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Faculty of humanities

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Fictional function of the narrative in modern
Georgian prose

(In the creative works by Dato Turashvili, Kote
Jandieri, Aka Morchiladze)

Specialty-literature study Abstract

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Introduction

Literature is a key to the door beyond which mysterious and unknown world is found, after learning of which a person will be

able to experience several lives, to love multiple times and die of various deaths... The essential form of expression of literature is a word and a writer presents the world, which is originally created by the creator and belong to entire reading community, to a reader through a word and narration.

Subsequently, the writer has incredible ability to take the reader through the time and space, open the past and the future for them, let them perceive the enchantment of the unknown and turn images born in mind into congenial and unforgettable ones. Writer's word can present clearly and eloquently that which represents a historical fact for annalist, dry statistics, which have never become worth including into books, but has come to life with the help of a writer, left the shadow of oblivion and found its place in the mind and feelings of a reader.

One "feature" characteristic to literature is that it is constantly revolving round the same topics, as throughout different periods of mankind history the problem does not seem to change and stays the same, because people are characterized with the similar traits but just altered throughout time. Therefore it is not surprising that literature is constantly getting back to important issues, although through using novel manners of expression. Cultural experience of the past periods, ancient literature, represent a certain basis for the modern authors. They use old version however, they offer original one through refreshing and re-evaluation. They grant a new life to forgotten images and establish in the modern art through revolving. From this point of view, narrative undertakes one of the most important functions.

Narrative and stories accompany people's cultures and history throughout different era. However realization of the importance that the narration has in our everyday thinking and life, is connected with the birth of French structuralism in 60s of 20th century.

Although oral texts have been the subject of researches before, but the term narratology itself was first used by the Bugarian specialist in literature, Tsvetan Todorov in 1969. In this concept he implied the science about narration. In his opinion, within the scope of narratology the formal features of oral texts should have been studied. However, narratology has never been a separate field of science- entirely different approaches, models and terms compete within itself.

Narratology was established long time ago and fundamental principles of narration construed its main subject of study. It is so old that ideas on its structure were designed in ancient period. If we go deeper into the etymology of the term "narrative" we will learn that it is originated from latin, meaning- to narrate. The stated term has been introduced into the study of literature through the innovative works of Roland Barthes, Claude Bremond, Tzvetan Todorov and others. Leading theorists of narrative, notably Paul Ricoeur and Gerard Genette, meticulously discuss ancient ideas in their works. The first book of his work "Time and narration" Paul Ricoeur entirely dedicated to these ideas, on one hand to "Poetics" of Aristotle, and on the other hand- to "Confessions" of Saint Augustine. Gerard Genette thoroughly reviews the ideas of Plato and Aristotle in his "Narrative discourse".

In 70s and 80s of XX Gerard Genette tried to bring various theoretical conceptions together into unified system, resulting in using the terms established by this scientist in the study of literature up to present day.

Numerous theories were made about narrative in XX century and main analytical components of narratology were established again in XX century- plot, tone, time, point of view, character, role.

Modern narratology draws its attention mainly to fiction. Umberto Eco wrote that reading a literary piece of work means to join a game, a writer achieves this through narration, which is fulfilled in three point of views, these are process point of view, that is, the author tells a story, object point of view, the events unfolds in a way that we become the author and synthetic point of view, when both above mentioned points are combined.

Nowadays one of the most essential tendency in development of narratology is transitioning from “classical version” to “Modern” one. If the classic narratology highlights the plot, the modern narratology considers “theme” as a main aspect. Modern writer takes already well-known, processed story from the point of history and literature, as if carrying out experiment in his creative laboratory. As the story is, consider as independent theme, the writer creates its post-modernist version and does it through multifunctional use of narrative.

Narrative storytelling can be deemed as feature of post-modernist movement, as narrative sources in post-modernism gains special meaning and at certain point can be recognized as characteristic of the stated movement. In such case we can

distinguish two types of narrative: one, storytelling form of text and the other- use of narrative from history and past by the author.

Therefore, the aim of doctoral thesis is to identify fictional functions of narrative in modern Georgian literature.

Objective of the doctoral work is to define how relevant is specific and innovative use of narrative in the texts to be analysed, in what manner is storytelling performed, what are its forms.

