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### **Activation of the cinema code in the text**

In this work there are studied the cinema narrative techniques worked out by the Georgian futurists. The Georgian futurists demanded that literature should be divided into the cinema staged, they wanted a word to be cinematographed and they proclaimed Charlie Chaplin to be the head of the literary school.

Formalistic searches of the twenties (20<sup>th</sup> century) were reflected in the works of quite a few Georgian authors. The started process that was interrupted in the Soviet period, still did not disappear. Like futurism, not only technological robotics is included in Zura Jishkariani's novel, but the narrative is cinematographic and in general is matched with the screen codes. The writer often uses television inclusions directly in the sequence of the story. Perception in the novel always is implied as a screen image and the narration is a context of this screen image.

Activation of the cinema code in different forms is studied and analysed in the works of Rezo Gabriadze, Kote Jandieri and Archil Kikodze, that is expressed by bringing into the composition films, cinematographic methods, cinematographic narration of the object to be depicted.