

# 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**

**N6**

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# The Question of Social Sensibleness of the Vocabulary Denoting Place-owning in the Georgian Language

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In the contemporary world a human being "increasingly" parts from his/her home and tries to master the whole planet via technical means. The permanent movement changed a person's attitude towards his/her dwelling-place. Nowadays, human beings live everywhere: in the hotels, in the boarding-houses, as lodgers, as migrants (emigrants and immigrants). A village has changed. The principle of an inherited estate has also altered. Ancestral churches, pitchers, burial vaults and graves have lost their constancy under the influence of the contemporary economic sanctions and obligations.

The universe has become smaller, while the dwelling place has broadened. For philosophy, the universe is reduced to the concepts and acquires different meanings in various environments. The environment, which surrounds a person has different scales - a dwelling space of his/her closest environment, a street, a district, a city (a village), a country, a region, a continent, the earth, the universe.

According to the lingual data, in the Georgian language (and not only) the lexical marking of this spatial diapason was directed from the smaller to the largest, for instance: გალიაკი - galiaki, სენაკი - senaki (cell), სახლაკი - sakhlaki (a small house), ეზო - ezo (yard), სადგომი - sadgomi (lodging), სახლი - sakhli (house), სადგური - sadguri (lodging), აგარაკი - agaraki (villa), დაბა/უდაბნო - daba/udab-n-o (borough/desert), ქვეყანა - kvekana (country), სანახი - sanakhi (environment)..; A functional meaning as well as the content stipulates the existence of the inner order of this vocabulary. The establishment and assessment of this order is interesting from sociolinguistic, lingvo-culturological and psycholinguistic points of view [Лакотф, 2004: 10-11].

Phylosophically, when the integrity of a person's world is destroyed, he/she becomes disoriented and tries to create a new integrity or to join another one. A human being's world comprises a lot of factors. He/she puts emphasis on different aspects at different periods of time. However, there is a stable space, which must not be destroyed. Its destruction may cause a human being's spiritual disbalance. It's worth mentioning, that this discussion refers to the mental and psychological completeness of a person's "ego" as well as to the "manifestation" of his/her world view. In the social reality a human being's "world" is collated with the collective consciousness of his/her closest surroundings, which is studied from many angles. From this point of view, a special attention must be paid to the vocabulary denoting place-owning and housing.

In the Georgian language we can observe vocabulary and phraseology of this group from the ancient period of time. Moreover, we are able to study this specific sphere of personal and public thinking on the basis of diverse and numerous dialectic materials. Therefore, the tempo and directions of changes of public (ethnical and social) life can be vividly revealed.

