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POSTMODERNIST PERSPECTIVE IN «THE LAST BELL» OF LASHA BUGHADZE

Annotation

Lasha Bughadze's «Bolo Zari» (The Last Bell) is a book about the lost generation who has neither a present nor a valuable future, where they would be able to realize themselves, where they would become citizens who determine the pulse of country, city or street life. This is a generation that has grown up in poverty, war, fear and sadness, who is confused and does not know how to get out of there, how to escape. This foggy misunderstanding puts their life a fatal sign.

One of the first writer's works is dedicated to all those teenagers who go through an extremely sad and at the same time exciting path in the process of searching for themselves. We see the author's observation in a hint of comedy that reaches the point of absurdity, we laugh not only at the characters and behaviors of the book, but also at ourselves which we found in them.

The relationship of the young people depicted in the novel is devoid of feelings, empty and funny, because they have to think about small things, things that actually do not give them anything.

Despite the grotesque, the book accurately conveys the reality in which not only the writer, but also his entire generation had to live. The devaluation of values, the new world, with its unconventional approaches, determines the tragedy of their lives. The feelings caused by reading «Bolo Zari» (The Last Bell) are also multifarious, at the same time it is full of: sadness and irony, grotesque and tragedy.

Key words: «The Last Bell»; Grotesque; Postmodernism; Life of the youth; Values.

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ПОСТМОДЕРНИСТСКАЯ ПЕРСПЕКТИВА В «ПОСЛЕДНЕМ ЗВОНКЕ» ЛАШИ БУГАДЗЕ

Аннотация

«Боло зари» Лаши Бугадзе «Последний звонок» – это книга о потерянном поколении, у которого нет ни настоящего, ни ценного будущего, где они смогли бы реализовать себя, где они стали бы гражданами, определяющими пульс страны, города или уличной жизни. Это поколение, выросшее в нищете, войне, страхе и печали, которое запуталось и не знает, как оттуда выбраться, как спастись. Это туманное недоразумение приходит в их жизни как роковой знак.

Одна из первых работ писателя посвящена всем тем подросткам, которые проходят чрезвычайно печальный и в то же время захватывающий путь в процессе поиска себя. Мы видим наблюдение автора в намеке на комедию, доходящую до абсурда, мы смеемся не только над персонажами и поведением книги, но и над самими собой, которых мы увидели в них.

Отношения молодых людей, изображенные в романе, лишены чувств, пусты и забавны, потому что им приходится думать о мелочах, о вещах, которые на самом деле ничего им не дают.

Несмотря на гротеск, книга точно передает реальность, в которой пришлось жить не только писателю, но и всему его поколению. Девальвация ценностей, новый мир, с его нетрадиционными подходами определяет трагедию их жизни. Чувства, вызванные чтением «Боло Зари», также многообразны, в то же время они полны грусти и иронии, гротеска и трагедии.

Ключевые слова: «Последний звонок»; гротеск; постмодернизм; жизнь молодежи; ценности.

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ЛАШИ БУГАДЗЕНИҢ «СОҒҒЫ ҚОҢЫРАУЫНДАҒЫ» ПОСТМОДЕРНИСТІК ПЕРСПЕКТИВАСЫ

Аннотация

Лаши Бугадзенің «Боло зари» (соғғы қоңырау) – қазіргі немесе құнды болашағы жоқ, өздерін жүзеге асыра алатын, елдің, қаланың немесе көше өмірінің импульсін анықтайтын азамат болатын жоғалған ұрпақ туралы кітап. Бұл кедейлікте, соғыста, қорқыныш пен қайғыда өскен ұрпақ, ол жерден қалай шығуды, қалай құтылуды білмейді. Бұл тұман түсінбеушілік олардың өміріне өлім белгісін қояды.

Жазушының алғашқы еңбектерінің бірі-өзін табу процесінде өте қайғылы және сонымен бірге қызықты жолдан өтетін барлық жасөспірімдерге арналған. Біз автордың байқауын комедияның абсурдқа жеткенін көреміз, біз кітаптың

кейіпкерлері мен мінез-құлқына ғана емес, олардан тапқан өзімізге де күлеміз.

Романда бейнеленген жастардың қарым-қатынасы Сезімсіз, бос және күлкілі, өйткені олар ұсақ-түйек нәрселер туралы, оларға ештеңе бермейтін нәрселер туралы ойлануы керек.

