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**Structural- Narratological Study of Modern Free Verse:
Comparative Analysis of Besik Kharanauli's and Charles Bukowski's
Poems¹**

The work is devoted to the structural- narratological research of free verse in the texts of Charles Bukowski (1920-1994) and Besik Kharanauli (1939-...). A large part of the work of the two mentioned poets is genre-wise (in this case, the genre is understood as an internal literary context) free verse, which shows the following main characteristics: it does not have a metric, rhyme appears sporadically, the lines are unordered.

The history of free verse begins with the French Symbolists of the nineteenth century, spreads to the United States and is revealed in the poetry of Walt Whitman. At the beginning of the twentieth century, modernists, Ezra Pound, T.S. Eliot and other authors often wrote free verse. In this regard, Paolo Iashvili's "Europe", Galaktion Tabidze's "Rustle of Curtains" and later Shota Chantladze's poetry are noteworthy works in Georgian literature. It seems that in the first half of the 20th century Georgian authors did not/could not sympathize with this genre, because it was subject to a kind of censorship (it was considered a western, bourgeois manifestation). In 1977-1978 a newspaper polemic was held between Shota Nishnianidze and Mamuka Tsiklauri on the issue of whether free verse was poetry or not. However, the main thing is that the authors did not give up on this genre.

It is important to note the socio-cultural or political context in which the poetry of Bukowski and Kharanauli was created and is being created. It will not be possible to discuss Besik Kharanauli's work in the early years from the point of view of postmodernism, since the mentioned literary direction was not established in Georgia at that time. Later, mainly in the work of the 2000s, the corresponding characteristics, text-pallipsest, metatext, allusion, etc. are clearly revealed. (It is enough to name the following texts: "The Book of Amba Bessarion"; "Two Sheets of Heaven and Earth", "Three Hundred Knights Riding a Mule" and others) Bukowski's poetry is considered postmodern and a representative of the counterculture of the beat generation. The introduction to the book, which features interviews with Bukowski, talks about the 30-year gap between Bukowski's public appearance: "These thirty years span

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a cataclysmic period not only in Bukowski's transformation, but also American cultural and political life. [...] war in Vietnam, civil rights movement, assassinations of John F. Kennedy, Martin Luther King Jr and Robert Kennedy, moon landing, Woodstock, psychedelia, LSD, marijuana, sexual revolution, student revolt, women's liberation[...]" (Calonne 2003: vii) Georgia of that time cannot be distinguished by similar cultural revolutions and historical vicissitudes. An important factor is that during the mentioned 30-year interval, capitalism has developed in the United States, while Georgia is a member of the Communist Soviet Union. Despite these different contexts, both poets are often interested in similar themes, as well as in narrative forms, narrative style and technique.

The topicality of the research is conditioned by the structural-narratological analysis of the works of the mentioned authors, - the Georgian free verse was not considered in terms of these specific methods. A structure is a model, in contrast to a text, it is characterized by more systematicity, - "the text is confronted not by a single abstract structure-model, but by hierarchies of structures, which are organized according to the increase in the degree of abstraction" (Lotman 2013-2014: 92). Yurii Lotman's opinion is a kind of obstacle for free verse as a "rejector" for research using the structuralist method. Especially since Thomas Stearns Eliot characterizes it as follows: "*Vers libre* has not even the excuse of a polemic; it is a battle-cry of freedom, and there is no freedom in Art. And as the so-called *vers libre*, which is good is anything but 'free', it can better be defended under some other label. [...] If *vers libre* is a genuine verse-form it will have a positive definition. And I can define it only in negatives: (1) absence of pattern, (2) absence of rhyme, (3) absence of meter." (Eliot 1917: 518) Nevertheless, *Vers libre* is no longer a "cry" for the second half of the twentieth century, but a widespread literary genre. That is why it is interesting to observe what kind of structural or narrative properties it exhibits.

