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The City in Modern Georgian Prose

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Abstract

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Introduction

Modern Georgian literary processes are very alive and dynamic. We have a lot of wonderful authors who have earned the great love of readers in their homeland and after the status of an honorary guest of Georgia at the 2018 Frankfurt Bookfair - already in Europe. Contemporary Georgian poetry and prose are actively translated into various languages, but for Georgian scholars and literary critics, the latest texts are still relatively less interesting. In this sense, modern Georgian prose is a real field for exploration. Our research is dedicated to cities in 21st-century Georgian prose.

The action area of the work of art, the space in which the characters act and the story unfolds, has great importance for the work. "Possibilities offered by the architecture: exit, entry, stop, climbing stairs, sitting, looking out the window, leaning, etc. It is not only in their functions, but, first of all, it indicates their importance, which pushes us to a certain action." (Eco, 1992: 207) Sometimes spaces even appear as characters. In addition to portraying urban life in the literary prism, it is also interesting to observe from a historical point of view the change of action spaces, the faces of cities in fiction, as observing the process of these changes allows for a variety of interpretations.

Taken into consideration the historical aspects, this means the development of the country, because the urban environment is directly related to the development of literature, as proven by the history of world literature.

If we deduce from the fact that the city does not only matter, and, in addition to matter, its essence lies in the influences it has on historical reality, social data, the course of the state, and the lives of individuals, then we can consider literary works with these influences.

In the works of modern Georgian prose writers, the city is a living organism: it changes its appearance, develops, influences, its power sometimes increases, sometimes weakens. Sometimes these cities are fictional, sometimes - existing, mostly - the capital, but sometimes writers choose small provincial towns as their area of action, for example, Tsotne Tskhvediani, who brought the voice of the inhabitants of those cities that modern authors find less attractive, e.g. Tkibuli... In the early 2000s, European cities are often the area of action, which can be understood as an unconscious desire to escape from the harsh reality.

In the last twenty years, we have often seen urban novels and short stories in the works of contemporary Georgian authors - works whose artistic space - the city - is not just a background, but it is presented as the main character. Our work explores the chronotype of

modern Georgian cities in the works of Georgian authors of the 21st century, the relation of the city archetype, and works of art, artistic urbanism.

The action area of the work of art, the space in which the characters act and the story unfolds, has crucial importance to the work. Artistic space is a model of the world represented in a fictional literary text; The area in which the action takes place.

In the twentieth century, the space of action was considered to be part of various literary fields, including narratology. This approach changed in the last decade of the twentieth century, when space was considered as an independent and unique unit, the semantic center of the work, and was given such importance that the concept of time and characters was considered as concretizing, detailing the concept of space.

The city in fiction is not just material, its essence lies in the influences it has on the formation of characters, in determining their way of life, actions, and motives. In the works of modern Georgian authors, the city is a living organism and changes its face in the footsteps of the socio-political-cultural life of the country. Georgian writers mainly choose the capital as their area of activity, but some authors have chosen regions as their artistic space. The problems of the characters living in the capital and the regions, their faces are radically different from each other and are united by a territorial mark.

If the character living in the capital is worried about the modern technological and consumer era, identity crisis, alienation, and existential problems, the Georgian regional character tries to save himself physically and cope with hopelessness, "the huge boredom" and apathy. In this work, we will discuss the similarities and differences between these two types of action spaces, delve into the chronotype of provincial cities in the modern Georgian prose writers' works, define the relationship between spatial problems and real, historical processes, their points of contact and omission, we will also establish the reasons that caused the loss of feeling in the modern urban environment and what socio-cultural events led to the romanticization and idealization of old Tbilisi.

The work aims to study the city as an artistic space in modern Georgian literature, to determine the place of the city in Georgian prose texts of the 21st century, to study the influence of the city on the authors' style, narrative, characters' motives, language; To determine the extent to which the recent past has influenced the reflection of the city in the works of Georgian authors, what is the relationship between the reality and artistic texts of post-Soviet cities.

The main purpose of the work is to determine what is the role of the urban spaces in modern Georgian texts, when and how Georgian authors adopted the city, and what their artistic spaces are. The other side of the purpose of this thesis is to determine what the Georgian urban novel looks like and if there is such a concept in general, in its classical sense; From where we

can consider that different types of urban novels have appeared in Georgian literature; By determining the general cultural-historical context, what place can be given to the artistic space described in modern Georgian prose in the global family.

The novelty of the work which is Georgian prose of the 21st century tries to establish its place in world literature. To create more valuable and subtle works of proses it is necessary to have certain theoretical foundations such as criticism and research which later will help to have a good basis for both authors and readers for in-depth analysis and "selection" of works. Contemporary researchers often do not pay much attention to Georgian prose of the 21st century, that's why this thesis is a thorough attempt to fill this space.

The study of literary cities is one of the most widely studied directions in world literary criticism. The definition of the city as an artistic space has been devoted to the works of such theorists as Umberto Eco, Mikhail Bakhtin, Yuri Lotman. Several Georgian articles study the importance and reality of the artistic city, we also have a textbook and articles on philosophical urbanism, but the systematization of the topics and the analysis of the city as an artistic space comes first. Until now, no theoretical work has been created in the Georgian language, which would study the relationship between urbanism and literature.

The theoretical value of the work: The volume and translation of the literature processed for this study increase the practical value of the work. Based on that processing, analysis, and synthesis of scientific literature, determining the place of the city in modern Georgian prose, researching the artistic space, determining the interrelationships and interactions between the artistic space and recent history.

The practical value of the work: For this work, we have translated and edited a large amount of foreign literature, which is not available in Georgian. With the help of modern prose, we have established a certain theoretical basis that can be used in the teaching of literature. The work will have practical importance for literary researchers, as well as for historians, sociologists and philosophers, students, and interested readers. For the paper, we have studied and analyzed the prose text of about fifteen contemporary Georgian authors, which prepared a fruitful ground for their further research and teaching.

General Methodology - Analysis, synthesis, comparison, and intertextual methods are used for this work.

The theoretical basis of this research is the works of theoreticians and scientific articles: Y.Lotman, M.Bakhtin, U.Eco, J. Robinson, A. Ukhtomsky, R. Lehan, M. Foucault, W.

Benjamin, L.Tsagareli, B.Tsifuria, T.Paitchadze, Q.Jishiashvili, Q.Bezarashvili, I.Ratiani, L.Avaliani, Z.Shatirishvili, G.Lomidze, Z.Qarumidze, G.Lobzhanidze, D.Qardava, G.Zedania, Sh.Makhatchadze, G.Tevzadze, L.Zaqaradze, D.Andriadze, etc.

The **structure** of the paper was determined by our goals and objectives. The paper consists of an **introduction**, **7 chapters**, a **conclusion**, and a **bibliography**. The paper is 152 pages printed by computer.

In the **introduction**, we review the plot of the paper, the meaning of the topic under discussion, and the theoretical basis of the work.

