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The expressive function of borders in otia ioseliani's prose

Elene Pilashvili
PhD, Associate Professor at the Department of Humanities, Iakob Gogebashvili State University, Georgia

Abstract---The author's focus is on unexpected word combinations and the emotional weight of delimiters conveyed by abstract nouns. These abstract nouns typically correspond to specific nouns but are infused with artistic tone and heightened expressiveness. The striking word gains artistic value through a carefully chosen modifier, imbuing it with an element of surprise and added expressiveness. For instance, the word **fear** typically evokes a negative emotion in the reader; however, the writer pairs it with words that carry positive semantics, giving it a unique, expressive quality: 'This is both fear and not fear, **beautiful fear, good fear'** (Ioseliani, 2010: 277).

Keywords---Otia Ioseliani, original descriptors, adjective, expression, expressive function of borders.

The rich treasure of Georgian literature is enhanced by the artistic insights of Otia Ioseliani. This master of the Georgian language has created numerous novels and short stories that captivate readers with their individuality, depth, and distinctive worldview, distinguished by profound content and unique phrase structure.

Recognized for his individual writing style during his lifetime, Ioseliani earned public acclaim for his mastery of language. His vivid, sharply defined, and stylistically rich expressions are diverse, revealing numerous intriguing features upon close examination. This time, our focus is drawn to his unique use of punctuation, which enhances aesthetics, emphasizes thought, and conveys nuanced emotion.
Our goal is to uncover the significance of boundary words in Otia Ioseliani's language, characterized by expressive and artistic prose.

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The limiting word, similar to an adjective, serves as an artistic descriptor or epithet in prose, playing a significant role in the writer's language. The expressiveness of the writer's language is, in part, determined by the expressive function of these delimiters.

According to Koshoridze, 'the expressiveness of boundary words is primarily influenced by the choice of boundary and the way the writer aligns it with specifically selected elements' (Koshoridze, 2005: 151). The bordering syntactic features add a unique charm to the language in Otia Ioseliani's writings. The writer employs both prepositional and postpositional arrangements of boundary elements, guided by stylistic needs that enhance the expressiveness of the text and serve as a foundation for imagery. Syntactically, definitions in Ioseliani's prose often function as delimiters. They are consistently dominant elements, and stylistically, their expressive power is profound, making them true gems within the language of his works.

The author's focus is on unexpected word combinations and the emotional weight of delimiters conveyed by abstract nouns. These abstract nouns typically correspond to specific nouns but are infused with artistic tone and heightened expressiveness.
The striking word gains artistic value through a carefully chosen modifier, imbuing it with an element of surprise and added expressiveness. For instance, the word **fear** typically evokes a negative emotion in the reader; however, the writer pairs it with words that carry positive semantics, giving it a unique, expressive quality: 'This is both fear and not fear, **beautiful fear, good fear'** (Ioseliani, 2010: 277).
Zvirti—typically associated with something large or immense—is paired by the writer with a diminutive adjective as a boundary descriptor, creating an unexpected effect: 'On every side, the cape will follow the eagles as molasses fragments' (Ioseliani, 2010: 279).

