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Faculty of Arts

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**THE STRUCTURE OF CONFLICT AND THE
PRINCIPLES OF
COMPOSITIONAL ORGANIZATION IN
ANCIENT GREEK PROSE FICTION**

1005 – Philology

An Abstract

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General description of the thesis

Actuality. The problem of constructing a text is important and it is directly connected with collective knowledge. The principles of conflict and organization of narration in ancient Greek prose are relevant for the reader of modern novels (despite cultural specifics), as the universality of logos enables it.

The narration of ancient Greek novels goes beyond the limits of simplicity, it is complex, truthful, its meta-fictional forms are full of literary allusions, create relevant norms of universal values and are read in a very interesting way, but ancient Greek novel has not been the subject of interpretation and relevant perception so far. It is a paradox but maybe it was this modern conception that conditioned indifference towards ancient Greek fiction.

The revision of literary values had a positive effect on the novel. Our present time has shown greater interest and demand for the structural research of the text, the problem has become vital and required: to distinguish structural elements; to set their distribution and organization in the whole plot; to clarify the technical side of the narration presented by the author (how the given elements of the composition are presented to the reader), the topic of the text (which is the combination of a plot, narration and the author's attitude towards the events or characters described in the text) and the structure of the conflict (the methods of its representation).

Following the ancient epoch, the authors borrowed a lot of things from ancient Greek fiction: melodramatic plot for developing conflict, artificial understanding of morality and other, which are of current interest in modern fiction as well. This conditioned "rediscovery" of ancient Greek novel starting from the second half of the last century. Particular interest arose to the questions of plot organization and structure of these texts.

The research problem. The research of ancient Greek novels from different aspects is presented in foreign scientific literature, namely in the following works: Tim Whitmarsh - Whitmarsh T, (2011). *Narrative and Identity in the Ancient Greek Novel: Returning Romance*. Cambridge University press. Based on a number of narrative theories, the researcher presents ancient Greek novel as a distinguished form of narration, as well as the paradigmatic unit expressing identity. At the same time, he

underlines the flexibility of narration characteristic for the novel and its ability to accumulate conservative and transformational models of identity. Flexibility of style is revealed in various forms of different types of novel. Some of them are traditional Hellenic, others – more complex; Simon Swain - Swain S. (ed.) (1999). *Oxford readings in the Greek novel*. Oxford: Oxford University Press. The work contains interesting opinions about ancient Greek novel, offers 12 most influential works of the past years dedicated to the given topic. The work also contains the author's introduction, which presents specifics of Greek novel from historical perspective; Stephen Harrison - Harrison S., Paschalis M., Frangoulidis S. (eds) (2005). *Metaphor and the Ancient Narrative*, Ancient Narrative Supplementum 3. Groningen. The work reviews several authors, presents interpretation of metaphors in the text "Daphnis and Chloe", mentions the ritual as the inseparable part of the ancient world, taxonomies, the principles and importance of terms; William Hansen - Hansen W. (1997). "Idealization as Process in Ancient Greek Story". In: *Symbolae Osloenses* 72: 118-122. The author pays special attention to two nuances of Greek tradition, when from fundamentally humorous story we get absolutely non-comic plot by radically varying conflict development. The characters undergo transformation, previous associations vanish and we receive the types with ideal features; Tim Whitmarsh - Whitmarsh T. (ed.) (2008). *The Cambridge companion to the Greek and Roman novel*. Cambridge: Cambridge University Press. The work reviews Greek and Roman perceptions of the concept "novel", gives interesting examples, divides the text into subtitles: novel and ideals; love and learning; Ben Edwin Perry, 1967 - Perry B. E. (1967). *The Ancient Romances: A Literary-Historical Account of Their Origins*. Berkeley and Los Angeles. The work is divided into two main parts: the first part ("The Ideal Greek Romance of Love and Adventure") consists of 4 chapters and deals with the origin and formation of the novel. The author discusses Chariton's novel "Chaereas and Callirhoe", as the earliest text of the given genre. He also talks about the fragments of Ninus' novel, as the estimated predecessor of Chariton's novel, to show how it became possible, in appropriate literary conditions, to form the given texts and bring them to the reader. The author doesn't offer interpretations of other texts, as he thinks that they were mostly created based on the existing literary tendencies. Rhode is right when he

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associates Heliodorus and Achilles Tatius' novels with sophistic, though we can't connect the origin of the given genre to the second sophistic. Perry excludes the existence of relevant conditions for the novel and attributes the origin of the genre to individual creators, the authors' initiative. The second part ("Comic and Burlesque Romance") consists of 3 chapters in which the author reviews the novels by Petronius, Lucian and Apuleus. According to Perry, we can't link the given novels in terms of motivation and conceptualization to the texts discussed in the first part. The author differentiates between idealistic novels, which originated as a result of long-lasting demand and became a kind of a stereotype, and texts of comic genre, which represent the result of motivation of a concrete situation, a concrete individual; Margaret Doody 1996 - Doody M. A. (1996). *The True Story of the Novel*. London. The author deals with such interesting issues as ancient Greek novel, specifics of narrative, literary allusions, relationship of a text and a reader, allegory, reminiscences, expressive means of figurative language: trope, ekphrasis and other.

