

სპეკალი

ივანე ჯავახიშვილის სახელობის თბილისის
სახელმწიფო უნივერსიტეტის ჰუმანიტარულ
მეცნიერებათა ფაკულტეტის რეცენზირებადი
ელექტრონული ბილინგვური სამეცნიერო ჟურნალი

ISSN 1987-8583

SPEKALI

Electronic Bilingual Scholarly Peer-Reviewed Journal of the Faculty of
Humanities at Ivane Javakhishvili Tbilisi State University

ISSN 1987-8583

2012

N5

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Some Unknown Details about the Contradiction between Iran and Kartl-Kakheti Kingdom (1795)

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There are a lot of researches concerning the Battle of Krtsanisi and the Persian governor Agha Mohammad Khan's campaign in Georgia. Many details connected with these facts are already specified [view: Shaishmelashvili, 1965; Tsintsadze, 1969; Kakabadze, 1991; Dumbadze, Tskitishvili, 1973]. Hence, the questions related to the Battle of Krtsanisi still attract researchers' attention. The given paper deals with two unknown documents kept in the national center of manuscripts, which specify some details of contradiction between Persia and Kartl-Kakheti Kingdom.

One of the documents is Erekle II's letter to the nobleman Kaikhosro Murvanishvili, which presents significant information about defensive measures taken by Kartl-Kakheti Kingdom. The Georgian historiography does not fully clarify the question of the well informed Erekle II's fail in gathering enough forces and his unpreparedness to meet numerous enemies before a decisive battle.

Scholars give different explanations to the question of Erekle II's unpreparedness before the Battle of Krtsanisi. Iv. Shaishmelashvili relied on Artem Araratel's, Butkov's and Al. Jambakur Orbeliani's notes and mentioned, that princes' and grand dukes' indifference stipulated the defeat of the country [see. Shaishmelashvili, 1965: 29-47]. On the background of the criticism of sources, Iase Tsintsadze justly rejected the facts of princes' and grand duke's treason. Hence, the defeat in the battle was treated as natural regarding socio-economical and backward forms of management of Kartl-Kakheti Kingdom [see. Tsintsadze, 1969]. The same consideration was presented in Sargis Kakabadze's work "The Battle of Krtsanisi" [Kakabadze, 1991: 158-160]. During the investigation of the reasons of the defeat, the Soviet historiography did not consider particular circumstances and mainly accented an unsuitability of the governing system of Kartl-Kakheti and the backwardness of the country that was directly connected with the approval of legitimacy of Russia's reign in Georgia. For example, Iv. Shaishmelashvili mentioned, that after the Battle of Krtsanisi "the Georgian people were saved from the degradation and destruction by a trustworthy cover-shelter of the friendship with Russia" [Shaishmetashvili, 1965: 125]. According to the essays of the history of Georgia "one great reason of the tragedy of Krtsanisi was an internal feebleness of feudal Kartl-Kakheti and the weakness of its central authority" [Dumbadze, Tskitishvili, 1973: 766].

When the dislocation of the Persian troops was revealed, Kartl-Kakheti Kingdom began special preparations, but the mobilization of military forces was not well organized. Only 2000 men from Imereti and 2000-3000 soldiers from Kartl-Kakheti Kingdom were gathered by the end of

August. The reason of Erekle II's unpreparedness was an internal feebleness of feudal Kartl-Kakheti and the weakness of its central authority" [Dumbadze, Tskitishvili, 1973:158-160]

We found the document (#14261, Hd fund, National Center of Manuscripts) concerning an important information about defensive measures taken by Erekle II against Agha Mohammad Khan's aggression. In the beginning of his letter to the nobleman Kaikhosro Murvanishvili, Erekle II writes about providing Alexander Batonishvili's detachment with soldiers and provisions, locating spies on appropriate places and other. Afterwards, Erekle II mentions: "...with the mercy of God, in two days we will come with 5000-6000 men or we will send our son Iulon. These 5000-6000 men are on their way now. They are joined by others and form the troops of Kartli and Kakheti (only one third of it). The mountaineers and foreign troops have not come yet. We are waiting for them. The same can be said about mountaineers, Imeretians and Lezgians" [NCM., Hd_14261].

It seems, that the document determined the plans of organizing the raise of the army of Kartl-Kakheti Kingdom in the middle of June of 1795. Erekle II wrote, that he was sending 5000-6000 soldiers (under his or his son's leadership) for supporting Ibreim Khan and Alexander Batonishvili, who led the Georgian army deployed in Karabakh. The king stated, that it was only one third of Kartl-Kakheti army and other soldiers were expected to arrive. Moreover, Erekle II was waiting for "mountaineers" and "foreign troops". Under the term "Mountaineers" the king implied the inhabitants of Tush-Pshav-Khevsureti, Aragvi and Ksani ravines, while "foreign troops" denoted "Imeretians and Lezgians". Therefore, according to Erekle II's plan, in June of 1795 he was going to raise 15000-16000 troops of the inhabitants of Kartl-Kakheti mountain and plain. By the end of June of 1795, the royal court was mobilizing 25000 men including the local army, Imeretians and Dagestanians.

The possibility of the fulfillment of this plan can be determined by a careful study of the existed sources, which are connected with this question. Firstly, Darchia Bebutashvili's private letter to Isaia must be concerned. Darchia writes: "Batonishvili Alexander [with the army] has been deployed on Gogcha (Sevani Lake - A.T.) for a long time. The commanders Iulon Batonishvili, Mukhran-Batoni and Amilakhvari were sent by his Royal highness (Erekle II - A.T.). The artillery is also fully presented. Let's see what it will do with the mercy of God and the wealth of his highness. Yesterday a man of Javat-Khan came from Ganja and said, that Agha Mohammad Khan had come to Karabakh. It's doubtful. Hence, a commander could come. An enormous army is gathering here. The Lezgians' army will come tomorrow or the day after tomorrow and the Imeretian (Solomon - A.T.) must be in Kartli now" (June of 1795) [Kakabadze, 1991: 82; Пурцеладзе, 1882: 61].

This document reveals that Erekle II's plan was put into operation. Darchia Bebutashvili stated, that Erekle sent Iulon Batonishvili, a right-wing commander Amilakhvari and a left-wing commander Mukhranbatoni to Karabakh for supporting Ibreim Khan and Alexander Batonishvili. Bebutashvili did not specify the number of sent soldiers. Supposedly, it corresponded to the number given in Erekle II's letter of June 14. The army was accompanied by the artillery, which had never happened beforehand. Moreover, Erekle II had spent all his income on its creation. Therefore, he could not send the artillery with a small army causing its destruction in case of the defeat. It's obvious, that Erekle II sent additional 5000-6000 troops to

Karabakh in the second half of June. Therefore, by the end of June of 1795 minimum 7000 men (in two stages) were sent under the leadership of Alexander Batonishvili, Iulion Batonishvili, Otar Amilakhvari and Ioane Mukhranbatoni. According to Butkov's notes, the joint army of Ibream Khan and Kartli-Kakheti defeated Agha Mohammad Khan's 10 000 troops in June of 1795 [Бутков, 1869: 258]. At the end of the letter, the author states, that in addition to 7000 men sent to Karabakh Khanate, "great army" gathered in Tbilisi. As the context of the letter reveals, Bebutov did not mean Dagestanians and Imeretians under the term "great armies". Dagestanians were expected during the following days and Imeretians had to be in Kartli by June 30. It seems, that Erekle II's plan was not the utopian perspective and its implementation was going on. By the end of June, 5000-6000 men were additionally sent to Karabakh and "great armies gathered" in Tbilisi. If 7000 men were sent to Karabakh and "great armies" comprised the same number of soldiers, it can be supposed, that by the end of June of 1795, Erekle II mobilized 14 000 - 15 000 men from Kartli-Kakheti.

A full scale mobilization of army is proved by the fact, that on June 8 newly arrived Alexander Batonishvili mobilized nomadic Elles brought by him from Karabakh to Kazakh and Shamshadilu" [Brosset, 1857: 550].

The full mobilization is also seen from one of the documents (of 1795) published by D. Purtseladze. In this document Erekle II orders Glakha Chavchavadze to send him (June 30) one man from each family of his governance [Пурцеладзе, 1881: 29]. Obviously, similar orders were given to all managers and military-mobilizing "circles" of Kartli-Kakheti kingdom. Therefore, this document shows, that one man was mobilized from each household of Kartli-Kakheti plain.

In his letter Erekle II mentioned, that the troops were expected from Imereti and Dagestan. It's a proved fact, that in July Imeretians came to Tbilisi and 2000 men participated in the Battle of Krtsanisi. Hence, different sources show, that in June and July Imeretians' more numerous troops were expected in Tbilisi. According to S. Kakabadze's point of view, the most reliable source is Davit Tumanishvili's note, which states, that additional troops of Imereti consisted of 4000 men [Kakabadze, 1991: 83]. Marie Brosset published a document dated 18 July 1795, which stated, that flood prevented Dadiani from joining Solomon II's army, which was deployed in Gori. The commander Kaikhosro Tsereteli was in Ptsa with 1500 men. He was going to Kartli [Brosset, 1857: 549].

According to this document, besides Solomon II's accompanying army, the commander Kaikhosro brought 1500 soldiers to Kartli. Therefore, 4000 Imeretian troops had to enter Tbilisi in July.

The existed sources prove the fact of hiring Dagestanians. One of the documents published by Marie Brosset depicts the hired army in June of 1795. According to the French translation, the soldiers were given 20 roubles. They were called the people of "Daouthalabi"[Brosset, 1857: 550]. In the beginning of August, the same people took part in military operations. Supposedly, the fact of paying a "salary" to the hired Dagestanian army is depicted in one of the documents, which describes the fact of providing Lezgians with a blue paint and a "brocade" at the cost of 2870 roubles [Пурцеладзе, 1882: 60].

Garsevan Chavchavadze's report to the Board of Foreign Affairs of Russia proves the mobilization of military forces in Kartl-Kakheti Kingdom in summer of 1795. The Georgian prince mentions: "...my king... has the army of different people receiving a salary" [Цагарели, 1898: 117].

It seems, that in June and July of 1795, Erekle II managed to mobilize 20 000 men. At the same time, in addition to the military support, the king sent 120 000 roubles to the Khan of Karabakh [Бутков, 1869: 254]. Ibreim Khan mobilized several thousand soldiers. Erevan Khanate was also ready.

It seems, that Agha Mohammad Khan avoided the fight against joint forces of Erekle II, Ibreim Khan and Erevan Khanate. In July Agha Mohammad Khan's army had an opportunity of attacking Tbilisi, but Ganja Khan's position determined its movement in three different directions: Shirvan, the Castle of Yerevan and Shusha Castle, which was besieged on July 8. Without the support of Russia's army, Erekle II did not dare joining Ibreim Khan and giving the battle in Karabakh.

The Persian governor intentionally procrastinated his campaign against Tbilisi. Moreover, he did not attack Shusha Castle and ordered the commanders to avoid taking Yerevan Castle and the imprisonment of the Khan [Цагарели, 1902: 94-95].

From the tactical point of view, it was absolutely a justified position. Therefore, the procrastination of time would stipulate Agha Mohammad Khan's military priority, slacken the Georgians' attention and create the illusion of victory.

Meanwhile, Erekle II sent Alexander Batonishvili and Iulon Batonishvili against the Khan of Ganja. In the beginning of August they made a raid upon Ganja. Hired Dagestanians participated in this campaign too [Brosset, 1857: 550].

On August 8 Agha Mohammad Khan left Shusha Castle and retreated. He created an illusion of the weakness of his army and facilitated the "burst" of joy in Tbilisi. The French translation of one of the documents informs, that: "Agha Mohammad Khan retreated like a refugee (deserter). He left two cannons, tents, flags, military equipment, bombs, bullets, gunpowder and went to Khudapreni Bridge (to the Aras - A.T.)" [Brosset, 1857: 550].

It seems, that Agha Mohammad Khan's ostentatious failure resulted in slackening of Georgians' tension. At the same time Erekle II received hopeful notifications from Russia. In case of Persians' attack, Gudovich - the General of Caucasian line - promised to help Erekle II. Hence, the possibility of an attack was excluded. Moreover, winter was coming. The Georgian command believed, that Persians would not attack Tbilisi and demobilized most of the army - supposedly, Imeretians under the leadership of Kaikhosro Tsereteli, Dagestanians (who did not participate in the Battle of Krtsanisi) and the army of Kartl-Kakheti Kingdom. This idea is supported by the work ("A Short History of Tbilisi (Paitakaran), which was burnt by Agha Mohammad Khan on 11 September 1795") of Armenian Serob Rgich, who lived in Tbilisi and witnessed the Battle of Krtsanisi. This source states, that Erekle II demobilized the army in summer of 1795" [Serob Rgich, 1991: 119].

At the end of August, Erekle II and Solomon II went to Yerevan Khanate. They were accompanied by 2000 Imeretian troops and 2500 men from the king's army. When Erekle II reached Kazakh, he was informed about Agha Mohammad Khan's attack on Tbilisi [Царепели, 1898: 96-97]. Mobilization of the army in a short time was impossible. Therefore, Erekle II met Persians with a small army. Despite defensive activities of June-August of 1795, Agha Mohammad Khan's right tactical steps and an embarrassing action of the Russian Empire deceived Erekle II. Therefore, he was unprepared for entering the war with Persians.

Another source of our interests is #9355 document of QD fund of the National Center of Manuscripts. It was given to Giorgi Vezirishvili by Vakhtang Batonishvili. The document is witnessed by Erekle II and concerns an initial stage of the Battle of Krtsanisi. Therefore, its reliability raises no doubts. The document states, that: "Agha Mohammad Khan - the son of Mohammad Hassan Khan from Astarabad - came to ravage Tbilisi. He was accompanied by numerous soldiers from Persia, Arak, Ardibejan... It was Monday, September 10. We were standing without our army beside the armory near the parks of Krtsanisi. There were few of us - 2 majors, 5-6 shooters and 12 others including my retinue. The army of the Kizilbash approached us from Soghanlughy road and from the rock above Krtsanisi. You came and fought for an hour till the army came from the city. You fought bravely and valiantly..." [NCM., Qd_9355].

The document concerns the peripeteias of the beginning of the battle of September 10. It seems, that the detachment of the Georgian sentries under the leadership of Vakhtang Batonishvili, a small group of artillerists and two officers were the first, who joined the battle. Facing numerous Persian forces was impossible. Hence, a small group of Georgians confronted the enemy for an hour. The reason of this success was the artillerists' effective action. Their sacrifice saved the Georgian military positions from Agha Mohammad Khan's occupation. Taking into possession Erekle II's cannons meant the defeat without entering into the war. The document reveals, that Georgian commanders did not expect Agha Mohammad Khan's sudden attack. Hence, they had placed "armory" or artillery on Krtsanisi field and therefore, prepared defensive positions.

All the above mentioned can be summarized in the following way: Georgians' unpreparedness for the Battle of Krtsanisi was not conditioned by internal treason or by the decentralization of the country. The main reasons of the defeat were confusing actions of the enemy and irresponsible policy of the Russian Empire. Agha Mohammad Khan's embarrassing and right tactical steps caused the failure of Erekle II's active defensive actions, which were carried out in summer of 1795.

Daouthalabi must be the translation of the name of one of the Dagestaniaan leaders.

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The Abkhazian Language and the Georgian Graphics

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The Abkhazian writing had not existed till the second half of the 19th century. The first Abkhazian words and phrases were written down by the Turkish traveler **Evlia Chelebi** in 1641. He used the Arabian graphics, which could not fully represent the rich phonemic system of the Abkhazian language. In 1846, the German Orientalist Georg Rosen published his work about the structure of the Ossetian language (in Berlin). The book included a short grammatical review of the Abkhazian, Megrelian and Svan speeches. The Ossetian, Abkhazian and Kartvelian linguistic materials were represented by means of the Georgian graphics (Mkhedruli). E. Cheleb's and G. Rosen's attempts of the usage of the Arabic and Georgian graphics for "presenting" the Abkhazian linguistic material cannot be considered as an attempt of the creation of the Abkhazian literary language. The authors did not have such an aim: E. Cheleb did not care about the creation of the exact transcription or writing. He wrote down the Abkhazian words and phrases for the satisfaction of his touristic curiosity. G. Rosen needed the Georgian graphics for scientific purposes, because he believed, that the phonemic system of the Abkhazian language could be presented by the Georgian alphabet. Hence, G. Rosen did not notice, that in the Abkhazian language the number of phonemes was two times more than in the Georgian language. Moreover, the scholar did not try to represent these specific phonemes.

The first scholar, who noticed specific Abkhazian phonemes and tried to create the Abkhazian writing was the Russian General **Peter Uslar**. In 1862, during the creation of the grammatical review of this language, he used the Russian graphics (Cyrillic) in addition to the "invented" letters (mainly, the modified Russian letters). **Therefore, P. Uslar's work can be regarded as the beginning of the history of the Abkhazian writing and literary language.**

In 1862 "The Society Restoring Orthodox Christianity in the Caucasus" established a committee for compiling **the first Abkhazian alphabetical text-book**. The committee worked under the leadership of the general Ivan Bartolomei. Its members were Georgian **D. Purtseladze** and Russian **V. Trigorov**. The committee was supported by Abkhazians: a priest **Ioane Gegia**, a praporshchik **Giorgi Kurtsikidze** and a nobleman **Simon Eshba**. The text of the compiled text-book was checked and corrected by **Hasan Marghania, Konstantine Sharvashidze** and **Grigol Sharvashidze**. The book was published in Tbilisi in 1865. The Abkhazian reading material was translated into the Russian and Georgian languages [The history... 1986: 12-13]. I. Bartolomei's committee decided to use the Georgian writing for presenting the Abkhazian linguistic material, but P. Uslar denounced it to the government. Therefore, I. Bartolomei was forced to use P. Uslar's writing, which was created on the basis of Cyrillic.

Since 1862 the graphical basics of the Abkhazian literary language have been changed several times. Acad. N. Marr's writing based on the Latin graphics was used in 1926-1928 and was replaced by N. Iakovlev's and E. Polivanov's Latinized graphics in 1928-1937. In 1938-1954 the Abkhazian language was transferred to the Georgian graphics, while in 1954 P. Uslar's "Cyrillized" writing was restored. The changes of the Abkhazian literary language were connected with the Tsarist Russia and with the linguistic policy of the USSR [Gvantseladze, 2011].

Pro-Moscow Abkhazian scientific, journalistic and political literature discussed the transference of the Abkhazian literary language to the Georgian graphics and accused Georgians in willfulness and in the attempt of the Abkhazian people's "Georgianization". The authors, who shared this idea (voluntarily or involuntarily) did not consider the genuine history and purpose of this action. Hence, the archival materials connected with this question make us to draw different conclusions. Later we will discuss these materials.

The protocols of special meetings, which were held on 4-5 December 1937 in Acad. N. Marr's Scientific-Research Institute of the Abkhazian Culture (in Sukhumi) were firstly kept in the private archive of the famous Georgian Academician Simon Janashia. Nowadays, they are presented in the Georgian National Center of manuscripts (The first publication of the Russian texts of protocols and their Georgian translations. Gvantseladze, 2011: 455-486)

The protocols show, that **a special resolution about the transference of the Abkhazian literary language to the Georgian graphics was adopted by the 15th Party Conference of the Abkhazian Regional Organization of the Communist Party of Georgian in May of 1937**. The commission was created under the leadership of Prof. Petre Sharia - a head of the Department of Printed Word and Party Propaganda of the Central Committee of the Georgian Communist Party. The members of the conference were the representatives of the Abkhazian intelligentsia and party elite: a writer and a founder of the Abkhazian literature **Dimitri Gulia**, a director of Sukhumi State Pedagogical Institute **Andria Chochua**, a public commissar of education of the Abkhaz ASSR **Mikheil Delba**, a director of N. Marr Scientific Research Institute of the Abkhazian Culture **Arsenti Hashba**, a public commissar of education of the Abkhaz ASSR **Davit Chagava** (he was repressed in the second half of 1937. M. Dalba was appointed to his position) and a chairman of the High Council of the Abkhaz ASSR **Mushni Hashba**.

It's obvious, that the presence of this question in the agenda of the conference and the text of the resolution were agreed with Moscow. Otherwise, the "willfulness" of the Abkhazian and Georgian Soviet-party functionaries, scientists and writers had to be restrained during "the bloody" 1937.

On 4-5 December 1937 a special meeting was held in the Institute of the Abkhazian Culture (in Sukhumi). Its 33 participants were:

Abkhazians - a historian **Simon Basaria**, a linguist **Khukhuti Bghajba**, a party functionary **Nikoloz Geria**, a translator and a journalist **Mikheil Gochua**, a writer **Giorgi Gulia**, a writer **Dimitri Gulia**, a party functionary **Mikheil Delba**, a teacher **Bagrat Katsia**, **Nikoloz**

Kokoskeria, V. Maani, V. Nakopia, a teacher **Nikoloz Pateopha**, a linguist and a historian **Giorgi Shakirbai**, a linguist **Konstantine Shakrili**, a teacher **Platon Shakrili**, a teacher **Kondrat Dzidzaria**, a writer and a party functionary **Mushni Hashba**. Some of them occupied significant positions (**Samson Chanba** (a chairman of the Writers' Union of Abkhazia), **Mushni Hashba** (a chairman of the High Council of the Abkhaz ASSR), **Andria Chochua** (a director of Sukhumi State Pedagogical Institute) and **Mikheil Delba** (a public commissar of education of the Abkhaz ASSR)).

