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CONCEPTS OF NATIONAL IDENTITY RESEARCH IN THE GEORGIAN LITERARY SPACE

Annotation

The article «Concepts of National Identity Research in the Georgian Literary Space» talks about the determining factors of national identity, that the nation forms and constitutes itself through the national narrative. The problem of national identity is discussed in the article according to the literary narrative of the writers of the 19th and 20th centuries, as well as their journalistic works. We explain the reasons for the birth of Georgian nationalism in the 1960s-70s. we will discuss the political and social topics created in the country, such as the events that developed after the annexation of Georgia by Russia: the persecution of the Georgian language and the transformation of Georgia into an integral part of the Russian state.

The work clearly shows the role of Ilia Chavchavadze in the nineteenth century, Tamaz Babluani, Otar Chkheidze, Jemal Karchkhadze and other writers in the Georgian writing of the twentieth century in the need to bring the concept of national unity to the people.

As it clear from the work, these writers used their artistic narrative and Publicist letters were assigned a national mission.

Key words: national, identity, Georgian, Georgia, annexation, Ilia Chavchavadze.

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ВОЗРОЖДЕНИЕ КОНЦЕПЦИИ НАЦИОНАЛЬНОЙ ИДЕНТИЧНОСТИ В ГРУЗИНСКОМ ЛИТЕРАТУРНОМ ПРОСТРАНСТВЕ

Аннотация

В статье «Концепции исследования национальной идентичности в грузинском литературном пространстве»

говорится об определяющих факторах национальной идентичности, о том, что нация формирует и конституирует себя через национальный нарратив. Проблема национальной идентичности обсуждается в статье в соответствии с литературным нарративом писателей 19-го и 20-го веков, а также их публицистическими работами. Мы объясняем причины зарождения грузинского национализма в 1960-70-х годах. мы обсудим политические и социальные темы, возникшие в стране, такие как события, которые развивались после аннексии Грузии Россией: преследование грузинского языка и превращение Грузии в неотъемлемую часть российского государства.

Работа ясно показывает роль Ильи Чавчавадзе в девятнадцатом веке, Тамаза Баблуани, Отара Чхеидзе, Джемала Карчхадзе и других писателей в грузинской литературе двадцатого века в необходимости донести до народа концепцию национального единства.

Как видно из работы, эти писатели использовали свой художественный нарратив, а публицистическим письмам приписывалась национальная миссия.

Ключевые слова: национальность, идентичность, грузин, Грузия, аннексия, Илья Чавчавадзе.

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ГРУЗИН ӘДЕБИ КЕҢІСТІГІНДЕ ҰЛТТЫҚ БІРЕГЕЙЛІК ТҰЖЫРЫМДАМАСЫН ЖАНДАНДЫРУ

Аннотация

«Грузин әдеби кеңістігіндегі ұлттық бірегейлікті зерттеу Тұжырымдамалары» мақаласында ұлттық бірегейліктің анықтаушы факторлары, ұлт өзін Ұлттық әңгіме арқылы қалыптастырады және қалыптастырады. Ұлттық бірегейлік мәселесі 19-20 ғасыр жазушыларының әдеби әңгімесіне, сондай-ақ олардың публицистикалық шығармаларына сәйкес мақалада талқыланады. Біз 1960-70 жылдары грузин ұлтшылдығының пайда болу себептерін түсіндіреміз. біз елде пайда болған саяси және әлеуметтік тақырыптарды талқылаймыз, мысалы, Ресей Грузияны аннексиялағаннан кейін дамыған оқиғалар: грузин тілін қудалау және Грузияны Ресей мемлекетінің ажырамас бөлігіне айналдыру.

Шығарма XIX ғасырдағы Илья Чавчавадзениң, Тамаза Баблуанидің, Отар Чхейджоның, Джемал Карчхадзениң және XX ғасырдағы грузин әдебиетіндегі басқа жазушылардың ұлттық

бірлік тұжырымдамасын халыққа жеткізу қажеттілігіндегі рөлін анық көрсетеді.

Жұмыстан көрініп тұрғандай, бұл жазушылар өздерінің көркем әңгімелерін қолданды және Ұлттық миссия публицистикалық хаттарға жатқызылды.

