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*With the right of manuscript*

Bela Durglishvili

**Artistic Transformation of the Fable in the Prose of  
Jemal Karchkhadze**

1005 – Philology

**AN ABSTRACT**

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Research Supervisor: **Nestan Kutivadze**  
Doctor of Philological Sciences,  
Professor (10.01.01)

Opponents: 1. **Levan Bregadze**  
Academic Doctor of Philology,  
Professor (10.01.01)  
2. **Maia Jaliashvili**  
Doctor of Philological Sciences,  
Professor (10.01.01)

The defense of the dissertation will take place at the meeting of the dissertation board of the Faculty of Humanities at Kutaisi Akaki Tsereteli State University.

Address: Block I, room №1114, 59 Tamar Mepe str., Kutaisi, 4600.

The dissertation will be available from the library of the Faculty of Humanities at Kutaisi Akaki Tsereteli State University (59 Tamar Mepe str., Kutaisi, 4600).

The secretary of the Dissertation  
Doctor of Philology,  
Professor

Inga Kikvidze

## General Overview of the Research

**The actuality of the problem.** True literary work is perceived as a superficial phenomenon. What determines such definition of literature is the mystery of the writer's mastership and the system of eternal values that has been the constant dimension of Georgian artistic thinking from the very beginning.

One of the most important sources for developing this kind of function of our literature is thinking with fable face-symbols, which is considered to be the first artistic definition of not only old but also in the latest trends in literature. In this regard we find it particularly interesting to cover the issue of the artistic transformation of the Gospel story in Jemal Karchkhadze's prose; one of the most famous Georgian writers and thinkers of XX-XXI centuries, and this determines the actuality of the thesis.

The epochal change is related to a new vision of literary work. Jemal Karchkhadze's parable thinking is especially important. From this point of view, Jemal Karchkhadze's works take more interest and provoke impressions in the reader and presumably this interest will be further illustrated in the future.

Jemal Karchkhadze's prose came to the centre of the attention of literary criticism from the very beginning, and a number of articles and critical letters have been written on his work. While discussing the philosophical-aesthetic vision of the writer critics more or less emphasize on biblical aspects. The design of the artificially transformed fable for researching the main idea and perspectives in Jemal Karchkhadze's prose creates a wide range of thought space that has only been fragmented in literary criticism and has not been the subject of the monographical research so far. We believe that the work on this issue will partially fill the lack that exists in literary studies.

**The empirical material of the research** is the samples of Jemal Karchkhadze's artistic creations, namely: "Antonio and Davit", "Zebulon", "Resident", "Dimension" and the story "He". Also, in the course of the research we have considered the writer's publicity as a theoretical provision confirming the artistic thinking of the writer.

**Goals of Research and Unity of Particular Corresponding Objectives.** The goal of the thesis is to identify important concepts of Jemal Karchkhadze Prose according to the fable circuits and provide all the research innovations in the analytical form that has not been shown in the synthesis by the critics. The purpose of the work defines its specific tasks that have been formed in this way:

- The peculiarities of fable artistic transformation in Georgian literature;
- Fable artistic feature in the chronotopy of Jemal Karchkhadze's works;
- Fictional feature of the parable for the understanding of the character;
- The illustration of the resistance in the epoch of totalitarianism through the parable;
- Parable thinking and intertextuality.

At the conclusion of the dissertation the findings in the research process are summarized.

**The novelty of the research.** This dissertation work is the first attempt to analyze the aspect of Jemal Karchkhadze's creations, which is reflected in the process of transformation of irrational to rational in the written masterpiece. With the techniques and strategy of transferring the fable as micro-model into the artistic work the creative outlook of the writer and the illustration of the future of the country violate the boundaries of national hermeticity and make it a universal method. In addition, this is an attempt to thoroughly reflect Jemal Karchkhadze's philosophical-psychological ideological concept.

**Theoretical and practical value of the research.** Theoretical conclusions presented in the dissertation in the standpoint of literature can be used for the complete study of modern Georgian literature, in particular Jemal Karchkhadze's works. The work, I believe, will be useful for teaching Georgian literature at both higher and secondary schools. It will help a wide audience of readers interested in Georgian writings. We hope that the dissertation presented in the form of a monographical work will set new action plans for future researchers of Jemal Karchkhadze's creations.

**Research Methodology:** The writer's prose samples are considered in the light of contemporary methodological concepts and trends. The latest methodological

approaches: semiological, hermeneutic, syntagmatic, comparative and structuralistic research methods were used during the research.

**The structure of the work.** The structure is determined by goals and objectives of the research. The dissertation includes an introduction, three chapters and a general conclusion. It consists of 197 pages, and is accompanied by a list of scientific sources and literature.

#### **The Main Content of the Work**

**Introduction.** The actuality of the problem, introductory topic, objectives and goals are defined in the introduction of the work; the existing scientific literature is analyzed in connection with the problem. The scientific novelty of the dissertation work is underlined and the direction of research is set; Methodological basis of the work is outlined; the most important concepts are defined that are perceived and studied in the chapters of the thesis.

**The first chapter – “The fable as an artistic genre”** - consists of two paragraphs:

1. Function of the artistic symbols of fables and 2. Peculiarities of fable artistic transformation in writing.

**1.1. Function of the artistic symbols of fables.** In this paragraph, it is identified the issues of origin and genesis of the gospel fable as an artistic genre: According to some scholars, Croesan, Bauer, the term "fable" is applied in the area of the canonical gospels and the New Testament.

The parable speaks in a metaphorical language that enables people to discuss more complex and difficult ideas easily. It can express a specific narrative using abstract argument that is simpler and easier to understand. We connect the issue of the genesis of the fables and compare it to the origin of mythological world. In the early stages of development, the parable was related to religious practices that explain the essence of the parable. The authors of the fable give the characters a constant character, since they think that the most important in the fable is the moralization, sight of the origin of "good" and "evil".

The highest level of the artistic transformation of the fable is read in the literary text. That is the philosophical basis of contemporary high-minded thinking: existence of an absolute idea beyond the visible world.

According to the established tradition of the representatives of Christian symbolism and allegoryism representatives - Clement of Alexandria, and Philo of Alexandria - Christians, in order to disguise religious secrets, expressed their principles and doctrines ambiguously, conventionally, from which emerged the origin and development of the allegorical-symbolic techniques for the expression the ideas and it also gave origin to the two-directional system of the writing language, which is more or less important in the modern literature. "The parable", "parabola", "enigma" are not the only forms of figurative speech, but also the types of prophecies.

In their opinion, the Holy Scripture in its essence and nature is a parable, as for the Lord, who is "not of the world", came to this village, "to be born and to dwell among us" (Gospel 2000: 221). The existence of Jesus Christ in the flesh, is the great, infinite, and unmanifestable parable - a miracle in which the Supreme Truth was declared to save sinners. The Savior gives a special load to the parable as the way to draw the human closer to the kingdom of God through the spiritual vision and meaning. Parable thinking can not be placed in the local literary frame in the genre standpoint, and acquires an infinite scale, as it is established in the areas of human consciousness from the early stages of the existence of the world.

The artistic symbols of the fables, a wide range of their meaning, can be displayed in the same or different form of literary texts in different time and space. In this direction the meaning of the artistic symbols of the Bible, namely, the gospels, preserves the definite sustainability. The universal phenomenon of imaginative knowledge, which is called a symbol, is associated with the Bible-Gospel code in our case and the mystical mystery of its essence must be revealed in the writings of the writer. The symbol - the central concept of artistic language is a mechanism of reaction that is distinguished by a special, effective mode and in-depth internal function - to create the sense of integrity of existence and presence. The symbol is an indicator of divine and mystery, its values cannot be

exhausted. Therefore, it gets around and combines hallucination, belief, prohibition, mood, and determines the vector of vision and movement.

