In the modern society, the role and importance of mass media is indefinite. Everything, for what any means of mass media exists and does, is finally embodied in its contents.

A new story framed into the shape and contents of a publicist style is a kind of a textual unity, where linguistic and culturological innovations are noticeable.

Journalistic text is a “mirror” of current events in a language. If earlier it was done by belles-lettres style, now the role has been acquired by mass media and publicist styles. Exactly critical situations and public crises, important political and economic or social processes existing in life, form that textual space, which is represented by belles-lettres- publicist genre.

**Topic and problem of the research.** The dissertation paper “**Epochal and cultural essence of the feuilleton humour and linguocultural perspective of the study**” (based on feuilletons of Georgian and English newspapers) is dedicated to the study of one of the types of newspaper genre, where creative approach to the fact is most important. Despite the solidary age of the feuilleton (already counting two hundred years), we can say that as a genre it has not disappeared and is quite attractive and promising for readers as well as researchers.

**Scientific novelty of the research** is represented by the synthetic study of the above mentioned topic. The role and importance of media is rather topical in the modern society. It is also worth to note that on the basis of contrast, such linguistic phenomenon as feuilleton and its demonstration in such interesting and diverse field as media has been less studied.

**Actuality of the problem.** The dissertation on the mentioned topic is really necessary as the number of feuilletons in Georgian and English press has significantly decreased supposedly consequent to the democratic nature of the press. Though as a genre it does not lose its actuality. Nowadays feuilleton has already been replaced by popular satirical-humorous shows and animated TV programmes. Thus, it is important to study the reason why feuilleton popularity has decreased, its role in the past and what is its function in the modern society.

**Theoretical value of the research** is determined by the fact that it consists of valuable studies and conclusions for language typology and culturology.

**Practical value of the research** is determined by the fact that it consists of interesting material for the general theoretical linguistic course as well as for course in linguistics. The research can be used at English Language Stylistics, Functional Stylistics, Text Linguistics, Press Discourse, Linguoculturology lectures and seminars. It is also possible to use it in the

process of working at Bachelor's or Master's degrees. The research will interest students of journalistic faculty, journalists and persons interested in the theory of journalistic genres.

**Applied methodology and the system of methods.** As we are studying one of the types of the journalistic texts (feuilleton) in terms of Linguoculturology we can say that the paper has got interdisciplinary character. It means we synthesize three scientific disciplines: the theory of journalistic style, culturology and linguistic experience, giving interdisciplinary study. The main methodological orientation of the paper is based on interdisciplinism, though the paper is also based on observation, descriptive, semantic analysis and comparative methods.

**For the empirical material** we have used the samples of Georgian feuilletons from the journals and newspapers: "Iveria," "Droeba," "Niangi," "Kviris Palitra" and English satiric journals and newspapers: "Punch" (The London Charivari), "The Wipers Times," "Private Eye," "News Thump," "News Biscuit," "The Daily Squib," "The Spoof."

**Theoretical base of the study** are works of Georgian (G. Kvaratskhelia, I. Chkhobadze, S. Tabagua, T. Gogolashvili, G. Shamilishvili), Russian (E. Zhubrina, O. Tsiganov, A. Istomina, S. Logachev, D. Zaslavski, I. Galperin) and foreign researchers (P. Simpson, R. Sap, K. Dianina, M. Petku, R. Menkop, A. Pietila and others).

**The structure of the dissertation paper** is determined by research goals and objectives. It consists of introduction, 5 chapters, 18 paragraphs, general conclusions and bibliography.

**Introduction** supports the choice of the research problem, defines aims and objectives of the paper, and highlights actuality of the paper and scientific novelty, its theoretical and practical value. It also defines methodological aspects of the study.

**The first chapter of the paper "Feuilleton as a belles-lettres-publicist genre of a newspaper style and its humorous nature"** discusses the issue of classification of feuilletons - as a political, mass-communication discourse or humorous discourse. We also discuss what the cognitive base of feuilleton is, to which newspaper style we can confer it. The chapter says that it unites all the three types of discourse in itself and it is belles-lettres - publicist genre of a newspaper style, which unites publicist and fictional elements. As for its cognitive base, its cognitive base is "a satiric picture of the universe". As feuilleton is based on satire and humour, we considered it necessary to dedicate one sub-chapter to study the types of satire and its peculiarities.

The second chapter of the paper named **“Peculiarities of feuilleton as a genre”** deals with different understanding of the term “feuilleton,” main types of feuilleton and its genre peculiarities, the role of feuilletonist in feuilletons.

The third chapter of the paper **“Linguo-stylistic and structural peculiarities of feuilletons”** deals with two types of study. On the one hand, it discusses expressiveness of feuilleton, its stylistic peculiarities. On the basis of example analysis it names the stylistic means (satire, irony, grotesque, sarcasm, satiric metaphors, humorous comparisons) which create figurativeness of feuilletons; on the other hand, it studies structural peculiarities of feuilleton, highlights its similarity with a humorous story and essay; it deals with hybrid forms of feuilleton. One paragraph in the given chapter is dedicated to the study of feuilleton titles.

The fourth chapter of the research **“Linguocultural nature of Georgian Feuilleton and its epochal change”** diachronically studies Georgian feuilletons, demonstrates different thematic, essential and structural types of feuilletons of different times.

The fifth chapter of the research **“Linguocultural nature of English Feuilleton and its epochal change”** deals with the non-existence of an English term for “feuilleton” and the replacement of the term with other terms (humorous essay, article of a humorous column). Similar to the previous chapter, the given chapter diachronically studies the development of English feuilleton, its thematic, essential and structural peculiarities on different stages of its development.

The final part presents generalized theoretical conclusions of the research.

## **The brief content of the work**

Chapter I. **“Feuilleton as a belles-lettres-publicist genre of a newspaper style and its humorous nature”** consists of two paragraphs: 1.1. “Feuilleton as a belles-lettres-publicist genre and its place in mass media” and 1.2. “Satire as one of the manifestations of humorous discourse.”

When it concerns such text phenomenon as feuilleton, it is hard to avoid speaking about functional style. Which functional style does it belong to – publicist or newspaper?

In the dissertation thesis “Media genre Glosse as a literal phenomenon,” on the similarities of publicist and newspaper styles, S. Tabagua writes: “in order to meet its objective well, newspaper and publicist style must have unbiased as well as emotional power of persuading” (Tabagua, 2010:26). Given opinion indicates similar function of newspaper and publicist styles – function of persuading masses. Despite the three main functions (reporting, influential and entertaining functions) of the newspaper style, the leading part is still taken by the influential function. All newspaper texts deliver information to readers and at the same time they have impact on them.

Newspaper style is distinguished with the diversity of genres. They are: informational-newspaper, analytical-newspaper and belles-lettres-publicist genres.

Feuilletons, essays, pamphlets - represent belles-lettres-publicist genre. Belles-lettres-publicist genres are synthetical genres, and as the rate of belles-lettres and publicist style fusion is so high, it is hard to prove which one is principal. They are on the verge literature and publicism, acquire elements of both and create their own diverse genre space. Belles-lettres style describes reality figuratively, whereas publicism is characterized by documentary tendencies. However, author’s opinion is of primary importance.

Thus, feuilleton is an inseparable part of a newspaper style. It is one of the distinguished genres of a newspaper style where fictional and publicist elements are coined together and are a wonderful manifestation of the satire discourse.