The ancient hagiographic monuments indicate to the scrupulous knowledge and the tendency of the lexical marking of places, buildings attached to them and governing institutions established on them, for instance, the hagiographic work "The Martyrdom of Saint Shushanik" presents the following lexemes: „**კარადსამეფოდ**"/karad samepod - at the royal court, „**საზღვართა** ქართლისათა, **ქვეყანასა** მას ჰერეთისასა"/sazghvarta Kartlisata, kvekanasa mas Heretisasa - at the borders of Kartli, in the country Hereti, „**სოფლად** შევიდეს"/soplad shevides - enters the village, „**მოინია დაბასა მას**, რომელსა სახელი ჰრქვიან ცურტავი"/moitsia dabasa mas, romelsa sakheli hrkvian Tsurtavi - went to the small town/borough, which was called Tsurtavi, „**დაეცა ქვეყანასა გედა და თავსა დამართ სცემდა...**"/daetsa kvekanasa zeda da tavs damart stsemda... - she fell on the earth and hit her head (In the first case, the word **ქვეყანა** means Hereti, in the other, the earth of Shushanik's dwelling is implied), „**სახლაკიერთი მცირე ჰპოვა**"/saxlaki erti mtsire hpova - he/she found a small house, „**ხოლო ეპისკოპოსი იგი სახლისა მის პიტიახშისაი**".../kholo episkoposi sakhlisha mis pitiakhshisai - the episcopo of the house of Pitiakhsh, „**და მყის მიინია ჩუენდა დიაკონი შინაით**"/da mkis miitsia chuenda diakoni shinait - the deacon went to the house, „**და მივინიე დაბასა მას**"/da mivitsie dabasa mas - and I went to the small town, „**ნუ წარსწყმედ სახლსა ამას სადედოფლოსა**"/nu tsarstskmed sakhlisha amas sadedoplosa - don't defile the queen's house, „**არა დაჯდა იგი თვისსა მას გალიაკსა**, არამედ **სენაკსა შინა** მცირესა"/ara dajda igi tvissa galiaksa, aramed senaksa shina mtsiresa, etc. "The life of Kartli" ("Kartlis tskhovreba") presents numerous lexical units denoting a person's attitude towards the place. This numerousness shows, that in "old" Georgia the tendency of detailing of a human being's attitude towards a dwelling-place or a territory existed for a long time. The language "considered" even the smallest details and marked them. We present only a small number of the examples of lexical marking: **მამეულად**/mameulad, **საკურთხეველი**/sakurtkheveli (alter), **სალოცავი**/salotsavi (chapel), **საეპისკოპოსო**/saepiskoposo (episcopacy), **სამთავარეპისკოპოზო**/samtavarepiskopozo, **საკათალიკოზო**/sakatalikozo (Catholicos), **სამწყსო**/samtskso (flock), **სასუფეველი**/sasupeveli (paradise), **საბამთრო** (საბამთროთა ადგილთა)/sazamtro - (wintry places), **საზღვარი**/sazghvari (border), **სამკვიდრებელი**/samkvidrebeli (housing), **საყდარი**/sakdari (church), **საპყრობილე**/sapkroble (prison), **საბრძანებელი**/sabrdszanebeli (kingdom), **სართული**/sartuli (floor), **საყუდელი**/sakudeli (dwelling), **სახლი**/sakhli (house), **სახელმწიფო**/sakhelmtsipo (state), **სივრცე**/sivrtse (space), **სიმაგრე**/simagre (fortress), **სიმაღლე**/simaghle (height), **სოფელი**/sopeli (village), **საერისთავო**/saeristavo (a territorial unit in old Georgia, which was ruled by Eristavi), **სამეფო**//**სამეფო**/sameupo/samepo (kingdom), **მამული**/mamuli - estate (= მამისეული), **მამული**/mamuli - native country (=სამშობლო), etc.

B. Pochkhua was a prominent figure of the Georgian linguistic schools. He classified thematically the vocabulary of the new Georgian language and placed it in the ideological dictionary [Pochkhua, 1987]. In this dictionary the questions of lexical paradigmatics agree with the Georgian material. Moreover, the author strengthens the given data with the theoretical

discussion: "when a word as a lexical unit is discussed, the essential for it is its objective attitude. Therefore, the first step is the characterization of the word according to the objective attitude (what it denotes). The second is its relation to the lingual society or a single speaker (such discussion is called "pragmatic") and the final step is the "lingual" characterization via the consideration of a lexico-semantic structure of the language (it means, the characterization from the position of lexical pragmatics, syntagmatics and combinability) [Pochkhua, 1987: 23]. The author adds, that "a subjective-thematic description of the lexical fund is only a distant approach to the systemic characterization of the vocabulary. Between them is a zone, which is supposedly very important for the adequate description and characterization of the lexical fund. This is a discussion of the vocabulary via considering the life of a lingual society, because the characteristic features of the lifestyle determine those peculiarities, which are seen in the internal dismemberment of the lexical fund" [Pochkhua, 1987: 24].