The dialogues are also studied for decoding art codes by the hermeneutical methodology, or for the visualization of textual enigmas. The creation of the historical aspect of the Hermeneutical Act is also achieved by the dialogue between the present and past, by the author's intentions, through the interdependence of historical and contemporary visions in the concrete work. Writer, as a conceptual leader, can be seen in the works. The writer not only successfully pursues the tradition of Christian theology using the "saying otherwise" method, but offers a high culture of interpreting the text. The proof of the view is the symbolic faces transformed from the parables of the Gospel. The function of the artistic symbols of the fables can be found in the connotation of the words. Let's separate the two main types of connotations: the first type of connotation creates a meta-reality in the reader's consciousness; the second one only strengthens the general aesthetic influence created by various linguistic methods.

From this point of view, in the artistic world the connotation of some proper nouns: candle, vineyard, seeds, thorns and others is especially important for us.

**1.2. Peculiarities of fable artistic transformation in writing.** The paragraph deals with the points to the provision that the parable language as "House of Being" symbolizes the unconscious intentions of the national and individual mentality (hidden inclinations). Saussure provision about the speech language remains in the power with the sense of culture language. The system of linguistics units which acts as the system of linguistic signs, at the same time is a system of values.

According to Ernst Cassirer, any form of spiritual culture is nothing more than signs, codes. In accordance with the requirements of a particular historic-cultural epoch, culture not only opens the code, but also uses the re-encryption of the opening, keeps it secret to the purpose of keeping it. The example of this is myth, parable, Claude Levy Stroz's definition - "Supreme language", Roland Bart, thinks, it is the sign which is ready to get new ideas. According to psycho-analyst K. Jung, primitive icons or ideas in the formulated artistic materials are appearing - as

regulating principles of this form and based only on the finished work we can restore the ancient original of the primal image.

According to semiotic theory, the language of the artistic text is the universal language for revealing the deepest layers of unconscious. According to Umberto Eco, in this model which is the mechanism of the opposition, the most important thing is that it gives a systematic opportunity to recognize what it is not, according to what it is (Non-existent according to existent).

According to Structuralist theory, researcher Levi-Strauss is based on the idea that the language of the fable is the integrity of the two categories by Saussure: language and speech. As the historical narrative about the past, it is dichronical and irreversible in time. As the weapon of the present and future explanation - it is synchronous and reversible in time. These references appear in different interpretations of fables;

According to Roland Barthes, there are three types of characteristic interpretations in the artistic text: symbolic, syntagmatic and paradigmatic, which, in their turn, constitute a triple layer of literary work, i.e. transformation of the parable thinking. The parable forms on the basis of intertwining these informational channels.

It is important to understand the deeply fundamental conception of fables like Mimesis. The understanding of mimesis allows not only to understand the fables, allegory and other genres of narrative but also to disclose the hermeneutic heritage of this classification (Pharis 2002: 33-53). In studying these aspects of the fable, according to the profound faith of Ulikher, we should take into consideration: a) Modern literary discussions around the parable; B) Concepts of Mimesis by Plato and Aristotle on the literary nature of the parables; C) The possibility of the discovery, which holds the mimetic impressions of any form and which we encounter depending on how the fables are read. In understanding the allegory of fables, we can come to the truth that is spread out in many layers and to the main function of all parables and which is connected to the reader's access to the projected world. The parable uses a rhetorical strategy with dialogue reflection that allows people to perfectly develop and construct their thinking. The fables are characterized by the fact, that they appear as the popular and didactic historical

stories at the beginning, and then because of the rhetorical needs of the authors of the Gospel and the clerics they acquire mobilized forms, and subsequently the fables symbolize hermeneutical model which still retains its rhetorical power in the literary texts.

Religious-biblical parable analysis is inseparable from the theo-poetics. In the artistic literature understanding contemporary fable context is related to mythopoetics and the theo-poetics, which indicates the indefinite implications of the fable.

In the parable metaphorical-symbolic thinking prevails, it ensures the logical-discourse view of the world and an attempt to recognize the invisible context.

The classic example of old Georgian poetic fable is Davit Guramishvili's "Davitiani", the main character of which - poet-Georgia-Adam's son gives us the spiritual and physical adventure of the human being as the prodigal son in a philosophical-meditative-existential form. William Faulkner's "Abesalom, Abesalom" can also be a dramatic adventure-fable of human soul in a prose world. Clive Steffs Lewis - a researcher of Christian apologetics has a series of fairy tales "The Chronicles of Narnia", which is now considered to be an interesting example of Christian parables and a creation with everlasting moral values.

Signs of fable thinking are reflected in the literary narratives of Georgian writers such as Guram Dochanashvili's "The First Garment", Otari Chikladze, Otari Chkheidze, Chabua Amirejibi, Jemal Karchkhadze's novels and stories and others;

**The second chapter - "The Fable and the specifics of Jemal Karchkhadze novel"** - deals with the illustration of the place and meaning of the fable in Jemal Karchkhadze's prose - the outstanding word master of the twentieth century. There are a number of critical reviews of the scholars about the literary world of Jemal Karchkhadze, which are very important and remarkable. Including L. Bregadze, I. Milorava, T. Vasadze, M. Jaliashvili, Sh. Afridonidze, Z. Kikvidze and others. Scientists estimate the specifics of the narrative created with the rare talent of the writer, the psychological depths of the artistic faces of the characters, the highly individual concepts of Jemal Karchkhadze which are created with great wisdom and spiritual power.

There is almost no research on the fictitious micro schemes of the writer's world. That's why we have tried to find out how the Gospel parables are transformed into Jemal Karchkhadze's Artistic Discourse Internal Plastics based on the theories of the fable theorists, scientists, critics, philosophers and psychologists. We examined how the structure of the gospel system creates a deeper level of the construction of the creative world of the writer.

The combination of several specific characteristics for the parable language creates the thinking creative field of the writer - the fable space. While thinking about the fable micro space model it is impossible not to recall William Faulkner's words: "I like to think about the fact that the country I have created, is a holder stone of the world and if this small stone is extinguished, the world will be destroyed. My last book will be a book of inquiry." This philosophical little stone is exactly the same as Karchkhadze's fable language with its unique individualism and specialty, hidden in the main layers of Georgian writer's prose creations as Enigma.

Jemal Karchkhadze, after understanding the deepest plastics of his creations, can be freely announced as an irrationalist writer, "a parable thinker", who travels in invisible depths of unconsciousness and intuition. These depths are also unconsciously reached, but only with the help of those fable models and micro circuits on the basis of which the moral-philosophical credo and the outlook of the writer are revealed and generalized. Jemal Karchkhadze developed the trend of western, "biblical", parabolian novel and presented the Georgian national narrative with a completely individual, original parable language.

In the twentieth century novel the old, stable "ego" is replaced with the new "ego". It alters the personality thoroughly and needs a much deeper approach compared to the previous one. Thus the artistic image of all the most important characters of the writer is created. The writer has demonstrated the ability of the main idea of the mind – the analytical concept - to generalize in their own characters, to more and more penetrate into the environment, to act on their own abstractions and to propagate human consciousness on the edge of the cosmos. Jemal Karchkhadze's novels are some kind of projects in the world of ideas, where

all literature forms are preserved, but, in fact, these projects represent the fictional dialogue between local and global, between one and many, between concrete and universal phenomena. In Jemal Karchkhadze's prose artistic transformation of the Gospel stories is organically related to the mystery of the personal transformation of the characters, which logically leads to the internal metamorphosis of readers. Fictional characters, ideas and morals revived by their writers maintain their traditional merits, but their essence in a new, multi-layer story takes on a special depth, scales and dimensions.

