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**THE ROLE OF MODERN MASS MEDIA IN THE DISTRIBUTION OF LITERARY TEXTS IN OCCUPIED AND FREE GEORGIA****Mirtskhulava L.V.***Doctor of Philology, Professor  
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**Abstract.** *The media era and freedom of expression is the priority that Georgia had been trying to achieve for a long time and which became possible in the XXI century. However, the formation of the world itself required a new understanding of the phenomenon of mass communication; The world „looks“ not as it really is, but as the „mass media“ depicting it to us. The main novelty and actuality of the topic is expressed by the „closed space“ mass-media influence, concretely, the situation in the occupied territory, that is, the bridge from the free „world“ to the occupied „territory“ is emphasized, two different areas, contexts, spaces, a kind of „Simulyark“, a modeled system in which they found themselves Residents of different parts of one country, we mean Abkhazia and the rest of Georgia.*

*In the war and post-war years, in the Abkhazian literary process publicism has occupied the most important place, Journalism has managed to fast „react“, and describe the facts, more than 50 journalistic books were published in Abkhazian and Russian languages (more in Russian language) In a way, the elements of documentary prose has appeared (which, of course, lack objectivity), Topic - war, interviews, diaries, studies, all articles or publications were devoted to war, and it should not be difficult for us to recognize the icon of the enemy.*

*We have a different situation in Georgian literature: here they describe the evil of the war, but there is none image of the enemy „lost“, from Abkhazia who lost their way, other big enemy did it. We should also mention Georgian writers and poets who were forcibly expelled from Abkhazia: Guram Odisharia, Gela Chkvanava, Robert Meskhi, Fridon Kardava, Manon Buliskeria, etc. who went through all the cruelty of the war, but in all their works, along with the reflection of the truth, real images, we see the search for opportunities to return to each other the deepen of motivation for reconciliation and being together.*

**Key words:** *Mass media, literature, Georgia, Abkhazia, occupation*

The media era and freedom of expression is the priority that Georgia had been trying to achieve for a long time and which became possible in the XXI century. However, the formation of the world itself required a new understanding of the phenomenon of mass communication; The world „looks“ not as it really is, but as the „mass media“ depicting it to us. The main novelty and actuality of the topic is expressed by the „closed space“ mass-media influence, concretely, the situation in the occupied territory, that is, the bridge from the free „world“ to the occupied „territory“ is emphasized, two different areas, contexts, spaces, a kind of „Simulyark“, a modeled system in which they found themselves Residents of different parts of one country, we mean Abkhazia and the rest of Georgia.

The mass-media influences human consciousness, feelings, and behaviors therefore a spectator, a listener, a reader society divided into two parts of those who believe and who do not believe, In this case, on the second plane transfers the issue of the presented reality, for some people it's easier to believe it which they are not able to verify by themselves. Thus, the media - the government, the media -audience, is two - segments depending on each other and creating that huge empire which have

been called the mediaNaturally, in the nature of freedom-loving Abkhazian can't be complete obedience, so they try to maintain mock independence even in the mass-media, unfortunately, accordingly to generational change, this charge gradually disappears, the thinking of the generation born-raised after the war does not look like of their ancestor's thinking, and before this will be completely comprehended we will reach a sorrowful result. The Abkhazian media space is more or less manages to lock the space, create an information vacuum, the Internet space, blogs, vlogs, forums, internet publications actively spread information about the quality of their freedom as a "state" and all of this is mostly in the Russian language.

As for literature: in the war and post-war years, in the Abkhazian literary process publicism has occupied the most important place, Journalism has managed to fast „react“, and describe the facts, more than 50 journalistic books were published in Abkhazian and Russian languages (more in Russian language) In a way, the elements of documentary prose has appeared (which, of course, lack objectivity), Topic - war, interviews, diaries, studies, all articles or publications were devoted to war, and it should not be difficult for us to recognize the icon of the enemy. A special passage is dedicated to the "heroes" of the North Caucasus volunteers, for Georgian peaceful population it has become a real nightmare and cause of trouble. In Abkhazian literature exists, two types of texts, one where there is direct talk about war, danger, and purpose, and the second, with camouflage, where we see the hint, propaganda, question marks left for thinking, which eventually lead to war.