Novelty of the thesis: despite the fact that narrative was used since ancient times and showing interest on scientific level began in ancient period, the functions of narrative have been refined and become versatile in modern days. During the study of analyzed texts' diversity of the narrative function was clearly identified. There are separate scientific articles in connection with the stated issue, in which critics analyze different functions of narrative in modern literature; however, it has never become the subject of purposeful and monographic study. Subsequently, urgency of the doctoral thesis is determined by the detailed analysis and research of the narrative functions.

Theoretical value of the work: identifying, outlining and reviewing the fictional functions of narrative based on processing, analyzing and fusion of scientific literature.

The stated research together with modern studies and approaches allows us to increase practical value of the work.

Practical value of the work:

- . Myriad of scientific sources have been studied, analyzed and processed;

- . The work can be used in teaching of modern fiction;

. The work will help the scientists who are interested in studying narratology;

. Main part of three modern Georgian authors' (Aka Morchiladze, Dato Turashvili and Kote Jandieri) works are analysed and based on which fictional functions are distinguished.

General methodology of the research: narrative methodology, observation, analysis and synthesis have been used for fulfilment of the main purpose of the work.

Theoretical basis of the work is represented through the works of the following theorists: Aristotle, P. Ricoeur, Tz. Todorov, R. Barthes, G. Genette, M. Bakhtin, I. Ilin, H. Abbott, A. Kirby, M. Crossley, H. Miller, Ch. Mattingly, M. Fludernik, L. Avaliani, A. Abramishvili, L. Bregadze, A. Imnaishvili, L. Grdzelishvili, T. Talakvadze, Sh. Makhachadze, Z. Kikvidze, G. Lomidze, N. Muzashvili, V. Menabde, L. Mirtskhulava, Kh. Matchavariani, L. Osidze, I. Ratiani, E. Tatishvili, M. Silagadze, E. Chkheidze, L. Tsagareli, S. Dzeladze, B. Tsipuria, M. Kharbedia, N. Janjghava, G. Jokhadze, E. Javelidze etc.

Structure of the work has been determined through the stated aims and objectives. The work consists of introduction, three chapters, conclusions and references. The thesis comprises of 139 printed pages.

Content of the work

In the first chapter of the work- three paragraphs are allocated for understanding the narrative in modern literature

1. Assense of the narrative and literary and theoretical point of views on narrative, where the general concept of narratology is overviewed, definition of the term narratology is given, as well as foreign scientists' ideas on narrative.

What is narrative? There are various considerations concerning defining narrative. Followers of theory of structuralism think that narrative and story are different concepts. Some scientists think that it is waste of time to consider much about definition of the term, what is most essential is what is meaning each episode conveys, function of the narrative is interesting rather tahn the story.

The work reviews Georgian and foreign scientists' thoughts on essence of narrative. R. Barthe, Ch. Mattingley, M. Crossley, G. Gennette, H. Abbot, P. Ricoeur, Tz. Todorov thought that narrative represented limitless myriad of genres, not only content is important for narrative but also the style of conveyance. What traditional literature study calls "epos" modern literature study refers to as "narrative". Researcher Nino Janjghava reckons that in this case we come across the change of terminology. We can conclude from the standpoint of Levan Tsagareli that single narrative text represents result of constructive work, and the objective of theories of narrative is to study that process.

Therefore, main analytical components of narratology were determined in XX century: plot, tone, point of view, character, role. Narrative itself, that is, the storytelling is generally defined as the result of narration, storytelling, in other words, the result of narrativization process.

In the second paragraph of the first chapter postmodernism and postmodern narrative, origin of postmodernism and its establishment in Georgian literature is reviewed, in addition features of postmodernism are briefly overviewed. On how modern narratology used features of postmodernism as its tools.

One of the chief basis of postmodernism is cultural experience of the past eras. Stylistic elements, world view analysis already created by the old literature, represents a certain basis for postmodernist writer, as he uses absolutely everything, postmodern field is especially intruded by well-known historical or mysterious events, as they contain intrigue so necessary for postmodernism aesthetics. Consequently, narrative source in this case is not the one determining historical theme of some literary work, but, in such case, it is being transformed into characteristic element.