Georgians - Prof. **Petre Sharia**, Prof. **Simon Janashia**, Prof. **Arnold Chikobava**, Prof. **Varlam Topuria** (everybody from Tbilisi), a researcher of the Abkhazian language **Bagrat Janashia**, a researcher of the Georgian language **Nikandro Basilaia** and a teacher **Sergo Akirtava** (everybody from Sukhumi).

Russians - Prof. **A Gren, I. Timchenko, Z. Morina**, and **A. Fadeev**. Three of them were from Moscow, while **A. Fadeev** was from Sukhumi.

The protocol showed, that the work was carried out under an intense ideological pressure. On the one hand, it was stipulated by the presence of party functionaries from Tbilisi and Sukhumi. On the other hand, the pressure was intensified by the attendance of A. Gren, I. Timchenko and Z. Morina - the representatives of All-Union Central Committee of the New Alphabet at the Central Executive Committee of the USSR ("an eye and an ear" of Moscow). The representatives were obliged to control the process and to inform Moscow.

The Georgian scientists were not the initiators of choosing the Georgian graphics for the Abkhazian language. They were forced to take part in this process. This fact is revealed in Prof. Simon Janashia's statement:

"We, the workers from Tbilisi, consider ourselves as consultants. The question must be solved by those persons, who raised it: the Abkhazian workers and cultural workers. The question had to be discussed during large meetings" [Gvantseladze, 2011; 456].

Despite the above mentioned intense ideological pressure, the question was discussed academically during the meeting. **Four projects (by 1. Ak. Shanidze; 2. S. Janashia; 3. D. Gulia; 4. D. Gulia, A. Chochua and M. Hashba) were presented for discussion.** The forth project was rejected for its complicity, while three others were "delivered" to the special commission chaired by D. Gulia. **The members of the commission were: Ak. Shanidze, S. Janashia, V. Kharazia, V. Maani, P. Shakrili and M. Hashba.** On December 5, the meeting adopted a final project, which was presented by the revising committee. The project consisted of 33 letters of the Georgian alphabet (Mkhedruli), 3 additional letters and 3 diacritics.

The Abkhazian scientists, writers, teachers and party functionaries were the most active participants of the revising committee and three sessions of the meeting. Their speeches did not protest or rebuke the choice of the Georgian graphics as a basis of the Abkhazian writing. 16 participants of the meeting delivered a speech. 11 of them were Abkhazians, who participated in the discussion 22 times: **M. Hashba** - 6 times, **D. Gulia** - 4 times, **K. Dzidzaria** - 3 times, **Kh. Bghajba** - 2 times, **G. Shakirbai, N. Pateopha, B. Katsia, S. Basaria, P.**

Shakrili, V. Maani and **V. Khazaria** - only once. The Georgian participants **P. Sharia** and **Ak. Shanidze** gave a speech 5 times, **S. Janashia** - 3 times, **Arn. Chikobava** - 2 times, **V. Topuria** - only once. **N. Basilaia, S. Akirtava** and **B. Janashia** did not deliver a speech.

A special attention must be paid to the behavior of the Russian participants. One of them - A. Fadeev - was from Sukhumi. He and B. Janashia were secretaries of the meeting. On December 4-5 A. Fadeev attended only morning sessions. Russians did not participate in the evening meeting of December 4. The morning session of December 5 was attended only by A. Fadeev. The absence of A. Gren, I. Timchenko and Z. Morina indicated to the fact, that they noticed nothing alarming. The question was discussed according to the plan and Georgians did not oppress Abkhazians. Otherwise, A. Gren's behavior cannot be explained. It's A. Gren, who had never adapted to Georgians' "shovinizm". Even in 1899 in the introduction of the "Megrelian alphabet" - „Мингрельская азбука" (which was created on the basis of the Russian graphics "Cyrillic") he wrote: "When I was compiling this Book of Alphabet, I intended to provoke, even obliquely, the national battle of Megrelians, who are trampled by the stronger Georgian people. Such battle is impossible without the national alphabet [that alphabet], which enables Megrelian to express his/her ideas like his/her enemy, in this case - Georgian" [Khundadze, 1940: 104]. If Prof. A. Gren did not know the attitude of metropolis to the question of using the Georgian graphics as the basis of the Abkhazian writing, he would attend the meeting and protest the "abuse of Abkhazians' national interests". He knew, that this action was planned by Moscow.

At the end of the closing meeting, a chairman K. Dzidzaria stated:

"During three sessions of December 4-5, the meeting arrived at the unanimous decision and adopted a project of new Abkhazian writing, which was based on the Georgian Alphabet. Therefore, the work for mastering, introducing and spreading of the writing was "established". Hence, it will begin only after its adoption by the highest organ.

A new alphabet will facilitate the closeness of the fraternal people [Abkhazians and Georgians - T.G.] and the further development of culture, which has Socialistic content and a national form.

The work of the meeting was fruitful, because it was carried out not only by local workers, but by the professors from Tbilisi (P. Sharia, A. Shanidze, S. Janashia, Arn. Chikobava, V. Topuria) as well. We are grateful to them" [Gvantseladze, 2011: 467].

The above mentioned "highest organ" functioned not only in Sukhumi and Tbilisi (the representatives of one of their groups participated in the work of the meeting), but in Moscow as well. Sukhumi was "presented" by **the Abkhazian Regional Committee of the Communist (Bolshevik) Party of Georgia, the Supreme Council of the Abkhaz ASSR, the Council of Public Commissar of the Abkhaz ASSR** and its subordinate - **the Public Commissariat of Internal Affairs with its branched agents** in Sukhumi. There also existed a regional committee of new alphabet of the Abkhaz ASSR (a leader - **Zakaria Agrba**), which was obliged to supervise the writing and terminology of those languages, which were spread in Abkhazia. It also coordinated the work with **the highest organ - the Union Central Committee of the New Alphabet at the USSR Central Executive Committee**. Without the permission of the **Central**

Committee of the New Alphabet, the Abkhazian committee could not make decisions. This fact stipulated Muscovites' presence at the discussed meetings. All the above mentioned **excluded the discussion and solution of the most significant problem (the graphical basis of literary language) without Moscow's permission.**

The rightness of the conclusion was proved by recently opened five documents, which had been kept in archival management of the Ministry of the Internal Affairs of Georgia. The documents depict some post meeting events of 1938^[1].

One of these documents, which was created on 9 March 1938 presents an address of Prof. **S. Janashia** (the director of the Institute of Language, Material Culture and History of the Georgian Branch of the Academy of Science of the USSR) to the chairman of the Council of Public Commissars of the Georgian SSR. The copies of the address were sent to **Giorgi Sturua** - a public commissar of Local Industry of the Georgian SSR, **Petre Sharia** - a chairman of the department of Printed Word and Party Propaganda of the Central Committee of the Georgian Communist Party and **Khechumov** - a chief of polygraphculturmanagement of Public Commissariat of Local Industry of the Georgian SSR. In the address S. Janashia expressed his indignation for the delay of the preparation of the Abkhazian script on the basis of the Georgian graphics. The text of the address reveals the following real facts:

1. The new Abkhazian alphabet based on the Georgian graphics had already been adopted by the time of the creation of the address. Hence, the organ, which adopted the project was not mentioned in the address;
2. The governing organs charged S. Janashia with the duty of inserting 6 special letters in the Georgian script (according to the above mentioned, the new Abkhazian alphabet consisted of 33 Georgian letters, 3 specific full letters and 3 diacritics). The outline of 3 specific full letters and 3 diacritics was adopted on 11 January 1938 by the Institute of Language, Material Culture and History of the Georgian branch of the Academy of Science of the USSR.
3. According to the concrete plan, 3 specific full letters had to be created from iron till 15 January 1938. The completion of the creation of the script was planned by March 28 of the same year.
4. The responsibility for the creation of the Abkhazian alphabet, which was based on the Georgian graphics was "charged" on S. Janashia or Prof. A. Shanidze (in case of S. Janashia's absence).
5. After the adoption of the outline of the letters of the new alphabet, it was necessary to order the preparation of new linotypes to Max Gelts factory, which was located in Leningrad (This was the only factory of the USSR, which prepared linotypes).

The second document is not dated, but it must be written in 1938. The letter was created in the Russian language and was signed by a public commissar of the local industry of the Georgian SSR **Giorgi Gordeziani** and a chief of cultpolygraphindustry **Lokhishvili**. The addressees were **Max Gelts Factory** and **the Central Scientific-Research Institute of Public Commissariat of the Management of Industry of the Russian Federation** (НИИЦ НКУП РСФСР). The authors asked the addressees to prepare the symbols of 12 letters of the

Georgian alphabet, which would be sufficient for the renewal of 20-25 sets of old typographic matrices. It was also stated, that the addressees would be sent the symbols of the Abkhazian and Ossetian letters (7-8 units).

The third document is a protocol of the meeting which was held on 27 August 1938 at the department of the printed word of the Central Committee of the Communist Party of Georgia. It stated, that Max Gelts factory would to be sent drafts and notifications about making corrections in the Georgian script.

The fourth document is a report of F. Tagirov (a senior scientific worker of the Scientific-Technical Institute of Polygraph Industry of the Russian Federation) to the department of the Printed Word of the Central Committee of the Communist Party of Georgia. The document was created in the Russian language and it's difficult to read it.

The fifth document "the timing of working hours for the preparation of materials for mastering the Georgian matrices by considering the necessary specifications". The given table shows the timing of working hours and considers F. Tagirov's work in Tbilisi and Moscow. The 6th paragraph of the 3rd division considers **the agreement of the question** with the Management of Polygraph Industry of Public Commissariat of the Local Industry of the Russian Federation and with the Department of the Printed Word of the Central Committee of the Georgian Communist Party.

According to the above mentioned protocols and the documents held in the archival management of the Ministry of Internal Affairs of Georgia, we give the following list of institutions, which are presented in the discussed archival materials (the representatives of some institutions participated in the given work):

1. Acad. N. Marr's Scientific-Research Institute of the Abkhazian Culture (Sukhumi);
2. Sukhumi State Pedagogical Institute (Sukhumi);
3. The Writer's Union of Abkhaz ASSR (Sukhumi);
4. The Public Commissariat of Education of Abkhaz ASSR (Sukhumi);
5. The Abkhazian Regional Committee of the Communist (Bolshevik) Party of Georgia (Sukhumi);
6. The Supreme Council of Abkhaz ASSR (Sukhumi);
7. The Institute of Language, Material Culture and History of the Georgian Branch of the Academy of Science of the USSR (Tbilisi);
8. The Council of Public Commissars of the Georgian SSR (Tbilisi);
9. The Public Commissariat of the Local Industry of the Georgian SSR (Tbilisi);
10. The department of Printed Word and Party Propaganda of the Central Committee of the Communist (Bolshevik) Party of Georgia (Tbilisi);
11. Polygraphcuiltmanagement of Public Commissariat of Local Industry of the Georgian SSR (Tbilisi);
12. Max Gelts Factory (Leningrad);
13. The Central Scientific-Research Institute of Public Commissariat of the Management of Industry of the Russian Soviet Federative Socialistic Republic (Moscow);
14. The Scientific-Technical Institute of Polygraph Industry of RSFSR (Moscow);

15. The Management of Polygraph Industry of Public Commissariat of the Local Industry of RSFSR (Moscow);
16. The Union Central Committee of the New Alphabet at the Central Executive Committee of the USSR (Moscow);

The multiplicity and geography of these organizations **absolutely exclude** the fact, that the Abkhazian literary language was transferred to the Georgian graphics (Mkhedruli) without the permission of metropolis and during 16 years (1938-1954) nothing was known to the Central Committee of the Communist (Bolshevik) Party of the USSR, the Central Executive Committee of the USSR and the Council of Public Commissars of the USSR. Moreover, it's known, that **this action was carried out on the basis of a special resolution, which considered a necessary transference of literary languages of "title minor nations" of autonomous republics and autonomous regions to the graphics of the language of the title nation of the corresponding union republic** [Papaskiri, 2003:6; Jojua, 2007: 57].

The most convincing is the definition of the above mentioned question given by a historian and a political analyst Dazmir Jojua:

"Formally and (somewhat) from the point of view of the "cultural facade", this alphabetical reform did not leave an impression of an imperial-assimilative purpose and did not seem as an elicitation of a cultural-civilization hit on "minor nations" - the writings of "minor nations" were transferred to the graphics of state languages of those union republics, which comprised autonomous formations of these nations. Therefore, the system of writing harmonized with a territorial- administrative system and with a general political model of a direct subordination of autonomous units to union republics. This reform was carried out officially, in the framework of an organic legislation and a constitutional system.

Hence, a latent side of the reform is considered in the different analytical flatness, which had an imperial-assimilative character in the context of Russification. Territorial-administrative structures of only four union republics of the USSR - RSFSR, The Azerbaijan SSR, The Uzbek SSR, The Georgian SSR - had autonomous formations. Only the Georgian language - the state language of the Georgian SSR - had an original alphabet. The writings of state languages of other republics were based on Slavic-Russian alphabet (the so-called Cyrillic).

Therefore, it's obvious, that the main purpose of the "alphabetical revolution" of the second half of the 30s was the transference of writing systems of "minor nations" to Russian-Slavic graphical system and the creation of an effective basis of their cultural-institutional Russification in the framework of this model of unification (this process was carried out in 1936-1941, when the Latin script was massively transferred to "Cyrillic"). The reform of the Abkhazian writing - the transference of the Latin script to the Georgian graphics - was carried out beyond the borders of the imperial model of the "alphabetical revolution" and more exactly, in the context of its alternation. It was not stipulated by I. Stalin's and L. Beria's ethnicity or by a personality cult and Anti-Abkhazian direction of totalitarian-repressive policy of the Soviet regime or by Georgians' attempt to destruct the Abkhazian ethno-cultural originality. The valid reason lies in the following indisputable lingvo-historical fact - the Georgian language was the

only state language of the union republics, which had diametrically different (from Cyrillic) alphabetical writing. It's obvious, that imperial center could not neutralize this Georgian specificity and could not make a special decision for Georgia" [Jojua, 2007:57-59].

It's worth mentioning, that there was an attempt of transference of the Latin graphics of the Kurdish language to the Armenian graphics. Hence, Kurds' did not have an autonomous formation in the Armenian SSR and the reform did not consider the transference of their language to the state language (Armenian) of the union republic. Metropolis stopped this outrage and the Kurdish language was transferred to the Russian graphics (Cyrillic).

Archival management, fund 14, description 12, case 383 (9341), Отдел пропаганды, агитации и печати. Материалы об абхазском алфавите. Начато 9.3. 1938 г. Окончено 9.3. 1938 г.

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About Some Important Aspects of Using Abbreviations and SMS Language in the Modern English

 spekali.tsu.ge/index.php/en/article/viewArticle/5/51

- ["Spekali" #5](#)
- [Georgian Studies](#)
- [Maia Gurgenidze](#)

The abbreviation and SMS language have become a part of the multilingual world in the recent past. SMS language aims at creating communication by means of simple structures. Moreover, it is similar to a [rebus](#): the whole word is created via using single letters, numbers or pictures. For example: the letter *u* replaces *you*, "i <3 u" creates a [pictogram](#) for expressing *love*. For terms and words that do not have common abbreviations, users usually eliminate the vowels from the statement and the person who reads it, "builds" the word by adding missing vowels (e.g. *keyboard* becomes *kybrd* and *dictionary* becomes *dctnry*). The reader always has to interpret the extended and short forms of terminology according to the situation and context in which they are used, because there are a lot of examples of phrases or words that use similar abbreviations. For example: *lol* could mean lots of love or *laugh out loud* and *cryn* could mean *cryin (g)* or *crayon*. If somebody writes *ttyl, lol*, he/she means *talk to you later lots of love* instead of *talk to you later laugh out loud*. Moreover, *omg, lol* imply: *oh my god, laugh out loud* instead of *oh my god, lots of love*. *Onw* usually means *oh no way!*

According to Doring: "the use of SMS language in English often involves the single letters replacing words" [Doring, 2002: 34]. For example: *Oh* becomes *o*, *sea* or *see* is replaced by *s*, *be* is substituted by *b*, *r* replaces *are*, *why* becomes *y*, *you* is replaced by *u* and *okay* becomes either *kk* or *k*. In certain cases, single digits can replace words. For example: *Won* (or *one*) becomes numeral *1*, *too* (or *to*) becomes *2*, while *ate* is replaced by the numeral *8*. In some cases, a digit is replaced by a phoneme or a syllable. For example: *tomorrow* becomes *2moro* or *2mro*, *today* is replaced by *2day*, *Fore* (or *for*) becomes numeral *4*. Therefore: *before* is substituted by *b4* and *forget* is replaced by *4get*; *ate* becomes *8*; *great* is replaced by *gr8*, *mate* becomes *m8*, *late* is abbreviated as *l8*, *wait* is shortened as *w8*, *hate* becomes *h8*, *date* is abbreviated as *d8*, *later* becomes either *l8r* or *l8a*, *crate* is shortened as *cr8*, *skate* is substituted by the abbreviations *sk8*, *skater* becomes *sk8r*, *and* is symbolized by *&*, *thank you* becomes *10q* or *thnq*. Moreover, *you're* is written as *ur*, *someone* becomes *sum1*, *wonderful* is replaced by *1derfl*, *no one* becomes *no1*...

The context is very important for understanding SMS language. It is difficult to understand the text without considering the context (hence, like other [languages](#), the English language has numerous words that have dissimilar implications in different contexts). Kormos suggests, that: "text doesn't always follow or obey usual [grammar](#) and in addition the words used aren't documented in [standard English dictionaries](#) or known by English [language academies](#)" [Kormos, 2006: 16].

Abbreviations have longer history than SMS language. Their usage began to proliferate in the 19th century. They are employed to reduce the time required for writing or speaking, especially, when referring to the myriad new organizations, bureaucratic entities and technological products typical of industrial societies. An abbreviation can now easily become a word, either as initials in which the letters are pronounced individually (e.g., TV or FBI) or as an acronym in which the letters are combined into syllables (e.g., scuba, laser, or NAFTA). Some categories of abbreviations do not change in different languages. For example: *FAQ* (*Frequently Asked Questions* - is used in the English, French and German languages); *M'me* (*Madam* - is used by Frenchmen, Englishmen and Americans).

Some English authors believe, that abbreviations and short text messages pose a threat to the "purity" of the English language. In certain cases, communication is complicated by the fact, that some abbreviations can be understood differently by a reader. For example, *lol* has three distinct meanings: *lots of love*, *laughing out loud* and *little old lady*. Therefore, the meaning of *lol* can be concretized according to the context in which it is used. The opponents of abbreviations and short text messages claim, that SMS pollutes the language and causes students' growing laziness. Moreover, its frequent usage results in growing unawareness of proper punctuation, grammar and spelling. It's believed, that the English language is posing a threat. The on-going changes of the language caused by the usage of short messages are diverse and depend on the situation and age groups.

The increased number of "customers" of social networks () has facilitated the popularization of SMS language. Scientists even call the words used in the Internet "the Internet Slang". For example: *AFAIK*- *as far as I know*, *BON* - *Believe or not*, *FOC* - *free of charge*.

SMS language doesn't obey the grammar rules and standards. There are no rules regulating the creation of SMS abbreviations. They are not presented in dictionaries. Moreover, they are not recognized by linguists.

According to the requirements of the GCSE exam, the students must not use SMS language during the exam. Hence, some educational institutions do not have such prohibitions. A famous British scientist Baron presents the following text (written by 13-years old girl who studies in one of the English public schools) as an example of using SMS language by a pupil: "My smmr hols wr CWOT. B4, we used 2go2 NY 2C my bro, his GF & thr 3 :- kids FTF. ILNY, it's a gr8 plc". The corresponding ordinary letter will be written in the following way: "My summer holidays were a complete waste of time. Before, we used to go to New York to see my brother, his girlfriend and their three screaming kids face to face. I love New York. It's a great place" [Baron, 2001: 67].

One of the students wrote Shakespeare's text by means of SMS language:

- 2b or not 2b thats ?
- a @(-`-`-`-`-`-`- by any otha name wd sml swEt
- rm rm w4Ru rm?
- 1nc mr un2 T brech dr frnds 1nc mr"[Baron, 2001: 106].

The text by Conrad "*The Nellie, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest*" was shortened in the following way: "*T Neli, a crzng yal, swng 2 hr anchr wout a fluta of T sails and was @rest*" [Baron, 2001:107].

The text of the American writer John Steinbeck is wholly based on abbreviations. Its characters use "shortened style" in writing and speech. The author says: "My writing style mirrors my characters" [Steinbeck, 2000:4].

The pronunciation and intonation play a great role in the process of using the SMS language. The established term "textism" denotes a "contracted language" with the added emotional sign. In this case no one obeys the rule for only one reason - there are no rules. The person simply adds his/her emotion to the text and expresses his/her ideas in such a way.

According to the contemporary tendency, SMS language is not used only by the young people. It has become popular in all age groups.

The abbreviations are used by many companies and organizations for the purpose of conveying the appropriate information to the auditory in a short period of time. On the one hand, this way reduces the expenses to the minimum, while on the other, it provides reliability. Therefore, the scientists created different theories about the way of spreading the message of a particular company by means of abbreviations for maintaining the main idea and reliability.

