

RESEARCH  
ARTICLE**Linguistic Characteristics of Otar Chkheidze's Prose  
(Based on the 'Trilogy')****Eka Khanishvili**

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Email Id: [khanishvilicka@gmail.com](mailto:khanishvilicka@gmail.com), Orcid : 0009-0001-9116-60**Doi Serial**<https://doi.org/10.56334/sei/8.8.45>**Keywords**

Otar Chkheidze, linguistic style, Georgian literature, verb usage, preverbs, postpositions, literary language.

**Abstract**

This article explores the linguistic characteristics of Otar Chkheidze's prose, with a particular focus on his Trilogy. Renowned for his distinctive and recognizable style in Georgian literature, Chkheidze's prose reveals a deep, intrinsic connection with language that extends beyond conventional grammatical structures. The study analyzes how his language use contributes to the development of literary style and how, in turn, the language shapes his artistic expression. Special attention is given to key linguistic features such as the prolific and nuanced use of verbs, the application of preverbs, the expression of actions through nominalized verbs, and the structural functions of postpositional constructions. By examining these elements, the paper highlights the interplay between Chkheidze's unique linguistic identity and broader literary traditions, offering insights into his contribution to the evolution of Georgian literary language.

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**Introduction**

Discussing a writer's linguistic peculiarities is never an easy task—especially when the writer has a particularly distinct relationship with language. In Georgian literature, there are a few authors whose style is instantly recognizable. It is impossible not to recognize Otar Chkheidze, whose linguistic style is utterly unique.

As he stated: *"Style originates from one's inner nature... It also stems from literary traditions and is a result of exploration, a product of development. For artistic style, grammatical clarity is certainly essential, but literary style is still a more subtle phenomenon; it lies beyond word arrangement, beyond lexical peculiarities, and it creates those images necessary for conveying the essence and core idea of a literary work. Style must be sought in the depth of word arrangement—thus, it is more mysterious than it may seem at first glance."* (Zviadadze, 2021: 74)

The study of a writer's language should, first and foremost, involve clarifying two fundamental aspects:

1. What the writer contributes to the language

## 2. What the language contributes to the writer

These two factors form the basis for identifying a writer's individuality and situating them within the development of literary language.

The writer's ability to internalize the native linguistic world, as well as their artistic-aesthetic and linguistic positions, are clearly reflected in their letters, articles, and of course, in their literary works.

The present paper examines the linguistic peculiarities in Otar Chiladze's trilogy, with a specific focus on the abundance and diversity of verbs, the use of preverbs, actions expressed by nominalized verbs, and the peculiarities of postpositional constructions.

A writer is the best representative of their era's thought system and worldview. (Tsereteli, 2011: 81)

In the series of novels ("Artistic Coup," "The White Bear," and "The Bermuda Triangle"), the complex and fascinating landscape of Georgian life in the 20th century is depicted more clearly than in the works of any other contemporary writer. These works constitute one extended metaphor, and what makes them particularly noteworthy is that this metaphor is doubly encoded. The second layer of this code is the writer's language. (Chanturia, 2005).

The pain of a broken spiritual structure: Trilogy – "Artistic Revolution," "White Bear," "Bermuda Triangle". „Our era of existence is part of a godless epoch, an expression of a severe spiritual crisis, and no matter how painful the alienation between elevated aspirations and reality may be, it is an inevitability we could not escape. Especially since spiritual crisis and moral decay deepened particularly in countries deprived of freedom." (Chkheidze, 2006: 17).

Otar Chkheidze's trilogy will be an even more revealing and profound object of interest for tomorrow's readers, especially those interested in the essence and consequences of the tragedy of Georgia's recent history in the 1990s.

In Otar Chkheidze's "trilogy," the consciousness of different people emerges. They have their own methods of perceiving the world and comprehending events, with distinct visions. The writer reflects the struggle of consciousnesses, and what the author wishes to convey is expressed through unique linguistic forms.