There are several considerations in connection with introducing postmodernism in Georgian literature, some think that postmodernism was introduced in Georgian literature in the same period as it was established in Europe, others think postmodernism in Georgian reality was established since 90s of the last century. Theorists of postmodernism reckon that postmodernism does not offer novelty, it uses heritage of the past and revalued past. Therefore, trail of postmodernism can be detected in considerably earlier texts.

Resulting from the theoretical assumptions, postmodernism aesthetics was based on, characteristic traits were clearly observed. When talking about postmodernism features, it should be noted that in separate ways, they existed in ancient literature as well, but characteristics of the stated movement were acquired in their

specific era. This chapter laconically manifests postmodernism traits: deconstruction, uncertainty-ambiguity, fragmentation, decanonization, superficiality, irony, hybridization, carnivalization, parody, play, dual encoding, performance, constructivism, death of the author, new reader, fiction, intertextuality, postmodernism sensitivity, simulacra, allusion, quotation and citation, historicism principle, eclecticism, rhizome...

Subsequently we can conclude that one of the main basis of the postmodernist movement aesthetics is cultural experience of past eras and it turns well-known historical events into subject of particular interest, as well as events of intrigue or even well-known classic work, which then determine the plot and mood of narration. Postmodernism introduces such events, which are extremely familiar and valuable. The writer doubles up the function of a analyst, offers narrative texts, through which he introduces principal novelty, something that have not existed in the literature before. Such use of narrative is certain fixation of postmodernism movement. Modern narratology "armed" itself with the above stated features of postmodernism to serve narration. This highlighted uniqueness of use of narrative compared to the works of previous movements.

Third paragraph of first chapter is the attempt to define the functions of narrative.

Our aim is to establish features of narrative according to ongoing literary process. We rely on opinions of specialists in literature and theorists, thus distinguishing several fundamental functions in fictional narrative and considering the functions we

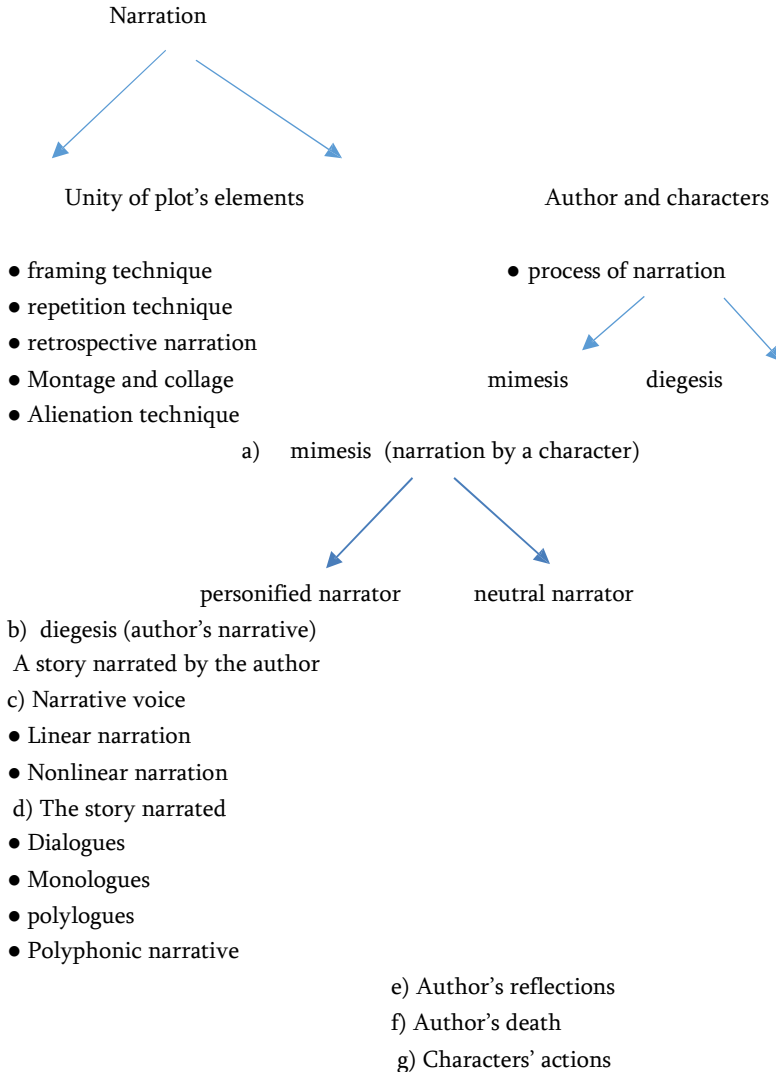
study the texts to be analysed, we outline details related to narration in fictional works.

