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**Short Story Poetics and the Linguistic Dimension of a
Short Story Cycle
(On the material of R. Kipling's short stories)**

AN ABSTRACT

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General Overview of the Research

The dissertation deals with the segment of R. Kipling's literary
work presented in his short stories. According to the recent hypothesis,
Kipling's short stories are considered to be the products of the
transformation of journalistic discourse into a literary one. Kipling's short
stories deal with the topic of "clashes" of Western and Eastern cultures.
Linking these two cultural phenomena is an essential factor in his
biography as well as poetics of his short stories and their internal
connection needs to be considered in the analysis of the stories. This
analysis should not only identify the traces of a report as a journalistic
genre (even if at the level of subtext), but also confirm that Kipling's work
as a reporter implies his role as a representative of the Western culture.
The given topic can be perceived as a problem due to the paradigmatic
factor represented by its multidimensional nature i.e. the fact that it
belongs to three dimensions of reality – linguistic, fictional and cultural.

The actuality: we think that the definition of our research objective
in its semantic structure includes a certain indication of the actuality of
our research problem that can be proved by the following points:

- Kipling's creative biography is not only genetically (i.e.
through the author's biography) related to his short story cycle, but it is
an inseparable aspect of the content structure.

- In order to present an adequate analysis of the poetics of
Kipling's short stories and simultaneously show their linguistic
dimension, it is essential to take into account the interrelation of two
discourse types: journalistic and literary.

The general theoretical basis of the above-mentioned contrast is the
synthetic unity of two theoretical units, such as poetics and discourse
theory. As we know, poetics as a literary theory implies research into
linguistic aspects of works of fiction alongside with all their other aspects.
As for discourse theory, it combines two interrelated aspects from the

point of its origins and functioning. In terms of its genesis, discourse theory belongs to the communicative paradigm of contemporary linguistics. Therefore, we can consider interrelation of poetics and discourse theory as a premise for full implementation of our research methodology i.e. its interdisciplinary aspect as well as its linguistic centeredness. Thus, our research problem needs to be based on two paradigmatic situations: the first one is the paradigm dominant in our contemporary humanitarian thinking, and the other is characteristic of modern linguistics. In terms of humanities in general the dominant research paradigm is culture-centeredness, as for contemporary linguistics, the main paradigm is the linguacultural one.

The purpose of the research is to:

- a) produce adequate linguacultural analysis of Kipling's short stories as textual phenomena;
- b) analyze the ways in which Kipling's short stories depict the linguacultural problem of the West vs the East;
- c) identify the inner links between the aspects of short story cycle which are united with the help of meta-thematic and meta-cohesive synthesis.

In accordance with the general purpose of the research, the following **tasks** have been set:

1. establishing how Kipling's short stories respond to poetological aspects of short story as an epic genre;
2. discussing the meta-theme of Kipling's short stories while interpreting the phenomenon of meta-topic from both linguistic and literary viewpoints;
3. arguing that structural core of Kipling's short story as literary discourse is the product of merging two different discourse types – journalistic and literary;

4. studying the characteristics of narrative structure of Kipling's short stories on the basis of modern narratology;

5. researching narrative and compositional constitution of a word's symbolic meaning in the short story cycle.

The general **methodology**, proceeding from the specifics of the research is interdisciplinary in nature, and constitutes a synthesis of two main tendencies in contemporary thinking: **interdisciplinary** and **interparadigmatic** approaches. Due to the fact that empirical material of our research is specifically Kipling's short story cycle as a linguistic and cultural phenomenon and taking into consideration theoretical and methodological trends in modern linguistics and humanitarian thinking, we believe that our research methodology should be based on semio-aesthetics. This methodology is a multidimensional phenomenon whose constituent parts maintain **systemic** links with one another.

Our research methodology being linguistically centered should view Kipling's short stories primarily as **texts** and consequently, they cannot be studied without giving due attention to modern linguistic theory of text (text linguistics). Linguistic interpretation of any text focuses on cohesion as the central category.