We are interested in one systemic group of the ideographic dictionary. Its principles can be regarded as an acceptable criterion of our research. The group of our interest is qualified by the author (B.Pochkhua) as a spatial one - a general dimension (space - side, square, location, movement, being somewhere... inhabitant... volume... ). We are presenting only some lexical units from this diverse vocabulary: დედამინა/dedamitsa (the earth), მინა/mitsa (earth) , ქვეყანა/kvekana (country) ცა და ქვეყანა/tsa da kvekana (the sky and the country), ცა და ხმელეთი/tsa da khmeleti (the sky and the land), ცა-ხმელი/tsa-khmeli (the sky and the land), ცა-მყარი/tsa-mkari (the sky and the land), არემარე/aremare (environment), არე/are (area), მიდამო/ midamo (environment), მისადევარი/misadevari (environment), ალაგი/alagi (place), ადგილი/adgili (place), ყანა/kana (cornfield), მყარი სანახები/mkari sanakhebi (environment), ზღვა-ხმელი/zghva-khmeli (the sea and the land), დედამინის ბურგი/dedamitsis zurgi (the earth), მთელი ხმელეთი/mteli khmeleti (the whole land), დუნია/dunia (the earth), მისახედ-მოსახედი (მიხედვა=ბრუნვა)/misakhed-mosakhedi (something to take care about) მთაბარობა/mtabaroba (the mountain and the valley), მღვიმე/mghvime (cavern), გამოქვაბული/gamokvabuli (cave), ქვაბი/kvabi (cave), გამოქვაბული ადგილი/gamokvabuli adgili (cave),etc.

A person's dwelling "space-world" is the place, where he/she sees, observes, perceives, assesses himself/herself. Moreover, the "guidelines" of his/her action and thinking are built on it. This world is connected with a person's empiric experience and cultural-valuable criteria. Without it a human being has difficulties in the adaptation and integration in the different world. If he/she manages to do this by means of stable psychics, giftedness and permanent personal mobilization, he/she will achieve emotional tiredness and depreciation.

The vital world is differently marked:

The place of consciousness (a place, where all the thoughts are formed);

The place of a person's everyday experience; the place, which reflects primary impressions;

Dynamicity;

Structuredness (a person's intra-world and covers, which exist in different distances around it);

Integrity - philosophers indicate, that the world which exists in our imagination consists of something, which is not ours. Simultaneously, raises the question of perception and marking of close and remote objects. Moreover, the social structures can also be discussed in the same context: private and public, a family and a state life, etc.

As we have already mentioned, the Georgian vocabulary denoting a person's territorial belonging or an attitude towards this or that place is especially diverse. It is enriched with a dialectical material. The part of vocabulary having the artistic or tropological semantics is very high. The same can be said about socially marked vocabulary, which denotes small nuances of social aspects of a person's attitude towards dwelling via lexical or grammatical means: შინაური/shinauri (a member of the family; relative), ჩემიანი/chemiani (a member of my family; my relative), ჩვენნიანი/chveniani (of ours), სახლიკაცი/sakhlikatsi (a man, who belongs to the same family or has the same surname), მეზობელი/mezobeli (neighbour), კარის მეზობელი/karis mezobeli (door neighbour), ღობის მეზობელი/ghobis mezobeli ("fence" neighbour)... აქ /ak (here), ამერი/ameri, ჩვენში/ chvenshi (in our region; in our country), ჩვენში - კავკასიაში ( in Caucasus), სახლში ვარ/sakhlishi var (I am at home), შინ ვარ/shin var (I am at home), გაღმა/gaghma (on the other side), გადაღმა/gadaghma (beyond), გამოღმა/gamoghma (beyond), განაპირა/ganapira (marginal), სოფლის ბოლოში/soplis boloshi (at the end of the village), სოფლის დასაწყისში/soplis dasatskisshi (in the beginning of the village), გადავიდა საცხოვრებლად/gadavida satskhovreblad (moved to live there), გადასახლდა/gadasakhlda (migrated), წავიდა/tsavida (went away), აიყარა/aikara (packed up), გუდა-ნაბადი აიკრა/guda-nabadi aikra (packed up), ამოიკვეთა/amoikveta (packed up), ფეხი ამოიკვეთა/pekhi amoikveta (packed up), ჩამოსახლდა/camosakhlda (migrated to our village, city...) ჩამისახლდა/chamisakhlda (migrated to my house), ჩასახლდა/chasakhlda (migrated to the village, city...)...

