
Stylistic features of Otar Chkheidze's prose (Based on the "Trilogy")


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Abstract---The present text analyzes the functional significance of three main stylistic devices in Otar Chkheidze's prose—repetition, reminiscence, and irony. The aim of the study is to examine how these devices shape Chkheidze's artistic language, reveal the author's spiritual and intellectual stance, and influence the reader's emotional and cognitive response. Methodologically, the analysis is based on stylistic, discursive, and intertextual examination of the text. In Chkheidze's language, repetition is not merely a rhythmic structure—it serves to create clear emphasis, intensify mood, and highlight ideas. It often acquires a poetic dimension and, by breaking away from traditional lexical forms, produces an individual rhythm. Reminiscence—whether conscious or unconscious citation from other texts—is considered in Chkheidze's stylistics not as a decorative element but as a value-laden accent. Through it, the author appeals to cultural memory and actualizes historical, religious, and folkloric layers. Irony appears as a self-reflective dimension of the text. It neutralizes excessive pathos, exposes weaknesses in traditional thinking, and shapes a detached, intellectual, often sarcastic authorial voice. As a result, it is evident that these three stylistic devices in Otar Chkheidze's prose are not only means of artistic form but also deeply rooted internal structures of the text, simultaneously serving aesthetic, semantic, and value functions.

Keywords---stylistics, repetition, reminiscence, irony, Otar Chkheidze, intertextuality, analysis.

Text of the Paper

The specific stylistic functions of artistic devices, of course, create the poet's style. Otar Chkheidze's popularity among readers is due to the maximum expression he evokes:

An ideal style involves the relation between what is said and how it is said; in the language of a scientific paper, this requires classical simplicity of speech and clarity of thought; in the language of an artistic work, it requires achieving the maximum of expression.

Discussing the function of repetition in a writer's work is not easy, especially when the writer has a particular attitude toward language. Repetition occurs when a previously used form is repeated in an altered form or continues to exist in the following verbal form, known as "repetition of a fixed form" (Grigol Kiknadze). Writers employ repetition to emotionally intensify certain ideas (Tengiz Sanikidze). Otar Chkheidze adds greater persuasiveness to his message through stylistic devices, specifically irony, repetition, and reminiscence. He strengthens phrases and draws attention to logical focal points.

Stylistic features (or stylistics) refer to the special, individual means and forms of expression in the language of a writer or speaker, which determine the distinctiveness, emotionality, and communicative effect of the text.

The frequent use of fixed repetition in Otar Chkheidze's works has been assessed differently. Some consider this device artificial:

"Repetition, fragmentary narration, and purposeless dynamism appear where there is insufficient reason for them." (N. Natadze)

"Deliberately complicated speech filled with tautologies." (Gr. Abashidze)

"Overloaded with boring verbosity, repetition, tautologies." (B. Zhghenti)

"Almost every word could be a separate sentence, creating a difficult labyrinth of thought and speech. The author's tendency towards repetition has no limits." (T. Koplatadze, Z. Chumburidze).

Support for Chkheidze was expressed during the review of "Tsiskari" annual editions in the Writers' Union. Poet Iza Orjonikidze spoke, saying:

"I also find it very difficult to read Otar Chkheidze, Uncle Otar. We are close relatives, I grew up on his shoulders, you should know that, but his message is very tangled... Although this had its reasons—bold subtexts hidden in these tangles, but it is difficult to read."

She also expressed an interesting initiative:

"I intend to edit his texts, remove tautologies, free them from emphatic 'a's, and then you will see how Otar Chkheidze's prose will thunder."

I do not know how Chkheidze reacted to this "proposal," but Rostom Chkheidze's comment

was:

"You'll be shocked if you suddenly imagine Otar Chkheidze adapted by Iza Orjonikidze... someone else's adaptation, if you like." (Gogolashvili, 2022: 103).

We cannot simply "remove" tautologies; thus, they need to be explained. We should try, although it is much more difficult than rejection and condemnation.