The parable character in Jemal Karchkhadze's writings merges with the main artistic principle of the writer - to serve the truth and beauty and to reflect realistically the surrounding reality in which the man wants to get to an upright ideal. On the way of the implementation this principle, the Gospel parable literary model, as a micro circuit, does not occupy a particular place in the empirical plane. It is freely distributed throughout the whole work and can be said to perform a certain metaphorical function.

The great role of artistic work belongs to truth or beauty. This concept leads to the opening of the borders of the text and its multi planes nature. The inner essence of Jemal Karchkhadze's prose concerns the problem of searching for beauty, truth and researching the aesthetic ideal in person.

**2.1.1. The Novel "Resident".** In this paragraph it is shown that the moving impulse of the inner motion of Jemal Karchkhadze's "resident" is the Gospel fables: "The sower" (Matthew, 13.3.-8; Mark, 4.3-8; Luca, 8,5-8), "Wise and unconscious builders"(Matthew, 7,24-27; Luke, 6,47 - 49), "Yeast" (Matthew, 13, 33), "the precious pearl" (Matthew, 13, 45-46), "the Son of the Evil One" (Luke, 15, 11-32). Yeast is the preaching, the three measures - three powers of the spirit - the mind, the sense and the will. A woman is a human soul who learns the truth through the preaching with all the three powers of the spirit and feels the blessing of becoming the God. Dramatic conflict of the realistic life and the inner world is related to the particular attitude of the main character towards the word. The adventure of the character - the resident is related to the adventure of the word – the inner core of the parable language and indicates a certain diachronic-synchronous meaning. The

adventure of the word, in the parable the scattered seed of the sower, in fact, symbolizes a dramatic adventure of the main character.

Jemal Karchkhadze's literary masterpiece manifests itself as an aspect of the parable language - a dialogue. At the beginning of the novel "Resident", the author offers a dialogue with the reader. This form of dialogue, the form of Socrates' question-and-answer, is clearly visible at the outset.

The writer clearly pointed out that the inner aspiration of the human soul, may be completely unconscious, to the supreme ideal is encoded from the very beginning of the human being, but the epic background and totalitarian regimes often become a hindrance. The epochal problem is the human existence between the theism and the atheism, the psychoanalysis theory and the biblical conception. Epoch, material life, mammon, the world speaks with the words of so called the honest merchant, when he says: "There is no soul." The real situation, mostly, makes a person forget the joy of sharing with the divine secrets, but it still exists and waits for a person walking towards it.

A golden haired girl named Maka, appears in the life of the resident. In the novel of Jemal Karchkhadze, the resident's relationship with this character is shown by the name of one chapter - "Maka". Beneath the title of the chapter there is an epigraphy of the quotation from the Gospel of John: "And the light shines in the darkness." According to the names etymology the name Maka can also be considered to be the form of Mary, but unlike Mother Mary's image, it carries the opposite artistic nature and as the Gospel underlined quotation says, it is the face of light. The myth of Egypt is broken up and the most important postulat of the parable language - the main symbolic icon - lost and forgotten vineyard from the parable world takes its own place in the consciousness. It is noteworthy that the character refers to the vineyard that he was looking for and could not find it. In fact, the character finds out that the lost vineyard is Maka.

The writer also uncovers the symbolic context of the salt; According to the parable language, salt is a metaphor for Jesus Christ. In the sense of the interpretation of the most important symbolic form of the parable language, the dream of the resident being in the internal spiritual struggle provokes a great

interest. Burning Salt - destruction of the unconscious force of the divine icon is obviously weakening the character in the fight against temptation.

The writer asserts that the miracle is considered to be a metaphysical transcendental event and is not the subject to logic laws. The logic can neither be the law of the existence of the universe, nor be used as a means of identification of the existence and purpose of man. In fact, logic fails with the parable dimension.

In the empirical plane the withered flower - Irine, the car, the house, but in the parable meaning it is the world as David the Psalms reader notices. Bread in the empirical plane - Maka, light, kindness, joy, but in the parable meaning it is the symbol of the Savior - "I am the bread of life." The honest merchant's face is an interpreted-transformed gospel allusion to the merchants who purchase "wise pearls". The connotation of the beam flower is the expression not of the transitory, but the divine essence; "Because the flower is called" (Gospel) - the flower here is a symbol of the Savior. It is felt that the writer and his character have unknowingly been attracted - truer than the truth, to the Mother of God - the queen exalted from earthly to heavenly. The author has found the essence of human life and its highest purpose - love.

The writer shows the traveling character in the inner world of the parable language, the adventure of the word is impressed with the example of the resident as the transformed reality of "the fable of the sower" on the way of man's painful spiritual evolution in the twentieth century.

**2.1.2. The Novel "Zebulon".** This chapter illustrates how the parable plane is related to the reality through the image-symbols. The name of the village of Zebulon "the eye of the spring" is a symbolic image in the novel. It means the source of life, the origin of holiness that is the Lord God with the ancient Georgian classical literary tradition.

Jemal Karchkhadze created a completely different image of the blue death in the Georgian prose, that is sweet and attracts the soul of the main character. Human divine raising and merging with the Lord, the truth is brought by the thought about death, preparation for it and the process of moral cleanness. Symbolic images are the most important components of a parable language in which the writer's sayings

are interpreted and related to the gospel stories, such as "the fable of the sower", "the builder of the tower, the king who goes to war", "the prodigal son", "evil winegrowers". Symbolic images are of particular importance for the understanding of the characters. In this regard, a vineyard has the greatest symbolic-allegorical load. In one passage there is a clear allusion-parable detail about Jesus Christ's teaching. Here Zebulon's life is related to the Gospel: "The lighted candle". However, the traditional connotational understanding of the lighting the gospel candle is bent in other fables. It refers to the fire of revenge that has nothing to do with the common sense of the Gospel, except the use of the "candle" - the lexical unit. If in the story "He" the character - he - must become the beginning of the spiritual rise, arrangement, and victory, and all around him - his earthly companions and the heavenly creatures clothed in white mantles require this from him; however, from Zebulon his villagers demand to take of his father's blood and revenge with their eyes, silence, sight, strict expectation. If the character - he - walking on all fours like his peers, comes out of the cave and starts moving straightly; vengeful Zebulon, on the contrary, enters the cave and walks on all fours to enter there, and creeps to the entrance. The development of Zebulon's artistic image must be combined logically with the fable "the builder of the tower, the king who goes to war" (Luke 14, 28-32). According to this parable, every man who decided to create the goodness - the purpose of Zebulon - to educate the village youth and give knowledge - but did not achieve divine knowledge, because he began the creation of the goodness imperfectly and unconsciously, builds inappropriately because he cannot reach a high tower of knowledge. The second parable teaches us that if we are determined to fight against the temptation, we should fight against it as against enemy with our deeds.

Zebulon, not knowing the Gospel laws, symbolizes the same micro environment and he believes that his commitment is a real reflection of restoration of justice at the first stage. Zebulon's revenge and his cruelty logically remind us of the Gospel like a "brutal slave" (Matthew, 18,23-34). In the fable finale it is clear that the brutal slave will certainly suffer a lot of trials - in order to pay the price of his sin before the Lord.

