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**THE LINGUISTIC SITUATION OF MODERN GEORGIAN LITERATURE
AND THE INFLUENCE OF MASS MEDIA ON IT****Mirtskhulava L.V.***Doctor of Philology, Professor
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Abstract. *The XXI century is a media epoch-when people is not getting their feelings from real life, but from the virtual space, from the media, and these secondary feelings is becoming so comprehensive that the border between the real and the unreal disappears; Even in this paradoxical postulate there is rationality - sea of information and freedom of choice! Attempt of making nonliterary language as literary one (we may not express formulation affirmative form, though to our minds upon assessment of modern literature, we exactly relate to similar fact) – this is current condition of modern literature. Its lingual maturity became the major feature of modern literature, both in the language of literature and in mass media the democratization of language is realized that mostly is expressed in primitive action, stylistically on the completion or lingual play. Study of the language of writer to present remains as one of the important problem. Not only certain periods of the development of writing draw interest of researchers, but itself creator with its individuality. symbolic potentials included in the words finally are revealed under the combination of lexical, grammatical and dialectic norms.*

Key words: *Mass media, literature, linguistics, Georgian writing, Georgia*

Unfortunately, significance of literature time by time is being decreased in modern society that may be considered as the biggest paradox of the twenty first century. On the background of current technological potentials, electronic libraries, audio and electronic books may be said that the number of readers is being decreased. It is obvious that the most important function of book is expressed in its informational nature and aesthetic value. For centuries it was significant platform of ideas and mentality. Similar function is lost in modern reality. To our minds exactly these factors stipulated its lingual change that actually time by time has a media nature. Despite of the most important aesthetic part of work that should have provided special experience and direction to reader, express the means on analyzing the situation makes the reader faced to strange reality, who feels as a participant of reality show that have both positive and negative aspects. Speech of proud character, lingual stock often is so vulgar for any younger generation in modern literature and also in cinematography that it will not be really able to have a positive influence on reader. He is mentioned slang, scabreuse, real condition expressed by author, majority of readers may consider vicious aspects described by author as a usual story and unfortunately it becomes as a usual condition.

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literature, we exactly relate to similar fact) – this is current condition of modern literature. Its lingual maturity became the major feature of modern literature, both in the language of literature and in mass media the democratization of language is realized that mostly is expressed in primitive action, stylistically on the completion or lingual play. Study of the language of writer to present remains as one of the important problem. Not only certain periods of the development of writing draw interest of researchers, but itself creator with its individuality. symbolic potentials included in the words finally are revealed under the combination of lexical, grammatical and dialectic norms. As M. Kvachantiradze notes in his article “for the methodology of semiological study of language”: artistic language is universal language for showing that deepest layers of unconscious one that directly is neighboring to closed forms of existence and react on them so that is beyond the reality and perception. Artistic language is the mechanism of this reaction, differed from the sign of spoken and scientific language characterized by denotational cleaning, the sign of artistic language is obscure and has a trail of associative significances (1).

So, to my mind the major problems of Georgian literary language are spread by TV, namely by media. What about abusive words, shocking type literature and slang that is the very process following to that real environment surrounding us. Predominance of unrepeatable words in the speech of some writers and journalists may be explained as a low level of general culture and lack of mentality, or may become the means of drawing attention of readers for author (this does not related to official persons, employees, journalists who should speak according to the correct and literary Georgian language). It is obvious that modern writer will not be able to write by applying archaic language and old Georgian language, it appear to be false, unconvincing and that is why should find a mean, acceptable form.

Journalism can not be changed by writing, indeed they have no anything to be divided, on the contrary, they should fill and strengthen each other, they should exist together as composite part, maintaining each other, indivisible part. Upon composing a writing there is combined a text, face and voice of spectator under the motive to simultaneously influence on various spheres of feeling(2), the example of it is a digital literature (web or non-web). It is said that the main thing that journalists lack is information (no matter how paradoxical is it). They find information from official sources, who are not insured from mistakes due to haste or various other reasons (here is meant spelling mistake, or stylistic). We often here from TV such words that already are part of literary language. In fact these words come from foreign language. Among mistakes we encounter some words, so spread that we even do not consider them as mistakes. Speech of journalists has a catching force and even unintentional imitation exposes to danger.

We will list some popular Georgian writers and their works, which, together with high artistic value, are lexically correct and eloquently adequate texts:

„Epigraphs forgotten dreams“ (3) by Besik Kharanauli – the situation of Besik Kharanauli is an unique, the poet writes prose. The main news of work, main feature is that he has three authors and three heros simultaneously. Moreover, these three are the same, one creature is Sameba.Person, who can embody Sameba

herself/himself and he/she is not blasphemous, may be a writer, in who lives person of 8-10 years old, 14-15 years old and half way passed person together. The book doesn't have one main plot, but has plot every time, what has three main characters and three authors, however, the character is one and the author is one or more, – hero and author are the same!(all of these remain the works of Post-postmodernism as a sample, where are united some persons in one character. Therefore, Khvedelidze establishes new direction in Georgian reality.)

„**Pieces of Mirror**” (4) by Naira Gelashvili – is imbued with the spirit of God's search, this way runs a lot of mysteries, enter in every implies climbing to new level. Movement is circular, every point may be the end or/and the beginning. Person will circle this circle and returns at the same point, from where he/she began everything- this is the relationship with the Universe, dependence.

„**Children of August**” by Rostom Chkheidze – according to the genre it's biographical novel, what the author dedicated to his father. It is only written book from child about father, the author by revealing of his father's life way, showed turbulent era, which Otar Chkheidze has gone. It must be noted, that Rostom Chkheidze is one of the most productive writer, who always are on the “line” of modern literature processes, he always knows artistic situation of era well, always seems “Union” of reality and time in his historic characters, events, I think, due to other much reasons, Rostom Chkheidze is one of the best Georgian writer of modernity.

„**Comedian in Tragedy**” (5) by Rostom Chkheidze – is biographical novel, what describes the life of Galaktion Tabidze, the author writes about the deeply connections between facts and reality of Georgia in XIX-XX centuries, he writes according to those people, who made this reality. Novel is notable with its scale, multi-backgrounds, polyphonic, and the most principal is that: here collected and processed material is interestingly moved in fiction. The main idea is that the author wants to reveal Galaktioni, as the great creator under the comedian's mask in Soviet life.

I especially want to mention Gela Chkvanava. His every works are, at some level, the sample of perfection and professional responsibility. Linguistic and stylistic aspects of his prose are remarkable. He got Literary prize “Saba” for his collection of short stories „**Colorits**” (6) of 2004. “Colors”, this is the reflection of real life, which travel from story to story with merger of fictional and the real, they are heroes and anti-heroes of the same time.

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 “...

So, when speaking about modern literature it is important to consider its lingual context and mass median nature.

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