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The Tsova-Tushians in the Georgian Sociocultural World

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The question of the Tsova-Tushians (the Batsbi) has always been the subject of study and polemics in the scientific literature and press. At the end of the 19th century an academician Nickolas Marr wrote about this unique people: «...*надо попасть к тушинам, которые являясь билингвами, рядом с усвоенным до степени родного грузинским, говорят на родном тушинском языке. Меня заинтересовало это равнодушие к языку своего племени, правда анекдотично малочисленного, которые помимо известности как прославленных сыроваров, чрезвычайно оригинальны по соединению образования с их пастушечьим бытом..., поголовно грамотного, в ряде случаев с высшим образовани...*» [Marr, 1916: 13]. This characterization is actual even nowadays. The Tushians are viable, uniquely brave, intellectual, law-abiding and extremely moral people. By means of these characteristic features the Tushians of historical Tsovati left indelible trace in the history of their native country – Georgia.

Historically, the Tushians inhabited the north-east of the Caucasus Mountains. They lived in four communities: Tsova, Gometsari, Pirikiti and Chaghma. The Tsovians and partially, the Pirikitians led a nomadic life, because a sheep-breeding had always been a leading branch of their economy. Therefore, the Tushians' villages were built in the mountains (Indurta, Mozarta, Etelta, Nazarta, Tsaro, Shavtskala, Sagirta, Nadirta) and in the valley (Omalo, Khalatsani, Batsara, Birkiani and others – in Pankisi ravine; Bakhtrioni, Tsitsalkure, Mukhrovani, Gurgalchala, Otkhtvala, Aloni, Lapankure and others – in the Alvani Valley). Natural disasters (for example, in 1861 Sagirta (the village of Tsovati) was flooded) stipulated the process of the migration. The population left Tusheti and settled the Alvani Valley, the left bank of the river Alazani. The settled place was sough. Therefore, in the beginning of the 20th century the first "planned" village Alvani was built. Later it was named Zemo-Alvani. Soon afterwards Kvemo-Alvani (a village of the Chaghms) appeared. The Tsova-Tushians have been Orthodox Christians since the day of the adoption of Christianity in Georgia. They are occupied with a sheep-breeding that enables them to acquire enough wealth for living and for "putting" their share in the State Treasury.

The borderlands of Tusheti (and borderlands of all mountainous areas of Georgia) were permanently "filled" with population. Nickolas Marr explained this fact with Georgia's geopolitical location. The new settlers were hosted and helped by the scanty local population. Throughout the centuries Georgia was attacked by numerous enemies. Georgians had to settle mountainous areas and join the battles from those territories. Mountaineers (especially, the Tushians) fought with exceptional courage. According to the historical data, the Tushians and other mountaineers of the eastern Georgia (Khevsurians, Pshavians, Mtiul-Gudamakrians and Mokhevians) participated in the following battles: King Archil's (667 – 718) campaigns, King

Tamar's (the 12th -13th centuries) campaigns, the battles against Iranian shahs – Shah Tahmasp (1657) and Shah Abbas (1770), Bakhtrioni battle (1659), Aspindza battle (1770), battles against Agha Mohammad Khan (1795), Caucasian War (1852), Crimean War against the Turks – The Battle of the Choloki (1878) and others [Шавхелишвили, 2001:38].

Georgians' participation in Caucasian War (especially, the factor of Imam Shalim's capture by the Tushians) was very important. A lot of "well-wishers" use this fact as a keystone for opposing Georgians and North-Caucasian neighbors. Moreover, this is a very painful question for both parties. In this case, we have to remember "Lekianiba", when our northern neighbor permanently "damaged" our country: destroyed Georgian villages, kidnapped population and stole cattle. We have to remember Dagestani Khans' secret agreements and their role in Iran's and Turkey's attacks against Georgia. A lot of other mistakes stipulated by different reasons and emerged periodically in both parties can be recollected. It's important, that for one party Georgia was a native country, while for the other it was only a neighbor.

I believe, that mountaineers and other neighboring tribes have never arisen a question of the identity of the Tsova-Tushians. Everybody knew their origin, their spiritual world and active participation in all Georgia's issues of the day. In the Tsova-Tushians' consciousness Georgia was the only native country and the defense of its interests was most valuable for them.

No historical facts can prove the Tsova-Tushians' agreement with other parties, even for their personal welfare. They participated in important negotiations and carried out private contacts (The Tushians were at court. The guards of the king were mainly the Tushians.) in the interests of the country. It's worth mentioning, that the sense of the native country and its love was historically revealed in Tsova and Chaghma Tushians (more pragmatically, than emotionally).

For the Tushians patriotism meant the defense of the borders of their native country (Georgia), the devotion to the king and state officials, the honorable possession of the title of the strongest mountaineer and the devolution of these characteristic features to the descendants. The Tushians justly assumed, that all of these would stipulate the survival of their traditions and strengthen their spiritual beliefs. Moreover, the destruction of the basement of the country would be prevented. General characteristic features of the Tsova and Chaghma Tushians are: assuredness, morality, justice, hospitality and artless relations with people. Ivane Tsiskarishvili wrote: "... The Tushians are defeated very rarely. Their enemies lose a lot during the fight... The Tushians always demonstrate their superior courage and strength even to the numerous enemies. If you look carefully at this scanty tribe, you will believe in the truth, that it can be nominated as a sample of a private and an unprecedented courage... The Tushians never ask about the number of their opponents – are there many of them or not... They attack the enemy from the first sight... When the village was invaded, even the women encouraged fighters with their songs. Other Caucasian tribes have not got the title of "courageous" like the Tushians. The songs about their brave fellows are created and sung even in Dagestan. The Tushians – famous for their courage, were also well-known for their devotion to Georgian kings. They "formed" the suite of private guards and always accompanied kings during heroic exploits" [Цискаришвили, 1848: 7]. Very interesting notes are made by Besarion Nizharadze: "When the Svans rebelled against Queen Tamar,... She called the Tushians and

sent them for calming the rebels. Queen Tamar left one detachment of the Tushians in Svaneti for subordinating the Svans” [Nizharadze, 1962:148-149]. Several toponyms like “the mountain of the Tushians” and “the tower of the Tushians” still exist in the surroundings of the village “Ushguli” in Zemo Svaneti [Шавхелишвили, 2001: 39]. A. Ziserman made an interesting evaluation of the Tushians: «Тушины легендарный народ. Им неизвестен страх; наверно потому, что они защищали свою собственную грузинскую землю; они из покон веков являются храбрецами. Они разумны, деловиты, бесстрашны и предупредительны» [Зиссерманн, 1879: 27].

The Tushian melodies can be regarded as a very interesting phenomenon. The Tushians (especially, the men) have a characteristic feature, which distinguishes them from other mountaineers, even from the Chaghmians. They are very restrained and tight-lipped when they express emotions. Hence, when they listen to the Tushian melodies they cannot hide them. The manner and techniques of playing these melodies are very simple (they are played on every instrument, even on a pan-pipe). From the first glance, they seem monotonous. Hence, the musicians and the Tushians comprehend every nuance with the greatest exactness and neatly differentiate the melodies. The themes of the songs mainly present a heroic-patriotic genre, which depicts the heroism of the ancestors and their fight against the conquerors of their native country (this material is held in the musical archive of Georgia). The Tushian patriotic ballades usually present an ended subject, which depicts a particular story (for example: the defeat of Lezghians near the village Tsaro, the heroism of Devdris Anta in seizing the Didoels, episodes of Bakhtrioni battle and others). In the given ballades the subject is always transparent. They list the names of Georgian heroes – not only the noblemen (Orbeliani, Cholokashvili, Eristavi, Cherkezishvili and others), but the ordinary people as well (Shvela Shvelaidze, Meti Sagirishvili, Devdris Anta, Shete Gulukhaidze, Zezva Gaprindauli and others). There are a lot of them. They can be regarded as the heroes of Tusheti and the whole Georgia as well.

The Tushian patriotic ballades are sung during Christian celebrations (Dadaloba, Atengenoba, Lasharoba, Giorgoba, Natlismtsemloba and others), which have been held annually in the following villages: Tsovata, Omalo (in Mtatusheti) and others. Their leitmotif shows that the Tushians are proud of their heroes, who defended the native land, died in the struggle for it and glorified their ancestors. The ballades also express the belief, that the new generations of the Tushians will similarly glorify Georgia - their native country. It's worth mentioning, that patriotic songs were sung in the Georgian language, while the songs dedicated to a particular hero were belted out in Tsovian, Chaghmian and Georgian. Here is an extract from the repertoire of a famous narrator and performer of the 20th century Mose Shavkhelishvili:

“A famous city in Algeti,

You were surrounded with a chorus of pavilion! (2 times)

My native country, a holy, holy place,

We struggled for you and returned to you!..”

During a peaceful period of time the Tushians revealed their patriotism and responsibility for the native country with a hard work for its welfare. They were involved in the sheep-breeding. For example, in the 18th -19thcenturies the number of sheep reached 250 thousand. It's known, that the Tushian breed of sheep was "created" in the 1st century A.D. [Рчеулишвили, 1953: 144]. The last 20 centuries have revealed the greatest work and knowledge, which was put in the development of this branch. Besides reproducing and looking after the sheep, a unique technology of making cheese was created. Moreover, the development of the art of knitting enabled each family and the whole state to earn a good income.

According to the data of the Georgian historical chronicles, the State Treasury often paid the tribute to the conquerors with sheep. The Tushetian Gouda cheese won a prize in several competitions, which were held in France. There was a great demand of the Tushetian wool in the eastern market. It competed with the wool, which was brought from more developed countries (the blankets and mattresses, which were made from the Tushetian wool were warm, light and durable).

According to the information given in the chronicles, the Tushians spent their savings on the building of Orthodox temples. The sheep-breeding gave a great opportunity of depositing the savings. The Tushians supported the building of many temples in different towns and villages of Georgia. For example: Alaverdi Cathedral of Saint George, White George (near Telavi), Sameba (in Tbilisi) and a lot of churches, which were built on Alvani valley and in the mountainous area of Tusheti (Beri Sameba, Lashari Djvari, Kopala, Iakhsari, Sameba, Saint George, Tskhrakaris Natlismtsemeli, Kviratskhoveli, the Virgin and others).

It seems, that the Tushians' material promotion and courage stipulated the creation of their independent character. They have never been enslaved and divided into social strata, which is depicted in the folk poetry:

"The Tushians do not know who is a slave and who is a master;

They are the sovereigns and the masters of themselves!"

The significant information about the Tushians' ritualism is depicted in the poem "The Saints of Tusheti", which was published in Iv. Bukurauli's collection in 1895. The poem presents the succession of blessing the saints: firstly, God must be mentioned, than – Nasiskar Giorgi, as a guard of God's abode and a herald of every new day (Nasiskar> Tsiskar – i (matins)). The third place is occupied by Beri Sameba – this is a holy chapel, which dates back to the 4th century and still exists in Tsovata of Tusheti. Annually, on the first Saturday of August the Tushians visit this place and pray with the hope, that all their requests will reach God and their desired goals will come true. This is one of the first chapels built in the mountains of the eastern Georgia after proclaiming Christianity as a state religion. It is assumed as the holiest and blessed place. In the 17th century during the building of Sameba in the village Alon (nowadays it is called Zemo-Alvani) an alcove of the Tushetian Beri Sameba was put in its basement. Therefore, it is regarded as a blessed church like Sameba. The existence of many ancient Christian monuments in Tsovata responds to "Kartlis Tskhovreba", which informs, that

when Saint Nino visited Georgia for spreading Christianity, she was met by *Kolkhians, Pkhovians, Gudamakrians and the Tsobons (the Tsovs)*. The poem presents the enumeration of ancient saints according to the strength of their spiritual charity: Lasha-Giorgi – the leader of the army, Kopala – a hero, which repulsed enemies and irreligious persons, Khakhmat-Giorgi – a hero, which avoided an “approaching” danger, Magekh-Giorgi – a defender of mountains, Saint Tevdore - a hero, which forgave sins and gave charity to the living beings, the sick and the poor, Saint Giorgi – whose strength is so merciful, that at his door everyone can find subsistence and provisions.

It's worth mentioning, that there are a lot of Georgian lexical units in the speech (especially, in the special terminology) of the Tsoviaans and Chaghmians. The study of the Tsova-Tushian reveals, that by means of the conservation of the language, grammatical models and word-forming elements enable us to foresee the ways of cultural-economic development of the Tushian society and to single out the main stages of the formation and development of this branch.

Therefore, it's undoubtful, that Tsova-Tusheti, as well as all Tusheti's regions, played the greatest role in the formation and development of the Georgian sociocultural world.

This song is written on the handmade record. The text is held in the private field recordings of the author of the article. It was recorded by Niko Shavkhelishvili – the son of Mose Shavkhelishvili.

From the field recordings of the author.

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Georgia's "Caucasian Role" and Russia – 1918-1921 and the Current Situation

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From the ancient times, the Caucasus with its crucial geopolitical and strategic economic positions has been attracting the attention of the big Powers of the world. It was crossed by the Silk Road and many other ancient trade routes. During different periods of time, the region had different relations with the big Powers and empires like Greece, Persia, the Roman Empire, the Arab Caliphate, the Mongol Empire, the Ottoman Empire and others. At the same time, the Caucasian nations had their own national interests, which determined their approach to each other and to the big Powers focused on the region. It's worth mentioning, that Georgia has always held a leading position in forming a policy in the whole Caucasus region.

The forms of international relations have been changing throughout the centuries. Hence, the national interests of the Caucasian nations have remained almost the same. Taking into account this fact and realizing that the mistakes of the first quarter of the 20th century are still actual, it will be extremely useful to analyze the lessons of the recent historical past and consider the drawn conclusions during the ongoing processes of international relations.

From this point of view, it is very important to analyze the history of the first Republics of the Caucasus (1918-1921). As in most cases, the fate of small nations is closely related to their relations with the big Powers. From the beginning of the 19th century till the collapse of Tsarist Russia (1917) the Caucasus was occupied by the Russian Empire, which was one of the most merciless empires of the world. In 1917 the Caucasian nations gained independence. In 1918 the Caucasus region consisted of four countries: Georgia, Azerbaijan, Armenia and The Republic of Mountaineers of the North Caucasus. Despite having different aspirations, they had a common northern enemy, which would never accept the independence of the Caucasus region and its integration in the European civilization.

As soon as the Caucasian countries declared independence, Soviet Russia made an attempt to occupy Abkhazia - the region of Georgia. In the summer of 1918 the dispatched units of "Red Cossacks" encouraged local separatists to declare the independence of the so-called "Soviet Republic of Abkhazia". The Georgian government had to respond decisively and General Mazniashvili was sent to the battle-field. At that period of time, the Civil War raged throughout Russia and it was not able to dispatch enough troops to Abkhazia. Therefore, the Georgians seized an opportunity to liberate Abkhazia from them. Afterwards, the Bolshevik regime in the North Caucasus was changed by the regime of "White Generals". Hence, their policy towards the Caucasus region remained unchangeable. In the first half of 1919 "the Whites" attempted to do the same in Abkhazia, but fortunately at that period of time British troops were deployed on Georgia's territory and they mediated a peaceful conflict resolution

[Документы..... 1919:91-107; Mazniashvili, 1990:60-114]. The similar “piece of history” was replicated several times on the territory of the so-called South Ossetia during 1918-1920. On the one hand, Georgian troops were adequately tough and on the other hand, Soviet Russia was fighting against Poland, “White Generals” and others. Therefore, it was not able to dispatch enough troops to Georgia.

Before breaking in Georgia, Russia had to resolve the problem of the North Caucasus, which was closer to the Russian territories and served as a buffer zone for the South parts of the region. Georgian and Azeri politicians fully realized that the independence of the strong North Caucasus would provide a defensive shield for the three republics of the South Caucasus. They strongly supported “The Republic of Mountaineers”. Noah Zhordania - the leader of the Republic of Georgia - wrote in his memoirs: “...*We paid special attention to the Republic of Mountaineers. There was not even a single case when we rejected their request to help. In February (1919—B.K.) they asked us for military armament, the government made a decision to give them everything they needed from the military arsenal. We had not assisted anybody so much. We ourselves lacked a lot. We were collecting rounds from one village to another and were paying 2 rubles for each. Hence, at the same time, we were assisting Mountaineers so diligently. What for? Obviously, it was necessary for the security of our northern borders. A strong and an independent mountain was the castle erected against Moscow. We were interested in its existence “up to our ears” and this interest determined our attitude to it*” [Zhordania, 1990: 110-111]. These timeless words never lose their importance. On the one hand, they underline the significant role of the North Caucasus. On the other hand, they present Georgia as a regional leader, which helps a neighboring country in maintaining its independence.

Moreover, simultaneously with the above mentioned events, the Paris Peace Conference was held to summarize the outcomes of World War I and to determine Russia’s future after the collapse of the Tsarist Regime. Georgians, Azerbaijanis and Mountaineers founded a joint commission in Paris. It addressed joint statements and declarations to the peace conference. On 23 June 1919 three neighboring states appealed to the conference not to recognize Russian rights on the North Caucasus [Топчибашев, 1998:58].

In the summer of 1919 the North Caucasus was invaded by the “white general” Anton Denikin and Russia approached the borders of Georgia and Azerbaijan. Georgia and Azerbaijan were forced to sign a military-defensive treaty on 16 June 1919. According to this treaty they had to give a joint response to the military aggression from the third party. At the same time, the parties agreed to solve territorial disputes through arbitration. The notification about this treaty was sent to the chairman of the peace conference – the President of France George Clemenceau. The letter stated, that the treaty would not come into force if Denikin restrained from attacking the Transcaucasia. After the intervention of the British, Russian aggression was stopped at that stage.

It seems that “Whites” and “Reds” had similar (hostile) attitudes to the idea of the independence of the Caucasus. The Caucasian people had to fight against them on the battle field as well as on the diplomatic front. “Reds” and “Whites” intended to restore the former

boundaries of Tsarist Russia and the Caucasus was the crucial point for them. The military aggressions aimed at the occupation of the region and the prevention Caucasian delegations from “reaching” international recognition and membership of the “European Family”.

For the Western countries the problems of Georgia and Azerbaijan were attached to the so-called “Russian Issue” (at the peace conference and during 1918-1921) as a single attachment, because on the international level these two countries always acted in accordance to the mutual agreement [Avalishvili, 1925]. Georgia and Azerbaijan were located at the southern border of Russia and it had the similar imperial intentions towards both of them. Baku-Batumi oil pipeline seemed to be very attractive for the western countries. After losing Baku, Batumi harbor and oil-refining factory would lose their importance and vice versa, after losing Batumi, the oil of Baku would become unreachable for the West. Besides, it was the age of “The League of Nations” and the “broadening” of borders to the East seemed profitable to the West.

The biggest obstacle for these prospective projects was the Russian threat directed towards the Caucasian nations. Therefore, Georgians’, Azerbaijanis’ and mountaineers’ agreed actions seemed very progressive. However, the biggest challenge for these countries was Armenia, which was out of the common Caucasian political orbit and carried out an independent foreign policy for satisfying its ambitions. Armenia never got used to status quo in territorial disputes. This tiny nation had territorial claims to all neighbors (Azerbaijan, Georgia and especially, Turkey) [Армянский... 1919: 3-30].

Even US congressman Walter Marion Chandler, working in the USA as an official lobbyist of the independence of Azerbaijan, Georgia and Baltic countries [US Embassy...; Chandler, 1920], reported that he had a very small chance of success, because he was permanently opposed by the Armenian lobbyists [Топчибашев, 1998: 55-56].

The Armenian stance was ruining joint Caucasian platform and served as a trap for all nations. Later, during the exile Armenian President expressed his regret for the immature policy, which led the region to the Soviet occupation [Качазнун, 1927: 16-20].

It was clear, that sooner or later Russian military aggression would be committed and small states of the Caucasus would not be able to resist it without external assistance. Therefore, these countries aspired to the West aiming at the membership of the western civilization. During Paris Peace Conference they tried to get diplomatic and military protection from the big Powers of the Entente. Hence, the crucial point was the membership of “the League of Nations”, which guaranteed the security and territorial integrity of the member states (specified in its statute).

The summit of the League was scheduled for November 1920. Therefore, Georgia and Azerbaijan applied for the membership. This was the last chance for their survival, but in April 1920 Russia occupied Azerbaijan. The same happened with Armenia in the beginning of November 1920. The western countries had to face the fact, that Russia controlled the whole Caucasus region. The exceptional country was Georgia, which was surrounded by the Russian military forces. At the end of 1920 Georgia remained alone and lost its geopolitical and geoeconomic importance.

Georgia was morally encouraged. Its independence was recognized by most countries of the world. Georgia had democratically elected government and parliament. Its constitution was one of the “progressive” constitutions of the world. Hence, nobody dared to stop military aggression of the North.