Short story cycle is only one part of Kipling's creative work. His work on the whole is dedicated to cultural interrelation of Western and Eastern cultures. It is certainly of great interest to research how culturological issues facing the east and the west in the modern world are depicted in Kipling's work, how the stories emphasize the interconnected features that are mutually exclusive and at the same time mutually complementary as polar antinomies.

The novelty of the research is determined by the fact that it is the first linguacultural and linguistic study of Kipling's stories on the basis of paradigmatic dynamics dominant in modern humanitarian thinking. The cycle is viewed **meta-thematically**, i.e. in terms of the common theme

connecting the stories, as well as **meta-cohesively**, i.e. from the point of view of relationship between the texts and their cohesive structures.

The **theoretical value** of the present work is determined by the scope of research problems as well as its interdisciplinary and interparadigmatic methodology that can be used to study other linguistic facts.

The **practical value** of the research lies in the fact that the results of the research can be used at higher educational institutions for theoretical courses and seminars of linguaculturology, narratology, semio-aesthetics and text interpretation.

The structure of the work is determined by the objectives of the research. It consists of three chapters and a conclusion.

In the introduction the arguments for the choice of the research topic are given, the scientific novelty and the significance of the research work, its theoretical and practical value, the background history of the research and its expected results are pointed out.

The **first chapter - "Short story poetics and theoretical and methodological bases of research into Kipling's short story cycle"** – offers a more detailed discussion of the research objectives and its methodological aspects. The research of Kipling's short stories is carried out on the basis of the hypothesis that Kipling's short stories are the result of the author's transformation from a journalist-reporter into a fiction writer.

The **second chapter – "Kipling's short story as a linguacultural phenomenon and anthropocentric-linguaculturological problem"** – presents an interdisciplinary approach to the analysis of Kipling's short story cycle viewed as a coherent whole and at the same time a multi-aspect phenomenon. This interdisciplinary description is based on

linguacultural aspects and looks at Kipling's short story in the light of its transformational history.

In the **third chapter – "Kipling's short story cycle as a linguacultural narrative phenomenon"**- the overall description of the research objective is given based on general discourse theory. Applying a segment of discourse theory focused on studying literary texts (i.e. semio-aesthetics) we identify the aspects of cyclicity of short stories linked together through meta-thematic and meta-cohesive synthesis.

The **conclusion** summarizes the main findings and results of the research.

The main findings of the research have been presented as papers at scientific international conferences, scientific sessions, seminars and colloquiums at the English Philology Department, Akaki Tsereteli University. The dissertation was presented and approved at the English Philology Department staff meeting on September 20, 2016.

The main content of the work

The **first chapter - "Short story poetics and theoretical and methodological bases of research into Kipling's short story cycle"**– offers a more detailed discussion of the research objectives and its methodological aspects. The research of Kipling's short stories is carried out on the basis of the hypothesis that Kipling's short stories are the result of the author's transformation from a journalist-reporter into a fiction writer. From the methodological point of view, interdisciplinary and linguistic research of Kipling's short stories means the dependence on discourse typology. Kipling's transformation from a journalist into a writer means the transformation of journalistic discourse into a literary one. Linguistically centered research is the answer to the following theoretical-methodological aspects: a) the research should be based on the

dominant paradigm in linguistics. It must be linguacultural. b) The research should be based on modern text linguistics theory – of course, from its theoretical linguacultural point of view. In the following transformation a report has a leading role. The report is understood as the genre-textual structure of short stories and linguistic research of this phenomenon. Therefore, it is important to discuss the research objective from linguistic and literary point of view. When we speak about a short story as a “textual phenomenon”, we focus on textual characteristics, its multidimensionality. Linguistics and literary studies involve a certain kind of multidimensionality. When we speak about literary-aesthetic verbal text, we focus on the literary aspects of its research. To be more precise, it depends on certain literary types and genres. While speaking about linguistic peculiarities of the same text, the following types of texts should be taken into consideration: monologue or dialogue, what kind of compositional forms are dominant and so on. According to the first supposition, Kipling’s short story is the result of the journalist’s transformation into a writer. But in this case, we discuss the type of a transform, that means the result of the transformation of journalistic discourse into a literary one.