Chapter One - The City as an Artistic Space. In this chapter the definition and types of chronotype are discussed according to M. Bakhtin's theory, the meaning of the concept of chronotype for our work; City and Literature According to Richard Lehan's theory - what is the significance of the city phenomenon for fiction, not as a geographical unit, but as a semiotic space; Understanding the artistic space according to the works of Umberto Eco and Yuri Lotman; Modeling of artistic space, space in a semiotic prism, and the interrelationship of artistic and real spaces; The city textual reading theory according to Walter Benjamin; Urban romance as a genre; Tbilisi as the main artistic space for contemporary Georgian authors.

In the second chapter - Alpha and Omega of the Urban Novel - we examine the rise of the Georgian urban novel and one of the first and last examples of the 21st-century urban novel, Zurab Karumidze's postmodernist novel **The Wine-Dark Sea** and Archil Kikodze's "**Southern Elephant**" published in 2016. We review the common axis of Georgian urban novels - the chronotype of the rally.

The third chapter of the work is dedicated to the fictional city of Georgian prose of the 21st century - Aka Morchiladze's "**Santa Esperanza**" and "**Santa City**".

In the **fourth chapter**, which is called "**Tiflis**", we study the reasons that led to the idealization of old Tbilisi among modern writers. In this chapter, we compare two novels written about old Tbilisi, which combine under the same subject - the murder of Dagni Yuel. These novels are Zurab Karumidze's "**Dagny, or a Love feast**" and Lasha Imedashvili's "**Three Murders in old Tbilisi**". The most important modern work, which describes old Tbilisi - Aka Morchiladze's "**The Madatov**" Trilogy - is discussed in the chapter on virtual cities.

In the **fifth chapter**, we review the virtual city on the example of four works - Guram Matskhonashvili's "**Gldani**", Zurab Jishkariani's "**Chewing Dawns: Sugar Free**", Dato Samniashvili's "**I Oxymoron**" and Aka Morchiladze's "**The Madatov Trilogy**".

The sixth chapter studies the provincial cities on the example of the works of two writers - Tsotne Tskhvediani and Aka Morchiladze and consists of **three sub-sections**, these are: "**The**

Town and The Saints", which includes Tkibuli, Zestaponi, Sokhumi and Khashuri; "Mayakovskiy Theater" - Baghdati; "Cupid at the Kremlin Wall" - Kutaisi.

The seventh chapter deals with European cities in modern Georgian prose and presents two works based on one city: Nestan Kvinikadze's "Nightingales of Isfahan" and Dato Turashvili's "The Other Amsterdam".

At the end of the work, a general summary of the research and the obtained results are presented as a conclusion.

The main content of the work

In the first chapter of the work, "City as an artistic space", the first issue is the concept of chronotype - literary temporal-spatial relations according to Mikhail Bakhtin. We have considered the types of chronotype: meeting, road, salon, castle, province. An example of the intersection of time and space, the type of chronotype, which is of special importance for our work, is a provincial city. This is a chronotype of a provincial town introduced by Bakhtin. In Flaubert's "Madame Bovary" the place of action is the "provincial town", the vulgar settlement, with its stinking existence - the ubiquitous place of nineteenth-century romance (both before and after Flaubert). This type of city has several categories and among them very important - idyllic (regionalists). Here we will discuss only the Flaubert variety, developed by Mikhail Bakhtin. It is Flaubert's work and in particular Madame Bovary, that he cites as a sample of a chronotype of a provincial town. "Such a small town is a place of cyclical existence of time. Here we do not find news and events but a repetitive "being". Time does not have a consistent historical flow here, it flows gently in narrow circles. Day circle, week circle, month circle, whole life circle. A day is never a day, a year is not a year and life is not life. From day to day the same everyday actions are repeated, the same conversational topics with the same words, and so on. Day circle, week circle, month circle, whole life circle. People eat, drink, sleep, have wives, mistresses, intrigue, sit at their homes or offices, play cards, gossip. This is an everyday cyclical time. It is known to us in different variations at Gogol, Turgenev, Chekhov. The customs of this time are simple, sharply materialized, which is mixed with day to day locality, with small townhouses and rooms, sleeping streets, dust and flies, billiards, clubs, and similar things. Time is undetected here and therefore ostensibly stopped. There are no "dates" or "breakups" here. It is a thick, sticky, rotten, creeping time in space. "(Bakhtin, 2006: 82)

The next issue is the notion of artistic space, a semiotic understanding of space according to the works of Yuri Lotman and Umberto Eco. In the twentieth century, the space of action was considered to be part of various literary fields, including narratology. This approach changed in the last decade of the twentieth century, when space was considered as an independent and

unique unit, the semantic center of the work, and was given such importance that the concept of time and characters was considered as a detail of the concept of space.

The most important issue that Lotman raised in the semiotic understanding of space was the relationship between artistic space and real space. He believed that the arrangement of both types of space is governed by the cultural stereotypes and traditions that act as mediators between these two spaces. Additional data, additional meanings in a fictional text are oppressed by cultural codes, while extra-textual space uses processed meanings. Tricks that the text allows to use: Description of clothing, furniture, environment, etc. The observant reader will be given great information about empirical reality. By processing and rethinking extra-textual schemes, the author forms his vision of the world and does so through the description. "Literary space is an authorial model of the world, which it builds through language, and language derives from authorial imaginations of real space. In literary works, the artistic space forms different versions of worldly images and their interactions: social, ethical, etc. In the formation of relations, literary space often borrows ready-made models, which are not at all of spatial significance." (Lotman, 1990:218)

Umberto Eco believes that the basic code, the foundation, when modeling the artistic space is the present, the existing reality. It is the reality that exists at that time that determines the composition of a literary work, acting independently of time. It also determines the author's language and stylistic choice, regardless of how the author himself feels in the text. Existing reality is vital not only for the imagination of the space (for the reader) but also for the narrative, the description, and the actions because these four factors: space, narrative, description, and action are the skeleton of the fictional reality, the work of art. (Eco, 1992: 203)

The second basis of space modeling is literary/cultural imagination. This basis is much more abstract than the previous one. The influence of literary and cultural traditions on a work of art does not depend on the individual work of the author, it is specific to the epoch, genre, etc that has an impact on it. For example, the elements of the Gothic novel are supernatural events and sublimation, that is why, traditionally, Gothic texts are full of ghosts, vampires, and so on.

The third and final basis for the formation of space is language. Each language creates a different space. For example, the language of geography gives different orientations in space, as well as the language of geometry. In short, language puts space in order and defines it.

Lotman defined two of the most important planes that influence the formation of space: description and scenario.

The next subject is the city, as the axis and center of the modern novel, the textual "reading" of the city according to Walter Benjamin and Jacques Derrida. Walter Benjamin, a German

philosopher of Jewish descent and one of the greatest thinkers of the twentieth century, a representative of the Frankfurt School, was also fascinated by the idea of textually reading cities, arguing that understanding the city as a text is linked to the city's history, experience, memory, and environment.