Түйінді сөздер: ұлты, жеке басы, грузин, Грузия, аннексия, Илья Чавчавадзе.

Introduction. Since 1970's, thanks to the works by celebrated American psychologist Erik Erikson (1902-1994) the notion identity has thoroughly established in scientific circles. Over time the given notion went through certain transformation. Currently it is widely used in cultural studies for defining attribution of an individual with certain social-cultural environment. It can be said that the essence of cultural identity is based in general on recognition of the scale of values and norms of behavior of coinciding culture and language; understanding of own self, self-identification from the position of certain cultural characteristics, which are represented in the community, which they live in. National identity is the self-conception and self-evaluation by a nation. Defining factor of national identity is national narrative, using which a nation forms and constitutes itself.

Methods. There are methods of contextual and comparative historical analysis of artistic texts, conceptual analysis of the philosophical and aesthetic systems of the great Georgian poets of the 21st – 20th centuries use in the article.

Literature Review. The research actively involves books in which the concept of «national» is substantiated. First of all, these are the works of Shatirishvili Z. [1], Gaganidze M. [2], Maisuradze G. [3], Robakidze Grigol [4], which provide a scientific understanding of national concepts based on the work of Ilya Chavchavadze. Also were used collective works on the identified problem: «Literature theory. Main Mythological Concepts and Directions of the XX Century» [5], Khotivari-Junger Schtef «Development of Georgian Historical Novel» [6], Clark Katerina. The Soviet Novel. History as Ritual [7] and others.

Results. Georgian society has gone through significant transformation in the world civilization process since the second half of XIX century. The «Sixtiers» managed to involve Georgian civilization in the world civilization process and to make it sustainable to future challenges. The main power and all the directions of the given movement were related to Ilia Chavchavadze. He was considered at the central coordinating person of the processes underway in Georgia during the second half of XIX century. Ilia attempted to «form the vision of other Georgia» and to base it on the national model of liberal nationalism. Ilia Chavchavadze «truly is the father of Georgian nationalism» [1].

With Georgian national discourse most frequently is associated Ilia Chavchavadze's «Homeland, Language, Religion». Our ancestors have left us three divine treasures – Homeland, Language, Religion. If we are not able to take of these, what men will we be, what will we answer our descendants...» The given triad by Ilia is believed to be the sign of national identity, which is the main basis for Georgian nationalism, aka the idea of Georgian nation. Still, there are different opinions that Ilia Chavchavadze forms his concept of national unity in «Osman Georgia» [2]. This shows that the great classic writer believes the historic unity to be most important. «Neither unity of nation or unity of religion and family unite people as strong as the unity of history. Despite that, in other texts the fundamental significance is given to the language. For example, in the «Domestic review» of March 1881 Ilia writes: «The substantial sign of nationality, its heart and soul is the language... the fact that unity of a state is impossible where people do not speak one and same state language» [8].

For today it is clear that Georgian nationalism differs from European nationalism. By his well-known slogan «Homeland, Language, Religion» Ilia Chavchavadze attempted to emphasize our difference, as unlike European nationalism, Georgian nationalism has not been formed based by means of opposition within Church. Temur Budze writes: When Ilia named these three fundamental elements of Georgian nationality -

Homeland, Language, Religion-it is beyond any doubt that he used Vakhushti Batonishvili's triade: «Religion, Language, King». Changes, which Ilia has made to Vakhushti Batonishvili's «formula» are easy to be noticed. «King» is replaced by «Homeland»; «Religion» is moved from first to third position. First change can be explained simply - King is the symbol of the country, homeland. King's significance comes from the homeland; his function is to protect the homeland and when there is no kingdom anymore, homeland must be protected by the nation. Probably Ilia the Righteous already knew that national organisms of modern Europe would not exist in monarchy form. As for the second change, moving of «Religion» to third position, this does not in any way mean diminishing of its importance. Ilia's «formula» also had the meaning of a program. The new national project must have been started by uniting all Georgian sides into a homeland. Ilia knew that unlike the mediaeval period, religion could not have been the primary symbol of national identity and national revival. Such a factor in the new time should have been the unified historic past.