The aim of the paper is to understand the poetry of Georgian and American authors with the help of modern literary methods, to separate their narratological and structural characteristics, to determine their specificity and significance.

As a result, two poetic samples are considered with emphasis: "A Smile To Remember" and "Put out the potatoes".

The main research questions are:

- What characteristics do these two poems have (structure, plot)?
- How is the author's, narrator's instance perceived?
- What kind of temporal presentation do we see in these mentioned poems?
- Is the structural-narrative model of poems related to postmodernism or not?

Narratology, as a text research method, emerged together with structuralism, the categories of modern narratology were formed under the influence of Russian theoretical schools, as well as the works of Bakhtin and Propp. The term "narratology" is worn out. It belongs to Tzvetan Todorov. Also like Gerard Genette notes, "modern

narrative analysis began (with Prop) with studies that concerned the story ...” (Genette 1988b:15)

It was important to use the following sources for the research: Gerard Genette “narrative discourse “; Gerard Genette “narrative discourse revisited”; Monika Fludernik “An Introduction to Narratology”; Paul Ricoeur “Time and Narrative: Volume 3” (especially chapter 5: Fiction and Its Imaginative Variations on Time); Linda Hutcheon “A Poetics of Postmodernism.” “Theory in to poetry New approaches to the lyric” - Edited by Eva Muller-Zettelmann and Margarete Rubik (Contents various papers of modern authors such as Monika Fludernik, Eva Muller-Zettelmann, Werner Wolf, Peter Huhn etc.).

Linda Hutcheon’s work presents postmodernism as a cultural phenomenon, draws on the opinions of many authors (Barthes, Foucault, Calvino, Baudrillard and others) and cumulatively conveys the main aspects of postmodern poetics. It contains the necessary information for the present article, since postmodern characteristics may be revealed in the mentioned poets’ works. It is interesting to distinguish between modernism and postmodernism: “Modernists like Eliot and Joyce have usually been seen as deeply humanistic (eg . Stern 1971, 26) in their paradoxical desire for stable aesthetic and moral values, even in the face of their realization of the inevitable absence of such universals. Postmodernism differs from this, not in its humanistic contradictions, but in the provisionality of its response to them: it refuses to posit any structure or, what Lyotard (1984a) calls, master narrative — such as Art or myth — which , for such modernists, would have been consolatory _ It argues that such systems are indeed attractive, perhaps even necessary _ but this does not make them any the less illusory.” (Hutcheon 1988:6) It is also noted how the boundaries between genres were erased: who can tell anymore what the limits are between the novel and the short story collection (Alice Munro’s *Lives of Girls and Women*), the novel and the long poem (Michael Ondaatje’s *Coming Through Slaughter*), the novel and autobiography (Maxine Hong Kingston’s *China Men*), the novel and history... But , in any of these examples, the conventions of the two genres are played off against each other _ there is no simple, unproblematic merging. She also adds that genres are interwoven and played with each other, which also implies metatextuality. Regarding the relationship between the author and the text, she cites Lyotard’s own words: “A postmodern artist or writer is in the position of a philosopher: the text he writes, the work he produces are not in principle governed by pre established rules, and they cannot be judged according to a determining judgment, by applying familiar categories to the text or to the work. Those rules and categories are what the work of Art itself is looking for. “ (Hutcheon 1988: 15) This is interesting, since poetry is an art form that is a kind of observation of a particular subject, event or emotion, as philosophy does. But the poet conveys the message metaphorically.

Paul Ricoeur “Time and Narrative” consists of four books, in which the discussion about the understanding of time and narrative begins from Aristotle’s

poetics. It distinguishes between real and fictional time. To focus on the research topic, it is important to understand the second section of the third volume “Poetics of Narrative History, Fiction, Time “The fifth chapter” Fiction and Its Imaginative Variations on Time”: “The most visible but not necessarily the most decisive feature in the opposition between fictitious time and historical time is the emancipation of the narrator — whom we are not confusing with the author — with respect to the major obligation imposed on the historian, namely, the need to conform to the specific connectors acting to rewrite lived time upon cosmic time.” (Ricoeur 1985: 127-128). The emancipation of reality is of great importance in poetry, the situation presented in an intense, expressive manner manages to impress the reader. This is achieved through the use of various narrative techniques, which require an understanding of the concepts of narratology .