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The large city environment offers "completely innovative textual practice, radical, literary architectonics, full of life" (Benjamin, 1975: 63). In the main work of Benjamin - Arcades Project, a huge amount of material is given in the form of comments on Paris, Charles Baudelaire, architecture, Marx, and the cultural features of the nineteenth century. In his work, Parisian everyday objects and everyday experiences are wrapped in a phantasmagoric, chimerical veil as forms of modern mythology, as elements of the dream world. In his work, Benjamin explored the phenomenon of Parisian shopping streets and tried to penetrate social and cultural logic into the urban prism.

In the works of Georgian writers, the city represents much more than it is or represents exactly what it is. Often the city is a metaphor for something or a means of in-depth analysis. For Aka Morchiladze, for example, the literary city is strongly, unequivocally, and organically intertwined with the history, politics, and social life of its real analog. For him, the layers of history lie on the surface of Tbilisi. For Morchiladze, as an author, the significance of the inhabitants of this city arose under the layers of this history, in the layers of the real history of the material, a real city. "Not only multifaceted modern literary texts are read. The topography, architecture, interiors, objects, fashion, etc. of the city provide the same amount of information about the city, if read, as the text". (Barker, 2015: 3).

Increasing the importance of the city, urbanization, centralization, shifting the countryside as the main action space in the literature, and giving the city a major role have given rise to **urban literature, or as it is often called, street literature**. It is a literary genre that is entirely based on the landscape of the city and its architecture, appearance, and the processes taking place in it determine the nature of the work, the story, and the main motive. The basic laws of the genre are determined by socio-economic data and the cultural condition of the city. The tone of an urban novel is often dark, pessimistic, and the skeleton of the work is entirely built on a description of the city's appearance and urban life. The themes of the urban novel are mostly violence, sex, and drugs. The language is scabrous and slang. Authors of urban novels often

share their personal, subjective past experiences in their works. Urban romance is especially popular in postcolonial countries, and it is perhaps not surprising that it has taken a firm foothold in our country since the collapse of the Soviet Empire.

The most important subject for our work is **Tbilisi** as an artistic space in modern literature. Perhaps it would not be surprising to say that for the Georgian writers Tbilisi is the most popular among the cities. It is so common that in modern Georgian prose you can hardly find novels and stories the action of which takes place in other cities of Georgia.

We will dedicate separate chapters to these exceptions, in this chapter we will talk about modern Tbilisi and the hypostases with which it is presented in the works of 21st-century authors.

The end of the twentieth century and the beginning of the 21st century turned out to be especially painful for Tbilisi. The collapse of the Soviet Empire not only visually changed the face of the capital but also completely turned over the icon of the city in the consciousness of its inhabitants. The disruption of the usual political and public order was followed by a change in the accustomed appearance of the capital, the deconstruction of urban relations, and new structures. The severe economic background and political crisis, the broken vertical government, and legal system, the migration of refugee flows and the outflow of large populations from the country, the drastic change in the appearance of the city also gave rise to a severe moral crisis. The characteristic language of this city was demolished, which was not only a unit of linguistic significance. The new reality, which violently invaded the daily life of Tbilisi, destroyed the rules and values of coexistence that significantly defined the cultural image of Tbilisi as a "land of the sun and roses", "relationships", Italian yards, Rustaveli Avenue, a cultural icon of gentlemanly men and beautiful women. The war, the new times, the high rate of internal migration, the biggest wave of emigration completely changed both the appearance of the city and the value layers.

Georgian writers are often reprimanded that it is not time anymore for writing about war, drugs and the mentality of wise guys, about elite and at the same time - poor Tbilisi, that modern people are suffering from other problems, that now is the time to keep up with the latest literary trends.

In the second chapter of the work, "Alpha and Omega of the Urban Novel", we discuss the postmodern novel of the beginning of the 21st century with elements of urban literature - Zurab Karumidze's "Wine-Dark Sea" and the last, most important work in Georgian urban literature, published in 2015 - Archil Kikodze's "Southern Elephant".

Section 2.1 is devoted to the "Wine Sea". The Wine-Dark Sea is Tbilisi, with fictional or real characters, strange phantasmagorias, and phantoms. In this novel, which has no narrative line

and is a strange mixture of allusions and mystifications, Tbilisi is the axis around which the seemingly fragmented stories revolve. Tbilisi is a point of equilibrium. Initially, the description of Tbilisi begins dryly and then moves on to the postmodern experiment. "From a geological point of view, the territory of Tiflis is the seabed, which was formed in the first period of the Cenozoic Era, or the third epoch. Below it is the sediments of the Cretaceous system. Fish and mollusks used to live here.

Billions of biochemical processes have merged, one that still permeates the living cells of the inhabitants of this city. Everyone here is agitated! They fill the wine-dark depths of their souls with the simplest, most repulsive longings, where countless faces and bodies merge with countless faces and bodies, merge and merge." (Karumidze, 2000: 38)

Ancient aspirations - power struggles, collecting, and hunting instincts - have created a recent past that even the most courageous can hardly keep an eye on. Perhaps some time will pass before we can confront the events that took place after the collapse of the Soviet Union and turn to literature. The personal ambitions and passions of some politicians have sacrificed the future of Tbilisi, the development of which has been delayed for decades.

"I could not imagine that the passion would require so many sacrifices in this world!" (Karumidze, 2000: 38). The author writes about Tbilisi and it is really hard to imagine that the capital went through so many things. Maybe that's why they often say, "Georgians have a short memory" - the 90s and the beginning of the 21st century are very difficult to reconsider, and therefore, forgetting is a kind of defense mechanism.

Permanent, almost annual demonstrations on the main avenue of the city are the background of the end of the 20th century and the 21st century to this day. Working on our work and editing books of various contemporary Georgian authors has shown that if 19th century Tbilisi is not chosen as the area of action in the work and the artistic space is closer to the past, the story cannot end without a rally. The axis of the story may not be the rally, but any speech will be mentioned at least at a glimpse.

In "Wine-Dark Sea", when describing Tbilisi, which is on the threshold of the 21st century, Zurab Karumidze emphasizes the frequency of public gatherings. The city is shaken unprecedented resonance of mass demonstrations, which ultimately lead to a confusion of values and dragged fellow citizens into a swamp of civil war.

"Drunkenness, fear, absence of orgasm, hunger, thirst, cursing, grinning, menopausal hysteria, suicidal impulses, autoeroticism, protest or non-transport marches, sittings, performances, presentations, demonstrations - are spread to the streets and buildings as biological forms of underwater streams and caves. And this rage is silent, it all happens in silence: with the silence of invertebrates, lizards, tadpoles - which are drawn to muddy beasts, they are trapped in the

mud and green and lie. "(Karumidze, 2000: 39) "The silence of invertebrates, lizards, tadpoles" probably refers to a long-standing vain protest of the Tbilisi population which never yielded real results, and just when a real wave of protests should have been brewing, the city was silenced and allowed engaged politicians to put unhealed wounds on its body.