Abkhazians especially single out the poet T. Sh. Adjba's diary „... Live until dawn!“, which was published in 1994, which had a clear narrative of referring to Georgians and Georgia as „occupiers“ and exposing them in „crimes“. The following writers are particularly popular: N.T. Kvitsin, whose works: „hurricane“, without what, „Адлапса“ („without what, nothing can be“). Also D.K. Nachkebia „The other coast - that light“, „The only eye - the sky“; N. Ch. Khashiga „Wolves“; L. b. Gitsba „Unbroken Horse's Road“; V.J. Amarshana „My Castle“ etc.

We have a different situation in Georgian literature: here they describe the evil of the war, but there is none image of the enemy „lost“, from Abkhazia who lost their way, other big enemy did it. We should also mention Georgian writers and poets who were forcibly expelled from Abkhazia: Guram Odisharia, Gela Chkvanava, Robert Meskhi, Fridon Kardava, Manon Buliskeria, etc. who went through all the cruelty of the war, but in all their works, along with the reflection of the truth, real images, we see the search for opportunities to return to each other the deepen of motivation for reconciliation and being together.

We would also highlight several works: „Book of Exodus“ (5) by Irakli Kakabadze - a book about the war, about the weak old people and children about the houses destroyed in front of them, about the demented neighbors, about the killed children.... And „that's why, what does it matter what name we will call a war if it has already begun and is raging“; „The Year of the Fire Rooster“ (6) by Sergo Tsurtsunia is a kind of story: The author is on the other side and on this side, in the middle the war of Abkhazia „flows“, tragic scenes, spilled blood, burnt houses... and persecuted in his own country – „War is a door that takes you nowhere“... Guram Odisharia – „With you-without-you“ (7) - author, which is loved on the other side

and on this side, by Georgians and Abkhazians, that is why in all his works there is a sea, the Black Sea, which „belongs“ to both Georgians and Abkhazians. Imagine that there is a Black Sea Republic and you are its citizen. And this means - to be the citizen of the most peaceful, pacifist republic on earth, parliament - in large coffee house; working days as pleasant as rest days; none capital (in order to don't hurt any other city ), but the center - the entire Black Sea coast; Not specific borders, but the misty-dim borders, in order to some militaristic country does become eager, firstly to find these borders and then narrowing it; It means a small country with a large and filigree diplomacy; Republic with hundreds of bands, orchestras, ensembles and music groups; With two beaches - one for the countries that recognize the Black Sea Republic, and the other for those that do not „... Irakli Shamatava's- „checkpoint“-, where he should stand, silently waiting to leave, because there „father, sun and sea are waiting for me!“ Here the author described a kind of tense silence soaked with the smell of war. All of Gela Chkvanava's work is Abkhazia, from the beginning to the end, from the ground to the sky, from the shore to the edge of the sea and to the sun, all his characters are bare-foot walker Moses, who must return in the perceived country... His every works are, at some level, the sample of perfection and professional responsibility. Linguistic and stylistic aspects of his prose are remarkable.

Analyzing the work of one great tragedy, the war in Abkhazia, writers and poets left behind on two shores, understanding the historical context, their confrontation, naturally gives us the opportunity to think about what kind of literature is received and read by the population of Georgia, in the occupied and free space.

The Abkhazian media space manages to close the space, create an information vacuum, the Internet space, blogs, vlogs, forums, and Internet publications actively spread information about the quality of their freedom as a „state“ and all this is mostly in the Russian language. It should be noted here that in the years after the war, publicism has been occupied the most important place in the Abkhazian literary process, Journalism has managed to fast „react“, and describe the facts, more than 50 journalistic books were published in Abkhazian and Russian languages (more in Russian language) In a way, the elements of documentary prose has appeared (which, of course, lack objectivity), Topic - war, interviews, diaries, studies, all articles or publications were devoted to war, and it should not be difficult for us to recognize the icon of the enemy. A special passage is dedicated to the „heroes“ of the North Caucasus volunteers.

Pippa Norris, a well-known researcher of empirical media studies, in her book „Virtuous Circle“(1), separates two main reasons for the modern media crisis: The process of political communication greatly influences civic activity and its negative nature, which is determined by the low degree of democracy.