Gerard Genette two books “narrative discourse “ and “ narrative discourse revisited” explains the narratology Main concepts, their relationships. In the first book, Genette discusses Proust’s works with his own specific terminology and terms, and the second book is more of a response to criticism, with clarifications, reasoning and arguments. In the work “narrative “discourse “ focuses on the following basic concepts: order, duration, frequency, mood, voice. And in the second book the author mentions these following concepts: speed, perspective, focalizations, etc.

„An Introduction to Narratology” by Monika Fludernik is a necessary assistant for the researcher, since it explains the above-mentioned concepts and categories, which are of crucial importance in fulfilling the purpose of the following paper.

Often the text, especially poetry, is not considered independently of the author. In this case, depending on the purpose of the research, we will understand the text autonomously, according to narrative categories. “narrative theory is text-oriented; the contexts of production, publication, distribution and reception of narratives occupy an area on the periphery of narratology and relate more to the historical/situational research done in literary studies. “ (Fludernik 2009:8)

Charles Bukowski’s poem “A smile to remember” retrospectively conveys the feeling of childhood:

we had the goldfish and they went around and around
in the bowl on the table near the purple drapes
across our front picture window and
my mother, poor fish, always smiling, wanting us all
to be happy, told me, “be happy, Henry,”
and she was right: it’s better to be happy if you
can
but my father beat her two or three times a week
while
raging inside his 6-foot-2 frame because he couldn’t

understand what was attacking him from within.
my mother, poor fish,
wanting to be happy, being beaten two or three times a
week, telling me to be happy: "Henry, smile!
why don't you ever smile?"
and then she would smile, to show me how, and it was the
saddest smile I ever saw
one day all the goldfish died, all five of them,
they floated on top of the water, on their sides, their
eyes still open,
and when my father got home he threw them to the cat
there on the kitchen floor and we watched as my mother
smiled.

The poem begins with a description, although it has a semantic load in terms of composition and style. The narration proceeds in a kind of sequence, it conveys the story as a plot, "The highest – macro-structural – organization on the discourse level of a narrative text and also a poem will be called the plot. A plot is the result of the selection, weighting and correlation of meaningful sequences as well as the combination and integration of schema and equivalences, usually ascribed to an agent and structured through this reference" (Peter Huhn 2005: 151) The principle, an important detail of the image described at the beginning of the poem – fish - is presented in another, dead state at the end. In the middle part, this word acquires a metaphorical, metonymic meaning - my mother, poor fish.

The narration is homodiegetic and is written from a first-person point of view. although the experiencer persona is separated from the narrator himself, since he is telling the story from the fictional present. It should be noted that the feeling itself is not described by an explicit narrator. Instead, with the way of quoting, the inner state of the story level character is seen from another perspective: "be happy Henry!" "Henry, smile. Why don't you ever smile?" - This is a kind of mirror reflection. Accordingly, the persona is also a reflector, a perceiver of the situation, and the actors are mother and father.

Structure of narrative transmission - Order in lyric - the unfolding events are presented elliptically, the shift in time is obvious, grammatically it is revealed in the next word: "one day". Which will tie up the story and the climax for this text.

In only one section of the text we find a case of zero focalization, which is expressed by the narrator's comment: "and she was right: it's better to be happy if you/ can" - with this phrase, the perspective of the narrator changes, as if he knows more than the actors. This is caused by the perspective of the fictional present. At first glance, a simple sentence prompts the reader to think, since the entire context accumulates in it. Also an important external feature of the text, anjanbeman, the

word can be presented separately and creates a paradox, since based on the content of the poem it is self-evident that in this situation it is impossible to be happy. The paradox is further aggravated by the character of the mother who, despite the violence, still smiles and this is the “saddest smile”.