For our work, Zurab Karumidze's "Wine-Dark Sea" is a remarkable and interesting work. In this seemingly amorphous novel-experiment, in which the stories do not follow each other chronologically and logically, the most linear, objective, and "brushed" is its urban line. "This is called intensive narration when the story is not developed, but the characters are differentiated and developed," says Zurab Karumidze about his novel, and indeed, the urban line in the labyrinths of these different symbols and allegories is the line of the city, the city as an archetype. Ariadne Thread, which should lead the readers-theses to a peaceful place. The choice of the city as a literary chronotype for "Wine-Dark Sea" defined the common line of his entire work. The novel, which, at first glance, is about everything and nothing, turns out to be mostly about Tbilisi. This work rethinks and studies the history of the city, the mythical fabric, past and present, and based on all this, analyzes the recent past and its impact on the future of the city. According to Karumidze, the wheel of history has been swinging backward for Tbilisi since the Middle Ages, and it is the impact of this wheel that Tbilisi has not yet become a real megalopolis, the center of the country, which has a dignified, one-fisted civil society. "Unfortunately, due to historical misfortune, this city was not allowed to be a free city in the high Middle Ages, when other, full-fledged cities were building bones and training the fragile mind. But it is also like a man - if he does not taste freedom in his youth, he will grow up coward and he will finish his life in crooked masturbation. Hence: the imperfection with which this Maghrib-Mashriq urban formation is imprinted, the geopolitical impasse in which he found himself arose from sensory scarcity, narrowness, monotony, and thought stereotypes — clichés that limit the ability to perceive, which in turn leads to mental monotony. The adolescent soul is nourished by the abundance of impressions, but our city did not have time for adolescence and we went straight from childhood to old age. "(Karumidze, 2000: 118-119)

Section 2.2 - "Southern Elephant" - Archil Kikodze's "Southern Elephant" is a novel that we can call the most urban novel. The structure of the work is completely built on the real structure of the city, the story is built according to the change of geographical area, the reflection of the hero is related to specific toponyms. The city icon is not so dominant in any other modern novel. In "Southern Elephant", the matter of the city does not come spontaneously, but the role of the city is crucial in building the whole composition of the novel. The novel is full of contradictions in the attitude of the narrator and the city: on the one hand, there is the romanticization of the city, the romantic variations and aesthetics of urban icons, and on the other hand, the alienation from the city as an injurious space.

The protagonist - the director, who refused to make a movie, left his apartment, located in the heart of the city, to a friend for a love affair, and himself wanders the streets of Tbilisi, at first glance, randomly and aimlessly. Each place and each new character evokes new reminiscences in the narrator's mind, generates a new chain of associations, and returns to the past to find a causal connection. In front of the reader, the recent past of modern Tbilisi, documented by almost with the scrupulousness of a chronicler, comes to life and comes to life in connection with the personal story of each hero, in each specific place. The dichotomy of two cities - old and new Tbilisi, the contrasts so impressively described in the post-Soviet and modern cities are a great help to the Georgian society, which is on the path of self-determination and self-knowledge. The Southern Elephant has conserved and reworked processes that were taking place in the city consciousness during a particularly difficult period of the modern era. The existence of such works of art is crucial in the transition to gaining and processing traumatic experiences. Self-reflection is the first step to breaking the same vicious circle of decades.

Kikodze indicates even in the title that he is going to dig deep into the hidden layers and intends kind of archeological excavations. He has to travel to the city and his past and re-think his adventures closely related to Tbilisi. The southern elephant is an extinct animal found during archeological excavations, more precisely, its skeleton. The narrator has taken the most precious photo of his life with his best childhood friend who is already gone, in its background. The title and the ivory skeleton indicates that the book tells the story of a journey through deep layers, into layers of memory. Elephants have an amazing memory. "Elephants remember everything." Before his one-day odyssey, the protagonist has a kind of identity crisis. He refused to make a movie. He is a director without movies. He even refuses to talk about movies. He must rediscover his point of equilibrium and determine his belonging to the city, his place in the city. His self-orientation in the city is self-orientation in his past and present. At the stage when he has to start an odyssey, he has lost his resistance to outer space. He can no longer resist external factors and prefers to leave the home almost no longer in the space with which he has voluntarily severed emotional ties.

The narrator travels to the past from Tbilisi in 2016, remembers the 90s, moves to Soviet Georgia, and his mind goes to the repressions of the 30s. All of Kikodze's characters are stopped by some incidents that relate to the life of the city and reveal the historical, political, social contexts of Tbilisi's past, time, and space. They define their life and movement trajectory by a narrow perimeter, a specific *topos*, or are stuck at one time or another.

Tbilisi described by Kikodze is a panoramic, landscape as if it is a revived map. The narrator scrupulously describes his route with almost manic chirping to the details. The character enters a cafe near the Philharmonic Hall and after coming out, he walks towards Kekelidze Street passing through Vera. "Southern Elephant" is characterized by hybrid sentiments. If before

walking towards Kekelidze the discourse of destruction prevailed and Tbilisi was a traumatic artistic space after the war and the crisis of the 90s, we see the romanticization and aestheticization of the city during the walk. This walk reveals the colorful spirit of Tbilisi, a "Walk on Golovin Avenue" still cultivated from the Tsarist period, and the occasional sight of many acquaintances as part of urban culture and a necessary activity as a way of socialization.

From the past, the problems of the "lost generation" and shattered dreams, the author moves to modern Tbilisi. Hybrid attitudes enter the narrative again. Kikodze's two Tbilisis have been separated from each other for almost twenty years and their problems have nothing to do with each other as parallel lines. The main urban problem in modern Tbilisi is a problem that twenty years ago the inhabitants of the city would not have imagined. "The street is full of passers-by. Cars and signals - even more so. Traffic collapse. Tbilisi can no longer accommodate cars."(Kikodze, 2016: 64)

Along with road collapse and air pollution, another major problem in modern Tbilisi is illegal and uncontrolled construction, which led to a natural disaster in the capital in 2015, when the Vere River burst its banks, splitting the city and causing huge casualties. The narrator of "Southern Elephant", who somehow took on the role of a chronicler of modern Tbilisi, of course, does not ignore the event that had the greatest impact on the life of the capital and changed not only the landscape but also awareness, heightened environmental sensitivities and drew the city's gaze to urban problems, drawing vectors from politics and social problems.

The city is a living organism. Its architectural and mental architecture is influenced by all events, be it social, political, cultural, or economic. The social impact of a growing city on its citizens is an inevitable process. The city is a complex fabric. From the end of the 19th century, when culture left a pastoral existence, abandoned rural idyll, and moved to a cold, crowded, dirty city, this act of departure was equated in art with leaving Eden. After leaving Eden, a person struggles to survive in his or her environment, but when that environment is overwhelmed by extremely severe traumatic experiences and resistance to the environment diminishes, individuals often prefer to immerse themselves in their micro-society, a kind of sink. It is nothing but a protective reaction of the psyche. The whole generation of Tbilisi has gone through such "self freezing". The "Southern Elephant" is an attempt to revive them.