It is apparent that by Ilia's vision national identity is directly related to remembering the past. Ilia believed that the central basis for sustaining national authority in the colonial environment was the homeland and the given component has been managed to be outlined only by the literature of the 60's. G. Maisuradze believes that: Ilia Chavchavadze's whole literature and practical work is deliberately directed at one topic; he works on one project, which is expressed by the word «Homeland» (Mamuli) conceptualized by him. This is «the Georgian national discourse, which was based on the narrative of «Mamuli» (homeland). By «territorialization» of the given narrative, specific geography gains symbolic meaning, in which the area of distribution of national discourse is directed at its identification with symbolic geography, which as result forms the cultural identification. A The given identification, which is the determinant of national consciousness, is implemented as result of narrative strategy. For Ilia «Homeland» is right such narrative strategy [3].

Inspirer of Georgian statehood idea (national identity) Ilia Chavchavadze strived towards introducing western democratic and civilized values. In addition, there is much accompanying modernization work that Ilia Chavchavadze had done during his life. Such concepts have not been developed in Georgia literature before Ilia. It can be definitely said that Ilia has formed «the new identity-Kartveli (Georgian)», Future Georgia is shown in Ilia's narrative the program (project) of the development of which has been proposed by the immortal classic. National identification problem is also important for the literature of the XX century, although, it must be said that in this case writers expressed their vision differently. Research has shown that political-social atmosphere or historic situation effect transformation of writer's thoughts, to some extent.

As it is known, in Georgia of XX century, during 70 years (when during 1921-1991 Georgia was part of Soviet Union), social realism was the artistic movement and literature method in Soviet literature and arts. It infringed creative freedom, fought against modernist arts widely recognized in Europe and America, forced writers to obey Communist Party directives and to deny true ideal-esthetic values.

Soviet totalitarian regime formed in early XX century put literature under its influence, which meant denial of true values and destruction of creative individuality. Literature almost completely fell under the dictatorship of Communist Party. The given process became especially unbearable in 1930's. Those who refused to fully obey Soviet ideology became victims of the repressions. The only way of physical savior of the rebels was resettlement or emigration and the seeming creative and ideological transformation. Those living abroad watched from far away the painful processes underway in their homeland and fought against the totalitarian regime with a pen in hand; their works most clearly showed the horrors of Soviet epoch, which has left the gravest scar on Georgia and Georgian intellectual elite.

Issue of national identity in the condition of totalitarian regime has been raised in Grigol Robakidze's works with full acuteness. Emigrant writer proposes

several models of expressing national narrative and believes that a serious crisis of Georgian national identity has appeared during the totalitarian regime and due to this he believes Stalin to be an expression of national character. Stalin, as a literature character has a special place in his works [4].

This time subject of our research is to determine how the national character has formed in totalitarian conditions, the main creator of which was Joseph Stalin himself.

As we have mentioned, Stalin, as literature character, is used by many Georgian not content only with laudatory lyrics. What was the reason for such attitude towards Stalin? Why haven't they been content with only laudatory lyrics? In his novel Killed Soul Grigol Robakidze exactly shows the problematic which we are raising.

It is known that XX century was distinguished by crucial changes and transformations. During the given period of global and mass doubts it is surprising and at the same time interesting to see the Froude-Jung subconsciousness theory, unordinary literature of consciousness flow. Epochal changes in thinking result of certain revaluations, while in literature they are reflected by decadence.

The given epoch started with special anxiety in Georgia. Political cataclysms, grave social background... Although even in the given unbearable situation were created valuable literature texts, despite the exhausted and amotionally tired Georgian mind.

In Grigol Robakidze's case the society initially realized that it was about a special, unordinary and somewhat poetic prose, which was rich with idea, sophisticated story and bright creative artistic characters. His perception of imagery was not simple for readers who were not used to it, but, despite all the a forementioned, everyone recognized his special creative talent, which was enriched by the synthesis of western and oriental scent.