Beski Kharanauli’s poem “Putting out potatoes” also describes the mother-sun relationship (the text is long, so I will only discuss a few parts):

We have to take out potatoes tomorrow! –
You told me
and pull a chair to the bed
on which then
when you would turn off the light
You should have started stacking clothes.
I turned to the wall.
That’s how I made you feel
That I heard what you said
And I also told you that tomorrow
I was going to do totally different things.
- I was fifteen years old
Tomorrow was Sunday
And I had my plans.
But you said that
We had to take out the potatoes... [...]

it was a long time ago
in Tianeti,
right at this time
in mid-October.
the story
I remember now
in my bed, in Tbilisi,
At midnight, when I turned off the light and
turned to the wall. [...]

I drank a glass or two of our vodka
and I was telling my mother
that everything is fine with me
that I would come in the spring and
We would plant potatoes.
She, so small and almost old
was listening to me, my Altabalta,
She was going to say something - something big,

but then she changed her mind
She can not speak easily about the land ,
nor about life
neither about winter nor spring,
neither about bread nor potatoes,
everything is very difficult
unbearable and very hard.

In Kharanauli's poem, the narration is written from a first-person point of view. the narration is homodiegetic here too, although there is also a dramatic, mimetic narration - it is conveyed in the form of a dialogue, and the words of another actor (mother) are not quoted. Such narration ensures the immediacy of the text. The poem begins with the mother's words, then the narrator describes the situation, which is followed by the action of the acting narrator in the dialogue - "I turned to the wall", - thus presenting himself from the perspective of an external view, since the beginning is the recollection of a childhood memory ("I was fifteen years old"). Accordingly, in the narrative text, there is a purposeful action that replaces the verbal expression of emotion. The narrator explains the feelings of a fifteen-year-old boy from an external point of view. Therefore, the actor is both the narrator and the instance. The narrator is also an experiencer who tells the story retrospectively ("it was a long time ago / in Tianeti").

In the next section, it can be seen that the narrator is in Tbilisi ("I remember now / in my bed, in Tbilisi"), and the opening is connected to his dialogical action - turned to the wall, which also indicates the narrator's sentiments. From the plot of the poem (this part is not presented), it becomes clear that the narrator returns to Tianeti to help his mother to dig potatoes again, and after work they sit down at the table ("I drank a glass or two of our vodka"). Even from the incomplete version of the text, it is clear that time is changeable, - structure of narration transmission is out of order: the story is told in the past tense, but a time paradox is created ("I remembere now / in my bed, in Tbilisi"), then, at the end of the poem, the narration goes back to the past - and I told my mother . The final description of the mother's action and its characterization - "She cannot / speak easily about the land, / nor about life"... - goes beyond the time frame. The poem ends with an assessment of events or life - "everything is very difficult" - which is a discourse part of the poem.

In conclusion, both poems represent childhood memories through homodiegetic narration. In both cases, the narrator is also an experiencer. The story is built on the principle of a frame with Bukowski, which is less evident in Kharanauli's poem. The story has a defining value for both texts, even though the lyrical genre shows it less - Mostly lyric with a personal speaker does not tell a story but it tends to be autoreferential, focuses on language, expresses personas emotions (Fludernik 2006:99) It should be free verses' level of freedom (at least partially).

In Bukowski's text, time is elliptical, although events develop sequentially, approximately the same happens in the second poem, but the shift in grammatical time is fixed, the narrative is still non-linear.

The discourse of both poems is defined by a sentence without a story. In the first case, it is the impossibility of happiness, and in the second case, it is the difficulty of life. Although the paradox - mentioned above (in the analysis of Bukowski's poem), it is not at all related to postmodernism. In general, none of the poems show any markers of postmodernism (no remote narration, irony, etc.), which is not surprising given the nature of the texts - both are sentimental stories from the childhood of an experienced persona.