Гротескке қарамастан, кітап тек жазушыға ғана емес, оның бүкіл ұрпағына өмір сүруге тура келген шындықты дәл жеткізеді. Құндылықтардың құнсыздануы, жаңа әлем, оның дәстүрлі емес тәсілдерімен олардың өмірінің трагедиясын анықтайды. «Боло Зари» (соңғы қоңырау) оқудан туындаған сезімдер де әртүрлі, сонымен бірге олар толы: қайғы мен ирония, гротеск және трагедия.

Түйінді сөздер: «Соңғы қоңырау»; гротеск; постмодернизм; жастар өмірі; құндылықтар.

Introduction. As a rule, every large-scale cultural shift is preceded by cataclysms. It is a radical change in the declared agenda that gives rise to a completely new worldview of a person. Along with the new vision, the collapse of the value system is inevitable. In some cases, a number of cultural transitions, as a counterweight to the current processes, represent a process that has been extended over time and is simultaneous with the transformation of the spheres necessary for human existence; As it happened during the creation of one of the biggest cultural events of the last century - modernism and later post-modernism.

The 20th century is full of historical upheavals, which were reflected in all branches of art, especially in writing. Georgia, involved in the process of self-determination, was looking for ways of independence and freedom at the same time, this process was «settled» in the works of writers. At this time, a «new socio-cultural class» appears in the society, a new taste and way of thinking is formed. The youth grabs and tastes the novelty the most. This process is taking place on the border between modernism and postmodernism. After all, postmodernism characterizes the general cultural situation and expresses the spirit of the era. During this period, literature intended for the masses is created. It does not choose social class, gender, skin color, religion,

it becomes universal and blurs the line between elite and mass culture.

Methods. There are method of holistic analysis of a literary text, historical and methodological analysis of the text, problem analysis of the text, critical thinking method in the article.

Literature Review. Author used the fundamental works of theorists of postmodernism M. Foucault, D. Derrida, J. Deleuze, Y. Kristeva, R. Barthes, scientists of the Yale school and others. The author reasonably refers to scientists of the Georgian scientific school who have shown interest in the era of postmodernism (A. Lomtadze [1], K. Bregadze [2]). For the highlighting of modernism characteristics on the novel «The Last Bell» of the Georgian writer Lasha Bughadze the researcher uses the main concepts of postmodernism and proves that the appearance of postmodernism in Georgian literature was not unexpected.

Main Discussion. The term «postmodernism» was first used at the beginning of the 20th century by R. Pavintz used in his work «Crisis of European culture» as a word describing a specific course of art [1]. Then, of course, the «postmodern situations» change and gradually become global, so it is not a confined in a framework process. A part of postmodernism researchers believe that texts are broken down and fragmented. The subject of criticism is also what this particular trend has in common with modernism. Despite the disagreements, the two currents mentioned - modernism and postmodernism, along with many common artistic and aesthetic experiences, often even oppose each other. If the modernist view, to put it bluntly, is a late echo of the views of the Enlightenment era, where the main postulate of cultural development is the necessity of progress, postmodernism actually starts the «destruction» of the literary movements that existed before. The birth of modernism was accompanied by a series of changes that affected almost all areas of human existence. It was in this reality that writing and art faced a methodological dilemma, the possibilities of reflecting the outside world were called into question, especially when the empirical reality understood positivistically did

not turn out to be a complete and self-sufficient reality [2, p.8].

The components characteristic of modernism were dynamism, enthusiasm, rebellious nature, thus overcoming traditional barriers, re-evaluating generally accepted values and rethinking them in a new way [3]. Postmodernism is the extreme point of this radicalism, where the starting point is not the cult of novelty or the pursuit of the future, but the novation itself. Although, at least at the level of the term, postmodernism is a continuation of modernism, these two processes are radically different from each other, the author is at the center of modernism, while in postmodernism the author is not given much importance, moreover, here the author has died and the main thing for him is the variety of interpretations.

Georgian postmodernism did not appear suddenly, it, like other literary currents, gradually explores its path, and takes its origin from rich Georgian literary traditions. The end of the 20th century and the beginning of the 21st century for Georgia is the period when society faced the need to change a number of values, traditions, and rules of life. Almost all strata in the society experienced social, economic or political changes in the same way. These changes did not leave the people's memory without a trace, they left a strong mark on society. Internal wars, external enemies, intolerance, misunderstanding of each other's language, «plowing up and harrowing down» have damaged Georgia both territorially and economically. Along with the syndrome of fear in society, due to severe stress, a feeling of panic appears. People are faced with a new reality, at such a time postmodernism is being formed. Previously taboo topics are coming to the fore, which was facilitated by the breaking of the institution of censorship. There are no more forbidden topics. Presumably, this was a way of really reflecting the existing being; A reflection of what was happening at that time and what a person thought, felt and experienced.