The novel has a very interesting structure. The author does not offer broad reasoning or philosophical entrails. He simply reminisces, associatively imagines the most important moments of the recent past of the country and the city, and conducts it through the prism of his own experience, looking at it from a subjective point of view. Each of these important events in his life is inevitably related to the person, in the form of a person. For example, one episode mentions the war in Abkhazia, which had a profound effect not only on the country

but also on the capital in particular, both during and after the war, when the capital received a huge influx of IDPs and changed its social, economic and cultural frame forever.

The war in Abkhazia has buried the dreams of an entire generation, and the capital is still recovering from its post-traumatic stress disorder. Reflections on the war are frequent in various fields of art, and of course, the literature has not gone unnoticed to reflect on its devastating consequences. Even in the novel written in 2015, the war in Abkhazia is part of the puzzle, without which the complete picture and the cause-and-effect relationship between the characters' behaviors and motivation cannot be fully sorted out. This part of the puzzle is one small, multi-sentence episode, reminiscing about memories.

The second grand event which also had the greatest impact on all layers of Tbilisi life and which disrupted the perception of the city as a safe space is the cycle of rallies. This cycle has not been interrupted to date, and an analysis of almost every writing discussed in this work reveals that the rally chronotype is the most important thing that modern novels have in common, regardless of the year they were published and the events of that year. A continuous chain of rallies leaves its mark. The rally is one of the manifestations of Bakhtin Carnival and is an integral part of the artistic space. Putsch-era speeches are in the mind of the protagonist of "Southern Elephant" and he is trying to bring them to Tbilisi at that time. Under the influence of these rallies, the vertical of relations is turned upside down. Eternal binary oppositions, which included the worship of rulers, hampered the development of the city. This episode clearly shows the dichotomy of the ballads, two opposite poles, which had the same impact on Kikodze's artistic space as on his real analog. The rallies sometimes went hand to hand fight, the character's mother did not shy away from this fight, and eventually, her whole life passed by so that she did not even live. The city of that period could not prove to be a solid foothold for its inhabitants. They started searching for their idyllic space elsewhere and got involved in this search. It was this failure, this unspent energy that was sublimated in the demonstrations and the delayed wave that swept Europe-America in the 60s and crossed Georgia only in the 90s, so it turned out to be so devastating.

Ani and Hoe - the first and last novel of the Georgian urban novel, the beginning and the last of its analysis - show how the daily life, dynamics, and direction of development in Tbilisi are reflected in the works of art, where the intersection of the postmodern novel created in the early 2000s and the urban novel written four years ago. In the footsteps of artistic space analysis, we observe the transformation of real space, the multifaceted unity of every day, and the eternal, not just architectural and cosmetic changes, not just tree trunks, but root canals - value systems that identify relationships and parallels, contexts and problems. This is crucial for the study of the history of the city, as well as for defining the role of cultural, historical, and political processes in the creative fields. The main features of Kikodze and Karumidze's

novels are the discourse of rallies and wars. Kikodze's novel covers a wider range of issues, tracing the epoch, directly related to globalization: existential crisis, alienated space and personal disorientation in the native space, the importance of construction, traffic, and tourism for the city image.

One of the main features that are common not only for these two novels but also, in fact, for the entire Georgian literature of the last two decades, is the chronotype of the rallies. The transformation of Tbilisi's urban fabric has been greatly influenced by mass demonstrations since the National Movement rallies, which have not stopped to this day. The wave of demonstrations that swept across America and Europe in the 1960s reached Georgia during the Soviet Union's agony and in the post-Soviet period and forever became an organic part of urban order or disorder. Demonstration requirements vary from work to work, following in the footsteps of real rallies. In addition to the rallies of the National Movement described with Zurab Karumidze and the confrontation between Kikodze's Zviadists and putschists, in Aka Morchiladze's "Santa Esperanza" we find a city boiling with demonstrations, which the protagonist avoids in a fictional city. This is probably the "Rose Revolution" for the 2004 novel. Demands are changing for the demonstration described in Dato Gabunia's "Disintegration". It is the fall of 2012, this time demonstrations demanding the resignation of the human rights violator. One of the protagonists of "Disintegration", Tina, full of extreme spiritual pain, arranges Molly Bloom-like small odyssey in the city, Molly Bloom-like unmistakable inner monologue follows the path to a new overpass where people do not walk, only cars, and the flow of her consciousness reveals her destructive feelings, and while walking, she encounters a similar flooding force - the demonstrators. The characters of Nestan Kvinikadze's "Nightingale of Isfahan" also avoid mass demonstrations in Amsterdam. The chronotype of the rally is very interesting in Mikheil Johann's "Return" because the demand is changing radically - the story of the novel takes place against the background of demonstrations in 2018, where young people rushed to a police nightclub and protested against the use of force. Following in the footsteps of the city, we can observe how the anatomy of permanent and eternal scenery - demonstrations - changes, and this observation provides unique information about the socio-political and cultural contexts of the city.

The third chapter is dedicated to the image of the **fictional city** - Aka Morchiladze "**Santa Esperanza**". The city, as an archetype, began to appear in post-Soviet Georgian literature, several novels by Aka Morchiladze appeared, and at the turn of the 21st century, Zurab Karumidze's "Wine-Dark Sea" gave rise to the understanding of an urban novel - a novel in which the city is not just a space of action and its meaning is equal to the characters and narrative. Zurab Karumidze's turning, an epochal postmodern novel, was followed by Aka Morchiladze's novels, and in 2005 the process continued logically - an urban novel appeared, which took place in a fictional city - Aka Morchiladze's "Santa Esperanza".

Aka Morchiladze's "Santa Esperanza" for modern Georgian literature is about the same as William Faulkner's Yoknapatawpha County, Jefferson City - for American literature. In his novel, Aka Morchiladze created a perfect fictional country with the capital Santa City, with his special dialect, characters, perfectly, scrupulously processed geography, money, artistic space described in detail.

Santa Esperanza is a three-island state located in the Black Sea. Its ancient inhabitants are Georgians and it is a Georgian country ruled by the British government, however, in addition to Georgians, the island is inhabited by indigenous Ottomans and Italians, who are mentioned as Genoese in the novel, Santa Esperanza is also their country - an international country.

Attempts by literary escapism, artists to escape during the years of unrest and to create utopian countries by them are not new to the history of literature, and Santa Esperanza, published in 2005, gives the impression of an attempt to escape. It is noteworthy that when the author says in the preface that he has returned to Santa Esperanza to stay for a long time, at this time, in Tbilisi, as every year, there are rallies and revolutions. Presumably, 2003 should be meant, the period before the Rose Revolution. In the introduction, the author seems a little tired of the events in his homeland in recent decades, "perestroika", three wars and continuous rallies, so this time he goes out of the ordinary and creates a completely new, utopian, his own Georgia. However, we can not call this environment utopian until the end, because Santa Esperanza is a more alternative, European-oriented Georgia than an ideal country. Although Aka Morchiladze speaks to us in the usual way and draws the reader into an exciting literary game, the novel is still conditioned by his personal experience and part of his autobiography.