Storytelling is one of the fundamental functions among the functions of narrative. Still in ancient literature there was an interest in what and how the author was telling a story and the term “epos” was referred to narration, however, in modern literature this function acquired a new sense and took a fundamental place among the functions of narrative. We shall demonstrate the stated function from two directions:

1.1 Unity of element of a plot

1.2 Author and characters

Narration system can be demonstrated through a scheme in a following way



Narrated world

Interesting fact in the fictional function of narrative is that the authors through “nuances” place their work within the framework of postmodernism, using every single feature of this movement, as well as materials (historical, literary etc.) through so-called literary game they create a new fictional reality.

Narrative composition, peculiar narrative

Fictional function of narrative can be divided into two parts: content narrative and structural narrative. Structural narrative implies the structure the author uses to shape the work, the content is not the only thing emphasized, details, structural features used in compositional formation are salient.

Chronotope

Narration (discourse) has the feature to relocate separate events in a way as it pleases (resulting from specific purposes). Significant example of this process is cinematographic art that uses montage techniques.

Text system, language of narrative work.

Narrative form’s abilities and language is diverse. It can separate features of plot development and afterwards fill the gaps arisen, that is, it can separate and extend, and the stated two ability is considered as manifestation of narrative freedom.

Therefore, the first chapter of the work depicts essence of narrative and literary and theoretical point of view on narrative’s essence, structure, we have reviewed essence of postmodernism and discuss features of postmodernism, which narratology put in service of narrative. We try to form functions of narrative.

In the second chapter of the work- narrative forms of storytelling, fictional functions of narrative based on analysed authors' are reviewed. Two paragraphs are distinguished.

The first paragraph of the second chapter is narration.

Storytelling, among the functions of narrative is one of the fundamental function. The texts to be analyzed are reviewed through the following structure: unity of the plot elements, plot framing method, retrospective narration, montage and collage, alienation method, author and character, diegesis- author's narration, mimesis- character's narration, voice of narration, characters' actions and simulacrum.

In the work, some of the aspects of ongoing literary process is presented based on modern narratology theories (the works of Gerard Genette, Paul Ricœur, Roland Barthes, Tzvetan Todorov and others) and in particular, fictional function of narrative in modern Georgian prose. Literary materials are presented mainly from the works of Aka Morchiladze, Dato Turashvili and Kote Jandieri.

The paragraph discusses the following in accordance with the above stated structure: works of Aka Morchiladze " The shy emerald" " Flight over Madatov Island and Back" "Disappearance on Madatov island", "A whale on Madatov island", collection of short stories "The book", "Obol", "Venera's dream", "Playing patient in August", "The other", " Globalization", "Of old hearts and swords", "Santa esperanza", "Mr. Dixley's silent box"... as well as Dato Turashvili's "Gurji Khatun" "Jgragi"... Kote Jandieri's " Family chronicles", "Blackberry bushes"....

We shall consider some examples.

Aka Morchiladze grants special function to narration in collection of short-stories "The book". The chain of events are created. Reality and fiction are interlacing with each other. Historical narrative and the author's fantasy creates one dynamics, that is they co-exist and do not exclude each other. Meaning that the author in his work "frees" his dependence on historical and literary past. Something that was reality in the past, with Aka Morchiladze it turns into a new, original version. Besides, the author manages this so skillfully that "drags" a reader unwillingly unto his imaginary discourse and tries to make them believe that some of the facts were in a way depicted by the author and not, for example, in a way given in historical sources or in literary text of any ancient period.