The goal of the thesis. The goal of the thesis is to study ancient Greek novel in terms of structural theories of text research, narrative composition, the structure of conflict development. On the one hand, I reviewed structuralistic, modern theories of conflict development, on the other hand, based on these theories, I show how applicable they are to the principles of the researched texts and what relationship we can establish between the latter and the conventions of the post-ancient West European and Georgian prose.

In this respect, the ancient novel has not been the **subject of complex study**. Thus, the research format and interpretation of the problem from this point of view must be considered a **novelty**.

The practical value of the thesis. The thesis will be useful for the scientists, students and readers interested in the subject. Conclusions can be used in the high institutions for the courses of ancient literature, for special courses and special seminars, for preparing textbooks and monographs.

Methodological aspect. Based on the research specifics, I use methods of comparative study of literature as well as sociological principles of synchronic and diachronic analysis of literary process.

The structure of the thesis. The paper consists of 202 printed pages, with

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a list of used literature (318 units) and contains an introduction, 4 chapters and a conclusion.

The main content of the thesis

Introduction. The introduction deals with the formation and interdependence principles of the main problems of the thesis; underlines the actuality of the research; distinguishes the scientific novelty and practical value of the study of the problem; analyzes existing conceptions and opinions about the problem in question; defines the goals and methodological basis of the paper, clarifies the issues discussed in the following chapters.

Chapter One. Modern Theories of the Structure of Conflict and the Principles of Compositional Organization. In the given chapter, I tried to present all the main modern theories of the structure and composition organization of the conflict. I talk about the conceptions presented by Vico, Piaget, Greimas, Bremond, Genet, L?vi-Strauss, Barthes, Propp, about the structuralistic methods of text perception: they changed conventions of interpretation, as structure is connected to the relevant perception and compositional organisation of the external world. The rules and regulations which define the nature of structure represent them as the construction process. It is essential for a structure to have the ability to transform; it must always be considered as prerequisites of creating new materials.

I also talk about literature as a discourse in the world of discourses; about institutional character of reading, which takes literary, sociological, ideological "features" of the text into consideration.

Vico presented social "science" of human society. A person is instinctively and intuitively "poetic" in terms of the world perception as he possesses the basic "poetic wisdom", which is logically associated with such "metaphysical" categories of the world perception as metaphor, symbol and myth. The function of the "poetic wisdom" was determined and cognitive from the very beginning, and its goal was not facts and their connotation, but representation of the story using specific means.

Among early definitions, we should mention Jean Piaget's opinion, who points out several fundamental ideas: the idea about the whole; the idea about transformation; the idea about self-regulation.

According to Bremond, the fundamental logical scheme of one concrete narrative can have a link with any other narrative. We should point out three main stages: factuality, actualization and realization, which mean the possibility of the action, the shift of the action and the result of this action, "achievement". Though, it should be said that Bremond's model means certain abstractness and irrelevant attitude to some narratives. But it enables us to observe the structure of the narrative.

In A. Greimas's work "Structural semantics", the author goes beyond the tendencies of a concrete literary text and tries to formulate general rules. He has very interesting attitude to such concepts as a character, the so-called "dramatis personae", as he calls him. He developed the so-called model of actants. It is all possible elements and the combination of the elements which we find in narration of a story, whether it is of fiction or non-fiction specifics. In other words, Greimas wants to present the description of a basic structure, which created the meaning.

I also review "7 spheres of action" suggested by Propp, which are important for me in terms of the analysis of fiction in question: 1. negative character; 2. donor; 3. (magic) helper (well-wisher); 4. the object of search (woman) and her father; 5. the character who sends the protagonist to a long-lasting adventurous journey; 6. hero – or victim; 7. pseudo-hero.

Jean Genet gives traditional literary criticism a complex image. For example, we all know that when an author starts writing a novel, he has a certain scheme from the very beginning. There is first person narration, where narration is performed by "I" subject, who is inside the narration, and third person narration, where the narrator doesn't seem to be in the narration. But Genet, as the supporter of structuralistic theory, prioritizes identification of interrelationship between different elements of the narration process, and not conducting the creative process by suggested choice.