The purpose of the paper has been fulfilled, as far as the analysis of texts became possible with the help of the method of narratology. Revealed: the structure of the poems, the plot; experienced narrator, instance and how time is presented in texts.

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გუბაზ ლეთოდიანი
(საქართველო)

**თანამედროვე ვერლიბრის სტრუქტურულ-ნარატოლოგიური კვლევა:
ბესიკ ხარანაულისა და ჩარლზ ბუკოვსკის ტექსტების
კომპარატივისტული ანალიზი**

რეზიუმე

საკვანძო სიტყვები: პოეზია, ვერლიბრი, ნარატოლოგია, სტრუქტურა, დროითი პერსპექტივა.

ნაშრომი ეთმობა ვერლიბრის სტრუქტურულ-ნარატოლოგიურ კვლევას ჩარლზ ბუკოვსკისა (1920-1994 წწ.) და ბესიკ ხარანაულის (1939-...წ.) ლირიკულ ტექსტებში. ხსენებული ორი პოეტის შემოქმედების დიდი ნაწილი ჟანრობრივად ვერლიბრია.

საკვლევი თემის აქტუალურობას განაპირობებს შერჩეული ავტორების ტექსტების სტრუქტურულ-ნარატოლოგიური ანალიზი, – ამ კონკრეტული მეთოდების ჩრჩილში არ განხილულა ქართული ვერლიბრი.

კვლევის მიზანია თანამედროვე ლიტერატურათმცოდნეობითი მეთოდების დახმარებით ქართველი და ამერიკელი ავტორის ლირიკული ნიმუშების გააზრება, მათი ნარატოლოგიური და სტრუქტურული მახასიათებლების გამოყოფა, მათი სპეციფიკისა და მნიშვნელობის განსაზღვრა.

შედეგად, აქცენტირებულად განიხილება ორი პოეტური ნიმუში: „A smile to remember“ და „კარტოფილის ამოღება“.

მთავარი საკვლევი კითხვებია:

- რით ხასიათდება შერჩეული ორი ლექსის სტრუქტურა, სიუჟეტი?
- როგორ აღიქმება ავტორის, ნარატორის ინსტანცია?
- როგორია დროითი პრეზენტაცია განსახილველ ტექსტებში?
- ლექსების სტრუქტურულ-ნარატიული მოდელი კავშირშია პოსტ-მოდერნიზმთან თუ არა?

კვლევისათვის მნიშვნელოვანი იყო შემდეგი წყაროების გამოყენება: ჟერარ ჟენეტი – „ნარატიული დისკურსი“; „ნარატიული დისკურსი – გადახედვა“; (განმარტავს ნარატოლოგიის ძირითად ცნებებს, მათ მიმართებებს. პირველი წიგნში შესაბამისი ტერმინოლოგიური აპარატით – ხანგრძლივობა, სიხშირე, წესრიგი (დროითი პრეზენტაცია), ფოკალიზაცია და სხვა – განიხილულია პრუსტის შემოქმედება, მეორე წიგნი კი უფრო კრიტიკაზე პასუხია, დაზუსტებებით, მსჯელობითა და არგუმენტებით). მონიკა ფლუდერნიკი – „შესავალი ნარატოლოგიაში“ (მკვლევრისთვის საჭირო დამხმარე საშუალებაა, ვინაიდან განმარტავს ზემოთ (ჟენეტისეულ და არა მხოლოდ) ხსენებულ ცნებებსა და კატეგორიებს, რომელთაც