In the early 2000s, when "Santa Esperanza" was written, Tbilisi was still mired in darkness, cold, misery, and permanent waves of protest. Santa City, compared to a difficult and desolate Tbilisi, is an oasis in the desert. The author contrasts these two cities, the real and the fictional, or even the real and its mirror image, with each other at the very beginning of the work. "My wife was sending me telegrams, writing that public demonstrations started. I was nervous about it, but you know what kind of city I lived in? I was living in a city that had endured the war a year earlier, and now the traces of that war were nowhere to be seen. Such a city is St. John's Citadel, and publicly Santa City, that will slow everything down. Not with greed and struggle, but with its immortality and magic."(Morchiladze, 2008: 10) - In this episode, great sadness and regret are felt for the fact that a decade has passed since Tbilisi endured the civil war and still has not healed its wounds, the population is still fighting for their rights, Santa City, which has a European path, where no fewer horrors have taken place in Tbilisi, has already been justified and is fully recovered. British, Ottoman, and Georgian culture meet in Santa City. In some ways, the city can easily be found to resemble Batumi, especially since Santa City is a port city on the Black Sea, and although scholars consider it a mirror analogy of

Tbilisi, the historical situation of Batumi in the early twentieth century is almost in line with Santa City's political situation. In addition to the general Turkish-British political situation, town planning, street descriptions, international names of institutions and streets, and shrines of various denominations simultaneously resemble both Tbilisi and Batumi.

"East is East, and West is West" – wrote Rudyard Kipling in his poem **"The Ballad of East and West."** These words are the best convey of the eternal conflict between two cultures, two worldviews, two lifestyles, and a philosophy which nowadays really bothers the modern world. And these postulates of Kipling does not work in Santa City, where everything is the opposite, and East and West meet each other in completely unexpected places. The groceries in Santa City are called Cornershop's, a purely English, London name. One of the owners of the corner shop is Zahira from the east with a real oriental name. Santa City is an ideal model of the world for Aka Morchiladze until everything is thrown into the water by the recklessness of Georgians and deviating from the European rails.

Aka Morchiladze spent many years of his life in London and still lives there. He is very familiar with London, in all its manifestations, and often chooses the British capital as the chronotype of the place. London is also felt in Santa City with names, tea drinking ritual, lifestyle...

The culmination of the work is a turning point in the political life of Santa City: As it turned out that gained independence is under the treaty, and now Britain is withdrawing its troops, though it still aggravates intrigues. This transitional period is very similar to the recent historical events in Georgia when the country lost its foothold during the "Perestroika" and did not understand where to take the road. Neither people of Santa City can see the right direction. The country pursues Western values, although the eastern part of its inhabitants does not share the wishes of the European part. "NATO?" I do not think Russia will allow NATO to come," said Morad Bey. Read newspapers, please.

Besides, we do not need missiles and tanks for anything. The rocket could not be placed here..."(Morchiladze, 2005: 46) It is noteworthy that before that, in the description of the socio-political life of the island and the introduction, the story of Santa City, Russia is not even mentioned. But it seems that just like in Georgia, they are still somewhere and may even secretly manage the processes and hindering the development of the country.

Parallelly with the development of a sensational history, Tbilisi is shrouded in chaos and violence. Law and order are neglected, there is no rule and no civil society, none of the branches of government work, weapons are distributed in the streets and there is complete disorder. Corrupted police of the Soviet era has become an institution that looks more like an armed gang than a law enforcement institution. The peace and prosperity of Santa City lie in the fact that law enforcers maintain order, the principle of separation of powers between the

legislature, the executive, and the judiciary is fully respected and the defenders of the rule are truly the guardians of the law.

And yet, why do people of Santa City still keep an eye on Tbilisi? Why does Santa Esperanza look at Georgia? Why does Grandpa send a junior representative of the Visramiani family to Georgia to save himself? In a ruined city, Georgian writers began to build their cities, and Santa City, built by Aka Morchiladze, looks very much like a city which Tbilisi could have been if there were no post-Soviet wars. Santa City is similar to other post-Soviet but successful countries such as the Baltic capitals. But, Tbilisi has something which cannot be found in Santa City - original, national cultural values that at the same time are universal. This culture is buried in the ruins, but it still exists and it is what must preserve Georgianness for any Georgian in Europe or Santa City.

On the example of Georgians in Fereydan we can say that the national identity of the Georgian, his sense of national belonging is the most difficult to erase and no matter how the fate of the country unfolds, the Georgian, with his temperament, mistakes, national consciousness and sense of homeland remains the same everywhere. Perhaps that is why, even though for centuries, Santa City no longer has a connection with Georgia, it still looks at the historical homeland and Georgia is the "lost grave of the beloved one". The country is in chaos, but it is still dear to the people of Santa City. In the novel, one Georgian politician paraphrases the famous words of Ilia Chavchavadze, "I went to Samegrelo and saw Georgia" and said that I came to Santa Esperanza and saw Georgia. These words are the base of the novel - Santa City is more Tbilisi than the real capital described and documented by other writers.

In the fourth chapter - "Tiflis" - we discuss old Tbilisi as a space for action, on the example of two works: "Dagny" by Zurab Karumidze and "Three Murders in Old Tbilisi" by Lasha Imedashvili.

In 21st century Georgian prose, the city is represented by two hypostases - 19th century Tbilisi and post-Soviet Tbilisi, that is, according to the group of writer Zaza Shatirishvili, "TF" and "TB". It will not be a surprise to say that Aka Morchiladze is the leading chronicler of both cities. His 19th century Tiflis - Madatov Trilogy is devoted to another chapter in our work - the chapter on virtual cities.

This chapter presents 19th century Tbilisi with two completely different works by authors written in radically different genres, with different storytelling and linguistic fabric, however, combining a common theme and the architecture, culture, politics, coloration of the 19th century Tbilisi, and a scrupulous description of the urban soul.

These novels are Zurab Karumidze's "Dagny or a Love Feast" and Lasha Imedashvili's "Three Murders in Old Tbilisi". The above mentioned two works, which describe the life of old Tbilisi,

combine a common event that took place in 1901 and shook the whole of Tbilisi - the murder of a Polish artist, creative woman Pani Przybyszewska, known as Dagny Juel, the inspiration of many great artists and herself a talented creator. Zurab Karumidze's "Dagny" and Lasha Imedashvili's "Three Murders - Pani Przybyszewska" are dedicated to this event - the secret of the "Grand Hotel", with the background of which the reader will see the social, cultural and political life of old Tbilisi.

Dagny Juel-Przybyszewska was a Norwegian writer and pianist. Famous for her liaisons with various prominent artists such as August Strindberg and Edvard Munch. In 1893, she married the Polish writer Stanisław Przybyszewski. In 1901, while visiting Tbilisi, he was killed by a friend, Władysław Emeryk for an unknown reason. The murder caused a great deal of speculation, which is still unresolved.