Others have different views:

"These 'unfinished' repetitions characteristic of Otar Chkheidze's style on all three levels (phonetic, lexical, and syntactic) are artistically motivated, valuable, and significant." (A. Mindia)

"This stylistic circularity, the circular rotation of ideas from a formal perspective... in this stylistic circle, he managed to create a labyrinth from the refrain-like repetition of ideas and words." (M. Jokhadze)

As N. Gelashvili writes:

"This twisting and turning, the narrator's 'confusion,' besides aesthetic formality, serves cognitive goals and is an extremely original part of the overall structure of the

work."

This indicates that nothing happens by chance with Otar Chkheidze.

As stated, repetition is used purposefully; the writer seems to assign very serious functions to this device.

Otar Chkheidze's artistic text is complex and multilayered (Milorava 2011: 19).

In his novels created after the declaration of Georgia's independence, despite each having a distinct title—"White Bear," "Artistic Revolution," "Bermuda Triangle," and others—the writer deliberately highlights the most important dilemmas that the Georgian state should approach with exceptional caution and attention (Dvalishvili, 2021: 156).

A pen anointed with grace and a chivalrous, unyielding will carry only this mission. *The Georgian Chronicles* is precisely the fruit of such an artist's creativity.

Otar Chkheidze's trilogy, dedicated to the 1990s, opposes the rise of evil.

In the trilogy, Chkheidze shows that the main architects of the tragedy of the 1990s were the "Russifiers." Those seeking earthly glory found their path to success through loyalty to Moscow:

"They neither know nor seek another way, all roads are cut, all roads lead to Moscow..." (Chkheidze 1994: 177).

This mood characterizes the basis of the writer's contemporary reality, demanding courage from him to expose misfortune:

"They were taught in Moscow, inflated with Moscow's spirit, watch with Moscow's eyes, weigh themselves against Moscow; Moscow is their capital, Tbilisi is only a workshop." (Chkheidze 2001: 177).

The artistic concept and documentary background of Otar Chkheidze's trilogy create a shared whole, justifying the writer's decision to write following the events:

"God was a thief, bandit on earth, sin and grace wrestled on earth." (Chkheidze 1999: 242).

The trilogy demonstrates that a shadow has fallen over the future, nowhere is the soul's fervor felt, for the revival of health and unity of the nation; dark forces rule, where

"evil is not a force, but a weakness." (Georgian Literature 1987: 223).

The title of the work is important and interesting:

"The title is the key to the work. It must be chosen carefully. The chosen key must be given to the reader; otherwise, he cannot enter the novel." (Brodsky 2008: 7).

The trilogy exhibits many original means of expressing linguistic expression. Irony is revealed in the verbal form—the most intellectual form of ridicule. Veiled irony is conveyed by the emotional or evaluative actualization of linguistic material.

Irony is the expression of an idea by a reversed meaning for the purpose of ridicule. In such cases, "beautiful" or "good" is used ironically, meaning ugly or bad. In other words, the idea is expressed in the opposite, reversed meaning.

Otar Chkheidze is one of the prominent representatives of Georgian journalism, whose texts use irony not only as an aesthetic device but also as a powerful means of ideological, social, and political criticism. His ironic style is multifaceted: it employs linguistic play, parodic rhythms, historical and cultural reminiscences to hint to readers at the value crisis in society. Below we examine the stylistic function of irony based on examples.