Dreams as a literary phenomenon have a special axiological load in the novel. In general, the characters of Jemal Karchkhadze - Resident, Zebulon, David are dictated by subconscious, intuition that their path is wrong. With the help of dreams and visions they have to look at their committed conscious or unconscious events, which should lead to spiritual catharsis. As a result of this, they should analyze their moral standard in order to become perfect personalities and independent individuals. In resident, Zebulon, and David, as the prodigal son from the Gospel, must be put into action the deepest layer of the thoroughly forgotten, totally rejected, or temporarily dormant soul - and recover conscience and vitality.

Zebulon's questioning himself as a result of the impact of demonic forces in order to determine his "Me" is related to Jacques Lacan's structuralist theory on the divisive and inwardly fraudulent personality. "The mirror stages" specifically clarifies the invasion of the real screen within the man, and as a result the person is confronted by himself, because the symbolic and imaginary within him creates conflict with real. Zebulon is looking for his lost morality - the soul of the ancient Zebulon, which is to be returned with love. Zebulon's action is associated with several important parable components. First of all, important fable symbols are: the vineyard, the winegrowers, the rock, which is specially curved by the Savior. The vineyard is the kingdom of the God, and the winegrowers are those whom God has entrusted to his people to guide them and to enlighten them and to keep them obedient to God. To be so called "Good winegrowers" are considered Ioanne Batonishvili, Catholic, Beka Amilakhvari, Nestan.

**2.1.3. The story "Antonio and David".** In the story the writer's parable thinking, its micro circuits are clearly read. Their artistic function plays a crucial role in understanding the difficult and always memorable images of the characters.

The echo of ancient Georgia historical chronicle is felt while introducing by Colchian Realias studied in advance by Bartolomose, which illustrates the tragedy of the "vineyard" that is parably divided by the sing of feudal particularism. Literary and historical analyses are clearly demonstrated, according to which the definitions of the "Christianity" and "Homeland" for the Georgian man from ancient times are perceived as identical ones. It is impossible not to see beyond the



impressions of Jemal Karchkhadze that are pronounced by Antonio, the Great Ilia's point of view. The Bartholomew and Antonio dialogues keep the format of Socrates' dialogues, and in their dialogue the name of Socrates is used. Socrates' motto – "know thyself" – has become the credo of the life of these two characters. They are knights of the knowledge.

The symbolic image of the Gospel - the bread here is logically linked to the life of the Savior - "I am the bread of the life" and the connotation of the burning candle; Antonio's knowledge is a source of food for the soul, and it is also a burning candle which must be able to make the dying souls feel the life, scatter the darkness and spread the brightness. The introduction of Antonio in Georgian reality allows the writer to show us the inner part of the dissolution of the spiritual-moral substance of reality. The writer's idea is that he develops an optimistic view that only through torture catharsis can be achieved and the self-sacrifice and love of one person will move from qualitative to quantitative index. In the parable the dramatic issues of the absence of love of the vineyard from the wicked winegrowers is once again reminded by the coward lord who expressed the ungrateful attitude to the village. He even more frightens the people who are already scared by demonstrating the fact of David's agreement with devil. The priest Ephraim is considered to be the wicked winegrower on the side of the coward and evil lord, who must be the source of consolation and help for people. Bartholomew's alert, attentive eyesight sees the sparks in the eyes of the old housewife. The old woman needs no hope herself in her own life, but hopes for the future of the village and thinks about the future of others. This woman, in general, is the symbol of Georgia itself.

The lifestyle of Antonio and Bartholomew naturally reminds us of a fable "Merciful Samaritan" (Luke 10, 30-35). These characters are the revelations of the archetype parable images of the merciful Samaritans. Jemal Karchkhadze shares the principle of existence of true morality, which is connected to the universal "soul". The reduction of soul in human beings (The Daroashvili, Zebulon, Priest Ephraim, Lord, David) is caused by the disintegration of biological, social and moral structures. Jemal Karchkhadze has repeatedly shown the sense of presence

of the character in different place and at different time in many stories and it is either found in this story. Antonio points out that he is scattered in the vision.

In the given passage with the fable speech it is given the connotation of the burning candle. However, in contrast to other works and meanings of specific symbolic, the inner covered candle – the parable-metaphorical meaning of the man's soul is visually stated in the character, which equates the divine miracle.

The writer shows that man should be elevated to higher moral freedom through Christ's resemblance. Moral freedom is the recognition of their own divine nature and consistent aspiration to perfection. Antonio - the divine mind, Bartolomeo - the practical mind. They represent parable personifications of the kingdom merchants in the work.

On the way to know himself, David finds that the body is full of snakes (evil), and believes that death is not the worst thing among the horror that can occur to a person's in life. He means that it was impossible for all captives to help escape. That is why he regrets and believes that the righteous God will not forgive his sins, he is such a sinner.

Antonio believes that this pain is the beginning of a spiritual transfiguration, the beginning of human catharsis. Inspired by this view he reads David the fable of sinful son from the Gospel of Matthew. Therefore, the words of the Gospel from the final of the fable of evil vineyards are especially important: "The stone which the builders rejected, the same is the head of the corner. This is from the Lord, and is before our eyes" (Matthew, 21.42). David's new decision and desire to change his lifestyle makes us remember changing Saul into Paul and beginning the apostolic merit - preaching the law of love leads the readers to the new portraits of spiritually transformed David.

Changing into a burning candle is a parable purpose, image, and an icon that illustrates the desire merging with God. It makes us feel a sense of communion with the power on which the gospels tell us with their symbolic-allusion hints.

**2.2. Fictional feature of the fable in the chronotope.** According to this chapter, the main concept of the paradigm of culture - the world existence cannot confine human meaning. It should be found beyond the existence - in the meta history. People do not want to get used to death, the ending the earthly life, and

becoming the dust. That's why the life of Homo Sapiens is full of thinking about eternal life and searching for immortality.

Parable thinking results in the appearance of a plastic of parable language such as a chronotype. According to Bakhtin, in the literary chronotype the combination of spatial and time marks occur with one thoughtful and concrete integrity. Through the chronotope, it is necessary to determine how the synthesis of individuals who are interesting for the historic time-space standpoint occur and how they combine with artistic time, space and characters in a specific epoch and specific genre.

"Zebulon" shows that the characters are constantly moving in the future, before the revenge. After the execution of the revenge, they travel in the past. However, space can also dominate over time. For example: in "Zebulon" the matter of spatial trajectory stands above the sensation of time when after the revenge they constantly move to a different place and this place should become a shelter for the character. But in spite of such a variable priority, the time and the space are the particular integrity and are not considered without each other.

The highest level of the artistic transformation of the fable is read in the literary text: this is an existence of an absolute idea beyond the visible world that is connected to the eternal time. By reviving the fable, we leave profane chronological time and enter into qualitatively different time.

The character of the resident tells us about freedom of choice, as well as the relationship with time. Both poles of time, infinity and instantaneousness are simultaneously included in the existence of the resident and form one inseparable conception. Resident often finds himself in a different space when he begins to research his own soul. The writer's parable language describes that the time has passed away. And the day was lying down around, as the space, and the beloved ones were walking hand in hand in it. And the time was happy with them, because they were disobedient dissonance in its cold loneliness. The deep erudition and scholarly knowledge of the writer can be considered as a prophetic model of the contemporary theory of time-space, especially nowadays when the scientific opinion confirms by this integrity. Those who feel the monolithic of time-space, feel the eternal time with the Christian teaching and the symbolic context of the parable language. This is only possible with obtaining divine love.