Dato Turashvili in "Gurji Khatun" offers an interesting version of plot framing. The author starts a story he intends to tell by his own reflection and creates mysterious fictional reality, the author starts composing from the scratch: "Desert winds memorize and collect not only words, but phrases, sentences and even stories. When people loose winds keep and retell them. You just have to know how to listen, first you have to learn to listen to silence and then to wind. Wind knows what was, is and will be, as when there was nothing, there was only wind- there was only Karaya valley in front of, Omar Khayyam behind and desert silence around. I would sit and listen to the lost and forgotten words" (Turashvili, 2003:1). This is how Dato Turashvili leads us slowly, word by word into the world of Gurji Khatun. He teaches us to listen to the silence and winds, as this is the only way to look back through seven centuries and ponder about era of Gurji Khatun. The function of wind

becomes larger and creates antithesis of Georgian proverb “whatever wind brings the wind itself will blow it away “ (meaning: easy come easy go). Desert winds should create fictional reality, as it is difficult for the writer to door of reality lost beyond history, to bring the sad story of Konya’s queen and familiarize modern reader with it.

The second paragraph of the second chapter is narrated world, The texts of the authors to be analysed are replete with already familiar literary and historical motifs, characters, plot, but through their narrative, literary game, they offer completely different fictional reality.

Narrative has one of the most important functions, when writers use “old”, though “renewing”, “revaluating”, transforming them in their “creative laboratory” and offer narrative world, a new fictional reality. In this they are supported by well-known historical events, literary works, diverse gallery of characters, deep fantasy of a writer and postmodernist version is created by using multifunction of narrative.

Author creates narrative text, which is based on as literary texts so “historical information”. Historical references, used in the text do not correspond the reality, we as readers assume that we are reading a “historical novel” and the narrator is historian rather than novelist. Eventually we learn that we are dealing with “fake history”, with the author’s allusion of fantasy and literary and historical facts. For us, readers, they show well-known events and perceptions formed as stereotypes, from different perspective and creates new fictional reality. How does the author manage to do

this? The author “plays with the time”, texts take us in various time and era, characters do and act in a way that historical figures as well as literary characters have not acted in reality.

In the works of Aka Morchiladze each text is replete with already known literary and historical motifs, characters, plots. The work reviews “The shy emerald” “Flight over Madatov Island and Back” “Disappearance on Madatov island”, “A whale on Madatov island”.

For illustration: real and fictional facts and events interlace one another in Aka Morchiladze’s novel “The shy emerald”. Historical narrative, literary narrative, the author’s fantasy interchange, you have the feeling that the author is getting free from historical and literary past, dares to experience complete freedom and those “narratives” as materials, matter, are at his full will, as if the author wanted an emperor in history of Georgia as well, he wanted and he created so. Through post modernist application and travesty Aka Morchiladze creates “if you want to believe you will” mood.

In the beginning of the novel the author introduces the heir of recognized merchants Rapael Danibegashvili together with his wife, who settled in Georgia, “near Poti, in Mtskheta”- writes the author thus confusing us by proximity of these two cities of Georgia, however soon we learn that the cities were renamed by the exceptional order of the emperor and intended to put confusing idea into this, by naming Tbilisi as Poti and vice versa, astonished reader is confused, when did Georgia have an emperor, whose great grandfather was The King Irakli, as well as concerning the swopping the names of cities in the history of our country.

The author describes Kutaisi's cabaret-cafes, decorating of which in Parisian style was ordered by the emperor, the songs are performed in French and that French is not the one spoken by the French in 1911.

The author says that one day cabaret cafes were visited by the King of Abkhazians, Georgians, Rans, Kakhetians, the Shirvanshah and the Shahanshah and emperor of all East and West Vakhtang VII with two oath men dressed like Circassians and the oath men asked for coffee without sugar" (Morchiladze 2014: 16).

The author introduces the king-emperor, who does not exist in the historical sources of the given period, and the title in history of Georgia was referred only to David IV the Builder.

subsequently, based on the above instances, we can assume that the author fabricates history and through his fantasy introduces us with a new reality.

In the third chapter- Narrative's structural and expressive details, the texts to be analysed are discussed in the following structure;- expressive point of views: 1. compositional formation, peculiar narration, 2. Chronotope, 3. Text system, narrative function of the language in oeuvres.

The text may be divided through using titles, symbols, and fragments. Bela Tsipuria points out that an author can go even further and use citations, graphs, design potentials, even the colour of paper. Through these structural and expressive details, modern authors depict stories we are familiar with from different angle, in a renewed manner.

In the first paragraph of the third chapter Dato Turashvili's "The king of forests", Aka Morchiladze's "Santa esperanza", „Mr.