"Dagny or a Love Feast" is a book with a rather strange fate. Zurab Karumidze wrote it in English in 2004-2005. The choice of the English language was not accidental, it was a well-considered step by the author, "prudently away from Georgian readers," as he said in one of the interviews. Georgian readers of that period were still captivated by literary clichés, and if we consider the example of Zaza Burchuladze, a scandalous postmodernist novel would cause a scandal, even just for the lines with Vazha-Pshavela's erotic and esoteric adventures with Dagny Juel and George Gurdjieff. Two contrasting stories unfold in Zurab Karumidze's novel: one tells the story of a Norwegian poet and dramatist, Dagny Juel (1867-1901), a beautiful and artistic woman, whose errant life brings her to a foreign country.

The other story is a phantasmagoric mixture of religious mysticism and eroticism, mythic origins of arts and politics. The famous esotericist, George Gurdjieff, arrives in Tbilisi because he receives the sign and he must fulfill the cosmic feast - the great beginning and end of something. In Tbilisi, he meets Dagny Juel and this feast becomes more erotic and political. It is a play with various cultural subjects, both primitive and highly developed, traversing such extremes as Shamanic Art and Bach's Art of the Fugue, Gnosticism and Modernist esthetics, Magic and Linguistics... This mix of subjects and ideas is rendered in a story of a so-called Agape - the Love Feast - a half-religious half-artistic event...

The "main character" of both works is Tbilisi - Old Tbilisi, with its urban fabric, social and cultural life, political intrigues, and unchanging careless mood of the capital of that period.

The linguistic embroidery, style, and mood of "Dagny" are transferred from the "Wine-Dark Sea". You will also find several already familiar literary mystifications from "Wine-Dark Sea". Similar is the description of Tbilisi. In the "Wine-Dark Sea", the author refers to Tbilisi as a

"City of Maghrib and Mashriq" and in the very first paragraph of "Dagny", which is about the capital, the same definition is used.

Lasha Imedashvili's "Pani Przybyszewska" is written in the old style Tbilisi language, and Zurab Karumidze's "Dagny" is written in modern literary Georgian, although both authors pay great attention to the old-style Tbilisi language and single it out as a separate object. While writing in Georgian, both of them emphasize the multiethnicity of Tbilisi. Zurab Karumidze compares old Tbilisi to the Tower of Babel - this is the first impression of Dagny when arriving in the city.

Dagny Juel's death is interpreted differently by both authors. In Karumidze's book, this murder is a metaphysical act, it is the logical end of the cosmic feast, while in Imedashvili's work Dagny is a victim of a socialist conspiracy. Both texts are particularly interesting for analyzing the meanings of social spaces. In modern Tbilisi social life has shifted to cafes, while old Tbilisi is full of the entertainment of oriental style and lifestyle. This idealization is dictated by hard personal experience. In the wheel of the history of modern Tbilisi, all contemporary authors have followed in person, and therefore for a space of balance, it is easier to feel belonged to a city in which you have not lived, but you still know a lot about its past.

In the fifth chapter, we will review the **virtual cities** of the last twenty years of Georgian literature. The virtual city, as an artistic space, can be found in the following works: "The Madatov Trilogy", "Gldani", "Chewing Dawns: Sugar Free"" and "I Oxymoron". This chapter is divided into **four corresponding subchapters**.

The Hypothesis of simulation reality is a common hypothesis among lovers of modern conspiracy theories. According to these theories, reality may appear to be simulated - for example, a computer simulation quantum - but to distinguish this simulation from reality is very difficult, almost impossible. Residents of this reality have a slight suspicion that they are a part of a computer program. Simulated reality is different from virtual reality because its participants do not doubt what parts of the system they are and have no idea about the unreality of their world. Simulation theories are not typical only for the 21st century and the virtual world, this kind of view was common among ancient philosophers too, for example, Descartes and Sun Tzu.

All four authors we have discussed have one thing in common: they thoroughly, realistically, almost documentarily represent Tbilisi corresponding to their chosen time, Aka Morchiladze demonstrates Tiflis and the new generation of writers are describing modern Tbilisi. Aka Morchiladze is more different because his Tbilisi is somehow idealized, romanticized, less problem-oriented. The Tbilisi of the other three writers is exactly what we, its current inhabitants see: miserable, cold, anxious, chaotic, illegally built, ecologically polluted, and

addicted to different substances and gambling. Neither its citizens nor young authors like such Tbilisi, so it is a much better prospect, that a city which kills workers, children, young and old people one day will turn out to be just a computer simulation, the fruit of the mind of a talented programmer living in a beautiful city, a sleeping mind that gives birth to monsters.

Samniashvili and Jishkariani, unlike Guram Matskhonashvili, describe the city less in a social context. The pseudo-reality created by these three authors is close to the modern life of Tbilisi, the problems that have worried Tbilisi for the last decade are precisely conveyed.

The sixth chapter of the work is devoted to the **provincial cities** and is divided into **two subchapters**. In the first subchapter, we will discuss the provincial cities of Tsotne Tskhvediani, on the example of his collection "The Town and The Saints" and the novel "Mayakovskiy Theater". The second subchapter is about Aka Morchiladze's "Cupid at the Kremlin Wall."

Tsotne Tskhvediani has very well analyzed the existence of the city in the context of urban philosophy, and it is the knowledge of urbanism that gives the cities of his collection a unique artistic life. In his article, he asks a very important question about the existence of the city and the role of citizens in the development of the city. The collection "The Town and The Saints" consists of five stories. Four of them are dedicated to each city of Georgia and realistically reflect its existence.

The four cities that Tskhvediani chose as his artistic space are: Tkibuli, Khashuri, Zestaponi, Sokhumi.

"Mayakovskiy Theater" is a novel by Tsotne Tskhvediani. The action takes place in another Georgian city, Baghdati. Economic inequality has turned the city into almost a ghetto, a closed space where nothing ever happens and every day are the same. The protagonist, the narrator's brother - Tuta is constantly trying to escape from the city. Attempts to escape are both physical as well as several suicide attempts. Tuta can always leave Baghdati, the former Mayakovskiy, but he must, by leaving, at least change something in Baghdati's daily life, turning escape into an act of rebellion.

The novel begins with a reference to Icarus and Daedalus, and the whole work revolves around this very mythological axis. Tuta is a modern Icarus that is obsessed with the desire to fly and, ultimately, like Icarus, sacrifices himself for swimming against the flow.

Tsotne Tskhvediani in the novel, as well as in the stories, seems to have studied well the artistic space of his work, the action area of the characters. Baghdati's way of life has been studied extensively and described in the novel. This description produces a sense of hopelessness, which is even the ultimate goal of the author. In the novel, like in the stories, the problem of centralization and the existence of only one cultural-economic center in the country is acute.

In his novel, the winner of the 2019 "Saba" award, "Cupid at the Kremlin Wall", Aka Morchiladze chooses Kutaisi as the artistic space before the October Revolution and then the Soviet Union. Aka Morchiladze's Kutaisi is radically different from the provincial cities of Tsotne Tskhvediani, probably because Kutaisi, like Batumi, is a mobile, lively, almost fully functioning city.