In the rest of Georgia too, according to critics, the share of serious news has declined and so called „Info-entertainments“ - an information style which more highlights scandals, entertainments and persons. What does really happen? noticed there are two trends:

1) The news audience has expanded; The number of people who watch, read and search the news on the Internet has been increased. The news has become more

diverse and affordable.

2) The news has undergone not so much transformation from serious style to the entertainment style, but more differentiation. In particular, serious information is available in individual channels and newspapers, and in others - another. Both species have grown and has become more common.

Most of the residents of Abkhazia occupied territory are devoid of such diversity, their television, newspaper, internet environment consists of just a few channels, accordingly the demand is reduced.

Practically no one managed in reality to place the world into one „sphere”, „frames”, but there exists „force” which connects everyone and everything - World Wide Web. As if disappears a border between reality and virtual feelings and „dweller” of hypertext world stands in front of a great seduction to dispose of their own fate and life, feel freedom not only in thinking but in action. Instead of unity and integrity, intertextualism shaped reality - this is a post-modernistic stage of the world’s „unity”, though deviates from the features typical for post-modernism, as mixing of real and virtual created a new „reality”. Also boundless possibility of the global network even more distinguished diversity of already existed „mass” and „elitist” literature: when we touch psychological factors of specifically mass literature it should be mentioned that mass as a certain integrity, implies an irrational „soul” which a part of the scientists called „a collective soul” (Le Bon, Tarde) and the second part mentioned as „a collective unconscious” (Jung, Freud);

Mass media - proceeding from its technical nature becomes one of the main and „ideal” forms of communication in the modern epoch owing to existing everywhere and availability. World „looks like” not as it is in real but as mass media offers, paints for us. Finally, the world, by influence and assistance of media, becomes a simulator. United reflection of the diversified opinions gives us a foundation to tie together yesterday, today and tomorrow, when „close” and „far” in real time blend. Mass media exerts an important influence on all this. That is why we should assume that in the conditions of post-modernism subsequent epoch (i.e. it is called „new realism”) created a new medialized trend. This as was so „diligently” appealed by „post-modernism”: „Turning of the world into one big text” and reader’s inclusion in „the game” became easily possible and real;

Role of „bestseller” as event accompanying development of literary processes in modern literary space. Bestseller is a product which is distinguished by the volume of sale. In frequent cases a bestseller becomes a book which by classic understanding is distinguished only by the volume of sale and not owing to the content, but it, due to various reasons, becomes popular and fits the bestseller’s status. That of course is achieved by means of shocking behavior - i.e. when „mythic” contents of the text precedes printing/reading of the entire book, on this part role of advertising is important, on distribution and exertion of influence of which take care exactly those modern technologies, which in a certain way exert influence on development of all spheres. In this concrete case shocking behavior in connected with interpretation, when takes place original, scandalous interpretation of the famous text or historical event, etc. In this case we believe takes place writer’s counting on popularity. It is obvious, popularity does not determine badness-wellness of the work, they often

think that time will surely distinguish good and bad, I believe a reader for a long time is waiting for a national bestseller, new wave, new trend, though the words: „national”, „esthetic ideal”, „artistic method” looks long ago outdated and won't work in the modern criticism practice. Its main hero's description changes on the standpoint how the ideal is necessary. It is obvious that an artist himself chooses an ideology, its form, subject matter, chooses facts, representation, description, philosophical filling-broadening of the artistic instrument, presents us symbols of the details, which main valuables are distinguished and main accent made - all this is an ideology, i.e. „determined” hierarchical system of the valuables, which are inseparable from esthetics of bells lettres. Meaning of artistry also changes, if commonly it was trinity of good, beauty and justice, modern epoch “united” everything in one big „space”; here a matter is not an ideology esthetical standards of existing formation of which fool the creator as it was in the conditions of socialist realism, neither an economic diktat - as in post soviet time but on hierarchical system of spiritual values, which Inakenti Anansky called “artistic ideology[2]”, Rolan Bart - “language ethnos[3]” and Michel Foucault - “form of moral[4]”.

Thus, as Richard Harris (8) points out: mass media "is not only a 'magic window' through which we look at the world, but also a "door" through which ideas reaches to our thinking“; That's why it's important to study it properly and deeply and scientifically analyzed modern Abkhazian literature, mass media and its influence on the society living in Abkhazia.

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