Subject of our interest is the novel Killed Soul, which the writer wrote while being in emigration in 1933. Political and ideological victim Grigol Robakidze

expresses all his feelings and spiritual world in the novel, which intrudes the consciousness of a reader by different aspects.

Author's assessment of Bolshevism and understanding of Stalin's phenomenon is noteworthy.

The topic of search of right is the most prominent theme in the novel, which is not surprising at all, as there is nobody to comfort the oppressed during the given epoch and the Lord cannot be seen; has he died? (Nietzsche)

Main character of the drama is Tamaz Enguri. The epoch is revealed in the world around him; around him are the face of the epoch Stalin and Tamaz's antipode-Berzin. Meanwhile, in the relations with Nata are shown Tamaz's intimate sides.

All other characters together are there for opening Tamaz's character-the only character standing aside is Stalin-the phenomenon of who is a separate line in the novel.

The chapter dedicated to Stalin has also been included in the collection of essays *Mythos and Demon*. Stalin's archetype is Ahriman; writer writes» - Stalin, as the Ahriman soul».

Ahriman in Persian mythology is the highest evil god, which opposes Ahuramazda (the Wisest God).

Still, it needs to be noted that Stalin's character somewhat affects the comprehension of Tamaz Enguri's as of character's internal world. In our viewpoint Tamaz Enguri is the expression of national character, who indirectly, but still opposes the evil (Stalin, Berzin).

Berzin's character is understood as an epochal symbol, which, as we have mentioned, is the antipode of Tamaz.

He is Stalin's (aka Devil's) apostle, although, we cannot say that he too sympathetic towards him. Despite all Berzin manages to see and assess human values and moral categories and naturally he immediately notices Nata; he sees Nata's virtues at the very first meeting. He believes Tamaz to be his potential opponent, although a worthy opponent, as he is a person of completely different mentality, but still is a dignified nature, which is a completely at range phenomenon for him; he is a

worthy son of the epoch in which freedom and individuality are perceived as unimaginable factors. Berzin himself suffers from Stalin's influence in his thoughts and dreams, which suppresses and destroys him.

Despite the fact that Berzin tries to get rid of Tamaz as of his enemy and a person with different viewpoint, Tamaz still is not dangerous. Although Berzin dreams for Stalin's rank and position, Tamaz's free soul is also a subject of his dreams. Finally, Berzin, as a worthy son his that bloody epoch, is still defeated.

It is known that Grigol Robakidze also admired Nietzsche's works. Nietzscheanism showed itself in the Killed Soul too. Inclusion of mythos elements in the novel, their sacredness, secrets and subconscious world adds a special charm to the novel. By using mythos elements, the author attempts to comprehend of world events as mythos impulses allow to explain human world in relation with outer world.

Grigol Robakidze's attitude towards archetype model is distinguished by special susceptibility.

WE believe the author deliberately chose the archetypes of his characters and mythos elements, in order to have better demonstrated his own experience. Instead of the secondary material he used mythological images for achieved the effect of «primary perception». In our opinion Grigol Robakidze has achieved excellent result in this view.

In the novel Killed Soul Mesopotamian mythos gods Tamuz and Ishtar are Tamaz's and Nata's archetypes. Tamaz Enguri's literature pseudonym is also noteworthy. Author emphasizes that «Enguri is a river in Svaneti; a fast and roaring river; still, Enguri for him also meant a name of a certain Sumerian or Chaldean, a little obscurely». Svan by tribe and European by education, Tamaz clearly realizes that his roots are somewhere far, at a mysterious place. He also realizes that his future is extraordinary and as his inner sense dictates, he chooses name of the suffered god; as if he is ready to suffer and be tortured. Tamuz is explained as «true son». Definition of Enguri is as follows» - The sign of God born in a confined space». As result meaningful is not only the name, but also the

character with this name. It is apparent that Tamaz is bearing the divine mark, although, he himself is not aware of it. One of the most tragic Gods of Mesopotamian mythos Temuz is oppressed by the evil ones but he warships the Lord and as result he experiences the fall and rise.

