

Cyber Experience as a Resource for Making Alternative Worlds in the Georgian Postmodernist Novel *Chewing Dawns: Sugar-Free*

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Abstract

The paper analyses a contemporary Georgian novel – Zura Jishkariani’s Chewing Dawns: Sugar-free. The novel belongs to the sub-genre of bio-punk. The aim of the paper is to identify the defamiliarized and ironized socio-cultural processes taking place in the contemporary Georgian society, considering the narratological concept of alternative worlds and the theoretical framework of conceptual metaphor. The outcomes of the research draw the cultural-intellectual orientations of contemporary Georgian society. Based on these two conclusions, the paper aims to find an age-long similarity between the social-political challenges of the 1920s and the contemporary problems of the Georgian society. Research has proved that numerous systems of values have been deconstructed and carnivalized by means of a play with alternative worlds. The development of the world depends on the activation of the human brain capacity, which ensures the cognition of the “higher reality”. The literary text under analysis reflects current achievements in cognitive sciences. The mental trips reflect the capacity of the human brain. The text describes the protagonist’s aspiration towards manipulating and stimulating the human brain. This is the only way to overcome the banality of life. The manner of narration and the idealization of the aim serve the purpose of describing the revolutionary spirit.

Keywords: *alternative worlds, conceptual metaphor, cyber experience, social protest, Georgian bio-punk*

Introduction

The twenty-first century is considered one of brain research. In this regard, great scientific progress is related to cognitive sciences. The knowledge accumulated in cognitive neuroscience, cognitive psychology, cognitive philosophy and cognitive linguistics yields scientifically grounded answers to numerous questions asked by humankind for centuries (Damasio 2018,

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Schacter 2008, Dennett 1991, Pinker 2013). Parallel to the development of cognitive sciences, artificial intelligence has been developed, turning into the main symbol of the twenty-first century. The knowledge obtained in the field of cognitive sciences raises the feeling that consciousness is complex, interesting and boundless like the universe. At the same time, scientists agree that numerous aspects of the functioning of human consciousness are still unstudied. This increases the interest towards this phenomenon (Damasio 2018). Similar scientific tendencies are revealed in science fiction and fantasy, which, in turn, are divided into subgenres, such as cyberpunk and bio-punk (McHale 2010), the latter being the topic of this paper.

The term bio-punk consists of two parts: 'bio' is related to the modern possibilities of intervention into the human brain. At the level of the plot, such fiction reflects an imaginary model of brain capacity enhanced as a result of biochemistry or surgery. 'Punk' implies the social protest described in the literary discourse (McHale 2010). Bio-punk requires additional study within the national literature created in the post-totalitarian context. This has been the reality of Georgia since the disintegration of the Soviet Union. Achieving social progress has been hard since the declaration of independence (Aprasidze 2009). The bureaucrats at the head of the State, creation of the elite, who have become rich and live in luxury, have caused natural protest within different layers of the society. Bio-punk is a reflection of this protest. Besides, thanks to modern technology, the above-mentioned groups have access to communication/information; hence, they witness the increased human capacities in the modern world.

The paper focuses on Zura Jishkariani's novel *Chewing Dawns: Sugar-free* (2017). Alongside with social protest, the text shows the author's delight at the capacities of the human brain. The text under analysis is full of revolutionary spirit, resembling the spirit of texts written a century ago. In the second decade of the twentieth century, the Tsarist regime was overthrown in Russia. As a result, active social perspective was made possible due to the opportunity of higher education for all. Hence, the possibility of revealing human talent was enhanced. For instance, Georgian autobiographical texts written in the 1920s represent the delight of the autobiographers with reference to the Bolsheviks (*Lost History - Memory of Repressed Women* 2012). The authors of this period are actively involved in the implementation of these ideas. It should be mentioned that their choice

eventually became their punishment, because very soon they fell victim to repressions. The author of *Chewing Dawns: Sugar-free* protests against the reality which has been created by his ancestors. He notes the age-long uniformity of social problems. Yet, the reader feels that the author's ideas of enhancement of human capacity and of manipulation by human brain may turn into a threat facing not only a concrete certain society but the entire world.

