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National character and concept of liberty according to “Dimension “ by

Jemal Karchkhadze

Field of Study – Literary Studies

Abstract

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Introduction

Topicality of the research topic

Jemal karchkhadze is a Georgian writer of the second half of the 20th century, famous for his narrative manner and particular writing style. In his creative works various masterfly alternation of narration supports him to tell his message and perceive psychological-philosophical depths better. J. Karchkhadze is recognized to be an intellectual writer and respectively the problematics of his works retain topicality. His creativity basically refers to a contemporaneity, though he has got the kind of stories and novels of which characters are the heroes beyond the time, thus they are attractive for the readers of all kinds of generations.

At the same time it is significant to retain the existence of the minor nations, research of their national characteristics and liberty concepts in the age of globalization. Hereby studying of the issue is getting more actual and is attracting more interests. The only tool of the minor nations to cope with the competitiveness of the dominant nations is their culture and accordingly, during the self-clarification process to determine a national character and its expression-retention is the most urgent duty.

The aims and mission of the research topic

The aim of the work is to study the “Dimension” (“Ganzomileba”) with taking basic trends of the Georgian literature of the 20th century into consideration, determination of the main message of the work and pointing out its artistic features.

We consider the main mission of the research to recognize the allegorical sub-texts, which are in most cases more important than the plot and subject-matter of the work.

The aim of the research, according to the “Dimension”, is to realize the concept of liberty and determine Georgian national character; The research also contains exploration of a mythical-religion backgrounds and an attempt to realize the work according to a post-modern vision.

The subject and the object of the scholar research

The subject and the object of our research is a novel "Dimension" by Jemal Karchkhadze, it is the last novel of the writer and has been less studied by the critics so far. The novel is multi-dimensional, though we have tried to review it for defining the national character and outline of realization of liberty.

Methodology of the research

There is used a complex approach during the interpretation of the novel, which is spread in literary studies – different kinds of research. The essential accents are on historical view and determination of modern literature challenges with the background of the literary traditions. The research is about how realization of liberty has changed for the centuries and how the literature has reflected the Georgian character.

There are used methods of semiotics, discourse, narration and mythocritics, which enable us to view the novel deeply.

Scholarly novelty

The research of creativity of J. Karchkhadze is significant and innovative, since there has not been any kind of monographic work on his novel. Much more is discussed and written on his novel "Igi" ("He") of which popularity has been caused of its input either in school textbooks or in the programme of the national exams. As for the last novel "Dimension" by J. Karchkhadze, as we have mentioned above, we have got very slight analytical material

about it .Consequently ,a scholarly novelty of the work, in fact ,is a treatment of an unstudied text ,which in its turn has made the working process more interesting.At the same time we should point out that the concept of liberty has been less studied in Georgian literature by scholars and critics.

Chapter 1

The concept of liberty in Georgian literature

1.Definition of the concept

It is well-known that saying the certain name people imagine absolutely different shapes of the thing in their minds,moreover if the word is the concept at the same time.In the case it is complicated to define the only one meaning of the word-concept and it has so many definitions how many people pronounce it.In order to realize the meaning of the concept it is necessary to make a collective consciousness analyze of the people talking in the certain language,with what kind of meaning they use the word,what kind of associations are related to the definition expressed with the word,how was its archetypical meaning,how the word is expressed in the solid word collocation and phraseology,also in literature and oral communication.

“The concept presents a verbal expression of the opinion ,which is created with symbols and signs,so we are able to perceive the idea with words .The concept is a part of a national language awareness,it is the unity of the language and the opinion,which reflects the thing(event) of the ideal or real world,presenting in national memory as a verbal appointing.(Barbaqadze ,The concept “dream”semiotical analyze)

The language is the only indicator of cultural and national identity.The world is perceived differently by the representatives of different languages.A perception of the world with a language is related to the name of Wilhelm Wulf Humboldt ,who considered the language to be the most significant one in creating the world view.In modern linguistics

one of the dominant field is studying the culture via the language, according to it the most actual is the definition of the concept. With the help of the concept culture reaches to the mental world of a person. It is different from an ordinary word, as it has emotional and imaginative features. The notion is related to consciousness, as for the concept, it requires some emotions.

In 1980 George Lakoff and Mark Johnson published a book, called "metaphors we live with", which became a literary intellectual bestselling immediately after having come out. According to the writers in order to perceive the world better figural saying is a significant mechanism and therefore their analyze must be paid more attention, because they are the ones who represent main tools of the world cognition.