On the one hand, the reveal the community existed for "living for today" and a critical attitude towards them, and, on the other hand, the existence of scientific

provision on the background of the 20th century's growing technological processes, which discusses the contradiction of "dead time" with "the eternal time" of "dead time", actually creates a kind of constructive thinking system, which confirms apostasy of the public opinion from theistic position. This chronotope model includes concepts of the missing time, the dead time, the time of God apostate world, the time of the scientific progress, the time of robots scientific and the time of the "Homo Faber", but not the eternal time, the time of co-existence with God.

The main postulat of the parable language includes the adventure of the spirit fighting with the time passing. With the chronotope shown by the writer, it is clearly shown many dimensions of the character "Me". Just like the resident Zebulon and David's way is the way leading to detecting their "Me", which consists of several layers by the parable dimension: 1) Searching God by human; 2) desire to return to roots (national origins, father, native corner); 3) Discovery and recognition of themselves. Chronotopy is carried out in two directions - diachronically and synchronously. For example, Zebulon's adventure is a time dichotomic in the footsteps with changes of events, but its inner world contemplation and spiritual exploits are synchronized phenomenon. This is the same as the eternal existence of crossing horizontal and vertical lines in person.

Three times in the human - past, present and future - coexist and simultaneously leads to the changing of his heart, which is expressed in the inner monologue of the character. Zebulon, Resident, and Antonio in this standpoint are disintegrated actants who have acted in three directions: the first is real life, the second - the dreams (testimonies, visions) and the third - religious-mystic (meeting with the heaven, death). Their faces prove that man is a fragmented revelation of eternal supreme time. They unite in their essence and in the way of spiritual evolution discover these very important parallel dimensions and the superior of them - the supreme time.

With the clear testimony of the chronotope in the works, the writer emphasized the importance of the eternal time of the parable. He proved that all the specific events in time and space should contribute to the return of the human in the eternal time of the parable world, ie, the first century parable dimension.

### 2.3. The Mirror Icon according to "The Lodger" by Jemal Karchkhadze.

The present chapter deals with the research of the complex nature of the intellectual individual of 20<sup>th</sup> century on the bases of Jacques Lacan's concept of "structural

psychoanalysis" - the three-dimensional structure of psychology - imaginative, symbolic and real. The basis of the imagination - the "mirror icon" in the subject "I" (ego) and interiorized my "I" always coexist and the distance between them, which constantly remains in memory, is the reason for the internal duality - "split" of the person.

At the mirror stage the subjects develop opinions about themselves, which is imaginative as well as symbolic, since its formation is inextricably linked to the language. The human existence is impossible without the latter. The concept of the Lacan is confronted with the viewpoint of classical rationalism, which was formulated by Descartes: "I think, therefore, I exist". In this respect, the object of thought and the subject of existence coincide with each other. Lacan replaces the aforementioned viewpoint with the following formula: "I think where I do not exist, and I exist where I do not think", i.e. the subject of thought and the subject of existence are different from each other. For instance, Jemal Karchkhadze writes that at this moment we are everywhere we were and we will be. The first phenomenon from the Gospel parables - "The Sower", "The Prodigal Son" - is transformed into a literary character. In the conversation with Maka the main character says that perhaps the purpose of the human being is to find a connection between independent events. The main character of Jemal Karchkhadze's novel experiences the combination of different parts of the world inside himself when unusual music and ancient Egyptian characters are synthesized in his imagination.

According to Lacan's theory, the term "symbolic" means language discipline, or order which precedes the birth of human beings and imposes a specific name and social environment on them. "Symbolic" is structured as a language. It is a linguistic order - the order of significates and signifiers. In this linguistic order a human being is far from reality as well as his own desires and needs, just like the lodger in our case. It is Maka who is represented as "symbolic" in the text. There is imaginary truth in life which is far from logic, science and empirical demonstration. For example, the lodger often finds himself in a different space when he begins to study his own soul.

Based on the writer's theory, the life of a human being is a border. That is why it is accompanied by so many pains. Human consciousness is the result of the fact that the individual mentally acquires the ability to hold the position of a narrator. Consciousness includes a continuous line of past experiences; the personal

narrative is constructed at the highest level of consciousness. The narrative makes the brain's behaviour comprehensible and can be the basis for the feeling of unified "I". In the paradigmatic method of cognition we focus on cause and effect relationship.

Here is the meaning of real as the third type of the mirror image. Real exists beyond knowledge and is unavailable for psychoanalytic research. According to Lacan's structuralist theory, the interaction between symbolic and imaginary creates a kind of screen which protects the subject from reality. When this screen disappears, the reality enters the emotional world of the subject, giving way to hallucinations, duality, uncontrollable actions and dangerous illusions. That is why we emphasize the words of the character from the novel - even the simplest man is an infinitely complex phenomenon.

Psychoanalysis of the lodger is important. He already knows that cheating oneself is senseless. The truth cannot be killed and deprived of breath despite the fact that it can be humiliated, captured, covered in mud, stained, covered with silver or a beautiful lie. This is the actual screen of the mirror icon which exists independently as unexplained unconsciousness. It appears in the existence of the lodger. It encourages him to aspire to things and events which have not yet been understood, to get acquainted with himself as the integrity and the purpose of himself as a quest to perfection. On the basis of Lacan's structuralist theory, there is obvious transformation of symbolism, imagination and realism in the complex phenomenon of the 20<sup>th</sup> century person facing intellectual problems. At the same time, these three dimensions simultaneously symbolize the parable concept which appears through apperception as the image of the character of Jemal Karchkhadze's novel - the lodger and presents the individual world of this character through original interpretation.

**2.4. Epiphany according to "The Lodger" by Jemal Karchkhadze.** This chapter presents philosophical, theological and psychological views of Jemal Karchkhadze's - the best representative of Georgian Modernist writers of XX century - on the search of the essence of human beings and discovery of their true purpose. According to the writer, a person who has experienced spiritual catharsis and enlightenment achieves the highest harmonic dimension. The moral progress of characters is based on the concept of the Gospel parables which is linked to the

area of sacred religious faith. The essence of the concept is divinity and enlightenment.

The major essence and aspects of the phenomenon of "epiphany" should be considered in this respect. Its increasing literary significance and interpretation in Jemal Karchkhadze's novel are especially important. Epiphany is a sudden spiritual "manifestation" – appearing, revealing and enlightenment of a divine phenomenon. According to James Joyce, the word - epiphany - expresses a sudden mental enlightenment – the change from seeing a moment to seeing eternity, which can be caused by a trivial and occasional phenomenon as well.

In the Georgian literature this phenomenon is described in hagiographical and hymnographic works, in the scene of appearing of the Virgin Mary to dying Ekvtime from "The Life of John and Ekvtime Athonians" by Giorgi Mtatsmindeli and in "Zubovka" by David Guramishvili; It can be said that this line is continued in the Georgian prose by Jemal Karchkhadze. There might be various reasons for the spiritual manifestation of his character – the lodger: an ordinary item, a piece of art, a dialogue overheard by chance in the street, a gesture or some unforgettable phase of mind.

For instance, when Varden Mekvabishvili is interested in the portrait of Queen Nefertiti during a seemingly banal dialogue and asks for her identity, the main character replies that this is a dawn star, this woman is a rising sun as there is light on her forehead. It is felt that the light of this sun already exists in the soul of the lodger.