Temuz is inconceivable without Ishtar and accordingly Tamaz's life cannot be imagined without Nata. Nata is an amazing woman, full of passions and mysteries. She carries femininity in herself, which attracts Tamaz greatly. Tamaz feels most comfortable and safe when being with Nata; Nata is like his home (in Mesopotamian mythos woman is considered as home).

Nata is not innocent; she has unknowable passion towards Berzin, but she loves Tamaz with her whole self. Their divine and justified love is confirmed by Nata's pregnancy. Continuation of Tamaz's life, his child must be born. It is important that Nata and Tamaz were meeting each other under a walnut tree in Mesopotamian mythical garden-this creates association with first woman and man (Adam and Eve), who enjoyed being together, but the Tempter still managed to destroy their happiness. Nata does not sustain divine character to the full, as in relations with Berzin she is a regular woman, full of passion.

It is interesting that Nata conceals her soul, her inner world from Berzin. However, she reveals her body... To some extend such passion may be a desire to conquer the abuser.

Only Tamaz manages to see the woman's soul and to see her whole glory and under the walnut tree they have their sacral wedding, which results in Nata's pregnancy.

In the myth Tamuz and Ishtar die, but their death is temporary, as Temuz must be destroyed in order to be reborn, just like Tamaz.

In the novel, along with Tamuz and Ishtar, these two main characters are also associated with Adam and Eve. Tamaz is Adam and Nata is Eve, first woman and barer of the first sin.

Tamaz and Nata are able to repent of their sins, so they get the possibility of redemption of their guilt, to start their life anew and to give birth to a child, like Abel.

Grigol Robakidze admires both the physicality of paganism and spirituality of Christianity, so Tamuz and Adam, Eve and Ishtar stand beside.

The archetype-mythical model of the novel is such that without it we would see uninteresting people instead of mysterious and charming individuals. Author masks them with the myth. They are not ideal; they are just worthy representatives of their epoch—one of them inadvertently conducts denouncement and the second one unwittingly betrays, although inadvertence does not justify their actions. The main reason for all this is the epoch, which has put its mark on them. In other time and space Tamaz may have had the opportunity to be ideal, although in this epoch he can only be close to ideality. He is able to realize his sins and to ask God for forgiveness.

As we have stressed, search for god is one of the main topics in the novel. Claim about the death of God was made by the epoch, although not everybody agreed to this idea, and one of those was Tamaz.

Tamaz knew very well that God was somewhere near; although the distrust of sons their own epoch made him severely suffer.

Tamaz is forced to commit a sin by his own hesitation or confusion; he moves towards the gravest sin step by step. He fails to overcome the fear living in his subconscious and makes three biggest mistakes. The first mistake is not very serious (discussion of scenario at the movie studio); second mistake is bad, which seriously concerned his conscience and the third sin is the gravest—the denouncement of Levan. Tamaz was not able to commit a sin worse than this: every person has maximum of their ability. It was the final downfall for Tamaz, but right at this moment the catharsis of his mentality took place; he fully understands everything and his sanctification starts.

This sin allows him to close the Lord; his sole is purified by suffering and he manages to continue living; he still has a lot to do, but this time he will look at everything differently. Doubt and troubled conscience

fight in his mentality. He is at once fallen down and elevated-by betrayal and extreme expression of repentance.

Tamaz aspires to God with his whole heart and mind... «Oh you, the blood of Christ, share one drop of yours with me; just one drop; so I can be renewed, enlightened, as a child, as a virgin...»

Such an attitude from Tamaz is the only way of suppressing atheist world and aspiration to God the only chance of survival.

Tamaz dreams for only one thing, to be forgiven for his sin; life loses meaning for him; he knows very well that the main truth is life, even for the killed soul and such condition gives him a chance of survival.

The novel clearly shows that there is a highest force, which is capable of freeing the destroyed and killed soul.

Symbol, mythos, archetype are the language of the novel. His novel is read by subtexts. Each passage requires thinking about. The Killed Soul has a very deep content, which clearly shows the true images of the epoch and where, in spite of everything, all the roads lead to God.

In our viewpoint, despite geographic distance, in his works Grigol Robakidze correctly assesses the issue Georgian society national identity is the condition of totalitarian regime and truly reflects the aspirations of the then society.