Modern culturological and linguistic-culturological approach to the concept means a consideration as a notion of its intellectual values. The concepts, as mental units, are not only realized, but are experienced too, to clarify in detail, emotional interrelationship of sympathy and empathy is revealed toward them (A. Stepanov, 1997:41). The concept represents the units of earthian –philosophical awareness, which have got particular cultural signs and world-view orientation especially with ethnical symbols (Arutinova, 1993:31). Specificity of a world-view of the representatives of any language is reflected by the unity of the concepts, and that is the language mentality which includes a complex of cognitive, emotional and behavioral stereotypes of the nation, containing the concepts of ethnical specifications (A. Maslow, 2001:49)

According to the mentioned above ,it is clear ,that the concept means semantically some kind of abstraction ,which generalizes the meanings of its language realizations .Metaphysical concepts are characterized with a high degree of abstraction ,such as, spirit, affection, authenticity, happiness, liberty and ect.(Salome Omiadze,the definition of the concept).Thus ,generalization , forming groups and their classification of the certain notions evoke special interest during the studying and analyzing of the concept.

2 .Conceptualizing of liberty in Christian religion and phylosophy

There are emotions which are defined with difficulty,but are experienced with simplicity,such as,liberty of which essential see is well explained in Georgian genius compound world :keeping one's head,ordering one's head,being on your own will,patronage of one self.Personal freedom and free choice have always been important and eternal issues .According to "The Book of Books",a person constantly faces one of the essential choice –saving the spirit or destroying it,simply it is called a struggle between a spirit and a flesh .

According to the Christian concept ,a person constantly opposes a great choice :white and black ,kindness and evil,affection and hatred,a person is alone in his choice and accordingly he has to care for his spirit alone .Christian interpretation of spirit is also interesting :a spirit is in blood,generically in a liquid- of blood ,sweat and tear....we bloodshed ,die for those we love ,work hard for love and cry in tears because of them who are precious for us.Spirit is love and active at the same time,which makes us take an action.

In an ancient Greece a notion of will was unfamiliar,so an issue of free- will isnot reflected in the ancient world.The ancient Greeks thought that,a person was free if his life obeyed his mind,otherwise,he was considered a slave of his own passions.According to Plato,a person was free if the highest point of his spirit –a mind dominated over his emotions.

A philosophical idea of the Hellenistic period also held an issue of a person's liberty, though the concept of free-will turned out unfamiliar for it too. The aim of life was happiness which was seen in a satisfying and unexcited way of life for the Epicureans.

Like the Epicureans, the Stoics also tended to a well-being, but they did not try to be isolated from the society and did not deny the Gods' involvement in the mortal's lives. For the Stoics happiness and well-being could be reached with the union of the entire world's divine ruler Logos, which was able by a wise, who was obliterated with cataleptic, the clearest, vivid and obvious feelings, as for the ordinary people, they obeyed their destiny blindly, so they were the slaves of destiny.

3. Conceptualising of liberty in the ancient Georgian literature

The ancient Georgian literature includes a long period—from the 5th century to the 19th century, accordingly, it should be interesting to realize the concept of liberty according to the centuries—how an attitude has been changing toward the notion and how it has been reflected in the literature. It is well-known that Georgian literature begins with hagiography, that is the genre which describes the lives of the saints and martyrdom of the “Godly”. The literature of the period is characterized with one main ideal—a person is an exemplary who can endure the torture of the world and heightens over the death. It is natural that a field of Christian creative writing—hagiography dominates. The field puts forward a personal freedom, personal choice for which the characters are ready to sacrifice. They follow the route internally which in general the humankind, and specifically the Christ has gone through. While imitating the son of the God, they are defeated physically in order to reach a spiritual victory.

The text which starts the Georgian creative writing is “Martyrdom of the Holy Queen Shushanik” by Jakob khucesi (Jakob Tsurtaveli) The manuscript describes the martyrdom of Saint Shushanik, whose father is Vardan Mamikonyan, who is loyal to her choice –does not betray the Christianity, spiritually firm enduring an imprisonment and torture and says:”The blood is purifying for my sins”(khucesi,1999:18),

A personal freedom is presented by Ioane Sabanisdze, when he describes an adventure of an Arabian fellow –named Abo. Abo chooses to get the Christianity with his own will and devotes to the choice, Gia Murgulia writes:”when we read the Martyrdom of Abo, we touch the pulse of our national consciousness, we feel a Georgian man’s mind and spiritual concerns, thinking over his nation’s historical destiny, ancestors and future generation.”(Murgulia,2007:67). In the first chapter of “Martyrdom of Abo”, when Ioane Sabanisdze talks about the Georgians of “the Seventh time” the spiritual and physical threats the country is threatened by, says that the only thing which unites the Georgian body is loyalty to “the traditional pace of the fatherland,” which is caused by the desire of freedom.