In J. Karchkhadze's novel, "dream epiphanies" are one of the most important aspects. This term can combine the epiphanies derived from memory. Morris Beja makes a distinction between two main types of epiphany: retrospective epiphanies and those of the returned past. During retrospective epiphanies the phenomenon does not make any special impression when it occurs. However, it arouses a sudden feeling of new awareness when it is recalled at some point in the future.

The case of retrospective epiphany is a prophetic dream described in the novel – acquisition of secret knowledge and purposeful swimming of the winged character beside a person with quiet and lifeless appearance towards a radiant lighthouse, which again marks the purpose referred to as aspiration for sacred ideals in the language of religion. The desire of the human soul for the high ideals, some of which can be completely unconscious, are coded in the spirits of human beings

from the very beginning, although the epochal background and totalitarian regimes frequently become deterrent circumstances. The reality mostly makes a human being forget the joy of experiencing divine secrets. Nevertheless, they exist and await a person aspiring to them. The unique seeker soul of the writer appears in the divine vision of the character in which the leading concepts are light and music as illustration of heavenly harmony. During epiphany the mind discovers the splendour of the item, interior light and radiance. The mood as well as the feeling of the lodger is associated with Maka - music, brilliance, light and joy. Epiphany is the joy of the divine meeting and combines with a divine phenomenon. The lodger almost always experiences this feeling while meeting with Maka, since epiphany is the feeling of closeness to the Christian God.

Amid the lack of faith and divine light the recipient's soul is filled with a mysterious external force. For example, the sight of ancient Egypt - the glorious light, feelings of the master and poems of the poet pharaoh dedicated to the queen form the basis for the reader's new perception that the stone queen can be more real than it is. In theological terms, epiphany is not subject to interpretation. Maka – the genuine personification of divinity - returns to her original condition - the white light. The symbolic image of the parable language – the white light, the sun - holds a special place in the works by Jemal Karchkhadze with its contextuality and constitutes the material basis for epiphany.

Jemal Karchkhadze started a new direction of development of literary epiphany in the 20th century Georgian prose by returning to the religious origins of traditional epiphany. Furthermore, it should be emphasized that by demonstrating epiphany by the writer, the purposefulness of artistic transformation of the Gospel parable was presented in a definite and visualized manner in a literary work.

**2.5 "The Dimension" and "The Excluded Third Law".** This chapter shows how the writer applies the Gospel parable as a literary micro-scheme in the novel "The Dimension" when reflecting spiritual purification and progress of the hero. In this novel Jemal Karchkhadze is interestingly inspired again by the parable interpreted so many times. At this time, however, the author chooses a different ironical point of vision, which, we believe, does not belittle the writer's multi-level dimension in the process of conceptualization of cognitive realities and layers, but, on the contrary, emphasizes the specifics of the comprehensive study and perception of his message.

According to one of the basic laws of Aristotle's Logic, "The Excluded Third Law", any expression is true or false. The third alternative is excluded. Nevertheless, Werner Heisenberg adds the third aspect to Aristotle's logic; there are intermediate situations during which it is not determined whether the expression is true or false; The expression in the intermediate meaning of truth is not produced in everyday language.

Jemal Karchkhadze tells us about the truth, the error and the third intermediate situation in the novel „The Dimension“, which can also be called the novel about paradoxes. The author writes about real stories, including the real fear for the totalitarian epoch. "The Parable of the Sower" finds its reflection here as well, because the author writes that there were many of them - the sowers - although the number is not an essential point. The main thing is (remember the relevant fragment of the Gospel) what kind of soil the seed is put in. Iona Kamkamidze, Prometheus Didebulidze and the narrator - Jacob-Diego represent symbolic and metaphorical images of the seed mentioned in the parable along with the soil which is referred to as "Sanaklio" in the novel. The epigraph of the novel as indicates the tragic and comic nature of the work. Taking account of the paradoxical third intermediate situation, the novel is criticism, irony and challenge against the chaotic and anomalous aspects revealed by the writer in the human world.

The writer, as confirmed in the novel, draws attention to the very third intermediate situation during which, he believes, a man has one leg in a boundless pool and another leg – in a boundless ocean. The exaggerated metaphoric nature of the character determines the tone of the ironic philosophical discourse. The author also applies an interesting game of words when comparing the way to school with the way to Golgotha. This is a link between the pedagogic crucifixion and ideological crucifixion, which, we think, is not accidental, especially if we consider the epochal episteme. The criticism of ideological limits of the educational space is obvious in the novel. The author develops this theme using the common characteristic methodological approach of the work through irony and self-criticism.

Taking account of the parable, the character P. Didebulidze is also a seed of the sower from the parable, since he already has the real seed of loneliness in his heart, surrounded by a strong protective layer. The pathway of the character accompanied by few errors or discoveries of supreme aesthetic categories is generally similar to

the difficult and painful pathway of the life of the 20th century "Sinful Son" presented through ironic and objective analysis and comments of the author. The expression - "Sinful Son" - used to address P. Didebulidze is not accidental. The writer applies this point when discussing the connotation of the parable collocation with respect to any major character. However, the tone in "The Dimension" is ironic and painful, and is connected to individual aspects.

In terms of conceptualization and perception of the parable context as well as the innovative acquisition of parable interpretation, the philosophical maxims, through which the author suggests the viewpoint of the main character, need to be emphasized in the novel. According to P. Didebulidze, seeing God's Image is a metaphor which means seeing (not only through eyes) the image with maximum vividness.

### **Chapter III – The Parable and Postmodern Trends in Jemal Karchkhadze's Works**

#### **3.1. Expressing Resistance through the Parable in the Totalitarian Epoch.**

This chapter describes the painful way of developing the literary world of the totalitarian epoch in the Georgian literature. It is known that the Christian religion was seen as fiction and simulation by the Communist ideology; therefore, the attitude to purity, religion and God was only profane and insulting. The true religion was replaced by quasi-religion - the ideology of communism. During totalitarianism the virus of destruction penetrated into the internal human structures. The policy of violation of the authority of the clergy aimed at killing faith in God.

The Georgian literature of XX century as well as reflection on totalitarian reality and interpretation of literary texts appeared became subject to ideological limits. In the Georgian reality the model of the totalitarian state implies unifying the population in a single ideological space through the production of mass culture. Due to the totalitarian ideological management the literature of this period expresses the cognitive system through logical-analytical and emotional-metaphorical abilities. Consequently, there is an artistic-cognitive model based on binary opposition in the Georgian literature. The model simultaneously implies the phenomena of obedience and confrontation towards totalitarianism. The Georgian culture of the Soviet period, as the main space for resistance to colonial and

totalitarian reality, develops the artistic-allegorical discourse in parallel with the analytical-critical discourse. Models with national content develop under the cover of Soviet models, in the process of their reproduction and transformation, since aspiration for beauty and freedom has been and will always remain the cognitive core of the Georgian literature as the necessary precondition for everlasting life. This time, however, as it turned out, it was not easy for Georgian writers to adapt to new realities in the renewed world area.

Previously, the central idea in the literature was to recognize the divine nature and for human beings to realize the divine mission on earth. On the other hand, in the literature of XX century immortal creatures became mortals deprived of divine nature and nobility. In XX century, against the duality of the kingdom of Caesar and the Kingdom of God, the work of the artist and writer is an attempt to define the essence of man.