For linguists, the lingvopersonological specificity of the novel is important, which finds expression in the uniqueness and distinctiveness of Otar Chkheidze's linguistic style. The stylistic coloring of the varied, often differing combinations of linguistic units is particularly broad and expressive in these novels, and the author repeatedly expresses his attitude toward language and the power of the word itself: "By the power of language... by the power of the word... it is possible! Language can do everything; the word is the strongest weapon... Meaning is in the word, content is in the word, everything is in the word, the word is the face of everything—both evil and good, life and death, suffering and happiness, everything, everything, everything is embedded in the word, the word encompasses everything, what has been is what has been in the word..."

**Method.** During the work on the study, the following research methods were mainly used: comparative, qualitative, descriptive. For conducting the research, we referred both to the formation of simple verb roots and complex roots, which were verified from the text. In the discussion, we presented the abundance of verbs, citing examples from the mentioned works.

## Results and Discussion.

Language preserves all the possibilities through which writers lay the foundation of artistic thinking. The actualization of linguistic expressions naturally depends on the talent of the creator. Thus, word-creation has a broad application area in artistic literature.

In the writer's trilogy, there is no specific regularity in the use of verbs. The regularity lies in the very abundance and diversity of verbs:

"murmurs, buzzes, grumbles, shakes, sways" (Chkheidze, 1999: 282);

"gnaw, tear, rip, shred" (Chkheidze, 1999: 312);

"whispers, hums, mumbles, drizzles" (Chkheidze, 1999: 320);

"fidgeted, shrugged, twisted" (Chkheidze, 1999: 414);

"crumbled, corroded, crumbled into small pieces" (Chkheidze, 1999: 432);

"paint, embroider, sculpt" (Chkheidze, 1999: 435).

**"It rumbles and roars, roars and screeches, screeches and threatens, threatens and approaches, fearless"** (Chkheidze, 1999: 270);

**"He moves his right hand, his right foot, makes them dance, jump, and slide..."** (Chkheidze, 2001: 409);

**"He would spin everything around, jingle, and shake it"** (Chkheidze, 2001: 419);

The period after each word expresses the independence and self-contained nature of each action. When the semantics of a word (in this case, a verb) cannot fully convey the intensity of the action, the author resorts to using a period. Probably because the "heavy" part only "counts" the movements, but what the author means cannot be "counted." This type of use of periods creates a remarkable rhythm. This specific way of creating rhythm is original and impressively unique to Otar Chkheidze:

**"Then he cuts. He goes up. He goes down. He turns. He twists. He hums. He hums."** (Chkheidze, 1994: 11);

**"It's unbearable. He blinks. They roll down. It's unbearable."** (Chkheidze, 1994: 26);

**"They go. They lie down. They come. They change."** (Chkheidze, 1994: 50);

**"He was walking. He sighed. He was coming out. He heard."** (Chkheidze, 1994: 68);

**"He was sneezing. He was sneezing. The colors were brightening."** (Chkheidze, 1999: 434);

**"They whisper. They chirp. Together. In a way."** (Chkheidze, 2001: 98);

**"He commanded. He had commanded before. Commanded. And. Commanded. Commands appeared. They appeared. They came. They came."** (Chkheidze, 2001: 320);

**"They move. They move. Exactly like that. Exactly like that. They move."** (Chkheidze, 2001: 327);

**"He will encounter. He will encounter. And. He will encounter. He will visit."** (Chkheidze, 2001: 329);

**"They laugh. They calm down. They sit down. They sit down. They stand up. They approach. They part. They talk. They talk. They talk."** (Chkheidze, 2001: 329);

**"They bragged. They bragged. No longer bragging."** (Chkheidze, 2001: 342);

**"He stirred up. He mixed. He swirled. He stirred."** (Chkheidze, 2001: 342);

**"He confirms. He convinces. He ruins."** (Chkheidze, 2001: 351);

**"He fussed. He shuffled. He hurried."** (Chkheidze, 2001: 353);

**"He would sneer. The master. He would get annoyed. He would get upset. He would call. He would urge."** (Chkheidze, 2001: 357);

**"They would urge. They would comply. They would acknowledge. They would sit together."** (Chkheidze, 2001: 357);

**"The ceiling would crack. It would tremble. It would sag."** (Chkheidze, 1999: 379);

**"He became silent. He cried. He smiled."** (Chkheidze, 2001: 412);

**"He was humming. And would whirl around. He would sparkle. He would shine."** (Chkheidze, 2001: 419);

**"He sang. He danced. He sang loudly. He made dance. He spoke. He made speak. He drank. And. Made drink."** (Chkheidze, 2001: 425).