At the session of the League of Nations the voting on Georgia’s membership showed the following results: 10 countries voted for Georgia, 10 - against it and 4 - refrained from voting. Georgia needed 16 votes, but the results showed the failure. Therefore, Russia met no difficulties during the “red occupation” of Georgia and the whole Caucasus region in February 1921.

The current challenges are almost identical for the Caucasian nations. The imperial ambitions of the northern neighbor remain unchangeable. Moreover, there are some misunderstandings between the countries of the region. Therefore, the events of the history are repeated.

After the collapse of the Soviet Union, Russia inspired the conflicts in the region. At first, Russia armed oppositional units and carried out a forced “change of government” by replacing an undesirable president of Georgia Zviad Gamsakhurdia.

Afterwards, Russia began the inspiration of territorial conflicts. Its methodology and style was similar to the aggressions of 1918-1921. Russia encouraged the so-called “national movement” of South Ossetia, which actually aimed at joining the Russian Federation. The latter armed Ossetians, assisted them with military means and occupied the region.

The same was carried out in Abkhazia during 1992-1993. Hence, “Red Cossacks” were replaced by “Russian Cossacks” sent by the Russian Federation. It seems that nothing has changed during the years. The hundreds of thousands of refugees of different nationalities have been kicked out of their houses in Abkhazia.

Unfortunately, at the beginning of the 90s of the 20th century the Caucasus region was not under international supervision and very few persons in the world were informed about “The Georgian Issue”. Therefore, nobody could stop the violence. In 1919-1920, the presence of the British troops saved Georgia from the invasion of the Russian military forces. In 1921 the British left the country and Russia seized the opportunity to carry out a full-scale occupation. The same tactic was applied to Abkhazian and South Ossetian wars as well. Accordingly, it follows that, Georgians have to know (for their predictable and unpredictable future), that the close relations with European and international communities is an important shield of the Georgian security. Therefore, the integration in the European and Euro-Atlantic institutions are the major priorities for the security and economic development of Georgia and the whole Caucasus region.

The aims of the acts of violence of the 90s did not differ from the tasks of 1918-1921. In case of unsuccessful attempts of occupation and restoration of the boundaries of the Soviet Union, Russia would focus on the prevention of the state-building, national development and European integration of the Caucasian countries.

At the beginning of the 90s of the 20th century Georgia was weakened. It lacked for the international support. Therefore, at that moment Russia achieved its goal. It managed to occupy 20% of Georgia's territories and forced the country to become the member of the Commonwealth of Independent States (the CIS), which was treated as a modernized form of the USSR.

Russia was involved in the war against Chechnya. Chechens "demonstrated" a strong opposing force. Therefore, Russians decided to deal with Georgia and used Chechens in the Abkhazian war. This was a case of typical misunderstanding between two traditional allies and neighbors. The first Georgian president Zviad Gamsakhurdia had ideal relations with Chechens. After his dethronement, the intervention of Moscow ceased Georgia's and Chechnya's political coordination and Russia easily used the old principle "divide et impera". This was a crucial mistake made by both sides. It gave Russia an opportunity to achieve its desired goals. The repetition of these actions must be avoided in the future. After fighting on the side of Georgia's enemy in the Abkhazian war, Chechnya conducted two wars. If Georgia, the heartland of the Caucasus, is defeated, the enemy will easily conquer other parts of the region.

Giorgi Laskhishvili – a politician, a public activist and a minister of education of independent Georgia - wrote in his memoirs about the conversation with an old Cherkess man, who "shared" with him a political exile in Siberia at the end of the 19th century: *"...He answered indifferently and I gave him up. Then he asked about us. When he found out that we were Georgians, he expressed pleasure. Finally, after being silent for a long time, he deeply breathed out and said:*

-Our country fell after the setting of the sun of the Caucasus. I thought that he meant Shamil and I asked something about him.

-No, fellow - answered the old man - I did not mean Shamil. The sun of the Caucasus was Georgia. Georgia fell and the whole Caucasus followed it." [Laskhishvili, 1934:38]

The old Cherkess meant the Treaty of Georgievsk signed in 1783. It facilitated the invasion of Georgia and the whole Caucasus region by Russians. The invasion was followed by the genocide of the North Caucasian nations and the endless bloodshed.

Taking into account these historical lessons and the position of the Georgian politicians, it is not surprising that all Georgian presidents have had good relationships with the North Caucasian peoples. Georgia, as a leader or a central country of the region should always pursue a friendly policy towards them and gather them around the common aim – the freedom of all the Caucasian nations. It's obvious, that the freedom of Georgia and North Caucasian peoples are closely related to each other.

The Russian Federation has been indirectly involved in the Nagorno-Karabakh conflict between Armenia and Azerbaijan, which began in 1988 and lasts even nowadays. Although Russia has lost its direct control over the post-soviet political space, it tries to take an indirect control of the Caucasian countries. Through keeping the military balance between conflicting sides and performing the role of the so-called "mediator", Russia tries to earn the goodwill of both sides.

This is the policy of retaining spheres of influence of the 19th century, which seems archaic in the international policy of the 21st century.

Nowadays, Armenian factor “brakes” Caucasian solidarity (as it happened during 1918-1921). It seems, that almost nothing has changed. Armenia argues with Turkey about the recognition of the genocide of the Armenian people. It is also engaged in the territorial conflict with Azerbaijan over the Nagorno-Karabakh region. Through its policy, Armenia isolates itself from the rest of the region and is deprived of the involvement in the following international projects: the projects concerning gas and oil pipelines running from the Caspian Sea to Europe, the project of the railway connecting China with Europe and others. In addition, Armenia loses opportunities of establishing trade relations with neighbors.

On the other hand, misunderstandings between the countries of the region and the lack of cooperation is an obstacle for further economic and political development. It delays Euro-Atlantic integration of the countries and enables the northern empire to control the regional policy.

The implementation of the so-called “Archeological Policy” and the problems of the historical past, which are carried out in the current political relations are harmful for the whole region. In the 21st century everybody should respect the key principles of the territorial integrity of the sovereign states and concentrate on the future development.

The best precedent of such cooperation has been established by Turkey, Georgia and Azerbaijan. For three centuries the Georgian regions of Adjara and Samtskhe-Javakheti were the parts of the Ottoman Empire. In 1921, under the Treaty of Kars, most territories of the south-west part of Georgia were ceded to Turkey [Middle East Explorer...]. Georgia and Turkey had extremely hostile relationships. During 1918-1921 they conducted two wars. Hence, today both countries accept the status quo in their territorial disputes and respect the internationally recognized boundaries. Georgia and Turkey have established close and friendly relationships. They have jointly established international trade routes, corridors for gas and oil pipelines. Turkey assists Georgia in the creation of the modern armed forces. Moreover, it supports Georgia's application for NATO membership and recognizes the territorial integrity of the country.

During 1918-1921 the similar territorial disputes over Kakh, Belakan and Zakatar regions were stirred up between Georgia and Azerbaijan. Hence, nowadays these countries have the best relationships with each other. Azerbaijan is the major fuel provider and investor in the economy of Georgia. Both countries have the same aspirations in international policy including the key principles of sovereignty, territorial integrity and European integration. Today (like 1918-1921) Georgia and Azerbaijan are regarded as the entire political and economic space by the rest of the world. Without each other these countries lose their geopolitical and geoeconomic significance. The further development of the relationships will enhance the importance of the whole region. These facts prompted the Georgian president to state in Baku in 2009, that Georgia and Azerbaijan have an informal confederation [Saakashvili, 2009].

The Caucasian line of Turkey-Georgia-Azerbaijan is a good example of resolving historical disagreements between neighboring countries. Among the representatives of this trinity, Georgia holds the key position determined by its crucial geographic location. Without Georgia's participation it would be impossible to implement a lot of international projects. Therefore, Russia has carried out several military aggressions against this country. It has occupied Georgia's regions in order to make the country to change the course of western foreign policy. The change of course will lead to the failure of the above mentioned triangle - Turkey-Georgia-Azerbaijan. Consequently, Russia will be able to establish its control over the whole region.

For the same reason, Georgia is strongly supported by other countries of the region and by the western world. The consolidation of the Caucasian nations and their integration into the Euro-Atlantic family is the only way of their survival under the condition of direct military aggression. It's worth mentioning, that Georgia was the first Caucasian country, which joined the Council of Europe in 1999 [Council...]. Moreover, it occupies a leading position "on the way" to NATO membership.

Concerning a lot of historical facts and experiences, it seems difficult to cooperate with the Russian empire without strong international support and monitoring. Russia violated The Treaty of Georgievsk, which was signed by the Georgian King and the Russian Emperor in 1783. Therefore, in 1801 Georgia was occupied for 117 years. After the collapse of the Tsarist regime, the country gained its freedom and in 1920 it signed an international agreement with Soviet Russia, whereby the latter recognized the independence of Georgia. However, several months later, the empire violated the international treaty and occupied Georgia for 70 years. During the war in Abkhazia two ceasefire agreements were signed by the conflicting sides: The Moscow Agreement (on 3 September 1992) and The Sochi Agreement (on 28 July 1993). According to their terms, the conflicting sides had to withdraw troops and heavy artillery from the region [Abkhazian... 2000:85]. However, after the withdrawal of heavy weapons of the Georgian side, Russians launched an attack, which ended with the fall of Sokhumi. Nowadays, it does not fulfill the conditions of the so-called Six-Point Agreement, which was signed after the August War (2008). Under the terms of the agreement, Russia is obliged to withdraw its troops from the Georgian regions and allow international observers to carry out the monitoring in Abkhazia and South Ossetia. Despite this fact, Russia continues the military occupation of the regions, which are "deprived of" the international monitoring.

The above mentioned facts characterize Russia as an unreliable country. Hence, the preconditions of current political reality differ from the situation of 1918-1921:

1. If Congressman Walter Marion Chandler stated in 1919, that the independence of Georgia and Azerbaijan did not "find" support in the USA, it meant that during 1918-1921 America did not recognize the independence of the Caucasian countries. Today it is the major ally and protector of the national interests of the region. Moreover, the Charter on Strategic Partnership, which was signed on 9 January 2009 by Georgia and the USA guarantees the further development of these relationships [US State... 2009].

2. If at the beginning of 1921 the Caucasian countries were left “tete-a-tete” with Russia, nowadays this region is the subject of political and economic interests. The countries of the region are the members of international organizations (the UN, the OSCE, the Council of Europe, etc.). Georgia, Azerbaijan and Armenia are involved in the “Eastern Partnership Program” of the European Union, which provides the development of closer partnership with the EU and therefore, can be regarded as one more step on the way to the EU membership [European... 2009]. An active intervention of the European Union during and after the Georgian-Russian war (August, 2008) showed Europe’s active interest in the Caucasus region.

3. If in 1920 only ten countries voted for Georgia’s membership of the League of Nations, now Georgia has much more supporters on its way to NATO membership. NATO issued Bucharest Declaration, whereby all member states admitted, that Georgia will become its member [NATO... 2008]. On the one hand, NATO membership will guarantee Georgia’s security. On the other hand, other countries of the region will “step” easier on their way to North Atlantic Treaty Organization and other Euro-Atlantic entities. This will lead to the safe and secure Caucasus.

4. In September 2010, General Assembly of the UN adopted a resolution recognizing the Right of Return of Internally Displaced Persons throughout Georgia (including Abkhazia and South Ossetia). This was not only a humanitarian issue, but a referendum for the civilized world - whether it was going to accept the 19th century policy of the Russian Federation. All the members of the European Union and the Northern Atlantic Treaty Organization accepted this resolution. Moreover, they united for the support of Georgia. The Russian position was accepted by such odious regimes as Mugabe in Zimbabwe, Basher in the Sudan, Chavez’s regime in Venezuela and others [UN General... 2010].

The whole civilized humanity supports Georgian position, while odious regimes stand by Russia. Currently, Russian politicians do not want to hear the voice of the civilized world, but the “deaf policy” will not last forever. Sooner or later, Russians will have to take into account these considerations.

5. During 1918-1921 Turkey was extremely hostile to Georgia. Today, these countries are major allies and form the Caucasian line of Turkey-Georgia-Azerbaijan. This line supplies European countries with eastern energy resources and goods. This fact makes the region more attractive and facilitates its development.

6. During 1918-1921 the statehood of Caucasian countries was very weak, because it was in the process of formation. Nowadays, state institutions work properly and the region shows the example of success to the whole world. It’s easy to carry out different business procedures in Georgia. For example: setting up in business, conducting it, registering the property, etc. From this point of view, Georgia occupies the 8th, the 12th and the 2nd positions according to the rating of the World Bank [Doing ... 2010]. This sustainable development of the country is the major obstacle to the imperial ambitions of the northern neighbor.

At the current stage, Russian government uses all possible means for the restoration of boundaries of the Soviet empire or spheres of influence. The Russian President Vladimir Putin stated in 2005, that the collapse of the Soviet Union was the major geopolitical catastrophe of

the 20th century [Putin... 2005]. After coming into the power he started “improving” the results of the “catastrophe”. Hence, the history showed many times that the empires cannot maintain their success forever. The Russian Empire collapsed two times during the 20th century. Firstly, after the overthrow of the Tsarist regime (when Finns celebrated their freedom) and secondly, after the collapse of the USSR (when the peoples of Poland, the Baltic countries and the whole Eastern Europe were liberated from the influence of Moscow). Sooner or later, the liberation will be inevitable for the nations of the Caucasus.

A.M. Topchibashev was the leader of the Azeri delegation at the peace conference

This is the official memorandum presented by the Armenian delegation to the peace conference

Divide and rule (Latin)

Armenia has tense relations with other countries of the region. Therefore, Georgia remains the only corridor which supplies Armenia with energy resources and connects it with Russia and other European countries. This fact enhances Georgia’s importance in the region.

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From the Vocabulary of Old Georgian Language: MANDA

 spekali.tsu.ge/index.php/en/article/viewArticle/4/39

- ["Spekali" #4](#)
- [Georgian Studies](#)
- [Vakhtang Imnaishvili](#)

In Sul Khan-Saba Orbeliani's Dictionary the word "mand" is defined as "in that place".

According to "The Georgian Apostolic Symphony-Dictionary" the adverb "manda" in Old Georgian meant: "there, at that place".

As a rule, "manda" is not defined in the dictionaries of Old Georgian language (the same can be said about the dictionaries attached to old texts). It is assumed, that in the ancient monuments it was used with its contemporary meaning and accordingly, nothing must be defined.

Hence, only I. Abuladze in his "Dictionary of Old Georgian Language" defined "manda" as "mand" (there) and gave two illustrative examples. Later we will see, that in reality this word has an absolutely different meaning.

The word "manda" is met in the following extract from "The Passion of Saint Shushanik": "While we were discussing this, a boy came in and said: "Is Jacob here (manda)?" and I asked: "What do you want?" and he said: "The Patiakhsh is calling for you" [The monuments... 1963:18].

In this context the word "manda" is not defined in different editions of the monument. The same can be said about the dictionaries attached to the textbooks. Perhaps, it is assumed, that in "The Passion of Saint Shushanik" "manda" is used with its contemporary meaning and the definition is not needed. Hence, a well-known Georgian philologist Korneli Kekelidze made an assumption that in the above mentioned context "manda" had the meaning "here". In the Russian version of the monument he wrote: "Тут ли Яков? [Кекелидзе, 1979: 60]

Why could not the person sent by Varsken ask: "Is Jacob here?". Does it sound strangely?

The similar example is presented in "The knight in the panther's skin":

" I was looking at you sitting in the coffin,

Here (manda) I heard everything about you." [Rustaveli, 1966 : 381].

In 1966 the text of "The knight in the panther's skin" and its variants were published under the editorship of A. Shanidze and A. Baramidze. According to the reference of the selected strophe, in two manuscripts (IY) "manda" is replaced by "here", in one manuscript (Z) by "I

here". Hence, the word combination "manda kvelai (all)" is changed by "I here all" in seven variants (FJKLORT). These data give grounds for making the following assumption: in the 5th century and during the Middle Ages "manda" could have the meaning "here".

For the purpose of clarification, I studied a lot of Old Georgian monuments, biblical texts, Georgian and translated monuments. Sometimes a contextual meaning of "manda" was easily guessed. Sometimes both meanings ("here" and "there") of the word were acceptable. Let's discuss several examples:

"Once he walked on the road in the company of his students. One of them found a crude hoarse bean and asked the monk: "Father, do you want me to take this?" The monk looked at him observantly and asked: "Did you put it there/here (manda)?" and the brother answered: "No" [Dvali, 1974:21].

"You are not worth standing there/here (manda) and speaking with me" [Gorgani, 1962: 255, 28]. In this case, "here" is more appropriate, than "there".

Here is one more example from "The knight in the panther's skin":

"He said: My friend, stay here/there (manda), wait for me,

I will look for the rope. I want to pull you out" [Rustaveli, 1966 :256].

Doesn't the phrase - "Stay here, wait for me" - sound more natural? In this case "here" seems more appropriate than "there".

"He began calling: Pavle, Pavle! And when Pavle looked back and recognized him, he said: Wait for me there/here (manda), until I come back" [Imnaishvili, 1975: 272].

In the following examples, the meaning of "manda" is determined easily via the clear opposition of the adverbs "here" and "there":

1. "God led them here and there" [The monuments... 1963:101].
2. "When you visited a lot of cities and looked for your Gods,... I was there/here (manda)" [The monuments...1963:122 B]. In the older redaction (A) "manda" is replaced with "mun".
3. "And look at the person, who is wearing a gorgeous garment and say: "Sit yourself here", and ask a poor person: "Stand there or sit yourself at my feet" [Jac. 2,3].
4. "And said Abraham: My child, remember it, in order to get kindness in your life and Lazarus immediately – those expensive. This one is consoled here and you are walking there (manda)" [Luk. 16, 25 C]. It's worth mentioning, that this is an extract from the ancient Adishi redaction. In the other manuscripts (DEFGHIK) "manda" is omitted and the last four words of the extract are replaced with "but you are suffering".

The words corresponding to the adverb "manda" are not found in Greek, Russian and German redactions. It seems, that it was added by the Georgian translator for emphasizing a controversy. Hence, other scribes omitted "manda" in the Georgian version in order to correspond to the Greek original.

It is natural, that in the old texts “manda” was mainly used with its contemporary meaning. Let’s discuss the following examples:

1. “Hence, my flesh is far away, my soul is with you: I made a decision as if I were with you. You have done such a work” [Apostle... 5,3].
2. “The woman said: “What do you want? I have come. Tell me. I will not go there (manda)” [Moskhi loane, 1960:36].
3. “Don’t fall into the water, because there are evil beasts there (manda)” [The passion... 1941:116].
4. “And the boarders of Egrisi, until they were there (manda) or went away from there (mandit)” [Juansher, 1955:240]. In one manuscript the adverb “mandit” (which means “from there”) is replaced with “mandat”.
5. “He came to the door and asked us: “What do you want?” “We want to enter. Open the door and we will enter” – said the man who had brought me there. “Nobody will enter this place” – answered the man [Moskhi loane, 1960:60].
6. “Holy fathers, we have heard about your being there (manda) and we are quite annoyed with your refusal to visit this holy and famous mountain for praying here. We entreat your holiness to come and stay with us” [The monuments... 1967:57].
7. “Your efforts caused the condemnation of my name in that house and are you there (manda)?” [The monuments... 1967:246].
8. “You did your work as if we were there. Our being among you is quite believable. Therefore, fulfill everything” [Didi... 1975:88].

In the following examples the adverb “manda” is used with the opposite meaning (here):

1. “Jesus came to the borough... and told them: “Sit yourself here (manda) while I go there (iki) and pray” [Mat. 26:36].

Kaq...sate **aÙtoà**[1]

Setzt euch **hier**, bis ich **dort** hingehe und bete
посидите тут, пока Я пойду, помолюсь там.

(In this sentence the words “manda” and “iki” are used. “Manda” means “here”. This fact justifies the existence of another sentence: while I go there and pray).

2. “Moses told them: stay here (manda) and let me listen what God says for you” [Numb. 9:8].

In Gelati redaction this extract is written differently (“And he told them: Stay here during the night and I will say what God tells me about you”). Hence, the existed difference does not refer to the word of our interest.

It’s worth mentioning, that in the Greek version “StÁte **aÙtoà**” corresponds to the word “manda”, while in the German and Russian translations the adverbs “aka” (here) and “manda” (there) are omitted.

Wartet, ich will hoeren, was der Herr euretwegen befiehl.

Постой, я послушаю, что повелит о вас Господь .

3. "Abraham said to his slaves: "Sit yourself down here (manda) near the donkey. I will go there with my son and worship"[Job... 22:5]. The word "manda" is used in two manuscripts (A and S). In the other manuscripts (C and B) it is replaced with "here" (aka): "Sit yourself down here (aka)".

Кақ...sate **aŮtoà**

Bleibet mit dem Esel **hier!** Ich aber und der Knabe wollen **dorthin** gehen.