From the hagiographical texts based on an interpretation of liberty “the life of Grigol Khandzteli” by Giorgi Merchule is distinguished, it tells us about the high rank of secular and ecclesiastical individuals, who struggle tirelessly for freeing their homeland, one fights with sword and the other with a cross. Ashot Kurapalati moves from Kartli to Klarjeti persecuted by the Arabians and starts battling for uniting the country, there Grigol Khandzteli leads his spiritual deeds too. In fact the mission of both of them is to lead the i Merchule –surviving the country is impossible and inevitable by the enslaved society, liberty can be obtained with struggling and rational politics. At the same time both of leaders realized that it was essential that the notion of homeland was to be referred to a whole country in the Georgians’ mind, therefore the following cliché created:”It is a great country of Kartli, where the sacrifice is fulfilled in the Georgian language and The Cyrillesian is performed in Greek.”(Merchule,1999:144.)

Shota Rustaveli gives us the most prominent interpretation of liberty. The characters of his epic are aspiring for freedom, the highest ideal, which make them get closer to the land – agape love. They consider liberty to be determined by a will of the God, by an acknowledgement of the fate and does not mean a fatalism but a consciousness of an opportunity. The personages of the “knight in the Panther’s skin” believe that “The fate is a challenge, but what the God wills is your destiny and mine” (Rustaveli, 1990:160). This belief does not allow them to slacken and weaken, on the contrary, they see a concept of life in a personal freedom. “Ask for thousands, make your heart, regardless of advice.” (ib.157), simultaneously, liberty is patronizing and ruling over themselves, restraining their emotions in time, and that’s why they are sure for reaching the goal, an axiom is: “Act against your wish, do not follow your desires.” (ib,156) The personages appreciate the other’s striving for freedom, accordingly it can explain the fact that Tarieli does not doom the king Ramaz for death, as his disobedience is an exposure of liberty.

A book of “Wisdom and Lies” by Sulikhan-Saba Orbeliani also discusses the concept of liberty. It is evident that the writer does not talk about the concept of liberty directly, but the main outline of the composition – bringing up a prince Jumberi allegorically means the necessity of an open-minded ruler for the country, the one that was brought up by Leon, and the kind of king would be able to govern the country honourably: he would be aware of the trouble of the ordinary people, and accordingly the value and the concept of liberty – it is of great importance to experience a slavery torture in order to strive for freedom constantly.

“Davitiiani” by Guramishvili represents mourning over the loss of the country’s liberty. An example of a loyalty of justice is the chapter of the poem, where the poet discusses a superiority, justness and honesty. He overcomes a human fear and reveals all of them who turns off the route of justness. When the poet talks about the plague of Kartli, he points out a personal freedom, for him the most dreadful is to see an enslaved homeland.

,concerns about the grace ,which the Georgians have lost –liberty ,and thus they have turned off the route ,leading to an honesty.It is obvious that authenticity and liberty are synonymous notions .Guramishvili pays attention to one aspect –Georgia which have lost liberty is split up not only territorially ,but spiritually too.Scattered country is not able to unite and without an ideal it can't reach the aim of liberty.

According to the mentioned above ,it is possible to say that the concept of liberty and difficulty in the Georgian creative writing were not unfamiliar,moreover ,we can follow an evolution of the concept.At the first level ,the main duty for a creative writing was to reflect a personal freedom and in the recent years pointing out the liberty of the country and nation became necessary.

4. Liberty and new Georgian literature

The Georgian literature of the 19th century is prominent with realization of liberty .A manifest of 1801 logically followed the Georgians defeat in Krtsanisi war in 1795 ,according to it ,Georgia joined the constituent part of Russia and the whole country fell into depression and hopelessness.Yet the Georgian society was able to declare disobedience toward the Russian Empire ,revolted to an occupant “Patron”several times ,but in 1832 after having revealed the mutiny and been defeated unsuccessfulness of the attempts led the country to a complete apathy.This mood of lethargy was not invisible for the Georgian literature and it was not a coincidence that at the very time a literary orientation Romanticism took a root in Georgian creative literature,which exactly fit into the mood of the Georgian aristocrat nobility with its characteristics and became a dominant.

But we should say that Georgian Romanticism also reflected a national appeal and pointed out a national grief of the first half of the 19th century.Sadness for the lost of liberty

appeared beside a deep philosophical issue .”I see him as a prisoner ,for whom my heart beats ,doomed for him I have a grief accompanied with constant sorrow.”(Chavchavadze ,1978:51)-says Alexander Chavchavadze and mourns the loss of the country’s liberty with a metaphor of an imprisoned beloved.

Grigol Orbeliani appeals to the same metaphor in his poem and describes a farewell to his “beloved”-a liberal homeland .(“A night of farewell”),though in Orbeliani’s creativity a church of Betania became a symbol of a true chronicler of a splendid past and a sad allegory of an impaired Georgianess.

In the second half of the 19th century a Realism took place of Romanticism and the Georgian writers tried to say their opinions in innovative ways ,a principle of “telling the truth “was put forward .”Tergdaleulebi” opposed to an immobility period in their creativity and reflected their protest in their publications and publicism.