Quite famous Georgian writers are distinguished by their postmodernist attitude, and their number is not so

small. From this numerous literature, I chose Lasha Bughadze's «The Last Bell».

The name «The Last Bell» is very sensitive, as there is no person whose feelings would not be touched by these words, especially those who have ever worked at a school. The cover with the image of a shirt with inscriptions makes the content of the book immediately understandable.

The inscriptions are as follows: «Svaboda³», «Zhizn Voram⁴» and so on, as if expressing the spirit of the era, the eclecticism, confusion, uncertainty, chaos, mental and economic hardship, collapse of value models, which left such a deep mark that The everyday life of the school is still alive today This seemingly ordinary «school ritual», a tradition that practically every school graduate goes through, is also very sad to see, because it is an illustration of the condition of people who have a very long and difficult road ahead of them, and are confused and say goodbye to each other with encouraging words.

The book tells a simple, banal story about the lives of young people. The book gives answers to such questions, what do they have fun with? how will it end and what do they have in mind?

The novel is divided into chapters, which the author calls «calls», therefore in the work we find not the «first chapter», but the «first call». It consists of twenty «calls»; After that, the chapters «The Last Bell» and «Ten Years Later» appear in the book. Lasha Bugadze tries not to abandon his characters and «ten years later» tells us about their lives. The main themes of «The Last Bell» are the conflict between the districts, coexistence, privileges, oppression, etc.: «The road - which laid the foundation for the great friendship of the two districts - is called the Vake-Saburtalo road by the people...» [4, p.5].

There have been disagreements between the two districts since their inception. The road that brought them together failed to overcome the «inequalities» that claimed the lives of countless young people and ruined the lives of many others. In both areas, life proceeded in

³ "Svoboda" - Rus. means freedom.

⁴ "Zhizn Voram" - Rus. means a thieving lifestyle.

the same way, and in both areas deprivations reigned, especially in the «ill-remembered» period. *«And in these matchboxes, which are called houses, some wits compete with each other. The flow of ordinary life is accompanied by the play of children and the fear of mothers because of their sons, fifteen-year-old sons. It is at this age that the time begins to squatting at the entrance, create a puddle of spit, scratching a nose, pulling a black hat down to a chin, hoarseness in a voice and wandering yard after yard with brothers, like a pack of wolves [4, p.6].*

The writer tells the stories about Tbilisi in the third person, and on this background, he introduces one of the main characters, Demur, who suffers because of two things: one, that his name is Demur, and the other, that he does not live in the «Vake». Living in Vake means a certain privilege, especially in the streets. The writer's irony, with postmodernist characteristics, also appears here, many episodes in the book actually reflect the life of Tbilisi districts in difficult years. Among the many methods characteristic of postmodernism, the writer uses the «brother-boy» method. «Brother-boyhood» is a kind of phenomenon that reflects street life. Brother-boyhood is a unity based on the team principle, which sometimes contradicts prevailing, universally recognized moral laws and creates an independent value system, the betrayal of which is often equivalent to death. In postmodernist literature, it is a concept that portrays street life through literature. Therefore, in the process of using this method, we as readers get acquainted with such slang vocabulary, which is characteristic only for that specific area, where the act of tying up street life takes place, where along with pain, there is also a lot of joy, where many lives were destroyed and even rebuilt. «The Last Bell» is a work overloaded with slang speech, which echoes the problems of the modern youth of that period and turns everyone into a «brother-boyhood» embroidery. This vocabulary, these attitudes should also be reflected in the literature, which has the unmistakable function of burying reality, even in postmodernism. *«In Tbilisi, as a rule, people were oppressed precisely because of their literacy. An overly literate, well-*

educated and talkative boy did not deserve respect... and the hero of heroes is the one who started to walk on the street-life» [4, p.10].

In many episodes like this, the author's position is actually seen; It is significant how traumatic it was for him to live in Tbilisi during this period, a city that escaped from the Soviet Union, a war-torn city, where street laws apply, is especially difficult for a young man who chooses a completely different way to settle down, who is reading books and/or playing the piano; He is automatically doomed to constant bullying and oppression. It is a fact that Bugadze's text is based on this, in principle, personal experience. The whole essence of postmodernist literature is to be based on empirical research, the personal experience of the author, and to have a sharply defined form.

«Despite the fact that the girls always supported the decent boys when they were oppressed, they still liked the aggressive Tsarlika, Chichika, Fiso Chachkhiani and others like them... As they committed many dubious acts of heroism and made more girls fall in love with them... Poor Demur understood this. And that's why he tried to change his name, he wanted to change himself. After all, Nincho liked boys wandering the streets and making puddles of spit» [4, p.11].