I particularly want to point out Claude L?vi-Strauss' structuralistic opinions about text interpretation. According to him, structure "has nothing to do with empirical reality, it is associated with the concrete model which was formed after it". It presents abstract and formal character. A phenomenon is a necessary part of the circumstance. Though, there is non-continuously, a gap between reality and the formal abstractness of the structure, which it denotes. There is a shift from one to another, from

variety to simplicity, from concrete to abstract.

Roland Barthes' literary theories are of particular interest, as the central aspect of his researches is a conventional theme of all forms of representation. According to him, literature is "a kind of information about marking (signification) things and not the meaning of things".

I review Barthes' methods of interpretation, his five codes, which create "a string of meanings while reading a text; each thread, each code is the voice of the text".

In the following chapters, based on these theories, I tried to research the structure of conflict and the principles of compositional organization, and determine the relation between ancient Greek novels and these modern theories (to the possible extent).

Chapter Two. Prose Fiction of the I-II cc. A.D. Dramatic and structural unity. Based on the specifics of the work, it is necessary to distinguish: some aspects which will define the composition of ancient Greek novel in general; theme elements the nature and etymology of which somehow condition the development of conflict. They are: 1. categories of representation of characters; 2. conventions of historical novel; 3. elements of tragedy; 4. epic conceptions; 5. rhetoric context; 6. the influence of the East; 7. religious model; 8. relations with myth. The work reviews each aspect.

Identification of structure elements of the narration of classic novel is associated with some genres. Narration unites rational and imaginary, intention of the society, its consciousness, search for answers, desire of well-being and transcendentalism.

2.1. Chariton. "Chaereas and Callirhoe". The revision of literary values had a particularly positive effect on Chariton's novel. In terms of text structure, it is necessary for interpretation to identify structural elements. It depends on what we will consider as this type of elements in this concrete text: dramatic effect, mechanical solution of the question or logical structure.

But what impression does a text have on the reader? What is its logical structure, emotional effect? Which place is occupied by the story, as a main conflict in Chariton's novel? To answer these questions, we have to differentiate between two aspects: to separate reporting the story as competence and representation, or mimetic representation of the story. The

structure of the whole conflict is presented as the whole series of agony (conflicts): protagonist Chaereas and his rivals.

The reactions which follow their development are also interesting. The second pole of the narration process is *emotion*. In this respect, the character of a woman protagonist, Callirhoe is more distinguished. Chariton talks about her a lot: she has a child, a lot of admirers. She is in the emotional centre of the narration, as the emotions revealed towards her are distributed among several men. So, the structural motivation of love and agony are obvious in the novel.

We should mention the dynamic narration which sums up the events step by step. Gradually, the speed of the narration falls together with the degree of collision. Finally, the "scene" materializes in the main character's actions, thoughts, expressions, in the main key moments of the plot. The sequence of events opposes the concrete emotional crisis which they produced. The characters' choice is more an "attitude" which is a kind of a cause of the action than the action itself – facing the situation Chaereas and Callirhoe make this choice.

Technical side and information of the narration represent the picture of the society in which Chariton lived.

The fundamental problem pointed out by the author is the problem of scene and character. Chariton pays great attention to mythos, logical line of events. Besides effective scenes, his plot has a structure, a real spine. "Issue" and "attitude", theme and narrative method are the two problematic aspects of the author's technical representation. That is why it is impossible to discuss them separately. Everything depends on the selection and representation of the issue.

Chariton's technique of representing a text is quite dramatic. The focus constantly shifts from general to individual narration. When we talk about the technical side of Chariton's novel, it is necessary to point out the character's function and the ability to change narrative structure; it is interesting how Chariton introduces characters in the narration, how he identifies them in the following passages, when they re-enter the narration. Besides, the influence of the "omniscient" narrator on the characters' status and social position is interesting. We should also mention Chariton's attitude to the so-called *dramatis personae*.

While analyzing the compositional organization of the novel, the

principles of variation in time and distribution of action are very important. In this respect, all ancient Greek novels differ from one another, including Chariton's novel.

Chariton's novel is as explicit as possible. It is the representation of a typical plot of a novel by the best form and technical means. Even emotions are structurally motivated in the novel. But Chariton's understanding of Hellenic sentimentalism doesn't mean its identity with classic style. It is sentimental and not humble, but not like a classic tragedy. Its emotions can't be equaled with either Sophocles' "Oedipus", or Euripides' "Medea". It is written in Chariton's typical style.