The subjective discourse, as an in-depth model of anti-Soviet narrative, was revealed in works written in the eighties of XX century by Jemal Karchkhadze. He has suggested an authentic artistic analysis of the spiritual and moral crisis of the Georgian society. Jemal Karchkhadze's prose shows a great struggle of eternity against time and resistance to the devastating power of time. He battles with death. His works, as a quest for the truth and supreme ideals, aspires to resurrection. At the crossroads of cultural contexts the writer chose this vector. He demonstrated the research of the Georgian spirit by rediscovering of the Gospel moral of the parable – the eternal starting point - and Biblical truths in the epoch during which this starting point had been forgotten for a long time owing to the canonization of the totalitarian pressure.

**3.2. Parable-based Thought and Intertextuality.** This chapter presents how the parable-based thought is linked to one of the main components of postmodernism in literature – intertext and intertextuality. Intertextuality is the subject of many scholars' research in contemporary philological studies. Julia Kristeva's theory of intertextuality originates from Bakhtin's theoretical works. However, Bakhtin does not mention intertextuality at all. J. Kristeva developed her theory of dialogism and polyphony and, instead of the concept of dialogism,

introduced the concept of intertextuality, according to which each new text represents the reaction to previously created texts. Text and intertext are important concepts when studying the phenomenon of intertextuality. J. Kristeva suggests that any text is the result of transformation and absorption of another text. Intertextuality is the perception of the connections between the presented work and other - previously or subsequently created works. These other works constitute the intertext of the first text.

Different phases of intertextuality can be found in the Georgian literature. For the hagiography such interpretations were the Bible, the teachings of holy fathers, the stories of the lives of the saints, the apocrypha, etc. In intertextual terms, "The Knight in the Panther's Skin" demonstrates the intellectual experience of humanity and the existence of Oriental and Western mental vectors in the artistic text. "A Book of Wisdom and Lies" and "Davitiani" are also worthy of note; Later this phenomenon was also identified in Georgian Romanticism.

Intertextuality implies the connection between the linguistic codes and the normative systems of textuality, which is clearly revealed in the process of artistic transformation of the Gospel parables. The parables are the texts on which the intertext is based. The clear illustrations of this phenomenon are the parable microschemes found in Jemal Karchkhadze's works. These microschemes are linked to particular literary works which constitute a solid and well-organized ideal literary system.

The phenomenon of paratextuality - the definition of titles in intertextuality - is presented in Jemal Karchkhadze's works as well. The epigraph of the first part of the novel "Metamorphoses" represents the words from the Gospel of Matthew: "No one can serve two masters. Either you will hate the one and love the other, or you will be devoted to the one and despise the other" (Matthew 6,24). The title of second part is "Maka" and the epigraph is as follows: "The light shines in the darkness" (John 1,6). "The Patriarch" is the title of the third part and its epigraph is from the Gospel of Luke: "They were very pleased and offered to pay Judas some money" (Luke 22,5). This epigraph indicates the betrayal of Judas Iscariot, who, according to the Gospel, promised Jesus' enemies to show the Saviour to them. The

chief priests, scholars and leaders of the nation are happy about this and offer him silver as the price for the betrayal. The lodger, who is referred to as "Patriarch" is perceived as an heir of his archetypes, since he stands on the path of betrayal and is also paid his silver – earthly and temporal happiness with Irine, who has turned into his servant in a beautiful garden. The title of the fourth part is "The Search". In the epigraph to this chapter a part of the epigraph of the first part is repeated: "No one can serve two masters..." This is not accidental. This repetition proves that the aim of the mission of the lodger and human beings in general is the eternal search for the truth and Golden Middle, which help them create the desired equilibrium.

Personal aspects are included in a word and the spiritual essence is more or less adequately depicted through a name, i.e. a name represents the mental energy of the essence of the subject. Names reflect human mysteries as characters can be made sacred in the spectrum of names. The following names bear symbolic and parable-based meanings: Zebulon, Antonio, Bartholomeo, David, and the names of the main characters of the last novel of the author - Iona and Jacob. We cannot help recalling the biblical origin of these names. The name – Prometheus – bears a different meaning.

The writer's idea lies beyond the empirical plane. Jemal Karchkhadze's outlook is especially characterized by the attitude towards the adventure of a word; the writer struggles with an empty denotational word, and wishes to fill it with the appropriate content and revive it. The general parable-oriented and paratextual purpose of this action as well as that of giving the names to the characters is as follows: to study the human soul in all its dimensions and to find the opportunities for personal perfection on the evolutionary path.

**3.3. "Igi" – Story – Parable.** This chapter emphasizes the fact that the story "Igi" can be deemed as the main parable of Jemal Karchkhadze at the level of extralinguistic context. The character of the story – Igi – is an eternal hero of the Gospel parables and includes all the dimensions of the universe in himself. "Igi" is transformed in other works of the writer and has different names. Igi has to solve one of the most important moral tasks everywhere - whether or not he is able to

transformation of the parable. The entire prose of Jemal Karchkhadze is inspired by the essence of the parable;

2. It is evident that the Gospel parables are applied in the works of the author in both direct and implicit manner. The parable can be identified not only at the content level but also at the level of lexical and semantic expression. According to the Apperception Theory of Jung, in Jemal Karchkhadze's literary world the previously existing concept is a parable of the Gospel and perception is a work of art created by the introverted mind;

3. The extralinguistic and socio-historical microscheme of the parable forms a deep plane in the artistic text. This is obvious when reading the parable text diachronically. The plot logic of the work is harmoniously merged with the meaning referred to as extralinguistic context - the parable. The hermeneutic orientation trajectory of this type includes the universal nature of the socio-historical world;

4. Based on another type of hermeneutic model – structuralism, the meaning of the parable is created only through the internal linguistic codes revealed in the deep structure of the artistic text (Weeden 97-120: 107). Owing to such synchronization a person is ready for multifaceted understanding. According to the formula of the theorist of structuralism – Lacan, "I think where I do not exist, and I exist where I do not think". Jemal Karchkhadze writes about the difference between the object of thought and the subject of existence: "At the moment we are everywhere we "were" and "we will be" (Karchkhadze 1986 : 396), which is organically merged with the parable-based system of the writer's thinking and the issue of artistic transformation of the Gospel parable. Based on Lacan's structuralist theory we study the transformation of symbolic, imaginative and real aspects in the complex phenomenon of the 20<sup>th</sup> century individual, who has epochal intellectual problems. This phenomenon is represented by Jemal Karchkhadze's character – the lodger;

5. The writer is seen in works as a conceptual leader, who not only successfully observes the tradition of Christian theology using the method of "saying things in a different manner", but also offers a high-level culture of interpreting the text. This

create the great mystery of being a man, to fulfil his will and choice and to ascend to the divine level. The global ideal meaning of his name is merged with the traits of the portrait of the Georgian national spirit in the works such as "Zebulon", "Antonio and David", "The Lodger" and "The Dimension". He himself is a real substantive image of metamorphosis and transformation. In terms of parable, Igi is the seed of the creator, the synthesis of the yeast - the mind, the spirit and the soul. He has the characteristic of the Sinful Son when he confronts the native tribe and starts a different life. He is also a wise builder, and he is transformed into a lighted candle for the members of his tribe and joins other radiant creatures.

"Igi", as the central parable, is transformed in almost every other work of Jemal Karchkhadze and constitutes a unified parable system which presents a deep dimension of the works of the writer. This dimension is oriented to the greatest mission of divine-like personal and moral perfection of a human being.