Останьтесь здесь с ослом, а я и сын пойдем туда .

4. "The old were told: "Be silent here (manda), until I come to you and here is Ahron and two others. If anybody deserved punishment, go to them" [Exoduc. 24:14].

Esuc£zete **aŮtoà**

Befahl er den Ältesten: "Wartet **hier** af uns, bis wir zu euch zurückkommen!"

А старейшинам сказал: оставайтесь здесь, доколе мы не возвратимся к вам!"

5. "Is here standing anybody, who has not "faced" the death?" [Luk. 9:27]

tĭn **ĭde**

Es sind Einige von denen, die **hier** stehen.

Есть некоторые из стоящих здесь .

6. "Stay here during the night and let me see what God tells me" [Numb. 22:19 Gelat.]

Ørome...nate **aŮtoà**

Doch bleibt auch ihr diese Naht **hier!**

Останьтесь здесь и вы на ночь, и я узнаю, что то скажет мне Господь!

7. "Moses told the sons of Gadis and Ruben: "Your brothers will fight in the war and why are you sitting here (manda)?" [Numb. 32:6 Gelat.]

ka^ Ømekj kaqÁsesqe **aŮtoà**

Eure Brüder sollen also in den Kampf ziehen, und ihr wollt **hier** ruhig sitzrenbleiben?

Братья ваши пойдут на войну, а вы останетесь **здесь**

8. "Jesus said to his disciples: "Sit yourself down here (manda), while I go and pray" [Mark. 14:32]. This extract is taken from Latali manuscript. In other manuscripts "manda" is omitted. In Adishi redaction "manda" is replaced with "aka".

Кақ...sate **ĭde**

Setzt euch **hier**, bis ich hingehe und bete

Он сказал ученикам Своей: посидите здесь, пока я помолюсь

This example is very interesting. It seems, that at the end of the 11th century when the Adishi Gospels (one of the oldest manuscripts of the Georgian Four Gospels) was rewritten, the word "manda" was rarely used with its contemporary meaning (firstly in oral speech, afterwards in written monuments). In Adishi redaction it appeared with the meaning "aka" (here). Supposedly, at that period of time, some copyists of the manuscript didn't change the word "manda", while others replaced it with "aka" in order to avoid ambiguity caused by homonymic character of this "double-faced" adverb. Therefore, the final establishment of the word "aka" was facilitated.

The given supposition can be supported by the extract from the manuscript 4 of Shukharti Collection of the Georgian manuscripts held in the library at the University of Graz. The manuscript #4 consists of "The Compline of the Apostle Saint Jacob" and "The Rule of Renewal of the Purity". Its first text is followed by a significant postscript, which is placed right

after the main text (page 95) and therefore, contradicts to the usual style of writing on the edge of the paper. The postscript, which is written in Nuskhuri (only the first line (three initial words) is presented in Asomtavruli) offers the following information:

“Saint fathers, forgive me. The original of this compline (from the beginning to the end) lacked for prayers and words which I had heard from the confessor and which had been written in my compline. The person who asked me to rewrite, entreated me to create an exact copy. I created it regretfully. Forgive me for the lacked words and remember me in your payers forever. This compline was written in Sinatsminda by quite sinful loane Zosime for praying during his oldness. The date of creation was the chronology $\text{ბ}^{\sim}\text{ვ}$ and $\text{ბ}^{\sim}\text{ფ}^{\sim}\text{წ}$ in Georgian. I entreat you again to forgive me for lacked words. Remember me (quite sinful) and all the above mentioned in your holy prayers. Christ forgives you. Amen” [The life... 1975:272].

This postscript is very significant. On the one hand, it shows the exact date of rewriting of the monument (985) in two ways: $\text{ბ}^{\sim}\text{ვ}^{\sim}\text{წ}=6589-5604=985$, $\text{ბ}^{\sim}\text{ვ}=205+780=985$. On the other hand, the praise must be given to the position of the customer, who obligates the copyist (the copyist was loane-Zosime - a skilled specialist in rewriting) to rewrite the text without any changes (despite the fact, that according to loane-Zosime’s point of view, the language of the original was obsolete and some issues were unacceptable).

It seems, that during the process of rewriting, the customers obligated the copyists to maintain the obsolete forms of words for creating unalterable variants of the original. Some scribes didn’t obey the “imperative” entreaties (according to loane-Zosime’s words: “He entreated me to leave everything unchanged”). Therefore, they changed the obsolete words with their new forms. It seems, that all the customers did not claim the use of old forms so categorically. Gradually, they were superseded by new variants. The process of replacement couldn’t be stopped by the efforts of several persons. Therefore, the word “manda” of Latali manuscript was replaced by “aka” in other redactions of the Old Georgian Four Gospels. One of the rewriters neglected the old and the others followed this example. It’s difficult to make the first step. Hence, when the precedent is created its easier to imitate, to violate the rule or to destroy a strong fence. It occurs not only in literature, but it is a rule of the life as well.

“Mandai” is seldom met with the meaning “mandauri” “ikauri” (of/at that place). For example: “The brothers came and told us what happened at that place (mandai) - in blissful, holy and majestic Jerusalem” [Appearance..., 1946:75].

The same form is met in the following example: “And Moses told them: Stand there (mandai). Let’s listen what God says for you” [Numb. 9, 8 pb]. Hence, this example mustn’t be taken into account. It could be a printing mistake or a copy of a bad original. Therefore, in the first example “mandai” is derived in accordance with the rule, while in the second quotation the presence of iota in the words “mandai” and “hrkuai” (told) is totally unjustifiable.

“Mandauri” (of that place) and “mandit” (there) – the derivatives of the adverb “manda” (there) are met in “The knight in the panther’s skin”. For example: “Everything you know about that place (mandauri), write down” [Rustaveli, 1966, 1274], “We need an exact report of the soldiers of that place (mandauri)” [Rustaveli, 1966, 1273], “The fire lit there (mandit)... ”

[Rustaveli, 1966, 138H]. Compare: “The fire lit there (mandit)” (GR) with an extract from the main redaction: “The fire lit by you”. All these forms correspond to the contemporary meaning of “manda”.

All the above mentioned can be summarized in the following way: In Old Georgian language the word “manda” meant “there”, but in the rare cases it was used with the meaning “here”. When one word of the language conveys two incompatible concepts, the necessity of demarcation of two opposite meanings of the word emerges. Therefore, in the above mentioned case, the word “manda” changed the form (the last vowel “a” was abbreviated) and remained in the language with its old meaning. The problem of the indication of the proximity to the first person was solved by active use of the adverb “aka”, which conveyed an appropriate meaning.

It seems, that “manda” more “sharply” changed its meaning (“ak” (here) → “ik” (there)) after the word “mun” had gone out of use and its place had remained half free (iki → ik did not fully cover the place of the adverb “mun”, which had gone out of use).

According to Davit Chubinashvili’s “Georgian-Russian Dictionary” (Saint Petersburg, 1887): “mand (mandet) meant “at that place”, nen= nfv= nelf mandave, mandve nfv ;t”. It follows the definition from Niko Chubinashvili’s dictionary (“Georgian Dictionary”, Tbilisi, 1961): “mand, mandet “at that place” [Mat. 26,36] nen= nfv= nelf”. It’s worth mentioning, that in the Four Gospels “aka” (here) is implied in the specified place (nen=). Therefore, nfv and nelf do not correspond to the reality. It seems, that none of the authors identified “manda” with the adverb “ak” (here). Otherwise, they would have mentioned about that.

In contrast to Chubinashvili, Korneli Kekelidze guessed a special nuance of the adverb “manda” and consciously preferred **nen** to the expectable **nfv**.

Here and below we are grateful to Prof. R. Gordeziani for helping us with the clarification of the Greek text.

In one of the versions (manuscript H-1370) of “The Passion of Saint Shushanik” “mand” is read instead of “manda” (The old monuments..., I, page 18).

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Job... 1989	The Book of Job: “Books of the Old Testament”. I. Prepared by B. Giginishvili and Ts. Kikvidze. Tbilisi. (in Georgian).

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The Questions of Chronology, Stages of Development and Typology of the Trialeti Culture Axes

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- [Zviad Sherazadishvili](#)

In the South Caucasus bronze axes have a long tradition of existence. In contrast to the previously existed Early Kurgan and Mtkvar-Araksi axes, the Trialeti Culture isn't known for its typological diversity. Hence, it is characterized with more developed, improved and perfected shape [Lortkipanidze, 2002:78; Japaridze, 2003:113,142,151; The archaeology... 1992: PL. LXXIV, LXXV,CIV,CV]..

Among South Caucasian weapons of Middle Bronze Age, axes are the fewest in number. Today there are almost ten of them: Leninakan, Shamshadin-Navur (2 samples), Ghrmaghele, Natakhtari, Bodorna and Kirovakan. All the samples (except the axe of Kirovakan Kurgan) were discovered accidentally without any "accompanying" materials. Therefore, the determination of chronology is based on their comparison and the comparative analysis of Near Eastern parallel materials. Some axes of this type, which were discovered outside South Caucasus facilitate the determination of the dates of their origin. These axes have a long history of discovery. Hence, there are only two works dedicated to their chronological system [Кушнарева... 2001: 101-116; Müller-Karpe, 1995: 273].

The Trialeti Culture axes of Middle Bronze Age are discussed in the paper by K. Kushnariova and M. Risin [Кушнарева... 2001: 101-116]. The authors created a chronological scale for South Caucasian axes on the basis of their comparison with Near Eastern material. The similar, but more voluminous scale was created by Muller-Karpe [Müller-Karpe, 1995:273]. It presents South Caucasian axes among the numerous analogous and different samples from the Near East.

The axes, which were discovered in the South Caucasus are more developed than Near Eastern samples. Hence, they "belong" to the later period of time. B. Kuftin was the first, who studied the axe, which was accidentally discovered in Ghrmaghele [Куфтин, 1941:17-18]. He supposed, that it was closely connected with the axe from Tepe Gawra, layer VI [Speizer, 1935:106, 179, PPI. XLVIII; Avilova, 2008:82; Maxwell-Hyslop, 1949:90-129]. Ghrmaghele axe has a broad blade and an upraised tip. Its body is faceted and the socket is connected to the broad blade with a sharp forehead, which has not got a straight upper part. The upper tip of the axe is upraised. The socket is ornamented with circles. Each of them is decorated with two points connected by a relief horizontal line. It was supposed, that the above mentioned axe could be a prototype of Late Bronze Age Central Transcaucasian and Kolkhian two-winged axes [Mikeladze, 1974:33-36; Qoridze, 1955:75-79, Japaridze, 1969:164 and others]. Its chemical composition (Cu-89,74%, Sn- 7,08%, Sb- 0,1%, Pb-1,27%) shows that it belongs to the developed stage of the Trialeti Culture [Koridze, 1956:75-79, Pl. XIV,1; Koridze, 1965:57].

B. Kufin supposed that it was used as a weapon and as an attribute of a parade [Куфтин, 1941:17-18]. Later, the discovery of the similar axes enabled the researchers to create their chronological system in compliance with the parallel material from the Near East. There are three samples approximate to Ghmaghele axe. One of them was found in Natakhtari, another in Bodorna, but the origin of the third one is unknown. Ghmaghele axe looks like a sample from Natakhtari [Николаишвили... 2010:230]. Hence, the top of the blade of the latter is more massive. The socket ornament of Natakhtari axe is decorated with coniferous relief lines, which are set opposite each other in the middle of it. In the place of their connection relief triangles are placed opposite each other (above and below). The axe has the following chemical composition: Cu-93 %, Sn-0, 6 %, Pb-1, 7 %, Ag-0, 95 %. Relying on this data, the discoverers think that it is the Southern import, although they don't exclude the fact, that it could be created by local masters from the imported half-finished products. The axe, which was found in Bodorna has a low step from the socket to the body. The socket is ornamented with two relief circles (each of them has a circle inside), which are connected with three horizontal relief lines [Koridze, 1956:75-79; Picchelaury, 1995:12-16, 34, Taf.5,30; Кушнарєва... 2001:113]. There are only three ornamented axes in the Trialeti Culture. Hence, the samples from Armenia seem to be more archaic. The axe, which was found in the unknown place is more similar to the above mentioned Eastern Georgian samples. It has a very broad blade and a high sharp step, which connects the socket and the upper part of the body. Besides the given similarities, the axes have some differential features. The axe from the unknown place has a massive, sharp and upraised upper tip of the blade [Кушнарєва..., 2001:113]. In contrast to the above mentioned axes, the samples from Armenia (Leninakan and Shamshadin-Navur) have a straight upper part of the body, a narrow blade and a sharp step from the socket to the upper part of the blade [Мартиросян, 1964:61-64]. One of the axes from Shamshadin has a slightly upraised upper tip of the blade, which can be regarded as a characteristic feature of the later developed samples. The both axes from Navuri have a slightly elongated outer side of the blade, which makes a ledge in the rip. Their sockets have a form of a trapezium from the side-view. Leninakan sample seems more archaic among South Caucasian axes. It has square forms and comparatively narrow blade in the form of a trapezium [Мартиросян, 1964:61]. This sign distinguishes it from other Transcaucasian axes, but approximates to the earlier Near Eastern samples. The above mentioned six axes have six faceted body. This feature clearly differentiates them from Early Kurgan and Mtkvar-Araksi samples.

The chronological scale created by K. Kushnariova and M. Risin presents 13 axes: one of them is North Caucasian, eight - South Caucasian and four - Near Eastern [Кушнарєва... 2001:113]. Axes from Kars, Tepe Gawra (VI layer) and Tall Billa are considered as the oldest samples. They date back to Acadian Period. The researchers suppose that the axe from Kars is the earliest sample. We think, that the most acceptable is Muller-karpe's idea, who thinks that Tepe Gawra and Tall Billa axes originated earlier than the sample from Kars. The researcher dates them back to 2250-2132 B.C. and considers the beginning of the Dynasty of Ur III (2132 B.C. according to one of the versions) as the upper chronological border [The history... 1988:67; Müller-Karpe, 1995:273]. We think that the six faceted body of Kars axe confirms the idea that it originated earlier than the samples from Tepe Gawra and Tall Billa. They have not got such a characteristic feature and therefore, are considered as the earliest axes by Muller-karpe [Müller-Karpe, 1995:273]. In this case, his date is earlier than

Kushnariova and Risin's. The authors continue their scale with the axes from Leninakan, Shamshadin-Navur and an unknown place and date them back to the 20th century B.C. [Кушнарєва..., 2001:113]. According to Muller-karpe's point of view, the axes from Leninakan, Shamshadin-Navur and Kars existed at the same period of time (the 22nd -21st centuries B.C.) [Müller-Karpe, 1995:273]. We agree with K. Kushnariova and M. Risin. The comparative analysis shows, that Kars axe existed earlier than the samples from Shamshadin-Navur, which have several features characterizing the later period. For example: the upraised upper tip of the blade and a half circle curve of the lower part of the body – a feature, which is found in Ghrmaghele, Natakhtari and Bodorna samples, but doesn't characterize Kars and Leninakan axes. The lower part of their body is curved like an oval. Therefore, the lower tip of the blade is less directed to the hole of the shaft. In case of Kars, Tepe Gavra and Tall Billa axes the lower tip of the blade is more distant from the hole for the shaft, than in the following samples. After discussing Shamshadin-Navur samples, Kushnariova and Risin characterize the axe, which was found in the unknown place. It has the broadest blade among South Caucasian axes of that period of time. The axe looks like Ghrmaghele and Natakhtari samples. Hence, it has no ornaments. We think, that dates suggested by Kushnariova and Risin are chronologically very distant. It refers to the dating of the axes from Shamshadin-Navur (the 20th century B.C.), an unknown place (the 20th century B.C.), Ghrmaghele (the 18th century B.C.) and Bodorna (the 18th century B.C.). It's natural, that they did not know the information about Natakhtari axe, which was discovered five years after the publication of their article.

We accept the dates of Tepe Gavra and Tall Billa axes (2250 B.C. – the first half of the 22nd century B.C.) suggested by the researchers [Кушнарєва... 2001:113; Müller-Karpe, 1995:273]. Hence, we cannot agree with K. Kushnariova and M. Risin's supposition, that Kars axe preceded the samples from Tepe Gavra and Tall Billa. According to our point of view, M. Muller-Karpe's idea concerning the similar dating of Kars and Leninakan axes can be changed. Kars sample seems more archaic. It "approaches" the above mentioned two samples more than the developed axe from Leninakan, which has six faceted body and ribs set towards the blade. According to our point of view, there must be one more sample of development between Kars and Leninakan axes. Kars sample shows a weak attempt of making six faceted body, while in case of Leninakan sample it is vividly displayed. Moreover, Kars axe has a straight upper part of the blade, while the body of Leninakan sample has a form of a trapezium – the form, that does not characterize the axes of the following period. This fact can be assumed as a typological difference of Leninakan sample and Near Eastern axes of the same type.

We think, that Leninakan axe is quite developed. In contrast to Shamshadin-Navur samples (which seem to be more archaic among the so-called "Ghrmaghele type" axes), its forms and design are well worked out. Therefore, it can be supposed, that Shamshadin-Navur axes are the first samples of the so-called "Ghrmaghele type" axes. The samples of the later origin have a characteristic feature of earlier axes - a straight upper part of the blade. Hence, Shamshadin-Navur axes were preceded by Leninakan sample. The precedence is shown by a half circle curve of the blade of the axe from Leninakan. The analysis of the samples enables us to suppose, that there must be one more stage of development between the given axes.

We think, that according to the material discovered in the South Caucasus, Leninakan axe dates back to the second half of the 22nd century B.C. Therefore, it is followed by Shamshadin-Navur axes, which can be assumed as the samples of the period of the third Dynasty of Ur (2132-2024 B.C. [The history...1988:67]). According to our point of view, Shamshadin-Navur axes are followed by the sample from an unknown place, which was dated (the 20th century B.C.) by K. Kushnariova and M. Risin. Hence, we suppose the existence of one more sample between the axes from Shamshadin-Navur and an unknown place. In contrast to the above mentioned samples, Natakhtari and Ghrmaghele axes could date back to the first half of the 19th century B.C. The given idea is supported by K. Kushnariova and M. Risin's supposition about the origin of Ghrmaghele and Bodorna axes, which could date back not later than the 18th century B.C. [Кушнарева..., 2001: 113]. We think, that Bodorna axe appeared after Ghrmaghele and Natakhtari samples concerning the interrelation of the shaft hole and the upper part of the body. Parts of shafts of Ghrmaghele and Bodorna axes have a similar form. These details are more widened at the place of their connection with the blade (in contrast to Natakhtari sample).

We disagree with K. Kushnariova and M. Risin over chronological "approach" of Ghrmaghele and Bodorna axes to the samples similar to Kirovakan and Khoreji Serik. It can be supposed, that in contrast to Bodorna axe, they date back to the later period of time. This supposition is facilitated by a comparative analysis of Kirovakan and Khoreji axes with Natakhtari, Ghrmaghele, Bodorna and Central Transcaucasian samples of the Late Bronze Age. We think, that Kirovakan, Khoreji and Central Transcaucasian type axes developed from earlier originated "Ghrmaghele type" axes from an unknown place. Moreover, the massiveness and a special form of the upper tip of the blade liken them to the samples of the later period. We think that later two winged axes did not develop from Natakhtari, Ghrmaghele and Bodorna ones. Supposedly, there is one more sample of development and modification between the axes from the unknown place and Kirovakan. Among two later axes, Dagestan sample is more ancient [Котович... 1973:83]. The shaft of Khoreji axe is widened at the place of its connection with the blade (a characteristic feature of the above mentioned early axes). A sample from Kirovakan kurgan has a rectangular shaft [Пиотровский, 1949:46-47; Devedjian, 2006:260]. Moreover, in contrast to Kirovakan axe, the upper tip of the blade of the South Caucasian axe is lowered. Therefore, Kirovakan axe "approaches" two winged axes of the Late Bronze Age.

We think, that one type of the Near Eastern axes (which is spread in the Trialeti Culture) has four chronological stages of development. The first stage is presented by Tepe Gawra (VI layer), Tall Billa, Kars and Leninakan axes. Hence, the latter is discussed separately for the special form of its blade. Moreover, it can be singled out as a subgroup, because trapezium form of the blade is not met before and after Leninakan sample. The second stage of development is presented by two axes from Shamshadin-Navur. The third stage unites the so-called "Ghrmaghele type" axes from the unknown place, Natakhtari, Ghrmaghele and Bodorna, while the fourth one unites Khoreji and Kirovakan axes.

The first stage:

1. Tepe Gawra – the second half of the 23rd century B.C.
2. Tall Billa - the second half of the 23rd century B.C.

3. Kars - the first half of the 22nd century B.C.
4. Leninakan - the second half of the 22nd century B.C

The second stage:

1. Two axes from Shamshadin-Navur - the period of the third Dynasty of Ur

The third stage:

1. The unknown place – the 20th century B.C.
2. Natakhtari – the first half of the 19th century B.C.
3. Ghrmaghele - the first half of the 19th century B.C.
4. Bodorna - the 19th – 18th centuries B.C.