A wide spread of abbreviations and SMS language has its supporters. Some scientists believe, that:

1. Some abbreviations always appear and sound like the exact words they represent, for instance: *AIDS - Acquired Immuno-Deficiency Syndrome; FAQ - Frequently Asked Questions; ESP - Especially*. By means of the abbreviations of this type, the advertisement becomes more intelligible than in cases of the full forms.
2. Numerous abbreviations are used for naming various countries, regions and localities. In contrast to the full forms, the abbreviated names are more familiar to the public. For example: *the USA - the United States of America*.
3. In the short advertisements the usage of the abbreviations of big organizations, companies or institutions is more advantageous, for instance: *UNICEF - United Nations Children's Fund; BBC - the British Broadcasting Co-operation; USAID - United States Agency for International Development* and many others.
4. It is also suggested to use abbreviations of professional titles when preparing a short advertisement. It saves time and space. For example: *Prof. - Professor, Doc. - Docent* and others.
5. When designing a small advertisement, it is also quick and economical to use abbreviations of the period of time, month, etc. For example: *p.m.* stands for *after noon*, *a.m.* for *before noon*, *Jan.* for *January* and many others.
6. When dealing with units of measurement, it is advised to use their symbol abbreviations, for instance: *km (kilometer), m/s (metre per second)* and many others.

7. When dealing with two words/syllables that can be shortened to one word, it is advisable to use syllabic abbreviations to reduce the size of the short advertisement, for instance: *Interpol - International Police*.
8. When designing a short advertisement, it is also advisable to use the abbreviations of the media and electrical equipments. For example: *TV (Television), PC (Personal Computer)* and others.

Moreover, when companies/organizations use abbreviations in short advertisements, they underline the fact, that a conveyed message maintains the meaning, which must be transmitted to the receiver. This fact is reinforced by the theory, that the message must present the words, which are quite familiar to the receivers.

The proponents of SMS language claim, that these changes are inevitable in the conditions of modernization and current trends. Fitting into the modern technology and aiding the current communication methods (like short messaging services or text messaging on mobile phones) stipulate inevitable modifications of punctuation and grammar. Short text messages facilitate the popularization of the English language all over the world. Persons of different nationalities use the English logograms and pictograms. By means of these symbols, they give meanings to the words. These methods are used in different languages, for example: in French, in German, in Chinese and others. The proponents of SMS language believe, that it increases the creativity of the English language via providing persons with opportunities to create emotions, abbreviations, slang and acronyms of their own. The feeling of freedom and individualism excites people. Therefore, the usage of short text messages becomes more efficient and popular way of communication.

Some researchers point to the disadvantages of abbreviations and short text messages. They distinguish difficulties and a threat posed by their usage. Firstly, this is a contradiction between abbreviations. For example, *MBA* can be used to stand for both *Masters in Business Administration* and *Married but Available*; *TV* can be jointly used to represent *Television* and *Transvestite*. *BC* means *Before Christ* and *Back Cover*. *A/C* traditionally meant *Alternating Current*, but later it acquired a new meaning *Air Conditioning*. Another terrible factor of using abbreviations in short advertisements is the existence of two different abbreviations of the word. For example: *Right Honourable* can be presented as *RT Hon* or *RT. Hon*. The term Reverend can be abbreviated as *Rev* and *Revd*.

Ellis argues, that: "SMS language changed the manner how people write and speak" [Ellis, 2001: 52]. Yule believes, that "short texts significantly decay the degree of written communication" [Yule, 2005:31]. The usage of SMS language has a negative influence on the modern English and on the language of media across the globe. Therefore, it is undeniable, that the future existence of the English language in its pure state is at stake.

Despite a lot of problems, which are connected with the usage of SMS language and abbreviations, they have become an inseparable part of the modern English language. It is a result of globalization and a part of the development of civilization.

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About the Formation of the Pragmatic Coherence of the Discourse

 spekali.tsu.ge/index.php/en/article/viewArticle/5/42

- ["Spekali" #5](#)
- [Georgian Studies](#)
- [Maia Daraselia](#)

Coherence is the object of the linguistic study of a text. The theoretics of the literature do not argue, that coherence must be considered in the process of the interpretation of the text, because it stipulates the connectivity of the text and the perception of two sentences as a whole one. It's known, that the following two possibilities of the text connectivity are discussed in the literary studies: contensive-semantic and formal-grammatical. The text is coherent if two devices (uniting the sentences) are used. The given paper makes an attempt to present some questions connected with the integration of discourse in the coherent integrity.

The creation and interpretation of textual schemes are connected with the problem of integration of expressions containing the particular semantic information in a coherent integrity. A speaking subject has to consider his/her experience while choosing appropriate concepts and events and give the information to the audience/listener for ensuring its full perception. In the given process, a listener applies to the coherent representation of the speaker's information. On the one hand, this application implies its availability, while on the other hand, it implies the construction of the concepts, which are identical to the speaker's ones. This is the way of construction and interpretation of textual schemes, which is discussed as a problem of integration of the knowledge.

The relationship between a discourse and a structure of the text and the relationship between their recycling in one's mind and conservation of the information became the subject of interest. Even in the 19th century, during the discussion of the "psychological question" (in connection with the concept of the theme), a famous German linguist Hans Georg Conon von der Gabelentz and other scientists applied to the *primitive ideas of attention*. A psychologist Staut explained the linguistic behavior in relation with the mental activity [Lambrecht, 1994; Gundel, 1974]. In their theoretical researches, modern linguists apply to the cognitive concepts, especially, to the ideas of activation (of memory) and attention.

The discussion of the semantic theory of discourse considers several important questions. Firstly, a speaker has to create a particular form/image of the conceptual representation of an engraved object. This representation is a fundamental "meaning", which is "worked out" by the speaker during the process of speaking. In many cases, linguists consider a conceptual representation as a set of ideas and call it a *textual representation* or a *textual basis* [Kintsch, 1974; Kintsch, van Dijk, 1983]. Hence, a conceptual representation is not based only on the ideas. For example, a conceptual representation of drinking coffee may greatly differ from the

representation of listening to music, while the latter can be different from the changing the speed of a car [Russell S. Tomlin..., 1997]. Therefore, we can create conceptual representations and "call" them from the memory and perceptive experience.

It's worth mentioning, that the content of a discourse is not presented only by conceptual representations. A speaker has to choose the information from the integrity of the conceptual representation for creating a text according to it. A speaker chooses the information which seems important for the listener for perceiving a content of the discourse adequately. The method of having and conveying information plays an important role in the construction and comprehension of the discourse. Its correct "management" comprises four independent problems:

1. A speaker never applies to the aimless conceptual representation via a spoken language. He/she always has a particular aim, sometimes several of them.
2. A speaker is limited by rhetoric purposes. He/she chooses dynamically an addressee and the conveyed information, while using a conceptual representation. A speaker decides which referent or consideration is central and more important during the creation of a discourse. Such position of a speaker helps a listener to create his/her own conceptual representation. Therefore, in the initial position, central referents and considerations determine a specificity of the thematic organization of a discourse, while associate pragmatic concepts and processes are discussed as constituent parts of the thematic management.
3. Simultaneously with a thematic management, a speaker observes in dynamics, which idea is known to the listener (the so-called implied ideas) and which one needs a presentation (the so-called "presentable" ideas). The implied ideas can be divided into two groups. The first group will unite the ideas, which are known to the listener according to the speaker's point of view (the so-called general information). The second group will present the ideas, which are comprehended by the listener via the help and particular definition (the so-called aimed information). The implied information determines a referential organization of a discourse. Hence, pragmatic concepts and cognitive processes, which are associated with it, can be called a *referential management*.
4. A speaker observes in dynamics the implied meaning, which is intelligible to the listener. Sometimes he/she cannot be sure, that in the concrete situation a listener implies a meaning, which is desirable to the speaker. He/she can also underline and single out particular meanings. These processes determine the organization of a *focus of a discourse*. Therefore, the pragmatic concepts and cognitive processes, which are associated with it, can be called a *management of a focus*. The above mentioned four spheres of management of a discourse present the major problems of the management of the information (in the discourse).

It's very important to show how the implied meaning is maintained in the process of forming and understanding the information for the purpose of comprehending the relationship between cognitive processes, the integration of the knowledge and the management of the information. One of the peculiarities of the connected coherent discourse is a *systematic mentioning* of the concepts, which are presented only once in the text. *The problem of the novelty of the information*, which is presented in different parts of the expression, must also be taken into

consideration. Usually, each sentence contains an element, which conveys the new information. It's called a *focus*, which is connected with a cognitive representation of the difference. A focus is the information, which differs from the other information and "stands solitarily". According to Longacre's witty remark, if the above mentioned features of a discourse were not important: "the result [would be] like being presented with a piece of black paper and being told, "This is a picture of black camels crossing black sands at midnight" [Longacre, 1976; 10]. Therefore, an exclusiveness of a particular element is necessary for the consciousness of a person: we perceive an object or a phenomenon, when it is distinguished from the surrounding objects and phenomena.

From the point of view of pragmatics or macro-pragmatics, a text cannot function in the vacuum. A variety of functional styles and types of different pragmatic orientations of texts are formed and developed in the cultural-historical environment. It's worth mentioning, that a functional style (as a general category) can be dissociated from the pragmatic orientation of the sub-group of texts (or a concrete text).

The above mentioned problems are connected with the question of cognitive value of mass communication and especially, with the question of a cognitive function of a metaphor in a journalistic discourse. The analysis of journalistic material revealed, that in the articles a cognitive function of a metaphor is determined by a pragmatic orientation of a text (and an author). This important feature is met in the Georgian as well as in the English and Russian materials. While observing the most important internal, external, political, economic, social and other problems, the authors of the articles consider the readers of the journal. When the journalists use a professional terminology, they prefer popular, well-known terms. In those cases, when the author wants to present the essence of the especially complicated phenomenon and tries to simplify the process of cognition, the preference is given to the *metaphor*.

It's obvious, that in contrast to the metaphor, a term is more precise. Hence, the usage of a term creates cognitive difficulties to the unprofessional audience. From this point of view, a pragmatic-functional load of a genuine metaphor in the press considers the unity of cognitive and stylistic (figurativeness, compactness) potentials. By means of a metaphor, the author of the article manages to convey his thoughts, point of view or evaluation with a figurative, impressive and popular language. For example, we can discuss an essay from the magazine "Times", which deals with the essence of Thatcherism in Britain. In the essay, which occupies only one page, the author of the paper manages to define the essence of the most significant stage of Britain's political, social and economic development. Instead of applying to economic terms, he/she uses the unity of genuine metaphors, which seems effective from cognitive, stylistic and pragmatic points of view. For example: "Her (Margaret Thatcher's - M.D.) unfettered army would drive the unbelievers, from the field, privatizing public industries routing trade unions, ripping down the social safety nets, which had become hammocks" [Ogden, 1997: 7]. It's essential for the author to convey the essence of Margaret Thatcher's reforms with an intelligible language. In the given context the central metaphor is - ripping down the social safety nets, which had become hammocks. This phrase comprises a significant economic problem. It shows the most important aspect of Thatcher's policy, which implies the existence of quite strong social safety mechanism in pre-Thatcher Britain. In the English language the

mechanisms of safety are denoted by the cliché - "social safety nets", which means (word-by-word) "the nets of the social safety". Therefore, in the English language instead of the phrase "the system of social protection" "works" a banal metaphor "safety net". The author of the article revives the above mentioned cliché ("social safety nets") and on the basis of it, creates a new extended metaphor. The author says, that according to Thatcher's point of view, a social safety net became a hammock for the English people. It means, that an excessive social protection has grown the people too lazy. By means of the other genuine metaphor - to rip down the hammocks - the author describes the English prime-minister's viewpoint: Margaret Thatcher believes, that an existed social safety net must be destroyed, because it prevents a normal development of market economy, a healthy competition, an establishment of private industry and an individual initiative of a person.

Besides the above mentioned central metaphor, the article presents less figurative ones, which create a cognitive background. For example: strikes were "The British disease; Britain's ship of state plunged". Therefore, the discussion of the central metaphor enables us to state, that the author's pragmatic orientation is determined by the cognitive effectiveness of this metaphor (the essence of Thatcher's reform is explained without the mentioning of the concept) and by the stylistic (figurativeness and compactness) "loading".

It's interesting, to discuss the question of a *metaphoric concept* in relation to the above mentioned problem. For example: the concept "competition" and the conceptual metaphor "competition is war". The latter is mentioned in the article (about a magnate of computer techniques Larry Ellison), which was published in the magazine Times. The author presents Larry as a Ninja warrior. He writes: "He conducts his business like a Ninja warrior" and then adds: "In every private conversation I've had with Larry over the past 15 or 20 years", says an industry figure, "the metaphors when he's speaking of competitors are always violent. "This is the quarter we put a knife in their chest" or "The life will be choked out of them". The metaphors don't come from the Bible. He sees this as personal combat" [Eisenberg..., 1997: 15]. The author mentions, that Ellison uses a military terminology for characterizing his competitors, because a competitor is considered as an enemy: "He attacks their position and simultaneously, defends his position, plans his actions and uses a particular strategy" [Лакофф, Джонсон, 1990: 389]. According to the above mentioned, the given metaphors belong to the group of structural ones: a violent picture of business competition is presented by means of the military terminology and the concepts, which characterize a war. It seems, that a structural metaphor considers the transference of a metaphor or the whole field of metaphors from one sphere of activity to another - from the *sphere of social aggression* to the *aggression of the business sphere*. The analogous examples are: "In Austin, Texas, Bush and his small-circle of advisers said that they were ready to wage the war on Democratic ground"; "The Gore campaign is planning heavy assault on specific aspects of Bush's Texas record" [Chipman, 2000: 24]. Like the above mentioned examples, *the war (an elective war) is waged* here. Lakoff and Johnson mention, that "the essence of metaphor lies in the fact, that the phenomena are felt and comprehended with the terms of another phenomena" [Лакофф..., 1990: 389]. It's obvious, that in the given example a reader does not consider an *elective war* as a kind of a war. An *elective marathon* and an *armed conflict* are different phenomena, which are connected with different activities. Hence, the authors of the article use military terms and consider *the concept*

of the war metaphorically. In this case, a conceptual metaphor - *election is war* - is acceptable. Similarly to the above mentioned examples, "society from the direct aggression" and "society in the politics (in the elections)" can be considered as a type of the transference of spheres. If in one case, a competition in the business sphere is explained with the metaphors of war, in the other case, an election campaign is implied. It's obvious, that such opposition of human beings does not mean the bloodshed. Hence, an "essential" similarity is seen between them. Despite the civil character of external manifestations, the opposition is violent and unmerciful. Furthermore, the first example can be regarded as a manifestation of the individual rough aggression, while the other is a "display" of the organized mass aggression.

The same can be said about the Georgian texts. The same conceptual metaphors are met ("elections - are a war" or "politics - is a war") in the Georgian press. For example: "If we watch carefully a political process and the degree of activity of political figures, we will see, that a special emphasis is put on Eduard Surmanidze. He is in the front line more often than others and he is a reliable companion in arms for Zhvania" [Antadze, 2001: 9]. In the given example the used "conceptual system is metaphoric. By means of this system a human being's behavior, perception and thinking are structured. Therefore, it can be concluded, that a metaphor "is inculcated in our everyday life", including a human being's action and behavior: „Если мы правы в своем предположении, что наша понятийная система носит преимущественно метафорический характер, то тогда наше мышление, повседневный опыт и поведение в значительной степени обуславливаются метафорами, мы получили также в свое распоряжение метафоры, структурирующие наше восприятие, наше мышление и поступки. Метафора пронизывает всю нашу повседневную жизнь и проявляется не только в языке, но и в мышлении и действии." [Лакофф..., 1990: 387]. This conclusion is based on the fact, that the rules of behavior, social contacts and the reality, which is perceived by consciousness, are inculcated in the conceptual system stipulated by the metaphor.

The same situation is in the Russian press. "**Вбитвеза подмосковье** Кремль поддержал Генадия Селезнева публично, **вборьбезакресло** председателя Думы - поддерживает тайно" [А. Рыклин..., 2000: 12]. "Дмитрий Аяцков попытался **взорватьситуацию** изнутри, предложив назвать трех кандидатов в президенты. Да все без толку" [Д. Пинскер, 1998:17]. These examples use the same conceptual metaphors as the above mentioned ones: the elections - are a war, society direct aggression - society politics. The examples written in three languages revealed, that the metaphors of the war explain the competition in the business sphere and peripeteias of an election campaign. According to the above mentioned, these spheres of human beings' opposition do not mean the bloodshed. Hence, the opposition is as violent and strong as during the war. The violence and aggressiveness is underlined via metaphors.

It seems, that a cognitive metaphor, which is created on the crossroads of cognitive and pragmatic functions has great expressive potential. Therefore, it affects the mind and emotions. A cognitive metaphor is often used in press, because it persuades a reader without a logical argumentation.

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The Problem of a Person Placed between Higher and Lower Feelings (on the example of the Georgian Literature)

 spekali.tsu.ge/index.php/en/article/viewArticle/5/46

- ["Spekali" #5](#)
- [Georgian Studies](#)
- [Maia Khachidze](#)

Nowadays, the research of intertextual problems is very relevant. The object of our interest is one of the aspects of intertextuality - a character of I. Chavchavadze's "Glakhis Naambobi" ("The Story of the Poor") Datiko and the issue of his literary migration. The given paper discusses, how interesting and viable was Datiko's image for the literature of the 19th -20th centuries.

Ilia Chavchavadze's characters often attracted researchers' attention. However, in all epochs and periods of time, literary classics enabled every new generation to read in it a different or even a new content in accordance with an accumulated literary experience and an outlook of the era.

Some literary critics treated „Glakhis Naambobi" coldly, but everyone admitted, that Datiko's character was an absolutely original phenomenon. K. Abashidze wrote: "Even now our literature owes this type of charm" [Abashidze, 1914: 138].

This kind of a character had been unknown to the Georgian literature beforehand. Datiko is far from being a pattern. The secret of his charm lies in his contradictory character. Its demonstration helps the author to protect the hero of his story from monotony. In the letter „Akaki and "The Knight in the Panther's Skin", Ilia wrote: „*The world's genius writers are the world's, because in their paintings you recognize a nation's man. They create a common type of a human being. First of all, a human being is a human being and nothing humane is unfamiliar to him/her*" [Chavchavadze, 1953:168]. From Ilia's characters, Datiko is the very person for whom "nothing humane is unfamiliar".

Datiko is the son of a wrong society, which surrounds him. When the society is unjustly organized, it cannot demand a harmoniously developed human being. N. Andronikashvili exemplifies M. Kagan's consideration about sources of unequal formation of the person's structure: 1.„*Hypertrophic development of one of the components of this structure, which leads to the suppression of others; 2. The atrophy of one of its components, which also causes dramatic outcomes to the person's structure*" [Andronikashvili, 1984: 89].

It's evident, that a person's unequal formation may lead to the tragic or tragicomic consequences. Nevertheless, the existence of such person, character or type was found particularly interesting for the literature and art. It enabled the creator to present a focused

object from several perspectives. It facilitated the creation of realistic types and characters, which are characterized with an amazing viability. The literature of the following period returns to their images and repeats them in various modifications.

For Datiko a hypertrophic development of one of the components becomes a person's characteristic feature. It also implies the existence of something fatal. Certainly, Datiko is a product of a serfdom-based society, but this fact must not be treated as a priority during the discussion of his personality. Moreover, Iliia published this story in 1873, after the abolition of serfdom. Datiko is a significantly difficult character. He is not a wicked and a brutal landlord. It is noteworthy, that in the first version of the story Datiko was presented in this manner. A characteristic feature of his prototype was brutality (in his relationship with serfs). Hence, while working on "Glakhis Naambobi", Iliia changed the viewpoint in regard to this character and the problems of the story. By means of this metamorphosis, the story gained from the artistic and ideological points of view. „Glakhis Naambobi" did not lose anything in regard to the social severity: on the contrary, Gabriel's landlords are more merciful and benignant, though the condition of their serfs is not better in comparison with the serfs of „fool, callous, gawk" landlords.

There is an interesting stylistic device - Datiko is characterized by his victim Gabriel. This method enabled Iliia to exclude the possibility of partiality towards the character. The intonation of admiration is evidently felt in the characterization made by Gabriel. Hence, there is also an indication about the hypertrophy of Datiko's character: *"But he had a malicious disease - and that disease harmed me more than him - he was a philanderer and unconscionable in such things"* [Chavchavadze, 1950:81].

A good physical appearance and a social condition should be a stimulus for Datiko's impertinence. The society created an advantageous background for his transformation into an immoral person. Monotonous and aimless life propels people to change this monotony and find the ways for self-realization. The most accessible way for Datiko was plunging into the swirl of passion.

Gabriel says about Datiko: *"He, unlucky, would not even mercy his own relatives in those things"* and *"he threw mud at the representatives of the noble families"* [Chavchavadze, 1950: 81]. It seems, that these citations indicate not only to a glutton landlord or a man obsessed with an impunity syndrome, but about the person, who is obsessed with an unrestrained passion, regardless of the object of his whim.

N. Andronikashvili expressed an interesting opinion about a probable kinship of Datiko's and Don Juan's artistic images: *"Datiko's image represents the variation of Don Juan's model... He is obsessed with "Don Juan's thirst" of a corporal delight... Here is presented a passion (similar to Don Juan's passion) of a person, whose great energy and a joy of life have only the given direction, because other "outbursts" cannot be found. Other values are unavailable for him"* [Andronikashvili, 1980: 90]. In order to avoid the unexpectedness of the parallel, let us recall what is considered in the content of this artistic image. Don Juan belongs to those characters, who reflect different aspects and aspirations of the human life. According to some interpretations, a philosophical depth of Don Juan's image is presented in the following: he „is

not an indifferent philanderer or a prudent „sweet friend". He is a person obsessed with a relentless passion of relationship revealed in an erotic aspiration" [Andronikashvili, 1980: 90]. Don Juan is the product of the thirst for cognition and the exposition of a person's inner world. "This is a person placed between beauty and evil, higher and lower feelings" [Gogvadze, 1980: 112]. Certainly, Don Juan's artistic image encompasses many aspects, but we think, that it also consists of the content which interests us and connects him with the character of „Glakhis Nambobi": „He has a natural nobleness, but activated Don Juan is socially dishonest. In many cases, he is a kind-hearted man of no scruples, because he does not obey the moral rules and the inner voice of conscience. Generally, he is unable to obey. He is the freedom of one's own will and for this reason he is far from the true freedom. He is completely chained to his ego..." [Gogvadze, 1980: 127].