1. *"Europeans knew everything too. In our country, eyes widened: well, who will be the first to spot the glittering peak of communism? Well, come on, come on, come on!"* (Chkheidze, 1999: 6)
 Irony: The author sarcastically embodies the Georgian reaction to the Europeans' knowledge. Europeans seem to know everything while Georgians understand nothing—the exaggerated admiration is actually a critical assessment of an internal complex and patriotic overconfidence.
2. *"He denied even the dictatorship, the president's dictatorship: he was starving, going mad—what did he want? To deny 'dictatorship,' the president was expelled, lost beyond nine mountains, what did he want?! To fire a gun. He used to fire a gun, now he wants to fire a gun. They either joked or bitterly joked right there or near the ashes of the fire..."* (Chkheidze, 1999: 8)
 Irony: A situation where a person denies dictatorship, but the fate of one leader is tragic and ironic—"firing a gun" is a seeming joke but in reality a brutal fact. Irony here shows the unclear or concealed face of dictatorship.
3. *"If you have a cat, it's like having an observatory inside. You don't even need meteorological service reports, they err, but these do not. No, even the source of warmth is a cat!"* (Chkheidze, 1999: 9)
 Irony: To evaluate the cat, a serious parallel with meteorology is used. The author ironically criticizes the reliability of science and humorously refers to the cat—the natural "meteorologist"—with affectionate respect.
4. *"Alexander Chavchavadze was taught as a singer of a dying class, it should slip out even by itself: 'Vah, drone, drone'—what class were these, I wonder?! Neither Marxist nor Leninist."* (Chkheidze, 1999: 11)
 Irony: A sarcastic negative evaluation of a historical figure. The author wanted to define Chavchavadze in a particular ideological context, but with this epithet jokes, which actually means devaluation and loss of appeal.
5. **"Panteleimon Beradze / Panteleimoni Vera,"**
 sang Revaz Margiani, sang: no one can find a more complex rhythm even in world poetry (Chkheidze, 1999: 16);
Irony: A play on words and imagination blended together, accompanied by a

humorous mood, which portrays the poets' next "singing" as a meaningless event — thus, irony underlines the absurdity of the lyrics.

6. **"The camels died..."**
 "Leave it alone!"
 "Why don't they leave us alone?!"
 "What can be done if..."
 ... "The donkeys have the field left!... left!..." (Chkheidze, 1999: 18);
Irony: Exaggerated and absurd depiction of a heavy topic. The author shows a merciless battle where everything ultimately becomes colorless and sacrificed, but this image carries an ironic tint — as if they talk about tragedy carelessly.
7. **"Indeed, in the streets: water pipes and sewage pipes burst, mixed up, whether by gondola or by foot you couldn't pass, you couldn't tell if you were in Varketili or Venice"** (Chkheidze, 1999: 22);
Irony: An exaggerated comparison of Tbilisi's streets to Venice — implying the terrible infrastructure of Tbilisi, but expressed humorously and somewhat sarcastically, as if this problem is something magical.
8. **"They tried the dictator's chain shirt on, measured but couldn't measure it. Tsretelia's belly wouldn't fit. 'I'll make him lose that belly,' they said. Measured but couldn't measure it"** (Chkheidze, 1999: 23);
Irony: Here, the exact determination of weight or size is impossible — a metaphor for the "life" or heaviness of dictatorship. Irony arises from the failure to measure this heaviness and the strange humor diminishes this heavy topic.
9. **"They call Tengiz a fool from the marketplace. Ha?!... They say 'I'm telling you,' but you don't hear. Polite"** (Chkheidze, 1999: 33);
Irony: Not only is the name "fool" a transparent insult, but also the fact that the speech is described as "marketplace language," possibly recalling an outrageous, sharp judgment of a specific person.
10. **"What happened in Gagra?" — they asked, and kept asking, especially those who knew or did it. What happened in Abasha, they kept asking until then"** (Chkheidze, 1999: 44);
Irony: The spread of public rumors where no one can really answer the question but everyone knows something unclear. Irony creates confusion and misunderstanding.
11. **"And Kotsyur explained what happened in Abasha, and Kotsyur's critics praised Kotsyur and his people. Praised. Praised. And then they left, the drones happily and Kotsyur's realism exhausted itself and there was no one left to say what happened in Gagra"** (Chkheidze, 1999: 44);
Irony: The terms "Kotsyur's realism" and "Kotsyur's critics" are like hypocrisy and farce, where criticism and realism have ended and no one wants to tell the truth anymore.