The abundance of verbs also predominates in synonymous pairs. When describing or characterizing a fact, event, or object, the author does not settle for neutral forms but employs emotionally charged forms, thereby intensifying the expression and evaluative attitude:

**"Indeed; whatever was, gradually faded away, ran out, diminished."** (Chkheidze, 1994: 10);

**"Or if about the Russians with slaves: tear them apart, mutilate them, with these hands and swallow them along with these."** (Chkheidze, 1994: 24);

**"The winds tear Rikoti and tear each other apart, rip, bruise, and slash one another."** (Chkheidze, 1994: 24)

**"Dust covers everything, everything and all, it settles, covers, shrinks, collects, crumbles, and smokes."** (Chkheidze,

1994: 25)

**"The eye still must glance over. Leaning on the arm, on the arm. It looks, it sparkles."** (Chkheidze, 1994: 43)

Among the paired forms presented, a dialectal form may dominate:

**"It gets heavier, it gets heavier, it presses heavily on the ruined city. Here they are stretched, frozen, getting rough."** (Chkheidze, 1999: 73)

**"He considered himself an avant-gardist also in the war. He became inflated. He became rebellious."** (Chkheidze, 1999: 75)

**"Yes, Yeltsin says, it's hopeless, Yeltsin babbles, babbles and mutters."** (Chkheidze, 1999: 82)

**"It will burn out, dim, and the ruined place will catch fire. It sprouts. It rustles. It rattles. What pictures are painted!.."** (Chkheidze, 1999: 98)

**"Whispering. It rustles. It brings out and carries away moaning and complaining, shouting and yelling, woe and wail, no more hope, hope is gone, hope has withered."** (Chkheidze, 1999: 108)

Knowing the meaning of a word and grasping its nuances is the basis for the linguistic space in which a word acquires aesthetic significance.

The repetition of verbs draws special attention to the action expressed by that verb, indicating that in the context it is the main point and should carry the primary message:

**"They talk and talk. They talk and talk."** (Chkheidze, 2001: 303)

**"One gets tired of the bickering, the parliament's scandal, gets tired of Lady Dudda. Gets tired."** (Chkheidze, 2001: 304)

**"They inspired. They inspired. And. They consumed inspiration."** (Chkheidze, 2001: 307)

**"And they sat down and sat down at Tsetsilia's and Gizo's wedding."** (Chkheidze, 2001: 361)

**"He was sent and was caressed. Was caressed and was caressing. He gathered strength. Spirit followed."** (Chkheidze, 1994: 13)

**"He will fall off the bus anyway, fall off, fall off as if the soul strives for it."** (Chkheidze, 1994: 18)

**"One divorced his wife, another divorced. Divorced. And divorced, the first almost caught him, the second ran away."** (Chkheidze, 1994: 21)

**"The winds tied, tied, tied."** (Chkheidze, 1994: 25)

**"He won and never inquired again, bragged and that was enough. Bragged. Bragged."** (Chkheidze, 1994: 26)

**"He must find a place in the elite society, must rise, rise. Rise."** (Chkheidze, 1994: 28)

The ability of the Georgian verb to express a complete thought, to show duration, subtlety, intensity, and dynamics is truly unique. The writer, amazed by the limitless possibilities of the verb, remarks: *"What have these endless bilinguals misunderstood?! - They don't want a noun, nor a pronoun for this blessed Georgian verb - what have they misunderstood?!"*

Undoubtedly, thanks to the verb, a dizzying dynamic is created!