Dixley's silent box", Madatov's trilogy", Kote Jandieri's " Famili chronicles", Aka Morchiladze's "Your adventure" etc. are reviewed through the above mentioned details.

The second paragraph of the third chapter is Chronotope. Literary texts connect with outer world through time-spatial angle. With spatial and time fusion modern writers add structural and expressive nuances to the narrative and present them as models of postmodern prose.

The author wanders together with the reader through the chronotope of seven centuries, shapes his work as scientific research and thus attempting to restrict it within postmodern framework.

Dato Turashvili makes Gurji Khatun speak as his contemporary, as well as people of different era and status (Bibn Munajime, Jak De Vitri, Luka Mantovani, Abu Al-bika SabiT Ibn Ahmad Najm Ad-din At Tiflis, Patima Binti Nasredin, Mr. Akaki Gatserelia, west Iberian boy Koelo and Catalan prosecutor, Mevlana, academician Elizbar Javelidze, Reze Ahmed Baturi, Anajush Mamikuniani, Luka Mantovani, Abdula Alban etc.), in their narration portrait of Tamar, or Gurji Khatun is created, however it is worth noting that relationship between characters and simulacrum in the novel goes beyond time and space borders and it does not correspond a difficulty that the characters are separated by time and spatial distance.

The author "juggles with time", he describes the era of Gurji Khatun , as well as late middle ages, twentieth century, modern days, that is the twenty first century. For denotation of the given periods the author chooses corresponding speech and even writing

manner. Dato Turashvili presents notes of a traveler with Asomtavruli script.

Thus Dato Turashvili added one more function to narrative, Asomtavruli and Nuskhuri scripts have nothing to do with the periods described in the novel. This can be deemed one of the peculiar features of use of narrative sources, when the author draws his attention to not only content but also structural and puts in service of narrative.

According to the chronotope, Aka Morchiladze's novel "The shy emerald" is worth noting. The reader is confused, cannot understand which era is being referred to, facts and events of which epoch they are dealing with. In the novel horse-drawn carriages are present together with taxi cabs, consumption of cocaine is not unfamiliar for the characters of the novel, coffee is means of unwinding for the emperor. The King of Abkhazians, Georgians, Rans, Kakhetians, the Shirvanshah and the Shahanshah and emperor of all East and West Vakhtang VII visiting cabaret-café has a cup of coffee without sugar.

Jumbling of the chronotope also takes place, when the author introduces the king-emperor, it is noteworthy that neither in the era indicated by the author (implying 1911) nor throughout any period of Georgian history, and no historical source confirms the existence of "emperor's" title.

In addition to the above stated, historical sources do not confirm any trace of uprising in spring of 1911.

Third paragraph of the third chapter is Text system, language of narrative formation.

The structure of narrative text from the grammatical point of view is very diverse.

Dato Turashvili presented notes of a traveler using Asomtavruli and Nuskhuri scripts, which is read through Mkhedruli. Narrative text of Dato Turashvili's novel is written in modern Georgian, despite the fact that situation described in the text refers to the end of XI century and the first quarter of XII century, the characters talk in modern Georgian in a carefree manner.

The author has done it purposefully, Asomtavruli and Nuskhuri scripts have no connection with the mentioned periods depicted in the novel. This can be deemed as peculiarity of using narrative sources, when the writer draws attention not only to the content, but also to the forms and puts it into the service of narration. Types of Georgian writing, which are nowadays solely used in church and also may be the subject of interest of linguists, through transferring linguistic-expressive signs into writing Dato Turashvili gave the postmodern text exceptional nuance. Aka Morchiladze's novel "Santa esperanza" is distinguished by linguistic peculiarities. "Life and existence of the servant, monk Nikolaos (from the book of chronicler of the monk Panteleimon)" - this is the passage written in the style and lexis characteristic to the Georgian prose of middle ages. The monk of the orthodox monastery of Santa city tells us a story in old Georgian about the adventure of a "gangster" from Tbilisi, that is, all those things he learnt from the confession of runaway confused man.