Based on the analysis of *Chewing Dawns: Sugar-free*, the research aims to define the socio-cultural processes in the contemporary Georgian reality. It is important to draw the conclusions based on the relationships between the socio-cultural developments described in the text and the cultural developments of the 20s of the previous century. Another main aim of the research is to define the cultural and intellectual orientation of contemporary Georgian society. For this purpose, the research aims at the studying the genre peculiarities of the text under analysis and at defining its poetic aspects.

The research of the text is based on the knowledge accumulated in the field of literary studies with regard to the analysis of postmodern texts (McHale 1987). In addition, the study is based on the concept of alternative worlds (Bell and Ryan 2019). In the postmodern context, including bio-punk, epistemological issues are replaced with ontological ones. Therefore, the above-mentioned narratological concept is optimal for the analysis of the poetics of the text. Alongside the traditional means of description of alternative worlds, Jishkariani uses conceptual metaphors, which serve as the main meeting-point between the alternative worlds. The study of the aspect outlined before rests on the attitude of cognitive linguistics, which proves that metaphorical thinking forms the basis of the human intellectual system (Lakoff and Johnson 1999).

Theoretical Framework

Cyberpunk is a sub-genre of science fiction. It describes the future of the universe, every field of which is transformed by means of technological innovations: "The prefix cyber- comes from cybernetics, indicating the genre's concern with today's information technology and the '-punk' refers to the subversive outcasts and street kids the genre usually casts as its protagonists" (Walker 2008). The characters represent a marginalized layer of the society; these persons, at the same time, are full of revolutionary spirit. As a rule, in Cyberpunk, a dystopic world is described, and the

Apocalypse is announced. It should also be noted that social phenomena are defamiliarized and carnivalized by this genre. Hence, the motive described in cyberpunk is closer to cognition rather than technology (Cavallaro 2000).

For the purpose of this paper, we should quote Brian McHale: he distinguishes a subgenre of cyberpunk – bio-punk. According to McHale, this subgenre describes new, additional aspects of the ego which is devoid of coherence and integrity. In bio-punk, the electronic and mechanical surrogates of a person are replaced by a pluralized ego, an identical ego created as a result of bioengineering. The reader realizes that diverse personalities may be diffused at the conscious level. Such transformation usually takes place as a result of drug abuse, which stimulates brain neurons and causes hallucinations (McHale 2010; see also Cavallaro 2004). It should also be mentioned that bio-punk is interested in mental trips rather than spatial journeys.

Conceptual metaphor

Metaphor is a cognitive mechanism which enables a human being to perceive and realize abstract phenomena based on personal temporal-spatial experience (Lakoff and Johnson 1999). Based on the analogy of mental images formed by means of sense perceptions (seeing, hearing etc.), a human being attempts to grasp abstract phenomena. Abstract phenomena also include mental processes. In order to visualize mental processes, a human being mostly uses spatial experience:

This conceptual metaphor (or system of metaphor) uses the physical experience of mobility as a model for what the mind does. Some of its entailments include THINKING IS MOVING, IDEAS AND EMOTIONS ARE LOCATIONS, REASONS IS FORCE, A LINE OF THOUGHT IS A PATH AND UNDERSTANDING IS FOLLOWING. When we say that our minds are “racing” or “wandering”, that we are “forced to a conclusion” or “moved” by someone’s story, we unconsciously express entailments of this conceptual metaphor in language (Bradburn 2011, Kindle edition).

According to modern cognitive neuroscience, the separation of human body and consciousness is impossible (Damasio 1994). Thus, the basic mental images which operate the process of cognition serve to create metaphors and are related to spatial experience. The use of spatial

metaphors as a strategy of description of consciousness has been thoroughly studied by Elizabeth Brandburn (2011). For the purpose of this paper, it should be underlined that metaphor is, above all, considered here a cognitive phenomenon rather than a language phenomenon. Creation of metaphors is a sign of the functioning of the human conceptual system. The use of metaphors is an inalienable part of daily cognition (Lakoff and Johnson 1999). Based on this theoretical framework, it can be concluded that the comparisons in literary texts are signs of metaphorical thinking.

Alternative Worlds as a Game/Means of Defamiliarization of Totalitarian Reality

In order to instrumentalize the concept of alternative worlds for the study of (post)modernist texts, the actual world of the text should be defined as the initial one, because it is perceptible for every character and vivid at the level of the plot. The inner worlds and dreams of different characters form alternative worlds are opposed to the actual world (Ryan 1991). Based on this concept, it is possible to study the causal system and modality of the text. The key factor developing the subject in modernist texts is the incompatibility between alternative worlds (inner worlds of the characters, their wishes, aspirations, epistemological competence) and the actual world.