**In the second paragraph of the first chapter** we discuss how to classify feuilleton - which type of discourse it can belong to and what is the role of satire in creating “the picture of a universe” of the humorous feuilleton.

Nowadays there is no doubt that feuilleton unites three types of discourse in it: 1) According to basic intention it is atonal genre of political discourse; 2) Having aimed at giving information to masses it belongs to mass communication discourse; 3) From the point of making influence on readers it represents humorous discourse.

We will try to prove the above mentioned thesis. First – why do we have to classify it as political discourse? Is it possible that all feuilletons have political basis? Of course, they do not. Feuilleton can deal with different topics such as political and economic, social or common to all

mankind issues. However, in most number of feuilletons there are satiric interpretations of a political event or situation.

Why does feuilleton represent humorous genre of discourse? Often humour is the cause of criticism, it is possible to make an evaluation and reveal folly. According to Zheltukhina, the aim of a comic intention is: 1) Cause laughter reaction in order to influence readers ideologically. 2) Agitate or propagate readers (deliver, persuade, inspire, provoke feelings, call to action) and so on. 3) Discredit the object in readers' eyes (Zheltukhina, 2003:357).

Thus, we can say that mocking is a tool in feuilletons whereas humour is a feature of this tool. As G. Shamilishvili writes in the article "Joke, Humour, Satire – it is life": "By means of feuilletons, a writer must set the greatest goal - create a comic situation. A writer must put its characters in such situation as to mark ridiculous essence. Feuilleton is one of the fighting genres which serves to exposure and liquidation of folly.... There is no compromise in feuilletons. It blames blameworthy and even makes appropriate organizations take measures. Through all this it assists progress of the society (Shamilishvili, 2010:186).

Three main participants of the satirical discourse are: **satirist** – creator of a satirical text, **addressee** – person (reader, listener or spectator), that is getting acquainted with the satirical text and that specific individual or **satirized object**, which is being attacked and criticized by the satirist. Satirist and addressee participate in the discourse simultaneously, whereas the third one (satirized object) is not the so called "invited participant" in this discourse. In a successful satirical work it is easy to see the tandem of two of them – satirist and reader, but in a badly written satirical text the connection in triad is lost.

We can see a satirist's aim well in a satirical text. A satirist determines beforehand who or what to attack and tries to control it by means of the latter. The fact or event which is chosen by satirist to discuss or dispraise, sharply reveals satirist's social and political orientation. The text written by satirist is the satirist's image, bearing one's own reflection of thinking. Satirist's humour is sometimes envisaged beforehand, sometimes – not and it is random.

Griffin and Dustin in the book: "Satire: A critical Introduction" speak about a satirist and say: "Satire usually employs a special kind of narrator called a mask or persona. Satiric voice speaks in the first person. As for characters they themselves reveal their folly and ridiculousness through their own actions, words and thoughts (Griffin, Dustin, 1994:34)

Satirist can be of two types: **optimist** who loves people, society but simultaneously thinks the society is blind and fool. Thus, he tells the truth with humour and tries to heal the existing ignorance. The second type of satirist – **pessimist** is more ruthless, loves certain individuals but hates society and tries to insult and offend people.

The formula of a satirical verbal text perception is the following: Irony + Humor + Informed Criticism = Implicit Argument for reform.

As we see satire is the most interesting form of humorous discourse. It is the strongest tool ever created by a man. Satire makes people sober and gives correct orientation. It is also the best means of influencing masses and propagation.

The second chapter of the paper “Peculiarities of feuilleton as a genre” consists of four paragraphs. The first paragraph “**The Essence of Feuilleton**” deals with different understanding of the term “feuilleton.”

A famous Russian writer, journalist and publicist M. Koltsov metaphorically said about feuilleton: “Feuilleton is like a stone that makes large, far scattered ripples.” We can also use P. Klein’s metaphoric definition to characterize feuilleton: “Feuilleton can see and hear everything and then reveals, “denudes” them in front of the society.”

Word “**feuilleton**” is of French origin (**Fr. *Feuille* meaning “paper”**). In the dictionaries of the 18<sup>th</sup> century, the given word did not exist. The term “feuilleton” appeared at the beginning of the 19<sup>th</sup> century. In 1800 in France they started to print a newspaper “Journal des Débats” which had supplement attached. At the start of its existence feuilleton was a supplement of a newspaper with puzzles, riddles and different types of announcements. We read slightly different information on the same topic in the encyclopedia “Britannica”:

“Feuilleton was originally a kind of supplement attached to the political portion of French newspapers. Its inventor was Bertin the elder, editor of the *Débats*. It was not usually printed on a separate sheet, but merely separated from the political part of the newspaper by a line, and printed in smaller type. In French newspapers it consisted chiefly of non-political news and gossip, literature and art criticism, a chronicle of the fashions, and epigrams, charades and other literary trifles .... and its general characteristics were lightness, grace and sparkle.”



Russian publicist and researcher D. Zaslavski in his lectures “Feuilleton in newspapers” gives more than one definition of “feuilleton.”

“Different newspaper articles are called feuilletons” he writes and names four points that characterize it. According to the first point, feuilleton is material published in a newspaper that is printed in the lower part of the page; according to the second point, feuilleton is an article in the special part of a newspaper or magazine. In German press feuilleton is a special page displaying literary and critical articles, reviews of books and theatrical performances.” According to the third point, feuilletons are articles of humorous and satirical character despite their size and place. Such types of feuilletons were mostly spread in the Soviet press and according to the last, fourth point says: feuilletons are articles on scientific, literary and critical, art and history topics that are written by means of literary brilliant, fiction elements.”

As we see originally feuilleton existed as a newspaper block but later belles-lettres – publicist genre of feuilleton was created and the so called feuilletons started to appear on the papers of magazines and newspapers.

**In the second paragraph of the second chapter “Genre features of feuilleton”** we speak about genre features characterizing feuilleton and how it is different from other types of newspaper material, what are its publicist peculiarities.

Scientists argue about the classification of feuilleton. Russian scientist S. Morozov completely denies belles-lettres feature of feuilletons and writes: “Feuilleton which starts to resemble belles-lettres style, ceases its functioning as feuilleton. Feuilleton should use linguistic means so as to attract reader’s attention and should be able to turn one small theme into a common theme.”

Another Russian researcher D. Zaslavski considers that the role of a feuilletonist is to analyze a fact, event, theme politically that is impossible without writer’s wit and knowledge to draw a character. Zaslavski’s point of view is also shared by Russian researcher O. Tsiganov. He highlights publicist nature of feuilletons.

Georgian researcher N. Shengelia thinks that “feuilleton is a highly qualified belles-lettres – publicist genre which implies publicist manner of performance as a necessary condition to generalize this or that fact or event. Moreover, its composition should comply

with common rules of belles-lettres style and according to the chosen theme and aim should imply satire and humorous elements” (Shengelia, 2005:202).

German researcher Haake considers that feuilleton’s essence is poetic and draws attention to the metaphoric nature of feuilletons.

Researcher M. Coleman identifies a feuilleton with an essay and writes: “The two forms are so similar that feuilletons should simply be classified as essays”

German researcher Venn thinks that “due to author’s theme, intention and writing manner feuilleton can resemble different literary genres, for instance, anecdote, biography, essay, etc” (Seppi, 2003).