12. **"And the other team claims that they were caught in the CEC, that team fought, everything is that team's fault, that team still fights now, but it will still get its way, it will revive Georgia from the slopes of Tserovani, revive it with soy plantations. Ah, Jumber, Jumber in your sun: the woman Eteri who was in the crystal tower was apparently already dead"** (Chkheidze, 1999: 86);
Irony: The confusion and endlessness of political arguments and accusations. Irony lies in everyone knowing everything, yet nothing ends.
13. **"They passed or armed themselves or filled up with new forces — who could tell — they believed whatever Pastukhov promised, they didn't fulfill anything, still they believed, still waited. Whether 'eagles' or 'tigers' or 'chevards' or 'vultures' or whatever they were called — Batiashvili wanted their reconciliation"** (Chkheidze, 1999: 124);
Irony: Actions are full of uncertainty, people don't know what's going on but still hope. Irony expresses disappointment and absurdity.
14. **"Princess Diana liked him. She asked the queen: give him to me. In return, I swear I won't betray the prince anymore"** (Chkheidze, 1999: 136);
Irony: A humorous take on love, where the oath and promise look ridiculous.
15. **"I contacted Boutros Galis. Instead of 'Boutros Boutros,' he said 'Galis Galis,' twice"** (Chkheidze, 1999: 136);
Irony: Confusing accidental name swapping — irony on how easily a person can make a mistake in important matters.
16. **"Investigate now, gentlemen: gather, gather philosophers. Nineishvili is a philosopher too. Anyone else?"** (Chkheidze, 1999: 142);
Irony: Gathering philosophers portrayed as something unserious and fruitless. The irony lies in philosophers who should seek answers but mostly do nothing.
17. **"They stretched or extended their arms. 'Whose soul do you want?' they shouted. 'Ambrosovich's!... heard it'"** (Chkheidze, 1999: 142);
Irony: Exaggerated description of movements and actions which are absurd and funny, creating a comic effect.
18. **"Who is this?!" Tsretelia wondered, "Who are you, boy: are you Kartli or Esengi?!"** (Chkheidze, 1999: 147);
Irony: Confusing and conflicting identities which seem to confuse the person and disrupt his place.
19. **"God help these sick philosophers, you cut them with incompetence," they said about poets. They fit here too. God help the poets as well. They're not lacking either. Plato didn't like poets: they undermine the state. These philosophers also interfere, first kneading the clay lump, as if they haven't formed the state yet"** (Chkheidze, 1999: 148);
Irony: Criticism of intellectuals: as if they don't help the country but harm it.
20. **"Something was happening: Kitovanuri — not even that could be understood, what destroyed Tbilisi city, it would be recorded as Aga Muhammad Khan's era in Kartli's history. Kitovanuri"** (Chkheidze, 1999: 210);

- Irony:** The absurd and grim nature of historical and political processes. Irony expresses society's confusion and government's inefficiency.
21. **"We started privatization. Resolution number... Surely, Tengiz. Not even Tengiz gets involved in the speaker"** (Chkheidze, 1999: 223);
Irony: Cynicism of government processes exposing political bureaucratic chaos.
 22. **"Again Liparteliani: 'I am a member of six academies, three of which I founded myself. Am I a turtle?'"** (Chkheidze, 1999: 223);
Irony: Excessive self-confidence combined with unfair and uninteresting conflict, which is funny and sarcastic.
 23. **"Carriage!.. Carriage!.." Mariam Batiashvili would panic when told: Oniani held a rally in Vake Park, and then they comforted her: fifteen people attended the rally, two hundred and fifteen security guards"** (Chkheidze, 1999: 243);
Irony: Overstating a rally's insignificant number — a small crowd with a large police presence and crackdown.
 24. **"He couldn't sit still. The stray Melam beat the lying Mela"** (Chkheidze, 1999: 247);
Irony: Indicating a situation with a minor flaw, where the strong wins the weak, but it is useless and funny.
 25. **"71 years ago they blessed the dead constitution to the Patriarch. Here's wisdom!... Here's Lazarus!... Because Christ raised the dead after four days, the gentlemen tried to raise a 71-year dead"** (Chkheidze, 1999: 267);
Irony: The ridiculous and absurd story of reviving a "dead" state document.
 26. **"Whatever happens: the Borjomi war ended anyway. What about the Aspindza war and what about Borjomi"** (Chkheidze, 1999: 278);
Irony: Sarcasm about how sometimes a small victory is more important than a big problem.
 27. **"Not even the academician is confused, an academician of the state academy — he wasn't a self-proclaimed academician, right?!"** (Chkheidze, 1999: 351)
Irony: Exaggerated limitation and self-denial of the seriousness of academic titles.
 28. **"He knew everything, but... the funny thing is, his mouth was sewn shut with Moscow gold"** (Chkheidze, 1999: 37);
Irony: Criticism of a person who, despite the information, remains silent, as if someone "sewed his mouth shut" with money or power.