The fourth stage:

1. Khoreji - the 18th century B.C.
2. Kirovakan - the 18th century B.C.

After presenting four stages of development, three types of axes can be singled out and discussed.

The first type is presented by the samples from Tepe Gawra, Tall Billa and Kars. They have the following characteristic features: the straightness of the upper part of the blade, the blade directed to the inner side, an oval between the upper tip of the blade and a socket, a sharp and a high step from the socket to the upper part of the blade, the same height tips of the upper blade and the step from the socket to the upper part of the blade, a lower tip of the blade set lower (in contrast to the lower part of the blade), a round shaft hole. Leninakan axe can be regarded as a subtype of the first type of axes. Moreover, some similarities and differences can be revealed. The similarities are: the straightness of the upper part of the blade, a sharp and a high step from the socket to the upper part of the blade, a round hole of the blade, an oval between the upper tip of the blade and a socket. The differences are: an attempt of making six faceted body of the axe (the most prominent difference), a trapezium blade, rounded tips of the blade, the upper tip of the blade is higher than the tip of the step from the socket to the upper part of the blade, the lower tip of the blade is on the same line with the lower part of the blade. It's worth mentioning, that Leninakan axe looks like Tepe Gawra (VI layer) sample with the form of its blade. Hence, a trapezium blade was not met in the South Caucasus after that period of time.

The second type is presented by the axes from Shamshadin-Navur, an unknown place, Natakhtari, Ghrmaghele and Bodorna. We think, that the first samples of this type are Shamshadin-Navur axes. They have characteristic features of the first type (the same height tips of the upper blade and the step from the socket to the upper part of the blade, the upper tip is not very sharp) as well as of the new type (a lower tip of the blade is curved towards the socket and makes a half circle, the upper tip of the blade gradually upraises, the body is well faceted, a hole of the handle is oval (the most important feature, which shows the progress)).

Hence, the features of Shamshadin-Navur axes gradually disappear. For example, the angled step of a high sharp “passage” from the socket to the upper part of the blade takes more rounded shape. This transformation is represented in Bodorna sample.

The third type is presented by the axes from Khoreji and Kirovakan kurgan, which can be regarded as the prototypes of Central Caucasian axes of the Late Bronze Age. They have the following characteristic features: massive, large rectangular socket with an oval shaft hole, two winged blade, the lower tip of the blade set closer to the socket, that makes almost a whole circle.

Despite the categorization into three different types, all South Caucasian axes can be regarded as the representatives of a long chain of one type of development. It begins with Tepe Gawra (VI layer) and Tall Billa axes and ends with Bodorna sample. The “entrance” of Khoreji axe facilitated the creation of a new type, which was spread during the Late Bronze Age. The appearance of the above mentioned types was caused by the technical progress of a weapon of a specific type. Therefore, it was not connected with the “entrance” of a new type.

We suppose, that the above mentioned axes (especially, Natakhtari, Ghrmaghele and Bodorna axes) were used as weapons by noble warriors. Their perfected design and refined ornament reinforces the idea, that their owners were representatives of the best social circles. Moreover, they were used as attributes of a parade.

It's worth mentioning, that it was found with human bones.

Attached Documents:

- http://www.spekali.tsu.ge/uplfiles/1_en.jpg
- http://www.spekali.tsu.ge/uplfiles/2_en.jpg
- http://www.spekali.tsu.ge/uplfiles/3_en.jpg

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The Problem of the Creative Freedom of the Artist in Totalitarian Country (According to Grigol Robakidze's "The Murdered Soul")

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- [Georgian Studies](#)
- [Tamar Kalichava](#)

The attitude towards the limitation of creative freedom was expressed in ancient times by Plato, Aristotle, Thucydides and other thinkers. The problem of an artist and a totalitarian country was urgent even during the Renaissance (that can be proved by Niccolo Machiavelli's belief). Machiavelli marked off the moral and the politics. For that reason, the immoral policy with the principle - "The aim justifies the means" - is regarded as a Machiavellism even nowadays [Machiavelli, 2007:42]. Pitirim Sorokin wrote about this problem: "Today's crisis was not created by Hitler, Stalin or Mussolini. The crisis formed them with their arms and marionettes. You can get rid of them, but that will not stop crisis or reduce it. Its existence will create new Hitlers, Stalins" [Sorokin, 2006:9].

In the 20th century, when the world civilization faced the models of totalitarian countries (German Nazism and Soviet Socialism), the same problem emerged with a new interpretation. The supremacy of "black death" and "red terror" turned the writing into the servant of the ideology. The literature had to inculcate in the society certain ideas and ideals. The writer had to become an ideologist and a propagandist, which created the plan of actions and pointed to the vector and course of the development of the society (under the supervision of the political elite). The art was severely controlled. Being in the service of the totalitarian country meant the preparation for the rejection of the moral codes, which had been recognized during the previous epochs.

In the 20-30s of the 20th century Bolsheviks tried to wield the power. For that purpose, they actively carried out the policy of winning over the intelligentsia. Implementation of this policy enabled Bolsheviks to disguise their autocratic intentions. The principle of ideologization of the art was unacceptable for the Georgian intelligentsia. Some Georgian writers tried to avoid ongoing processes and remained neutral (hence, some of them consented to cooperate with Bolsheviks), while others found themselves face to face with satanic force of Soviet power and underwent the cruelty of the new reality. Despite the "vital risk", they used all means for telling the Georgian (not only Georgian) society the truth about the "red-capped" Georgia.

Under a totalitarian regime, an artist was proposed an alternative: he(she) had to submit to the severe regime (sooner or later an artist shared "exalted" injustice) or contradict it and maintain a creative freedom. Grigol Robakidze's works can be singled out as a harrowing tragedy of a talented artist, who found himself face to face with the "exalted" dictatorship. The tragedy can be regarded as a characteristic feature of his artistic-

documental essayistics and creative work. In particular, the main character of Robakidze's novel "The Murdered Soul" - an artist, tortured by the tyranny, which had drawn a sword against the mankind - represents the writer's "alter ego".

Grigol Robakidze's personal characteristic features irritated Soviet censorship, which served the totalitarian regime. At that period of time "intellectual appearance" and "European education" were enough for raising doubts of the representatives of the party. The most prominent was the writer's devotion to the traditions and ideals of the Georgian classical literature. Soviet censorship was not interested in the literary value of Grigol Robakidze's creative work. It was irritated by the fact, that the writer's works could constitute a political threat to the regime based on violence and terror. The writer could not stand the ideological press and immigrated. He ran away from the "demonocracy", which reigned in the Soviet Union. After Robakidze's immigration "the reigning power" placed his name under taboo. The prohibition lasted till 1970. The critic Nugzar Tsereteli states: "A nice sister of the repressed master Lida Robakidze showed her brother's books, letters, documents and pictures to everybody in the departments of the Writers' Union of Georgia. She had to prove, that her famous brother was not a traitor. He was a writer of the European level" [Tsereteli, 2008:26].

Grigol Robakidze described the relation to the art in Soviet reality of the 20th century. He wrote: "The history (except Soviet history) knows nothing about ordering. Michelangelo frescoed "Sistine Chapel" under the order of the Pope. Hence, the latter did not interfere in his creative work. If the Pope interfered, the picture would become "soiled". Nobody will contradict the expansion of the order by the writer, if the customer does not intervene in the process of writing. The interference will be a "potboiler" [Robakidze, 1996:61].

In his artistic and artistic-documental works Grigol Robakidze unveiled the moral of the Soviet system, showed its immorality, cruelty and ignorance. He depicted the tragedy of Georgians which was caused by the destruction of the best representatives of the nation. The society built by Communists was based on the principle: "if you want to exist, you have to sell your conscience"[Bakradze, 2004:49]. Immigration - Grigol Robakidze's fatal step - was caused by intolerable conditions. The tabooed national problems and the writing, which was oriented on "Prokrustes bed" did not give scope to his talent.

Grigol Robakidze's creative work is distinguished for its denunciative pathos, which is shown in the works created before and after the immigration (the period of implementation of Stalin-Zhdanov's cultural policy). Among them are two novels ("The Murdered Soul", "Defenders of Grail") and essays ("Adolph Hitler", "Caucasian novels", "Mussolini", "Stalin" and others). In these works the writer explains the genuine essence of Bolshevism, shows its negative influence on the moral of the society and points to the threat posed to the national consciousness.

Almost all works created by Grigol Robakidze can be regarded as a manifestation of the search for the national roots. This tendency becomes more prominent in his essayistics. It's worth mentioning, that Robakidze's autobiographic essays are nourished with the display of spiritual and moral values. It's difficult to believe, that at first the writer did not like human ideas of socialism rejecting the postulates of the French revolution - brotherhood, unity, equality.

Grigol Robakidze saw, that Bolsheviks and their supporters demagogically appealed with these ideas. Covered with beautiful ideas, they did evil. Robakidze's attitude is clearly manifested in the essay "Ilia Chavchavadze and Philipe Makharadze", where the word "immoral" characterizes the leader of Georgian social-democratic party Philipe Makharadze and the group of his followers: "Social-democratic leaders are accustomed to the demagogical falseness. When the truth does not work, they use the art of the deceit" [Robakidze, 1913:13].

Grigol Robakidze tried to apprehend the essence of the power of the tyrannical country. He wrote: "If you show the weakness, it will increase. The real government does not issue the decree. In case of issuing, the attempt of its implementation in the life of the society will be made" [Robakidze, 1990:51]. In the conditions of socialism, when the country was lead by Stalin, his government could enact the decree (even if it would cause the death of hundreds of human beings). Grigol Robakidze agreed with Joseph de Maistre's idea that the basis of the country was a scaffold and specified: "The country cannot exist without using violence" [Robakidze, 1990:45].

In the essay "Division of the Soul" Grigol Robakidze wrote about the Georgian writing: "During the period of maturity they were able to give something important to the Georgian literature. In the Soviet atmosphere they cannot give even one tenth of it. - Because of that "reality". They have become Bolsheviks, haven't they? - a reader will ask me. Firstly, their transformation (except two or three) into Bolsheviks is very difficult. I know them quite well: when I left the Soviet Union, they were internally "ended". Secondly, such behavior needs internal transformation, which is possible only in the free area. In the reign of exterior power of Bolshevik surrounding, its implementation is doubtful. Thirdly, even if they become Bolsheviks and therefore, "genuine", their talent will not bear fruit, because Bolshevism and art contradict each other. I will not discuss this question here. The only thing I want to say is that you will not find even a single work which is essentially Bolshevik and artificial. If something eminent has been created in the Soviet Union only by "bypassing" Bolshevism. Giving examples will be superfluous here" [Robakidze, 1996:59].

It's known, that Grigol Robakidze dedicated special essays to Hitler, Mussolini, Lenin and Stalin. His interest towards these persons was stipulated by the desire of explaining the character of a "superman", a "superhuman". Grigol Robakidze's interest in the above mentioned persons was explained by the American researcher Leonard Fox. According to his point of view: "Robakidze was fascinated by the essence of the "hero" as it is described in mythology and in contemporary epoch. His interest led him to the study of Hitler and Mussolini and discuss them from the political and mythological point of view" [Robakidze, 1996:38].

Grigol Robakidze was rejected by the European society for writing "Adolph Hitler" and "Mussolini". His behavior seemed incomprehensible, because he did not consider himself a politician. Grigol Robakidze wrote: "I have never been a politician. I am not a politician even now. It does not mean that I do not understand politics. I deeply believe that: a write, which interferes in politics, will do no good for it. Moreover, as an artist he can cause harm to himself" [Robakidze, 1996:226]. Despite the above mentioned, the writer harmed himself. After the

Second World War, Europe leered at Robakidze for writing the essays about Hitler and Mussolini. His works were not published. The doors of publishing houses were closed for him. Sometimes the emigrant Georgian press published his letters.

According to Robakidze's point of view, Lenin, Hitler and Mussolini did not have such a power of person's destruction as Stalin. Stalin turned human beings into nonentities. This process was vividly depicted in Grigol Robakidze's novel "The murdered soul", which presents the tragedy of an artist standing face to face with the tyranny during the spiritual crisis of the society of the 20th century.

In 1933 an immigrated writer published a novel in Jena (Germany). In the epilogue of the novel he wrote a date of its creation (1932). The problem of "The murdered soul" is presented in the title. First of all, the writer is concerned with a tragic fate of the artist Tamaz Enguri (the author connects it with the fate of the Georgian artists, the Georgian nation and the degradation of its intellectual potential). In 1927 Grigol Robakidze wrote in the epilogue of the novel - "This book, which is entitled "The murdered soul" tries to present artistically a pernicious force of Bolshevism in its atmospheric influence". The writer points (without modesty) to the prophetic value of the work, which describes dark events of Moscow (the attempt of Stalin's overthrow) "opened" by Berzini - one of the characters of the novel.

The events of the novel take place in Tbilisi. The main character of the work Tamaz Enguri is a writer. As an artist Tamaz is appealed to share his spiritual achievement with others, but he is under the threat of destruction by the Soviet dictatorship. The red terror tries to submit all the artists to its ideology and use them for veiling the immoral government. The fear of severe repressions showed the following results: "The work was underway everywhere - in literature, in the theatre, in the cinema. Everybody tried to step correctly on the rope. They looked for themes appropriate to such experiments. Different kinds of devices were invented for achieving a desired goal undoubtedly. Some kind of mastership (acrobatics) was formed. Hence, the creation of themes and artistic tricks caused the emergence of other difficulties. For the deduction of the main line, the attention was paid to the mechanic scheme, which did not cause admiration... These difficulties were easily dealt with in the world of movies, which was far away from the real art. Movies were followed by the theatre, while the latter was followed by the literature and poetry... Lyrics finally died out..." [Robakidze, 1991:89].

The writer points to the moral degradation of the society, which condescends to do everything for its survival (despite having the highest level of morality in the past). The society does not recognize dignity, condolence, devotion, honesty. Hence, these characteristics were so familiar to Georgians. What has happened? Which force degraded this noble gene? Bolshevik ideology is a suppressor of morality and sublime - this is the only answer. The face of "Stalin with a head of a lizard" represents a face-symbol of Bolshevik ideology in "The murdered soul". A terrible portrait of the leader shows Grigol Robakidze's attitude to the power of socialistic ideology, which crossed all kinds of moral boundaries.

The hypnotized force of Bolshevism dishonored a person and captured him(her). "Such an atmosphere was everywhere. Distrust and fear ... mania of deviation originated to the left, to the right and God knows, to which side. If a deviation of a coworker was "detected", uproar was

created in the newspapers, in the groups, during the meetings, in protest resolutions. Newspapers, groups, meetings, resolutions - even the highest official could not deal with this storm. This elusive thing had a terrible influence even here. Nobody was free. Every person blamed himself(herself). The only deliverance - confession and self-exposure - spread like an epidemic in the Soviet Union... the atmosphere, in which the truth and apparition overlapped, created an opportunity of real perception of an uncommitted sin..."[Robakidze, 1991:87].

Tamaz Enguri (the alter ego of Grigol Robakidze) came across the following note: "Lenin gave a special name to Stalin - "a legendary Georgian". Stalin "comprised" plenty of legendary. Hence, Georgian was in him sparsely" [Robakidze, 1991:94]. Robakidze describes a dictator (who was later compared with "a stiff face of a prehistoric lizard") in the following way: "...Stunned and alienated he crept out of the net of the current for some time. When he felt scarefully, that the strength left him, he was only Soso Djugashvili. Simply, Georgian. At that moment he remembered distant Georgia from which he kept the taste of Satsivi and Kakhetian vine, the tune of Mravaljamieri and the Georgian course: "Magati deda ki vatire" [Robakidze, 1991:108].

Grigol Robakidze's talent of writing as well as his artistic and philosophical imagination gives an opportunity to generalize not only the character of Bolshevik tyranny, but to show a real face of the models of the totalitarian country. The novel underlines, that one of the reasons of a moral degradation of a human being is the rejection of God. The beginning of the sin (the betrayal of a friend) committed by Tamaz Enguri is caused by the spiritual hesitation, which is stipulated by the fear of Bolsheviks. Before the betrayal of his friend, Tamaz had made a compromise several times: at first, in the film studio during the discussion of the script, then at the writers' meeting, when he "blooded" during the speech. After each compromise he approached a spiritual crisis which was crowned with an involuntary betrayal of Levan. Afterwards Tamaz Enguri realized that the force which had provoked a commitment of this sin, was called the "fear". The end of the novel (which follows the sticking in the sough of a sin and the attempt of "murdering the soul" by the totalitarian pressure) is multi-content. After such "falling" Tamaz Enguri acquires an ability of catharsis and approaching God. By murdering a sinful soul, he has to be restored and overcome the fear which made him to commit a sin. The writer "put" the sinner on the way of regret, because Tamaz aspired to God heartily. A sinful artist asked Jesus Christ: "Oh, you, the blood of Christ poured out of the injured ribs, give me one of your drops, just a tiny drop, for my renewal, for my lightening, like a child, like a virgin" [Robakidze, 1991:154].

The way to VITA NUOVA walked by the main character is the only way of survival of the society, which is tired of a spiritual crisis. Tamaz Enguri needed an inner alteration and a spiritual transformation. Birth for the second time is the divine action. Immortality is the only fate of a believer, because under Bolshevik dictatorship "everybody sinned and therefore, was deprived of the glory of God" [The epistle...3.23.] Each of them must be born for the second time in order to be forgiven, in order to form a connection with God - this is the credo of Grigol Robakidze's novel.

"The murdered soul" is not only a classical example of the deprivation of the creative freedom. This work presents a permanent circuit, in which Tamaz's spiritual renewal repeats biblical "birth from the heaven" - "Who is in Christ, (he/she) is a new creature; the old spoiled and everything is new" [The epistle II... 5:17]. "He was not that Tamaz, he was another person, maybe he was not a human being any more. The "strong" light appeared in front of him... shivering and frightened he saw God there. Tamaz jumped up, looked at the boundless space and cried out in a loud voice: "You are, you are, you are" [Robakidze, 1991:154].

By means of a spiritual catharsis, Grigol Robakidze depicted an inexhaustible energy and strength of a real artist. The novel underlines the fact, that each artist is given a new life by the mercy of a sacrament received by God. He(she) becomes immortal by means of sacrificing to the permanent values.

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About Several Aspects of Michael Tarkhnishvili's Kartvelological Work

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Foreign researchers' interest in the history, literature and art of Georgia revived in the beginning of the 20th century. The Georgian culture was studied and popularized not only by foreign Kartvelologists, but by the Georgian scholars (who lived and worked abroad) as well. Their desert had been less known till the 80s of the 20th century. The foreign editions had not "entered" the territory of Georgia or had been kept in special funds. Nowadays, a lot is known about our compatriots, who worked in different spheres. Hence, still a lot must be studied and researched. At the end of the 20th century several letters were written about Georgian scientists Michael Tarkhnishvili, who lived and worked abroad. Some of his works were translated. In 1994 the publishing house *Kandeli* published Tarkhnishvili's letters [Tarkhnishvili, 1994] in the series *the history of the Georgian church, materials and researches*. Despite these facts, Tarkhnishvili's desert and the spheres of research are less known to the Georgian society.

Michael Tarkhnishvili had a profound knowledge of Georgia's history and literature. He loved his native country. All his time and energy was spent on researching and publishing the Georgian written monuments. He facilitated the revival of interest in the Georgian culture. As a Kartvelologist, he was often asked about philology and bibliography. "He was the first, who showed the less known treasury of the Georgian literature to the western researchers", - Michael Tarkhnishvili's disciple Jerar Garitte wrote about him [Garitte, 1958:308].

M. Tarkhnishvili was born in Akhaltsikh on 12 January 1897. He entered public school of the village Skra. In 1913 Tarkhnishvili was brought to Constantinople (Istanbul) by the Georgian Catholic monks, who chose pupils for Georgian Monastery School. Michael stayed in Constantinople till 1917. Then he left Turkey and went to Germany. Till 1919 he studied at the Abbey of Etal's Benedicts. After declaration of the independence of Georgia (1919), Tarkhnishvili was given an opportunity to go on his studies in Tbilisi, but in December he went to Istanbul and has never returned to his native country. In 1923 Michael graduated from Cappucins' College. From September 1923 till July 1924 he studied at Constantinople's Georgian Monastery. In 1924 Tarkhnishvili went to Austria and finished the course of philological and philosophical education at the Society of Saint-Gabriel's Divine Word. Then he went to Rome, where he entered Greek College as a free listener. Afterwards, Michael studied at the Eastern Institute of the Pope of Rome (1930-1933), where he defended the dissertation in the Latin language ("Teatinian preachers in Georgia in the 17th century") and was awarded a degree of Doctor. On 6 August 1931 Tarkhnishvili was ordained a priest at Grotaperata Greek Abbey.