Delimiters that personify inanimate objects add a unique expressive quality to the text, enhancing its emotional impact: **'It is a very sad day'** (Ioseliani, 2010: 235).
"Sarekela fell silent, and **the drummers** pondered quietly" (Ioseliani, 2010, p. 208).
"Lukaya, **what ill wind carried** you away?" (Ioseliani, 2010, p. 208).
"In the **damp** and **unyielding days** of autumn, such daring to pass" (Ioseliani, 2010, p. 239).
In Otia Ioseliani's prose, metaphorical language creates vivid and lifelike characters from a semantic perspective:
"You will be covered by green, **unruly branches**, leaves, and sky" (Ioseliani, 2010, p. 10).
"**Ah, poor soul**—he feigns presence, but doesn't even remember Daria" (Ioseliani, 2010, p. 210).
"That **devil's foot** 'never grew tired from begging'" (Ioseliani, 2010, p. 266).
"Kaji loved **a fair-skinned woman** his whole life" (Ioseliani, 2010, p. 274).
"**The drunk** would persuade his brother, while the husband and mother approached the childless woman" (Ioseliani, 2010, p. 275).
"He didn't trust this **slovenly boy**" (Ioseliani, 2010, p. 263).
The use of postpositional delimiters conveys a certain emotion and expression, highlighting the characteristics and personality of each character.
"**Buchulia**, the one who 'ate at **Christ's feet**,' would not rest" (Ioseliani, 2010, p. 263).
"ქრისტესფეხისმჭამელი" {qristespexis mchameli} translates literally as "the eater of Christ's feet." This Georgian phrase often conveys a sense of extreme humility, devotion, or self-deprecation
"**Buchulia** hid on a tree **that had fallen from God's mouth** at the river's edge, watching from there as the girl joyfully carried her" (Ioseliani, 2010, p. 264).
"fallen from God's mouth" This Georgian phrase is often used to describe someone or something considered unlucky, abandoned, or out of favor, as if they've fallen from divine grace.
"Let the water fall and strike the rocks; **Lukaya Atsotsili's** snoring will echo from the drums" (Ioseliani, 2010, p. 206).
In Georgian, "აწოწილის" (atsots'ilis) refers to something that is "daring," "bold," or "audacious."

"**Buchulia Momspari** was healing from there" (Ioseliani, 2010, p. 264). "**Momspari**" means "destroyer" or "one who ruins." It refers to a person, force, or factor that brings destruction, ruin, or significant damage.

"You're in good spirits now, **Lukaya Kerketa**" (Ioseliani, 2010, p. 203). "**Kerketa** -ყერყეტა" describes someone who is lazy, idle, or aimless.

"**Buchulia Shechvenebuli** worshiped openly" (Ioseliani, 2010, p. 265). **„Shechvenebuli**" refers to someone or something that is "cursed," "bewitched," or "possessed.

"At other times, **Buchulia Ukugmarti** would shepherd the wayward Facia entirely, orchestrating a thousand more perversions" (Ioseliani, 2010, p. 266). In Georgian, **"უკუღმართი" (uk'ughmart'i)** describes something or someone as "twisted," "perverse," "contrary," or "unnatural."

"**Buchulia Makvkti**, in the height of summer, walked around in long, stitched-up pants" (Ioseliani, 2010, p. 268).

In Georgian, "მაკვკტი" (mak'vkti) is a unique and somewhat archaic term that refers to a "crafty," "deceitful," or "cunning" person. It describes someone who uses cleverness or trickery to achieve their own ends, often by manipulating others or hiding their true intentions.

"**Buchulia damned** will drive the car noisy" (Ioseliani, 2010, p. 271).

In the writer's language, various linguistic techniques are employed to create visual artistic forms that vividly represent the subject, incorporating both multi-word combinations and acoustic auditory effects.

a) Two-part words:

"**High mountains, low floodplains**; **the foaming river** stretches ahead" (Ioseliani, 2010, p. 182).

"He has very **loving eyes** and **long eyelashes**" (Ioseliani, 2010, p. 185).

"I raised the **fallen gate**" (Ioseliani, 2010, p. 194).

"Will Tekla have such a pronounced **split chin**?" (Ioseliani, 2010, p. 246).

"If you ask me, I would prefer the **Mitsuri Patskha the crystal tower**" (Ioseliani, 2010, p. 240). „მიწური ფაცხა -Mitsuri Patskha"refers to "small ground."

"**A large man** was sitting in front of me" (Ioseliani, 2010, p. 248).

"**The morning sun** shines through the window and stings my eyes" (Ioseliani, 2010, p. 249).

"The train goes, and again—slopes, **straw-colored corn**, **withered flowers, withered vineyards,** a room, **an open window**, a girl in **a blue shirt..."** (Ioseliani, 2010, pp. 184-185).

b) Delimiter with two or more members:

"How many **field flowers** have been here—**white, red... luscious field flowers**" (Ioseliani, 2010, p. 182).