The following surprisingly natural and impressive scene reflects the fact that Datiko is unable to obey "the moral rules, inner voice of conscience" and that he is in the captivity of his own passions: Gabriel unintentionally witnesses the dialogue between the landlord and Gito. This scene gives an interesting material about the characters, therefore, it would be better to listen to the narrator: *"I was listening. I said, that now or after a while, Datiko would say, that he had given up, Gito would not "work" any longer. But I was mistaken. Datiko's „good manhood" was not able to be so kind. He turned to Gito and calmly - as if doing a good job - said:*

-You offended me by telling that, but it does not matter. Do, what I have told you, Gabro and I will get along" [Chavchavadze, 1950: 89].

Even in this critical moment Gabriel emphasizes Datiko's "good manhood". Generally, he often characterizes him with praising epithets. The scene of Datiko's death is interesting from this point of view. The author and the reader look at it with Gabriel's eyes. It's obvious, that a revenger is charmed with a victim's personality, with his brave self-restraint. Gabriel is sincere, when he talks about this scene with admiration. He is sincerely charmed by the landlord's "good manhood", which implies his positive qualities in all spheres, except passion. It's logically concluded, that Datiko *"becomes a beast only during his sexual passion. At that time he is insane, berserk, a pathological creature and he has a nervous breakdown. He is a slave, an obedient serf of one feeling, one instinct. He is not a man. He is a blind tool of the destiny and a piece of an oak fired from the everlasting fatalism"* [Abashidze, 1914: 147-148]. Neither Tamro, nor any of the objects of his passion are sensed by Datiko as a victim. He sees a woman in her, a thing, which "is good for killing the passion and not for being carried on the back". This is a regularity of nature and the constituent part of the existence for Datiko. Its refusal would be equal to the deviation from the usual course.

It seems, that the sense of supremacy of desires is Datiko's innate quality: Gabriel came across the severity of this whimsicality in his early childhood. If at that period of time it pleased him, afterwards it becomes the reason of characters' tragedy. The childish stubbornness and capriciousness took the form of Don Juan's erotic whimsicality, which periodically obsesses Datiko to that extent, that it suppresses all his qualities, governs him and dictates the style of life.

Datiko is one of the accomplished types in Iliia's work. The author synthesized in him not only individual characteristics, but also the features of a rank and a social layer (or social environment), which enabled him to treat his character freely and to make him more plastic. If we consider, that Datiko's image symbolizes the interpretation of some aspects of Don Juan's model, then we will undoubtedly admit, that Datiko is so organically combined with the Georgian character, that only the distant similarity connects him with his European predecessor. When talking about the influence, we should take into consideration that: "Подлинное назначение влияний - быть стимулом творчества" [Дима, 1977: 142]. Probably, we will not be mistaken if we say, that Datiko's character is the Georgian character and his type is the Georgian type. It seems logical, that Datiko was created in his epoch - the epoch, which is characterized with the disturbance of a person's (a landlord's) social, moral and national functions. It's noteworthy, that in "Glakhis Naambobi" Iliia discusses social and national problems. It's impossible, that Iliia needed the transformation of a person with the great energy and a lot of positive qualities for the expression of social or moral problems. For the author of "The traveller's letters" and "Otarant widow", it can be equalized with the national tragedy.

The discovery of Datiko's type was considered by the Georgian literature as the most important segment of the plot of "Glakhis Naambobi". The writing of the following period returned to this character several times and created some modifications of his image. Iliia's Datiko continued his life in other circumstances, with a changed name. Hence, the type, the character and the obedience to his desires remained the same. This fact indicates, that Datiko's character is not unknown to any society. K. Abashidze noticed this even in 1914.

From the point of view of transformation of Datiko's image, an interesting material is given in G. Tsereteli's "The first step" and E. Ninoshvili's "The knight of our country". "The first step" was printed in 1890-1891, while "The knight of our country" was published in 1893. G. Tsereteli and E. Ninoshvili were writers with extremely realistic vision. By creating the images of Ieremia Tsarba in „The first step" and Tariel Mklavadze in „The knight of our country", they build up the dialogue with Iliia Chavchavadze's Datiko and highlight the problem indicating, that the model of people's relationship remains almost invariable against the background of the formation of new social relationships. These characters of G. Tsereteli and E. Ninoshvili look so similar that it is expedient to discuss them in one context.

The authors emphasize the characters' perfect appearance. The writers intend to highlight the contrast between their physical appearance and spiritual "belongings". They draw a parallel between their characters and the heroes and knights of the "old times", which reveals the writers' ironical attitude towards the characters. In addition to the ideal appearance, the institution of knighthood considered the self-sacrifice for ideals, nobility, truthfulness, a respectful attitude towards a woman and a devotion to the motherland. Do new "knights" possess such characteristic features? Which values do they adore? The answers to these questions are easily found in the stories.

Like Datiko, Ieremia Tsarba and Tariel Mklavadze deserve the sympathy of their circle. Undoubtedly, the society has a positive attitude towards them: "The name of Ieremia Tsarba was heard everywhere. His bravery, promptness and comradeship were praised by everyone.

He was god of his friends" [Tsereteli, 1991: 28]. Tariel Mklavadze is also in the centre of general attention, but E. Ninoshvili's emphasized irony should also be taken into consideration. Moreover, this sentiment of the author is felt with every appearance of our "knight".

The impressive physical appearance, courageous characteristics, the respect and love of the society - these components create perfect conditions for transforming these characters into the dignified members of the society. Hence, the hypertrophy of one of the components becomes prominent here. It's obvious, that putting emphasis on the physical appearances of characters signifies the violation of harmony between the spirit and the flesh. It's evident, that a person's energy and mind are directed at soothing flesh to that extent, that it leaves no space for the spirit. Even here turns out that sign of the character which was fatal to the characters of "Glakhis Naambobi".

Ieremia and Tariel look at the weaker sex like Datiko and do not try to hide this. To the contrary, they "hunt" for a new victim with a certain degree of excitement. The society has an attitude of tolerant indifference for their immorality and regards it as a "harmless playfulness" and a natural naughtiness of a spoilt landlord. The syndrome of impunity acts here - an inseparable privilege of the ruling class. However, it should be noted, that Tariel Mklavadze's immorality is deeper than Ieremia's. He loves Esma with a brutal and a wild passion. His driving force is love. Esma's death turned into the tragedy for him. Her image did not give him up even during the trial where decision about his death or life had to be made. This immoral man lacked impudence to face the truth and look into Bakhva's eyes.

The pangs of conscience are absolutely unknown for Tariel. He identifies his own truth with the absolute truth and does not even doubt - is it always so or not? He is rather primitive to cast doubt on something and far more primitive than Datiko or even Ieremia Tsarba. However, all of them have similar psychics. Their lifestyle, desires, demands and the incompatibility of their physical perfection with inner imperfection is so typical to hollowness, that it is not difficult to find the characters' kinship.

Their "avengers" are the persons, who were unjustly oppressed by them. In the literary criticism the episode from "Glakhis Naambobi" was characterized in the following way: it "*plays one of the central, key, prominent and crucial roles in the formation of the ideological-aesthetical model*" [Ratiani, 2006: 64]. This way was artistically so convincing, that G. Tsereteli and E. Ninoshvili totally repeated the essence of this model: as far as the justice is weak (or biased), the only way left to the insulted characters is to administer it individually. Hence, for them and for Gabriel this death "*becomes the reason of deep tragic cataclysms*" [Ratiani, 2006:64].

Titiko Droidze - a character of E. Ninoshvili's story "Simona" - can be regarded as a new type of Datiko. He "had the praporshchik's epaulettes on his shoulders", rode a golden horse in the evenings and was proud of "the rank of an officer". For his egocentric nature everything rotates around his own "ego". The typical immorality of the privileged social position is accompanied by the unruly immorality of the Russian officer and this synthesis takes the form of the following "credo": "The positive side of the wealth and power is that everyone fulfills your desires. If my

desires are not fulfilled, if people, an old woman, a boy and everyone frightens me, then for what I will need the wealth?!... *ემ, ბრამ*, our law, the officers' law is not written in this way: if we like a woman, *კონჩენოდლო*, she is ours!"[Ninoshvili, 1947: 232-233].

E. Ninoshvili clearly indicates, that Titiko is not an exception. He is the son of his family and circle. He is guided by the criteria of his organic social stratum. If David tries to conceal the external side of crime and assures Ketevan that he is not guilty in Simona's case and if Levan does not dare to use force on the woman after her refusal, an "officer" Titiko does not accept such withdrawal. "It is not written" in the officers' law. The traditions are not envisaged by this law!

Ieremia Tsarba, Tariel Mklavadze and Titiko Droidze "are made on the gauge" of Ilia's Datiko [Abashidze, 1914: 138]. Nevertheless, it should be noted, that Datiko's artistic image was far more impressive and interesting than the images of his literary descendants. It seems, that Ilia masterfully embodied the inner tragedy connected with the problem of the sin and repentance and made his character more interesting. This is one more aspect, that connects the character of „Glakhis Naambobi" with the characters of the works created on Don Juan's theme. From the heroes of the following period Sapar-Beg (a character of A. Tsereteli's „Gamzrdeli" (tutor)) and Gaioz Gadalandia (a character of L. Kiacheli's „Tariel Golua") are related to the character of „Glakhis Naambobi" with their inner tragedy.

The appearance of Sapar-Beg in Akaki's poem implies a fatal indication: the invasion of a guest into an idyllic family in a nightmarish night awakens various feelings. Generally, the compositional structure of the poem implies the manipulation with feelings: one unexpected picture is changed by another and the narrative expression achieves increasingly high degree at the end of the poem. Akaki emphatically points out that Sapar is an impeccable character: intrepid, steadfast, proud and devoted. In other words, he is a true knight, but a passion awakes in him like in Ilia's character and Sapar is unable to resist it.

The crime was committed. In contrast to Ilia's and E. Ninoshvili's characters, this episode did not entertain Sapar. Hence, his spiritual world was not touched enough to lose the sleep. Moreover, he calmed himself that if the woman did not reveal the truth, he would remain unpunished. Sapar-Beg's foster-brother had the higher moral. Akaki does not follow the model created by Ilia. According to his own philosophical-artistic concept, Akaki suggests completely different solution of the problem. He moves Batu's punishment into the moral sphere and the result of the decision springs up: Sapar was more painfully touched by Batu's high morality than it would be achieved in the case of a physical revenge. It has already been mentioned in the literary criticism [Bakradze, 2004; Asatiani, 1980]. It must be noted, that the movement of punishment into the moral aspect was highly effective. Firstly, Batu's and afterwards, Haji-Usup's moral perfection raised the desire of repentance in sinful Sapar-Beg. It was the beginning of his spiritual catharsis. Therefore, despite having a victim, Akaki's pathos is completely optimistic, whereas the true repentance means a spiritual renaissance and restoration.

The pathos of Akaki's poem is partly revealed in L. Kiacheli's story "Tariel Golua". Its acting character Gaioz Gadalandia is a contradictory person like Ilia's Datiko. This mysterious person has bright and dark sides and a struggle between them leads to inherent contradiction. If Datiko's interest towards Tamro is a passion, in case of Gaioz, it is love that captures him with an amazing force. "God is love"- this wisdom has a pathological character in Gaioz's case: the desire of Tina's capturing penetrates into his soul with a demonic power and directs his actions to the evil. On his way, Gaioz does not disdain anything - a humiliating lie, meanness, cheat, bloodshed. He aspires to his goal with Don Juan's fatal passion. Nevertheless, like Datiko, Gaioz Gadalandia is not devoid of attractiveness.

While reading „Glakhis Naambobi" the following logical question arises: Why did Datiko release Gabro and Pepia? It's impossible, that he did not realize that they were dangerous for him. Ilia emphasizes, that Datiko behaved anonymously. Therefore, Gabriel and Pepia were obliged to him. Datiko said to released Gabriel: *"The candle and the incense will never lose their ways"*. This phrase enables us to perceive this picture from different aspect. Ilia contemplates the death as a divine regularity and this is acknowledged by all his characters regardless their lifestyles. What should this phrase mean in this case? Does Gabriel's (enemy's) liberation by Datiko mean the challenge, shooting of a glove, playing with the fate or death?

Galandia, who is obediently standing in front of armed Bezhan is also playing with the fate. The calmness of the former robber, who stands in front of the barrel seems quite unusual. Hence, Gaioz, like Datiko, knows that *"The candle and the incense will never lose their way"*. In last minutes of life no willingness of fight or self-defense is seen. However, after Bezhan's delay in firing, the robber's blood awakens and with the words: *"Look out! I can outstrip you"* he puts his hand on the weapon. We think, that it was a trick for helping Bezhan to fulfill his hard duty. Gaioz's behavior shows obedience, but it is not an obedience provoked by the cowardice. This is a disgusted obedience. Gaioz feels hatred towards everything - towards himself and the surrounding world, which had not prevented him from being impudent, from betraying his own principles or becoming a murderer. His obedience is a disgusted indifference and realization of the fact, that everything had been finished for him long ago. He even feels relief that fate approached him.

Let's recall Datiko's level-headed and peaceful meeting with the death in „Glakhis Naambobi". Dying from Gabriel's hand seems natural to him. Hence, Datiko regrets his unnamed death: *"Let my blood be honest for you, you are a courageous man... Oh, mummy!... How badly I met you! . . . I died by your hands!... Farewell and be victorious, triumphant Gabriel!..."* [Chavchavadze,1950: 118].

The sentiment - „Farewell and be victorious" - is felt in the last minutes of L. Kiacheli's character, when he picks up the last strength and cocks the pistol at Bezhan: „You see, I can shoot, but. . . enough. . . I don't want! - he said deafly - God will judge us!" [Kiacheli, 1974: 174].

The word "enough" reveals Gaioz's spiritual condition. The pangs of conscience captured him and he is looking for the way to repentance. L. Kiacheli indicates, that despite Gaioz's reputation of a brigand and a ruthless robber, he has difficulties in making decision about Levan's killing. The author describes this inner struggle with the great expression: *"Why is it difficult for you to kill the enemy now? Doing such thing should be easy for you!"* [Kiacheli, 1947: 143].

"Why is it difficult now"- the spiritual condition of a man standing at the beginning of the already traced road is very important. The same condition was read in Datiko's silence, when he was informed about Tamro's and Gabriel's love affair. Gabriel was the closest (brotherly) person for an orphan and a lonely landlord. It was not easy for him to make decision about blocking his way for a minute's pleasure, but in this hesitation Datiko and Gaioz were overpowered by devil. Ilia wrote: *"A wise scientist said, that thousand roads go to the wrongness and the only road goes to the righteousness. This only way is the contradiction between „yes" and „no"* [Chavchavadze, 1955: 76]. While struggling between „yes" and „no", the characters had difficulties in choosing or finding the only road leading to the righteousness.

The artistic image of Gaioz Gadalandia is based on the scheme of an adventurer. He is a difficult and a deep character. The author treats Gaioz with an emphasized caution and pays special attention to his personal feelings and an internal struggle. Amazingly truthful is the scene revealing the fulfillment of Gaioz's mysterious intention. His heart has already been conquered by Levan's internal purity and killing him seems difficult. Gaioz's and Levan's dialogue shows the trace of Gaioz's inner struggle. Gadalandia suffers from his own decision, which will not be changed. He is "shamelessly drunk" with love and begins talking about the most intimate and secret feeling. By touching a painful wound, Gaioz provokes an insulting feeling for breaking a binding atmosphere and a border of morality "in which he lived with restraint" [Kiacheli, 1947: 145]

But this murder and treachery forced Gaioz to hate himself. An angry robber stands in front of the avenger as a regretful criminal, who reconciles to his severe, but just verdict: "Enough...I do not want!... God will judge us!" - this is the cry of the bright wraith of his spirit, the cry of that wraith, which always existed in this contradictory man and was suppressed by the turmoil of a strong passion.

Datiko confesses: *"I have also done a lot of bad, but it does not matter, - it spoilt me"* [Chavchavadze, 1950:118]. Gaioz Gadalandia realizes, that his crimes are unforgivable. The desire of the redemption of sins makes Gaioz and Datiko related (subconsciously). The authors' attitude is an attempt of saving dignities of downfall persons.

Datiko, Sapar-Beg, Gaioz Gadalandia, Ieremia Tsarba, Tariel Mklavadze and Titiko Droidze represent several interpretations of one artistic image. They take after one another and at the same time, significantly differ. The similarities have already been discussed, while the main difference lies in the fact, that Datiko, Sapar-Beg and Gaioz Gadalandia apparently deserve the authors' secret sympathy. In other cases, the writers do not reveal such tendency.

First of all, Ilia's story presents an ethical problem. "*This work is still interesting with its spiritual and moral collisions, the moral conception, the author's stressed moral outlook and the sensitivity revealed in it*"[Vasadze, 2010: 59]. These collisions are directly connected with Datiko's image. For its determination the following evaluation can be treated as the most appropriate: a truthfully painted person. There is nothing artificial and exaggerated in this character. The secret of his viability is in his naturalness and in the truthfully created artistic image.

The tendency of cognizance of things and events and the evaluation of their significance is characteristic for Ilia. The artistic image painted by him is almost always concrete from the social-historical point of view. The creation of Datiko's artistic image was determined by the requirement of the time. By means of the virtue of the author's creative skill, Datiko crossed the borders of contemporaneity and appeared with different interesting interpretations.

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The Peculiarities of Secret and Open Lingual Planning in Georgia of the 19th-20th centuries (Censorship)

 spekali.tsu.ge/index.php/en/article/viewArticle/5/43

- ["Spekali" #5](#)
- [Georgian Studies](#)
- [Manana Tabidze](#)

There were two major types of the lingual planning in the Soviet Union: a) "open lingual planning", which was declared by the constitution and special resolutions; b) "secret lingual planning", which was carried out by special offices and the State Censorship Committee (all-union and local). Both of them worked for the creation of promised "Soviet people" by means of the growth of the role and rights of the Russian language. Both processes implied the establishment of Russian-national bilingualism and "Russification" of national languages.

"Open lingual planning" needed propagating and the preparation of the appropriate theoretical argumentation. This process was carried out under the name of general public demands and comprised almost all spheres of the functioning of the language. In state institutions all the official documents were created in the Russian language. Partial and administrative meetings of a republican and a city-wide character were carried out in Russian. It became a compulsory language in all schools and institutes. Dissertations were written in Russian too. Almost all movies were translated into this language. The highest court, central ministries and offices were located in Moscow. The capital ascertained the building of streets and more or less important objects. Moscow had to discuss a script of a film or a question of the validity of a translated work [Tabidze, 1999].

Therefore, not only the knowledge of the Russian language, but its profound knowledge was needed. A significant part of the population found an easy and a cheap way of acquiring the Russian language - giving their children the Russian education (Georgian is spoken at home. Therefore, Russian will be studied at school or at nursery school). The more expensive way was the Russian nurse or the Russian private teacher (simultaneously with visiting Russia). Some families tried "to break a child's tongue" (teach the language) at home. It's obvious, that there was the cheapest and the easiest way chosen by the majority of the Georgian population - entrusting the destiny and remaining unilingual Georgians by suffering appropriate losses. This population carried the burden of the maintenance of the dialectic resuscitation of the Georgian language. It defended (from the interference) a free lingual taste enriched with the reading of the Georgian literature. Moreover, the population transformed the demand of functioning of Georgian as a state language into the defense of its social rights.

"Secret lingual planning" comprised the movement of the masses to those regions, where the relationships with the local population was "built on" the required knowledge of the Russian language. This fact stipulated the emergence of the so-called military and civil "gorodoks" (towns) in the "bowels" of unilingual population. These "gorodoks" had the Russian schools, special supplies and priority financing. They were intended for servicemen's and workers'

families and appeared like the Russian-speaking islands on the territories of republics. "Secret lingual planning" was also carried out by the **ensorship**. The management of the lingual situation had several directions. On the one hand, the censorship tried to increase the authority of the Russian language and observed the accenting of eulogistic information about the Russian language and culture in all philological works. It was necessary to draw parallel with Russian, to find the analogy in the Russian history and culture, to include a positive character of the Russian origin, etc. On the other hand, the reference of the Georgian (generally, the national) language and culture had to be limited as much as possible.

During the Middle Ages, in our country the function of censorship in the sphere of obeying moral rules was performed by the church authorities. In the 16th century the censorship moved to the secular authorities. This is a short list of the literature used in royal affairs. It is presented in accordance with the work of David the Builder's (David Aghmashenebeli) historian. We single out only the material depicting an ideological control [The life... 1955: 350-351].

The law and the theory of state management:

1. Organization of frontier affairs:
2. Military affairs:
3. Organization of services of the internal security of the state:
 - "Prohibition of dissidence"
 - "The notes about heads' perfidy"
 - "Secular fears"
 - "Meeting and speaking with ambassadors"
4. Economy:
5. State ideological services:
 - "Strong attitudes"
 - "Etiquette corresponding to the time"
 - "Explanations of parables"
 - "Equalizing the future and the past"[\[2\]](#)

David's historian made the note about the state censorship service, which was obliged to observe the language (one of the most significant defenders of moral and aesthetic values) and put it in the appropriate "course":

Instructions: "And the court applied the rules of praying and ecclesiastical services (as an infallible, agreeably arranged statute and the honesty of prayer and fasting) for monasteries, episcopacies and churches." [The life... 1955: 352].