2.2. Achilles Tatius. "The Adventures of Leucippe and Clitophon".

Achilles Tatius' novel "The Adventures of Leucippe and Clitophon" is distinguished with its conceptions, which are fundamentally inexact, very far from the truth. This author significantly differs from the rest four authors because he "is at a long-lasting war against his own literary genre".

Compositional architectonics and plot collision of Achilles Tatius' prose are influenced by several factors. One of them is his genre specifics. "The Adventures of Leucippe and Clitophon" was written in the period which is known as "the second sophistic".

The structure of the given novel was greatly influenced by Plato's works "Phaedrus" and "Symposium", the most influential dialogues about Eros in the ancient literature.

Though, it should be mentioned that this novel is not the analogue of Plato's opinions. The novel is the imitation of Plato's ideas and Clitophon, as the narrator (whose name is the title of one of Plato's texts) is motivated to overcome even the most difficult obstacles; this imitation has parody connotation.

The style of the novel varies from simple sentences to complex, conceptually loaded sentences in terms of architectonics. The frequency of static passages and shifting description to the front is very interesting in the novel. The love line of the protagonists is frequently interrupted by different episodes, which try to draw the readers' attention to everyday banal topics. There are numerous fairies, myths. These interruptions demonstrate the author's erudition. Besides, it slows down the dynamics of the main theme.

The passages differ both in form (moral stories, fairies, episodes) and

topic (the topics of place and objects, dream descriptions, visual perception, the themes of woman and man). Sometimes they are distinguished by its amazing unity, but sometimes there are deviations from the main topic.

Concrete episodes in the novel lack in conventionality, as though the author refused to use composition, but beyond empirics, we find a text of quite complex architectonics. The text is very realistic with the interesting and unexpected development of the conflict; the structure is complex and free from pattern.

2.3. Longus. "Daphnis and Chloe".

Longus' novel "Daphnis and Chloe" is very interesting in terms of compositional unity.

The novel consists of four books. We should pay attention to the certain symmetry of composition of each book. Compositional forms may reveal themselves in separate words and scenes, as well as within several words and scenes.

Each episode is focused on one particular character, the relations between characters, or on the description of the place where the action happens. One of the important means which the author uses for transformation is mythical model.

Each book "strictly" keeps the principles of traditional compositional structure, there are very little deviations. The introduction, beginning of action, development of action, culmination, resolution and the end of the action all together "bind" the whole composition.

Static descriptions, fierce scenes, funeral ritual episodes regularly alternate with one another. They give the text plastics and colours. We remember the episodes not only because of their plot but also because of the optic effects, as a visually perceived picture. "Optic individualization" guarantees both textual and visual perception.

"Daphnis and Chloe" is a compositionally united novel of esthetic values so characteristic for Alexander's epoch. Longus' technical side of narration organization demarks his text from the narration built on Chariton's conventions and Achilles Tatius' novels with their non-standard composition.

So, fiction of the I-II cc. A.D. from the point of view of the dramatic and structural unity can be regarded as the novels following the principles of compositional organization and esthetic values of Alexandrian age. And

the attempts of particular authors deviating the composition of their texts from a traditional model of storytelling emphasize their individual style and specific methods of presenting the structure of the narrative. Apart from plurality, unexpected and seemingly alogical shifts of conflicts, characters, dramatic episodes and structural elements, the dramatic and structural unity of the prose fiction of this period is marked with specific symmetry with every details having particular place and function in the narrative structure.

Chapter Three. Prose Fiction of the III-IV cc A.D. Dramatic and structural unity. This chapter deals with Xenophon of Euphesus' novel "Ephesian tale of Anthia and Habrocomes" and Heliodorus' novel "Aethiopika" in terms of compositional architectonics and specifics of conflict development.

3.1. Xenophon of Euphesus. "Ephesian tale of Anthia and Habrocomes". At first sight, the narrative of the novel is segregated with randomly successive development. This peculiarity of the author's compositional technique may be explained by the attempt to express oral improvisation; maybe, the given text, which has the function of expressing the text as simply as possible, tries to minimize the visualization of potentially more interesting narrator.

The architectonics of the passages varies through the whole narration: sometimes it is simple, sometimes it creates complex combinations, more or less standard and wide combinations, which help the author fix the theme, organize the scenes and the whole composition in his own way. Composition elements are regularly expressed by less stereotypical word order or repetitive key words. The whole novel is presented by permanent repetition of different aspects: word-formulas, thematic elements, themes (or scenes). The structure is significantly defined by the character of the theme or issue suggested by the author.