Summary on irony: In all examples, irony serves criticism, exaggeration, and presenting heavy topics in a light and mocking tone. This stylistic figure makes the text heavier in meaning yet easier to understand and perceive.

Otar Chkheidze's texts contain not only sarcasm and humor but also a deep, critical perspective on social, political, and cultural problems, which enhances the emotional and reflective power of the text.

Repetition

Expressiveness is intensified through the repetition of nouns (nouns and adjectives) marked by the nominative, dative, possessive, instrumental, and vocative cases, especially when the writer uses the -s (a) suffix.

Nouns marked by the nominative case:

"One, one: cognac, or maybe vodka, even if it is Borjomi, Borjomi, Borjomi, finally even the neck broke in the village" (Chkheidze, 1994: 20);

"The throne. There is only one throne. The throne is slavery to slaves. Everyone became a slave. The throne belongs to everyone" (Chkheidze, 1994: 41);

"Blood spilled on Tamar's Avenue. The circus was watching. The circus was giggling" (Chkheidze, 1999: 7);

"Civilization was the dollar. Dollar. Dollar. Dollar" (Chkheidze, 1999: 191);

"The corridor here, the corridor there, corridor, corridor, corridor!" (Chkheidze, 1999: 194);

"And the people. The crowd. People. People. Crowd. Crowd... Crowd... People..." (Chkheidze, 1999: 301);

"It's blood, blood. Blood boils. Blood rushes. Blood breaks. Blood shatters. Blood tears. Blood rips. Blood is inflamed. Blood is spent. Blood burns, blood is on fire. Blood rages, blood drips" (Chkheidze, 1999: 305);

"Investments. Investments. Investments. He wouldn't stop, even when the president took a breath, then as well" (Chkheidze, 2001: 157);

"If he goes down—or if he reaches it—it will be worse. Worse. Worse" (Chkheidze, 1994: 23);

"The rivers nearby have also been torn, small, small, small rivers" (Chkheidze, 1994: 24);

"Pale and exhausted, pale and exhausted, pale and exhausted overcame me" (Chkheidze, 1999: 241);

"The supplements are plenty and plenty, plenty of everything" (Chkheidze, 1999: 341);

"He controlled his head. He sits controlled. He replies with controlled words" (Chkheidze, 1999: 422);

"The country cannot be ruled by scoundrels, neither by the scoundrel constitution" (Chkheidze, 1999: 422);

"Mysterious. Mysterious. Mysterious. It seemed to me so at first. A mysterious fellow" (Chkheidze, 2001: 4);

Nouns marked by the dative case:

"He was getting rid of flies, tired flies" (Chkheidze, 1999: 304);

Nouns marked by the possessive case:

"He aims at the mist towards the heart. The heart. The heart" (Chkheidze, 1999: 367);

Nouns marked by the instrumental case:

"It became a theater so easily, easily, easily, that they no longer politely ask. They just lead politely" (Chkheidze, 1999: 365);

"They differ from each other" (Chkheidze, 1994: 5);

Nouns marked by the vocative case:

"Poor soul: they probably were under sixteen when they were registered. Poor soul. Poor soul" (Chkheidze, 1994: 7);

Nouns marked with the -s suffix:

The use of extended and non-extended forms mainly serves stylistic purposes (Leo Kvatchadze). The writer's attitude is evident in their frequent use. Otar Chkheidze prefers forms with the -s suffix, often repeating such examples, emphasizing them with a logical accent, thereby enhancing the expressiveness of the sentence.

