

DOI 10.36074/grail-of-science.02.08.2024.060

SECONDARY CHARACTERS IN A STORY BY GEORGIAN WRITER - GURAM DOCHANASHVILI

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Summary: *In the literary work, next to the main characters there are also literary characters who have a secondary role. However, their role is not often highlighted while analyzing the work. Our goal is to put the shaded characters on the front line and thus demonstrate their great role in the story.*

In the story of Georgian writer Guram Dochanashvili "A Lad from Tavparavani", there are several secondary characters next to the main ones: Grandpa Giorga, a mother of the lad from Tavparavani, Tebrone and Lame Ephemia. Grandpa Giorga is distinguished in portraying the personality of the main character. If he was not there, the lad would never hear about the woman sitting in a tower across the sea.

"A Lad from Tavparavani" has been repeatedly studied by various researchers (N. Gogiashvili, I. Maisuradze, K. Barbakadze, etc.), but the role and place of secondary characters of the work have not been analyzed yet. We think our work is a novelty in this direction.

Keywords: *a story, a secondary character, Grandpa Giorga, a mother of the lad from Tavparavani, death.*

Introduction: The definition of the term character is as follows: "Character (lat. Persona - person) is a literary person, a subject of action" (Gaprindashvili, Miresashvili, 2008:132).

As the famous researcher Simon Gachechiladze points out: "The people acting in a literary work are called actors. The character, who more clearly reveals the idea of the author, plays a key role in the development of action, gathers other characters around himself and attracts our special attention, is called a central character, or a main character" (Gachechiladze, 1966:62).

The literary character is a person in most cases. However, next to humans we often find animals, birds, and plants to which certain human features are attributed.

"Secondary characters appear in a literary work next to a main character" (Gachechiladze, 1966:63). They play a supporting role in the manifestation of both the main character and the main idea of the author. Unfortunately, their role is not very often portrayed, which is why they are in a shadow.

Research Methods: Descriptive and critical analysis methods are used in this article, which help to highlight the main focus of the problem.



Discussion: The short story of Georgian writer Guram Dochanashvili "A Lad from Tavparavani" was written in 1972. The author created the work according to the folk ballad "A Lad from Tavparavani", which was based on the Greek myth about Herod and Leandros.

Researcher Nino Gogiashvili notes "Georgian folk ballad "A Lad from Tavparavani", which can be referred to as a Georgian myth, is not an exact copy of the myth of Greek Leandre and Hero, although it is created on a plot of the given myth. Guram Dochanashvili's story "A Lad from Tavparavani" ends with the author's words: "I dedicate this story to peasants - the authors of Georgian folk poetry". These words confirm that the inspiration of his text is not a Greek myth, but only the Georgian folk ballad" (Gogiashvili 2023).

As already mentioned, "A Lad from Tavparavani" has been studied by various researchers (N. Gogiashvili, I. Maisuradze, K. Barbakadze, etc.), but the secondary characters of the work have not been analyzed yet.

In the story of Georgian prose writer Guram Dochanashvili "A Lad from Tavparavani" we find four main (a lad from Tavparavani, a woman, an old woman, a vulture) and many secondary characters (Grandpa Giorga, a mother of a lad from Tavparavani, Lame Ephemia and Tebrone).

Grandpa Giorga is considered to be the most important person from the secondary characters. He is found in four different sections of the story. The very first section of the work shows the amazing modesty of the lad from Tavparavani toward this person. Guram Dochanashvili describes their first meeting in the following way:

"Grandpa Giorga lived on a hill.

The lad from Tavparavani rode along a large field, and when he reached the hill, he jumped down. He did not worry about his horse. It could not have been tired. He was ashamed to ride to grandpa Gogia.

Grandpa Gogia did not use to talk much. In those people carrying sickle and dagger there was always someone who had strange eyes and was away with his thoughts. He was the one who thought this way. He walked in the forest, in the field, and looked at the leaves in different way. In the evenings he was silent, was looking at the clouds and stars. Grass which was only grass for others, gave him a strange, pleasant pain. This vague joy was hard to express. This joy and sadness needed its own bloody word to find with sweat and burning...He was walking in the woods and in the field with the sickle like others, but with his thought he was always elsewhere and he was looking for strange words, cherished sounds in the daytime, in the sun, in the sky, while napping. How hard it was to find and recognize fine gold in the darkness, in that fake money. Its shining is so sweet...