Eka Chkheidze considers Aka Morchiladze's linguistic peculiarities in this text as "parody of degraded generation and grotesque image of the last century Tbilisi." Why does the author

use old Georgian vocabulary and syntax when depicting the reality of 90s Tbilisi? It is clear that this is not a parody of old Georgian texts, but rather an attempt to perceive “stories of Tbilisi” from a different perspective. The more noticeable the incompatibility of the pathetic tone of linguistic features, characteristic to the literary speech of middle age Georgian with the story is the more obvious is the spiritual degradation of this generation, their alienation with their own cultural values (Chkheidze, 2009:3)

The researcher reckons that through the connection with the old Georgian texts and imitating those texts the author wants to show what the martyr of the end of XX century is like and what it is that impels him in contrast with the actual reasons holy martyrs, existing in the middle ages, were martyred for. The author expects deeper comprehension from readers, as it seems at first sight. This pseudo-martyr is so different from the old holy martyrs, as the end of XX century from middle ages: spiritual bond is disrupted and any sense of unity with the old Georgian culture is lost, as in this generation, the Christian moral, spiritual values, which served as the basis for the old Georgian literature, is dead.

From the functional syntax point of view the novel “Madatov trilogy” is very interesting, as the author’s writing style is casual, together with literary language, dialectal forms are often present: „on the edge of the city, before getting at Kukia, there was a crowded taven” (Morchiladze, 2011,:5), or: “in Thursday evening” (Morchiladze, 2011:45).

The interesting detail is when the author introduces Gurjs kept in the library of captain Saginov through preserving norms of old Georgian Language: “Seizing the bridle of the mule, with a

falcon on his shoulder, on his own, without clerics or army, the king set off. The kind king strode through mud, under pouring rain and the sky was enraged and thunder crashed with flash of day” (Morchiladze, 2012: 84).

The author of the novel writes his own reflection in “the language” of his work: “Tavern” and two episodes included in the story “Dead” and “In the tavern”, narrated in plebeian urban manner, were placed before each part of the book by the author” (Morchiladze, 2011:195).

Speech of simulacrum – Kapula Orshaurashvili created by the author is interestingly conveyed, who narrates number of adventures: “I am Kapula Orshaurashvili, I am either eighty-two or ninety years old. There can be found many rocks older than me in Kizilchala, as for the trees, they are younger and I have planted them... I know staking them was exhausting so will be chopping them down. Twelve saplings were brought by my miller grandfather Dozia from the Islamic lands (Morchiladze, 2011:136), or “I thought your story ends here, Kapula, you are not getting mustache. Before realizing, I turned up waist high in lime. Shadiman still tis being sweet worded, ensuring we will enter the heaven” (Morchiladze, 2011:152).

Kote Jandieri frequently uses dialectal vocabulary in his short stories. For instance, in the short story “Globalization” he writes in Kakhetian dialect: “ Anyway, if you ask me, generally, radio is better than television. You listen to people’s voices and with your eyes closed, or even without, you imagine as you please... You are out of your mind! If you do not like you, remove the head and fix another one. You can dress them in clothes you like.... However,

in television you should watch the ones you are sentenced to watch, it gets on my nerves! Now, electricity.... you might know how rare is electricity in Kakheti? So I prefer radio- first of all I save money and then sparing my nerves” (Jandieri, 2010:4).

There are frequent scabrous speech patterns throughout researched material:

„- It doesn’t matter, I haven’t drunk with your ex-husband. You wanted to know this, didn’t you?

-I couldn’t care less, you can both get wasted if you like” (Jandieri, 2010 :55).

Dato Turashvili’s miniature short-story “Jgragi” represents an interesting speech pattern and is noteworthy from time-spatial point of view.

We can call it Didgori battle stories conveyed through several entries.

Guido Cardulini (missionary), Al Kalad Ibn Edchin Illadih (Tbilisi citizen XIII century), Betsika Likokeli (fought in Didgori battle) , Giga Amashukeli (citizen of Georgia, Kipchak by nationality), Jan Pier Jan Galois (crusader, fought in Didgori battle), Shavgogi Alkhastaisdze (Georgian archer, fought in war)- these are the authors of the stated entries which tell us battle stories, but each narrator depicts battlefield events through the style characteristic to them. Some through modern Georgian, some- through archaized texts.

For instance, Shavgogi Alkhastaisdze: “When being powerful man and having a lot of men, Amir Ilghaz, conquered Armenia and approached the border of Kartli from Trialeti, our King David

ordered to train his army and Kipchaks , who oathed him their loyalty” (Turashvili, 2005 :124).