Although, since the second of XX century-the so called «warming» period, Soviet Party control over and literature relatively changed. The point is that if during the first stage in 20-50» Soviet ideologies tried to make emphases on dividing society on Class grounds, later, in the 60's they realized that if they would completely isolate people from national culture and traditions then they would receive the society in which there would not even a formal place for humanism ideals. It is in this light that the process of searching for an ideal hero in the historic past of the nation activated [5].

The aforementioned factors resulted in the activation of such type of literature works during the «warming period», which presented national character of characters, national and social-cultural realities,

traditions and customs. In addition, the so much desired «Cinderella» model, which was so much desirable by social-realism «faded» (poor, oppressed character still achieves successes in life during Soviet regime...)

Therefore, leaders of Soviet culture coped with the idea that the Soviet person (as an ideal character) was to be replaced by the National character (even if from historic past.) Right from the 60's in the literature of former Soviet Union Republics activated the National narrative culture (which is tightly connected to historic narrative), which was oriented at prolonged existence of a nation, idea of state independence. During the given period, the deliberate literature research of history, attempt to separate time connection in historic narrative, presentation of national tendencies, national idea based on historic material, by writers, was type of a hidden protest against the Soviet Empire. By means of historic narrative Georgian writers on one hand revived the historic memory of the nation (national myths, national heroes, historic facts...) and on the other hand they distanced themselves the Soviet political regime.

Several important aspects appeared during the given period, in relation to the metamorphosis of Georgian historic novel: a) On one hand developed the historic narrative, which the traditions started during previous decades in Georgian literature the creation an introduction in Georgian historic romantic field were insured by Vasil Barnov, Konstantine Gamsakhurdia, Mikheil Javakhishvili, Shalva Dadiani, Alexandre Kutateli and others. Given tradition was taken to the new heights by Grigol Abashidze, Revaz Japaridze, Levan Sanikidze and others. In this type of novels such postulates came to attention as: historic-factual material, display of the «critical periods» or flourishing periods of the life of nation, presentation of the role of masses of people/separate historic individuals, as of positive characters. By promoting the aforementioned characters authors deliberately separated from the Soviet reality [6].

Among the types of traditional historic novels we also mean historic-biographical novels, the development of which was started by Konstantine Gamsakhurdia, Levan Asatiani, Vakhtang Chelidze, Nika Agiashvili and

others. Striving towards «creative documentaristics» became important in Georgian literature of 70-80's which is confirmed by publication at that time of Sergi Chilaia's (Ekaterine Chavchavadze), Elguja Magradze's (Grigol Orbeliani, Vah, sopelo, Outcry), Alexandre Kalandadze's (Halo (Sol. Dodashvili), Gardmokhsna (Ilia), Teimuraz Maglaperidze's (Tskhrakara), Otar Chkheidze's (Barnov), Rostom Chkheidze's (Fate of Pavle Ingorokva) and other's biographic novels. They show the aspiration towards such generalization of documentary material when it is perceived both as a biography of a person and story of tendencies of development of a certain stage of public life. Although in this case there is not much place left for writer's phantasy (which is so much necessary for a historic novel), but its complete exclusion from a biographic novel is impossible and is not advisable [7].

On the other hand, Georgian literature scientists agree on the fact that from the second half of XX century appeared such types of novels, which can be called historic only conditionally. Number of peculiarities clearly appeared in these novels (genre, thematic, problematic - wise...) Designation of the novels by Georgian writers (Otar Chiladze, Chabua Amirejibi, Tamaz Bibiluri, Jemal Karchkhadze and others) was not illustration of the images of the past, which is mainly of education-informative function, but philosophic, moral comprehension of historic events and showing of dialectical connection of time. Therefore, the acute public and esthetic problems of modernity were reflected in those novels. It is noteworthy that during the given period one part of literature scientists defines as historic prose psychological narratives based on internal monologue of a character from the part, romantic novel-legends, legends, allegoric mythological stories and etc. In addition, in this type of historic novels Georgian writers often use the social-moral experience treasures of humankind: myths, legends and fables. Here we must also say that during the same period, metamorphosis of historic novels was taking place not only in Georgia, but also in all former USSR and Eastern European literature.