And the sharp sickle of mind and admiration that could cut the only words hanging on the tip of Grandpa Giorga's tongue, and Grandpa Giorga raised with joy would chain those precious words with a firm chain of poem" (Dochanashvili, 1987:284). During this meeting the lad from Tavparavi learns about a woman who lives on the other bank of the river. During this meeting the thought about realizing the cherished dream starts. However, there is one condition that the lad from Tavparavani should not doubt about his own strengths. Otherwise he would die.

Giorga Papa cried about the death of the lad from Tavparavani. The writer describes the situation in the house of the lad: "The old man really cried, Grandpa Giorga cried with real tears...Who knew that that chestless, soulless lad was invincible for Grandpa Giorga" ... (Dochanashvili, 1987:308).

Another secondary character of the story is a mother of the lad from Tavparavani: "She was an iron and hardworking woman. There was no load in the world that her weak shoulders could not carry, there was no pain that could make her moan, there was no worry that could make her complain. The only thing she wanted was to have her son healthy... The son had never seen his mum asleep, he had never watched her eating or drinking and sitting. He had always watched her working. There was always a strange warm order everywhere where she passed. She could find something to worry about as she walked back" (Dochanashvili, 1987: 283). It should be noted that the character of the mother finds some parallels with the character of the story of the great Georgian writer Ilia Chavchavadze – "Otaraant Widow". Although the death of her son in the above mentioned story leads to the death of the mother, and the mother of the lad from Tavparavani meets her pain with dignity. With the body of the dead child, "the eyes of the horrified mother were widen but she was sitting on a three-legged chair still with dignity" ... (Dochanashvili, 1987: 308).

In addition to the above-mentioned characters, Guram Dochashvili brings two women - Thebrone and Lame Ephemias, who are in love with the lad from Tavparavani, as secondary characters in the story. In spite of their obvious feelings, the lad only offers brotherly love to both of them.

In the literary work, we also find tertiary or episodic characters. "They appear at only one moment in the development of action in the literary work and play a relatively insignificant role in the development of the action, and the author does not spend lots of time for their characterization" (Gachechiladze, 1966:63). There are "Movisperanga" and "Truth-telling Sesia" in the episodic roles in Guram Dochashvili's story. In addition, there is a character expressed with a collective noun – people. This is a crowd in the ship that is described by the author quite interestingly. However, we will not do our research in this direction, since it goes beyond the aim of our article.

Conclusion.

To conclude, secondary characters play an important part in presenting the main characters perfectly.

In addition, secondary characters allow the literary text to be bound up and the story to be more perfect.

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ДРУГОРЯДНІ ГЕРОЇ ПОВІСТІ ГРУЗИНСЬКОГО ПИСЬМЕННИКА ГУРАМА ДОЧАНАШВІЛІ

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Анотація: У літературному творі поряд з головними героями є й літературні персонажі, яким належить другорядна роль. Проте їх роль не часто висвітлюють під час аналізу твору.

Наша мета — поставити затінених персонажів на передову й таким чином продемонструвати їхню велику роль у історії.

У повісті грузинського письменника Гурама Дочанашвілі «Хлопець із Тавпаравані» поряд із головними є кілька другорядних персонажів: дідусь Георга, мати хлопця з Тавпаравані, Теброні й Кульгава Ефемія. Дідусь Георга вирізняється зображенням особистості головного героя. Якби його не було, хлопець ніколи б не почув про жінку, що сидить у вежі за морем.

«Хлопець із Тавпаравані» неодноразово досліджувався різними дослідниками (Н. Гогіашвілі, І. Майсурадзе, К. Барбакадзе та ін.), але роль і місце другорядних персонажів твору ще не аналізувалися. Ми вважаємо, що наша робота є новинкою в цьому напрямку.

Ключові слова: повість, другорядний герой, дідусь Георга, мати хлопця з Тавпаравані, смерть.