I also touch upon some compositionally similar passages, the interrelation between them and dependence on one and the same theme; analyze the distribution of structural elements in time. It is obvious that in the attempt of symmetry, the author frequently overloads his work; but a lot of thematically parallel episodes, functionally analogical characters and key passages provide unity and conventionality of the text.

3.2. Heliodorus. "Aethiopika". Heliodorus' method of compositional

organization of the novel produces contradictory arguments of presenting characters. Secondary characters never keep up with the main heroes. Mainly, the characters of Knemon and Thisbe, presented by different episodes, show what the main characters, Theagenes and Chariclea, would be like if they didn't have their positive features. But, at the same time, it is considered that despite the originality of the style, Heliodorus is obliged to follow the rules characteristic for the novel. The latter conditions the schematic character of the heroes... the tendency of the narrative is aimed at melodramatic development of the conflict. These moral prerequisites are not less important today than in ancient Greece and it can be said that, to some extent, the artistic forms used by them influenced one another, the reader of following generation. Quick alteration of scenes in the novel, replacement of episodes about robbers' life with information about royal family gives the narration dynamism.

In this part, I talk about Heliodorus' principle of *in medias res*, intertexts, the so-called "panoramic look"; with ephrasis discourse, the author fixes his own position – he figuratively expresses his vision of literary traditions and defines intertextual dimension of his novel.

I also review minor characters, with their stories, they create proairetic text. In Heliodorus' case who begins the novel in such an obscure way, the sequence of these characters' stories seems to confuse the reader, but, at the same time, it is difficult to identify fragmental lines of the main narration without minor narration, where, for a certain time, the main characters – if we can call them main characters – are just names for the reader. But inclusion of each episode in the composition is natural, the main and secondary narratives are linked to each other and, eventually, we get a complete, united text.

Thus, the altered standards of literature did not result in radical changes of III-IV century prose fiction in accordance with dramatic and structural unity of the text. Like the novels written in I-II century A. D. these texts tend to be based on particular principles of compositional integrity. Development of conflict follows the prearranged structure employed by the author and is extensively connected with the principles of compositional organization of the narrative.

Chapter Four. The Structure of Conflict and Principles of Compositional Organization in post-ancient Prose Fiction and their

Relation to Ancient Greek Novels. In terms of the structure of conflict and compositional organization, it will be interesting to study the fiction of post-ancient period, but it is impossible to point out even the most general principles of the whole post-ancient novel. It is not the subject of interest of my thesis. In the given chapter, I discuss only the works which reveal obvious links with ancient Greek novels in terms of the structure of conflict and compositional organization, and whose authors admitted this kind of imitation.

I mainly review: Philipp Sidney's novel "Arcadia", the narrative of which is built according to the specifics of Heliodorus' narration. The author names Heliodorus' novel beside "Aeneid" and Xenophon's "Cyropaedia". It was this new Heliodorus' technique of the given narrative that defined great popularity of Sidney as a novelist. In the 18th century England, in the epoch of establishment of a modern novel, Sidney and, accordingly, ancient novel became the source for many authors. I talk about the parallels of conventions of the given novel and ancient Greek fiction.

In the prologue of his "Exemplary novels", Cervantes talks about a new novel "the Trials of Persiles and Sigismunda" and says that with this novel he is going to compete with Heliodorus himself. In this part of the thesis, I point out similarities between Heliodorus and Cervantes' novels in terms of compositional norms.

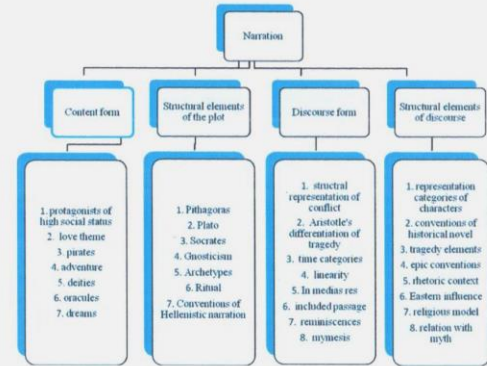
Reminiscences of ancient Greek novel are noticed in Jean Racine's tragedy "Phedre". I draw parallels in terms of character representations, architectonics of the plot; talk about intertextual links.

While working on the thesis, I particularly got interested in the relation between ancient Greek fiction and Georgian novels. For comparison, I chose M. Javakishvili's "Kvachi Kvachantiradze", K. Gamsakhurdia's novels "Dioniso's Smile", "Stealing the Moon", in which, in terms of the structure of conflict and narrative architectonics, there is a line of demarcation between traditional, strict prose and epic poem just like in the ancient Greek novel; O. Chiladze' novels "A Man Went Down the Road", "Everyone That Findeth Me", "Iron Theatre" reveal certain link with ancient Greek prose by plot distribution and interrelation between transformational and conservative models of narration.