### Translating the Georgian text into English:

Verbal nouns frequently appear in the trilogy, which, apart from their primary functions, reveal interesting and rich nuanced aspects, creating semantic fields. Through them, the writer emphasizes the superficiality, illusory nature, and involuntary character of the action: "Fear was raging. Fear would explode. Fear. The raging fear would surpass courage" (Chkheidze, 1999: 209);

"Gossip about this neighbor, gossip about that neighbor, play with the journalist women, don't raise your voice to the female parliamentarians, even if they beg you a lot" (Chkheidze, 1999: 213);

"And Rustavi was trembling. The maniac was trembling in Rustavi" (Chkheidze, 2001: 333);

"The occupation was being ploughed" (Chkheidze, 2001: 332);

"They could no longer find the hidden weapons anywhere" (Chkheidze, 2001: 332);

"They are beating. Everyone beats whoever wanders on the square. Beats. Beats" (Chkheidze, 1999: 40);

"The sea is of blood. It swirls. It swirls" (Chkheidze, 1999: 40).

Anyone who has worked with the manuscripts of the writer knows well that the struggle with a word is a common thing for a creator. Sometimes several variants are needed to reach the final form, to shape and finalize the phrase. Otar Chkheidze here, before our eyes, selects and searches... Does he not trust the word itself? He lists them and seemingly consults the reader to choose that one unique word that perfectly fits the statement, the emotion. As he often says himself, the story is a word, and the word itself knows what it needs and what is useless and meaningless.

The writer creates new words, original and unique. Sometimes an entire sentence is contained in one word. The verbal nouns mentioned are of expressive power, precisely reflecting many nuances of the meaning. Verbal form-formation implies the creation of a stem with new grammatical meaning. Different forms exist according to structural patterns, derivation models, and semantic elements. In the novels, we encounter verbal nouns formed from different stems, various parts of speech, different genders, and grammatical categories.

Verbal nouns represent essential material for creating artistic imagery. These forms aim not only to create a local dialectal color but also serve as an important effective means of enriching the language: through them, the writer creates metaphors expressed by one word, indicating artistic mastery.

To create new words, the writer mainly uses existing language patterns. For forming verbal nouns, he uses simple stems as well: da- u- krimanch- ul- a: "He neither dusted nor plucked (krimanchula)," Zizitsa got upset, he won't stand here anymore (Chkheidze, 1999: 321); mo-burus-d-eb-a: "He will say. And. Leaves. It gets foggy (burusdeba). A mist will sneak in. It will sneak in. Faces get fogged" (Chkheidze, 1999: 405); u-tash-on, i-tash-on: "They still can't handle the applause – they applaud (utashon). Applaud (itashon), like once Apolonio" (Chkheidze, 1999: 421); da-imed-d-eb-ian: "They will be encouraged. He guessed with insight" (Chkheidze, 2001: 434).

Also, verbal noun forms whose stems are complex nouns, composites: mo-i-gulup'rghvilo-eb-s: "What do you know?! The fluffy head will settle, the naive ones will settle their heads" (Chkheidze, 1999: 356); mo-i-gulischire-t: "They dragged. They dragged. Look here, look here and you will be strangled: it's carrion and nothing else" (Chkheidze, 1999: 363); mo-e-gulischir-eb-ina: "He would have strangled" (Chkheidze, 2001: 421).

The postpositional word order can be considered a characteristic feature of the linguistic style. It is also important that the word order plays a significant role in determining the syntactic relation between the determiner and the defined. In prepositional order, there is a different type of relation, whereas the postpositional order is distinguished by the "strength" of the syntactic relation: agreement occurs not only in case but also in number.

Examples:

Agreement in case in postpositional order: "Mocking fate would be worse and worse if his cackling did not also kill us from another side" (Chkheidze, 1999: 61); "Barely wandering in the wrapped forest. Night falls. It gets dark. Damn!.. The sensation of time disappears in the dark" (Chkheidze, 1999: 79); "The hand is warm. Circling near the stove. The hand of the mother is warm, warm, comforting" (Chkheidze, 1999: 81); "He will shatter the teeth too. The ball will growl on the lips. And the red ball will fall down" (Chkheidze, 1999: 80); "And the hall murmurs, Gigo's hall, as the sun broke through the windows, the bright sun" (Chkheidze, 1999: 293).