In 1934 he was given the task by the Spiritual Society. Tarkhnishvili had to raise Georgians (who lived in France, Belgium and German) as the representatives of the Eastern Church. For that purpose, he visited France and Degendorf (Bavaria) in the company of Benedict fathers.

During 1936-42 M. Tarkhnishvili tried to find a job. At that period of time the congregation of the Eastern Churches in Vatican raised the question of publishing Georgian liturgical texts. Michael Tarkhnishvili moved to Rome as the most suitable candidate.

The researcher stayed in Rome till the end of his life. Despite illness, he worked very hard. It was the most fruitful period of Tarkhnishvili's life. The researcher looked for the Georgian sources, which were kept in the book depositories of Italy. He translated and published the Georgian literary monuments. Tarkhnishvili popularized the Georgian literature and culture in Europe. After his death (October 15, 1958), he was buried in the common burial vault of foreign fathers, who worked in Vatican.

The direction and character of M. Tarkhnishvili's scientific work was stipulated by his origin, Catholic faith and working abroad. He published his works in European journals and considered the interests of the European readers.

At the earliest stage of his work M. Tarkhnishvili was interested in theology and historical liturgics. His first works were more theoretical. The researcher was deeply interested in the Eastern Church. One of his works was "Byzantine Liturgics, as the realization of unity and connection in the dogma" [Tarchnishvili, 1939]. The author underlined the aspiration of the Eastern Church towards the unity and harmony. Tarkhnishvili tried to show how vividly was seen the divine unity in Byzantine liturgics (the complines of Saint Ioane Okropiri and Basili Didi are considered). The researcher depicted liturgical action and prayer. He described a spiritual condition of the eastern person. His(her) obedience, god-fearing and teocentric character. Tarkhnishvili thought, that the most important was the idea of connection between God and a human being. He singled out the importance of the meaning of peace in liturgy.

M. Tarkhnishvili's work did not remain unnoticed by the researchers of theology. Ts. Shneider wrote a review in "Byzantinische Zeitschrift" [Schneider, 1940:156], where he characterized the work as a "neat" analysis of Byzantine liturgy and an attempt of the perception of its content. According to the reviewer's assessment the letter could not be regarded as a genuinely scientific work. Therefore, it was intended for a wide circle of readers.

The Georgian scientist's another work "Una Sancta before division" was published in 1939 [Tarchnishvili, A, 1939]. It was dedicated to the unity of different Christian countries and the Christian church. The Catholic researcher considered the connection with the Roman church as a unifying feature of the whole Christianity. Moreover, he once again singled out the following characteristic features of the Christian world: the eastern spiritual leadership of the western church and the unity of the whole cultural-religious life of Christianity (which had the eastern shade). The author proved his idea with the following facts: mediators and writers, who worked during the first two centuries were of eastern origin; before the division church meetings were held in the East; the western school depended on the Eastern and African

Churches. Roman church was under the influence of Alexandria, while Gaelic liturgy was influenced by Syrian-Byzantine. Dependence on the eastern was seen in the western art: church music, poetry, architecture, iconography and book painting.

The author hoped that the unity of church would be restored by the joint work of the Eastern Catholics. Therefore, a particular unification in liturgical-religious and theological spheres was needed.

In the work "The eschatological feature of the Eastern Christianity" [Tarchnishvili, 1940] the author discusses the connection of the Christian doctrine with the condition of a soul after death. Tarkhnishvili concludes that according to this doctrine Catholic eschatology stands on one pole, Monophysite-Nestorian on the other, while Orthodox occupies the middle position and makes a bridge between them. M. Tarkhnishvili tries to find common features of the Catholic and Monophysite-Nestorian Churches.

In the article "The ways of improvement" [Tarchnishvili, 1941] the author singled out several features (obedience, prayer, fast, confession) which were needed for the human being's improvement.

M. Tarkhnishvili discussed the questions of historic liturgy in connection with the history of the Georgian church. The author was interested in these issues in relation with the past of his country, its culture and the spiritual life of its people.

The issues of the history of the church are discussed in the following works of M. Tarkhnishvili: "From the life of the Georgian monks" [Tarchnishvili B, 1939; Tarchnishvili A, 1940], "Christianity in Georgia" [Tarchnishvili, 1936; Tarchnishvili A, 1936], "The relationship of the church and the state in the kingdom of Georgia" [Tarchnishvili, 1955] and others. He wrote also the history of Georgian church till the 8th century (in Georgian language), which was not published by the author. Nowadays, it is kept as a manuscript in the national center of manuscripts.

The main subject of M. Tarkhnishvili's interest was the research of ancient Georgian lectionaries and scientific study of their texts. The researcher published the first work about Khanmeti lectionary in the liturgical journal "Janbuch für Liturgiewissenschaft", which presented the main facts about the monument and its short description. In the work "Two fragments (of the 5th and the 7th centuries) of the Georgian lectionary" [Tarchnishvili, 1942-43] Tarkhnishvili studied two fragments of the Georgian lectionary (Khanmeti and Haenmeti) and discussed the question of their origin. The author compared Khanmeti lectionary with other liturgical monuments, discussed the questions of their relationship and concluded, that this lectionary was created in the middle of the 5th century earlier than the Armenian one. Tarkhnishvili supposed that the place of its origin was Palestine, while the original itself was Syrian or Greek.

The author's some ideas were considered as incorrect or doubtful after the later researches. For example, a famous Armenologist Atanase Renu rejected Michael's idea about the origin of Khanmeti lectionary (the first half of the 5th century) and its precedence to the Armenian one [Renoux, 1971]. The researchers did not share the idea, that Khanmeti

lectionary and canonary are two independent translations of different redactions of the Greek originals. It was proved that there was one continuous line of development from Khanmeti lectionary to canonary of Jerusalem. Therefore, the ancient Georgian translation gradually shared changes of Greek and the inventories of the Georgian redaction were created. M. Tarkhnishvili's some ideas provoked disputes and doubts. Hence, his researches were directed correctly. Moreover, Tankhnishvili moved forward the date of the Georgian translation of lectionary relying on the signs of its ancient origin.

M. Tarkhnishvili worked hard on the text of the Georgian version of Jerusalem's lectionary. Hence, the monument was published (in Georgian and Latin) only after the researcher's death under the leadership of R. Drage and G. Garitte [Tarchnishvili, 1959; Tarchnishvili, 1960]. The lectionary presented the full text of monostrophes. This fact stipulated the research of the lectionary from the hymnographic point of view [Leeb, 1970; Khevsuriani, 1973]. This edition widened the circle of the researchers interested in the Georgian lectionary. The attachment of the Latin translation made the text of the lectionary accessible for the European scientists. Afterwards, liturgists, hagiologists and palestinologists evaluated it as one of the most significant monuments, which "reserved" the ancient typicon of Jerusalem. Moreover, this edition was recognized as one of the best works of the researcher.

In 1948 M. Tarkhnishvili published the German translation (with researches) of the Georgian inventory of Jacob's complin [Tarchnishvili, 1948], which was followed by the edition of the texts of Georgian complins with their Latin translations [Tarchnishvili, 1950].

The researcher played the greatest role in the publication of the typicon of Petritsoni Georgian Monastery, which can be regarded as a significant historical monument of the 11th century. The statute of Petritsoni Monastery was created in the Georgian and Greek languages by the founder of the monastery Great Domesticos Grigol Bakurianis Dze (in 1083). At the end of the 19th century it was "spread" in scientific circles. In 1904 the French scientist Lui Petit published the old Greek text of Petritsoni typicon according to the copy, which had been rewritten in the 18th century. He could not find an original and filled up the gaps by means of the new Greek translation, which was published by G. Musiosi. The Georgian text had been unknown till M. Tarkhnishvili revived his interest in it. The researcher found Georgian manuscript on Chios Island. The original was not given to him. Therefore, he took the copy, which was rewritten in the 19th century, arranged the text and published it in two books in 1954 (with the added Latin translation) [Typicon ... 1954; Typicon... 1954 A.]. At that period of time, the old inventory of typicon was not found and the publication of its copy was regarded as a significant fact. M. Tarkhnishvili's work played a particular role in the study of the history of Petritsoni Monastery and the biography of Grigol Bakuriani. I. Molitor thanked him for carrying out such a responsible work" [Molitor, 1956:146].

Tarkhnishvili was deeply interested in the issues of the Georgian epigraphy. In the research "New Georgian epigraphic and literary discoveries" [Tarchnishvili, A 1950] he discussed the ancient inscriptions of Bolnisi Sioni, Djvari Monastery, Sahakdukht and Tsksisi. Tarkhnishvili's research "The inscription of the icon of the Divine Virgin in Petritsoni Monastery" is dedicated to the inscription, which was written on the icon of the Mother of God in Petritsony Monastery [Tarkhnishvili, 1950].

M. Tarkhnishvili was the first who responded to the discovery of the old Georgian archaeological monuments in holy places (thirteen churches and monasteries near Antioch, the church which was built in Egypt in the 5th century by Petre Iberi and the Bachkovo Monastery). Foreign specialists often asked him for help. Tarkhnishvili's advice and notes stipulated the research of some monuments.

Italian archaeologist Virgilio Corbo found the remains of monastery complex in the surroundings of Sair-al-Ghanim. It was decorated with the old Georgian inscriptions and was connected with the name of Petre Iberi. Virgilio Corbo invited M. Tarkhnishvili to study the Georgian inscriptions. Michael deciphered and scientifically analyzed four Georgian Asomtavruli inscriptions, which were written on the mosaic floor. The depiction of historical persons played an important role in dating the inscriptions. The works of M. Tarkhnishvili and V. Corbo "deserved response" in Europe (H. Engberding) and Georgia (A. Gamkrelidze, B. Giorgadze, Sh. Nutsubidze). The Georgian scientists (Sh. Nutsubidze, S. Kaukhchishvili, K. Kekelidze, G. Tsereteli) tried to identify the persons depicted in the inscriptions. G. Tsereteli's book "The Ancient Georgian inscriptions from Palestine" was published in 1960. The author discussed the existed literature and highly evaluated M. Tarkhnishvili's idea: "The inscriptions were read absolutely correctly by M. Tarkhnishvili. There are no letters, which need corrections. The same can be said about the translation and the interpretation of the text. Only some proper names need explanation and identification" [Tsereteli, 1960:10]. Gr. Tsereteli identified the persons indicated in the inscriptions and found out the exact date of their creation. It was supposed, that two Georgian inscriptions were created in the 30s of the 5th century and therefore, originated earlier than the ancient inscriptions of Bolnisi Sioni. M. Tarkhnishvili played a significant role in their research.

Since the very beginning of his scientific work, Michael had been interested in the study of Georgian ecclesiastic writing and dedicated several works to it.

The most important work from this point of view "The history of Georgian literature" [Geschichte... 1955] was published in 1955. It was written on the basis of K. Kekelidze's "The history of old Georgian writing" with an active participation of Julius Asphalg. At that period of time Europeans were deeply interested in the Georgian ecclesiastic literary monuments (original and translated). The necessity of creation of a summarizing work emerged. This honorable mission was carried out by M. Tarkhnishvili, who was supported by friends and foreign colleagues.

The work was published in 1955 in the series "researches and texts" of Vatican's library. It begins with M. Tankhnishvili's introduction and Julius Asphalg's "The substitution of the introduction". The work consists of an additional checklist of names and a list of the Georgian translations of hagiographic works of Kimen redaction.

In the introduction M. Tarkhnishvili wrote about Europeans' deep interest in the Georgian literature and thanked Julius Asphalg and other researchers, who had played their role in the creation of the work. The author said nothing about its relationship with K. Kekelidze's book. In contrast to M. Tarkhnishvili, J.Asphalg in his introductory letter emphasized the necessity of the creation of such work. According to his point of view, the research was not a mere translation. It

was M. Tarkhnishvili's free remake, where the author tried to simplify K. Kekelidze's expanded discussions, fill the sources, add literature and "submit" the work to the contemporary scientific demands. The scientist indicated to the changed places and showed the features, which differentiate M. Tarkhnishvili's and Kekelidze's works. Finally, J. Asphalg made the following conclusion: "The work can be regarded as the first attempt of publishing the history of Georgian ecclesiastic literature in the German language (in accordance to the scientific demands). In case of the first attempt, some inaccuracies or mistakes cannot be avoided. If the book becomes a necessary supplementary material for the European researchers and if it revives the interest in the people, history and literature of Georgia... the goal of this book will be achieved" [Geschichte... 1955:5-6].

M. Tarkhnishvili shortened K. Kekelidze's work. His book was more compact and easily comprehensible from compositional and lingual point of view. On the other hand, the scholium were added and filled with the European editions of old texts and the works of the European researchers. Moreover, the book presented M. Tarkhnishvili's observations and original ideas about different facts (The author dated differently the working periods of Martviri Kartveli, Leonti Mroveli, Ioane Bolneli. He discussed the Catholic missionaries' work in Georgia and etc.).

It's worth mentioning, that K. Kekelidze did not share M. Tarkhnishvili's ideas. His criticism was often just. Hence, it was only a welcomed fact, that a German-speaking reader had an opportunity to get acquainted with a course of the Georgian ecclesiastic literature. Its publication in the German language had the greatest importance for popularization of the Georgian writing on the international level. The work was often referred to and appreciated by the European scientists - foreign Kartvelologists and Orientalists, which worked in this sphere. A lot of informational works nominate M. Tarkhnishvili's book as a sample of supplementary literature.

M. Tarkhnishvili was interested in the problem of "Balavariani" and dedicated several letters to it [Tarkhnishvili, 1958; Tarkhnishvili, A 1958]. This work was the object of interest of many Georgian and foreign researchers. The date of its creation and the name of the author caused the emergence of different suppositions. When Baron Rosen and Nickolas Marr discovered the old Georgian version of the story, the idea of translating the novel from Georgian into Greek was presented. The first translation was made by Ekvtime Atoneli and supposedly, it was the source of all other inventories. This supposition was supported by A. Khakhanashvili, E. Takaishvili, Iv. Javakhishvili, K. Kekelidze, S. Kaukhchishvili, I. Abuladze, P. Peters, R. Blake, R.V. Wulf. The same question was discussed by the famous Byzantinist Franz Dolger. In 1950 he published a letter in the journal *Kzantion*, where he tried to prove, that the author of the novel was John from Damask. The same idea was given in Dolger's book "Der griechische Barlaam-Roman, ein Werk von Johannes des Damaskos" [Dölger, 1950]. Some scientists thought, that the author of the novel was Ekvtime. Franz Dolger criticized them and regarded "The life of Ekvtime" as an unreliable source. He was supported by P.M. Biderman, while F. Halkin published a long review with the help of M. Muzarilio, V. Laurdas and D. Lang.

M. Tarkhnishvili joined the discussion and in 1954 he published the work "The beginning of Saint Ekvtime's literary work and the rebellion of Barda Skliaros" [Tarkhnishvili, 1954]. M. Tarkhnishvili paid attention to the date of the beginning of Ekvtime's literary work, which was essential for regarding him as the translator (into the Greek language) of "Balavariani". The researcher analyzes the notes about the rebellion of Barda Skliaros given in "The life of John and Ekvtime". He discussed them in connection with the data given in the Georgian and Greek sources and concluded, that Giorgi Atoneli's notes "and their description of the events fully correspond to the data of other sources" [Tarchnishvili, 1954].

In 1955 Dolger published a responding letter, but he was not able to reject M. Tarkhnishvili's arguments. Later Dolger's ideas were criticized by the professor of Byzantine liturgics at Harvard University G. Daun and K. Tumanov, who worked in America. M. Tarkhnishvili returned to this question in the letter "Historic-literary notes" [Tarkhnishvili, 1954]. Besides Dolger, he disputed with K. Kekelidze about the date of the creation of the Georgian translation of "Balavariani".

M. Tarkhnishvili was greatly interested in the life and work of Ioane Bolnisebi and Leonti Mroveli. His ideas were distinguished for their originality and courage. Hence, they were not always shared in the Georgian scientific literature.

M. Tarkhnishvili's some letters about Georgian literature and history had a reviewing and a bibliographic character. For example, "The Georgian manuscripts and old books in Rome's book depository" [Tarkhnishvili, 1952], "A short review of the research of the Georgian literature" [Tarkhnishvili, 1954], "Historic-literary notes" [Tarkhnishvili, 1954].

The research of the history of literature separately from the history is impossible. Therefore, M. Tarkhnishvili often analyzed historical facts. He relied on the results of the researches of famous specialists, who worked in different fields (especially, Iv. Javakhishvili's "The history of the Georgian nation" and other classical works). Moreover, M. Tarkhnishvili had original observations of historic character in the form of a special work or in the form of an excursus, which was inserted in the literary research.

The samples of special researches are the following articles: "The Byzantine-Georgian epopee of 979" [Tarkhnishvili, 1956], which is dedicated to the rebellion of Barda Skliaros in the last quarter of the 10th century; "The past in the present" [Tarkhnishvili, 1949], which refers to Syrian writer's (Bar-Hebreus or Abul-pharaja) notes about Georgia; "One of the Georgian military leaders in Byzantine" [Tarkhnishvili, 1952], which presents the discussion about Grigol Iberidze; "It was once" [Tarkhnishvili, 1949], which presents a discussion of Parsman Iberieli's relationship with Roman emperor; A work of reviewing character: "The remains of the Georgian art in Egypt" [Tarkhnishvili, 1952] and others.

The special attention must be paid to M. Tarkhnishvili's cooperation with special editions and his private relationships with Kartvelologists, who work in Europe.

When the Kartvelological journal "Bedi Kartlisa" was published with the initiative and editorship of Kalistrate Salia in Paris in 1949, M. Tarkhnishvili was the first, who responded to this fact and became an active co-worker of the journal. The researcher published his

researches in every edition of "Bedi Kartlisa" and stipulated the formation of the profile of the journal.

At request of R. Drage - the main secretary of "Corpus Scriptorum Christianorum Orientalis", M. Tarkhnishvili took responsibility for the Georgian part of the collection and published 4 volumes in this "corpus": the old Georgian liturgies and Grigol Bakuriani's typicon. After his death the Georgian lectionary was published in the same series.

M. Tarkhnishvili's researches were published in the authoritative organs of the field of Oriental studies (Byzantinische Zeitschrift, Le Museon, Oriens Christianus, Archiv für Liturgiewissenschaft and others). He gave information about Georgia to the European journals and encyclopedias (Enciclopedia Cattolica, der Christliche Orient in Vergangenheit und Gegenwart). He was often addressed by foreign Kartvelologists and the Georgian scientists, who lived abroad.

M. Tarkhnishvili's disciple and co-worker was a famous Georgian Kartvelologist Julius Asphalg. They got acquainted in 1951. Afterwards, they wrote each other and had several quite durable meetings. M. Tarkhnishvili helped J. Asphalg to study the Georgian language and supported him in getting photocopies of Jerusalem's manuscripts. Julius edited M. Tarkhnishvili's works. In cooperation with Asphalg was published a fundamental work "The history of the old Georgian ecclesiastic writing". After the death of father Michael, Julius gathered biographical data and published a necrology in the journal "Bedi Kartlisa". He wrote also a bibliography of Tarkhnishvili's works.

M. Tarkhnishvili taught the Georgian language to another famous scientists G. Garitte, who was interested in the Georgian literary monuments of the ancient period (the 5th - 12th centuries). The Georgian scientist dedicated several letters to Garitte's Kartvelological works and highly evaluated his work in this sphere. After M. Tarkhnishvili's death, Garitte led the publication of Jerusalem's lectionary, which was prepared by Michael.

M. Tarkhnishvili was particularly respected by his disciple and friend David Lang. Michael wrote him regularly and supplied with the necessary information. "I was so happy to know father Michael and to feel pleasure from his live speech and especially, from the relationship with such a brilliant person" [Lang, 1958:6], - wrote D. Lang after Tarkhnishvili's death. David received father Michael's last letter several days prior to his death.

When M. Tarkhnishvili studied in Munich, he got acquainted with the Georgian scientist Alexander Nikuradze, who lived in Germany. Nikuradze remembered pleasantly the time spent with Michael, his aspiration to study the history of Georgia, to discover new sources and to "present" renovations in the research of the old sources [Nikuradze, 1958:6].

When Tarkhnishvili stayed in Vatican, he was visited by the Georgian scientist Nikoloz Janelidze, who accepted Catholicism and studied in the post-graduate studentship under the leadership of Michael. Later N. Janelidze used the monument of the Georgian ecclesiastic writing "The life and citizenship of blissful Nino who is equal to apostles" and published "Apostle Nino" (Die Apostolin Nino) in the German language. M. Tarkhnishvili helped him in determining the text and translating it into the German language [Sharadze, 1989].