We are interested in the variation of a person's place-owning relation, which is caused by the change of the social-political context. Nowadays, during the process of globalization, a person's relation to the established distances and place-owning attitudes becomes a real challenge of the world. Long ago the distance was measured via the duration of travel by a horse or a carriage (instead of measuring in kilometers). This fact is proved by the phrases - "two days walk", "a week's walk" - which corresponded to roads and means of travelling of that period of time. If a person was characterized as "გადამთიელი"/gadamtieli, an inhabitant of a place beyond the mountain was meant. Hence, afterwards, this distance was prolonged ("far than one mountain") and the same term was used to denote a mentally remote person, who lived far away. "გადამთიელი" is someone, who "came from outside". Another term of our interest is "გადახვეწილი"/gadakhvetsili. It characterizes a person, who left his/her house and went far away. "Leaving" was stipulated by certain circumstances. The given semantics can be seen in the following folk poem:

„ასე ამბობდა ქართველი, სპარსეთში გადახვეწილი/ რაც უნდა მტანჯონ, მანამონ, მაინც ვიქნები ქართველი" - ase ambobda kartveli, sparssetshi gadakhvetsili,/rats unda mtanjon, matsamon, maints viknebi kartveli (Georgian, who had to migrate to Persia said: despite

tortures I will remain Georgian).

Georgian as an agglutinative language has special abilities of the formation of the so-called "words with accompanied actions". By means of prefixes, prepositions or other word-forming affixes, the word acquires not only the so-called "accompanying semantics", but the ability to denote an additional action (sometimes more than one action) as well. For example, the lexical units characterized with the so-called accompanying semantics, may denote this or that subject or action in addition to the expression of: violence (banishing = forcing someone to move from one place to another ), chasing (transferring, forcing and humiliating - in case of a person), exiling (moving away, finding a house in the other place, going away forever), etc.

The territory of Georgia is not as large as the territories of other numerous nations. Before globalization, for every Georgian the whole world was his/her home and other Georgians were under his/her personal responsibility. Nowadays, the situation is different. A person has liberated from the feeling of the attachment to the dwelling under the influence of heavy economic conditions, post-Soviet reforms, opening of borders and other processes of the local or world scale. The disconnection of this chain was facilitated by the Soviet "being without address" (comp. „Мой адрес не дом и не улица,/ мой адрес Советский Союз!"), the technical progress of the world and unprecedented scales of the movement of the population, which covered the strong views of a person, who was connected with his/her patrimony via "the threads of the heart".

A new paradigmatic space appeared around the modern human being. Some time ago a human being's guidelines were connected with the dwelling. Every person could go somewhere, but he/she always returned home. Nowadays, nostalgic pains are less felt. A person may be at home, but actually, he/she is less at home, because in contrast to "მკვიდრობა"/mkvidroba (living on a particular place), a life is a permanent movement. Therefore, the word "მკვიდრი"/mkvidri was replaced by a "cool" marker "მცხოვრები"/mtskhovrebi.

The world is a part of a person's perception. Hence, a human being is also discussed as a part of the world. In both cases an objective attitude between a whole and a part is partitive. In the hyponymic attitudes a special attention is paid to the partitive semantic connections [Кузнецова, 1989: 45].

Linguists think, that the relation of a part and a whole is essential in the process of the regulation of the vocabulary, which must be formed as a whole hierarchic structure (it means, that the role of partitive relations in the lexico-semantic system is recognized). As we have already mentioned, a person is a part of the world. Hence, the latter is a constituent part of a human being's "perception of the world" (parts, details, regions, degrees, peculiarities, integrity). From this point of view, a person's peculiarities can be inborn (his/her body, nationality) and acquired (a person's relations to others - different public institutions and objects of the real world) [Базылова, [www.disszakaz.com](http://www.disszakaz.com)].