Ilia’s and Akaki’s creativity is outlined with sadness and sorrow over the loss of freedom of their homeland ,because of it ,Ilia created a symbol of Tergi ,(a river in Northern Caucasus ,flowing through Georgia and Russia into the Caspian Sea.)which symbolizes a movement,an activeness,and a protest ,with it Ilia tells his readers that only the movement is a basis and encouragement of a force and strength of life..He tries to wake the Georgian people up from their deep sleep –from immobility and inactiveness and says :”Oh,my God ,all sleep,sleep!Will we wake up we wake up?!”(Chavchavadze ,2007:78).

In Akaki Tsereteli’s poetry there are many faces that symbolize the poets’s position –the country is facing threat of degradation and it needs salvation.To confirm this,his resumptive poem “Raise up and up the ascent “ is enough in which the separation of the land symbolically means the loss of the future of the homeland and in an enslaved country the society will never be free.Amirani is a symbol of the subordinate ,annexed country. There is the mythical ,allegorical character in”Tornike Eristavi”,who is chained

to the Caucasus ridge, but there is still hope for its salvation and hence the belief that the country is once again standing up and speaks its worthy word in the world arena.

The search for lost homeland is found in Akaki Tsereteli's famous poem "Suliko", some of the critics think that the poem is not a beloved woman's grave, not a God but search for the lost freedom, where traces are no longer visible (Tsereteli, 2007:35).

The topic of homeland and freedom, unity and victory is not unfamiliar for Vazha Pshavela's creativity. One of the most remarkable dates in the history of Georgia was remarked by the two great authors, Akaki Tsereteli dedicated his prose text "Bashi-achuk" and Vazha Pshavela – the poem "Bakhtrioni" to 1659 Bakhtrioni war. It is clear that this heroic epic is the key to both creators, including an important message – to save the country, to gain freedom of the country, only a wise leader is not enough, if the people themselves do not want to save, if the nation is not united under the common idea against the common enemy and the fight is not fought till the end of the last drops of blood, the defeat is inevitable.

As we see mourning over freedom and the issue of forced slavery was not unknown to Georgian Literature of the 19th century. In spite of annexation, a Georgian man still resisted the attack by the far more powerful enemy and cried for the lost freedom. This mourning is best understood by the literary writing.

5. Liberty and the Georgian writing of the twentieth century

The twentieth century Georgian writing is perhaps the most interesting in terms of understanding the concept of freedom. It is interesting according to the background of the difficulties faced by the writers in the tyrannical state. Akaki Bqradze described the whole process in his book "Pacification of the writing", in which it is narrated in detail that the Georgian writers and poets had to endure and cope with, they had to express their

opinions so that to get them in touch with an enslaved heart of the Georgian people ,encourage them with a desire of fighting .(Baqradze,2005:67).

In the beginning of the 20th century in Georgian literature the names of two great prosaists dominate –Konstantine Gamsakhurdia and Mikhail Javakhishvili ,but this certainly does not mean that the only two writers created literature of that time.From Gamsakhurdia’s creativity it is enough to name the novels –“An abducting of the Moon”,and the “Right of the Great Master of Konstantine”.,that it would be clear to see how the author concerned and mourned over the lost liberty.In the tyrannical state ,the tragic fate of the free man is described by the incredible power of the writer and pointed us at.All true artists are doomed destroy when the country is ruled by a single ruler who only forgives the artist with only a personal sympathy.Critics correctly note that the prototype of Konstantine Arsakidze is the author himself ,the evident of it is having the same names ,and Giorgi the first is –Stalin –tyranny strangled and suppressed all the different opinions and people thinking differently.

The “Abducting of the Moon” is a grief over a great past of Georgia.Many monologues by Tarash Emkhvari are expressions of the writing and literary position of Konstantine Gamsakhurdia .The writer in the novel worries that his country’s legacy has become a legend and strived to destroy the ideology of an alien force.

An artist man’s protest and an attempt to slap the nation in the face is Mikhail Javakhishvili’s “Jaquo’s Dispossessed”(“Jaquo’s Khiznebi”)-“groaning of the spirit” as the writer mentions.Teimuraz khevistavi symbolizes a Georgian man who has lost the homeland ,who deserves a sympathy from the reader and the same kind of disgust for his “disgraceful deeds”,which means the lost of divine and farewell to freedom ,the writer describes the fall of the Georgian man ,its moral degradation ,and despair ,but in spite of all these ,the novel ends with a confident hope:”a former husband is still waiting for a former wife, Teimuraz khevistavi is still waiting like a hermit Shio Mghvimeli

“(Javakhishvili,2000:161).This expectation gives the feeling that once the country (Teimuraz)will be able to achieve its aim and survive the country (Margo) from the slavery of the tyrann .