**"The soul looked in, ruffled, the heart torn apart, life confused, existence tormented, the futility of being, along with bewildered thirst"** (Chkheidze, 1999: 289);

**"The idea of a peaceful Caucasus, let them take the land, no longer ask anything. Let them give the land, let them taste the water"** (Chkheidze, 1999: 291);

**"If not the United States, then neither the Eurasian corridor, nor the oil pipelines, nor the Silk Road"** (Chkheidze, 1999: 291);

**"Dust swirled, rose, collapsed, spread, stretched – the green dust stretched, blossomed on the branches"** (Chkheidze, 1999: 311);

**"He almost dragged the whole world along. They couldn't follow. That cruel dream ended"** (Chkheidze, 1999: 340);

**"Fear of Ketevan did not scare Baadur even for a great cause"** (Chkheidze, 1999: 360);

**"The ruler was scheming. Panteleimon was fascinated by Igor's campaign"** (Chkheidze, 1999: 371);

**"Maybe this is the most intense passion"** (Chkheidze, 1999: 399);

**"He grumbled. Ordered: 'Bring a mirror.' He ordered: 'Let there be a wide mirror, one that sees far away'"** (Chkheidze, 1999: 403);

**"Or if it's a shelter for someone, this is my homeland, I was born here and here I must die"** (Chkheidze, 1999: 403);

**"Nino closes the door with her back. The door rattles. Light flickers like a candle for a moment"** (Chkheidze, 1999: 406);

**"Who would outrun whom? What army? What people? – A dispersed, confused mob, no longer knowing where to go"** (Chkheidze, 1999: 408);

**"The window will burst from the sunlight and beams will fall inside, standing like a column with their own strength"** (Chkheidze, 1999: 438);

**"The one who prays will open. The window is nearby, a column of sunlight. That column must be passed through"** (Chkheidze, 1999: 439);

**"The earth is collapsing, crumbling, piece by piece it devours itself, insatiable infinity"** (Chkheidze, 1999: 442);

**"The pole is green"** (Chkheidze, 2001: 370);

**"The shepherdless shields... were torn off. One was thrown into the jeep here, another there, in the jeep. One was pushed on this side"** (Chkheidze, 2001: 57);

**"Face twisted"** (Chkheidze, 2001: 418);

**"He was sure of one thing: what is needed here is not a command from Tbilisi"** (Chkheidze, 2001: 426);

In this case, it doesn't matter whether the determiner precedes or follows the noun; the genitive '-s' marker is preserved with nouns having voiced stems in both instances.

**"Who would outrun whom? What army? What people? – A dispersed, confused mob, no longer knowing where to go"** (Chkheidze, 1999: 408);

**"When unlucky Erekle grew old, even the Russophiles tortured him"** (Chkheidze, 2001: 403);

**"Again, the mirror turned towards that"** (Chkheidze, 2001: 135);

**"He didn't even reach the more terrifying event"** (Chkheidze, 2001: 163);

Number agreement in postpositional constructions:



"If the Romanovs rise again, they will rise with the blood of the Bagratids" (Chkheidze, 1999: 61);

"Women were drawn to celebrations. Men hated celebrations, hated the lies of celebrations" (Chkheidze, 1999: 62);

"Screaming rose in excitement, the scream rose and gunfire followed, the scream covered the thunder of the guns" (Chkheidze, 1999: 316);

"Bones heated by the storm chase the storm" (Chkheidze, 1999: 363);

"After all, it must be swallowed, what is it waiting for?.. No. No! The green hills appear" (Chkheidze, 1999: 425).

### Conclusion

Language is a means of communication with the reader. The writer has something to say and tries to convey this message to the reader with maximum clarity. The charm of the writer lies in the fact that they do not try to create artificial phrases, they are spontaneous, sincere, and therefore take us into a wonderful realm of emotional perception.

As Besarion Jorbenadze points out: *"An idea creates a meaning which transforms into an artistic creation, with the word as the foundation of this transformation. A true creator intuitively recognizes contexts and word combinations where every sound gains a new function, understandable only through literary logic – to express a certain literary meaning. Such a marvelous expression of rhythm and musicality in prose results from accessing the mysterious core of language and simultaneously activating its performative potential to the fullest."*

Otar Chkheidze's work is an exceptional example that language is not only a means of expression but also a means of creating ideas.

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