No matter what kind of differences there are between discourse types, they are united by textuality, as their functional-structural dimension.

In the second chapter – “Kipling’s short story as a linguacultural phenomenon and anthropocentric–linguaculturological problem”– presents an interdisciplinary approach to the analysis of Kipling’s short story cycle viewed as a coherent whole and at the same time a multi-aspect phenomenon. This interdisciplinary description is based on linguacultural aspects and looks at Kipling’s short story in the light of its transformational history. It means that each short story is

discussed as a result of transformation of journalistic discourse into a literary one.

Kipling’s short stories possess all the specific characteristics of the genre that relate to short story poetics. But at the same time they perform functions of a novel. His short stories describe the main character’s whole life not only chronologically and biographically, but they also pay a great attention to the protagonist’s inner world. This can be regarded to be one of the characteristic features of a novel. The author shows not only main characters’ biographies, but also the existential aspects of their lives. To be more precise, in Kipling’s short stories we find a synthesis of the two genres where a short story maintains its defining characteristics but in terms of its content, becomes equivalent to a novel.

The “transformational history” of Kipling’s short story is of great importance for the research. It is noteworthy that the above-mentioned synthesis of epic types is the transformation of discourse types. In the transformation process we focus on a report’s specific factors.

The synthesis of literary genres that exists in Kipling’s short stories points out “journalistic origin” of the transformational history. Therefore, we have used a report’s constitutional signs.

1. A report always belongs to this or that occurrence. Of course, the given occurrence presents the epic basis of any short story provided that there is a narration of past events. It is vivid that short stories by Kipling keep structural core of a report, but provides it with epic status. To be more precise, it narrates about the past events. A report not only depicts the occurrence, but also has some characteristic features that are specific for any genre.

In spite of the fact that Kipling’s short stories include genre functions of a novel, (according to our hypothesis) and tell us about a protagonist’s whole life in its completeness, every segment of Lisbeth’s biography is narrated by focusing on every step of her life. All things

considered, we can say that the author gives us "epic report" related to the protagonist, in which characteristics of the novel are compatible. This occurrence in the novel does not harm the genre specifics when Kipling as a reporter was transformed into a novelist. There's no literary fiction without occurrences implying the existence of a protagonist. But as Kipling keeps the significance of cultural interrelation, it is important to show the whole cultural background of the characters' existence.

2. As we have mentioned above, a report clarifies the occurrence by author's perception (being a witness or a participant). A report creates dynamic panorama of the reality. To reinforce our concept about the transformational history, we should take into consideration not only the content of "Lispeth", but the author's creative biography too. Firstly, it is worth mentioning that Kipling was well aware of Western and Eastern cultures, that's why we can focus on the perception of the report "meaning" – while showing not only Lispeth's biographical, but also her existential specifics. It doesn't matter what biographical and existential segments we mean, - we'll always deal with this "direct perception" as if Kipling was not only an ex-reporter, but he also kept Lispeth's secrets. Kipling wrote for his own people, for the people for whom it was hard to percept the character's life. Kipling had to take the responsibility of a mediator. He could do it with the help of the transformation of a report;

3. The third characteristic feature of a report is the following: it is closely related to the previous one. The sequence narration of occurrences is one of the characteristic features of a report. In Kipling's short stories we deal with not only existential completeness, that is relevant to a novel (it is new for a short story and its "direct perception") but also, the linear sequence of a protagonist's existence;

4. Another characteristic feature for a report is "complete documentation". Reconstruction, retrospection and fiction are not relevant to a report (they are appropriate for essays and

feuilletons);

We suppose that documentation in Kipling's short stories is relevant to a report, and it has been transformed into a protagonist's existence. It can be regarded to be a part of Kipling's transformational history. The content that is narrated in Kipling's short stories couldn't have happened in previous centuries;