Nowadays researchers speak about different forms of feuilletons (feuilleton-pamphlet, feuilleton-story, feuilleton-dialogue, feuilleton-monologue, feuilleton-diary, feuilleton-letter, feuilleton-parody and so on.). There are also “small” and “big” feuilletons.

After having discussed several points of different scientists, we can conclude that feuilleton is a hybrid genre and it concentrates, synthesizes most typical sides of satirical-publicist genres and gives significant freedom to creative perception for composition construction, also in conditions the selection of expressive means. It is a live, humorous story that ridicules at the folly of life, ugly events.

**In the next paragraph** we discuss main types of feuilletons. Scientists distinguish two types of feuilletons: **documentary** (based on facts) and **constructed** (composed by the author but still having connection to facts.)

According to evaluation intensity and orientation ability I. Chkhobadze distinguishes several types of feuilletons: **1) harshly critical; 2) moderate critical; 3) humorous critical.**

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The aim of harshly critical feuilletons are to condemn, reveal folly sides and form negative attitude of readers. Negative evaluation obviously dominates in them and often deducts positive evaluation of the subject. Feuilletons of the second group are moderately critical – less harsh and emotional to express negative relationship. They can merge negative and positive evaluations. Texts of the third group – humorous critical feuilletons consist of only some elements of negative evaluation and even with the positive background. Negative evaluation is less than in the first and second groups (Chkhobadze, 2005:245).

The last paragraph of the same chapter “The role of author-feuilletonist in feuilletons” deals with the social duty and role of feuilletonist.

The writer of the feuilleton cannot be called a narrator, but an analyst, whose duty is to acquire reality to the narrated contents. An analyst leaves rights to observe events, episodes, make their interpretation and evaluation, sometimes present them dramatically, philosophically, discuss the events and finally create the means for shaping society’s opinion towards the fact (Tabagua, 2010:139).

In the past, namely in 1800, feuilletonists wandered about the city and relayed what they saw and heard in the street,” becoming the reader’s “expert tour guide and a friendly companion. The writer of the feuilleton presented himself as a man on the street and simulated easy conversation with the reader about common concerns. Right this must be the base of the second name of the feuilleton “Talk of the Town.” The writer of the feuilleton used colloquial style to speak to its readers that made the language of the feuilleton easily understandable for the readers.

The theme that is discussed by the writer of the feuilleton is very topical. The writer of the feuilleton draws attention of the society to the fact that he had chosen, selects it as a topic and even checks the attitude of the society towards the issue. Thus, feuilletons show us evaluative tone of the feuilletonist. The writer of the feuilleton takes greatest responsibility on the one hand towards those he is criticizing and on the other – readers.

The third chapter of the paper “Linguo-stylistic and structural peculiarities of feuilletons” consists of 3 paragraphs. The first paragraph “Linguo-stylistic peculiarities of feuilletons” deals with the expressive side of feuilletons, namely the stylistic devices that condition figurative aspect of feuilletons.

Figurativeness of feuilletons is created by the following stylistic means: **Satire, irony, grotesque, sarcasm, satirical metaphors, and humorous comparisons** and so on that long stay in readers’ memory. To illustrate this we have presented extracts from Georgian and English feuilletons with different stylistic means to influence readers and create humorous effect.

In O. Tabatadze’s feuilleton “Chiao Nino, Chiao Badri, Chiao Gold!” the subject of rebuke is Nino Burjanadze’s politics. As the feuilleton says, N. Burjanadze experienced political failure

in 2011, her actions against Mikheil Saakashvili's regime had no results – Nino Burjanadze's dough has finally fallen, it seems like the yeast was the same as her father's imported flour(Tabatadze, 2011). In the abovementioned extract the writer of the feuilleton uses the metaphor "political dough has finally fallen" and ridicules at the politician. The writer of the feuilleton compares N. Burjanadze's political career with the dough kneaded from low quality flour imported by her father. The applied **comparison** contains **sarcasm**.

In 2015 in Georgian society the most burning political and economic problem was presented by the devaluation of lari. In the feuilleton **"Is silence golden?"** the devaluation of lari is compared with the escape of Mikheil Saakashvili. This **comparison** is really original and expressive: Lari ran away like Misha did, all the economic team ran after him like Misha's guards did until Ivanishvili put his leg out and made an announcement, he was not stopped. Generally it was the stop, totally lari has increased by more than 50 tetri and if we compare it with the territories lost by Misha, we will face serious problems.

**Bitter irony** is felt in the anonymous letter-feuilleton spread by internet sources as if it is written by a Chinese trader living in Georgia. He writes to his mother in China and tells about Georgia, Georgian people and their traditions. The writer of the feuilleton reveals folly of Georgian people: swearing own mother, fighting, lying, drinking affection, strange grief or carouse.

..... An old man died near my neighborhood, there is a funeral repast and drunk mourners are singing. I cannot sleep and have decided to write a letter to you..... they are strange people. For example, a week ago I saw how one boy killed another by beating for swearing his mother and then how he told this story by swearing his own mother. I saw how one man was drinking a health toast from a two-liter vessel with a cigarette stuck in his fingers; I saw a banana seller having never eaten bananas because it is expensive; I saw a grape vodka that costs ten cents at the market and exactly the same vodka costs ten dollars in a café: here, even very poor people are fat; our slippers, sneakers and glue are differently priced – cost expensive.

The above-mentioned example draws a paradoxical picture by applying stylistic means – antonomasia/contrast: there is a funeral repast and an intoxicated mourner is singing; the

boy, who did not forgive another for swearing, swears his own mother; a man with a drink and cigarette makes a toast for health; a banana seller sells bananas but has not tasted one; life is hard but they are still fat.

Applying allusion and analogy in Georgian feuilletons is quite frequent. To support the idea we have a feuilleton with the headline **“Identification of Borsch-slurping Misha with buffalo-eater Giorgi XXII”**. Right from the title readers pay attention to the analogy – the identification of the last King of Georgia Giorgi XXII with the former President Mikheil Saakashvili. The question is: Where is this analogy from? It is known from history that King Giorgi was a gourmet and liked buffalo meat. People turned his weakness into a joke and the nickname “Buffalo-eater” originated from this fact. For Georgian people it is also known that the former president Mikheil Saakashvili was a gourmet too. The writer of the feuilleton draws attention right to this weakness of Mikheil Saakashvili and mentions him as “Slurping king”. There is a historical allusion in the feuilleton which must be considered as an inter-textual insertion. Polyglot character of Mikheil Saakashvili has also become a topic of ridicule of the feuilleton. When a messenger presents him a horn (for the wine) and offers to read a text in a foreign language, he replies: “I know so many foreign languages you can’t even count”. The feuilleton mentions the names of major feudal Andukapar Amilakhvari and his vizier Vano. It is obvious that vizier Vano is same as Vano Merabishvili and as Andukapar Amilakhvari we have to consider one of the leaders of any region with whom Saakashvili has close relations. By means of satire and humour the feuilleton displays the folly of the ex-president of Georgia and the government of that time – ignoring country’s interests and thinking only about one’s own pleasure. Realistic nature, ideology and grotesque – is a “Satiric picture of the universe” of the feuilleton.