Georgian writings of the second half of the twentieth century are of great importance in terms of understanding the freedom of the Soviet Union,this is the period when the pincers of the Soviet union became blunt and the Georgian writers tried to reveal all those who managed to bring their amazing culture to a disappearance, putting them in the shadow of the newborn culture of another nation. Georgian writers working in this period were relatively frankly attempted to give them a terrifying reality, enslaving people and enslaving their intentions, mentally and morally degrading, since it is widely known that the management of such society is the easiest. In the “Data Tutashkhia”by Chabua Amirejibi ,Arqipo seturi is a type of a tyrann who tries to turn people's brain into a new groundless ideology and turn them into puppets: "Chabua Amirejibi with the episode of Sairme paints a great parody of the tyrannical state,he lets us know the dictator,"father-breader" Seturi's philosophy ", Methods and ways of "making happy" which shouldnot have been unknown for the Soviet Union's residents . Let's see what he is doing. People have a "fear and modesty", not entirely hungry, nor are they entirely satiated, because they know that "if a goat is satisfied, you will be hunting for a wolf." "At the same time he “lapidates and eradicates " the slightest expression of protest, in order not "to encourage and push the others to destruction" (Makhachadze, 2004: 155). It is clear that the Society of Seturi is a micromodel of the Soviet Union, which is based on such slavery, humiliation and foolishness.

The search for lost freedom and the description of the country and society emerging in the ruins of the empire in general described Otar Chiladze. His “Rkinis teatri”("Iron Theater") and "Godori" (“panier”)tell us with violence about the iron pincers , which for almost a century a Georgian man felt,which made the soul feel restless, but he did not

feel the freedom of the nation after an emancipation . It is found that freedom should be gained and adapted, and the freedom that is forced is still a slavery, and in such an environment - in "Godor" - a man in the dirty frames is still predominating which is no less painful than the slavery of any bloodstained empire, it has become clear that mental slavery It's just as dramatic as its physical one.

Chapter 2. National character in Georgian literature

1. Reflection of the national character in the Georgian folklore – Amirani and The ash-raker

The national character is well represented in Georgian folklore. Everyone knows the fairy tale "The ash-raker. This is the story of a lazy man whose daughter-in-law has been fed up with his idling and has made him to get out of her home. A cowardly but trickiest defeats the giants, seizes their home, takes his daughter-in-law there and then goes back to his normal activity-raking the ash.

When Jemal Karchkhadze discusses the nature of Georgians in his "dimension", he writes: "Our mythological ancestor - thought once Pr.Didebulidze who presents a mission and aim of the country, is not a rebel Amirani, but a character of the fairy tale a lazy ash-raker-hector, liar, dreamer . (Karchkhadze, 2001: 221) [Here we quote quotations from this edition, suggesting only pages]. It is clear that the writer interpreted the character of the Georgian folk tale by traditional interpretation – he is an idler has nothing, without knowledge but lucky, and "coincidentally" defeats the giant . Therefore, we can say that this character is considered a spiritual "ancestor" of a Georgian man and, therefore, defining of all the features what Georgians characterize.

If the "hero" like the ash-raker will lie and deceive his companions, he will become a dangerous event and will become a negative hero, as it happened to Kvarkvare Tutaberi. If you are afraid of the ash-raker, you are doomed. Seriously accepting it means to die. In the fight against non-existence, anger and irritation are not to be an ally for people, but

to disclose and laugh at it. It is impossible to defeat an idler without a smile. It sounds paradoxically, but the giant is necessary for the ash-raker to express all his abilities and power. Without the giant he is nothing. The usual race is too narrow for him. The giants seem to be the same society, a society that has been deceived and offended by the ash-raker and the society that has not fully acknowledged its power.

Amirani is radically different from the image of the ash-maker in Georgian folklore. It is known that he is a prototype of the Greek Prometheus according to the ideal point of view. There are kept a lot of variations of Amirani's myth, the difference is mainly in his birth and sentence, but one thing is obvious that he is the most disobeyed character and that stubbornness dooms him. According to one of the myths, the newborn Amirani is christened by the god of Christ, who gives him the gift of eternity, and finally Amirani, who defeats all the wicked, dares to wrestle his godfather. Christ is offended over him, that's why he chains Amirani against the Caucasus and sentences him to eternal life, but he deprives the main thing- freedom from him. It turns out that stubbornness and disobedience have been one of the characteristic symptoms of the Georgian character. These are the features which say much about the Georgian people, the "Caucasian Crucifix" and this Georgian revolt against the invincible have been taken by the Georgian literature and Amirani has been turned into an allegory of Georgia who is not losing hope that one day a Georgian man will break off the chains and acquire the lost freedom again. In the nineteenth century Akaki Tsereteli is the first to use Amirani with this paradigm in his poem "Tornike Eristavi". Akaki refers to Georgia in Amirani. Amirani is also the same symbol in Glaktioni's creativity. In the poem "Native Ephemera" the lyrical hero watches the crushed rocks, which expresses immortality and inactivity, but Amiran's heart-groaning is still promising, because it shows the signs of controversy and disobedience.