#### Conclusions

The dissertation presents the process of artistic transformation of the Gospel parable in Jemal Karchkhadze's prose. While working on the dissertation, a number of New Testament mythologemes, archetypal plots, syntagmatic constructions, association and metaphorical images were found in the works of the author. During the study of Jemal Karchkhadze's creative work, fundamental importance was given to E. Cassirer's concept of "Base Metaphors", A. Losev's theory of "Absolute Myth", K. Levi-Stross's theory of codes and matrix, the theories of John Dominic Crossan and other scientists. Based on the aforementioned concepts and theories we conclude:

1. The literary transformation of the Gospel parable is related to the issues of the theory of parable and allegory, the theory of parable mimesis and the problem of parable and dialogism, which clearly shows the genesis of the Gospel parable in the literature. The fundamental or absolute microscheme of Jemal Karchkhadze's prose is the Gospel parable. Accordingly, transformable codes, the first mental models of the Gospel are deemed as the basis for metamorphoses and transformations. In general, a literary work is the highest level of artistic

view can be confirmed by the symbolic images transformed from the parables of the Gospel;

6. The Gospel parable dimensions of the existence of the universe are made complete in the literary world of the writer. The synchronous and diachronic discourse of the parable leads to the paradigmatic nature of the literary culture. The microschemes of the texts of "The Lodger", "Zebulon", "Antonio and David" are the parables such as: "The Parable of the Sower", "The Evil Tenants of the Vineyard", "The Yeast", "The Unjust Steward", "The Marriage of the King's Son", "The Prodigal Son", etc. The clear parable-based connotations were identified in the works: the lighted candle, the thorn, the vineyard, the rock, the mountain;

7. The process of action in literary works gradually transforms into mystery; "The Lodger" – the thesis feeling of the lodger during the last meeting with Maka, "Zebulon" - Zebulon's merging with death, "Antonio and David" – Antonio's vision, David's metamorphosis. The novels show archetypal nature of the artistic images of the characters; The theo poetic plane has merged with the real plane of works;

8. The internal links between the Gospel parable contexts indicate the major concept according to which the writer and every writer serves the eternal system of values; Throughout the past centuries this eternal system and, therefore, the basis - the essence of a human being - has experienced constant painful transformation, which has been appropriately reflected in Jemal Karchkhadze's works. The parable-based aspects of Jemal Karchkhadze's prose confirm that the human mind, separated from the universe, cannot be like the divine cosmos - the microcosmos. The soul of such human being is no longer "a spark of the spirit of the world" (Jung 2005: 4);

9. The determination of the writer is evident: he demonstrates the spiritual evolution of the characters in order to restore the unique universal of the unified system of culture - the perception of infinity, super sensitivity and super sensibility of God - the creator of absolutely fair, beautiful world and human beings. The writer shows that, despite the epistemological criticism, faith gives people the opportunity to know God. The necessity of belief is determined by the teachings of

the Gospel as well as understanding of parables. That is why the parable-based thinking is one of the main mental vectors of the Georgian literature;

10. During the artistic transformation of the parable the author efficiently uses the chronotope. The components of the chronotope constantly appear in the works although they do not play the dominant role. In the chronotope the writer places emphasis on eternal time, which is the main characteristic of the parable language;

11. During the analysis of the artistic images of Jemal Karchkhadze's characters, special significance is given to the phase of spiritual evolution such as epiphany. At the major moment of solving the problems of the character and the work, the writer's parable-based context is related to epiphany as the theosis moment and the basis for transformation;

12. The novel "The Dimension" holds an important place in Jemal Karchkhadze's prose. This novel is also linked to the contextual understanding of the Gospel parable. The author discusses the issues of human cognition in a different manner. Apart from philosophical, psychological and biblical connotations, the writer applies irony as a method of demonstrating the epochal episteme;

13. The writer's prose expresses protest and resistance in the epoch of totalitarianism through the Gospel parable-based contexts. The aspects of parable-based thinking can be identified even in an extremely realistic work. This sort of thinking was determined by the totalitarian regime. Jemal Karchkhadze adjusted the Gospel parables to the Georgian reality of XX century. At the crossroads of cultural contexts the writer chose this vector. He demonstrated the research of the Georgian spirit by rediscovering of the Gospel moral of the parable – the eternal starting point - and Biblical truths in the epoch during which this starting point had been forgotten for a long time owing to the canonization of the totalitarian pressure;

14. The writer creates a clear structure of the modern parable-based novel, which is a combination of intertextual, paratextual and archetextual layers, i.e. the metatext. The architectonics of his novels is based on this kind of system. The aforementioned layers also include the system of names (Zebulon, Antonio, David, the lodger, Iona, Prometheus, Jakob, Igi);

15. The new unified parable - system has been identified at the extralinguistic level of research based on the selection and combination of the existing elements on part of the writer. In the story "Igi" the main character - is personified as an eternal parable image of human spiritual evolution and achievement of divine nature, and, subsequently, is transformed into various literary characters of the author. "Igi", as the central parable, is transformed in almost every other work of Jemal Karchkhadze and constitutes a unified parable system which presents a deep dimension of the works of the writer;

16. Jemal Karchkhadze has efficiently demonstrated the internal mission of the Gospel parables. The mission is characterized by two directions: definition - the parable of faith leads to religious conversion and metamorphosis of a human being; definition - the parable of grace indicates the divine enlightenment-theosis phase of a person. The metamorphosis of characters is based on these two vectors in order to fulfill the greatest mission of divine-like personal and moral perfection of a human being;

17. According to Jemal Karchkhadze, the inner spiritual world cannot be expressed directly, since this world is not a material phenomenon. The author believes that materialization of the intangible world can only be symbolic and may have different areas of expression. The area of symbolic images is the parable as an outer layer of creative work and as a kind of microscheme. Jemal Karchkhadze confirms that "perhaps creative work is nothing but parable-based expression of one's inner spiritual world".



**THE MAIN CONCEPTS OF THE DISSERTATION ARE GIVEN IN  
THE FOLLOWING WORKS:**

1. For the specifics of the fable as an artistic genre, International- Scientific Conference of the Faculty of Humanities of Akaki Tsereteli State University, Kutaisi, 2017
2. The Parable Language and Jemal Karchkhadze's "Resident", Joint Scientific Conference of Kutaisi Akaki Tsereteli State University and Ilia University, Materials, 2017
3. 2017 Mirrored Icon and "Resident" of Jemal Karchkhadze, Akaki Tsereteli State University of Kutaisi, Faculty of Humanities, Works, 2017
4. Epiphany according to Jemal Karchkhadze's "Resident", Kutaisi State University "Moambe", N2 (10), 2017

**List of scientific seminars and forums on which the provisions of the dissertation thesis were submitted:**

5. Chronotopy of the Road and Meeting According to Ilia Chavchavadze "Passenger Letters", International Scientific Conference of the Faculty of Humanities of Georgian State Technical University, Collection of Materials, 2011
6. "Artistic Transformation of the fable image of the Gospel vineyard in the Poem of Ilia Chavchavadze "The Ghost", International Scientific Conference of the Faculty of Humanities of Georgian State Technical University, Collection of Materials, 2011
7. The Comprehension Strategy of Artistic Image of Ilia Chavchavadze's Poem "The Gost" with Hermeneutics Methodology, International Scientific Conference of Faculty of Pedagogy of Akaki Tsereteli State University, Works, 2015
8. For understanding Some Aspects of Fiction, International Scientific Conference of Pedagogical Faculty of Ivane Javakhishvili Tbilisi State University, Materials, 2015
9. Interpretations of Regularity of Landscapes in the Works of Vazha Pshavela and Jemal Karchkhadze, Akaki Tsereteli State University Conference Materials, 2017