5. Figurative analytic approach is another characteristic feature of a report. A reporter acts as a researcher. In fiction the analytical feature of a report is transformed into existential analytical approach; at this point we need to focus on Kipling's "figurative analytical approach". Lispeth's words make this more vivid: "you are a liar";

6. The last characteristic feature of a report is the role of a reporter. We have to witness occurrences from the speaker' point of view, but also we have to use our imagination. If we take into account all things we've mentioned above about the genetic relation between a report and Kipling's short story, we can conclude that Kipling's short story is the result of genre transformation occurring in epic. This kind of transformation can't be formed without the author's active role. The unity of Kipling's short story characteristics are created with the help of the author's direct participation. In this case Kipling-reporter "serves" as Kipling-artist and not vice versa. On the one hand, the study of lyrical elements revealed a real gulf between Lispeth's mood and the young Englishman's behavior. On the other hand, it shows the author's attitude to Lispeth, her feelings and the Englishman's insulting attitude to her. The interrelation between the speaker and the protagonist is so called "subject-subject relation", that creates some strong lyrical foundation.

"Being a savage by birth, she took no trouble to hide her feelings, and the Englishman was amused. When he went away, Lispeth walked with him up the Hill as far as Narkunda, very troubled and very miserable. The Chaplain's wife, being a good Christian and

disliking anything in the shape of fuss or scandal - Lispeth was beyond her management entirely - had told the Englishman to tell Lispeth that he was coming back to marry her. "She is but a child you know, and, I fear, at heart a heathen," said the Chaplain's wife. So all the twelve miles up the hill the Englishman, with his arm round Lispeth's waist, was assuring the girl that he would come back and marry her; and Lispeth made him promise over and over again. She wept on the Narkunda Ridge till he had passed out of sight along the Muttiani path. (R. Kipling, "Lispeth")

The Englishman enjoys being with Lispeth, as she considers him to be her fiancé. This is the moment when the author tells about cultural clashes and regards him as a real conflict. In this case the transformational history is revealed with its completeness. The comprehensive knowledge about cultural differences that Kipling possessed assisted him to be "transformed" into a novelist. That's why it would have been difficult to describe this tragic existential role that Lispeth had to play on every stage of her lifetime.

"Then she dried her tears and went in to Kotgarh again, and said to the Chaplain's wife: "He will come back and marry me. He has gone to his own people to tell them so." And the Chaplain's wife soothed Lispeth and said: "He will come back." (ibid.)

We suppose that the existential tragic role is deepened in the given passage. Lispeth has to play this role. In this way the author reveals his personal attitude to the protagonist's life, how he shares her worries. The speaker describes Lispeth's naïve character in details. It is obvious that every reader can feel the fact that the writer shares the above-mentioned existential tragedy. This kind of attitude focuses on adequacy of our research hypothesis, through which we try to imagine not only the transformational history but also genre specifics that shows the specific quality of a short story.

"The Chaplain's wife thought this a profitable time to let her know the real state of affairs - that the Englishman had only promised his love to keep her quiet - that he had never meant anything, and that it was "wrong and improper" of Lispeth to think of marriage with an Englishman, who was of a superior clay, besides being promised in marriage to a girl of his own people. Lispeth said that all this was clearly impossible because he had said he loved her". (ibid.)

As we can see the display of cultural gulf is not only going on, but it is also deepening through Lispeth's naïve character and the Englishman's conduct. This passage is followed by the one which determines Lispeth's final fate.

"Chaplain's wife had, with her own lips, asserted that the Englishman was coming back. "How can what he and you said be untrue?" asked Lispeth. "We said it as an excuse to keep you quiet, child," said the Chaplain's wife. "Then you have lied to me," said Lispeth, "you and he?" (ibid.) and the following:

"I'm going back to my own people," said she. "You have killed Lispeth. There is only left old Jadeh's daughter - the daughter of a pahari and the servant of Tarka Devi. You are all liars, you English". (ibid.)

The short story ends with the saying, that reveals the author's lyrical attitude to the protagonist.