In this discussion we wanted to find out one of the most important problems of literary identity and literary identification, which are always relevant because the writings are a

mirror of the nation and its everyday existence . People always have to take into account social, political, national, and cultural context. He asks the main question: where is he and where is his place in this world? To determine the identity of the nation, it is important to study its history and literature, generalize and minimize it to one or more persons or characters.

A National character and the “Dimension”

At the end of the 20th century when Jemal Karchkhadze wrote ,there was the most complicated period in Georgian history,it turned out that The Georgian society was not ready to make the most significant decision ,as they were not able to content with the common values the process ended with a civil war and later having viewed the values made the society go to nihilism.We once again point out : an excited crowd will never be able to rule neither itself nor the social processes.

In the novel a writer refers to the following literary ways,such as irony, grotesque, satire.Based on the literary ways, J.Karchkhadze’s literary writing style is serious-ironical.In the “beginning word”,which consists of several references:to the God,to the authority,to himself and to the readers define the novel’s four dimensions ,four possibilities,four essential appreciators,relatively four different space and arena.

The main character of the novel travels to Sanaklio,which may be said to be Georgia .The name is symbolical too-Sanaklio,which is the place of people with many shortcomings and defects,so we can imagine the social and political situations of Georgia of the very age . The main character is accompanied with a woman –Salome Eristavi ,who also presents a kind of allegory taken from a fairy tale.The crowd gathered in front of the tunnel is also worth paying attention.People ,it is true to be wise,but in most cases the wisdom is opposed by their mental darkness.

An appealing chapter of the novel is “Audiomap”, there is well described the chaos existing in the country at the end of the 20th century. In the “Audiomap” “Georgian people seem – confused, tale-teller, cynic, coward, boaster, preacher of the slavery in the name of liberty.

It is often said that liberty is an aim, but it is hard for us to agree with the statement, as the only aim of a person's being is only one thing and it is happiness.

Everything which happens in the described events in the “Dimension” is more than just only the end of the age. It is a kind of a judgment, as if all the results of all historical processes revealed at the end of the 20th century. The writer talks about all the important issues, gives a Georgian man's shortcomings away, which is done with great love toward the nation and a hope for recorrecting the falses and replace them with dignity if the nation has a desire for it.

Chapter 5.

The character system and literary ways of “Dimension”

The “dimension”-a postmodernism

At the edge of the 20th and the 21st centuries all types of historical, social and psychological changes which happened in the society were reflected in literature, at the result we got complex, multidimensional literary destination which is famous for the name of Postmodernism.

In the process of postmodernism Irving Hous expressed the most important opinion about a literature. He pointed out the plot to be the most interesting one in the notion of postmodernism

If in the past it was possible to put the writers in a specific literary movement based on their creativity (for instance: romanticism-Nikoloz Baratashvili, critical realism –Ilia Chavchavadze, Akaki Tsereteli, modernism-Konstantine Gamsakhurdia, G. Robakidze and so on) Nowadays to put modern Georgian poets and writers in a specific literary movement, such as: G. Dochanashvili, Naira Gelashvili and Otar Chiladze).

It must be said that the literary movement postmodernism formed in Georgia on the prepared ground., a proof of it is Jemal Karchkhadze's "Dimension", which the author was not able to complete and was not sure if he was able to finish it or not.

Jemal Karchkhadze is distinguished with its narration, the critics admit that he is an intellectual player. The "Dimension" is the text where there are described historically the most hard time of the 20th century's - in the worldwide chaos, collapse and building .

In the "Beginning of the word" which includes several references , there are four different points of view , four types of possibilities equally valuable for the Georgian literature.

An original approach of "Audiomap" draws a lot of attention to the novel, with the support of it the writer describes the people who gather in front of the closed tunnel. Tragic-comedy which is used by J. Karchkhadze may point us at the characterizing features.

A tunnel also draws a lot of attention , the novel's main character stops travelling with a newly accompanied woman. There the author describes the processes in an internal world and the events happening separately.

The title of the first chapter may be considered an example of a postmodernism:”decadental morning “ and its epigram:”a telegram by my uncle,Etsereli Datiko’s irrevelent acoustical testimony .

There are interesting literary architypes too,Iona Kamkamidze ,at first sight there is a personage like a ash-raker ,gifted with great imagination,,he is a thinker,analyser ,but without any kind of working field.