It should be noted that the concept of alternative worlds in postmodern texts is no longer a tool for the relativization of the characters' inner worlds. In postmodernist texts, the world does not have a metaphorical meaning. These texts allow the parallel existence of different worlds (Martin 2019, Schuknecht 2019). The actual world consists of the physical, temporal-spatial reality, with reference to which, alternative worlds are placed on either a vertical or a horizontal line. The horizontal line denotes the overlap between the actual and alternative worlds, whereas the vertical line denotes the existence of essentially different worlds.

With regard to the text under analysis (*Chewing Dawns: Sugar-free*), one more peculiarity of postmodernist texts should be mentioned, namely, playing with alternative worlds: the readerly play involved in delineating textual possible worlds is a defining feature of "postmodernist fiction" (McHale 1987: 10), where worlds tend to be multiple, complex, or even kaleidoscopic in nature. Postmodernist fiction instantiates an aesthetics of play in which ontological questions about the sorts of worlds characters

inhabit and the ways in which readers orient themselves to these worlds constitute a central readerly concern.

The play of alternative worlds creates a kind of Carnival effect. This term, created by Mikhail Bakhtin, implies that in postmodern texts the effect is achieved by means of disorienting the reader's perception by interlinking different worlds, by the unexpected coexistence of multiple worlds. Such play of alternative worlds destroys the hierarchical system of the reader's perception, thus causing the Carnival effect (Wang 2019).

Postmodernism as a literary phenomenon is of large scale. It unites various sub-genres. The text analysed in this paper is postmodernist. Yet, as it was mentioned above, its narrow genre frame is bio-punk. Despite such differentiation, the basics of bio-punk poetics are made precise by means of the concept of alternative worlds worked out for the general purpose of the interpretation of postmodern texts.

Short Description of the Text

The main character of the text is the narrator whose name is *Alien*. The name unites two semantic codes: on the one hand, it shows the genre framework of the text – the protagonist represents a marginalized layer of society, an alien (the name in the original version is Chuzhoi, which means 'alien' in Russian). On the other hand, the name is a Russian barbarism which underlines the fact that a part of the mental journeys (trips) described in the text embraces this layer of the character's consciousness (Soviet experience).

The novel is set in Tbilisi. The main character is an active drug abuser and drug dealer. From time to time, real physical objects and phenomena are sublimated and represented as a reflection of a certain world. The plot is divided into two parts. The first part represents the daily routine of the main character and his friends in an empirical time and space, their protest against the social context and occasional mental trips caused by drug abuse. As for the second part, it entirely reflects the mental trip of the main character in the virtual space. The aim is to implement a cosmic mission, update the algorithm of the Second Coming and save the Messiah, trapped in the virtual world due to the error in the algorithm, from the attacks of gamers.

In the second part of the text, the play of alternative worlds, defamiliarization of social-intellectual layers and carnivalization are achieved by means of cooperation between the drug abusers and the

clergy, the latter being the most authoritative class of the contemporary Georgian society. They are supported by historical figures like David the Builder (an outstanding Georgian King of the 12th century). Apart from these three segments, the main character's virtual trip is supported and organized by the Soviet KGB. The Soviet experience is inseparable from the recent past of Georgian society; the Soviet past has not yet been fully realized and evaluated. Therefore, in the text, this historical level is also integrated into the process of cosmic importance – salvation of the Messiah.

When describing the mission implemented in the virtual world, attention should be paid to the use of conceptual metaphors for the creation of the computational model of social-religious processes. In order to create conceptual metaphors, the narrator uses computer terms: the main character and some clergymen called the Reformers attempt to support the Second Coming, because, in their opinion, the world must be *re-designed*. In the text under analysis, the Messiah must be saved, because there has been *an error in the program*, and Messiah is trapped in the virtual world. In this virtual world, Messiah is left without a physical body. There is only His consciousness. Therefore, He should be transferred to some *Android* for the purpose of penetrating into the physical world.