Extended case forms:

Nominative: "They will stop even in Khashuri. Someone says, 'Now is not the time to rest.' Some are surprised, some are not. Some leave, some stay. Boys and girls will jump too" (Chkheidze, 1994: 50);

Dative: "You're a good man!... he jokes to the driver" (Chkheidze, 1994: 20);

"They ate bread and everything was called bread-eating: lunch, dinner, supper, wedding, feast, holiday table" (Chkheidze, 1994: 61);

"Murderers, predators, bribers, all kinds of villains" (Chkheidze, 1999: 32);

"They awarded ranks, titles, bonuses, orders..." (Chkheidze, 1999: 212);

"Niko was beaten early. Was beaten. Was broken. Both hated Niko. They no longer considered Niko" (Chkheidze, 2001: 69);

"Waiting takes away thoughts, strength, and desire too" (Chkheidze, 2001: 436);

Possessive:

"They open the doors of metro stations: Rustaveli, Freedom Square" (Chkheidze, 2001: 65);

Agentive:

"He goes on foot, on foot, on foot" (Chkheidze, 1994: 23);

"He drags socks with his fingers, socks and shoes too" (Chkheidze, 1999: 228);

"The voices of miners, burners, and greening people intertwined" (Chkheidze, 1999: 369);

"Sometimes they carry luggage uphill, sometimes downhill, sometimes northwards, sometimes westwards" (Chkheidze, 2001: 39);

"On the radio, on television, in newspapers too. It affects some. Some stay. The noise does not stop" (Chkheidze, 2001: 159);

Instrumental:

"Look into your guides: printed in English, French, Russian, Chinese, Japanese" (Chkheidze, 2001: 430);

Otar Chkheidze, through linguistic expressive means, especially repetition, gives his message more conviction. Repetition may appear within one sentence and includes both full and partial words. The verb, as the backbone of the sentence, is repeated most frequently and carries more weight compared to other sentence members.

"He was ringing the capital, the people were ringing, rushing to the capital" (Chkheidze, 1994: 4);

"He was a welcome guest everywhere. He conquered. He conquered. He conquered with his voice" (Chkheidze, 1994: 4);

"The bus hums. It hums. It hums. It is, it is. It has changed a little itself, the sound used to be clear then" (Chkheidze, 1994: 8);

"He shrugged his shoulders. He shrugged. He shrugged" (Chkheidze, 1994: 9);

"The theater went down. The city went down. It went down. Vasili still used to go. He used to stroll around the theater too" (Chkheidze, 1994: 10);

"They shout. They shout. They argue or agree. It doesn't matter, they shout as if the audience became deaf" (Chkheidze, 1994: 11);

"He sent out and caressed. They caressed and he caressed. He would endure. He had stamina" (Chkheidze, 1994: 13);

"He will fall off the bus, fall off, fall off as if his soul is hastening" (Chkheidze, 1994: 18);

"One divorced his wife, the other divorced. Divorced. And divorced, almost breaking with the first, the other fled" (Chkheidze, 1994: 21);

"The winds were tied, tied, tied" (Chkheidze, 1994: 25);

"He won and was no longer heard, bragged and that was enough. Bragged. Bragged" (Chkheidze, 1994: 26);

"They rush, many Ikariuses, buses from many countries, many types, it is like a design exhibition, exhibition and competition too" (Chkheidze, 1994: 28);

"He will give an apartment and will no longer share a wife, that's all he brags about. Brags, brags with a bread knife" (Chkheidze, 1994: 32);

"Menshevik!.." — and steam rose. Rose. Rose. It was the winter war on the screen" (Chkheidze, 1994: 40);

"They expel the poet!.. They expel the poet!.. They expel the poet!.. Echo was transmitting, mountains were transmitting" (Chkheidze, 1994: 77);

"Our street is a university!... Voices and shouts will mingle, mingle, mingle" (Chkheidze, 1999: 7);

"Blood spilled near metro stations — blood, of course, obviously — spilled and poured, poured" (Chkheidze, 1999: 8);