Prohibition: "But devil's songs and chants as well as the abuse of God and every outrage were annihilated in the army and in the languages of kindred similarly to the inhabitants of the heaven".

In the old times, printed editions were controlled by the ecclesiastic censorship.

After Georgia's and Russia's unification, Russia's autocracy had difficulties in imposing censorship on the Georgian (as well as the Southern and Eastern languages) printed production. The Caucasian Censorship Committee was established on 18 December 1848. It became a constituent part of the Caucasian teaching region and was headed by the guardian's assistant. This period is known as the epoch of "censorship terror". The Censorship Committee was obliged to control all books, newspapers and journals, which were published in Georgia or were brought from abroad. Musical notes were also checked. In 1860 the Censorship Committee became a separate institution. Hence, in 1863 it was placed at the disposal of the Ministry of Internal Affairs. In 1867 the Censorship Committee subordinated the Management of the Viceroy of Caucasia, while during 1906-1917 it functioned as Tbilisi Committee of Printed Word [Khurtsilava, 1980].

The institution of censorship is one of the oldest ideological services, which originated in ancient times. On every stage of its existence, the given institution implied the relationship with texts.

This relationship usually considers the following components:

- The content of the text;
- Key words;
- Symbols;
- Sub-texts;
- Paralinguistic side;
- Style and orthography;
- The expression of relationship towards a particular question, phenomenon and object.

Therefore, the attention of censorship services is concentrated on the direct and secret sub-textual information of the text as well as on the lingual and non-lingual phenomena (or the questions pointing at these phenomena), which influence public opinion in a particular period of time. According to its ideological and military-political interests, the state pays attention to those directions of public thinking, which can be directed against the defense of its solidity and security. In the conditions of a colonial regime, the security of Metropolis can be threatened by patriotic rage and the aspiration towards the self-determination of the nation. For this reason, the censorship aims at the suppression of the texts (often only with words) arousing the desire of national independence.

In our case, this course had several directions:

1. Materials, phrases and words pointing at nationality, motherland and Georgians' national full value were forbidden. For example: the censorship of the 19th century prohibited the word "Georgia" and demanded the usage of "Tbilisi and Kutaisi Gubernias"; in December of 1883 Gr. Kipshidze's letter "Renaissance of Greece and its liberation from Ottoman slavery" was forbidden for "Iveria" [ДКЦК. 1883.№24[3]], in 1882 the letter "About hopelessness of teaching the native language at schools" was also prohibited [ДКЦК, 224,1876]. Such letters were discussed by the Georgia's Exarch and a guardian of the Caucasian Teaching District. They competed each other in the fight for banishing the Georgian language from schools. Archbishop Ioanik, the Exarch of Georgia, forbade the letters about the conditions of teaching at the Theological Seminary of Georgia. On 14 November 1885, according to the resolution of the Ministry of Internal Affairs, the newspaper "Droeba" (editor - Ivane Machabeli) was forbidden "forever" as the organ "preaching separatist-tendentious ideas". In the second half of the 80s, a famous censor Luka Isarlishvili was hostile towards "Iveria". On 28 January 1887 L. Isarlov prohibited D. Machkhaneli's poem "Hunter", which was created for "Iveria" (The hunter killed a wolfman and made people happy, while the killing of the pigeon made them cry). This poem was considered as "tendentious" and "immoral" and was forbidden under Articles 6-90 of the statute [ДКЦК,1887, № 24\494]. In his memoirs Catholicos-Patriarch Kalistrate described the following occasion: "...the Exarch expressed indignation: "Which country is Georgia? Tbilisi and Kutaisi Gubernias exist, but Georgia does not exist!" Young inspector Kalistrate, who stood nearby, told him: "Georgia is a country where you have a position of the Exarch". In reality, the word "Georgia", which was not presented in the imperial vocabulary, remained only in the name "Georgia's Exarchate", which was one of the official structures of the empire. The Russian ecclesiastic officials tried to replace "Georgia's Exarchate" with "Caucasus Exarchate..." [Japaridze, 2001: 3-4]. From the memoirs of Catholicos-Patriarch Kalistrate: "The Exarch forgot, that he had often visited the persons named Tamar, Rusudan, Vakhtang. Once he asked: "Where can I find the acts about canonizing the Georgian saints?" He was answered: "Such acts are not preserved, but the above mentioned names have been uttered in the Georgian church during the centuries". The Exarch ordered to change the Georgian names with Greek and Russian ones and to fine those priests, who gave the names in honor of the Georgian saints. They were not allowed to fill the birth-certificate with them. Some priests, who gave the Georgian name to the christened child according to his/her parents' wish, had to pay "the fine" [Tsintsadze, 1987:47].
2. The texts arousing the feeling of national nihilism were specially created and printed with the permission of censorship. "The idea, that Georgians were weak-minded and did not have the ability of doing something, became the general idea" [Kldiashvili, 1988: 424].
3. The censorship fought with the symbols of a special national value (the flag, the language, the hymn, the history, the idea of ethnical unity). Sargis Kakabadze wrote: "The Georgian Mensheviks did not believe in the restoration of the Georgian state system. They hated everything Georgian. The words "Georgia" and "Georgian" were excluded from the terminology of press. This pathological element characterized the Georgian Menshevism throughout the existence of the Russian Empire - before the February Revolution of 1917 and some time after it" [Kakabadze, 1997: 249].

The chairman of Censorship Committee sent a secret report to the chief of main Management in Saint Petersburg: "Your Excellency asked me to make a resolution about the court counselor Kandelaki's request to allow him to publish an agricultural newspaper "Sitkva" ("The Word"). I am returning you this request. I want to inform you, that this newspaper guarantees little success and profit. Kandelaki is going to prepare publications in the local Georgian language. This determination is not quite clear. In Kutaisi the local language is Megrelian, which belongs (together with the Georgian, Laz and Svan languages) to the group of the Avar languages. They have not got their own writing and therefore, use the Georgian alphabet" [The Central..., fund 480, case 1239].

The censorship did not allow the Georgian newspapers to present even the works translated from the Russian language and selflessly fought against the republishment of published stories and the remake of these stories or poems [The Central..., The Caucasian Censorship committee, fund 480, case 628, 632, 633, 793]. The given case presents the Russian journalist Zagurski's protest towards the Censorship Committee concerning the banning of the usage of the word "Georgia".

Here is Dimitri Kipiani's answer to the High Commissioner Dondukov-Kursakov's letter of 17 December 1885: "... there is the tendency of persecution of the Georgian language. Everybody had understood Georgian since the time of apostles. Nowadays, a new culture is being established - the Megrelian language is taught according to the different alphabet. If we follow this example, new cultures can be created for the Adjarians, Pshav-Khevsurians, Ingiloys, the Mountaineers and others" [The Central..., fund 12 (001), case 457, paper 11-12].

A representative of a reactionary government Ianovski said, that Svans and Megrelians were the separate nations: "Like Kipiani, the Georgian patriots aspire to assimilate Georgia, Megrelia, Abkhazia and Svaneti. They belong to the circle of nobles and therefore, are obliged to care about their nobiliary, material and mental interests. Hence, the patriots aspire to the spread of the Georgian national education and try hard to prevent the spread of the Russian education in this region. The population displayed sympathy for this fact. These agitators do not pose a threat to us, because they are not numerous and bear small moral influence on the inhabitants. It does not mean, that the government must not take appropriate measures against these persons for avoiding future obstacles" - the material of the Central Historical Archive of Georgia (fund 12 (001), case 457, paper 16-19) [Kikvidze, 1959: 154].

The censorship functioned even in the Soviet period, when it formally defended the safety and integrity of the Soviet Georgia. Hence, in reality, it tried to observe, that nothing caused Georgia's separation from the common all-union body. During this period of time, the activities of censorship became more secret and an internal arrangement turned into an exceptionally closed system. Censors' motto was the phrase from Hobbes' "Leviathan": The state needs the following sabers: the saber of law, ..., "the saber forbidding harmful books" and others.

The Main Management of Governing the Literature and Publishing Houses and the functioning of state censorship have been limited since 1990, when the all-union governing system was replaced by the national government. Hence, this service was not abolished at that period of

time. The production of mass media had to go through this system and the right of its publication had to be ascertained with the appropriate rectangular (right-angled) seal. Hence, this system was officially abolished and newly formed in 1997: a resolution about state secrecy was adopted in 1997. It presented a new and the only function of censors - the defense of state secrecy.

In the USSR, principles and instructions of functioning of censorship were presented orally - in the form of conversation. There were three categories of information:

1. Especially significant (this information was known to the Political Bureau, which discussed these questions only with particular workers (not with everybody)).
2. Absolutely secret (this material was known to the chief of inspection and to the head of department).
3. Secret (this information was known to a special worker).

Giving information to this or that person was arranged by means of a closed letter and a classification of the instruction. There was an original pyramid system. The information, which "came from the upper", was known to a representative of the appropriate classification. He/she gave a necessary piece of information to the other representative of the classification, etc... There was a "secret letter", which was not known to every worker. Instructions were given orally or during the meetings. There were special agreements (the so-called "system of oath"). Under these agreements a worker of the censorship, who kept the state secrets in his/her mind, could not go abroad or correspond with a foreigner.

After the collapse of the USSR, different republics reorganized the work of the censorship system differently.

The questions of translation were solved by the All-union Society of Author's Rights (BOАП: Всесоюзное общество авторских прав). This system decided what to translate. Sometimes regulations were changed, but the essence remained the same. All-union society made agreements with foreign countries about the right of translating. The state paid for it or made an exchange - a "return" translation was offered by the USSR. Two major factors - a) money and b) content - acted there:

- Money was paid for translating into Russian (translation into the languages of republics was an internal affair and money was not paid for it);
- During the discussion of the question of making the Russian translations, the problem of the validity of the book (was it harmful for the state or not) was solved. Therefore, the republics did not need a special evaluation of this material.

It was strictly forbidden to translate foreign literature into a republican language, if such translation did not exist in the Russian language. In addition to the ideological control, there was a secret aim - all translators (voluntarily or involuntarily) used the Russian version. This fact influenced the language of translation [Tabidze, 1998].

Several factors are significant in this case: 1) a systematic translation of a lot of material from one and the same language, caused the emergence of particular stamps and calques (one of the types of a lingual merge); 2) The role of the constant "informational source" increased already existed high prestige of the Russian language; 3) the lexical fund was changing (the Russia words and international vocabulary "set on" the Russian language were established in the dictionaries of national languages (for example, in contrast to the edition of 1929, the number of the Russian words increased by two times in Turkish-Tatar Dictionary of 1958. At the same period of time, 20% of words presented in the Uzbek Dictionary were of the Russian origin)). The process of borrowing became more and more intensive. National languages borrowed not only the words, but transformed their national forms according to the Russian manner. The dictionaries created with these words were called "dictionaries of a new conception". 70%-80% of their vocabulary was presented by new forms (mainly, in the scientific terminology) [Glyn, 1972: 154; Насырова, 1997]. For example, the Congress Dedicated to the Establishment of Terminology was held in Baku in 1926. Its main theme was specification of terminology needed for the translation of Marx's, Engels' and Lenin's works into national languages [Glyn, 1972: 150]. Bilingual dictionaries (English-Russian, French-Russian, German-Russian and others) surpassed bilingual dictionaries of national languages in size, circulation, quality and practical usage. Therefore, lingual contacts (mainly, with the European language) were not established without "mediatory" role of Russian.

Vocabulary seemed the most sensitive element in the condition of bilingualism. Therefore, it became the object of a special lingual planning. Moscow systematically asked reports about ongoing changes of national vocabularies, for example: in 1950 the Armenian medical terminology consisted of 18000 Russian-based elements, while the number of legal and other special terms reached 13 000. In the Latvian language the number of such terms was 40 000 in 1947-1949 [Glyn, 1972].

Translations did not practice censorship in the system of the Main Management of Governing the Literature and Publishing Houses (the editorial office and publishing house were responsible for it).

Text-books of the history of party, theories of economy, philosophy and sociology had to be translated from the books approved by the Ministry of All-union Education of Moscow. The text-books were "decorated" with an inscription: approved by All-union... Ministry. Only the supplementary literature was locally printed. The same can be said about the text-books of the Georgian language, the Georgian literature and the history of Georgia. Hence, the question of this material was discussed in Moscow. In certain cases, Georgians were rebuked for the "predominant" historical information (when Georgia's past described from the earliest times was grandly presented). For example, Konstantine Gamsakhurdia was reprimanded for glamorizing Georgia's past and writing a lot about it. Political Bureau solved the question of the prohibition of a book - people's enemy. Hence, it was registered by the Main Management of Governing the Literature and Publishing Houses, which presented this or that reason (often not real). Newspapers (even regional) were not published without the consent of the All-union Central Committee.

The censorship supervised the appearance of ideas directed to the national self-determination and annihilated their embryo. For example, when "the Committee Defending the Purity of the National Language" was created in Georgia, it was criticized by "Izvestie" [Известия, 1963]. Great attention was paid to the sentences showing the dissatisfaction with the regime.

There was a list of prohibited writers, for example, Grigol Robakidze, Viktor Nozadze ... It was forbidden to mention their names in publications. Moreover, when writers' "unreliability" was determined, their language was criticized: K. Gamsakhurdia was rebuked for being fascinated with the Old Georgian, M. Javakhishvili was criticized for using the vocabulary of negative connotation during the process of describing a "new person"... Even Vazha-Pshavela, who was tolerantly treated for his "rustic origin", did not avoid "Soviet criticism".

The question of the newspaper of Tbilisi University was discussed at the meeting of Party Bureau of Orjonikidze district (in April of 1978) during the excitement connected with the changes in constitution (in the article about the state language). The first page of the newspaper presented the text of constitution, while Tariel Khorkhela's sad and patriotic poems were printed on the last one. Givi Shekiladze - an editor of the newspaper - was accused in arousing Anti-Soviet feeling in the youth. He was made redundant. The censorship limited the propaganda of the Georgian language.

In 1986 Rezo Tvaradze's letter was published. It aimed at propagating the Georgian language and therefore, became the object of discussion.

The work of censorship considered the lingual side:

In one of the newspaper texts Stalingrad was printed as "Stalingad". Therefore, the chief of the newspaper was rebuked, while the worker was made redundant.

In 1937-38 Genter Rukhadze - the head of censorship - was shot.

Besides prohibiting undesirable material, the censorship demanded the usage of ideologically appropriate words and phrases. Therefore, the emergence of Soviet clichés was facilitated, for instance: "Soviet people", "Grand Russian people", "Soviet writer", "Soviet woman", "Soviet family"... "Socialistic realism", "Socialistic way", "Socialistic education"... "Brotherly Soviet family", "Eldest brother" (Russia)... "Party word", "Party building"... "the city of the young communist league", "the pass of the young communist league", "the building of the young communist league"... "another native country", "another native tongue" and others (for example, "taking the course towards the most advanced Russian literature - it was and it will be a tradition of the Georgian Soviet literature") ["For... 1947].

Only the term language was used with numerous epithets: for example, Georgian was simply a language. It was not "a grand Georgian language", while Russian was "grand" and "great": "...the language of October, Lenin's language, the great Russian language, the language of people's brotherhood and friendship, which is called the second language by all of us with the great love" [Communist, 1979].

The censorship worked in every sphere: painting, sculpture, architecture, music, theatre and cinema.

The censorship fought with all expressions of traditionalism, even with the text-books, which were "checked in time". In 1923 the Public Commissariat of Education of Georgia rejected Iakob Gogebashvili's alphabetical book. The collection "New school", which was published in the same year, informed: "It's impossible to regard alphabetical book as a previously determined and specifically collected material. Despite a good composition of the alphabet, despite its satisfactory arrangement and methodology, it's dry, unnatural and distant from life... Moreover, the rejection of the text-book was argued by the fact, that "the environment is different in various parts of Soviet Georgia, which is characterized with a variety of life and nature. Therefore, the existence of a text-book, which will be useful in all regions, is impossible" [Taktakishvili, 2001]. The Public Commissariat of Education changed the title of Iakob Gogebashvili's "deda ena" (mother tongue) with "The Georgian Alphabet". The initials of the author's name and surname "I.G" were also hidden [Taktakishvili, 2001].

Therefore, the abolishment of censorship is one of the achievements of the crash of the USSR and the development of democratic processes. Hence, the remained ideological limitations appear as separate relapses of social thinking.

During his studentship, the author of the given paper witnessed the following fact: the all-union program „Вести" prepared a reportage (subject) for the jubilee of a composer G. Tsabadze. The interview was taken from students. The representatives of the central television forbade the students to use the phrases "the Georgian composer" and "the Georgian listener".

It's obvious, that the library of the polyglot king contained a lot of foreign philosophical, theological, political and military works. The knowledge acquired on the basis of these books was realized in Georgian and became the stimulus of the translation and creation of many Georgian books.

The letter is not signed. Perhaps, it belongs to Ilia [Gugushvili, 1939].

A censor performs this function after the publication. Therefore, this is a supervision of what has already been printed and won't be forbidden any more. Substantiation of this service is given in article 33 of the law (about protection of the state secrecy).

For example, it still exists in Russia. Its interference is not paraded (for example, in journalists' activities), but mass media is controlled. In 1998 the author of the given paper was told in the service of the defense of state secrecy, that a chief of Azerbaijan's censorship had visited them 3-4 years earlier to study the situation. Afterwards, Azerbaijanians created the committee "of the defense of state secrecy". Beforehand, they had had an old system. Obviously, their journalists had been less pretentious. Other variants of post-censorship ideological control are presented in Belarus, the Ukraine and other countries.

The workers of today's censorship services avoid the naming of reasons of severe control of the translated material: the translation of literature (especially, belletristic literature) from the Russian language reinforces the process of interference of Georgian and Russian and

facilitates lingual assimilation.

Today's reader has to know, that on the language of polemics of those times "a writer without party means a real writer...the third decisive year of the first Five-Year Plan (this is a language of the Communist Party)..."[Bakradze, 1990, 43].

The citation is taken from A. Bakradze's "The taming of writing".

R. Sturua staged Shatrov's play "Blue horses on the red grass" in Rustaveli theatre. It was taken from repertoire after the first staging during Moscow tour. In the Ministry of Culture of the USSR, the play was "sentenced to the domestic imprisonment". Its staging was allowed only in Georgia.

The Georgian composer Andria Balanchivadze (the only composer, whose symphonies (created in the 40s-50s) did not finish with standard festive endings) tried to avoid the demands of censorship. Hence, in 1948 a "scolded composer" wrote the opera "Mzia" from the socialistic reality.

The main supports of the official cultural policy were genres connected with a word - a song, a cantata oratorio, an opera, because the concretization of musical content with a word simplified its supervision. Therefore, the situation similar to choral music was created in the genre of singing.

The material kept in the historical archive of Georgia reveals, that the choir carried out an official repertory policy, while presenting in the program: D. Arakishvili's "Puffs a furnace", Sh. Azmaiparashvili's "Collectivization", G. Kiladze's "The march of the members of the young communist league", Sh. Mshvelidze's "Together, brothers..."

Sh. Mshvildadze had to make "slight" corrections in the folk text of choral "Pshauri". Therefore, a "cross" became an "army", while a cult-ritual semantics, which was acceptable to the censorship... was changed with a marching song. As a rule, cantata oratorios were created according to the scheme oriented on the Soviet literature.

Unfortunately, current lingual situation lacks the only useful activity of the censorship - unquotable words and phrases have appeared in mess media.

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The Georgian Toponyms on the Territory of the North Caucasus (1944-1957)

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- ["Spekali" #5](#)
- [Georgian Studies](#)
- [Merab Nachkebia](#)

Nowadays, only a small part is left from Georgia's large territory. This small Caucasian country, which has fought for the maintenance of its identity throughout the history of its existence is argued for the territory inhabited by the Georgian nation. It's a paradox, but Georgia belongs to those countries, which have lost their parts (for objective or less objective circumstances) one after another at the dawn of the contemporary civilization. The beginning of the 20s of the 20th century can be regarded as the initial stage of this process (the agreement of 7 May 1920). At that period of time, a weak government of independent Georgia had to cede Sochi region (Sochi-Tuapse region), which had belonged to the North-West part of Georgia (Abkhazia) since the ancient times. Tsarist Russia began the partitioning of these territories at the end of the 19th century, when a military administrative border was drawn on Mzimta. On 25 February 1904, the Russian government moved this border to the South and separated Gagra region from Georgia. Historical justice was partially "restored" on 30 October 1917, when the Meeting of the Transcaucasian Committee under the leadership of Akaki Chkhenkeli abolished the resolution of 1904 and returned Gagra region to Sukhumi district (Abkhazia) [The documents... 1919].

The separation of Saingilo was especially painful for our country. Saingilo - which consists of Kakhi Region, the Zakatal Region and the Belakan District - has been the North-East part of Hereti since ancient times. It was inhabited by Georgians' kindred tribes Hers. In the 4th-5th centuries Hers' and Georgians' close neighborhood and Georgians' migration to Hereti, stipulated Hers Georgianization and cultural-political merging with the Georgian people. During the 11th -15th centuries "Hereti" was located on the territory of Kakheti. In the 15th century the name "Hereti" disappeared in the historical sources. Therefore, it merged with Kakheti. In the 17th -18th centuries, the political changes in Kakheti Kingdom (permanent attacks of foreigners, Lekianoba (attacks from Dagestan)...) caused the economic and political decay of this region. Georgians' physical destruction and exile as well as the raid of Tsakhurians, Khundzians and other Northern tribes facilitated the extinction of this region. The survived Georgians were Islamized by force. Therefore, this ancient region was alienated from its motherland. The term "Saingilo" was established in the 19th century. The Islamized Georgian was called a Turkish term "langil", which meant "newly Islamized". According to the "political considerations", Saingilo became the part of Azerbaijan in 1921. Similarly, in a short period of time, the Artvini and Artaani regions (regions of annexed Georgia) as well as the historical Georgian land Lore became the parts of neighboring countries [Nachkebia, 2006; 147-148].