Therefore, it is necessary to consider specifics of postmodernist literature and peculiarity of the manifestation of these specifics in Georgian reality in connection with the stated issue. Narrative sources in postmodernism acquire special importance, which is one of the essential element for such type of research of the text to be analyzed.

It is possible to conclude that the writers assign certain functions to linguistic means of expression, frequently they try to demonstrate the epoch from this point (August patience, trip to karabakh, Paliashvili street dogd etc.) or manifest alienation of their generation from the cultural values, so the reader realises deeply necessity of connection with theold Georgian culture in order to raise spirituality. It should make the reader think about spiritual degradation and through introduction of elements of the past: archaic forms, Asomtavruli and Nuskhuri scripts (Gurji Khatun, Jgragi etc.) try to restore lost spiritual connections.

Conclusion

The works of three Georgian authors (Aka Morchiladze, Dato Turashvili, and Kote Jandieri) are discussed based on essential principles; the analysis vividly demonstrates diversity of the narrative fiction in modern Georgian literature.

The main analytical components of narratology are distinguished based on the modern theories of narration: plot, tone, time, point of view, character, and role. The chief basis for the postmodern aesthetics is the cultural experience of the past era. Multifunctional use of narrative is a certain fixation of postmodern movement. The stated components are widely used in the stories subject to analysis and it is put in service of narration.

The analysed texts are reviewed in the following structure: plot elements unity, framing the plot, retrospective narration, montage and collage, alienation technique, the author and the character, diegesis- the author's narration, mimesis- character's narration, voice of narration, characters' deeds and simulacrum. Aka Morchiladze's "The shy emerald" "Flight over Madatov island and back", "Disappearance on Madatov island"" „A whale on Madatov island"...Dato Turashvili's "Gurji Khatun", "Jgragi"... Kote Jandieri's " Family chronicles", "Blackberry bushes" etc. are replete with familiar literary and historical motifs, characters, plots, however, through narrative storytelling, literary games....offer different, completely fresh fictional reality.

Narrative has one of the most important functions, when using the "old" in fictional texts the modern authors "refresh", "reevaluate" a new fictional reality in their creative laboratory they modify the story and offer a fictional world, a new fictional reality.

In this, well-known historical events, literary works, diverse gallery of fictional characters help the authors and post-modernist version through multifunctional narrative is created. Study of the works of Aka Morchiladze, Dato Turashvili, Kote Jandieri reveals that their works are replete with familiar literary and historical motifs, characters, plots, however, through the narrative storytelling, literary game, they offer completely different , fresh fictional reality.

In Aka Morchiladze's novel "The shy emerald" real and fictional facts and events, historical narrative, literary narrative, fantasy of the author alternate and we have the feeling that the author grants himself complete freedom and uses narratives as resources, materials at his own discretion, it can be said that historical reality is transformed and owing to fantasy we face new reality.

Function of fictional narrative is not limited to use of historical-literary texts, it is, above all, structural features, through which so called literary game and self-reflection of the author shall be emphasized. Besides, function of narrative text can not only be distinguished based on plot and storyline, but also it can be scattered throughout meticulous details.

When observing the structural and expressive details in the analysed texts, it is obvious that the structure of the text is often planned purposefully, which determines peculiarities of composition. From this point of view Dato Turashvili's "King of forests", Aka Morchiladze's "Santa esperansa" "Silence box of Mr. Dixley" "Madatov trilogy", "Your adventure", Kote Jandieri's "Family chronicles" are noteworthy.

When discussing the form and fictional details, it should be noted that the authors assign certain functions to the means of

linguistic expression, in most cases they try to depict the epoch thus (“ August patience“, “Trip to Karabakh” “Paliashvili street dogs” etc.), or picture alienation of generation and cultural values, so that to let the reader realize necessity of connection with ancient Georgian culture, to make the reader ponder over spiritual degradation and pain accompanying the process. Through introduction the elements of the past- archaic forms, Asomtavruli and Nuskhuri scripts (“Gurji Khatun”, “Jgragi” etc)- the authors try to revive the lost spiritual bonds. Besides, dialectism, jargons, archaic forms are put in service of narration thus creating the new fictional world.