"It shone occasionally, shining like a dove. Like a dove" (Chkheidze, 1999: 8);

"They brag. They brag. They brag" (Chkheidze, 1999: 10);

"The secretary of the CC went mad, the party elite went mad, the cunning ones went mad too" (Chkheidze, 1999: 15);

"No matter what, they jeer, they jeer..." (Chkheidze, 1999: 18);

"Branches with buds are choking, wet branches. Choking. Choking" (Chkheidze, 1999: 28);

"They only cling, cling to the mold" (Chkheidze, 1999: 33);

"They hit. They hit. They hit on foot. They hit with their heads. They hit with their hands. Everyone hits, whoever wanders in the square. Hits. Hits" (Chkheidze, 1999: 40);

"They loaded themselves. They watered themselves. One fine day they will crush themselves, crush themselves" (Chkheidze, 1999: 400);

"He was burning. Burning. Enjoying. And. Burning. Griboedov was not burning" (Chkheidze, 2001: 7);

"They will cling like rams. Here they are, there Persians. They cling. Cling. The commanders barely gathered" (Chkheidze, 2001: 14);

"It poured. Poured. Poured" (Chkheidze, 2001: 16);

"They whispered, whispered, whispered there like an echo. Even in Soviet times they whispered" (Chkheidze, 2001: 20);

"It was going on. Going on. Going on." (Chkheidze, 2001: 25);

"Neither aid helped, nor investments helped, nor their own people helped" (Chkheidze, 2001: 30);

"He sipped. Sipped. Sipped with his eyes. Still couldn't get to Sheraton-Palace" (Chkheidze, 2001: 37);

"It spins, spins, what else, Javier Solana is also spinning here, presidents of various countries" (Chkheidze, 2001: 37);

"He passed. And. Passed. Passed. And. Passed." (Chkheidze, 2001: 45);

"They will separate. Another goes. Goes. Goes. Will turn around" (Chkheidze, 2001: 49);

"They restrained themselves. They twisted their fingers. Twisted. Twisted" (Chkheidze, 2001: 57);

"What kind of person he is, — he was angry, angry, angry. And. Angry. There was nothing else in his life" (Chkheidze, 2001: 69);

"The commission investigated. Investigated. Investigated" (Chkheidze, 2001: 82);

"He must continue or... He smiles. Smiles. He also smiles" (Chkheidze, 2001: 89);

"Igor Giorgadze flew and flew. Nadibaizi also flew. They organized impeachment

against Kviraya" (Chkheidze, 2001: 92);

"They were hitting. And. They were hitting. At the first reading. Second reading. Third reading. They were hitting. And. They were hitting" (Chkheidze, 2001: 98);

"They breed. They breed like honeybees" (Chkheidze, 2001: 98);

"The council of advisers sought answers. Sought. Sought. Sought" (Chkheidze, 2001: 106);

"Then it will rise. It will rise. It will rise. It will go up. It will cling to the mountain slopes." (Chkheidze, 2001: 115);

"He was smacking his lips. Smacking. Smacking. Nothing else. Not making a sound." (Chkheidze, 2001: 120);

"Have you seen a messy feast? ... You have. You have. What else have you seen? The toastmaster is a talent. Toastmastership is a divine grace." (Chkheidze, 2001: 142);

"That drop was buzzing. Buzzing in the ear. Buzzing. Buzzing." (Chkheidze, 2001: 143);

"They ran out. They ran out. They ran out." (Chkheidze, 2001: 164);

"It comes from there — from Soviet happiness. It comes. It comes. Many things come." (Chkheidze, 2001: 165);

"But before, when they ran to Karakorum, ran to Tehran, ran to Istanbul, ran to Moscow with complaints." (Chkheidze, 2001: 166);

"I think..." Sofiko hesitates. Hesitates. Hesitates. Probably thinking: to ask?" (Chkheidze, 2001: 167);

"They will fall asleep. They will fall asleep themselves. They will fall asleep like sulking children. After laughing, not even a snort was heard." (Chkheidze, 2001: 169).