After the Russian-Georgian War of August 2008, Russia unilaterally gave the status of independent states to the ancient Georgian territories of de facto Abkhazia and the so-called South Ossetia. Even nowadays, in spite of the international recognition of Georgia's territorial

integrity, the perspective remains very vague. Present and future generations will need great efforts for territorial "rehabilitation".

It's worth mentioning, that for subjective and objective reasons, Georgia significantly expanded in the middle of the 20th century [Menteshashvili, 1990]. From the North it was joined by:

1. Territories in the upper zone of the rivers Teberda and Kuban, in the North of Svaneti, beyond the West Caucasus (a part of today's Karachay-Cherkessia);
2. The territories in the upper zone of the rivers Arghun and Assa, beyond the Caucasus Range (a part of today's Ingushetia);
3. Itum-kale region (a part of today's Chechnya).

These territories joined Georgia by means of the famous events. By the end of the Great Patriotic War, the Soviet government accused Karachais, Karabardians, Balkarians, Cherkessians and Ingushians: in co-operation with German fascists, in treason to the motherland, in the denunciation of Soviet citizens, in informing the German armies about the paths of the pass leading to the Transcaucasia and in carrying out the destructive actions against the state after banishing fascists from the above mentioned territories. Therefore, the decree of 12 October 1944 was signed by a chairman of the presidium of the Supreme Council of the USSR **M. Kalinin** and a secretary of the presidium **A. Gorki**. It stated, that: "During Germans' occupation of the Karachai autonomous region, many Karachais acted treacherously. They joined the detachments organized by Germans against the Soviet government, denounced honest Soviet citizens, accompanied Germans and showed them the way across the passes leading to the Transcaucasia. After banishing fascists, Karachais prevent and oppose the actions carried out by the Soviet government, hide bandits and Germans' agents from the governing organs and actively help them. Considering these facts, the presidium of the Supreme Council of the USSR ascertains:

1. All the Karachais living on the territory of the region will be exiled to other regions of the USSR. The Karachai autonomous region must be abolished.
2. For the reason of the liquidation of the Karachai autonomous region... its former district Ushkulan and a part of Mikoyan district will be given to the Georgian SSR. A new administrative region Klukhori district with its center in the town of Mikoyan-Shakhar will be created on the given territory. The name of the town Mikoyan-Shakhar will be changed into Klukhori" [The order... 1944: 1].

Therefore, the Karachai autonomous region was abolished in such a way. Ushkulan region and a part of Mikoyan district were given to Georgia. **Klukhori district** - a new administrative-territorial unit - was created on the above mentioned territory. Its central city was called Klukhori. For the same reason, Balkarians were exiled from their dwelling places to different regions of Georgia. Their dwelling was named the Kabardo ASSR. Some parts of the territory - the South-West parts of Elbruks and Nagorni Districts - were united to Zemo Svaneti region of the Georgian SSR.

According to the directive of the Kremlin, more than 5000 Georgians (mainly Svans and Rachians) settled the newly created districts. In contrast to Ossetians and Russians, they generously ceded their dwelling places to the later rehabilitated brotherly Caucasians. Moreover, Georgians helped the new-comers in arranging their lives. Natives recollect this with great love.

The Chechen-Ingush ASSR was also abolished. Hence, we have to remember the pre-historic activities - the period of Bolshevik's reign, when the policy of ceding the Georgian territories acquired a large scale nature. Besides the above mentioned territories, in the 20s of the 20th century the Georgian Bolsheviks "ceded" a particular territory in the Chechen-Ingusheti sector of the Georgian-Russian border. In 1925, on the request of the government of the Chechen ASSR, official Tbilisi "ceded" the following villages (located in Tianeti province, on the valley of the river Arghun) inhabited with kists: Jarego, Teretego, Melzesti, Tsekaro, Sakhano and others. Therefore, the border between RSFSR and Georgia was drawn in several kilometers from the village Shatili [Kiladze, 2008: 8-9]. In 1928 the Georgian government made concessions and satisfied the Chechens (from Jarego) demands to give them additional grasslands. On 20 August 1928 the presidium ascertained this fact and a part of mountain Alako was added to Chechnya. Hence, Shatilians did not cede their grasslands and began fighting. The district committee of Dusheti had to ask the central government to reconsider the resolution of 1928. Hence, a lingering correspondence between Moscow, Tbilisi and Grozny was "overtaken" by the war between Germany and the USSR.

The decree of 7 March 1944 of the presidium of the Supreme Court of the USSR solved the problem. Under the given decree, Chechens and Ingushians were exiled to remote provinces (like the North Caucasian people). Grozny region was created on one part of the territory of the abolished Chechen-Ingusheti. The rest of the land was divided between North Ossetia, Dagestan and Georgia. Itum-kale district with its borders, the west part of Sharoi region, South-West of Galanchezh, Galashka and Prigorodni region were added to Georgia. According to the new partition, the South-East of Gizeldon region of the Ossetian ASSR "appeared" within Georgia's borders. Therefore, Georgia "received" the villages (with their mountains, forests and grasslands), which were given to RSFSR (Chechen-Ingushians) in 1927-1928.

The largest part of the added territories was united as Akhalkhevi region. It was abolished and added to Dusheti region in the beginning of 50s. Gizeldon region of the North Ossetia and the South part of Prigorodni region of Chechen-Ingusheti were added to Kazbegi region.

Therefore, by means of Moscow's venturesome policy, Georgia's population had increased with 26 000 persons and its territory expanded by 74,4 thousand square kilometers by 1944 in return of the historical territories - Sochi region, Saingilo, Lore district, Artvini and Artaani regions - lost in 1919-1921. Hence, Georgia did not maintain these territories for a long time. In 1955 Klukhori district was given to RSFSR. On 9 January 1957 under the decree of the presidium of the Supreme Council of the USSR Chechens and Ingushians were rehabilitated and their state formation was restored. Therefore, Akhalkhevi region was abolished and returned to the North Caucasian autonomies of RSFSR. The Georgian-Russian border restored its previous position (occupied before 7 March 1944).

This is a short history of those territories which significantly expanded the Georgian borders for only 10 years.

It's natural, that the geographical names of the North Caucasian territories were massively changed. Similarly to Tsarism, the "national policy" of Kremlin was based on the change of the established toponyms for the purpose of achieving particular aims. This process provoked the contradiction of different ethnic groups, which can be illustrated by the example of the creation of new Georgian toponyms on the "newly added" territories.

Karachian, Chechnyan, Ingushian, Kabardian and Balkarian toponyms established on non-Georgian territories were changed by the Georgian geographical names. This process was carried out in several directions:

1. The local toponyms were replaced by the names of Communist-ideological character. The government tried to propagate the priority of Socialism in the population. The similar process was carried out across the country and resulted in the establishment of the following names: **Shroma, Akhalsheni, Mzisa, Akhalsopeli, Ganakhleba, Shukura** and others;
2. The North Caucasian people were exiled during the World War II. Therefore, the government tried to raise patriotic fighting spirit by means of media and geographical names. For example, Zemo Baksani was named **Bukhaidze** in commemoration of Captain Bukhaidze - the hero of the USSR, who died in Balkaria.
3. The exiled ethnics were called traitors. Therefore, the toponyms representing the names of Caucasian communists, who fought for the establishment of the Soviet government "were sacrificed" to this fact, for instance, the name of the village **Baidaev** was replaced by **Tamariani**.
4. Some non-ideologised names characterized by the peculiarities of the geographical points are also met, for instance: **Shuamta, Mtisdziri, Dariali, Tergula, Magharo, Kubanisi** [The administrative... 1949].

The notes about the changes of toponyms outside Georgia's contemporary borders are depicted only in the directory of "The Administrative-territorial Partition of the Georgian SSR" of 1949. The Georgian toponyms are not presented in the following editions, because in the 50s of the 20th century they occurred beyond Georgia's territory.

In 1943, Klukhuri district was created on the territory of Uchkulani region (a part of the Karachai Autonomous Region) and on some parts of Mikoyan region. The name of its center Mikoyan-Shakhar was replaced by Klukhori. According to the 21st volume of "The Great Soviet Encyclopedia": „Клухори (б. Микоян-Шахар) - город, центр Клухорского района Грузинского ССР. Расположен на р. Кубани при впадении в нее р. Теберди на выс. 879 м. над ур. моря, на Военно-Сухумской дороге, в 65 км к Ю. от ж.-д. станции Баталпашинск и в 88 км. к С. от Клухорского перевала. Основан в 1926-1927... Имеются (1953) русская и грузинская средние школы" [Большая ... 1953].

The names of some villages were changed in 1944. For example: **Kamenomosti** (former Tashkepiuri) became **Akhalsheni**, correspondingly, Khurziki was called **Zedvake**, Uchkulan Auli - **Madniskhevi**, Kvemo Teberda (former Sinti) - **Mzisa**, Zemo Teberda - **Teberda**, Kantjurti - **Mtisdziri**. In 1947, the village **Jalziki** became **Akhalsopeli**, Jingiri was called **Bari** and correspondingly, Magharo - **lalbuzi** > **Magharo**, Klukhori - **Madniskhevi**>**Kubanisi**, Kamenomosti - **Shertula**, Dauti - **Shuamta**, Birliki - **Shukura**, Lastochka >Melnichnaia>Khidiskari, Kubanisi - **Ganakhleba**, Baidaevi - **Tamariani**, Gagishi - **lalbuzi**, Tegenekli - **Pichvnari**, Zemo Baksani - **Bukhaidze**.

The South part of Gizeldoni region (South Ossetia) and Prigorodni (Chechen-Ingusheti) were added to Kazbegi region, where the toponyms were changed in the following way (in 1944): Armkhi became Akhalsopeli, correspondingly, Hameta was called Ganakhleba, Jeirakhi - Dariali, Armkhisi (resort) - Dariali (resort), Fontaukhi Khutori - Tamariani, Kvemo Ozma - Tergula, Veinakhi - Mtisdziri, Zemo Ozma - Shroma. According to the resolution of 21 March 1944, Itum-Kale region of Chechen-Ingusheti was called Akhalkhevi region, while its regional center - the village Itum-Kale - became Akhalkhevi. Itum-Kale was situated on the narrow valley of the river Arghuni and historically controlled it. This region is rich with architectural monuments and complexes of burial grounds of the 17th -18th centuries.

After I.B. Stalin's death - during Khrushchov's (the hater of Georgians) reign - the maintenance of these territories was unimaginable. They were given to RSFSR. Therefore, the Georgian toponyms were massively changed. Hence, more or less changed forms of the Georgian names are still presented in the Russian guides.

Armkhi or Jeirakhi is the largest settlement in Armkhi or Jeirakhi ravine. Jeirakhi was the mostly used name, which was connected with the Arab commander Jeirakh, who passed Dariali and invaded Alania in 725. The name Armkhi was called after the river Armkhi. In the Ingushian guides this river is called the Georgian name **Kistetistskali**. The Christian temple Tkhaba-Erdi is also located on this place. Tkhaba-erdi was built in the 12th century from the stone tiles, which were brought from Georgia. Elbi-Erdi and Targimi temples with the preserved Georgian Asomtavruli inscriptions and frescoes are situated on the valley of the river Assa.

During decades we took the names of countries, nations and languages from the Russian language. This process caused inaccuracy, for instance, the geographical names ended with "kala" (კალა) - Makhachkala, Itum-kale... - are the Russian forms. Kala (a Persian word, means "castle") is the word, which is used in **Nari-Kala** (ნარი-ყალა) - the name of the castle, which is located in Tbilisi. Hence, Russians have not got "K" („ყ"), which is presented in other languages. Therefore, this sound is denoted by "K" („კ"). The Georgian language consists of „ყ". Therefore, it must be written instead of „კ".

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What Determines the Constructions of a Verb in the Georgian language?

 spekali.tsu.ge/index.php/en/article/viewArticle/5/49

- ["Spekali" #5](#)
- [Georgian Studies](#)
- [Mary Nikolaishvili](#)

According to its structure, the Georgian verb is usually regarded as a complex element. Its complexity is stipulated by polypersonalism. Moreover, there are several grammatical categories in a form of a verb (person, number, mood, tense, aspect, voice and others). Some categories are expressed with appropriate morphemes. There is a particular connection between a verb and actants: a verb governs a noun in the case, while a noun governs a verb in the person. Therefore, morphosyntactic constructions are created. They can be regarded as the basis of the Georgian language. The forms of actants which agree with a verb are determined by the particular rules. We are interested in the following questions: What is the determiner of these rules? What regulates these questions?

It's obvious, that the system of the whole language reveals two constructions: inflective and non-inflective (we imply the change of the case of S and direct O according to the series as well as the invariability of cases of S and indirect O according to the series).

In the Georgian linguistics this question is discussed in one direction - mainly, the voice of the verb is concerned.

Arn. Chikobava makes distinction between dynamic and static verbs. In the first and second schemes of the conjugation of the verb he presents the verbs of active and passive voices (conversion is implied), while static verbs are presented in the third scheme [Chikobava, 1950].

According to the author's point of view, *passive is formed from active by means of particular prefixes and suffixes. What forms active? The question is quite complicated. General principles of the conjugation of the verb in the Iberian-Caucasian languages enable us to believe, that an active voice is secondary. It is derived* [Chikobava, 1950].

Akaki Shanidze distinguishes four types of conjugation of the Georgian verb. The classification is presented according to the voice.

I type - the conjugation of the verbs of active voice;

II type - the conjugation of the verbs of dynamic passive;

III type - the conjugation of medio-active verbs;

IV type - the conjugation of medio-passive verbs and the verbs of static passive voice [A. Shanidze, 1980: 489].

Damana Melikishvili's work "The system of conjugation of the Georgian verb" presents the classification of the conjugation of the verb according to the diathesis. The author singles out a broader grammatical category on the basis of the relationship of persons and peculiarities of the expression of construction of the Georgian verb. This category comprises a destination system and the comprehension of reflexive and voice (together). It is called diathesis - a determiner of the construction of the verb. The author singles out three types of diathesis:

I. Diathesis unites the verbs of complete and incomplete construction, which have the structure (model) identical to the present. These verbs are known as actives and the so-called "avtotivebi". Their MS is inflective according to the series.

II. Diathesis unites absolute transitive and relative intransitive (indirect transitive verb) dynamic verbs of the full construction. Their MS_{nom.} and MO_{ind.dat.} are non-inflective according to the series.

III. Diathesis unites secondary verbs having inversive (Dative) construction and different (mixed) structure. This diathesis is created by means of inversion of persons of a verb. It is often formed after losing a person [Melikishvili, 2001:68].

Each diathesis is a complex element, which presents several grammatical categories and shows their interrelation.

Besarion Jorbenadze's monograph ("The questions of the formation and function of the forms of the verb in the Georgian language") gives interesting information about the voice of the Georgian verb. *The category of voice is closely related to other categories of a verb and the study of the nature of some of them becomes possible only by taking into consideration the peculiarities of the origin and formation of the voice. It significantly influences the system of conjugation. Therefore, in the Georgian language the types of conjugation are distributed according to the voice (the author means A. Shanidze's types of conjugation, - M. N.)* [Jorbenadze, 1975: 3].

The given paper presents the regulations determining the essence of the voice of a verb. Finally, B. Jorbenadze concludes, that voice is a syntactic or a syntactic-morphological category. Its content necessarily implies a particular construction of a sentence - a particular relationship of the subject with the action expressed by the verb. A morphological expression of this syntactic phenomenon is presented only in some languages [Jorbenadze, 1975: 10].

The given definition enables us to distinguish only active and passive verbs, because the dissociation of active and middle voices will be difficult by means of the activity of the Georgian subject. It's known, that A. Shanidze differentiated active and middle voices according to the existence of the direct object ("*the action is directed to another person or is not directed*") [Shanidze, 1980: 280]. B. Jorbenadze considers, that the indication to the direct object is not expedient in the process of the determination of the voice, because the border between the voice and transitivity "disappears". We share this idea, because we have to deal with two different categories. It's significant, that there are languages, which have a category of transitivity, but did not have a category of voice. Such cases are met in the languages of the mountainous Caucasus.

A. Shanidze differentiates two types of the middle voice: medio-active and medio-passive (which have the forms of lines of the present circle). Their names are determined by the forms of verbs (their voice) used for the formation of the following lines. According to R. Enuakashvili's point of view, it's impossible to place medio-actives and medio-passives on the same flatness. Medio-active verbs, which present the majority of the middle voice express the action of S like the verbs of an active voice [Енукашвили, 1974: 6]. There is a particular contradiction in the definition of the passive voice. The verbs in passive voice are distinguished for their function of passiveness, which is not presented in the Georgian language, for example: the so-called deponents - the verbs, which are considered as passives [Shanidze, 1980: 96], but express an active action: *swears, carries, speaks* and others. Two forms may have active subjects from the semantic point of view. Hence, besides this similarity, they may represent two different voices. For example: *vmalav (I am hiding something or somebody)* - S is active and acts on the object (a verb of the active voice), but *vimalebi (I am hiding)* - S is active again, but it has not got an object (a verb of the passive voice).

A. Shanidze considers conversion as one of the significant factors for the definition of the Georgian verb. The forms of the voice have a conversational relationship. *Active and passive voices create a good opposition in the Georgian language. Active represents a "turned version" of passive and vice versa* [Shanidze, 1980: 281]. A conversational pair must differ according to the number of persons, which is caused by losing of an active subject. Active and passive voices are considered as two different forms. At the same time, a conversion exists between them. It indicates that these two forms oppose each other according to the category of voice. A conversion is a semantic phenomenon: after the disappearance of an active subject, a direct object occupies its place. Accordingly, a construction and a form of the verb are changed. In this case two separate processes take place. A transitive verb becomes intransitive, because an active subject disappears and a direct object occupies its place. At the same time the rules of conversion are obeyed and the number of persons is reduced.

For example:

Vano builds a house (builds he (S) it (Odir.) - an active voice);

The house is built (built it (S) - a passive voice).

We think, that in this case transitivity is essential, because in transitive and intransitive verbs the increase and reduction of persons are connected not only with the conversion, but with different processes as well.

For example: *Mother is sewing a dress* (she, it - two person verb, an active voice);

Mother is sewing a dress for her child (she, for her, it - three person verb, an active voice).

The voices of both verbs are active.

For example: *Vano is growing up* (he - one person verb, a passive voice);

Vano is growing up "for his mother" (he, for her - two person verb, a passive voice).

The voices of both verbs are active.

It's worth mentioning, that the conversion does not exist between active and middle verbs or between passive and middle verbs. What is the relationship between *gordeba* (is rolling) and *goravs* (is rolling) concerning the conversion? Obviously, there is no relationship. Therefore, in this case, the separation of the middle voice is doubtful. How can we define the voice of the following verbs: *tsukhs* (is exited), *dughs* (is boiling), *tiris* (is crying), *kivis* (is shouting), *tsekvavs* (is dancing) and others? It's known, that in contrast to A. Shanidze, Arn. Chikobava called this type of verbs "the verbs without the voice". How can be explained the opposition between the following verbs: *atsukhebs* (troubles) - *tsukhs* (is troubled), *atirebs* (makes somebody cry) - *tiris* (is crying), *amgherebs* (makes somebody sing) - *mgheris* (is singing) and others? B. Jorbenadze thinks, that: *the verbs of atsukhebs (troubles) - tsukhs (is troubled) type oppose each other according to the reflexivity. Atsukhebs is nonreflexive, while tsukhs is reflexive. In this case the opposition is only functional. The mark of reflexivity i- will be seen only during the conjugation* [Jorbenadze, 1975: 79]. For example: *tsukhs* (is troubled), *itsukhebs*, *atsukhebs* (troubles), *amgherebs* (makes somebody sing) - *imgherebs* (will sing), *atirebs* (makes somebody cry) - *itirebs* (will cry).

Moreover, the verbs of *atsukhebs - tsukhs* type oppose each other according to dynamics and statics. Arn. Chikobava believed, that: *the static verbs should represent that period of the development of a language, when a verb denoted state and this state was unchangeable in time like a characteristic feature* [Chikobava, 1950: 51]. The acquisition of dynamics is semantically accompanied by the indication of time, for instance, *tiris* (static) - *atirebs* (dynamic, present tense), *tsukhs* (static) - *atsukhebs* (dynamic, present tense). Therefore, B. Jorbenadze thinks, that *if we take into consideration the origin and the initial nature of the so-called middle verbs, we can attribute them to the reflexive forms, which are derived from particular transitive verbs. The forms atsukhebs - tsukhs contradict each other according to the reflexivity. Tsukhs is not an intransitive active. It is a reflexive active, where subject is an object of its action. A reflexive form can be static according to its meaning. It can also be transitive. At the same time, it is an opposing unit of the appropriate nonreflexive active dynamic form* [Jorbenadze, 1975: 79]. Therefore, it can be noted, that the forms of *atirebs - tiris*, *amgherebs - mgheris* type oppose each other according to the voice (the voice of all of them is active). The opposition according to the reflexivity is excluded, for instance, *atirebs*, *amgherebs* - are reflexive, while *tiris*, *mgheris* - are also reflexive (according to B. Jorbenadze's point of view). We believe, that in these cases we have to deal with an initial causative.

Therefore, separate lingual phenomena - causative and reflexivity - are independent grammatical categories. This does not imply the category of voice, transitiveness or dynamics and statics. The given categories are different lingual concepts and the necessity of their dissociation emerges. Like other grammatical categories, they are simultaneously presented in the form of a verb, for instance, the form *ushenebdes* (would build) presents the categories of time, mood, voice, version and others.