The novel is full of paradigms which is characterizing for the postmodernist novels.Before and after the tunnel a reader feels great changes in himself or herself.The writer describes the process in detail,it is clear that the writer in most cases are interested in moving into another dimension

2.The Narration of “Dimension”

For a complete realization of the fiction it is of great importance to define the narration,which equally contains the process of narration and the plot of the novel itself.Narratology includes the following notions ,such as narration-telling of oral or writing stories;Narration-the process of telling the stories.

In the following work we have attempted to define the narration methods J.karchkhadze uses ,we have observed the process of how J. Karchkhadze manages to replace the traditional model of the way with literary fairy tale,how he outlines an entire monologue –a Georgian man’s narration on himself,how the characters connect to each other and what they have in common,how the novel is created and how many levels a novel’s scenery may have.

In Jemal Karchkhadze's novel "Dimension" the events take place at the end of the previous century based on them we can appreciate the whole age, especially the 30th and 90th years. The 30th years is the period when one of the novel's personage Promete Didebulidze moves from childhood into an adulthood, and what happens without him means the subjective and the objective reality, that defines his personal forming.

In the novel along the describing process of a character is accompanied by showing the reality of the 20th century's Georgian reality-a man's dwelling in a chaotic country, selfdefining process of a man along with painful selfdefining process of the country. There are analyzed the following notions: trust, justness, liberty, identity-they are the notions which is an indicator of the society's existence and its mentality.

Nowadays it is difficult to prove that an endlessness of the novel was the writer's will or he "was lack of time". Moreover the world literature is aware of such kind of writing tricks, the texts without endings and an ambiguity of their plots, take an example of France Kafka's "Process" or "The Game of Classing" by Kortasari. Ameli Notom says in the novel "Assassinating Hygiene" that a guarantee of a successful career is one endless novel in a writer's creativity or he or she will be considered as a creator of a low level". (Notom, 2016:45). Nobody knows, if it is a reality or not but it is a fact that in Georgian literature of the end of the 20th century the "Dimension" is one the most appealing and interesting novel

3. The paradigms of a sepulchre

Jemal karchkhadze suggests an interesting interpretation of Plato's sepulchre. In fact, this is a realization of the age. The 90s are the most significant years in forming the society's mentality and its history. The period represents the cave where going back inside would

equal falling into an abyss,while coming out of it would take the centuries,if it survived.The mystery of the cave is outlined by the testimony the people have after the opening of the Rikoti tunnel on the way to the west.

The “Dimension “is remarked with the myth of non-existed dragon which looks like with it concept the Greek minotavry and Egyptian Spynx ,paradoxically centuries and thousands separate these mythical creatures and the believes of the people toward them ,but the time does not change anything,I is enough for a person to find himself out in front of the threat he feels a fear,racionalism goes back and a caveman comes out in front with widely opened eyes,seeing the threats beyond everything and looks for a survivor in everything except in himself.

A cave allegory is also interesting according to the Bible paradigm.In Mate’s gospel we read:when it got dark ,a rich man came from Arimatia,who was a disciple of Christ himself,went to Pilate and asked for a corpse of Christ,then Pilate ordered to give it to him.Ioseb took the corpse ,wrapped it into a cloth and put it into a new grave ,which was curved into a rock,locked it with an enormous piece of rock and went away.”(New Testament,1991:67)Putting the corpse of Christ into the sepulchre has become the biggest christian mystery. “An “escape “of the corpse of Christ from the sepulchre has become a chance for the mankind to “go into”the heaven .

An allegorical symbol occurs in the epic poem “The Knight in the Panther’s Skin”,where a personage of Tarieli lives in the cave .Everyone who lives in tha cave should have a desire to escape from it and to deal with a “cavery consciousness”they need a support .The things mentioned above should be analyzed during the meeting of Tarieli and avtandili,before it Avtandili tells Asmat a fable about “the man dropped in the well”and exactly expresses a philosophy of life of clever,reasonable personages of “the Knight in the Panther’s Skin”.

According to the mythical ,philosophical and literary concept ,a cave ,a sepulchre and its analogue –a well ,hole takes an outstanding function.Based on different myths,the first human being who came out from the abyss,found himself out into a cave.With a combination of the three componants life-death-resurrection can be used as a church.The sepulchre lik that is a model of the universe.

In conclusion,we can say that a cave,or a sepulchre presents a threat ,delay,trouble ,but to escape and find the way out from it is possible only with racionalism and regaining of spiritual forces,at the same time necessary as purifying is essential for a man for what a man should strive .

4.The concept of the word “way”

Since the ancient time the way has been the subject of attention .Its symbol is complex and has transformed along the changes of the age consciousness.The way as a symbol takes a remarkable place in the Christian linguistic cultures. The Christ says:”I am the way and trustness and life.”(Ioane,14:6).

The christ and the way are the same and means the sameness of the Christianity and the way,based on it the most remarkable and the greatest symbol “the way”appeared in the Christian culture and still is the sum with mutliansweres.