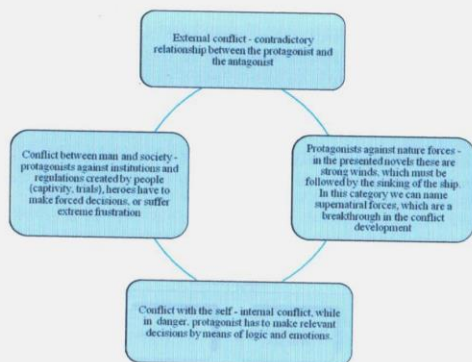
I tried to outline some relative aspects of ancient Greeks prose and

post-ancient novels. Reminiscences, intertextuality are the implication of the author's great background assumption; the compositional originality and specifics of the text is the writer's creative mastery; the emphasis of general human values and the main reason of universal action must be looked for in the theories of Yung, Frye and representatives of structuralism.

Conclusion. Taking intertextual links of the text into consideration, the structural scheme of the ancient Greek novel can be presented in the following way:



Differentiation of basic elements of structure of the ancient Greek novel, universal, fundamental reasons of conflict development can be presented in the following way:



As a result of study and analysis of compositional organization and structural aspects of ancient Greek novel, we found out:

1. **Narrative convention and deviation from traditional compositional model.** In Chariton's text, the story expressed by conventional narration is quite small. Emotion represents the central aspect of the narration and the narrative rotates around it.

Structurally, the whole novel is built on the conflict connected to Chalkirhoe's numerous admirers. Their number is proportionally adequate to the number of conflicts. The anti-hero of the plot has several functional analogues and, accordingly, the conflict is equally distributed among them.

Achilles Tatius treats the traditional plot in his particular way. He doesn't use some of the worn-out compositional aspects at all; he also changes the sequence of determined events. Achilles uses specific motives of the conflict, but gives these plot elements a new stylistic shade.

Like Longus and Heliandorus' novels, Achilles Tatius' novel can be conventionally called a "sophistic" novel.

The episodes in the novel mostly lack in conventionality, as if the composition is ignored, but beyond empirics, we find the text with quite a

complex architectonics. The author changes the frames of mythological convention and gives symbols different interpretation. The text is very realistic with the interesting and unexpected development of the conflict; the structure is complex and free from pattern.

From the very beginning of the narration, we see deviation from traditional model.

If structural and compositional deviation in the narrative generally point to the accidental character of life events and facts, if the end and obscure nuances definitely become explainable, this will underline the determined nature of the world, the world where a man recognizes the supremacy of destiny. In general, we can point out some common signs among stoic writers and novelists – marriage, eroticism, visual perception.

Longus' novel fully meets the three requirements of traditional structural model: 1) unity; 2) transformations; 3) self-regulation; systematic distribution of structural elements gives not only architectonic but qualitative results, which corresponds to the main motive of conflict development in the novel – reaching the happy end by overcoming obstacles.

Compositional organization of the novel complies with metric word order. Longus uses the so-called rhythmic prose, which is a prosaic form with organized phonetics and intonation.

Another form of narrative chosen by Longus, rhythmic prose deviates from other representatives of bucolic lyrics. Compositional unity and systematic classification of structural elements is a kind of implication of relevant perception of factual and essential information. Composition is closely connected to the idea or conception of the conflict development in the novel; that is why, strict composition is not monotonous and schematic, and meta-artistic forms of the novel are full of literary allusions and create relevant norms of universal values.

In terms of conflict development, Xenophon of Euphesus' novel is similar to Chariton's novel. In this case, he seems to imitate Chariton. And this similarity is convenient for both novels.

Though, both authors use the material differently. Chariton pays great attention to the composition of the whole novel and develops the conflict according to each structural element; Xenophon emphasizes individual scenes and incidents and presents them with particular variety.

He seems to pay less attention to constructive effects. But this is only at first sight. Xenophon's characters are presented in melodramatic style.

The composition of the narration corresponds to one of the specifics of Chariton's narration, which means logic and chronological sequence of episodes rather than simultaneousness.

Despite originality of style, Heliodorus follows the rules of classical novel, which creates certain definiteness.

Heliodorus gave a very interesting definition of the structure of the whole novel: in the introduction of the plot, with the chronological development of the action, instead of simple, linear, proairetic model of narration, he received typical hermeneutic model, where the reader participates in the search and wants to perceive facts, which are familiar to him through characters.