As for English feuilletons here we found many examples of irony, sarcasm, humorous metaphors, epithets, comparisons, allusions, allegories and parodies.

In the modern English feuilleton: **Queen Victoria Sells her Granny Panties at UK Auction** (“Queen Victoria sells her grandmother’s underwear by auction”), (**The Spoof, 20.07. 2015**) presents the parody of the Queen Victoria – the monarch of England. The given example also presents a historic reminiscence. The main character, the deceased Queen Viktoria returns

to XXI century England by the time machine. She sells her grandmother's underwear by auction quite profitably and then she enters the famous linen store "Victoria's Secret Store" and buys the best quality, sexy underwear for herself. Queen Victoria appears a super modern lady. She tells the assistant: "Time for a change. It's a new day. I'm sick of the old Victorian stuff". After leaving the store, borrows i-phone from a passer-by and sends a message to the present Queen Elizabeth II: "Love it here. Always wanted 2 visit the store named after me. Awesome. U Shld shop here". Queen Victoria's transformation is worth to note. She sold her grandmother's underwear, she herself took off her long underwear, bought modern brand underwear in the best linen store, used i-phone smartly and started to text a message like a modern teenager. It is also worth to note that Queen Victoria knows the style of modern text messages quite well: elliptical sentences, contractions. This feuilleton ridicules at the English conservatism and Queen Elizabeth II, whose style has not changed for decades. Queen Victoria from the past appeared to be more modern and progressive than her. Even temporarily returned, managed to catch up with the modern world. The writer of the feuilleton says: In modern life Queen must be like this.

Apart lexical stylistic means (irony, sarcasm, exaggeration, epithet, comparison, metaphor and others), we met syntactic stylistic means as well, for instance, repetition, rhetorical question, break-in-the narrative. We also came across conceptual words that were expressed graphically in order to convey the idea effectively. Here is one example of this type. The feuilleton **"Quit this Tomfooling"** is written by one of the simple English citizens who blames government in bullying and "tomfooling" people (The Wipers Times, 26 February, 1916, No2, Vol.1). Here is an extract from the feuilleton: What have you done? – I ask you what HAVE you done? The answer shame upon you wretched people is nothing – NOTHING. Can you hear the voice of babes yet unborn to you crying the ages – NOTHING? ... I tell you stop – STOP it now – at once! STOP THIS DAMNED NONSENSE!

The English citizen demands response from the government quite severely and constantly repeats the phrase: "What have you done?" the repetition of the word "NOTHING" is also worth to note, which is graphically expressed by capital letters. The word "STOP" also attracts our attention graphically which starts with small letters, then gradually grows into

capital letters; and at the end of the extract it is represented as a strong demand again in the sentence written with capital letters: "STOP THIS DAMNED NONSENSE!" This feuilleton is a good example of turning ironical text into a serious text.

**In the second paragraph of the third chapter "Structural peculiarities of feuilleton"** the focus is on the hybrid nature of feuilletons and different kinds of feuilletons have been studied.

The hybrid nature of feuilleton (feuilleton – humorous story, feuilleton – humorous article; feuilleton – essay, feuilleton – pamphlet, feuilleton – fairy tale, feuilleton – correspondence and so on) conditions the fact that researchers cannot single out structural peculiarities of feuilletons. From their point of view, feuilleton as genre is hybrid and it can acquire structural peculiarities characteristic to any genre (belles-lettres or publicist). For instance, feuilleton – humorous story has got a structure characterized to stories, feuilleton – letter has got a structure characterized to letters; feuilleton – essay is written in an essay style, feuilleton – poem is represented by poetical form and so on.

Georgian researcher I. Chkhobadze considers that satirical-humorous story and critical essay/article are the closest genres to feuilleton (Chkhobadze, 2006:376). Accordingly, feuilleton is commonly represented as a critical article, humorous story and critical essay.

**Like satirical-humorous story, feuilleton belongs to satirical discourse.** Both of them use such topic to discuss that the ability of subjective evaluation and while discussion uses the following stylistic means in abundance: irony, satire, grotesque, sarcasm, satirical metaphors, and elements of parody. Furthermore, both of them are evaluative. In both of them we meet elements peculiar to belles-lettres: composition, plot, characters. Very frequently it becomes so hard to establish a border between them that compositions of some author-feuilletonists can be considered as both a humorous story and feuilleton as well. The best examples of this are humorous stories of N. Dumbadze and A. Chekhov.

In order to define the existing structural similarity-difference between satirical-humorous story and feuilleton we have analyzed N. Dumbadze's famous humorous story "Funeral repast" and compared it with T. Cheishvili's text of the same title that is acknowledged as feuilleton. The results of the study showed not only thematic similarities

between texts but structural as well. The subject of ridicule in them is a 1500 people funeral repast and those Georgians who like to show off by funeral repasts. Both texts satirically display the preparation for the funeral repast, the process of slaughtering cattle, intoxicated mourners who forget about the deceased and the joy after funeral late at night following “Gadasakhuravi” (post funeral money gathering) counting. The aim of the humour of both authors is to manifest individuals and situations in a funny way. These two texts are also similar structurally. Both of them contain elements necessary for plot development: exposition, suspense, climax, resolution. We also meet lyrical parenthesis. As for the difference, it is in the softness of Nodar Dumbadze’s humorous story, it makes readers smile, think, but does not provoke aggression. The humour of feuilleton tries to form public opinion rather than entertain readers; its humour is considerably burning.

**Sometimes feuilleton structurally resembles critical essay.** If feuilleton – humorous story focuses on the story telling – narration, feuilleton – essay is focused on the opinion of the writer, critical evaluation and discussion of the burning issue. In feuilletons of this kind there are three main parts: introduction, body and conclusion.

**Feuilleton in modern publicism is also presented by satiric – humorous article feuilletons.** Its structure is identical to a newspaper article structure and contains: Lead paragraph, explanation – one or two paragraphs, additional information – containing additional information and conclusion.

**Feuilletons in modern publicism is also represented as satiric-humorous article-feuilleton.** Its structure is identical to the newspaper article structure and consists of: Lead paragraph, explanation, additional information.

Feuilletons can be written in o form of a dialogue (drama feuilleton). The examples of feuilleton-dialogues are: “Benia and Beshtia” by A. Tsereteli, “Heart to Heart Talks” (The Wipers Times, 1918, February 26, No 6. Vol. 2), “The Secrets of heroism” (The Punch, Vol.152. May 30, 1917) and others. Feuilleton-dialogue is distinguished with the elements of folklore which makes people’s grief more convincing.

The same paragraph of the thesis deals with the structure of feuilleton-poem, feuilleton-obituary and feuilleton-letter.



In the third paragraph “Specifics of feuilleton titles” of the third chapter the focus is not only on English and Georgian feuilleton titles but on satiric-humorous titles of magazines and their expressiveness. The same chapter deals with metaphoric nicknames of feuilleton writers as well.

Having studied the titles of Georgian and English feuilletons we have singled out the following types of titles: **Rematic titles** which point to the genre of the composition: “Small feuilleton”, “Funny story“, **thematic titles** which directly display the central topic of the composition: “First aid”, “Conscience for the price of straw”, “Mourn over Lari”, “Funeral repast”, “Gone with the repairs”, “Christianity ... price fifteen shillings”, “Political woman”, “Bying a piano.” Thematic headlines dominate in feuilleton titles. Combined titles unite in themselves rematic and thematic titles. One of them points to the genre and another to the idea and theme of the composition. For instance, “Street politics – A dramatic dialogue between Punch and his stage manager.”