As for Jemal Karchkhadze’s novel “Dimension “,it is full of paradigms and the symbol of “way” is remarkable among them,though the characters are camouflaged in the way that everything is obvious according to the plot of the novel.The ‘special knowledge” is necessary to perceive much deeper levels of the text and realize it.Taking the interpretation into an account the ‘Dimension”s way to the tunnel ,in the tunnel and after the tunnel is the same like going through the Hell.

The main plot of Karchkhadze's novel is the following: the main character unexpectedly receives a telegram from his uncle, and goes to Sanaklio to find out the allegory. During travelling along the way he finds out a lot of trustnesses which changes his life deeply.

The travelling starts at dawn, which symbolizes the beginning of a new life, is forewarned with some signs not to start travelling or at least to put it off for a while. The route of travelling is arranged: from Tbilisi to Sanaklio. The latter toponym is also significant which means travelling almost in her or himself

Setting out on the way turns out to be full of a lot of trouble, which is a literary allegory which is used for interesting aims by Karchkhadze. A lot of unconsiderable things through the travelling

The most interesting part is of Rikoti tunnel which is blocked temporarily and a lot of people gather nearby, so the main idea of the novel starts with the barrier, the tunnel is a symbol of the threat of going back in the past, and the people symbolize the people of the age in which the writer creates his last novel. This is the most difficult period in Georgian history, a crossroad of the centuries, when the nation's consciousness can not escape from the seventy-year slavery, though has tasted freedom and starts striving for it.

Stopping at the entrance of the tunnel looks like a stop of time, which reflects a contemporary life full of fear and optimism, superstitions and rationalism, fooliness and a hope for a better life. A modern tunnel is like a sepulcher going inside is very easy, but coming out from it is very hard, though it may turn out to be the most reliable shelter.

5.The concept of giving the names

In literature writers often refer to an allegory approach for describing the environment. Allegory is the best and safe way-out to express their opinions with allegory notes .

The method of giving the names is also used by Jemal Karchkhadze .In the novel "Dimension" there is one toponym –Sanaklio (a small town created by the writer).It is obvious that the root of the word is "nakli-fault" which expresses a lot itself. The writer describes the dwelling of the locals and it is clear that the small town allegorically means Georgia ,specifically in the 1990s. The writer lets us introduce the Sanaklio –"if you take a justness there and lets it introduce the town ,it may say such things even the obscenity puts its hands on its ears."(pg:51) Sanaklio is a dusty town ,says the author and the dust can be considered as an allegory of inactivity,"even the clock always stays back"-adds Karchkhadze and the statement refers to Georgian character-a constant boiling and always a cut-off route,inertia and not determining movement to the future.

While describing the population of Sanaklio,the writer refers to a parody-talking about the details of "the favourite's meeting "expresses a government's crisis,which is a description of Georgian politics of the second half of the 20th century.

Remarkably interesting is the process of self –promoting described in the novel,the writer describes a mental chaos which was called an independence and we thought that it was gained with fight ,in reality it was presented ,forcely obtained and useless independence .

At first we were given "a butapohory of independence" in order to get used to it ,and if are enough lucky we will use it reasonably ,but before it we continue a game of independence and nobody knows how far it goes.

At first sight ,a reader may consider the descriptions boring but as a writer explains the book was written for those who came later and did not see the things about themselves and which was the object for the writer and contemporaries .

In all we may say that in the novel –Sanaklio is Georgia and Karchkhadze himself is a kind of historian. Karchkhadze with his novel proposes an interesting propose to the future generation:”we are given the monument which we deserve.”

The conclusion

The “Dimension “By Jemal Karchxadze ‘ is interesting with various concepts,the texts’ main issue and the ways of expression is worth to pay attention. We have tried to discuss about the Goergian man based on Karchkhadze’s perception ,and say despite the previos centuries what has changed in the nation’s consciousness ,what we have lost and retained

.In the background of the literary research it turned out that a lot of features are in great need to be discussed ,such as: pretending activity,fake patriotism,destructive consciousness, political confusion ,unreasonable boasting,and laziness.It is of great importance for our small number nation in the process of self-determining to discuss the trace the Georgian man makes in literature.

As we have mentioned above there hasnot been any kind of critics about the “dimension “,so working on it has been interesting and hard at the same time.

Persception of personal and state freedom according to the novel is worth attention.Karchkhadze suggests his own determination:the slaves will never be able to establish free,liberal country ,and the lack of education makes the nation become slaves.

In the research work we have attempted that the novel “Dimension “by Jemal Karchkhadze written at the end of the 20th century is of postmodernism and holds the features which the literary field characterizes:satire,intertextuality,uncomlete narration,interesting paradigmas to unite the passages,fantasy,detective features.The variety of the literary details allow us to say that the novel is the text of postmodernism.

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