2. Chronology of events and time markers. In Chariton's novel, *story* more or less corresponds to the concrete part of the *plot*. The likelihood of definition of the future of conflict constantly varies. Chariton never slows down the speed of narration with descriptive deviations. Repetition as it is, is reduced to summary expressed by short analepsis. The gap between the beginning and end of the narration is not filled. The narrator frequently gives hints about the beginning or end of this or that day or night, but in the passages where the speed of narration increases and time passes quickly, this nuance is ignored. The structure of Chariton's narration in terms of time distribution is not complex, but it has certain effect on the reader. The novel enables us to separate it from very non-standard manner of Xenophon's narration on the one hand, and, on the other, from the non-linear and complex narration of the novelists of later period.

In terms of time organization, Longus' novel significantly differs from Chariton and Xenophon of Euphesus's so-called pre-sophistic novels. Interrelation between the story and the plot are much more complex as well as the effective and interesting expression of anachronism in the text. Moreover, accurately fixed time chronology is very characteristic for the structure of conflict and textual organization, as it defines thematic and compositional unity of the novel.

The development of the action in "Daphnis and Chloe" is connected to the alteration of seasons. The given time determiners have certain

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ideological meaning. On the one hand, it expresses connection between man and nature. On the other hand, permanently changing seasonal circle is directly linked to the changing generations, which influences the plot composition of the given text to some extent.

Unlike Chariton and Xenophon of Euphesus, in Longus' novel there are fewer passages with pauses or the passages which are beyond the narration time.

With some aspects of time organization principle, Xenophon's novel is very similar to Chariton's style. Mostly, this novel represents a chronological narrative, but the author's attempt to express as much sensational information as possible in short passages, creates certain difficulties.

While Chariton places his texts in certain time by including historical figures, Xenophon chooses temporary and non-conventional narration.

The time allotted for the narration is uncertain and indefinite.

3. Integration of deities, oracles and dream phenomenon in the organization of composition and the structure of conflict. In Chariton's novel the problem of the relationship between destiny and Zeus is not as obvious as in Homer's work. Tyche's figure is nothing but a convention: human plans do not come true; and in many cases, Eros represents a virtual analogue of Aphrodite.

It is still impossible to say which principles rule the world in which novel protagonists live. The given aspect is the reflection of social and cultural context rather than of intellectual content.

In Achilles Tatius' novel, dreams represent a kind of prolepsis as they make the reader be constantly involved in the narration process and make their own interpretation of the events.

The narrator in Longus' text doesn't have direct connection with deities' decisions. They contact characters in indirect way, by means of dreams.

The narrator of Xenophon of Euphesus' novel gives us full information about deities' involvement in the plot: he presents the cause of the conflict and links it to Eros' jealousy; great attention is paid to destiny.

While Chariton tries to avoid giving oracles and prophetic dreams literary importance, Xenophon underlines their significance. To some extent, the visit to the oracle causes the beginning of the action.

In Heliodorus' text, the development of action comes in accordance with the influence of the cult of the sun. The conflict development is defined by Helios, Apollo, Artemis, Selene, Isis, who "inspire" characters their future in dreams and visions. From the introduction of the novel, the narration continues with the episodes of Apollo motivated by oracles, and ends in Ethiopia, the oldest land of the sun.

4. Specifics of introducing the narrator. In Chariton's case, the narrator is interested not in the events themselves, but in the future of the facts which he tells. In this case, we are dealing with the relevance of one story to another rather than with prolepsis. Unlike other ancient Greek novels, which are written in the third person narration, Achilles Tatius' novel represents protagonist Clitophon's autobiographical narration, the story which he tells to a stranger. The addressee remains anonymous to the end. The author is very cautious in constructing his narration, as it must comply with Clitophon's background assumption about the adventures of the rest of the characters. But he is not always a reliable narrator.

Ignoring the omniscient narrator was a kind of a deviation from traditional narrative.

Longus' novel represents a verbal counterpoint of described picture by the narrator in the introductory part. The narration is successive and is directly linked to the discovery of a mural.

The narrator of Longus' text doesn't have direct links with the deities' decisions.

Like Chariton, the narrator of Xenophon of Euphesus' novel thoroughly knows the story he is telling and gives the addressee full information; he is familiar with the intensity and reasons of deities' involvement in the narration.

The paradigms used by Heliodorus are the means of expressing super-textual, meta-textual structures and the necessary condition of the existence of communication between a narrator and a reader – artistic reality of literary discourse is inter-subjective.

5. Specifics of representation of characters. In Chariton's narration, events can be distributed between the characters who represent the compositional elements of the narration.