We carried out special inquiries for the detection of the contemporary tendencies of the relation to the dwelling. We offered following tasks to the representatives of two age groups: a) 18-22; b) 50 and over:

1. The first task: the assessment of (from a personal starting point) a particular vocabulary according to the semantics of relation to the location via the principle of remoteness and closeness; the numbering of the offered lexemes according to the sequence:
  - a) შინაური/shinauri (a member of the family; relative), ჩემიანი/chemiani (a member of my family; my relative), ჩვენისანი/chveniani (of ours), სახლიკაცი/sakhlikatsi (a man, who belongs to the same family or has the same surname), მეზობელი/mezobeli (neighbour), კარის მეზობელი/karis mezobeli (door neighbour), ღობის მეზობელი/ghobis mezobeli ("fence" neighbour)...
  - b) ამერი/ameri, იმიერი/imieri, ჩვენში/ chvenshi (in our region/country), ჩვენში - კავკასიაში (in Caucasus), სახლში ვარ/sakhlishi var (I am at home), შინ ვარ/shin var (I am at home), გაღმაა/gaghmaa (is on the other side), გადაღმაა/gadaghmaa (is beyond), გამოღმაა/gamoghmaa (is beyond), განაპირასაა/ganapirasaa (marginal), სოფლის ბოლოშია/soplis boloshia (is at the end of the village), სოფლის დასაწყისშია/soplis dasatskisshia (is in the beginning of the village)...
  - c) გადავიდა საცხოვრებლად/gadavida satskhovreblad (moved to live there), გადასახლდა/gadasakhlda (migrated), წავიდა/tsavida (went away), აიყარა/aikara (packed up), გუდა-ნაბადი აიკრა/guda-nabadi aikra (packed up), ამოიკვეთა/amoikveta (packed up), ფეხი ამოიკვეთა/pekhi amoikveta (packed up), ჩამოსახლდა/chamosakhlda (migrated to our village, city...) ჩამისახლდა/chamisakhlda (migrated to my house), ჩასახლდა/chasakhlda (migrated to the village, city...)...
2. The second task: to define the words and to indicate the frequency of the usage of these lexemes in the appropriate context:
  - a) კერა/keri (home), სამკვიდრო/samkvidro (estate), მამული/mamuli (estate/fatherland), წარმოშობა/tsarmoshoba (origin) ...
  - b) გადამთიელი/gadamtieli (stranger), გადაშენდა/gadashenda (extincted), გაიხიზნა/gaikhizna (migrated), შეეფარა/sheepara (sought shelter), დაფუძნდა/dapudznda (settled), დამკვიდრდა/damkvidrda (settled), დასახლდა/ dasakhlda (settled), დაბინავდა/ dabinavda (settled), ფეხი მოიკიდა/pekhi moikida (settled), ფესვი გაიდგა/pesvi gaidga (rooted), კარგად მოეწყო/kargad moetsko (settled well) ...

We had 30 respondents (15 persons in each group). The first group was presented by students (from Ilia University and The State Conservatory), while the second one comprised persons of different professions (age 50-70), who did not represent one and the same collective. The respondents' answers showed the following:

The attitude and lingual competences of age groups to the above mentioned lexical units and their meanings were radically different. The representatives of the **group b** knew the meanings of all lexical units (without exceptions). Hence, 7 respondents had difficulties in determining remoteness and closeness of the words of the following pairs: "სამკვიდრო" and "მამული", "გადავიდა საცხოვრებლად" and "გადასახლდა"; "დაბინავდა" and "ფეხი მოიკიდა", etc.

10 representatives of the **group b** defined the offered words more or less correctly. Hence, they failed in the assessment of the following lexemes: "სახლიკაცი" and "შინაური", "კარის მეზობელი" and "ლობის მეზობელი", "გაიხიზნა" and "შეეფარა", "ფეხი მოიკიდა" and "ფესვი გაიდგა", "დამკვიდრდა"-*"დასახლდა"*-*"დაბინავდა"*. 3 respondents from the remained 5 could not define: "კერა", "ხიზანი", "გუდა-ნაბადი აიკრა". 9 persons indicated, that they never used: "გადამთიელი", "გადაშენდა", "გადაჯიშდა", "გაიხიზნა", "შეეფარა", "დაფუძნდა", "დამკვიდრდა", "დასახლდა", "ფეხი მოიკიდა", "ფესვი გაიდგა". They used only: "დაბინავდა" and "კარგად მოეწყო".