The main character, who finds himself in the virtual world, tries to find Messiah's consciousness and save the latter from the attacks of gamers. When the main character offers the Messiah the chance to enter an Android, the latter refuses and decides to penetrate the main character's body. After the completion of the mental mission, the Messiah returns to the physical world in the body of Alien. However, it turns out that one of the leaders of the Reformers, Bishop Jobe, is a traitor who supports the bureaucrats in their attempt to prevent the change of the world. When Bishop Jobe learns that the Messiah resides in the body of the main character, he kills him with a revolver.

The Revolutionary Spirit of Cyberpunk: Social Protest and the Desire to Perceive Worlds

"If a dance is genuine, it ends in a revolution. If it is not, at dawn the people leave the club with a severe hangover and melancholy caused by the failure of the revolution. Why are you dancing, alien?" This is the question asked by one of the holograms to the main character. What kind of revolution does the world strive for? (Jishkariani 2017: 186)

The narrator protests against a certain totalitarian regime. This is “the total control of reality”. This reality is caused by two circumstances: the first is the governing of the State by bureaucrats, and the second is the failure of human beings to use their brain capacity which is activated as a result of biochemical intervention. If one of the features of classical totalitarianism was the closed border with the outer world, the context of modern totalitarianism is the enclosure of a contemporary human being in this world, the absence of the capacity to observe parallel worlds. The protest against this reality and the intellectual interest towards the authentic, diverse, boundless space of the universe/universes are simultaneously described in the text:

According to the reformers, psychedelic visions enable us to perceive the endlessness of the world [...] and escape from the total control of reality. Once the station producing this awful drug was built on our planet. This station emanates harmful drugs into the atmosphere. As a result, we are aggressive, we are unable to see other dimensions. According to the reformers, “reality” must be annihilated so that we can see other dimensions [...] **the guards** struggle against these substances. They are afraid that people may discover other realities and find out that there is no death. In such case, the authorities will lose control, and our **line of reality** will be erased (117).

Who are the guards in the above-mentioned quotation? In an attempt to grasp the totalitarian features of daily life and perceive the relationships between abstract worlds, the narrator activates computational concepts and mental images. Based on the analogy with this experience the narrator represents the status of “our reality” within other worlds: “Our reality is a **pirate copy of another, original reality**, it is a pilot version, created for an unknown purpose [...]; it resembles a **wrongly-written code**” (114). By representing the world as a program, an algorithm, the narrator enables a human being to undergo computational operations – updating or deleting the existing reality:

If our world is a shadow of some other world, its pirate copy, it means that it has been **copied** by someone who uses it for a certain experiment [...] Hence, from time to time **the timeline of our reality** must be visited by certain **algorithms** or **gamers**, perceived by human beings as gods, who check the situation, make the necessary corrections or, what is worse, **cancel** the line” (114).

The computational model of worlds' coexistence makes it possible to redefine the status of another element of the other reality, the transcendental being: God is represented as an algorithm governing the functioning of the timeline of our reality. Representation of the temporal dimension *in the form of a line* enables to perceive the past as part of the present. The past has not disappeared, it is intrinsically linked to the entire line of "our reality". In this context, apart from contemporary citizens, the Soviet KGB is involved in the cosmic war. According to the text, KGB is divided into two parts. One group is termed Guards of the Reality, who prevent the algorithm, God, from changing the timeline of "our reality", i.e. their aim is to postpone the Apocalypse:

One group, known as the "Guards of the Reality", argues that we have to identify the place and cause of every intervention and eliminate all alien algorithms, so that the line of our reality is preserved. Moreover, we must try to launch a virus into the original version, so that the original, and not the copy, is eliminated. "This is the war of the worlds", declared the guards (115).

According to the text, current authorities are also part of this KGB group. They wish to preserve the timeline of the universe, i.e. preserve totalitarianism. This will ensure their luxurious life. The narrator is against such scenario.

Another KGB group is called "Reformers". Their aim is to support the coming of the Messiah, the updating and licensing of the pirate copy of "our reality". The second coming, the Apocalypse, will lead to the abolition of the totalitarian regime:

When the stars and computer calculations proved that the Apocalypse was about to begin, both groups entered into the active phase: the Guards needed information that would help prevent the algorithm of "Second Coming" and hamper the total re-design of reality. For the Reformer, this was a chance to destroy the castles of reality and control once and forever (118).