Feuilletons quite frequently use proper names the so called anthroponyms. Such titles are often called **anthroponymic titles**. During studies we met several titles of this kind: “Benia and Beshtia”, Nino chiao, Badri chiao, “Okro” chiao!... “the identification of Borsch-slurping Misha with the buffalo-eater Giorgi XXII”, “Queen Victoria Sells her Granny Panties at UK Auction”, „Actually it was Adam and Steve, says God”.

During the study we also met **annotative titles**: “Michael Flatley’s upper body refusing to perform at Donald Trump inauguration”, “Street politics – A dramatic dialogue between Punch and his stage manager.” titles of this kind are deprived of fictional elements and represent a short “report” about the plot of feuilleton.

While observing feuilleton titles our attention was also drawn towards satiric-humorous **titles of magazines and newspapers**. According to our observation we can divide the titles of magazines and newspaper into two kinds: extremely burning (“Thorn”, “Fire”, “Devil’s whip”, “Ammonium chloride”, “Obstinate paper”, “and Satan”, “Crocodile”) and less burning (“Chatting papers”, “Joker”, “Clown”). We can consider titles of magazines and newspapers **“Talking titles”** as the attitude towards the issue to be criticized. The titles of abovementioned magazines and newspapers are metaphorical.

The **nicknames of feuilletonists** is a separate issue of discussion. In the times when censure was still strong feuilletonists used nicknames to cover themselves. For instance, “Chatter box” (Mikheil Tumanishvili), “S. Tskepladze”, “Mosquito - fly” (S. Meskhi), “Devil” (N. Kalandadze), “Mousie” (Sh. Sharashidze), “Invisible being” and others. These are “talking names” too and can be understood metaphorically. We have also met the nicknames of feuilletonists in English feuilletons: Well Wisher, One Who Knows, Fed Up, A Lover of Decency, and Indignant.

As we see there was time of severe censure when feuilletonists used nicknames to create conspiracy and effect. Nowadays this problem has vanished consequent to press democracy.

**The fourth chapter of the paper “The genesis of Georgian feuilleton and its linguistic nature”** consists of 4 paragraphs.

**The title of the first paragraph is “The origin of Georgian feuilletons”** and it deals with first steps of Georgian feuilletons.

I. Chkhobadze in the dissertation thesis “Linguistic mechanisms of comism” shortly discusses the origin of Georgian feuilletons and writes: “We must look for the origin of Georgian feuilletons in the first Georgian newspaper named “Sakartvelos gazeti - The Newspaper of Georgia” (Chkhobadze, 2005:17). The same point of view is shared by L. Asatiani: “Georgian feuilleton originates from this newspaper. Small stories in the column “mixed stories” represented the base of feuilleton genre that established their place in Georgian periodic press” (Asatiani, 1955:164).

L. Asatiani also connects the origin of Georgian feuilletons to the magazine “Tsiskari”: “First samples of Georgian feuilletons are given in the magazine “Tsiskari” by I. Kereselidze in the first years of its existence” (Asatiani, 1955:187).

Feuilletons in the column “chatting paper” were signed by “Chatter box.” The first three feuilletons printed under this name belonged to the journalist **Mikheil Tumanishvili**. In “chatting papers” the following journalists and writers printed their feuilletons: **Mikheil Tumanishvili, Grigol Tsinamodzgvishvili, Gabo Sulkhanishvili, Lavrenti Ardaziani, Aleksandre**

**Savaneli, Ivane Kereselidze** – editor of the journal and others. The first accusation of Georgian feuilleton was directed against noble intellectuals. It was the indifference of the noble intellectuals towards cultural events such as Georgian theatre and Georgian magazine. Later the subject of its “chat” was such painful issues for the Georgian as language protection, the importance of joining Georgia to Russia and the issue of serfdom itself in those periods. Satiric dagger was pointed towards flattery, idling, foreign fashion affection, endless lotto games, infinite wedding celebrations and funeral repasts.

From the history of development of Georgian feuilletons we have to consider **A. Tsereteli’s works**. His feuilletons represent masterpieces of Georgian satirical publication. Most of Akaki’s feuilletons printed under the rubrics of “Very hot stories,” “Chatting,” “Delirium,” “Nadugi” and others meet the requirements of feuilletons even today. Sharp dagger of Akaki’s satire of his very first feuilletons was directed towards lotto affection, “Chrelidze Rusetumes” (name meaning colourful Russified Georgian), upstart wedding guests adoring “Tantsi-mantsi” (Russian word for dancing), bribe taker “solicitors,” fake shouting patriots, “grabber” traders, “scholars” useless for nation, hypocrite little fellows, “insolent” social parasites and priesthood. Akaki’s feuilletons represent excellent example of framing poems and didactic articles into humor. The greatest success of A. Tsereteli’s feuilletons was conditioned by the actuality of the topic, the wittiest plot, easily comprehensible, simple language and impressive usage of the samples of folk wit – proverbs and fables.

Along with Akaki Tsereteli **Ilia Chavchavadze** also ridiculed at Georgian weaknesses in his publicist masterpieces: “Several words,” “Skhartula” (laconic saying), “May God not grow you old,” “For New Year,” “The story to chat over” and others. Ilia Chavchavadze’s feuilletons are more a philosophical discussion over burning issues than feuilleton. Bitter humour is not felt in them, only critical understanding of the issue. Like Akaki and Vazha we can meet a lot of Georgian witty exhortations, proverbs or figurative expressions in ilia’s feuilletons as well.

Periodic press frequently published “Tianetian feuilletons” the writer of which was **Vazha Pshavela**. Vazha Pshavela published “Tianetian feuilletons” under the pseudonym of Zhulaka Gogochuri and told people about Tianetian life. Vazha was not afraid of the truth: “I am Georgian and I want to write Georgian feuilletons with contents and colour having felt that I will not be helped by imitating European writers of feuilletons” (Tianetian feuilleton,

1901). In “Tianetian feuilleton” published in 1901 Vazha writes about dark streets of Tianeti, mess, collapsed footbridges and scourges leaders of districts who “spoil the air in vain” with their sluggishness.

In the same feuilleton he scourges Georgian intellectuals who look at Georgian literature with “turning up their nose lit lips.” Vazha Pshavela worries about the fact that there is no reader in the library opened in Tianeti. In 1902 in “Tianetian feuilleton” Vazha Pshavela writes about the disaster of Tianetians – increased number of drinking houses and inn-keepers the so called dirty business of “Speculator-salesmen” who break up Georgian families and build up their own glory upon them.

R. Mishveladze considers that Georgian satiric publicism in the 19<sup>th</sup> century had the number of faults. It was hard to differentiate between feuilletons and critical articles. Feuilletons of this time did not have laconism and publicists often wasted their gift in private altercation over such topics that were not worth for bothering people (Mishveladze, 1971:39).