M. Tarkhnishvili actively wrote to the Georgian scientist Vakhtang Jokhadze, who lived in America. V. Jokhadze wrote about his scientific plans and sent his works to father Michael. The scholars, who lived far from Georgia lacked the scientific literature, which was published in their native country. When they found the material, they shared information and their ideas to one another.

We presented a short review of Michael Tarkhnishvili's works. We hope it will help the readers, which are interested in his scientific researches.

The research of V. Korbo and M. Tarkhnishvili was published in the form of a letter. Afterwards, V. Korbo's book was published in Italian language. It consisted of M.Tarkhnishvili's research (as a sub-chapter) [Tarchnishvili, A. 1955].

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The Question of the Etymology of Several Georgian Anthroponyms and Toponyms

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During the 12th-13th centuries the house of the Orbeli (the Orbeliani) possessed Orbeti castle in Kvemo Kartli, the place of origin of their surname [Ivane...2002]. **Orbeti** is a transparent word usually naming a place of eagles. In this word - **et** can be regarded as a derivational suffix of geographical names, which is removed, when the suffix – **el** is added to the toponym, for example: Kakheti and Kakhelebi, Imereti and Imereli, Bandza (a village) and Bandzeladze (a surname). Moreover, the greatest Armenian historian Stepanoz Orbeliani wrote: “The castle of Orbeti built by Georgians was strong and given to them for living there... They inhabited Orbeti and were called Orbeliani in accordance to the name of the castle. They are Orbetelni ... for the local habit requires naming in accordance to the dwelling-place, for example: Mteulta-Mteulni, Mrachvelta-Mrachvelni, Herelta-Herostoni, Javakhta-Javakhni, Kakhta-Kakhni, Likhelta-Likhelni and others” [Stepanoz...1978: 28-29].

The distortion of toponyms is a regrettable tendency. Tendentiousness can be stipulated by the exaggerated evaluation of the history of the native country and underestimation of its past, the neighboring nations and the current situation. Some scholars often find themselves in an awkward situation when the etymology of toponyms is misinterpreted. I want to point to the fact how the representatives of neighboring Azerbaijan and Armenia try to “place” the name of Georgian village **Atskuri** into linguistic and cultural areas of their countries. The Azerbaijani scholar writes: Также с горами связаны названия сел Азгур (по-груз. Ацкури) в Месхетии (Ахалцихский район) и Ацкури около г.Телави. Именно в этом регионе в IV-VI вв. действовали и проживали упоминавшиеся сабиры [А. Юнусов, 1999].

For this scholar the base of the word, word-forming elements and linguistic morphemes have no importance. As soon as he “finds” an acceptable group of sounds in any part of the word, he begins speaking about a desired etymology. A. Yunusov does not write about the origin of the form **Азгури** (Azguri) (maybe, it was created by him). He simply singles out – **гур** (**gur**) and connects it with the Turkish tribes Sabirs which lived in Atskuri in the 4th - 6th centuries (according to the scholar’s point of view). They gave the name to Atskuri. A. Yunusov singles out – **гур** (**gur**) and accordingly, divides a desired form into two parts. Hence, he says nothing about – **Аз** (**Az**). It seems, that the scholar considers –**Аз** (**Az**) as a contracted form of Азербайджан (Azerbaijan).

According to his point of view, the Georgian variant of **Азгур** (**Azgur**) is **Ацкури** (**Atskuri**). Hence, he does not mention why Georgians changed **Азгур** (**Azgur**) into **Ацкури** (**Atskuri**). The Georgian language (in contrast to the Azerbaijani language which cannot

pronounce **Atskuri**) can “pronounce” Azguri as well as Ackuri. Hence, it does not need the given secondary forms, because one of them is fabricated, while another is a product of the Russian transcription and is not related to the Georgian language.

According to Armenian scholar’s point of view: Топоним Ацкур, несомненно, армянского происхождения. Как мы полагаем, это сложное слово состоящее из корней Ац и Кур.“ [Саносян, 2006: 35]. The respected scholar also mentions, that **Ацкури** has its Georgianized versions Аскурет(ი) and Сокурет(ი) which are used in the Georgian historical sources. This is a distortion of real facts, because in the Georgian reality Atskuri has had several phonetic variants (**Atskuri, Atskveri, Atskueri**) during the period of its existence.

According to A. Sanosian’s point of view, only Armenians inhabited Atskuri and gave the name to this place. The incorrect etymologies suggested by Lunusov and Sanosian distort history leaving nothing for Georgians. For both scholars the main phonetic problem is a consonant -**g(k)**, which occupies quite important position in the base of the word. This consonant does not exist as a phoneme in Armenian, Azerbaijani and other Turkic languages. Therefore, the main problem of the scholar’s etymology is that **кур** never existed in the base of Atskuri. Even Claudius Ptolemy could not write the name **ანყური** (Atskuri) on his map, because there was no -**g(k)** in his language. Therefore, he wrote **Аскур**. Otherwise, the Georgian language could use **ასკურ** (Askur) as a corresponding word of **Аскур**.

Unfortunately, this geographical name is “read” by many persons in their own way and the corresponding “conclusions” about naming the place by Turks and Armenians are made. It can be said categorically, that Turks have never lived in Atskuri. The Turks mentioned in the Russian census data (1907) are Islamized Georgians. In the 19th century they were called Georgians. Hence, they became “Turks” as a result of the Ottoman-Russian policy.

Ацкур, Аскур and **Азгур** are secondary forms. They derived from Georgian **ანყური** (Atskuri), which has several phonetic variants [Beridze, 2008; Beridze, 2010].

ანყური (Atskuri) can be divided in the following way **ა - ნყურ - ი** (A – tskur - i). **ა(a)** is a prefix [Mar, 1935:163], while the base **ნყურ** (tskur) is connected with the word **წყალი** (water). The essential point is the root **-წყ**, which is met in the Kartvelian words connected with water: **წყალი, წყარო, წყარ-, წყე-, წყორ-** [Fernich, Sarjveladze, 2000:657; Shengelia, 2006:147]. The same root - **წყ(tsk)** is seen in **ნე-რ-წყ-ვ-ი** (ne-r-tsk-v-i) and **რ-წყ-ევ-ა** (r-tsk-ev-a) [M. Chukhua, 2003:370].

Atskuri means a **watery place, a place of water**. There are two places called Atskuri in Georgia. Both of them are located on the banks of the river. The results of the recent archaeological researches proved, that Atskuri (of Samckhe) has always occupied both banks of the river Mtkvari. This fact rejects A. Sanosian’s idea about its location, “на правом берегу р. Куры” (on the right bank of the river Mtkvari). Moreover, another Atskuri is situated on the banks of Berkhevi in Akhmeta.

Therefore, it is not accidental that toponyms with similar names are not found in Armenia, Azerbaijan and Turkey. Moreover, A. Sanosian and A. Lunusov could not find the information about Atskuri in the historical sources of their countries, because there was no information

there. The only existed note informed about Armenian Ovanes Atskureli, who was from Atskuri and lived in the 15th century. Relying on this fact, the Armenian scholar concluded: „И город, и крепость Ацкур всегда были заселены армянами. В [дальнейшем здесь обосновались также евреи, грузины и турки](#)“ [Саносян, 2006: 36].

It's worth mentioning, that Armenians always lived in Georgia. In this country they found shelter after escaping from Armenia. A lot of examples can prove how actively they settled urban areas and conducted trade together with Jews. Today Armenians do not live compactly in Atskuri. According to the historical facts, during the 30s of the 19th century, some Georgian inhabitants of Atskuri died in the war. Some of them went abroad. “In 1830 Atskuri was inhabited by 166 Armenian families from Arzrumi”... they were hosted by 461 households of Georgian Muslims and 31 households of Jews [Lomsadze, 1975: 487]. “The new settlers did not mix up with the local population. The latter mainly settled the right bank of the river Mtkvari, while the new settlers inhabited the left bank” [Lomsadze, 1975: 487].

“Armenians and Jews conducted trade. They were not engaged in agriculture. They had no cattle except horses and donkeys, which were used in trade...”

Since the 40s of the 19th century (after the replacement of Akhaltsikhe pashat by Akhaltsikhe province) Atskveri became subordinate to Abastumani region. Consequently, its perspective of becoming a bourgeois city “disappeared”. Armenian traders and craftsmen moved to Akhaltsikhe. They were followed by Jewish traders. Afterwards, Atskveri became a typical village of Samtskhe” [Lomsadze, 1975: 487].

Unfortunately, the above mentioned Azerbaijani and Armenian scholars do not mention the fact, that Atskuri was not only a castle and a church. It was a significant political and spiritual center. The episcopacy of Atskuri is one of the ancient eparchies of Georgia. The bishop of Atskuri was named Matskvereli. The first bishop (whose name reached us) was Joseph, who lived in the 6th century [Православная ... 2002: 221]. The last one was Gedeon. He was given the pulpit from the sultan [Православная ... 2002: 221].

The most well-known from the bishops was Ephrem Didi Matskvereli, who led the pulpit in 855-895. He was a disciple of Grigol Khandzteli. Giorgi Merchule wrote about him:” Ephrem Didi conducted a lot of kindness for our country. At first the chrism was used in Jerusalem by the Catholicos, but under Christ's order Ephrem introduced consecrating with the chrism in Kartli by the directive of the bishop of Jerusalem [Merchule, 1949:97]. According to A. Iunusov's point of view, when Gurs founded Azguri, Sabirs lived in Meskheta and therefore, in Atskuri. It's natural, that the parish of the episcopacy was Christian. Hence, which religion and language had Sabirs in the center of episcopacy?

Some scholars “make no allowance” for Georgians throughout history. They try to ignore that Ottomans and Russians described not only different parts of Georgia, but its Georgian population as well. It's regrettable, that A. Sanosian writes about the Georgian scientist and academician S. Jikia the following words: “В 1595 г. здесь была произведена перепись населения и составлен налоговый реестр дымов (семей). В реестре приводятся имена представителей семей, в большинстве своем армянские. “Большой давтар (реестр)

Гурджистанского вилайета" перевод с турецкого на грузинский и издал в 1941 г. С. Джикия. Сей ученый муж не пожалел сил и стараний, *дабы извратить армянские имена, сделать их грузинскими*, а если не удавалось – непонятными” [Саносян, 2006: 36].

Some Armenian, Azerbaijani and Turkish scholars are very tendentious in this question. They do not pay attention to the fact, that Ottomans knew who lived in Georgia. They knew, that the Armenian population of this country was presented by migrants. Nowadays, the descendants of those migrants inhabit Samtskhe-Javakheti, where their ancestor Armenians found shelter and escaped a well-known genocide in the 30s of the 19th century.

When Ottomans described Gurjistan Vilayet, they used diacritic signs for denoting incomprehensible Georgian sounds. That fact enabled S. Jikia to read and deliver the names correctly.

A. Sanosian notes, that: “Как я уже сказал, большинство имен и топонимов армянские: (1. Купра? 2. Манвел, его брат. 3. Вардзел. 4. Мазман. 5. Егия. 6. Геворк и др.)” [Саносян, 2006: 37]. From the given names (Kupra, Manveli, Vardzeli, Mazmani, Egia, Gevorki) Gevorki can be singled out as the Armenian name. Hence, when Ottomans made a census of Atskuri district in Akhaltsikhe in 1955, there were no persons of this name there [Gurjistani... 1941:89-90]. “Gurjistani Vilayet Grand Defter” makes a mention of only one Armenian family in Atskuri. The name of the head of the family cannot be read (only his father’s name - Тер-Акопа – can be distinguished). The defter also names Termison, who can be regarded as a person of Armenian origin.

A. Sanosian put a question mark on **Kupra**, because the meaning of this name was incomprehensible for him. “**Kupra**” is the Georgian anthroponym. A lot of famous Georgian surnames derived from this name (**Kuprava, Kupradze, Kuprashvili, Kupreishvili...**). A man called Kupra lived in Meskheti in the 9th century. Giorgi Merchule in his work “The life of Grigol Khandzteli” wrote about this person: “Sent a kind man called Kupra to the Queen and asked about forgiveness” [Merchule, 1949: 108].

In the 13th century Kupras Dze lived in Meskheti. “Queen Tamar - a wife of David Narin - endowed The Monastery of Gelati with him (1260-1270)” [Annotated... 1999 : 540]. During the following centuries different persons had the surname Kupra (Kupradze Bera, Kupradze Datuna, Kupradze Naskida, Kupradze Paata and others). In the 17th century a mention was made about: **Kuprashvili Giorgi** – “a witness of a deed of purchase of the vineyard given to Gulobudakh Tsereteli by a father of Mtatsminda Monastery Iakinte”; **Kuprashvili Gogia** – “a peasant from Tsutskhati, a former serf of Kaikhosro Agiashvili. He (his family, brother and estate) was regarded with favour to Vakhtang Agiashvili by King Giorgi” [Annotated... 1999:540] and others. Therefore, “Kupra” is not the Armenian name. In the word “Kupra” – **a** is a suffix which shows similarity. “**Kupra**” originated from “Kupri” (tar). A person was called Kupra for the dark color of his(her) skin. The same can be said about **Shav-a** (Shavadze, Shavishvili, Shavianidze, Shavidze...). A. Sanosian did not pay attention to the fact, that Kupra was Kakas dze. Obviously, the name Kaka was also incomprehensible for him. Many Georgians were called Kaka or had surnames like Kakashvili, Kakauridze and others. A lot of Georgian

toponyms derived from this name. Among them is a well-known Kakas Khidi (Kaka's bridge), which was located on the way from Meskheti to Imereti. The respected scholar overlooked **Kvakila** - the name of one of Kaka's children. If Kaka were Armenian, he would call his child Tsaghika (instead of Kvakila) – a name given to many Armenians.

A. Sanosian considers **Manvel** (a name of Kupra's another child) as the Armenian name. Manvel is a phonetic variant of old Jewish name Emanuel/Emanuil. The following Georgian names derived from it: Manvelashvili, Manvelishvili, Manelishvili, Manvelidze, Manelidze [Chumburidze, 2003:151-152].

A. Sanosian considers Georgian "Vardzeli" as the Armenian name. "Vardzia" was not the only name in Meskheti. It had a phonetic variant "Vardza". "Vardzeli" means "gone from Vardzia". Georgian surname Vardzelashvili can be regarded as its derivative like Kakhelishvili, Imerlishvili and others, which derived from Kakheli (gone from Kakheti) and Imereli (gone from Imereti).

"Mazmani" is the Oriental name. It entered the Georgian language as a word denoting the handcraft. Sulkhani-Saba Orbeliani wrote, that Mazmani was a spinner of the hair. According to D. Chubinashvili, it denoted a spinner of a rope from hair. Mazmani is a spinner of the rope. Therefore, in "Gurjistani Vilayet Grand Defter" this word denotes a handcraft. The Ottoman official wrote that Mazmani Giorgi lived in Atskuri. It means Giorgi - a spinner of the rope. Obviously, Mazmani could derive into the name. The words denoting a handcraft often produced names or nicknames, which derived into surnames (for example, Mazmanishvili) like Menaghare and its derivative Menagharishvili. Z. Chumburidze wrote: "the surnames given after the handcraft are: Dalakishvili, Durglishvili, Kharati, Kharatishvili, Kharazi, Kharazishvili, Khurodze, Khuroshvili, Zeinklishvili, Kalatozishvili, Menabde, Metivishvili, Metskhvarishvili, Mekhrishvili, Mebaghishvili, Mzareulashvili, Peikrishvili, Khabazishvili, Mesarkishvili, Mesabishvili (Sabeli means a "rope", Mesable – a "spinner" of the rope), Mazanashvili (Mazmanashvili). According to the definition given by Sulkhani-Saba, Mazmani is a "spinner of the hair"..." [Chumburidze, 2003:87]. Some of the surnames denoting the handcraft were Georgian. Some of them were created after the spread of new terms. The same terms entered the Armenian language and stipulated the creation of the surnames with the similar bases. For example: Kharatishvili and Kharatiani, Mazmanishvili and Mazmaniani, Dalakishvili and Dalakiani and others.

Georgian surnames are quite productively created by adding the suffix –ian. For that reason, the facts of the coincidence of stems and even whole surnames can be singled out. For example: Davitiani can be Armenian or Georgian. In this case, the origin of the surname is known to the members of family and the representatives of the surname.

A. Sanosian speaks about **Egia** - one more name given to the inhabitants of Atskuri. Probably, the author could not read the name Elia or the spelling was incorrect. In any case, a person called Egia did not live in Atskuri at the end of the 16th century.

“Grand Defter” presents other Georgian names. For example: it notifies that the vineyard of Dedisimedi and Matskvereli Beri was given to Muslim noblemen [Gurgistan...1941:40]. Dedisimedi is a name, which is spread in Meskheti. Matskvereli is a title of an ecclesiastic, who lived in Atskuri. Therefore, it indicates, that ecclesiastical and secular persons were Georgians.

It's worth mentioning, that some Armenian and Azerbaijani scholars lack the knowledge of the Georgian language and the history of Georgia. They easily make desired conclusions. Atskuri with its history and etymology is inseparable from the Georgian language and the history of Georgia.

It happens often. For example, A. Sanosian's [Саносян, 2006] collection of papers presents Georgian-Armenian relationships in a distorted form.

Compare: Kerisperi > kera, Gvinispri>Gvina (Gvinadze, Gviniashvili), Shvindisperi>Shvinda, Svilisperi>Svila and others.

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For the Typology of Galaktion's Symbolist and Novalis' Romantic Poetry

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The poetic discourse of Galaktion Tabidze (1891-1959) is inspired not only by French symbolism, but by the tropologic poetic concepts of German Romanticism as well. In Galaktion's poetic texts we meet the tropologies of *the night*, *the Virgin (Madonna)* and *the beloved*. Their inner essence shows an ideological closeness and an esthetic identity with the corresponding poetic concepts of the German romanticist poet and philosopher Novalis (Freidrich von Handberg, 1772-1801). From this point of view, the typology of the tropology of the *blue (colour)* is very important in the works of Galaktion and Novalis. Hence, it's worth mentioning, that on the basis of esthetic mastering and reception of the above mentioned concepts, Galaktion creates an individual and a unique tropology.

The leading article of Galaktion Tabidze's journal (2, 1922) can be regarded as the clear manifestation of the conceptual-tropologic identity of Galaktion and German Romanticism. Tabidze connects the poetry of German romanticists – Wilhelm Heinrich Wackenroder and Novalis – with the ontological essence of his poetry and the genuine poetry in general. From the conceptual point of view, it implies the aspiration towards the transcendentalness given in the poetic texts, which is contradicted with pragmatism, transient and vanity:

"I knew, there were no connections between the human beings except heartless calculations. They vainly craved for the ideal and harmony. Egoistic calculations wholly overflowed the aspiration towards an unworldly dream. Disappeared the sadness of Wackenroder. Disappeared the illusions of Novalis" [Tabidze, 1975:20].

On the one hand, Galaktion's poem "No Minstrel Any More" can be interpreted as an original dedication to Novalis and his romantic poetry. On the other hand, it can be considered as a conceptual-aesthetic declaration of the identity of German Romanticism and Galaktion's poetry. Therefore, in the given poem the poetic concept of Novalis' flower or the blue flower is not an accidental component of the creative process. It expresses (consciously or unconsciously) creative inspiration and impulses of Novalis' poetry:

"This dream is motley

The thought of the dark night,

No Minstrel any more

Of the tenderest lady.

There was the harm around

And the wailing of the ravens

The snow left Novalis'

Flower to the sand.

Do not hold the sorrow in your heart,

Do not part from the dream,

Everything will repeat once again

I mean" [Tabidze, 1973:192].

The poem reveals the following poetic images and concepts: *the night, the dream, (Novalis') flower*. From the point of view of poetic tropology, there is nothing particular here, because in any epoch any poet could have beloved poetic images and concepts like *the night, the dream* and *the flower*. Hence, if we take into account the whole essential-aesthetic context of the poem, these poetic images will appear as poetic icons having concrete original content (inner logos). They connect creatively and conceptually and point at Novalis' romantic poetry. On the one hand, Galaktion directly speaks about *the blue flower* ("*Novalis' flower*") – the central symbol of Novalis' romantic poetry. On the other hand, the poem presents allusions about Novalis' novel "Heinrich von Ofterdingen" indicated by the poetic images of *the flower* and *Minstrel*.

In the text of Galaktion's poem the poetic concepts of *Minstrel* and *Novalis' flower* create one tropologic flatness and fall within the framework of the common poetic conception. The poetic concept of *Novalis' flower* has similar artistic functions in the poem and in Novalis' novel. Moreover, the flower is the symbol of transcendental divine reality, which is "called up" for denoting an existential stymie stipulated by reducing the divine in the human being's existence and spiritual life – "The snow left Novalis' flower to the sand".

From this artistic concept follows, that in the given poem the poetic concept of *the dream* (like in Novalis' poetic texts) is an allusion of remembrance and a dream about the lost divine existence. The chronotope of *the night* denotes a metaphysic night. Later the divine light is created in its bowels.