Repeated forms connected by "and":

"It flickered. It flickered and flickered, it sighed and sighed the whole night." (Chkheidze, 1999: 6);

"They were baking and baking for the generals, baking specially, baking even in Sokhumi." (Chkheidze, 1999: 45);

"And they stood. And they stood and stood. And the bombs were falling in Sokhumi. They stood in the fire." (Chkheidze, 1999: 69);

"People were going, going and going..." (Chkheidze, 1999: 112);

"He threatened and threatens. Boldly threatens. Recklessly threatens." (Chkheidze, 1999: 361);

"The earth shines and the sky shines. It shines. It shines." (Chkheidze, 1999: 435);

"The earth blooms and the sky blooms, blooming together. The sky's flowers have bloomed, the flowers have settled." (Chkheidze, 1999: 435);

Among the various defining factors of Otar Chkheidze's stories is reminiscence. Reminiscence involves the poet's conscious or unconscious use of phrases, artistic

constructions, and rhythmic-syntactic forms taken from other literary works, which evoke complex associations in the reader and help with the perception of the work.

1. **"Severely ill..." "Severely ill..." Don't die on me too!.. No sound from anywhere, no cry, a parent doesn't tell their child anymore. Bitter, isn't it?! The parent is exhausted themselves. They tear the parent apart, tear and rip, gnaw and scratch"** (Chkheidze, 1999: 41);
Religious-literary reminiscence. Here appears the style of Shota (e.g., "No sound from anywhere, no cry"), imbued with a Christian-messianic sentiment. It reflects a passive, sorrowful expectation where neither divine nor messiah is visible — this is a portrayal of historical helplessness and spiritual alienation.
2. **"Sent to Siberia, one side of the beard shaved," the poet Arsen still lamented. Sent to Siberia. Siberia was built on the bones of Georgians. On the bones of Georgians"** (Chkheidze, 1999: 55);
Historical-political reminiscence. This alludes to Soviet repressions and Siberian prisons. The phrase "Siberia was built on the bones of Georgians" is ironically exaggerated and simultaneously tragic — creating a pathetic mood.
3. **"So, which is the king of dishes: Chikhirtma or Bozbashi?"** (Chkheidze, 1999: 81);
Ironic reminiscence. The author transfers the "dispute of kings" into the realm of everyday Georgian life, as if kingship is reduced to a tasteless choice — a deconstruction of pathos, with a sarcastic tone.
4. **"Maybe the beasts came to hear... maybe: the bear, the marten, the fox. The bear is white. The marten is white. — The fox? — The fox"** (Chkheidze, 1999: 91);
Folkloric reminiscence. The listing of animals and mythical coloring creates a parody of pagan, fairy-tale mood, as if folk wisdom is negating itself.
5. **"They try everything. Woe and wretchedness!.. Still, if it was better, that time was better: Omar Khayyam barely mumbles, drunken poppy; even if that time: Nizami was mourning Khayyam's grave, even that: Hesiod was mourning his time. He was mourning"** (Chkheidze, 1999: 107);
Cultural reminiscence. The author poses a question: Is past glory still valid today? Omar Khayyam, Nizami, Hesiod are symbols of culture, and their mention compares temporal values, mostly with a nostalgic tint.

The reminiscences used by Otar Chkheidze serve multiple stylistic functions and create deep cultural layers. In the writer's texts, reminiscence is not merely an intellectual form of play — it reflects a spiritual state oscillating between nostalgia and irony, wisdom and bitter cynicism. His stylistic strategy creates an artistic space where the past quotation is not just a motif but an active means of evaluation.

Conclusion

The linguistic material and examples in Otar Chkheidze's works are impressive, holding a special place in the history of the Georgian language and literature with their high ideals and sonority.

Maka Jokhadze writes that Otar Chkheidze's style is a kind of medium, a conduit between the sun and the earth, like the sky that filters and restrains the sun's energy. Without the sky, the sun's heat would scorch the earth. Similarly, in Otar Chkheidze's creation, so many secrets, processes, and events are hidden and captured by his stylistics that without this handwriting, their torrents would have overwhelmed the mind.

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