გადამწყვეტი მნიშვნელობა ენიჭებათ წინამდებარე კვლევის მიზნის შესრულებაში); პოლ რიკიორი – „დრო და თხრობა: ტომი 3“ (ოთხი წიგნისგან შედგება, რომელშიც დროისა და ნარატივის გაგების შესახებ მსჯელობას არისტოტელეს პოეტიკიდან იწყებს. იგი განარჩევს რეალურ და ფიქციურ დროს. საკვლევ საკითხზე ფოკუსირებისთვის განსაკუთრებით მნიშვნელოვანია თავი 5: მხატვრული ლიტერატურა და მისი წარმოსახვითი ვარიაციები დროზე); ლინდა ჰაჩეონი – „პოსტმოდერნიზმის პოეტიკა“ (ნაშრომი წარმოადგენს პოსტმოდერნიზმს როგორც კულტურულ მოვლენას, ეყრდნობა მრავალი ავტორის მოსაზრებებს (ბარტი, ფუკო, კალვინო, ბოდრიარი და სხვა) და აკუმულირებულად გადმოსცემს პოსტმოდერნული პოეტიკის ძირითად ასპექტებს); ავტორთა ჯგუფი – „თერია პოეზიაში ახალი მიდგომა ლირიკაში“ ერთგვარი მცდელობაა ლექსის ნარატოლოგიის მეთოდით კვლევა. რედაქტირებულია ევა მიულერ-ზეტელმანისა და მარგარეტ რუბიკის მიერ (შეიცავს თანამედროვე ავტორების სხვადასხვა ნაშრომებს, როგორებიცაა მონიკა ფლუდერნიკი, ევა მიულერ-ზეტელმანი, ვერნერ ვოლფი, პიტერ ჰუნი და სხვ.)

დაკვირვების შედეგად გამოვლინდა, რომ რომ ორივე ლექსი წარმოადგენს ბავშვობის მოგონებას ჰომოდიეგეტური თხრობის საშუალებით. ორივეგან ნარატორი არის განმცდეელი მეც. სიუჟეტი ბუკოვსკისთან უფრო ჩარჩოს პრინციპითაა აგებული, რაც ნაკლებად ვლინდება ხარანაულის ლექსში. სიუჟეტს ორივე ტექსტისთვის განმსაზღვრელი მნიშვნელობა აქვს, მიუხედავად იმისა, რომ ლირიკულ ჟანრი მას ნაკლებად ავლენს. ბუკოვსკის ტექსტში დრო ელიფსურია, თუმცა თანმიმდევრულად ვითარდება მოვლენები, დაახლოებით იგივე ხდება მეორე ლექსშიც, მაგრამ გრამატიკული დროის გადანაცვლება ფიქსირდება, თხრობა მაინც არალიენალურია.

ორივე პოემის დისკურსს განსაზღვრავს ამბის გარეშე გამოთქმული წინადადება. პირველ შემთხვევაში ესაა ბედნიერების შეუძლებლობა, მეორე შემთხვევაში კი ცხოვრების სირთულე. მიუხედავად იმისა, რომ კვლევაში აღნიშნულია (ბუკოვსკის ლექსის ანალიზში) პარადოქსულობა, ის სულაც არაა პოსტმოდერნიზმთან კავშირში. საერთოდ, არცერთ ლექსში არ ვლინდება რაიმე მკვეთრი ნიშანი პოსტმოდერნიზმისა (არ ჩანს დისტანციური ნარაცია, ირონიზება და ა.შ.), რაც არ უნდა იყოს გასაკვირი ტექსტების ბუნებიდან გამომდინარე – ორივე წარმოადგენს განმცდეელი პერსონას ბავშვობისდროინდელ სენტიმენტალურ ამბავს.

კვლევის მიზანი შესრულებულია, რამდენადაც პოეტურ ტექსტების ანალიზი შესაძლებელი გახდა ნარატოლოგიის მეთოდის დახმარებით. გამოვლინდა: ლექსების სტრუქტურა, სიუჟეტი; განმცდეელი ნარატორი, ინსტანცია; როგორ ხდება დროის პრეზენტაცია ტექსტებში.