The following question of interest is the conceptual-aesthetic and tropologic identity of Galaktion's and Novalis' poetic texts and the form of the manifestation of creative inspiration stipulated by Novalis' romantic poetry. It's worth mentioning, that there are four common points in Novalis' and Galaktion's poetry:

1. The understanding of the poetic image of *the beloved* as the symbol of transcendental divine reality. Compare: Galaktion's cycle of the poems about Mary and Novalis' poetic cycle "Hymns to the Night".

2. The understanding of *the night* as the symbol of transcendentalness. Compare: Novalis' "Hymns to the Night" and Galaktion's "I and the night", "The Moon of Mtatsminda", "No Minstrel Any More" and others.
3. One more common feature of Novalis and Galaktion is the poetic reception of the cult of *the Divine Virgin, Madonna*, where the poetic image of the Mother of God appears as the symbol of Divine love and transcendentalness. Compare: Galaktion's "Azure or Rose in Sand", "White Madonna Follows the ship", "Evening", "Farewell" and Novalis' poetic cycles "Hymns to the Night" and "Spiritual Songs".
4. In Galaktion's and Novalis' poetic texts the color symbolism of the *blue* (light blue, azure) shows an aesthetic and a tropologic closeness[2].

As it was already mentioned, in Novalis' poetic texts the understanding of the image of the beloved as the symbol of transcendental divine reality is met in the poetic and mystic cycle "Hymns to the night" [Bregadze, 2009:121-123]. Its varied variant is presented in his novel "Heinrich von Ofterdingen" [Bregadze, 2009]. In Novalis' poetic texts the hero's passion for the beloved is not a mere "burgher" love. It symbolizes the aspiration of the cognitive subject towards spiritual perfection, infinity and transcendentalness [Bregadze, 2009]. Therefore, in Novalis' poetic texts the poetic image of the beloved is the symbol of transcendentalness and paradisiacal existence:

"The mountain was absorbed in the fog and I saw the beloved's lit features. Her eyes were settled with eternity. I touched her and the tears turned into shining beads. Millenniums went far away like the winds of the bad weather. My tears of beatitude fell on her neck. This is the only dream. After dreaming it, an eternal invincible belief of the sky and its light (the beloved) "settled" me" [Novalis, 2007:18].

The similar artistic function has the poetic image of *the beloved* in Galaktion's cycle of poems dedicated to Mary ("Mary", "Mary, you Walked along the Seaside", "With Mary's Eyes", "Oh, It's Autumn Today"). In this case, if we take into account the specificity of Galaktion's poetic texts (it means, that they are the samples of *transcendental poetry*. Therefore, their poetic-aesthetic intention can be regarded as the "opening" and cognition of transcendentalness), the reduction of the theme of love and *the beloved's (Mary)* poetic image to a mere "burgher" love will be excluded. Therefore, in *the cycle of poems about Mary* a poetic image of *the beloved* must be understood as a symbol of transcendentalness and the lost divine origins. Hence, in contrast to Novalis' poetic texts, in Galaktion's works the divine existence symbolized by the beloved's image represents inaccessible sphere. Ontologically, it "produces" (for Galaktion and his lyric hero) the existential stymie and fear: the passion and love of the (heavenly) beloved do not provoke spiritual perfection and immortal existence in the infinite transcendentalness:

[...] *And rustled the branch of the asp,*

What about – who knows! Who knows, Mary!

The destiny I was not honored with -

Went with the wind like a snow-drift.

Tell me: Why did the sudden illumination

Put out? Whom I entreat?

Why did my dream rustle

As the wings of the flying eagle?

.....
The wind and the drops of the rain

Stopped as I grieved

And I began crying – as King Lear,

Lear, left by every human being” [Tabidze, 1973:63].

In Novalis' and Galaktion's works the image of the beloved is connected with a poetically comprehended image of the Divine Virgin (Madonna). Like *the beloved's* poetic symbol, it represents a divine existence. In Novalis' poetic texts a mystic aspiration of the lyric hero towards the Divine Virgin (Madonna) symbolically represents the return of the lost divine existence and therefore, implies the belief of the return of this divine existence at will of the lyric hero (Fichtean stream). Galaktion's lyrical ego does not show a personal will. It stands in front of the nameless nothing and subordinates an empiric or a metaphysic relation of subjects offered by the existence – “*How can we stand the existence without the Divine Virgin (Madonna)? Disappeared the illusion, disappeared the fairy...*” [Tabidze, 1973:174].

“Mariam, I saw you among thousands of icons,

No one will recognize you like my soul.

I know that the transient world

Will disappear in my dream after that,

And the sweetest inexpressible heaven

Will settle my soul” [Novalis, 1981:198].

“Mother of God, the sun Mariam!

As the rose in the wet sand,

The path of my life is a dream

And the azure of the distant sky.

.....
Where is the return for me?

Where is a happy soul?

As Alighieri from the paradise

I am "covered" with the hell!

And when I see the specter of the death

On the cursed road,

During the carrying-out sacrament

I will not remember you!

I will cross my hands and the fast horses

Will whirl me away like a hurricane!

Sleepless and drunk

I will sink into my grave" [Tabidze, 1973:141].

In the works of both authors the poetic symbol of *the night* is comprehended interestingly. *The night* is presented as a sphere of a divine mystery and a spiritual cognition. Novalis as well as Galaktion connects poetic concepts of *the death*, *the dream* and *the beloved* with the image of the night. The poetic images of *the death* and *the dream* represent a transitional stage of transcending. After its passage a lyric hero reaches a spiritual perfection and "settles" divine existence".

Novalis: "*And I aspire to the inexpressible secret holy night [...] the noble balsam pours from your (of night – K.B.) bunch of poppies. You are lifting the soul to the heaven. The admiration of our souls is inexpressible and inaccessible for the minds of the human beings [Novalis, 2007:9-10].*

And the cover of a desired eventide comes down from the blue remoteness. It cleared away the light of the day – shackles of the soul - to my joy. Disappeared the grandeur of the transient world. My grief was cleared away by the new inexpressible world. The night and the sky endowed me with an eternal sleep. The world tightened and my new-born and liberated soul flew up in the sky [Novalis, 2007:18].

My secretly speaking heart is loyal to the night and its daughter – the beloved" [Novalis, 2007:23].

Galaktion:

"I wish I die singing as a sad swan of the lake,

After saying how the night looked into the soul,

How the dream flapped the wings from sky to sky

And set the blue sail of the dreams.
How the closeness of the death changes
The waterfalls and roses of tunes of the dying swan,
How I feel, that for the soul reared by the sea
The path of death is only the rosy road;
On this road the courage of the poets is a fairy tale,
And the night has never been so calm.
Shadows, close to you I meet the death,
I am a king and a poet and I die singing,
My lyre will accompany you through the centuries...
Such a calm moon has never been born”.

[Tabidze, 1973:64]

According to the above mentioned, the typology of the symbolics of *the blue* is very important. The poetic-tropologic reception of *the blue* represents a conceptual-aesthetic identity of Galaktion and Novalis (Georgian Symbolism and German Romanticism).

In Novalis' artistic texts the symbolism of *the blue* represents a cognitive path towards transcendental, the passion towards the divine origins, unquenchable yearning for the divine reality within a lyric hero (Sehensucht) and the emanation into the empiric reality of the divine transcendental reality or the divine transcendentalness itself [Metzler...2008:48].

In Novalis' poetic texts the symbolics of *the blue* is connected with a poetic symbol of the flower – *the blue flower* (die blaue Blume), which can be regarded as a famous symbol of Novalis' novel "Heinrich von Ofterdingen". "The blue flower" is the central symbol of Novalis' tropology, which represents spiritual perfection, the divine transcendental reality, heavenly love, harmony and cognitive state [Metzler, 2008:52]. Therefore, Heinrich's (the main protagonist of the novel) aspiration (Sehensucht, Erfüllung) towards the blue flower symbolically represents "standing" on the path of the self-knowledge (orphic initiation). It shows the process of transcending, which will be followed by the procurement and establishment of the divine transcendental reality [Bregadze, 2009].

In the novel the symbolics of *the blue flower* is connected with the poetic image of *the beloved* (Matilde). Tropology of *the blue flower* and *the beloved* creates an indivisible entity, which represents the divine transcendental reality and the subject of Heinrich's aspiration. It is not occasional, that the poetic images of the beloved and the blue flower as identical symbols

and the elements of the tropologic entity appear in the reality of dreams (in the first dream of Heinrich) or in the transcendental space just from the very beginning of the novel [Novalis, 1981:242].

The blue - as the symbol of the divine transcendental space - is met in the poem "The Song of the Dead" ("Das Lied der Toten") given in the novel. The poem contains the following line: "The sky settled the soul, the cloudless azure" („Steht der Himmel im Gemüte, / Wolkenloses Blau") [Novalis, 1981:400].

The tropology of *the blue* is met in Novalis' poetic cycle "The Hymns to the night" ("Hymnen an die Nacht"). *The blue* with the poetic concept of the eventide/night represents the divide transcendental reality: "And the cover of the desired eventide comes down from the blue remoteness" („Da kam aus blauen Fernen – von den Höhen meiner alten Seligkeit ein Dämmerungsschauer") [Novalis, 2007:18].

If we take into account the general context (inner logos) of Novalis' novel and poetic cycle, it will be obvious, that "the cloudless azure" ("wolkenloses Blau") and "the blue remoteness" ("blaue Ferne") are not the mere poetic epithets. They can be regarded as the poetic symbols of the divine transcendental-mystic reality.

The symbolics of *the blue* is presented in Novalis' "Hyacinth and Rose Petal" („Das Märchen von Hyazinth und Rosenblütte"). In this fairy tale *the blue* symbolically represents the path of self-knowledge and the hero's aspiration towards the origins: the path to the dwelling-place of the goddess Isida was "decorated" with *the blue* - "The air was warm and blue" ("Die Luft lau und blau") [Novalis, 1981:217].

Therefore, it's worth mentioning, that in German Romanticism and especially, in Novalis' color symbolism *the blue* is the symbol of the divine transcendental reality. Its tropology is related to the concepts of *the beloved* and *the flower*. Therefore, since the appearance of Novalis' works *the blue (the blue flower)* has become one of the major tropologic paradigms of the romantic poetry.

Hence, if in Novalis' artistic texts tropology of *the blue* represents the divine transcendental reality, in Galaktion's symbolist poetry the homogeneity of the tropology is "violated". In Tabidze's poetic texts the poetic semantics of *the blue* acquire the sense of apocalyptic ending. Therefore, the symbolics of the blue represents the existential desolation and finality, which thematically characterizes the modernist poetic texts (for example: G. Trakl, R.M. Rilke).

It's worth mentioning, that in Galaktion's poetic texts the tropology of *the blue* has ambivalent and dualistic features. On the one hand, it comprises the divide transcendental reality and the semiotics of paradisiacal space. Its tropologic aspects are the symbolics of Novalis' *blue* and German Romanticism in general (the same can be said about Baratashvili's tropology of *the blue*. Hence, in this case Novalis' stream is the question of interest). On the other hand, in Galaktion's poetic texts the tropology of *the blue* comprises the semiotics of death, nothing (das Nichts), apocalyptic times, existential desolation and fear.

The blue represents the divine transcendental reality in the poems “The Moon of Mtatsminda”, “White Days Come...”, “I.A.”, “Snow”, “Consolation”, “Whether You Remember”, “Azure or Rose in Sand”, “The Strange Palace” and others. Hence, it can be regarded as a poetic symbol of death, existential fear, apocalyptic space and “nothing” in the following poems: “Azure Horses”, “Late Dream”, “Will Come...But When?”, “I Have Had Wings Not Only Once”, “The Blue Ship”, “Cemeteries” and others.

The following extracts from Galaktion’s poetry shows the ambivalentness of the symbolics of *the blue*:

“Do you remember

The days of Karaleti,

The blue arch of mountains –

Unknown paradises?” [Tabidze, 1973:160].

“The edge of azure,

Covered with illusion

Blue Montevideo

With the tight gloves” [Tabidze, 1973:208].

“Like a snowdrift of mist gilded in the sunset

The shore was sun-lit in the realm of eternity

No promise in sight, I saw nothing,

Only the quiet – cold and homeless.

.....

Through the forest of mad faces

The barren days appear and go to nether world.

In the raid of the mist, on the eternal land,

In heaven or tomb, by dark curse deplored,

As the wandering of the sea, as the turn of fait,

The blue horses dart with a thunderous roar!” [Tabidze, 1973:71].

The given poetic texts show dualistic nature of the tropology of *the blue*. In one case, it is an allusion of paradisiacal life (“*The blue arch of mountains, unknown paradises*”; “*The edge of azures, covered with illusion*”), while in the other, it is a suggested poetic image of

apocalyptic times, nothing and absence (“With the dreamy apparition - on my blue horses you are carried out towards me, everybody is here”). Actually, the tropology, narrative space and poetic rhetoric of “Blue Horses” are wholly “occupied” by the color symbolism of *the blue*. Moreover, the symbolics of *the blue* can be regarded as the poetic image of the apocalyptic times and the death (as an existential ending).

Therefore, it’s worth mentioning, that in Galaktion’s poetic texts the tropology of the blue is determined by creative dualism and its examples can be given here endlessly.

The results of the comparative analysis of the above mentioned Galaktion’s and Novalis’ poetic texts can be summarized in the following way: Galaktion’s symbolist poetry offers a new poetic interpretation of the tropology and poetic concepts characteristic to Novalis’ romantic poetry. These concepts are integrated into Galaktion’s unique poetic tropology and become its inherent elements (it can be qualified as the creative inspiration and not the influence). Therefore, along with the French symbolism, the creative inspiration of Galaktion’s poetry was fostered by the impulses coming from German Romanticism.

The symbol of the blue flower is met in this novel.

The semantic field of symbolism of the blue is entered by the light blue and azure and denotes the divine transcendental space in Galaktion’s poetic texts (compare: “Azure or Rose in Sand”), where the concepts of the light blue and azure unambiguously represent the divine transcendental reality. Hence, the blue is also a poetic symbol of chaotic and apocalyptic transcendental space (compare: “Blue Horses”). Therefore, according to the context *the blue* and *the light blue* (accordingly, azure) can be regarded as “synonymic” or “antonymic” poetic images as well.

The reference to “Blue Horses” will be enough from this point of view.

It’s interesting, that in this case, Galaktion diametrically contradicts French symbolists. For example, in Paul Verlaine’s works the night is a symbol of apocalyptic end and destruction. In contrast to Galaktion’s and Novalis’ poetic texts, it is not the sphere of spiritual contemplation and the bowels of the beginning of the new divine existence (see Verlaine’s poem “The Effect of the Night”).

In this case azure and the night are comprehended as identical poetic concepts.

Compare: Galaktion: “The Air is a Blue Silk”.

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Creative Approach during the Process of Color Nomination and Limit of Meanings of Color Terms

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The theory of nomination, first of all, is connected with the determination of correlation between the conceptual forms of thinking. It deals with the creation, establishment and distribution of the names of some fragments from the objective reality. The subject of the given theory is the study of the results of interaction of human thinking, language and reality in the processes of nomination. According to Kubryakova's point of view: „В центре внимания номинации, оказывается не только анализ результатов номинации, но и анализ самого процесса номинации” [Кубрякова, 1986: 41]. During the process of the joint action of an addresser and an addressee a certain feature of an object or an event is selected. It becomes a fundament of naming. A. A. Potebnya considers the principal feature of an object as a “presentation” or an “inner form”, while its external name is determined by lexical and grammatical selective means of the language. According to the scientist's point of view, one of the features, which dominates is the inner form. “Форму языка составляет нечто постоянное и единообразное в деятельности духа, выражения мысли” [Бодуэновские... 2001: 53]. The artistic approach enables linguists to study the process of transmission and organization of the information between the subjects. Hence, different contexts of the meaning of the expression and the factors of a speaker and an addressee must be taken into consideration. In the sphere of the creation of lexical units with the ability of the performance of nominal functions, the specificity of each concrete language does not proceed only from the peculiarities of its grammatical structure. The potential of the conceptual thinking (how universal it could be) contains specific nuances and is subjective for each individual considering psychological and socio-cultural factors.

From the more global point of view, language is a universal-conceptual system. Berlin and Kay think, that the category of colors is not an individual peculiarity of the language. It is a common conceptual system of the human race. However, it should be specified that the category of colors is not only an individual peculiarity from the conceptual point of view, but it is characterized with the universal features traditional and typical for the mankind. It is interesting, how the specificity of the color terminology is revealed in this conceptual system and which features of the words denoting colors are presented in the language.

The subject of our research is an object of the visible reality, which is mainly perceived by vision (sometimes by hearing). „Видимое же – это прежде всего цвет” (Aristotle, 1976: 408). The units denoting the color are discussed in the context of the functional linguistics and are analyzed in the context of the creative approach of nomination considering such factors as perception and associations. The process of nomination is considered as a creative process in which a concrete concept obtains a form (in our case - a verbal form) and develops its meaning

in the cultural-anthropological context similar to Aristotle's description of typical events. The color which exists in the visible reality can be characterized as "substance", while the word which denotes the color can be assumed as "a form and content".

The ability of perceiving colors and dividing them into categories is one of the important conditions of their vision. Division of colors into categories within the process of perception facilitates their nomination. The number of words denoting colors is limited in contrast to the colors we perceive. However, the categories of colors are perceived in accordance with the existed names [Khomeriki... 2009:136].

The works dedicated to colors in the spheres of art, cognitive psychology, physiology and anthropology are very helpful for the cognitive linguistics in the process of the study of color names. The analysis of the nomination enables us to present deeper studies of the specificity of naming the colors. Taking into consideration the open character of the decoding system, the sequence of decoding and the analysis of the process of development of the content of units designating color in this system become very significant and useful and extend a traditional linguistic stock.

Universal models of categorization of various nuances perceived by different language groups may vary according to the diversity of cultures. Different persons perceive colors in different ways. Therefore, their categorization is diverse. The language differences entail the difference of perception and vice versa, perception conditions the result of the process of nomination. Possibly, a prevailing position of the color plays its role. The margin of perception of central colors is more different. In the Georgian language the central colors belong to the primary category and they are denoted by the main terms. The system of those terms absolutely corresponds to the universal model of colors of Berlin and Kay [Khomeriki... 2009:136].

The central colors create a universal cognitive basis for the language and the memory of colors. It's known, that in the ancient times only three colors dominated in the art (white, black and red) [Миронов, 1984 : 20-21]. Later the palette was enriched with light blue (azure, blue) and yellow (corn-colored/color of the sun). These five colors can be regarded as the main colors of Leonardo da Vinci's palette. Hence, by means of certain combinations the creation of several colors was facilitated (blue + red + white = violet; red + yellow = orange, honey-dew, flame color). Two colors are achromatic – black and white. They can be considered as synonyms and as opposites not only in the philosophical, but in the linguistic context as well.

Black – mourning

White – mourning (in India)

Black – the evil

White - the good

Black – solidarity

White – chastity

White – hardship

White – beginning

Black - beginning

The memorization of the main colors is more spontaneous. The colors which are connected to the natural phenomena (for example: red – fire; blue – water, the sky; black – earth; white (yellow/gold) – the sun) are easier to memorize. Moreover, the central colors are recollected faster (red, yellow, green, blue, white and black) than others.

Which meaning acquires a word denoting a color in the language (prose, poetry) through the associations of human beings? How the extralinguistic and intralinguistic factors influence the development of this type of vocabulary? How the individual transits into the global and how the peculiarities of different cultures and social mediums are exposed in it? How the creative process of nomination is expressed as a natural creative event of the society, which results in the development of the language?

By means of a practical testing, a descriptive method and an intradisciplinary analysis we studied not only the meanings of the words denoting colors, but the process of their creation as well. The research proved that the symbols of colors or conventionally accepted meanings are specific for a certain culture from the stylistic point of view. Great attention must be paid to poetic and metaphoric meanings of these words in the cultural-synchronous context, that definitely proves that the language is a conceptual system. It is a model, which is created from the following components: a psychological factor, a sociological factor, a regional (demographic factor) or intralinguistic and extralinguistic factors.

The test was carried out in December 2009. We questioned 80 Georgian students. The test was composed of the names of ten colors: red, yellow, green, orange, blue, violet, black, brown, grey, white. It contained correct answers from the aspect of painting. It was modified and adapted, because we were interested not only in the fixation of well-known symbolic meanings, but in the more complex study of the units denoting colors as well.

The test was composed of four variants. The students had to answer the question about the associations of the names of colors. They had to write their own variants or individual-subjective associations evoked by the names of colors. The students were not limited in number of chosen answers to each question. They were asked to indicate the primary association connected with a word. In general, the test was similar to the one about symbolism of colors. It had ready answers, which were accepted in the fine arts. However, the focus was not made on this aspect during the test. The main objective was the revealing of transition of the association to the meaning of adjective denoting a color as a result of concrete individual's perception.