"It was hard then to realize that the bleared, wrinkled creature, so like a wisp of charred rag, could ever have been" Lispeth of the Kotgarh Mission". (ibid.)

Therefore, we can focus on the following three moments that are implied by our hypotheses and supported by our analysis:

- We make sure in expressing Lispeth's life from epic and lyrical point of view: the connection between the author and the

protagonist is regarded to be not as subject-object, but also subject-subject interrelation;

- We make sure that the lyrical approach to the protagonist is closely linked to the cultural clashes in West and East. When Lispeth fully realizes her tragic existence she appears to be a dramatic character. Thus, it is clear that the short story converts into a drama including all genre characteristic features.

- Last but not least, the synthesis of lyric and drama couldn't have taken place without the synthesis of a short story and a novel. The importance of this kind of synthesis made it possible to analyze the above-mentioned synthesis. The interrelation of lyric and drama is displayed through the usage of **Past Simple** and some cohesive devices, that made it possible to unite two kinds of poetics: a short story and a novel.

In the third chapter – “Kipling's short story cycle as a linguacultural narrative phenomenon”-the overall description of the research objective is given based on general discourse theory. Applying a segment of discourse theory focused on studying literary texts (i.e. semio-aesthetics) we identify the aspects of cyclicity of short stories linked together through meta-thematic and meta-cohesive synthesis. In the given chapter we have analyzed four short stories. In “Lispeth” the eastern cultural sphere is fully revealed in the relation to the western one. (by showing the protagonist's existential factors). In the short stories: “The Gate of the Hundred Sorrows”and “The Story of Muhammad Din” the given sphere is characterized by the following markers:

- a) If in the first short story - “The Gate of the Hundred Sorrows”-a typical eastern character is described as an adult.
- b) In the second one -“The Story of Muhammad Din”- the same sphere is proved by a child's conduct.

It is worth mentioning that the content analysis of the above-mentioned short stories is not the only purpose of our research, it is more significant to show how this content is given with the help of the cohesive devices (in this case in the linguistically analyzed text).

However, there's a great difference in relating to “Lispeth”: in “Lispeth” two genres of a passage and forics implied the unity of a novel and a short story. In this case, on the contrary, we deal with “the novel” which has less dynamic factors. Finally, the counterpart of two cultural phenomena is carried out on the basis of such linguistic devices as a **symbolic nomination**. Opium fume as represents the East as money the West. Thus, we can say that in the given short story we have dynamic contrast of Eastern and Western cultures. The abovementioned contrast is made through the linguistic devices that are called “symbolic nominations”. At the same time we have to take into consideration that if short story semantics is given in the text dimension so called “subtext”, in fiction this or that word gets the function of a symbolic nomination, if the word goes through the following way of semantic transformation “word – detail – symbol”. Undoubtedly, this kind of semantics is anthropocentric, as both of them describe the protagonist's inner world. Thus, the difference between these two subtext semantics should be given in the protagonist's inner dimension. This kind of research made it clear that this kind of transformation can be justified if as a result we get deeper subtextual semantics. The symbol keeps the textual semantics of a detail, but at the same time converts it. The author of the short story sees the Eastern world as it is in its reality. On the one hand, the author sees it as a place for smoking opium, and on the other hand as a place for the hundred sorrows. The narrator as a representative of the Western culture, cannot make any distinction between the place for opium smoking and the place for the hundred sorrows. I suppose that the content of the short

story is its example. The literary sphere is mostly identical to the literary time, as the human activity is static.

The content analysis of the short story is not the only purpose of the research. Our aim is to show how cohesive devices are depicted in linguistically analyzed text.

"It isn't really a gate though. It is a house. Old Fung-Tching had it first five years ago. He was a bootmaker in Calcutta. They say that he murdered his wife there when he was drunk. That was why he dropped bazar-rum and took to the Black Smoke instead. Later on, he came up north and opened the Gate as a house where you could get your smoke in peace and quiet. Mind you, it was a pukka, respectable opium-house, and not one of those stifling, sweltering chandookhanas, that you can find all over the City. No; the old man knew his business thoroughly, and he was most clean for a Chinaman. He was a one-eyed little chap, not much more than five feet high, and both his middle fingers were gone. All the same, he was the handiest man at rolling black pills I have ever seen (R.Kipling, "The Gate of the Hundred Sorrows")."