The novel happily describes the situation of Kutaisi during the pre-revolutionary period and then already Sovietized. Kutaisi is a progressive city full of humor, charm, and unique, colorful, and a bit of iconic, stereotypical swaggering. The city is full of life. "Suffragettes", feminists, girls who speak loudly about women's rights come to the whole of Kutaisi. Women boldly ride bicycles and people indeed gossip about them, but no one criticizes them much. Kutaisi at that time is a progressive, prosperous city.

Residents of Kutaisi, unlike residents of other regional cities, do not move to the center and do not rush to Tbilisi. In one place Kutaisi and Tbilisi are compared to each other.

Aka Morchiladze's Kutaisi does not correspond to the chronotype of Bakhtin provincial city in any aspect. Every day in "Cupid" in Kutaisi is different and brings news.

The chronotype study of provincial cities is important not only from a literary but also from a sociological and historical point of view. Literary processes are also evolving and transforming in the footsteps of the development of the country, it is impossible to understand artistic creativity without understanding the context and historical realities. We think that the above work will be a novelty not only for readers interested in modern literature but also for sociologists, psychologists, and historians.

Seventh, the last chapter is called "Two Amsterdam" (European Cities). This chapter is dedicated to the novels of two authors, in which the action takes place in Amsterdam, namely: Nene Kvinikadze's "Nightingales of Isfahan" and Dato Turashvili's "The Other Amsterdam".

European cities appeared in modern Georgian urban novels at the beginning of the early 2000s.

In all the writings, where the action area is located in Europe, the main characters are young people. All these works are united by the European experience of the characters, their search - for themselves and the future - outside the homeland, which has dashed hopes, waged three wars and given them nothing. However, for those living in Europe and not fighting for physical survival, but finding themselves in an existential crisis, the roots are still being forcibly pulled back, towards the homeland. They still had a foothold in Tbilisi - in the city that killed them, took away their loved ones, removed the foundation.

The novels of Nestan Kvinikadze and Dato Turashvili have been separated from each other for a decade, and thanks to this distance, it is clear what excited the writers at the beginning of

the 21st century and what excited them in the second decade. The first decade is a struggle for survival - a struggle to avoid starvation, blackouts, and war to survive. The second decade is full of existential deadlocks and global problems such as ecology, urban architecture, urban planning, alienation, identity crisis, and so on.

Although the characters of both novels seem to have found a different and better world in Amsterdam, nostalgic moods towards their city cannot be lifted. Both novels are about hybrid feelings towards Tbilisi rather than Amsterdam's love or hate. Tbilisi is the engine that determines the motivation of the characters in their books and does not allow them to avoid it completely. In Titsian Tabidze's poem, the poet says, "I am a poet dead with the agony of Tbilisi," and the characters of Nestan Kvinikadze and Dato Turashvili also have a sense of the agony of the city, but they are ready to go back and fight for a better future with a new vision.

Conclusions

In the presented work we have studied the city as an artistic space in the writings of all those modern Georgian authors, in whose works the artistic space is of special importance.

We analyzed the works of Georgian authors: Zurab Karumidze, Aka Morchiladze, Dato Turashvili, Davit Gabunia, Nestan Kvinikadze, Archil Kikodze, Zurab Jishkariani, Tsotne Tskhvediani, Lasha Imedashvili, Guram Matskhonashvili, Dato Samniashvili. The theoretical basis for the analysis was created by the works of Yuri Lotman, Mikhail Bakhtin, Alexander Ukhтомский, Umberto Eco, Walter Benjamin, Jennifer Robinson, the necessary sections of which were translated for this work.

In the first part of the work, we reviewed the importance of artistic space, the theories of literary theorists about the existence of space, types, the rule of "reading". We analyzed the importance of space for the plot of a work of art. We explained the concept, definition, and types of chronotype, we studied one of the types of chronotype - provincial cities and studied the texts of Georgian authors according to the given theoretical issues. We discussed the origins and significance of the urban novel.

The work can be conditionally divided into three parts: a 19th-century city, a modern city, and an imaginary city. Examination, comparison, and analysis of the tests have shown that the recent history of Georgia has had a great influence on the city scheme, fabric, structure, and space in general in the works of modern Georgian authors. The post-Soviet period, the economic collapse, the "Perestroika", the natural wave of emigration, the wars in Abkhazia, Samachablo, and Tbilisi, substance abuse, alcoholism, and in the recent past - urbanization, development, and ecological problems in the Georgian city. The archetype of the city also changes by quinquennia. In the first half of the 21st century, when the country is in the worst social, political and cultural situation, when all the cities of Georgia are in a state of complete

stagnation, a city appears in the texts of Georgian authors, which was not so important in the texts of its predecessors, which the nation has lost in real life. Georgian literature exactly repeats the literary trend after the Great World Wars and introduces the city as a central player in the works. However, the desire to escape from reality is so great that Tiflis (Tbilisi) is completely idealized in the Georgian literature of this period, with its existence different from the grim reality - Ortachala gardens, hawkers, feaster careless people, Mtkvari, and rafts. There may be murder, there may be characters committing serious crimes, but life in Tiflis is still much more attractive than real-time and space.

After a wave of idealization, when society slowly begins to rethink past traumas and face up to and take responsibility, post-war Tbilisi emerges, with drug addicts, criminals, and local separatism. At the same time, with emigration, the space of action is filled by European cities. Fictional cities are an attempt to find shelter, even literary ones.

After more or less solving social problems and raising the standard of living, modern urban problems appear in the works of Georgian authors. Young authors are no longer worried about the alienation of the "lost generation" from their hometown, the destruction of values , and the misery of physical destruction that creates greenhouse conditions for criminals. Young authors are concerned with existential problems, identity crisis, alienation, the consumer and digital age, the greening of Tbilisi, the ecological condition, air pollution, and aimless urban planning. The urban character of a young Georgian author is generally more of an existential impasse, a self-seeking person, than a city dweller fighting for physical survival.

An analysis of prose texts revealed that the single connecting thread that unites these conditionally divided works over twenty years is the chronotype of the rallies. In almost all the novels under consideration, regardless of the theme, the period, there is at least one mention of speech and action if the action takes place in modern Tbilisi. In our work, we take as a starting point the fact that the city is a living, changing, and moving organism, which does not exist in isolation, but influences many social, political and, especially, cultural processes, the course of the state, the existence of individuals. These functionality and influences are especially reflected in literary processes. The study of the mechanism of the city, the axis of the city as a work of art, allows the reconstruction of the whole recent past. The artistic city is indeed a completely subjective fact, but the author is still an impartial observer, and no matter where the narrative and plot, no matter what he calls his city, the reader sees the last two decades of the Georgian cities, which today, in the conditions of falsifying historical facts and the flow of disinformation, is vital for the preservation of the collective historical memory. In fiction, rethinking the traumas of the past like mines, even in the form of scientific papers, is the most important step on the difficult path to civil society that we are facing today.

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