**The second paragraph “Georgian feuilletons at the beginning of XX century” of the fourth chapter** deals with famous feuilletonists of XX century (A. Tsereteli. Ir. Evdoshvili, Natalia Aziani, D. Khandamashvili, “Devil” (N. Kalandadze), “Mousie” (Sh. Sharashide)), satiric magazines (“Joker,” “Clown,” “Thorn,” “Wasp,” “Zurna” (oriental musical instrument) and “Fire”) and the thematics of feuilletons of that time. These feuilletons are distinguished with the sort of a special rebellious expression. Writers of feuilletons ridiculed and criticized everyone and everything; annihilated Bolshevik Government of Russia, Communism, unmercifully attacked Lenin and Trotsky. Although they did not mercy their own country, they rebuked Georgian society, internal political situation of the country, high prices and so on. Georgian feuilletons of XX century beginning were distinguished with diverse composition, architectonics and plots. Akaki Tsereteli created a new feuilleton genre - **Feuilleton-feature story-essay**. He established interesting kinds of feuilletons **Feuilleton-dialogue, feuilleton-diary, feuilleton-fairy tale, and feuilleton-poem**. Most of the feuilletons of this time are characterized with – dialectism (“Becha”, “qe deiqca chveni archivi qveyana” “alag-alag qe gadarcha racxa niorta naqurchelai,” “Rava, khami xo ar var, chemo benia, ase rom melaparakebi?) and barbarisms (zakon (Russian word for law)- kanoni (Georgian word for

law), bourgeois khazein (Russian word for boss), “Viborshik” (Russian word for electors) elections, hooligan “Prikazchik” (Russian commander), hand sewing “mashina” (Russian machine) and so on). Dialect is used not only in character speech but in author monologue as well. In order to express satire and humour writers of feuilleton address such linguistic and stylistic means as: playing with sounds and words, repetition of specific words to create satiric mood, comism by means of comparisons and contrasting, allegory, exaggeration, allusion, cynic and scabrous expressions.

**The third paragraph of the fourth chapter “Feuilleton in Soviet Georgia”** studies Soviet period feuilletons published in the famous humorous magazine “Niangi (Crocodile).” Here the rebuke issues concern different public institutions: Ambulance, delayed work of the railway, the so called “Speculation”, defective products of Soviet Georgian factories, the fate of writers and artists generally became the subject of ridicule. Feuilletons of this time are mainly written on social and economic topics.

D. Javakhishvili’s feuilleton “The history of one obituary” shows humble fellow Reziko Muzashvili who is infinitely in love with literature and wants to become a writer. But as it follows a Georgian film “Blue Mountains, or Unbelievable Story” his composition is not to be printed. Feuilleton is constructed on a dialogue between young writer Muzashvili and editor of the magazine “Siskham Dila” Taleiran Eshmakurashvili. If we pay attention to their surnames we can find out symbols there. The editor does not refuse to print the story but makes up different reasons to cancel its publication. Different from the editor in “Blue Mountains, or Unbelievable Story” Eshmakurashvili reads stories and even gives notes and hopes to writers but the reality is different. Years pass in expectation. When Reziko first went to the editorial office he was very young. Then we see him prematurely grey with grief. And finally, he is middle aged slightly bald man. Eshmakurashvili is still an editor of the magazine and he cannot be affected by time. Even hairing-impaired maintains his position and feeds Reziko and the like with lies.

The feuilleton has a tragic end. After leaving Eshmakurashvili’s office, Muzashvili feels unwell and dies of heart attack. The editor gasps at his death and sadly but very proudly says that Reziko is his discovery and starts to write an obituary about Reziko Muzashvili being a

wonderful writer and citizen. The end of the feuilleton clearly shows Georgian character – ignoring artists in their lifetime and mentioning them honorably after death.

**The fourth paragraph of the fourth chapter “XXI century Georgian feuilleton”** analyses the samples of modern Georgian feuilletons. XXI century Georgian feuilleton is distinguished by thematic diversity though there are too many political and social-economical feuilletons.

Two feuilletons **“I see Lari”** and **“Mourn over Lari”** printed in the newspaper “Kviris Palitra” addressed devaluation of national currency in Georgia in 2015 (02.03.2015; 23.02.2015). It is worth to note that both feuilletons belong to one and the same author Namchevadze-Kordzadze. The first one resembles N. Dumbadze’s style both of the title and in terms of using Gurian dialect. Also it duplicates the plot from the novel “I see the sun,” though it is transformed and adapted to modern situation. The feuilleton rebukes former Finance Minister of Georgia N. Khaduri who adores feasts and pastime and either does not attend government meetings or if he does he is too drunk. The feuilleton shows how drunken Khaduri goes to one of such meetings and asks Prime Minister to give him a speech. In his speech he talks about devaluation of Lari and blames himself in everything though other ministers do not blame him.

- **Who devaluated Lari? – asked Khaduri. Everybody was wonder-struck. – I am talking to you, who devaluated Lari?**
- **Dollar devaluated Lari, Nodar, how, are you blaming us? – dared somebody.**
- **It’s a lie, Dollar hasn’t done it!**
- **External factors, then! – said one of the ministers.**
- **No!**
- **Neither investment decrease?**
- **No!.. I devaluated Lari!!!**
- **Don’t blame yourself, poor, they will dismiss you, - said the Minister of Justice. Laughter burst out.**

At the end of the feuilleton readers are even sympathized with N. Khaduri. It shows that he feels his guilt towards people, that he was used, made him devalue Lari, though it is not his fault.

The second feuilleton is an obituary of Lari. It starts with the words: **“Bank creditors, importers, exporters, and all the Georgians announce that after three month of suffer suddenly national currency Lari has died. Carrying out from the national bank building.”** After that it tells about 20 year existence history, what it endured, how it survived Shevardnadze’s corruption, Saakashvili’s terror and how it suddenly passed away in the hands of free business. Writer of the feuilleton intimately mocks at Bidzina Ivanishvili who told about the fall of Lari: Lari is healthy. The writer points to the hard social state of people: **“You peacefully rested our Lari, but what about us, who you left behind as bank creditors? So on behalf of the whole nation either take us with you or rise to gather strength, boy!!!”** The feuilleton says how many things were left to do with the national currency, salaries, pensions were to increase, but Khaduri finally buried Lari: **“Farewell our unforgettable friend. May the land be soft over you. We promise never to forget you if we survive as neither government tell us nor we know how we can live without you. Sleep peacefully, we calm ourselves down that there you will meet Coupon and it will take care of you...”**

The study of different Georgian feuilletons of different times showed that Georgian feuilleton has undergone great change since its origin. The first feuilletons (19<sup>th</sup> century) resembled didactic-moralist articles, essays and were mostly presented as critical opinions of feuilleton writers. From the beginning of the 20<sup>th</sup> century Georgian feuilleton acquired structural diversity. Feuilleton-poem, feuilleton-dialogue, feuilleton-fairy tale, feuilleton-humorous story have appeared. The feuilletons of this time are distinguished with special severity. Georgian feuilleton of Soviet period more or less lost its severity and resembled humorous story. Up today it is more similar to humorous story rather than an essay. On the modern stage there have appeared new hybrid forms of feuilleton: feuilleton-letter, feuilleton-obituary, feuilleton-critical article and others.

One thing is obvious, Georgian feuilleton during its existence always addressed and critically lit up burning issues of different times.

The title of the last chapter of the paper is **“The genesis of English feuilleton and its linguo-cultural nature”**. It consists of 5 paragraphs.