„A certain man, with a **gray bag slung over his shoulder** and **a bushy beard**, entered the yard" (Ioseliani, 2010, p. 241).

„The girl had l**ight-colored, fine freckles** on both sides of her nose, beneath her eyes" (Ioseliani, 2010, p. 253).

„From behind some bushes, **a wild-haired girl emerged, unwashed**" (Ioseliani, 2010, p. 263).

„He would stop me with his **clear** and **piercing** eyes" (Ioseliani, 2010, p. 263).

c) Acoustic, auditory effects realized through various means:

„And we hear how Yvliane breathes deeply. Comfort, endless comfort, the faint **rustling of trees**, the rare **barking of a dog**, the distant **muted rumble of the mil**l, and somewhere in the thicket, **the barely audible 'wee-wee'** of a nightingale" (Ioseliani, 2010, p. 225).

„The sound of **his tiptoeing footsteps ceased**" (Ioseliani, 2010, p. 213).

„In the quiet, the sound of the **cart's creaking echoed**" (Ioseliani, 2010, p. 208).

„**The rustling of wine** from the neck of the jug reaches us" (Ioseliani, 2010, p. 225).

„From somewhere, the faint sound of a **nightingale's song** and **the howl of a hungry wolf** barely reaches us" (Ioseliani, 2010, p. 230).

It is noteworthy that Otia Ioseliani often employs color to convey emotion more effectively. The writer uses color to express the characteristics of objects.
"The girl will have **blue eyes**; **sea-colored, chestnut hair, and thin, pink lips**" (Ioseliani, 2010, p. 224).
"She will have **black eyes** with long, thick eyelashes" (Ioseliani, 2010, p. 223).
"It was far away, and she could hardly be seen in the **foliage-yellowed** garden" (Ioseliani, 2010, p. 275).
"I approached a laborer wearing **a red headband**" (Ioseliani, 2010, p. 194).
"I would throw ahead a niche, a horned, **fire-colored cow**" (Ioseliani, 2010, p. 262).

There is great emotional weight in those descriptors that usually correspond to specific nouns, but they gain a poetic hue and become highly expressive when combined with abstract nouns:
"Our **life's spring** has arrived, and water has settled in the wood" (Ioseliani, 2010, p. 3).
"Revenge is **merciless, cold, and soulless**" (Ioseliani, 2010, p. 3).

"Soon, as soon as possible... early and quickly, **so that the suffocating, omnipotent**, and **all-consuming feeling** of revenge, whether it be sensibility or insensitivity, does not disturb it in such a way that this single driving, blood-filled vein does not rupture and does not become lifeless" (Ioseliani, 2010, p. 3).
"This will happen only today, and then it intends to lead a life of **mere morality and virtue"** (Ioseliani, 2010, p. 8).

In the writer's language, attention is drawn to word combinations achieved through composition that serve as descriptors:
"Even now, that wide-eyed, joyful, withered, thin woman is sitting and dozing with **her eyes open**" (Ioseliani, 2010, p. 15).
"A woman **with teeth gnashed** to the bone, **with a closed mouth**, was scolding..." (Ioseliani, 2010, p. 5).
"A **hurriedly** passing person in the street, displaced, insulted, and battered, was running" (Ioseliani, 2010, p. 5).
"The woman, somewhere **blood-congealed** and **nerve-wracked**, was about to exhale her spirit and faint" (Ioseliani, 2010, p. 6).
"A worm eats you, and the unmentioned one clings to your **abruptly severed neck**" (Ioseliani, 2010, p. 9).
"Leave her motherless, throw her into the hands of her stepmother, her **resentful father**, and her **crooked grandmother**" (Ioseliani, 2010, p. 10).
Clearly, the use of such word combinations unequivocally points to the writer's individuality, creating a distinctive language and style that sets him apart from others. It is evident that the writer's word combinations and original descriptors are realized through various linguistic means, metaphorically conveying the spiritual and psychological states of the characters, expressing their external appearances and characteristics, and playing a significant role in shaping the writer's style.

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Analysis Source

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