Messiah must be transferred from the digital dimension into the physical one, and this operation can be performed by a human being who has the experience of mental travel to different worlds. According to the text under analysis, theologians have knowledge of the algorithm of the Second

Coming, but they have no experience of existence in the digital world. Therefore, they cannot perform a mental journey to the virtual world to save the Messiah. For this purpose, they use the narrator, whose brain is trained in diverse mental journeys due to a longstanding practice of biochemical stimulation. Through fictional data, the reader is allegorically indicated that the escape from the total control of our reality is possible only by means of stimulating brain capacity:

If we observe the abusers of psychedelic substances, we see that on daily basis they visit higher forms of reality without taking account of this fact. Every day, their brain undergoes radical transformation. At certain moments, they escape from the effect of “reality” emitted into the atmosphere. [...] If they can bear such trips, their brain might withstand such transfer (120-122).

In the text under analysis, a *trip* is the key metaphor which implies a mental journey to diverse worlds. A *trip* starts after the abuse of diverse drugs.⁵

Conceptual Metaphor as a Tool of Perception of “Higher Reality”

As mentioned above, metaphorical thinking forms a fundamental cognitive system of a human being. It functions separately from the language. A human being generally uses familiar mental images in order to perceive abstract phenomena or new, unfamiliar objects. Frequently, these mental images are formed in the process of the journey within the human body. Human consciousness is inalienable from the body. In the novel *Chewing Dawns: Sugar-free*, the body is no longer a dominant space of cognition for the narrator. It is a kind of Avatar. Consciousness is alienated. The mental images on which conceptual metaphors are based and which serve the purpose of perception of the worlds and abstract phenomena, are formed by means of the narrator’s computational experience:

When you move around the city intoxicated, the most interesting thing is that from time to time you disappear and escape from the tissue of reality. Your body seems to be here, moving around like others, but you yourself are not present in the body. Your **consciousness is elsewhere**, while your body is simply your **Avatar**, a social android walking in the street (26).

In the previous section, I brought examples of conceptual metaphors in order to prove the revolutionary spirit of bio-punk. The narrator has

activated his computational experience in order to create these metaphors: the Second Coming as an algorithm; God as a gamer; updating of the world, its restart and re-design; launching a virus in the original version of the world and destruction of the latter. The narrator frequently activates his cyber-experience for the perception of “higher reality”. I will bring several examples proving this fact: *“in my trips, terminators walk around the garden of Eden without any function or target. Without realizing what they are doing, they destroy the trail left by God and Adam. Thank God, we do not argue about whose trip is “right”* (20). This shows two worlds: the Biblical-sacral and the technological one. The Biblical world is defamiliarized by means of opposition with the technological world. Hence, the Biblical world loses the battle.

In order to underline the power of the exchange of information between brain neurons by means of synaptic nodes, with the aim of achieving the consolidation of diverse information, the narrator addresses the mental images of waves and screen. Alternative worlds and higher reality exist. However, until chemical and electrical signals are transmitted at due speed by means of neuro-transmitters in the human brain, the codes of these worlds are mechanically gathered in the brain, creating certain chaos and noise, resembling the noise of the TV screen until the antenna receives the frequency of waves which are transferred into an image:

I am a big green grasshopper, a citizen of vast valleys and magic forests. **Antennas grow** from my fertile brain. These antennas sway like fans and, by means of satellite power, **catch the green waves of the universe** for the vegetation television of grasshoppers [...]. A journey in the world of Caucasian ethnogenesis ... The waves of panic block the signal, and National Geographic makes **a hissing noise on the imaginary screen** (82).

The use of the metaphorical concepts of waves, antennas and the screen for the description of brain functioning is interesting from another viewpoint as well: it enables the overlap between the alternative worlds and helps create the effect of a Carnival. The mental images accumulated in the human brain as a result of daily perception in fact represent an artefact, a code of different worlds, and decoding is possible by means of changing the biochemistry of the brain. In such cases, a human being realizes the simultaneous existence of diverse worlds in one and the same plane. The choice of the world for the journey depends on “biochemistry”: “your

biochemistry defines the scenario of your Apocalypse. The apocalypse of a drunkard is completely different from that of a psychonaut“ (20).

Due to the overlap of the alternative worlds, on the background of simple, ordinary things, various worlds are projected in the narrator’s consciousness:

Now I am the entire city. Its streets and movements are in my body. If somewhere a car hits a tree or rusted Soviet wagons bring new parties disguised as scrap-iron, I feel this inside me [...] the fountains where the gypsies splash [...] and the asphalt melted in the August heat—these are the neurons of my brain (23).