They say that British humour contains satiric elements and its aim is to manifest ineptitude of life. Characteristic feature of British humour is self-criticism of British people. They see their folly and do not hide it. We have written this introduction deliberately as English feuilletons are based right on this principle. In most parts of English feuilletons characters of feuilletons mock at themselves and disclose the folly of the social class to which they belong to.

**The first paragraph of the fifth chapter “English satiric-humorous essay-equivalent of French feuilleton in England”** tells that feuilleton is a French phenomenon; it established itself with the same name in Russian and Georgian publicism, but the development of feuilleton in England went completely different path. There was no place for literary, theatrical and political feuilletons in English press. The term “Feuilleton” does not exist in England and it is substituted by the term “Essay.” This is the opinion of some scholars. Though, they have different opinions about the term. Some believe that feuilleton is nothing more than the stories united under heading: "personal story," "talk of the town," "funny story“. Some believe that all the belles-lettres – publicist compositions, printed in the humorous block of English newspapers, can be classified as feuilletons.

We share the opinion of Sappi and Coleman that “these two forms are so similar to each other that it is possible to consider feuilletons as essays.” Furthermore, the issue making us think that feuilleton genre in England is substituted by essay is the inexistence of the term *Causerie* (from French “chat”) in English. *Causerie*, same as small feuilleton represents a short, informal, humorous essays which are printed in newspapers. In English *Causerie* is substituted by the terms "personal story," "talk of the town," "funny story."

R. Eaman in his book “The A to Z of Journalism” defines the term “feuilleton”: “a predecessor of the modern column” (Eaman, 2009:141). If we consider modern English feuilletons this idea also seems to be fair.

**The title of the second paragraph of the fifth chapter is: “The predecessors of English satiric essay in England”.** According to the scientific literature, from the second half of the 17<sup>th</sup> century to the end satire experienced marvelous development and named great English satirists: Dryden, Pope, Swift, Stern, Fielding and others. This period was distinguished by



poetic and prosaic belles-lettres compositions, pamphlets, essays of satiric character and they were written for different purposes. There were first samples of social, religious, political, moralistic satire.

As for satiric-humorous essay, it starts to develop in England from Swift and Dafoe time. They mainly wrote compositions of polemic-aggressive tone, satiric compositions of publicist character that were directed against specific part of society, individuals or a political event (sometimes even Government). It was rather a pamphlet than a simple satiric-humorous essay. Though, in many studies (Cook and others) Dafoe and Swift's pamphlets are mentioned as satiric essays because of satiric hyperboles used in them. We think that right these pamphlets of burning nature were the starting point of feuilletons.

**The third paragraph of the fifth chapter "English feuilleton in XIX century"** deals with satiric-humorous essays from the magazine "Punch." We observed and got familiar with the dozens of magazines and came to the conclusion that the magazine was thematically varied. It presented feuilletons – satiric-humorous essays in the block "Voces Populi" but political feuilletons were published under the heading "Essence of Parliament".

One of the interesting political feuilletons of that time is **"Street politics – A dramatic Dialogue between Punch and his stage manager"** (The Punch, Vol. 1, 1841, July 17), where parliament members of that time are caricatured. The main character Punch becomes Member of Parliament and the stage manager who is astonished by this fact asks him to tell how he managed to become parliament member and his future plans. Punch tells the truth: "I am at the moment in the unit of collective stupidity of the nation." And on the next question of the stage manager, 'A legislator, Mr. Punch? With that wooden head of yours!, Punch answers: "The wood is the material generally used in the manufacture of political puppets. There will be more blockheads than mine". He also openly reveals his purpose of becoming a politician "On self-interest. I'm above having any principles but those that put money in my pocket". On the following question, under the name of which party he entered the parliament, Whigs or Tories, he answers that Tories', though, he says that once he used to be Whigs supporter but having noticed they would not succeed in elections, he turned his back on them.

–Where is your patriotism, Mr. Punch?

- Where every politician's is, sir – in my breeches pocket.
- Where is your patriotism, Mr. Punch?
- Where every politician's is, sir – in my breeches pocket.

The feuilleton displays a real picture of politicians that they do not care about public welfare. Their own well-being is more important than that: "Damn the community. I know of no community but Punch and Co."

**The feuilleton "The wail of the male"** (The Punch, Vol 93, Sep 17, 1887) manifests the issue of the movement of suffragette women. The British men express their opinion about women's rights to participate in elections. One of them shows his anger about women's uncontrollable wishes: "they've cut down our wages, and copied our coats, and I really don't see why they shouldn't have votes." Another thinks that it is not bad if women have more rights, work, have pocket money and look after their families themselves: "The women will do all the work there's to do and keep us, and the kids". The feuilleton ends with the opinion that the country run by women is easy to destroy: "The world's being ruined by petticoat labour. 'Cos their notion of life is to racket and roam."

The feuilleton **"On the Introduction of pantomime into the English Language"** (The Punch, Vol. 1, July 17, 1841) rebukes not only the separate social class but the whole English nation. The evaluation of the English is represented by an English person who starts to speak about his nation with Napoleon's words: "Napoleon said many years back, we were a nation of shopkeepers . . ." and adds that the English are luxury affectionate nation: "Gold has become our sole standard of excellence. We measure a man's respectability by his banker's account . . . Our very nobility is a nobility of the breeches' pocket." This is the nation evaluating relationships commercially.

The analysis of the 19<sup>th</sup> century feuilletons has shown us that feuilletons really existed in English press. It did not have the shape of satirical-humorous essay but it was the so called "small feuilleton" which expressed public opinion about different burning issues rebuking politicians, judicial and religious persons, merchants, representatives of high social class, ambitious women, etc. In England there existed hybrid genres of feuilletons: feuilleton – parable, feuilleton – fairy tale, feuilleton – humorous story, feuilleton-letter. This shows that

feuilleton really existed with its essence and had a quite developed form but the term “feuilleton” itself did not exist.

**The fourth paragraph of the fifth chapter “English feuilleton in XX century”** says that in the beginning of the 20<sup>th</sup> century English feuilleton did not change structurally and thematically. One of the significant events of the 20<sup>th</sup> century was World War I (1914-1918). And of course many English feuilletons were dedicated to this and other historical facts as well in the magazines “Punch” and “The Wipers Times.” Feuilleton **“The Secrets of heroism”** (The Punch, Vol. 152. May 30, 1917) bitterly criticizes English soldiers of that time who lost sense of patriotism and went to the war by force. The author of the feuilleton uses such epithets to describe the soldiers: “cowards of the ankles,” “puppies.” One of the soldiers names the reason of joining the war: “I’ll tell you, Sergeant, I never had much heart for soldiering, and I only joined up when I did to spite the girl that jilted me”, the second one thinks that it is silly to take a risk by going to the war and says: “Do you think I’d have taken those risks I took to-day if there was a girl at home worrying over every casualty list? A man’s a fool to risk a heart to try to get a medal.”

**The fifth paragraph of the fifth chapter is dedicated to the modern English feuilleton.** On the modern stage it is hard to find feuilletons in the papers “The Guardian,” “The Observer” and so on. It is only possible to find them in humorous columns but different from feuilletons of the previous centuries their bitterness is lost. In bitterness they resemble humorous stories with form of newspaper articles. We called the last one “Humorous article-feuilleton.” We maintain the term “article” as the text is written in a newspaper style, has the heading peculiar to a newspaper article, is rather publicistic than fictional.