For the **group a**, the Caucasus was not a determiner of place-owning. The representatives of this group could not speak about its parameters, while 12 persons of the **group b** named the Caucasus as an absolutely acceptable identifying guideline.

We think, that the results of the poll proved the fact of the fluctuation of socio-cultural guidelines of the contemporary Georgian society. It's obvious, that the gap between the age groups increases (even education cannot influence this process). The language depicts vividly the weakening of the process of unity of the collective under the mark of place-owning. The new generation does not understand and does not need the vocabulary, which indicates to the regional or state unity. It is not interested in the public "strata" which exist around the family. The new generation moves. Returning to the starting point as well as the memorization of the "address" has no basic importance for it.

In the old Georgian the word "ეზო" had the broader meaning: სახლი/sakhli (house); კარი /kari (door); გადახურული ადგილი/gadakhuruli adgili (a covered place), ფარდა/parda (curtain); ქსოვილის ნაჭერი/ksovilis nacheri (a piece of cloth), აფრა/apra (flag) [Z. Sarjveladze, 2001].

All the examples are given from the Symphony Dictionary of "The Life of Kartli" (1986).

Comp.: the land ownership, landless, he/she has lands, to cultivate the land, a landowner, a husbandman, a mud-hut, grounded, earthly ...

Comp.: the world, world-wide, of this world/of the other world, published, introduced him/her the world, don't make the world/everybody to laugh, a lot of people came, the object of everybody's laugh, the surprise for everybody, of the other world, a broad field, walked, he/she climbed nine mountains, he/she crossed nine countries.

Comp.: "Each reed and each shoot here/will liken to the dream about her,

A reed and a turf turned green again/I am walking ... I feel sorry and pity" (G. Tabidze) or:

"Nowhere are singing so, as here, in this country (G. Tabidze).

The Georgian phraseology does not presented such integrity as "In our region - in the Transcaucasus". Despite the height of Caucasus Mountains and a special two-century policy of the Russian Empire, the Caucasian identity and integrity are still presented in the Georgian vocabulary and phraseology.

It's obvious, that "მიღვევება" (განღვევა) /"banishing" has not got only a negative meaning and a prefix "გან" does not have the function of a marker with the semantics of violence. Hence, the composition of these two components (a prefix + a stem) stipulates the semantics, which accompanies violence ... finally, a vocabulary with an aggressive subtext emerges.

Comp.: During the period of the revival of the national movement (the 80s and 90s of the 20<sup>th</sup> century) Zviad Gamsakhurdia and Merab Kostava in their public speeches used an address "Patriots!", which was replaced by a neutral "Citizens!" in the speeches of their opponents...

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# For the Question of the Relation between the Texts of Jacob's compline and "The Martyrdom of Saint Abo"

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- [ia grigalashvili](#)

In our country the spread of Christianity is connected with the names of Andria and Svimeon Kananeli. The result of their work is the establishment of the ancient Hierosolymitan Christian divine service in our country. According to Korneli Kekelidze's words, Saint Jacob's compline determines the rules of chirotony and chirothesia quite similarly to Apostles' decretals. This fact indicates to the ancientness of the main layer of the redaction, which is presented in the text. Korneli Kekelidze believed, that the monument of Hierosolymitan divine service had been translated into the Georgian language at earlier times [Древне-Грузинский ... 1912: 8].

Hierosolymitan church had used Jacob's liturgy till the 12<sup>th</sup> century. The same can be said about Georgia, where the liturgies of Constantinopolitan redaction appeared in the 10<sup>th</sup> century. For the purpose of their mastery over Apostle Jacob's liturgy, the latter was characterized as unreliable and useless for the divine service (which is apparently seen from Patriarch Mark's question to Canonist Theodore Balsamon and from the answer of the latter ). This fact explains Theodore Sabatsmindeli's question to the well-known representative of the Georgian church Eptvime Mtatsmindeli, who was in the center of the Christian life of the Orthodox East. After the analysis of Ekvtime Mtatsmindeli's and Theodore Sabatsmindeli's converse, K. Kekelidze concluded, that Saint Apostle Jacob's compline had been used in the Georgian and Greek Churches till the 11<sup>th</sup> century. In the 10<sup>th</sup> century Constantinopolitan redactions of Ioane Okropiri's and Basili Didi's liturgies came into use and reduced the influence of Jacob's compline.