«New historic novel» of the 70-80's of XX century covers wide range of thematic interests: From the

mythos times of Kolkheti Kingdom till the struggle for moral ideals on the verge of XIX-XX centuries. In them clearly is revealed the desire to understand the eternal problems, which are considered to be part of the direction studying meaning of human existence-existentialism. In these novels «the main object of history are not just «dry» statistical numbers, battles of faceless masses and armies, visual description of events, but also a specific individuals seen to the background of historic context and political sociology, with their emotions and historical psychology dramatics [9]. The given tendency contracts with the one of the essential preconditions of traditional historic novel, according to which historic novels must reveal such events that have significantly influenced the future life and fate of wide masses or even whole nation (Violeta Tsiskaridze, Guram Kankava, Shalva Chichua, Giorgi Merkiviladze...) It must also be considered that unlike the previous decades, when historic narrative was structured via authentic individuals known in historiography (for example Tsothe Dadiani, Teimuraz I, Luarsab I and others), starting the 70's they were more frequently replaced by non-authentic characters created by author's phantasy (both main and supporting characters). This in return affects composition of a novel, which is defined a certain selected human destiny. In accordance to the decrease of specific weight of historic-public factor also decreased the number of historic signal words. The above listed Georgian authors» are characterized by denial of documentary materials; they either use them very rarely or just create an illusion (for example CH. Airejibi). The following moment is also typical: if in traditional historic novel the narrative chronologically covers whole Georgia (R. Japaridze, Gr. Abashidze, Al. Kalandadze...), then during 70-80's it either covered local areas (O. Chiladze, Ch. Amirejibi) or where out of time or out of space (J. Karchkhadze, T. Bibiluri).

Narration perspective also changed; Amirejibi's, J. Karchkhadze's, T. Bibiluri's and O. Chiladze's novels are based on character-related narrative (In case of Chiladze and Karchkhadze-personal narration situation and in case of Amirejibi and Bibiluri-»I« narration situation.) IN relation to this the author's perspective also changes: in

case of aforementioned writers it is in the background; novel characters tell the story, they «represent» the author. Meanwhile, diversity of narration perspective is not characteristic for traditional historic novel. Auctorial narration situation dominate in them. It is also noticeable that if authors of traditional historic novel attempt to activate national self-identity, the new historic novel in fact offers the search for positive lifestyle (both in the national and universal contexts.)

In the «new historic novel» of the 70-80's of XX century comes forward the tendency of merging different times; as result of this historic novel somewhat approaches the modernity, which is able to tell us both about modernity and the synthesized time (out of time). Individualization of real history creates the specificity of the background of this type of novels; not a single really existing historic person, no historic locality and no historic details. In this kind of novels esthetic value turns into a function of guideline nature; instead of telling us about itself history gives us real-life examples (analogy and formation of model in characters.) For example, O. Chiladze groups his characters into big families (Makabeli family, Zhuruli family). They are tightly interrelated and at the same time there are my mysterious, tense relations between them; the writer gives life admonitions via example of the losers. The narrative sequence, which goes on chronologically, includes fewer dialogues, lacks almost any dynamics and aside from minor exceptions, does not include chapters and free space. We must agree with Bella Tsipuria's opinion that since 70's of XX century the space of alternative culture appeared, which is typologically related to Georgian modernism and esthetically is the alternative to the national narrative space. Right in the given space we consider O. Chiladze's, J. Karchkhadze's, CH. Amirejibi's. T. Bibiluri's historic narrative in which history is shown in the personal prism of a writer and which, naturally, came into ideological contradiction with the Soviet space.

Conclusions. Research of the typological peculiarities of the Georgian historic novels reveals that structures and functions are obscure without public

environment, in which an author lived and created. By creating historic fiction during the second half of XX century Georgian authors developed the national narrative which was by all means significant for that time; Unquestionably, during the epoch of «developed socialism», with the condition of depreciation of moral criteria and formation of «united Soviet people» concept, Georgian literature saw its function in reminding readers their «Georgianness», historic past and in demonstrating the national identity.

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