In the satirical article **“Michael Flatley’s upper body refuses to perform at Donald Trump inauguration”** (News Thump, 19.01. 2017) the journalist criticizes “Lord of Dance” M. Flatley, who accepted the suggestion of participating in the inaugural ceremony. The journalist mocks at those artists who accept the suggestions because of a great sum of money. Feuilleton is written in a very interesting way. The speaker is the personified body of the dancer. He says that he is not guilty at all and announces:

“I just want to make it perfectly clear that I want no part of this at all. I find the whole thing abhorrent. It was the legs who accepted the booking. But they’re the only part of us that people care about – the arms weren’t consulted. If the legs want to go through with it, that’s fine. They can flail around all they like; I’m just going to stay perfectly still, with my arms stuck fast to my side in protest.” The feet of the legendary dancer answers the blame with the following words: “It’s not a political decision doncha know. We just love to dance so we do. Feckin love it. We don’t need the upper body at all. We can carry the show ourselves.”

In modern English press (as well as in Georgian) mainly dominates political satire, though we meet social, show-business, religious humorous articles. Here it is possible to caricature everything and everybody starting from the monarch and royal family to pop stars. Though, political satire and the negative evaluation of external policy are major ones.

## Conclusions:

On the basis of our studies we can conclude:

1. Feuilleton is an inseparable part of a newspaper style. It is the genre that unites fictional and publicist elements and is a perfect example of satiric discourse.
2. The nature of feuilleton is influenced by traditions, common political orientation and the orientation of a newspaper where the feuilleton is published. Feuilleton is a changeable phenomenon. Its character is mostly dependent on its environment.
3. The main types of feuilletons are: **Documentary** and **constructed**. According to the intensity of evaluation and orientation there are several types: 1) **harshly critical**; 2) **moderate critical**; 3) **humorous critical**. Despite the abovementioned types of feuilletons we can add some more types – **hybrid forms of feuilletons**: **feuilleton pamphlet**, **feuilleton-story**, **feuilleton-poem**, **feuilleton-dialogue**, **feuilleton-parable**, **feuilleton-diary**, **feuilleton-letter**, **feuilleton-parody**, **feuilleton-obituary**, **feuilleton-article**, etc.
4. Linguostylistic comparison of Georgian and English feuilletons has shown us that feuilletons are distinguished with expressiveness and in both languages and this is created by the

following stylistic devices: **Satire, irony, grotesque, sarcasm, satiric metaphors, personification, humorous comparisons, and epithets.** There are many examples of **allusions, historical reminiscences, allegory, and parody.** The study has shown us that despite lexical stylistic devices there are syntactic stylistic devices as well, for instance, repetition, antonomasia, rhetoric question, break-in-the narrative. We have also met conceptual words often with graphical forms to express ideas effectively. The diversity of tropes used in texts has unforgettable impact on readers and to some extent aesthetic delight as well.

5 According to thematics, author's intention and writing manner, feuilletons can resemble different literary genres, for example, pamphlet, story, essay, letter, parable, fairy tale and others. Mostly feuilletons are represented in the form of a rebuking article, humorous story and critical essay.

6 During the study we stopped our attention on the titles of feuilletons and singled out the following types: rematic, thematic, combined, anthroponymic and annotative. The study has shown us that thematic titles dominate in feuilletons of both cultures. The titles of feuilletons have got several functions: **informative function, pragmatic function, predictive function and expressive function.**

7 According to harshness we can divide the titles of newspapers and magazines into two types: **Extremely sharp** ("Thorn," "Fire," "Devil's whip," "Ammonium chloride," "Obstinate paper," "Satan," "Crocodile") and **less sharp** ("Chatting paper," "Clown," "Joker"). We can consider the titles of newspapers and magazines as **"Talking titles"** which clearly represent the attitude of a newspaper or magazine toward the criticizing issue.

8 During the study our attention was drawn to the **nicknames of feuilletonists.** It appeared that when censure was strong feuilletonists used nicknames to cover themselves. For instance, **"Chatter box," "S. Tskepladze," "Mosquito – fly," "Devil," "Mousie," "Invisible being,"** and others. We have met feuilletonist's nicknames in English feuilletons as well: **Well Wisher, One Who Knows, Fed Up, A Lover of Decency, Indignant.** These names are "Talking names" and are understood metaphorically.

9 Lexical observations of English and Georgian feuilletons have shown us that the majority of them are written in colloquial style. We meet dialectisms, barbarisms, slangs. As for feuilletons

written in the style of critical essays they are written in a literary style and contain much witty advice, proverbs and figurative expressions.

10 The study has shown that feuilletons can tell us the history of culture of different people, their social and political problems, the reaction of representatives of different cultures at different issues, and how sharp their humour is.

11 The study has also shown that Georgian and English feuilletons had different stages of development. We must seek the origin of English feuilleton in the 18<sup>th</sup> century. It is older and sharper than Georgian feuilleton. If at the beginning feuilletons were only of two types – humorous essay and humorous story, nowadays there are different hybrid forms of feuilletons manifesting the development of feuilleton as a genre. One more difference that is noticeable in Georgian and English feuilletons is that in most part of English feuilletons characters mock at themselves and rebuke their own social class folly. In Georgian feuilletons folly is revealed by the third person.

12 We can boldly say that modern Georgian and English feuilletons lost sharpness and gradually started to resemble articles. The number of feuilletons has decreased in modern press. Modern feuilletons cannot appeal to readers to campaign against injustice. Modern feuilleton entertains readers, makes them smile and shows that those social or political problems existing from the very start are still unsettled.

**The main findings and results of the dissertation are presented in the following publications:**

1. **'Peculiarities of Political Feuilleton'**, International Conference Proceeding "Humanities in the Information Society – II", Batumi, 2014 (pp. 163-166). ISSN 1987-7625
2. **'The Role of the writer in feuilleton'** – Intercultural Communications, Tbilisi, 2015. (pp. 27-29). ISSN 1512-4363
3. **'Genre peculiarities of newspaper feuilletons'**, journal "Intellect", Tbilisi, 2015. (pp. 144-145) ISSN 1512-0333
4. **'Georgian Feuilleton of XXI Century'**, Journal "Language and Culture", Kutaisi, 2016 (pp. 195-199); ISSN 1987-7323
5. **"Fiction Origin Feuilleton and Its Similarity to Satiric-humorous Stories"**, Proceedings of the Doctoral Students and Young Scholars, 2<sup>nd</sup> conference dedicated to 80<sup>th</sup> Anniversary of Shota Rustaveli State University, Batumi, 2017, (pp 206-210). ISBN 978-9941-462-47-4
6. **"Modern English Feuilleton,"** Galaxy: International Multidisciplinary Research Journal, March 2017, Vol. 6 (pp. 29-32) (co-author T. Shavladze), ISSN:2278-9529.

**Participation in scientific conferences:**

1. Peculiarities of Political Feuilleton, International Conference Proceeding "Humanities in the information Society – II", Batumi, 2014
2. XVI International Conference of American Studies, Tbilisi, 2015.

Thesis for presentation: "Political Caricature as a graphical form of political satire and its expression in American and Georgian cultures."

3. Doctoral Students' Scientific Conference, Batumi, 2015. Thesis for presentation: "Fiction origin of feuilleton and its similarity to satiric-humorous story."