This passage - unlike the other passages - represents the beginning of the short story (not only the beginning but also its exposition) that points out that the author is Kipling. The whole content is narrated in oriental style - non-dynamic plot, and at the same time by showing the protagonist's whole life. The phrase "life road" should be understood statically (Kipling's view point is like that). In spite of the fact that the author the short stories is Kipling, the content is narrated in oriental style, or a person's life is shown in static manners.

As we can see, the given passage displays the details of so called "The Gate of the Hundred Sorrows", and their unity has oriental style. The phrase "He dropped bazar-rum and took to the Black Smoke instead" is a good example.

Apart from this, we can say that the given phrase is "centered" by opium and its black fume. The exposition like this as if "cancels" the difference between space and time, that can be regarded as the basis of epic plot dynamism (especially epic in Kipling's work). In both passages the author continuously describes the opium consumer and the protagonist at the same time. In this way he shows the readers the double nature of the Eastern world, as the indifferent attitude to wealth (it is the author's position).

All the same, he was the handiest man at rolling black pills I have ever seen. Never seemed to be touched by the smoke, either; and what he took day and night, night and day, was a caution. I've been at it five years, and I can do my fair share of the Smoke with anyone; but I was a child to Fung-Tching that way. All the same, the old man was keen on his money, very keen; and that's what I can't understand. I heard he saved a good deal before he died, but his nephew has got all that now; and the old man's gone back to China to be buried. (R.Kipling, "The Gate of the Hundred Sorrows")

Not only the Eastern world, but the protagonist's existential tragedy is shown in "Lispeth". Kipling describes cultural differences of Eastern and Western world. Maybe that's the reason why the author uses equally linguistic devices. The given short story "The Gate of the Hundred Sorrows" can be viewed as following: the passage "provides" the thing that can show the protagonist's whole life.

For meta-thematic point of view *The Story of Muhammad Din* continues the content of the previous story, but in this case the author presents the oriental individual as a child. That's the thing that makes it different from the cohesive structure of the story. In the previous short story the author hardly ever uses the cohesive devices and static human activity is focused. Apart from passages in the given short story, there are some specific structural units. For example:

Next day, coming back from office half-an-hour earlier than usual, I was aware of a small figure in the dining-room. (R. Kipling, "The Story of Muhammad Din")

The analyzed texts are the examples of meta-thematics, when the thematic core of any topic is specified.

The analysis of this short story made it clear that the interrelation of three semantic categories is of great importance:

- Cultural dimensions of a short story,
- Its plot structure,
- The unity of linguistic devices that involve text cohesive structure.

It is obvious that in this short story two kinds of plots oppose each other too: on the one hand plot is developed in the cultural circumstances where it is hard to distinguish nondynamic space and time. On the other hand, it is obvious that at some point childhood opposes this movement. The unity of all these things are shown in any linguistic or cohesive structure.

conclusion

The research conclusions that are carried out by our interdisciplinary and interparadigmatic methodology let us form the following theoretical generalizations;

- The transformation of Kipling into a short story writer means the transformation of journalistic discourse into a literary one. As for the research methodological aspect, it represents the specific methodological ways according to the aspects or stages we will deal with later;
- According to our theoretical-methodological position, Kipling's short stories involve not only the fact that one type of discourse was transformed into another, but the following aspect: from a journalistic

point of view during this transformation a report plays a leading role. That was the way to perceive a short story genre-textual structure;

• On the basis of transformational history, Kipling's short story represents a synthesis of two epic genres such as a novel and a short story. The source of this synthesis is regarded to be a report, as a journalistic genre. As we know Kipling worked as a reporter before he created his works. Synthetic review of Kipling's short stories involves the coexistence of two epic genres: a short story and a novel. As for the above-mentioned synthesis, in a short story there's an outer structure of actions, in a novel a special attention is drawn to the protagonist. In Kipling's short stories we deal with the combination of two epic genres, where a short story keeps its genre specifics, and equals a novel with its contents;