The quotation above shows the opposition between two worlds: the clash of a car in the present reality is linked to the past militarist reality of the Soviet period. The ordinary urban reality – fountains and melted asphalt – causes the projection of the narrator’s mental world. In general, by means of *projection* or *reflection*, the narrator denotes the relation between the worlds located on the vertical line. The same relation is denoted by the conceptual metaphor of the war. All this is linked to the mental Odyssey of a group of reformers aimed at the salvation of the Messiah. One half of the text is dedicated to the description of this Odyssey. When describing this mental trip, with the aim of defamiliarization, the author draws three worlds on the horizontal line – religion, Soviet reality and contemporary Georgian life. On this horizontal line, human beings use their brain for performing simple tasks. Due to this, they live in the lower reality, in the pirate copy of reality. These are the worlds that should be updated by means of the algorithm of the Second Coming.

Conclusions

The analysis of Zura Jishkariani’s novel, *Chewing Dawns: Sugar-free* has proved that contemporary Georgian socio-political reality is still in a transforming state and the expectation of large-scale changes raises a revolutionary spirit. People feel that the static state is incompatible with human capabilities. Hence, they dream of a better future. In the Georgian reality of the beginning of the twentieth century, the dream was to overthrow monarchy and get rid of the spineless aristocracy. The charm of intellectual activity and the desire to overcome economic hardships by means of active social movement led to the establishing of schools, making

education available for all. Georgians travelled abroad and studied at European universities. They were delighted with Bolshevik ideas (Lenin, Trotsky); they opposed the Tsarist regime and supported the socialist revolution, the victims of which they themselves became a bit later. Zura Jishkariani's text underlines that, once again, the time has come for radical changes. The reality in which contemporary Georgians find themselves is of secondary importance. The valuable, higher reality implies a re-design of the society. A change in the current reality does not only mean economic reforms. The main aim is to develop consciousness and activate the capacity of its main platform – the brain. Sublimation and connection of diverse worlds is so convincing in the text that the reader believes in the possibility of mental trips in time and space.

Since cognitive sciences are developing at a rapid speed, discovery of new capacities of the brain will undoubtedly stimulate the development of science fiction in future. However, when reading science fiction texts, it is obvious that the technical progress and enhanced knowledge of brain capacities raise certain doubts regarding the system of cultural values created by mankind in the process of evolution. Taking into account previous examples, the scale and speed of changes pose a logical question: are these revolutionary innovations safe and, what is more, useful for humanity? The text under analysis proves that nowadays the world is roaring, just as it used to roar a century ago.

Notes

1. In 2018 Zura Jishkariani won the main literary prize "Saba". He has created several chatbots like "CyberGalaktion". He cooperates with Ilia State University and promotes such contemporary specialties as narrative design. Zura Jishkariani has participated in a literary project dedicated to the development of the memory of internally displaced people from Abkhazia (a region of Georgia which is no longer under Georgian jurisdiction and is governed by separatist authorities). Interestingly enough, with the aim of semantization of his own autobiographical memory, Zura Jishkariani applies the same strategy, which is dominant in *Chewing Dawns: Sugar-free*: the narrator autobiographer creates conceptual metaphors, the key lexical units of which represent computational terms.
2. In 1879, the "Society for the Promotion of Literacy among the Georgians" was founded in Tbilisi and was active until 1927. This society developed the educational system: schools and libraries were established. In 1918, the first university in the Caucasus was opened in Georgia. The historical overview of the society's activities is available at <https://society.iliauni.edu.ge/>
3. In the present article, modernism and postmodernism are treated according to McHale's conception. He argues that these terms denote poetic dominants of literary texts: The dominant of modernist fiction (classic authors: William Faulkner, Henry James and

Joseph Conrad) is epistemological, whereas for postmodernist fiction (classic authors: Samuel Beckett, Alain Robbe-Grillet, Carlos Fuentes, Vladimir Nabokov and Thomas Pynchon) the ontological is superior (McHale 1987: 6-12).

4. The text is translated into English by the author of the article.
5. With regard to drug abuse, contemporary Georgian literature reveals an interesting tendency: a marginalized main character/ narrator forms a certain typical creative image of a Post-Soviet man.

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