The results of testing were rather individual. However, the general picture and the main tendencies were revealed.

Let's review the respondents' associations and the meanings of colors used by them:

Black - death- 50%, evil -39%, rage – 13%, jealousy – 4%, solidarity – 2%, life – 1%. In some cases all the given answers were marked (associations: black is the main color; it is the color of life; a blind person sees only black – answered less than 1% of the respondents).

White - chastity – 69%, peace – 22%, love – 10%, poverty – 1%. In some cases all the given answers were marked (associations: tension, fear – answered less than 1% of the respondents).

Red: passion – 86%, danger – 78%, serenity – 4%, nature – 1% (associations: risk, love, aggression, energy, severity, freedom, anxiety, noisy, strong, conquers – answered less than 1% of the respondents).

Blue: serenity – 74%, hope -84%, energy -24%, richness – 4% (associations: the sky, positive - answered less than 1% of the respondents).

Yellow: happiness - 55%, life – 66%, humiliation – 28%, evil -16% (associations: warmth, light, death, creativity, novelty, the sun, positive energy - answered less than 1% of the respondents).

Green: health – 74%, wisdom – 41%, boredom – 15%, envy– 15% (associations: nature, peace, friendship, joy - answered less than 1% of the respondents).

Orange: creative work – 64%, health – 18%, peace – 13%, fear – 10%, (associations: joy, motion, speed - answered less than 1% of the respondents).

Violet: luxury – 48%, serenity – 34%, anger – 10%, danger – 1% (dignity, mysticism, coldness, study, humiliation - answered less than 1% of the respondents).

Brown: pride – 38%, luxury – 30%, practicality, humiliation – 28%, energy – 23% (associations: simplicity, boredom, inaction, love, coffee, boring, life, inanity - answered less than 1% of the respondents).

Grey: boredom – 48%, old age – 44%, fear – 10%, death – 9% (associations: winter, simplicity, emptiness, youthfulness, sportive, fashionable - answered less than 1% of the respondents).

“Aristotle stated that colors are created by mixing black and white and between these two extremes are five definite colors (purple, yellow, red, green and blue). This fact excludes the presence of indefinite ones. Therefore, the total number of colors is seven, while other nuances are created by their compositions. For a human being white and black are two extremes, two “opposite” points”[Darchia, 2005:12]. Plato understood the optic nature of a color and the facilitation of its existence by the relationship with material objects. Acknowledgment of qualitative nature of a color has effected the terms denoting it. Considering the margins of colors the theorists tried to define them. Hence, sometimes the meanings of terms exceeded the margins [Darchia, 2005:13].

The system of words denoting colors is rather instable. Decoding this system and the comparative analysis of these units and pragmatics of their meanings are interesting for the common traditional methods of the historic linguistics (cognitive anthropology, classification of colors, variability of the language, universality of the language).

Berlin and Kay established, that the universal system of vocabulary denoting colors includes 11 main categories (white, black, red, green, yellow, blue, brown, purple, pink, orange, grey). These categories were regulated according to the strict mathematical series [Leech, 1977:235].

The teaching of Berlin and Kay enables us to suppose, that the tendency of growth of the number of basic terms along with the development of the society implies the following: in contrast to the contemporary stage, in the historical past the names denoting colors were less in number. The semantic field of colors has extended by means of the development of fine art and other activities where the factor of a color played a certain role, by the revision of the meanings of colors in poetry and metaphoric contexts and by the usage of new meanings. "In the natural environment most objects have fixed colors and, consequently, it is usually superfluous to identify them by color, e.g., 'green leaves', 'white clouds', 'black coals', 'red blood', etc. Color manipulation activities present the possibility of radically changing the colors of both natural and men-made objects so that their identification by use of words is no longer redundant, but, in some instances, almost necessary" [Witkowski, Brown, 1981: 15]. The example of color names, their meanings and lexical succession reveals the process of changing a language and its historical restoration and the development of people's conceptual stock in synchrony and diachrony. Moreover, the systems of decoding of the development of color names are revealed by means of the development of a society and a language. The interesting role in this process is played by sensation and perception. Practically, the sensation which connects us with the word "white" creates this word. Moreover, the perception develops the meaning of this lexical.

The results of the testing revealed socio-linguistic and psychological processes. For example, in the Georgian-speaking society the word "blue" symbolically means "serenity". It is also associated with the energy. According to the explanations of the respondents the sky is associated with a prayer, the lord, help and hope. At the same time, it is interesting to discuss the contrast of perception of one and the same color in the frames of one or two different communities. For example, in many cultures white is associated with chastity and purity, while in India it is the color of mourning. According to the results of testing, all the meanings (variants) of achromatic colors ("white" and "black") were marked by the participants. Black was associated with the end or beginning of the life. In one case it meant mourning, in the other – elegant dressing. White was associated with chastity and serenity or with poverty and tension. Consequently, the meanings were grouped in opposite associations - positive and negative: the perception created a metaphoric meaning and a mood. Therefore, in contrast to the primary meaning, all meanings of this type can be named as a psychological meaning. Such meanings and specificity of the nomination of color names reveal the change of a language and the development of the society. The psychological tests concerning perception prove, that cultural, geographical and social factors influence people's perception of colors and their nomination.

When participants are asked about blue, primrose and yellow, they prove the existence of two or three colors depending on the data of the given language (if the given color names exist in the language).

“Participants are shown three colors and asked to ‘pick the odd one out’, on the basis of similarity. Although English speakers tend to pick the color that is from a different English category (e.g.: lemon yellow, yellow, blue), ‘Africans tend to show no such bias’ (e.g.: yellow, blue) because two colors are in the same African Category.” [Özgen, 2004:96]

Therefore, the complex study of color terms reveals, that the “content” develops within the frames of a “form” of the word depending on the concrete associations and the development of the society and mankind. The primary (or its standard meaning given in the dictionary) and artistic-metaphoric meanings of a word are revealed as a psychological-social phenomenon acquired by the word in speech and especially, in poetry.

The sensation memorized as a result of the visual perception evokes association and creates a meaning and a polysemy in the words “representing” colors. Visual perception and social external factors influence the process of linguistic categorization of categorical terms. It’s worth mentioning, that a word denoting color obtains an emotional nuance and a new metaphorical poetic meaning in poetry (generally, in speech).

The study of the vocabulary of colors enables us to present deep analysis of the process of nomination, which represents a creative process, the ways of the development of the vocabulary and psychological and social contexts of a word and a form.

„Одним из признаков, преобладающим над всеми остальными, внутренняя форма“, - writes A. Potebnya [Потебня, 1999:116].

Nomination means wrapping an idea in a “form”.

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The Orthographic Variation in the French Short Textual Discourse

 spekali.tsu.ge/index.php/en/article/viewArticle/4/31

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- [Linguistics](#)
- [Natia Amaghlobeli](#)

The new form of a written communication, which is presented with sms correspondence, also the situation and technical limitations or possibilities connected to it, make the costumer or enable him(her) to deviate from canonic norms. Therefore, the discourse becomes effective, live and expressive. The deviation from the norm is especially noticeable from the orthographic point of view when the abbreviations of words are used frequently. The given paper makes an attempt to reveal and analyze orthographic variations or nonstandard orthographic forms which are presented in the French short textual discourse.

Orthographic researches, which are dedicated to the short textual correspondence are less in number. Therefore, our review will refer to the researches about the "speech" of an internet chat. Anglophone works are especially numerous [Herring, 1996; Crystal, 2001] and the researchers describe the main groups from the point of view of the speaker's competence. The use of the latter helps to determine the facts (which form a variation or are the variation themselves) and classify them according to the empiric categories. A lot is said about orthographic mistakes, onomatopies, abbreviations and others.

Anis' recent researches acquire importance in the study of electronic French. They refer to "neography", which means: „Sans jugement de valeur, ni positif, ni négative, des graphies qui s'écartent délibérément de la norme orthographique. Ce caractère délibéré se manifeste par la saillance de procédés tels que l'abréviation, la simplification phonétisante, la transcription de prononciations s'écartant du français soutenue, etc.: il atteint son paroxysme avec le verlan » [Anis, 1999: 86].

Relying on the given empiric list, the author differentiates seven neographic categories:

a. Phonetic graphies (Alographies of standard forms):

- Replacement of qu with k in interjections, relative pronouns, interrogative-exclamatory pronouns and adjectives (for example: ki);
- Phonetic crossing of the digram "oi" for an expressive (not for abbreviation) purpose (for example: moua, toa).

b. Phonetic graphies, which are the forms of everyday or familiar register of speaking language and create an effect of the oral speech.

- Traditional methods of replacing silent e with an apostrophe (for example: j'peux);
- Insertion of different phonetic variants (for example: ben ui, po);

- Insertion of a phonetic contraction (for example: *chou*);
- abbreviation (abbreviation of the beginning or the end of the word) (for example: *d'hab*);

c. Consonantal “skeleton” (for example: **tjrs**);

d. Syllabogram (for example: *c* instead of *c'est*);

e. The use of logograms (for example: *l, +*);

f. Graphic expansion. This is an expressive method, which is based on the repetition of letters (for example: **grognonnnnnn, naaaaan**);

g. Verlan (for example: **seul-tout**) [Anis, 1999:86-90].

According to Delope's point of view Anis' term “neography” is less adequate:

„Lorsqu'on examine en détail les candidats à l'innovation langagière trouvées dans les “chats” d'internet, on s'aperçoit qu'il s'agit seulement de graphies non normative. Loin d'être des « néographies », comme le prétend l'auteur [J. Anis], ces graphies sont des variantes graphiques existant depuis longtemps dans l'écrit familier des scripteurs malhabiles avec le statut de fautes contre l'orthographe (*paske*), ou des emprunts aux techniques graphiques de la bande dessinée (*mouiiii*). Quant aux constructions candidates au titre d'innovation syntaxiques, elles se révèlent à l'analyse soit comme des variantes non standard de longue date, soit comme des reprises de trucages stylistiques visant à donner une caricature écrite de la langue orale populaire. L'origine de ces trucages littéraires remonte au moins aux écrivains burlesques du XVIII^e siècle on sait avec quelle délectation destructrice ils ont été illustrés par Céline. Dans tous les cas, il n s'agit donc pas de modification du système de la langue, mais de changement d'attitude face à la norme qui amènent les locuteurs à faire des « fautes » là où on ne les attendrait pas. » [Carton. 2001:19].

Delope's criticism is not groundless, but only in relation to the form or linguistic production. The ending of the citation is very interesting, because the author refers to the main point of the debates - a new usage of discovered forms. The prefix “neo” used by Anis can be “justified” as a new usage, which diverges the sphere of “ignorance”. Therefore, a standardized graphy (or writing, because its codification is socially justified) “stands” on the same level as a nonstandard or regulated graphy (usually stigmatized or purposed for private usage or codified like the connections characterizing commixes or onomatopies and others). If we consume, that such graphy is minimally regulated, why cannot it be considered as a rule? Therefore, Delope's criticism seems acceptable in the conditions of narrow statistic synchrony (from genuinely factual (not procedural) point of view).

From the methodological point of view, among the facts, which deviate from the orthographic norm, Anis chooses the derived variants and “orthographic mistakes” or “printing mistakes”. Hence, the author specifies, that in the neographic perspective such mistakes can be discussed even partially.

Gathering short textual messages is a difficult task, because in contrast to internet chats, they are of a private confidential character and without customers permeation their “getting” or using is impossible. The method of gathering the data depends on the goals of the research. There are two major directions of creating a corpus in the researches of sms correspondence. On the one hand, there are comparatively less-numbered corpuses created from the sms-s sent to (or received from) relatives, friends or the members of the family [Hard af Segersteg, 2002; Grinter and Eldridge, 2003; Kasesniemi and Rautianen, o2002]. On the other hand, there are big corpuses intended for quantitative researches. They are mainly created by means of internet-sites [Fairon, Paumier, 2006].

The given research does not aim at quantitative analysis (it will be used partially). It is concentrated on a qualitative side of the lingual data. Hence, we decided to gather messages by means of an anonymous method, which is oriented on a web-site. We think, that the customers will feel themselves more “defended” and therefore, there will be less chance to “correct” the mistakes or “hide” some messages.

The corpus of the given research is presented by 200 French short textual messages. The messages were gathered by means of a special anonymous questionnaire. Besides minimal social data (age, gender), each respondent was asked to write full texts of three last messages, which were sent and received by their mobile phones. The questionnaire with an “attached” letter of explanation was sent to the addresses taken from social sites. The letter explained our purposes and asked for help. The age of participants of the project varied from 14 to 35.

In the orthographic variants we discussed the methods of contraction discovered in the corpus and their functions (The word “contraction” is used as a neutral term, which comprises all the forms of contractions met in the sms speech. It also consists of less sings than the full form of a word or a group of words).

Generally, three kinds of orthography can be singled out in the short textual messages:

- Standard orthography – in the messages, where the methods of contraction or phoneticizing are not used.
- Mixed orthography – in the messages, where only several words are contracted or phoneticized.
- Sms orthography – in the messages, where all words are contracted or phoneticized.

The methods of contraction, which are presented in the corpus will be divided into six main categories:

1. **Acronymy** or **initialism** - an abbreviation, which consists of the first letters of the word. In the sms speech the most distinguished example of acronymy is the abbreviation **lol** (derived from the English phrase **laughing out loud**), which is spread in all languages and denotes loud laughter or mocking. The examples of the French sms acronyms are: rstp = répond s’il te plait, stp – s’il te plait and others.

2. **Syllabograms** - their usage is based on the following phonetic principle: the word is divided into syllables and each of them is denoted by one graphic unit – a letter, which has a corresponding name in the alphabet. For example: **c** = **c'est** or **ces**. Finally, the mark **c** is not pronounced as [s]. It is pronounced as an alphabetic name [se]. A syllabogram may denote a whole word. Hence, it may occupy initial, middle or final position of the word. A syllabogram, which denotes a part of a word, is often written with a capital letter. An author tries to single out a syllabogram from the letters, which are used according to the norms. For example: DciD – décidé, penC – pensais, tRmine – terminer.

3. The usage of **logograms** is based on the following phonetic principle: the whole syllable of the word is replaced by the logogram, which has the same pronunciation. For example: 2main – demain; vi1 – viens, ojourd'8 - aujourd'hui; re100 – ressens; qoi29 - quoi de neuf.

Sometimes syllabograms and logograms are unified under the common name – letter-numeral homophones. It consists of all those variants, where numbers or letters replace words or a group of words, which are pronounced identically. Crystal calls this phenomenon “rebus possibilities” of letters and numerals [Crystal, 2001: 229].

4. **Phoneticizing** – presents the pronunciation of a given word in a written form and is shorter than a standard word. There are several forms of phonetization:

- Presentation of a digram by the monogram: que-ke; qui-ki;
- Phoneticized division of a digram: toi-toa;
- Replacement of unvoiced consonants by the stress: tu es belle – tu é belle ; demander – demandè; et – é; choisirais – choisiré;
- Omission of silent letters: dire – dir; nouvelles – nouvel;
- Phoneticized “confluence”, which mainly refers to:

1. Clitic elements (clitique): **jatend son cou 2fil** [J'attends son coup de fil]; **gspère qtu va bien** [J'espère que tu vas bien];
2. Modifiers: **c le foot ki te mé ds 7eta ?** [C'est le foot qui te met dans cet état ?]; **moi g lepermi** [Moi j'ai le permis];
3. Prepositions: **g essayé 2tapele pl 1 2foi** [J'ai essayé de t'appeler plein de fois]; **jti1 bcp tro àtoi** [je tiens beaucoup trop à toi]
4. Compound lexical forms: **Keske tu deviens et kestufé ojurdhui ?** [Qu'est-ce que tu deviens et qu'est-ce que tu fais aujourd'hui?].
5. **Clipping** is a form of contraction, in which a part of a word is omitted: d'hab – d'habitude; tt – tout; ti – petit; probl – problemas; ds – dans.
6. A **consonantal skeleton** is created by omitting vowels in a word. The omission does not prevent from understanding the meaning of the word. For example: msg = message, dsl = desolé(e), pr=pour, Je t'aime = jtm an gtm.

For describing the above mentioned forms of contraction, we created four formal criteria and presented the results in the form of a table. The criteria can be described in the following way:

- A criterion, which is related to the type of a grapheme - Punctographic topogram or alphagram? In case of a topogram there will be the mark “+” in the table (in case of an alphagram there will be the mark “-“);
- A criterion of the deviation from the form - Has the given variant a tendency to stay as a deviated variant despite a linguistic context (the starting-point is an orthographic norm)? If the answer is positive, there will be “+” and vice versa;
- Quantitative criterion - The reduction of the number of graphemes (“-“), stability (“=”) and addition (“=”);
- A criterion of oralization (when it is possible) – Is it possible (“+”) or impossible (“-“) to perceive the prominence of the variant during the utterance?

	Type of graphemes	Deviation from the norm	Quantitative criterion	Oralizaion
Acronymy	–	+		∅
Syllabogram	–	+	–	+
Logogram	+	+	–	+
Consonantal skeleton	–	+	–	
Phonetic writing	–	+	–	-/+
Clipping	–	+	–	-

It seems, that the isolation of the categories given in the table is difficult. Despite having different characterizing features, these groups overlap one another.

Besides a formal criterion, a subjunctive one must be considered in case of the above mentioned categorization. Let’s discuss an example of “fai”, which is often used in the corpus of our research. On the one hand, it can be considered as a mistake. In this case, we have to deal with a printing or an “ignorance” mistake. On the other hand, it can be considered as a phonetic writing (as orthographic variations). Therefore, it’s difficult to differentiate orthographic mistakes and some variants. Perhaps, an orthographic mistake is made for the purpose of fast writing. In this case, we automatically move to the variation. Therefore, everything depends on the author’s intention. Accordingly, addressee’s probable intentionality “takes place”.

It seems, that the categorization of the sms contractions by means of formal criteria is almost impossible, because an insoluble problem of “overlap” emerges. Therefore, subjunctive criteria must be considered.

According to the data of the corpus, frequently used variants have a stereotyped character (for example: ke – que, ki – qui, c – c'est, d – de and others), while comparatively rare variants are presented by one and the same customer (for example: 2pui, 2main, an penC, pouV, tRminé, DciD). Therefore, it can be supposed, that such usage of sms contractions plays the role of identification of a customer as a “lingual being”. Hence, such “identifiable” variants are met only in that case, when an addressee is a temporary sms customer and it is used to such kind of “speech”. In other cases, when an addressee is a “stranger” or a comparatively “distant” person, a message is more standard. For the clarification, the following three messages written by one and the same customer can be discussed:

1. Je penC pa ke l'amitié pouV se tRminé en haine...mé pourtant là c le K...oui je te hais
Sophie
2. A toi ki fu importante ds ma vi je sui dsl mé ojourd'8 g DciD ke tu nen feré + parti.
3. Bonjour, j'ai laissé le livre chez votre voisine. Merci. Jean.

The third message is addressed to the “distant” addressee and in contrast to the others, presents a standard written norm. Therefore, a membership of “lingual society” acquires a decisive importance.

In addition, the aim and the mood of an author acquire a particular significance:

1. tu fai coi c soir ?
2. tu pren la ru a droit du ron poin c just en face dla bibliotek
3. coucou jespere que tu vas bien car moi non.je ne sais pas comment te le dire car tu es une fille si belle et si intelligente mais je peux pas continuer a te mentir, je n'éprouve plus de sentiments pour toi mais sache que tu resteras ma meilleure amie quoiqu'il arrive.gros bisous

These messages are written by one and the same customer. The first and the second sentences present a typical sms speech, while the third one is written in a comparatively standard form and only the omission of capital letters is noticeable (that can be explained by the “restriction” of the apparatus). The third message is addressed to the author’s sweetheart and informs about separation, which hurts the customer’s heart. In this case, the author prefers a standard writing, that makes the message more serious. On the one hand, the customer tries to underline his(her) “identity” by means of sms contractions. On the other hand, he has to limit their usage according to the context. Therefore, a customer as a “lingual being” becomes a linguisticameleon, which changes colors according to the sociolinguistic data and at the same time, maintains its identifiable form.

The analysis of the data enables us to conclude, that the orthography used in short textual messages is :

- Heterogenic – one and the same word can be written differently by one customer and by different customers as well.
- Polivalent and polysemic – one and the same element can be read differently.

The aim of the orthography is :

- Economy of time and space;
- Lingual identification.

It's easily noticeable, that an orthography, which is used in short textual messages differs from standard written speech. New technologies of information and communication become the reason of weakening of the lingual norms, that can be vividly seen on the example of the French language. By a spontaneous transcription of everyday oral speech, the sms speech shows the most "sensitive places" of standard orthography and liberates it from academic frames of the French language. The concept of lingual variant, which has previously been under a shadow of monolit "the only" standardized orthography, becomes more significant in this context.

∅ : non-existed criterion of the given category.

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