• On the basis of text cohesion in Kipling's short stories, genre and textual cohesive synthesis are done with the help of two genres: a short story and a novel. Text cohesion is performed through a text passage and some textual elements;

• Kipling's short stories are characterized with some kind of hierarchy. During this hierarchy the short story "Lispeth" takes a key position. We had to prove our opinion about this short story, and certify why it is so significant in Kipling's literary work. The thing that is considered to be a short story aspect is also regarded to be a part of this kind of hierarchy.

• Kipling's transformation into a writer means not only the change of a report into a short story, but also the transformation of a journalistic discourse into a literary one. We've mentioned two concepts: informational and existential. It is clear that from structural point of view journalistic and literary discourses are divided into adequate genres. In both cases, a journalistic discourse deals with information, and a literary discourse - existence.

• Based on the hypothesis, the above-mentioned transformation is viewed as the following: Kipling's report represented the whole journalistic discourse and that's why it had a dominant role in the process of the transformation. Kipling's short stories represent the whole literary discourse. His short stories involve literature in its completion. This completion includes: epic, lyrics and drama. Therefore, if we want to confirm the above-mentioned opinion in an analytical point of view (it is the opinion about the fact that Kipling's short stories represent the whole literature) we should point out Kipling's short story contents, which are: epic, lyrics and drama. As one of our research objectives is short story cycle meta-thematic analysis, we have to take into consideration the following two opinions:

a) Meta-thematic approach means the continuation of the topic, in our case the clashes of two cultural dimensions –Western and Eastern. The given topic is understood as a fictional factor, that determined Kipling's short story transformational history;

b) The given meta-thematic factor needed inner centrality, thus, "Lispeth" is considered to be a center of thematic and problematic point of view in Kipling's short story cycle. As the analysis of meta-thematic aspect of Kipling's short story cycle takes place in relation with "Lispeth". We've contrasted four other short stories.

• The meta-thematic analysis of Kipling's short stories implies its meta-cohesive analysis too. In other cases short story analysis would have been a part of literary studies and our methodological objective wouldn't have been carried out. If we discuss the text linguistically from meta-cohesive point of view we should mention meta-cohesive approach as a linguistic phenomenon, that is structured by the following two factors: on the one hand, it is Kipling's short story poetics and on the other hand, the specifics of his texts. Without the second factor, we wouldn't have been

able to determine the given meta-cohesive approach from linguistic point of view;

• Meta-cohesive approach of Kipling's short story is characterized in the following semio-aesthetic and meta-thematic ways:

a) From semio-aesthetic point of view the given meta-cohesive approach implies short story genre synthesis, that includes epic, lyrics and drama. But the given synthesis implies the dominant role of epic.

b) Short story meta-cohesive approach should be regarded not only from semio-aesthetic (that implies genre synthesis) point of view, but also by contrasting separate parts of short story cohesive devices.

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

1. T. Alpaidze - Discourse typology and genre specifics as a semio-aesthetic problem in Kipling's short stories. Scientific journal "Language and Culture" № 15, Kutaisi, Akaki Tsereteli State University Press, 2016, pp.16-19

2. T. Alpaidze - Discourse Typology and the Phenomena of Transformation of Discourse Types as an Interdisciplinary and Interparadigmatic Problem.

(from the research of the problem related to the transformation of a report as a journalistic genre into a short story). Proceedings of II International Scientific Conference "Modern Interdisciplinarity and Humanitarian Thinking", Kutaisi, Akaki Tsereteli State University Press, 2015, pp. 11-14

3. T. Alpaidze - Interconnection between different types of discourse to genre specificity of short stories by R. Kipling. Scientific journal "Language and Culture " № 13, Kutaisi, Akaki Tsereteli State University Press, pp. 22-24