B. Jorbenadze believes, that: *in the Georgian language the category of voice cannot always be defined as a morphological-syntactic category, which shows the relationship between a subject and a predicate (from the point of view of activeness and passiveness of a subject) by means*

of a particular form of a verb [Jorbenadze, 1975: 83].

Damana Melikishvili shares the given idea. She believes, that in the Georgian language the category of voice is not vividly separated from the reflexivity. D. Melikishvili also mentions, that A. Shanidze successfully differentiated the categories of voice and version in the system of the contemporary Georgian verb. Hence, the separation of the passive and middle voices (neither from formal, nor from semantic point of view) do not satisfy that meaning of the category of voice, which is presented in the linguistics and therefore, is universal [Melikishvili, 2001: 65]. The author considers, that polypersonalism is the reason of the above mentioned fact.

We share B. Jorbenadze's and D. Melikishvili's ideas about this question and think, that voice in Georgian is a semantic category, which considers relationship between a subject and an action expressed by a verb. This category undergoes the process of formation, which is revealed by the change of forms of static verbs [Сухишвили, 1971: 23].

B. Jorbenadze gives the examples - *dzevs (is)*, *khevs (tears)* - which prove, that the voice is a semantic category. The forms of the given verbs are identical. The main difference lies in the content, which stipulates the intransitivity of the first and the transitivity of the other. Their forms can be distinguished only in the paradigms of conjugation. There are two kinds of subjects: active and passive. This fact is mainly determined by the context, which causes the appropriate grouping of words. Appropriate grammatical forms appear in this group. They formally differentiate the sentence containing a transitive action from intransitive, which gives the difference between transitive and intransitive verbs.

In the particular language, the groups of transitive and intransitive verbs are created on a special stage, which is mainly stipulated by the semantics. Hence, the second type of verbs is produced from the first type. For example: from the verbs of intransitive semantics (for example: *tbeba - warms itself* (passive voice)) a transitive verbs (*atbobs - warms* (active voice)) are produced. Similarly, *itsereba - is written* (passive voice) is derived from *tsers - writes* (active voice).

The basis of these derived forms must be searched within the construction.

The difference between transitive and intransitive variants of these verbs leads us to the separation of the forms of the voice of a verb [Менщанинов, 1967:95].

Therefore, it can be concluded, that generally, the formation of the category of transitiveness is preceded by the formation of the category of voice (this is mentioned by a lot of linguists) similarly to the Caucasian languages, namely, the Khundzian language.

A contradiction of the forms of voices became possible after a subject and an object had separated each other and had formed independent categories. This separation is connected with the question of the construction of a sentence, because the formation of a subject and a verb is based on this construction. Moreover, it is connected with the formation of the forms of the case [Jorbenadze, 1975: 19].

It's supposed, that in the Georgian language the voice as the category of a verb was formed comparatively late and the process of its formation is not completed yet [Jordanadze, 1975: 31]. The forms of the voice are developed on the basis of contradictory forms of transitive and intransitive verbs. The language uses special affixes for the production of the forms of the passive voice (there is also a different idea about voiced prefixes, which form the passive voice, but it is not the object of our research) and some forms of the active voice. The forms of transitive and intransitive verbs also differ from each other. It's obvious, that there are two constructions: changeable and unchangeable and these changes are represented in the forms of a verb. Namely, the transitive verbs have endings -ebi/-eba in the future (sometimes, in the present) tense (which is regarded as an ending of the dynamic passive in the Georgian linguistic literature. Several verbs have -evi/eva or -obi/oba endings). No matter whether this form is own or borrowed for the verb. The verbs with -ebi/-eba endings necessarily have an invariable construction. They do not create a variable construction even in case of three person verb. There are several examples of two and three person verbs with the same stem. Hence, the two person verb has a changeable construction, while the three person verb has an unchangeable construction.

For example:

Nick is playing (with) a ball; Nick is playing (with) a ball with his friend;

Nick played (with) a ball. Nick played (with) a ball with his friend.

Such examples are not few in number.

According to our point of view, the form of the verb with -ebi/-eba morphemes requires a particular construction, which is connected with the transitivity.

The verbs with a changeable construction have -ebi/-eba ending in the future tense. They are transitive. Among them are all the verbs of active voice and the so-called passive voice. We call them potentially transitive verbs. They mainly produce reflexive forms, for instance: *sadilobs - is dining*, *isadila - dined (dinner)*, *tsekvavs - is dancing*, *itsekva - danced (dance)* and others.

An unchangeable construction consists of intransitive verbs - according to A. Shanidze's classification all types of passive: dynamic, static and medio-passive.

Dynamic passives produce their own forms, while others are replaced by the forms with -ebi/-eba ending.

For example: *dgeba /is standing up (dynamic passive) - adgeba/will stand up;*

apenia/is spread (static passive) - (da)epineba/will be spread;

dgas/is standing (medio-passive) - idgeba/will be standing.

In the Georgian language every person, which is connected with a verb, is represented in its semantics. Each person has its grammatical function, which is presented by the appropriate form. In the European languages only one person is reflected in the semantics of a verb.

Therefore, it is always presented with one form (a pronoun, which is combined with a verb). The forms of actants, which are combined with a verb are connected with the polypersonalism of the Georgian verb. They are determined by the transitivity. If the verb is intransitive, the cases of actants are unchangeable, while cases of actants of transitive verbs are changeable according to the series. It's significant, because the difference between transitive and intransitive verbs must be revealed. In the Georgian language this difference is shown by changing S and Odir. according to the cases. As a result, a changeable construction is formed.

Therefore, the construction of the Georgian verb is not determined by the activeness and passiveness of S. It is determined by the transitivity. The existence of an object "receiving an action" implies the existence of an active subject. If we state, that a verb in the active voice has an active S, which has an object "receiving an action" and a middle voice is active, when it has not got an object "receiving an action", than the voice and the transitivity will become identical categories. Hence, it is not so.

We think, that in the Georgian language the voice is a semantic category, which is in the process of development. The constructions of the verb are determined by the transitivity. In the future tense intransitive verbs are characterized by the forms produced by -ebi/-eba morpheme. The formation of the forms of the future tense determined systems of the conjugation of a verb, which were marked off. This phenomenon was expressed in the formation of forms. We connect this fact with -ebi/-eba ending of intransitive verbs in the future tense. Morphemes denoting the third person subjunctive as well as other morphemes (we will not discuss them here) subordinated this separation.

The result is essential for us: we discuss this question as a unity, as a whole construction of forms and categories, which is the basis of the language.

The system of conjugation of the Georgian verb shows two main constructions: changeable and unchangeable. According to other grammatical categories they can be divided into two sub-groups:

Changeable

1. Transitive verbs (khatavs - is painting, grekhs - is spinning, ashenebs - is building, tsers - is writing and others);
2. Potentially transitive verbs (tsekvavs - is dancing, tskhovrobs - is living, tiris - is crying, chivis - is complaining and others).

Unchangeable

1. Intransitive "direct" verbs (izrdeba - is growing up, tbeba, eperaba - is caressing, emaleba - is hiding and others);
2. Intransitive "inversion" verbs (makvs (I have), mkavs (I have), mikvars (I love), mshia (I am hungry) and others).

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The Modality of Young People's Discourse

 spekali.tsu.ge/index.php/en/article/viewArticle/5/50

- ["Spekali" #5](#)
- [Georgian Studies](#)
- [Miranda Gobiani](#)

The given paper analyses the modality of teenage girls' and boys' conversation on the basis of the Georgian lingual material. The corpus of the paper is presented with the transcriptions of audio/video recordings of the discourse of the youth (12-18 years old) from Kutaisi (Saghoria District). The transcriptions were made by using GAT (Conversation Analytic Transcription System - Gesprächsanalytische transkription). The paper presents and discusses 5 dialogues.

The modality of conversation is important for the ethnography of communication. Interactive modality is a method, which gives symbolic meaning to lingual expressions, lingual actions and particular situations. It can be serious, pathetic, aggressive, having a playing or a joking character, etc. Interactive modality is stipulated by interactants. It has the greatest influence on the act of speaking and shows a speaker's perspective. The change of modality depends on the speaker and his/her partner. The latter either supports the changes or rejects them. Therefore, the modality is developed or stopped. It's necessary to know the partner's communicative competences for a "smooth" development of the interactive modality. It can comprise the whole conversation, its parts or separate lingual expressions, for instance, a serious conversation can be stopped by short joking inclusions.

Young people tend to entertain and joke. 90% of their conversation contains joking and irony [Beirbach, 1996: 262]. It's difficult to draw a border between a reality and a fiction, between imaginary stories and real ones enriched with a fictitious material. There are many cases, when young people compete in making the stories as absurd as possible. Something that is abusing and unacceptable for adults, can be a mark of intimacy and benevolence for the young people.

The most widespread modality of young people's discourse is humor - a mixture of jokes and unserious talks. Humor is the phenomenon of a group. Every company has a specific manner of telling a joke. A frivolous modality of entertainment in young people's groups has the function of solidarity and mutual understanding. By means of the humor they express their positive and negative attitudes towards someone or something. The humor of boys is vulgar. Hence, girls are also familiar with the jokes of the given modality.

Humorous stories and telling jokes are important characteristics of young people's discourse. Girls often tell humorous stories, while boys prefer jokes.

Example 1. Girls are speaking:

1. B. Oh, do you know?
2. That I have deceived Chumburidze?

3. C: No
4. A: Oh, it was great
5. B. Shortly (-)
6. I entered from my friend's site
7. Excuse me
8. E Where have you bought these red boots?
9. A. Wearing red boots on the main
10. C. Wow, yes, red ((laughs))
11. A: and writes to me at the same time
12. G: Girl, somebody asks me where I bought the boots
13. and how can I say
14. that they are second-hand?!
15. I told
16. and you tell her also, that I bought them somewhere, in a good shop.
17. B: Now I am writing her to pay attention to the reaction
18. She has not answered yet
19. C: ((laughs))
20. B: She doesn't answer and I ask:
21. Are you from Saghoria?
22. K answers: yes (.)
23. A. She wrote : Yes
24. What about you? ((laughs)) (-)
25. I said ((laughs))
26. that I will strip your hair
27. I will drag you, I said ((laughs))
28. C: Wow, I feel bad ((laughs))
29. I will show you the amusement
30. A: Yes, do you know what did she do? ((laughs))
31. B: [Whose sweetheart are you taking away?
32. C: Mummy ((laughs))
33. Wow, I do not take away (-) ((with a little girl's voice))
34. M. It does not characterize me ((with a little girl's voice))
35. ((everybody laughs))
36. B: You, a wanton
37. M [I said
38. A: And at the same time writes to me, girl, who is she? ((laughs))
39. She was shocked
40. M I am consoling. There is a misunderstanding and everything will be clarified ((laughs))
41. C: Mummyyyy
42. "Stand me upppp" ((laughs))
43. Wow, we crept on the floor
44. A: It was great
45. Wow, Chumburidze... now...
46. M I am not guilty (-), he came himself ((fictional citation))
47. ((everybody laughs))

B and A told a funny story to C. B began the conversation. Firstly, she tried to find out if C knew how Chumburidze had been deceived (lines 1-2). After receiving a negative answer, she began telling a story and used lexical repetition: "I told... I told" (lines: 15/25/27/37). B had contacted her friend from the stranger's website and asked: "where have you bought the boots, which are on you in the "main" photo? (line 9) (a photo presented on the website is implied). Girl's boots were "dzghinki" (second-hand shoes). B and A were informed about that. B asked A to pay attention to the victim's reaction. Chumburidze fell into a trap: she wrote to A, that she could not respond to the speaker from internet, because the boots were second-hand. B asked, if she lived in Saghoria (line 21). The teller's laughter impeded the conversation (lines 22-23). It meant that the funniest was beginning: B began scolding Chumburidze and blaming her, that she was trying to take away her sweetheart. The victim was shocked (line 29). During the process of telling C laughed uninterruptedly. Everybody laughed. It meant, that the story was positively evaluated. The unserious modality of the conversation had cooperative dynamics. A and B helped each other in telling the story. C had a role of a good listener. She laughed and expressed emotions: Mummyyy (line 32); Oh, I feel bad (line 28); "Stand me up" (line 41). She gave A and B a stimulus to go on telling joyfully. The girls also used a citation with a marked voice (lines 33-34) and a citation of a fictional conversation (line 45).

The researches show, that boys' jokes mainly refer to the sexual themes. Vulgar and erotic expressions are often used by them [Bierbach, 1996; Fine, 1987]. Boys aim at entertainment and attainment of the dominant position. A good joker is successful in a group [Branner, 2003: 133]. In the following dialogue the Georgian boy tells a funny story.

Example 2. Boys are speaking:

1. A: Shortly
2. shortly
3. a person from Kutaisi
4. two persons from Kutaisi met each other
shortly
5. and one says, oh, shortly
6. I got acquainted with a woman
7. I took her to the restaurant
8. Invited her to eat (.)
9. Then I bought her clothes (.)
10. Then I bought golden jewellery (.)
11. Then - furs (.)
12. B: [end, boy
13. A:D [and then, finally
14. B finally, I brought her for doing her hair
15. Then?
16. Then I let her go home
17. If you let her go home and did not want to use her
18. you could take my wife
19. B: Ha, ha, ha ((ironically))
20. G: Really? ((ironically))

21. A: Really
22. B:[Tickle me
23. G: [Have we to laugh finally?
24. A: Was it a funny story or=
25. B: Drama, drama ((laughs))
26. D: What?
27. B: The boy has been sitting for 3 hours and telling and didn't you understand?
28. D: Start again, start
29. A: Two persons from Kutaisi met each other
30. B: Ow
31. [no, please
32. G: we don't want, don't want
33. B: Keep silent ((everybody laughs))
34. A: Oh, do you know this(--)
35. this (-), this(-)
36. G: (H) throw out your tongue, we will read
37. B: We know, we know
38. we have already known
39. ((everybody laughs))
40. B: I will tell a great one

A was telling a funny story: a man got acquainted with a woman, bought for her everything she needed and finally, let her go home. A's friend said: if you did not want to "use" her, you could take my wife (subtext: I would gain). The funny story was assessed negatively by the listeners. They did not laugh. The phrases: Really? Tickle me, have we to laugh finally? Was it a funny story or a drama? (lines 20-25). Everybody shows ironical attitude towards a teller and a story. It seems, that a negative reaction of young people was not stipulated by the content of the joke. It was caused by the manner of telling, which seemed prolonged and boring. The boys interfered into the process of telling: "Hey, guy, finish" (line 12), "he's been sitting for three hours and telling" (line 21). The teller tried to speak about something else, but he could not manage to do this: "Oh, do you know this, this" (lines 34-35). The boys did not allow him to tell something and stopped him with the phrases: "Throw out your tongue and we'll read", "We know, we know, we have already known" (lines 36-38). B went on telling the funny stories. The given example is a usual discourse of boys, whose conversation is vulgar. Telling funny stories is some kind of a verbal duel. The winner is a person, who tells better and who knows more cheerful stories. The loser is a person, whose telling does not raise a laugh. A did not manage to tell something interesting and jolly. For that reason, he was stopped.

After unserious and joking modality, the modality of irritability and teasing prevails in youngsters. Teasing takes place mostly between the young people of opposite sex - the so-called heterosexual teasing. For example: "George loves Ann". At an early age teasing occupies one fourth of the interaction, for the middle aged adolescents it reaches 50% [Krappmann, 1995: 195]. Jestings, mockery and ridiculing are inseparable parts of young people's everyday life. This type of modality is more frequent among boys, because jesting and mocking are indicators of masculinity and maturity. Teasing has the modality of playing and

joking, while jesting is an emotional activity, which stands between provocation and joking or irritation and plying [Günther, 1996: 102]. During jesting speakers are criticized and laughed at. Interaction is mainly accompanied with the laughter. The development of the modality of jesting during the interaction greatly depends on the victim. He/She encourages it or stops the conversation. If a victim has an aggressive reaction, jesting turns into a serious quarrel.

At an early age, teenagers frequently interact via: ironical remarks, mocking at the victim's appearance, playing with words via using the victim's name or surname, imitation. Sarcastic remarks and funny questions are comparatively rare, but their usage is intensified in the period of adolescence. The victim is mocked for his/her bad appearance (39%), excessive weight (13%), limited intellectual and physical abilities (15%), family status, unhygienity or national origin (10%). Mocking at somebody's appearance is more frequent during girls' conversations (girls - 48%, boys - 29%). Boys mainly laugh at others for being unsportsmanlike, having friends among girls and having fear of something. They mock at the members of other groups, although this type of modality is acceptable in their own groups.

Example 3. Boys are speaking:

1. A: I broke a branch and tore the leg
2. B: "I have died for you" ((with a woman's voice))
3. G: Mummy, why am I alive ((with a woman's voice))
4. D: [I am so sorry
5. B: I had a little heart and it has burnt
6. D: Oh, I am so sorry
7. Oh, my heart ((with a woman's voice))
8. B: I won't sleep tonight
9. A: Ah, I'll pull out your hoofs.
10. B: I'll pull out your hoofs and ha, ha
11. Wow, mine bla
12. G: take away your hoofs
13. A: Have you visited a cobbler?
14. Q (h) Your head seems like dashed at a pestle
15. B: Taste is not argued (.)
16. G: It's argued. That's why, we are arguing
17. A: Long hair suited you more
18. (h) Your figure is good, height - also,
19. if you had that hair
20. I would pass my hands ((everybody laughs))
21. B: Yes, brag in the people. O.K.
22. M. When we will be alone ... (--)
23. A: I don't like you any more <> ((everybody laughs))
24. (h) you ought to cut bob
25. G: not bob
26. Podium ((laughs))

A hurt his leg and whimpered. Other boys jest at him. They use marked voice (a woman's voice) and expressions specific for a woman: "I have died for you"; "Why am I alive"; "So sorry"; "I had a little heart and it has burnt"; "Oh, my heart" (lines 1-8). It means, that A is compared with a woman. It is insulting for the Georgian boy (not in case of unserious modality). A tries to follow the modality of the conversation. Hence, he seems irritated and addresses boys with a threat having typical unserious modality: "Ah, I'll pull out your hoofs". This expression means, that a boy threatens to beat others (lines 9). A does not stop and tries to answer the attacker in order to win this verbal duel. He speaks about the hair-do of B and compares his figure with a girl's one. If B did not cut the hair, he would be regarded as a girl (lines 18-20). B does not like A's words and threatens, that they will speak alone (lines 21-22). A goes on joking and makes B laugh using the following sentences: "I don't like you any more"; "You ought to cut bob" (lines 23-24).

The given example proves, that jesting and mocking have different socio-linguistic functions. On the one hand, it is a possibility of expressing the opposite idea and negative attitude. On the other hand, it can weaken tension in the group of youngsters and deepen their friendship. If a speaker wants appropriate perception of his unserious talk, the information must be given quickly with the change of intonation, defiant key, increased tempo of speech, laughter, smile and appropriate elements (lines 23-24). A person's respond greatly depends on the following factors: the situation, a partner's character and lingual actions, a speaker's and a partner's relationship, a context of a discourse and an onlooker's reaction. If the victim reacts with a joke, it means that he treated a verbal attack as a joke, for instance, B's laughter implies the maintenance of unserious modality throughout the conversation.

Swearing in groups does not have a serious modality. It is used for entertainment and playing. In scientific literature unserious cursing and swearing is called "ritual swearing" [Schmidt, 2004: 200]. It's a kind of a verbal duel. Ritual swearing can become serious. The conflicts created through playing are needed for boys to show the language abilities and to win a verbal duel. During ritual swearing, boys use scabrous, obscene swearing. Playing with swear-words is also met in groups of girls. They use a bad language for imitating boys. During "ritual swearing" girls mainly damn and menace.

In Georgia, a traditional form of a verbal duel is an improvised verse. The verbal fight is carried out with vulgar rhymed poems. Almost every Georgian boy knows a rhymed verse full of rude words and correspondingly, can perform a ritual of citing improvised verses.

Example 4. The boys speak:

1. B: Ah
2. My lovely motherland when will you blossom
3. A: When will you blossom, you?
4. B: Do you love anybody?
5. I am sowing my grain in the arable land,
I want a pure harvest
Everyone can compete with me in the love of Kutaisi
6. A: My life is debts,

7. wine, duduk, women he, he, he
8. B: Something, that makes you active, factually, harms you
9. A: The ringing began,
I thrashed you roughly and the USSR was created
10. B: Here is a board, there is a board
I beat you so, that I could not recognize you
11. A: Taxis are rushing,
The counter is writing
Doughnuts are so good
12. B: I don't care about a doughnut. I want a father's sister (-) or a woman.

B said a phrase from the verse, which is followed by A's ironical remark: "When will you blossom?" B did not like this ironical deviation, because he had told the verse with a patriotic inspiration. He aggressively asked A: "Do you love anybody?" and said a poem about the love for Kutaisi. Later A replied with the so-called shairi. B did not delay the answer. The boys had spectators. They did not interfere into the conversation. They laughed and supported the verbal debate (we consciously evade the presentation of the whole version of the conversation). The boys' duel developed into a scabrous improvised verse full of non-normative vocabulary. During similar debates abusive words and sentences are not considered as offences. Moreover, the abuse of the members of family is also acceptable. It's important, because, generally, the Georgian boys do not forgive their mother's or sister's insult.

All the above mentioned does not mean, that teenagers do not speak seriously. Like many adults, they talk about problems, key issues, make analysis and conclusions. Talks of a serious modality may be accompanied with the aggressive modality or the modality of cooperativeness. An aggressive type of speaking is more typical to boys. In their peer groups conflicting situations are more frequent, than in the girls' groups. Boys express their aggression with many vulgar words.