Demur, the main character, is the only child of his parents. His parents do everything for his education, however Demur doesn't need to get an education, as studying is no longer in fashion, people are beaten on the street because of his studies, so Demur starts going against his parents. On the other hand, the parents do not understand what is the reason for Demur's metamorphosis, because it is difficult for them to have a healthy communication with him, and therefore they do not understand how to help their child.

The novel revolves around one of the characters - Nadrikucha. He is a twenty-one-year-old criminal with a high reputation in streets. Fifteen-year-old Nincho fell in love with him two years ago precisely because of his lifestyle and dubious heroisms. *«He hardly spoke. If he*

said something once in a thousand - «Shechema⁵», if he shouted, it only would be - «Boishvilo⁶», and if he expressed verbal aggression towards someone, then only in one word: «Tsareke» [4, p.13].

One of the characters in the novel, Nincho, is the face of the Tbilisi girls of that period, who like all the behavior of street boys, they are fascinated by them and often ruin their lives. Soon Nincho changes his boyfriend, who is in prison, for another, more prestigious Georgian singer, Dzhambul. In these episodes, the author uses the method of parody and in this way describes a character who is not a specific, but a collective face of the army of singers who enjoyed great popularity in Tbilisi at that time, for completely unknown reasons. «*Jambula was a Georgian pop star, he was bald and had a long beard, a silver cross adorned his bulging chest...*» [4, p.73].

In «The Last Bell» we often meet the author, he is a constant companion of the story, but he does not evaluate the events, but tells us the fact, but he manages to convey it in such a way that we can read his skepticism freely: «*Jambula group*» was originally called «*Miriani and Nana*», then it was simply called «*Jambula and Apostles*». *Jambula never sang during the great fast, he said that if the entertainers should sing now, they will go to hell*» [4, p.74].

In the novel we also find parody of religious, social and cultural topics. It should be noted that this is more of a pastiche than a parody. Pastiche is more emotionally neutral and lacks negative energy; Parody knows that there is an ideal somewhere, but pastiche does not know the ideal. The double coding characteristic of postmodernism is well revealed in the pastiche. On the one hand, it shows the traditional function of parody, and on the other hand, it mocks even the possibility of parody, which makes it understandable and interesting for less educated readers, but using an ironic way, it attracts even the most educated readers. It was the latter that aroused great interest among readers in Lasha Bugadze's «The Last bell». Although the publication of the book was not

⁵ Shechema – Georgian Slang

⁶ Boishvilo – Georgian Slang

without scandal, it was recognized as an inappropriate work, the reading of which would offend the reader, but it is clear that this fact had a more positive effect on him, and the novel is still a bestseller. It is a pity that this generation, reaching the «The Last Bell», does not create anything valuable, they graduate from school as uninterested and mediocre as their school period was. You can't say for sure that they hated or loved each other so openly, they just interacted with each other because that's how it was accepted.

This is a book about a lost generation that has neither a present nor a worthwhile future, where they can realize themselves, where they can become citizens who determine the pulse of life in the country, city or street. This is a generation that has grown up in poverty, war, fear and sadness, which is confused and does not know how to get out of there, how to escape from there, this foggy misunderstanding puts to their life a fatal sign. Lasha Bugadze's novel «The Last Bell», which is one of his first works, is dedicated to all those teenagers who go through an extremely sad and at the same time exciting path in the process of searching for themselves. We see the author's observation in the shade of comedy reaching the point of absurdity, we laugh not only at the behavior of the characters in the book, but also at ourselves, which we found in them. The relationships between the young people depicted in the novel are devoid of feelings, empty and even funny, because they are nervous about little things, details and things that really do not give them anything; For example, they worry about what they will wear, where they will go to eat, how they will behave at a particular moment, what they will gossip about. Finally, we see that the change has not happened even after ten years, people are exactly as they were in childhood, which is manifested in relationships full of mutual lovelessness, alienation, competition.

Conclusion. Lasha Bugadze's «The Last Bell» reveals the reality without any embellishment. In the book, despite its grotesque nature, nothing is invented, real stories are told here, we see real faces here. The novel presents the dark side of the recent history of Tbilisi, it is the most painful page of the end of the last century,

which, despite the nostalgia, the author presents very quickly, freely and vividly, which is another and the most important feature of postmodernism. This is the generation that has been damaged by the cataclysms of time, which has lost its values, its aspirations have become empty, and it is walking in the bitter reality. Nor postmodernism, this literary «odyssey» ended in the labyrinths of life. Much more will be written using its concepts. This trend gave many opportunities to express reality in literary ways.

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