Information about third person narration about characters is quite small. It should be mentioned that the authors' description of characters is

quite intuitive. The reason may be the author's particular attitude towards psychological nuances, or theoretical representation and the defense of rhetoric rules.

Types in general are interesting for Xenophon of Euphesus (while Chariton is interested in the individuals who define the structure of the conflict at the expense of their individuality).

The protagonists are presented in detail from the very beginning of the novel, but the emphasis is mainly on the description of their appearance.

Several official characters are initially presented only by their status. Later, they are referred to by their names. This late introduction of proper names is given in the works of Achilles Tatius, Heliodorus, Xenophon of Euphesus and Chariton.

The role of female protagonist in organization of the composition is explicit; from this point of view, her function exceeds the activity of the male protagonist. Maybe, Hellenistic sentimentalism defined the nature of protagonists' representation and involvement in the conflict, their emotional isolation.

In general, the narrative of ancient Greek novel requires active readers, who will properly perceive the symbols, reminiscences, analogies, inter-textual links.

The analysis of interrelation of principles of ancient Greek novel in post-ancient prose showed: the authors intensively use the conventions of ancient Greek narration. Like the narrative of ancient novel, antithesis interchange, several lines of narration cross one another, the speech is full of structural elements which replaced morality. Architectonics is complex, where several retrospective narrations permanently cross one another. There are some nuances in the narration which do not belong to the main plot: independent love stories and plot, philosophical and political expositions, descriptions, complex ekphrasis. Composition can't be simplified by additional plot lines, which are integrated in the narrative and create the danger of distracting the readers' attention from the main narration.

In text narrative, it is a woman protagonist who defines the development of the conflict, which we can't say about rather inert male characters. This kind of representing women is characteristic for Greek

novels. If the novel has to be named after one of its protagonists, female characters are given the advantage: "Challirhoe", "Chariclea" and so on – and "Phedre" and not "Ippolyte".

We can, more or less, talk about some parallels of compositional organization between Georgian and ancient Greek novels, like: synchronic and diachronic vision of the events; dramatic presentation of the plot. Emotion represents the central aspect of narration and the narrative develops around it; symbol and grotesque, as the representation of fiction, fantasy; perception of international culture and its integration in one's own culture; global nature of artistic expressiveness; anachronism of historical events, though it doesn't cause misbalance, the events are presented to the reader from different angles, compositional unity isn't violated; the presentation of protagonists as only children is manifestation of uniqueness; the author-character as immediate witness of the hero's actions; intertextuality, myths adjusted to reality; plot archetypes of Eastern etymology; archetypes of conflict development relevant for tragedy and mythology; traveling as structural element of narrative motivated by understanding and search; narrative structure framed within mythological, adventurist time; the problem of identity discussed in relevance with composition; parallel lines of narration, "plot in the plot" permanently alternate with one another, and the narrative finally unites with one topic, presents itself as one whole work; traditional methods of beginning the narrative, the principle of *In medias res*; dreams, as independent structural elements, as prolepsis.

Narrative structure of the ancient novels is somewhat predetermined with the conflict mostly developing in accordance with the traditional model of prose fiction. Nonstandard narrative structure employed by certain authors conveying some peculiarities of distribution of structural elements, selection of topics and means of representation should be regarded as an individual style of the author. Structural analysis of the particular text and emphasizing the peculiarities of the process of comparing different texts, go far beyond the national hermeneutics and make it possible to outline universal principles. Likewise, special methods are required to be stated to identify the capacity of structural elements of the specific text to change the development of the narrative conflict and in case of analyzing the texts of different regulations, structural elements

should be identified as well as some shared characteristics presenting the text as a whole, coherent narrative with dramatic and structural integrity.

The main concepts of the dissertation are given in the following works:

1. The principles of compositional structure in the novel "Daphnis and Chloe" by Longus. Scientific journal Georgian Heritage, Kutaisi 2011, 227-231.
2. The structure of conflict and the principles of compositional arrangement in the novel "Aethiopika" by Heliodorus, Periodic scientific journal of the Faculty of Arts, Akaki Tsereteli State University, Kutaisi 2012, 150-157.
3. The structure of conflict and the principles of compositional organization in the novel "Chaereas and Challirhoe" by Chariton, International Periodic Scientific Journal "Intellect", 2012, 222-225.
4. Structural specifics of Xenophon of the novel "Ephesian tale of Anthia and Habrocomes" by Xenophon of Euphesus, International scientific conference: "Modern Interdisciplinarity and Humanitarian Thinking", Kutaisi 2013, 428-432.