Example 5.

1. B: Hey, boy, come here, I will tell you, I will tell you,
2. shortly, you are a tube
3. Z: What↑
4. B: <((acc))> I will explain
5. <((acc))> I will explain
6. why are you a tube
7. Z: I am not a tube and I have never done something like it and never=
8. B: = Just a minute↑
9. I am standing with girls and you are kicking me, boy.
10. It's "tubing". You must not do that.
11. Z: =you have done worse "tubing"
12. B: [What?
13. Z: Fu, your ((beats B))
14. S: Go away
15. A: [part them, guy

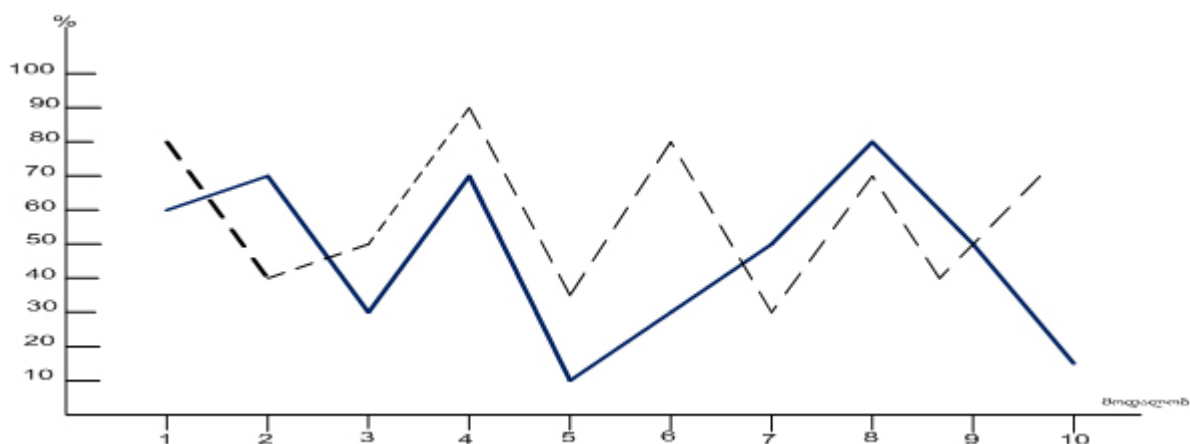
16. ..[[..
17. B: You, debauchee =
18. Z: you tube, you tube, you=
19. B: [Let him go
20. E: [hit him, boy
21. B: Let me go
((A and D are parting))
22. (1.)
((Do not beat each other))
23. A B: I was unfairly hit
24. K: You are cretin. Girls were standing
25. Z: Will I swear? Will I swear ↑
26. Your father is a tube, your father
27. B: Girls were standing there
28. Were standing and he came and kicked
29. You were there, weren't you? Tell then ((addresses E))
30. E: Why do you require my answer?!
31. B: Say, boy↑
32. Z: Hold your head, boy
33. hold, boy
((D laughs))
34. B: Don't laugh, boy ((goes away))
35. Z: Don't go, boy
36. Let's stand aside
37. B: (? ?)
38. Z: Why do you go and speak?
39. B: (? ?)
40. Z: Don't speak behind my back or (H) your ass will burn (--)
41. B: ((returns)) What do you want?
42. Z: [Let's stand aside
43. B: [you have to understand others (.)
44. Girls were↓
45. Z: Let's go
46. B: Go away and I will come. I am not afraid, boy
((goes)) (-)
47. °°bla°° What will you do? Will you kill me or will you do something else?

The boys are quarelling, because Z abused B in the girls' company (line 9). B tries to explain Z why he behaved like a tube. Z does not endure the name tube and the conversation turns into hand-to-hand querral (lines 13-21). During quarrelling the boys swear, use abusive words, interrupt each other (the conversation was interruted 9 times), try to express their opinion and do not listen to each other. They use imperative sentences (for example: Let's go! Let's go! Come, boy! Just a minute, boy!), young people's jargon (for example: tube, "tubing"), slang forms of address (boy, you tube, you debauchee), Russisms (karoche (shortly), spravedlivi

(unfair)), collocations (hold the head, hit somebody). The dynamics of the conversation is competitive, while the modality is serious and aggressive. Girls are also familiar with a direct aggressive conversation. Hence, it is more frequent in boys.

All the above mentioned examples reveal, that the choice of the modality of teenagers' interaction is very wide. During the conversation the modality is changed very frequently. For example, a serious modality may become unserious and vice versa, an unserious modality may be interrupted by a short serious parenthesis, etc. On the basis of the empirical material, the percentage rate of the modality of young people's discourse can be presented in the following way (see the scheme: Girls' and boys' interactive modality): in boys: joking 80%, serious conflict 50%, ritual swearing 90%, improvised verses 40%, berating 80%, aggression 70% are more frequent; in girls teasing 70%, irony 50% and serious talks 60% are more frequent. Percentage rate of joking among girls and boys is similar (boys -70%, girls - 80%). Therefore, an unserious modality is more characteristic for the adolescents (mainly: joking, jesting, teasing, irony, ritual swearing) than a serious one.

Scheme: Girls' and boys' interactive modality



girls

boys.

1. Jestng (boys 80%, girls 60%)
2. Teasing (boys 40%, girls 70%)
3. Serious conflict (boys 50%, girls 30%)
4. Ritual swearing (boys 90%, girls 70%)
5. Dissens/Improvised verse (boys 40%, girls 10%)
6. Berating (boys 80%, girls 30%)
7. Irony (boys 30%, girls 50%)
8. Joking (boys 70%, girls 80%)
9. Serious conversation (boys 40%, girls 60%)
10. Aggression (boys 70%, girls 20%)

[1] (-) kurze Pause; (- -) längere Pause (weniger als eine halbe Sekunde); (1.0) Pausen von einer Sekunde und länger; (? ?) unverständliche Stelle; ..[.... der Text in den untereinanderstehenden Klammern überlappt sich; ..[[... Mehrfachüberlappung verschiedener Sprecher/innen; = ununterbrochenes Sprechen; (h) integrierter Lachlaut; ? steigende Intonation; . fallende Intonation; °°bla°° sehr leise; - Tonsprung nach oben; ¯ Tonsprung nach unten ((liest)) Kommentar zum Nonverbalen; <((acc))> accelerando, zunehmend schneller. [Selting, 1998: 91]

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The Comparative Study of the Emotional Concept Anger in the English, Georgian and Russian Languages

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According to the special psychological literature, the *anger* is a bad, disastrous emotion, which is caused by the feeling of physical or psychological constraint.

Several definitions of the *anger* are presented in the explanatory dictionaries of the English Language. For example, according to Oxford Advanced Learner's Dictionary, the *anger* is "the strong feeling that you have when something has happened that you think is bad and unfair" [Oxford..., 1995: 40]; Collins Cobuild English Language Dictionary states: "Anger is the strong emotion that you feel about an action or situation which you consider unacceptable, unfair, cruel or insulting, and about the person responsible for it" [Collins..., 1992: 49]; According to Longman Dictionary of the English Language and Culture, the *anger* is: "strong and sometimes violent feeling of displeasure, usually leading to a desire to step or hurt the person or thing causing it" [Longman..., 1992: 50]; Random House Dictionary defines the *anger* as: "a strong feeling of displeasure and belligerence aroused by a wrong, wrath ire" [The Random..., 1987: 45]. Therefore, according to the above mentioned definitions, the *anger* is a strong feeling of displeasure caused by bad, unacceptable, cruel and insulting events. It leads us to harm the person who causes it.

According to *The Explanatory Dictionary of the Georgian Language*, the *anger* is a "strong irritation, annoyance, instigation" [The Explanatory..., 1962:63]. Sul Khan-Saba's Dictionary states, that the *anger* is "a strong fury" [Orbeliani, 1991: 113].

"**The Dictionary of the Contemporary Russian Literary Language**" defines the *anger* as a strong feeling of resentment and indignation (чувство сильного возмущения, негодования), as well as the feeling of irritation and exasperation (состояние раздражения, озлобления). The given dictionary describes the conditions caused by the *anger* - *the outburst of anger* (вспышка гнева) and *the fit of rage* (порыв гнева). It also presents a specific type of *anger* - *Tsar's Anger* (царский гнев) [Словарь Современного..., 1961: 35].

The same definition is given in "**The Dictionary of the Russian Language**", which specifies the *anger* as the feeling of strong resentment and indignation (чувство сильного возмущения, негодования), which causes a particular condition - the *rage* (Вспышка гнева, быть в гневе). "**The Explanatory dictionary of the Russian Language**" defines the *anger* as a feeling of strong indignation, resentment and irritation (чувство сильного негодования, возмущения, раздражения) [Толковый словарь ..., 1940: 51].

Therefore, according to the definitions given in the explanatory dictionaries of the Russian language, the *anger* is a strong feeling, which causes indignation, resentment and irritation. The dictionaries also present phrases, which express the conditions caused by this emotion - the outburst of anger and the fit of rage.

Therefore, the definitions given in the dictionaries of the English, Georgian and Russian languages, enable us to make general conclusions. In these languages emotional concepts - *anger*, *brazi*, *гнев* - are regarded as a strong emotion/feeling. The negative nature of this emotion is underlined in the English and Russian languages, while the reasons causing it are presented only in the dictionaries of the English Language (in contrast to the Georgian and Russian Languages). It's worth mentioning, that the definitions, given in the dictionaries, are more or less similar to the definition offered by a psychologist P. Ekman, who describes the *anger* as a strong feeling (see the Georgian, English, and Russian definitions) of irritation (see the Russian definition) and displeasure (see the English definition). The language definitions reveal the fact, that the emotion *anger* is characterized by intensity, starting from mild irritation and ending with the rage and wrath. In the English language the intensity is expressed in the following way: *displeasure - violent - belligerence*, in Georgian - *annoyance - irritation - instigation - fury (gulis mosvla - gajavreba - gakheleba - gatsopeba)*, in Russian - *irritation - resentment - indignation - exasperation (раздражение, возмущение, негодование, озлобление)*. On the basis of the comparison, we can conclude that all the given dictionary definitions consider *anger* as a strong emotion, which is characterized by the certain intensity (Table № 1).

Table № 1

	Strong emotion/feeling <u>ing</u>	Negative emotion/feeling <u>ing</u>	Reasons of emotion	The action stipulated by the emotion	Intensity
Anger	+	violent feeling feeling of displeasure, belligerence,	person, <u>smth</u> bad, unfair, unacceptable, cruel, insulting, wrong, wrath; ire	desire to step or hurt the person	displeasure- violent- belligerence
ბრაზი/ <u>brazi</u>	+	-	-	-	გულის მოსვლა (gulis mosvla), გაჯავრება (gajavreba), გახელება (gakheleba), სიცოფე (sitsope)
Гнев	+	чувство возмущения, негодования, раздражения, озлобления	-	-	раздражения, возмущения, негодования, озлобления

Many scientists present the structure of concepts denoting emotions as a script, which consists of several stages. Lakoff and Kovecses (1987) describe anger, as a succession of events:

The reason of anger

The existence of anger

The attempt of controlling the anger

Losing control over anger

Retribution

The psychologists describe anger in accordance with the script, which consists of several stages:

Four stages of anger

Pre-anger or a preparative period - disagreement begins;

Heating period - a person becomes emotionally involved;

Outburst - a person loses patience;

Outcomes - being angry

Stages of anger

Reasons of anger - the reason of anger can be insignificant. It can be expressed by the exaggeration of something or physical discomfort;

The event, which causes harm - the anger can be aroused as a reaction on a particular event;

The appearance of anger - a person feels physiological discomfort: the rise of temperature and blood-pressure;

The attempt of controlling - a person tries to allay the anger;

Losing control - a person loses control over himself;

The act of punishment.

Five stages of anger:

Irritation

Indignation

Wrath

Fury

Rage

The given scripts can be summarized in the following way (Table № 2):

Table № 2

<i>Pre-anger or the preparation period</i>	Reason of anger	The event causing harm	<i>Intensity of anger</i>	Mild irritation
<i>Heating period</i>	Existence/appearance of anger	The attempt of controlling		indignation
<i>Outburst</i>	Losing control			Wrath Fury Rage
<i>Outcomes</i>	Retribution	Act of punishment		

As it was already mentioned, the *anger* is caused by the bad, unpleasant, unacceptable, cruel and insulting event, an unfair treatment and any obstacle, which stands on the way to the desired goal.

The anger is characterized by a number of physiological and expressive changes. Besides the intensified heart-beating, running temperature and blood pressure, the secretion of hormones of flight and fight are observed. As we have already mentioned, the psychologists stated, that an angry person flames up and feels boiling of his/her blood. Therefore, the words *blood* and *heart* can be regarded as the lexical units connected with the *anger*. Tedo Sakhokia wrote about the heart: "when a person is indignant, irritated, frightened or happy, the feeling, first of all, affects the heart, troubles it, makes it to lose balance and destroys its "calm beating": the heart cannot stay in its place, tosses, tries to jump out! " [Sakhokia, 1979: 113].

In the Georgian language the word *heart* in combination with a number of verbs expresses an emotional condition caused by the *anger* (gulze gakhetskva, gulis mosvla, gulze tsetskhlis mokideba, gulis adugheba, gulis gasieba, gulis kelshi mobjena, gulis Kelshi gachra, gulis akoleba, brazis gulshive chakvla). As T. Sakhokia mentioned: "When we are very angry, we choke and feel, that the heart moves from its place, "goes" up to the throat or sticks there and tries to get out" [Sakhokia, 1979:117].

In the English language the above mentioned emotions are expressed in the following phrases: to flush with anger, to burn with anger, someone's blood is up, to make one's blood boil, flame with anger, fire someone with anger, blow a gasket/stack/fuse, flash with anger. The Russian language presents a similar phrase - у него кровь кипит (his blood boils). The identical expressions can be found in Georgian too. For example: avente da davente (to burn with anger), almuris mokideba (flame with anger), sikhli udughs (one's blood is boiling), sikhlis kelshi mobjena. Therefore, the expression of the *anger* with the same *blood* is common for the Georgian, Russian and English languages. Moreover, the word *blood* is connected with the same verb (sikhli udughs/кровь кипит/blood boils).

The condition of *anger*, which is expressed by the Georgian phrase *siskhlis kelshi mobjena*, does not have an exact equivalent in the English and Russian Languages. Hence, the English expression *blood is up* corresponds to it semantically if the circulation of blood is regarded as a criterion of the comparison. Furthermore, the discussion of the above mentioned phrases and idioms reveal, that the cognitive metaphors of the *anger* - especially, the anger as a hot fluid in the container and fire - is common for the above mentioned languages (Table № 3).

Cognitive metaphors	anger	brazl	гнев
Anger – hot liquid	to make one’s blood boil	სისხლი უდუღს (<i>siskhli udughs</i>)	у него кровь кипит
Anger - fire	to burn with anger, flame with anger, fire someone with anger, blow a gasket/stack/fuse	ავენტე და დავენტე (<i>avente da damente</i>), ალმურის მოკიდება (<i>almuris mokideba</i>), გაცეცხლება (<i>gatsetskhleba</i>)	

Therefore, it can be concluded, that the psychological and physiological characteristics of the concept *anger* are reflected in the phraseology and idiomatic expressions of the Georgian, Russian and English languages. Moreover, the conceptual sphere of this emotion is identical in the given languages.

In Russian the *anger* is associated with *blinding* and *becoming deaf*. Therefore, the following metaphors can be singled out and revealed: ослепленный злобой; гнев ослепил меня; закатив глаза; ничего не видя перед собой; налитые кровью глаза; гнев застилал глаза; глаза косят от злости. The same emotional state is expressed with the following English phrases: *blind with anger, to be speechlessly angered*.

The intensity is also observed in those verbs, which express the state caused by this feeling via the metaphor *fire/flare/blaze up*. It's worth mentioning, that the given verbs express three main stages of *anger* - initial (*blow a gasket/stack/fuse*), middle (*fire/flare/flame /blaze up*) and final (*burn*).

A person does not always express his/her feeling. In certain cases, he/she tries to suppress it or prevent its outburst. In the English Language several phrases are used to express this condition. For example: *suppress one's anger, turn one's anger inward, to keep anger bottled up inside somebody*.

In the Georgian language the *anger* is compared with the *dishes*, which can be filled or emptied. The expressions *motminebis piala/tasi daecleba/aevseba* are used to convey the meaning - *the bowl of his patience will be emptied/filled*. The similar comparison is found in the Russian language - чаша терпения переполнилось. The English language does not use the *dishes* as the metaphor of the *anger*. Moreover, in Georgian the verbs *empty* and *fill* express the condition of *anger*, while in Russian only *fill* is used.

Losing the patience is also expressed by *betsvi/dzapi gautskda* (his/her hair/thread was torn) and *one's patience wears thin*.

The *anger* is also an "opponent". Within the "framework" of this metaphor, the given feeling is discussed as a negative emotion, which leads us to the undesirable physiological effect. It destroys normal existence of a person and poses a threat for him/her and the society surrounding him/her. The given metaphor makes actual the problem of the control of the psychological condition and the threat of the lost self-control - сдерживать гнев, злость захватывает раздражение, бороться со злостью, сдерживать раздражение, овладеть собой, одолевая негодование, не поддаваться злобе, одолел гнев, охватило безумие, противостоять своему гнев.

The *anger* is the madness, which makes a person to lose control. This is expressed by the following phrases: *go wild, start raving, flail smb's arms, foaming at the mouth, go out of mind, tear smb's hair out, bang smb's head against the wall*.

The *anger* as the "madness" can be characterized as the rage. Such cognitive metaphor cannot be found in Lakoff's and Kovecses' works. In the English language the *anger* as the fury is expressed by: *to foam with anger, foam at the mouth*, in Russian - *быть в бешенстве, говорить с пеной у рта*, in Georgian - *piridan tsopebis kra, dorblebis tsamokra*.

An angry person looks like a beast, which does not control itself: *ferocious temper, to arouse one's anger, unleash one's anger, and get anger out of one's hand*.

The *anger* is a hot fluid in a container. This is a conditional metaphor, which presents the anger as a hot fluid. The special emphasis is put on the change of temperature. Therefore, the level of fluid means the changing intensity of the *anger*. The volume of fluid is the control of *anger*, while its explosion means the lost control.

In the Russian language the *anger* is an element (*fire, water*): *вспыхнул гнев, подлить масла в огонь, тлеет злоба, разгорается злость, захлестнула злость, закипеть от ярости, наполниться раздражением, переполнить чашу терпения, лопаться от злости, выплеснуть ярость, кровь кипит от негодования, точка кипения, довести до белого каления, взволновать, остывать после вспышки гнева, кипеть/закипать от гнева*.

The *anger* is a thunderstorm. The Russian language uses a unique metaphoric expression, which unites fire and water - a thunderstorm, a cloud. The *anger* is an elemental uncontrollable condition, which seizes and subordinates a person. It corresponds to the momentary exposure and burning: *взгляд туманится гневом и начинает извергать молнии; гнев, настоящий гнев засверкал в его глазах; метать громы и молнии: воспламеняется гневом; загоревшимися гневом черными глазами; пылающее от гнева лицо; судя по глазам, гроза была не за горами*.

The emotional state of the *anger* is also expressed by the *phrases containing patience*: *терять терпение* (in Russian), *to lose one's temper/patience, to run out of patience* (in English), *motminebis dakargva /to run out of patience* (in Georgian).

In the English language the *anger* is denoted by the words *patience* and *temper*. In contrast to the Georgian and Russian languages, the given state is expressed not only by the verb *lose*, but by the phrase *to run out* as well.

The word-combination *to be out of temper* denotes the *anger*, while *to get*, *to fly*, *to go into a temper* express "falling into" this state.

Kinematic expressions, which accompany the *anger* are expressed by the combinations of the verb *to clench* with the nouns *fist*, *teeth*, *hand*. In the Georgian language we meet: *kbilebis ghrchena/krachuni* (*grit the teeth*), *lesva* (*have a grudge against somebody*), *shublgaukhsneli* (*frowning*), *shublis shekvra* (*to frown*), while the Russian language uses the word-combinations: *сжимать кулак, зубы*. The similar kinematic expressions are denoted by the Georgian verbs: *krachuni* (*grit the teeth*), *ghrchena* (*grit the teeth*), *lesva* (*have a grudge against somebody*).

In the perception of the Englishmen, the *anger* is a short emotion: *dies quickly in a good man, anger grows old fast*. Hence, its consequences can be fatal: *anger is a brief madness, but it can do damage that lasts forever*. The negative nature of the given emotion is expressed by the phrases: *anger is a sworn enemy, anger and haste hinder good counsel, etc*. The English culture compares the *anger* with a wind that blows out the light of the mind.

The vocabulary of the English language gives us the following advice for overcoming the *anger*: *kill your anger while it's hot, sleep with your anger*. The shortness of this emotion is illustrated in the following expressions: *if you are angry count to ten, when in anger say the alphabet*.

The Georgian language presents several phrases about *anger*, which show tight contacts with the Georgian culture. These phrases are related to the taste perceptions, such as *gapilpileba* (*to become like the pepper*) and *gatsitsmateba* (*to become like a watercress/get irritated*). Similar parallels cannot be found in Russian and English.

The Russian language distinguishes a specific type of the *anger* - *Tsar's anger*, which is not found in the Georgian and English languages.

Our research was dedicated to the discussion of the emotion *anger* from the psychological and linguistic points of view. According to the psychologists' definition, the English, Georgian and Russian languages present phraseological units, which represent the given emotion and its psychological expressions. Moreover, the English language presents proverbs, which give an advice about "getting rid" of the *anger*.

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