K. Kekelidze mentioned, that in Jacob's liturgy the list of Byzantine emperors ended with Justinian the Great, while the last saints were Patriarch Modesti (+634) and Patriarch Sopron (+644). Moreover, there were no songs about "the only-begotten son", which appeared in 536. Therefore, we can suppose, that Jacob's compline had been translated before the 4<sup>th</sup>-5<sup>th</sup> centuries, because the Georgian Christian church had obviously needed a text-book of liturgy. The same supposition can be made according to the texts of "Conversion of Kartli" and "The Martyrdom of Saint Shushanik". Obviously, the liturgy of the 4<sup>th</sup> and 5<sup>th</sup> centuries differed from the rules of divine service of the 1<sup>st</sup> and 2<sup>nd</sup> centuries. Their elements are met in the texts of Nicetas the Paphlagonian's "Saint Apostle Andria's homily" and in the episode of "Conversion of Kartli", which depicts Georgians' conversion by Saint Apostle Andria and Svimeon Kananeli. The liturgy of the practice of divine service of the 2<sup>nd</sup> -3<sup>rd</sup> centuries is depicted in the text of "The Martyrdom of Saint Kolael adolescents", especially, in the episode of adolescents' christening and in the confessor's improvised choir service - a characteristic feature of the practice of divine service of the 2<sup>nd</sup> - 3<sup>rd</sup> centuries. A special attention must be paid to the

architectonics of the church of that period of time - there was not a narthex/ a special place for the adolescents, who were not baptized. Therefore, they were not allowed to attend the divine service in the church.

The study of Iovane Sabanisdze's "The Martyrdom of Saint Abo" reveals, that a hagiographer knew Jacob's compline. The comparison of the given texts shows, that the rhythm of Iovane Sabanisdze's telling is connected with the rhythm of compline. Moreover, some prayers of the latter influence the vocabulary of "Martyrdom".

When Iovane Sabanisdze speaks about Saracens' strength and compatriots' fear: "The believers, who live according to the customs of their native country, will never part with only-begotten son of God" [The monuments... 1963:50]. We think, that a hagiographer's point of view originates from the text of Jacob's compline. A priest entreats God to make believers the lifeful listeners of the praise and "to enable them to perform kind deeds via their belief, to step kindly and to live chastely" [Древне-Грузинский ... 1912: 17].

According to the text of Jacob's compline, a priest entreats the god to lead his nation, to bless its sanctum and to execute its will: "We will always utter your words and live according to your Decalogue" [Древне-Грузинский ... 1912: 17]. For Iovane Sabanisdze living according to the Decalogue is similar to "living via customs of the native country".

Iovane Sabanisdze mentions, that "the words of life" are uttered in the church. "The belief of Trinity revives there, teaching about benefaction, fathers' greatness, prophesiers' glory, apostles' preaches, martyrs' works, Christ's sacrifice and martyrdom" [ The monuments..., 1963: 51]. The same order is given in the texts of Jacob's compline. The church is a symbol of divine Jerusalem, where angels, cherubs, seraphs and holy men's, prophesiers', apostles' and martyrs' spirits glorify God.

The priest is saying a prayer: "We praise you, chant for you, adore you and thank you for being the father of every creature - visible or invisible, the treasury of immortality, the source of life, God of everybody. The heaven, the stars, the country, the sea and everything presented in it - Jerusalem, the church, the spirits of holy men, prophesiers, apostles, martyrs, angels, archangels, thrones, dominions, principalities, rulers, powers and cherubs with a lot of eyes - chant for you" [Древне-Грузинский ... 1912: 33].

The lection commemorating martyrs is created for the celebration of God's name. According to the author's point of view, Saint Abo's martyrdom makes him similar to angels, fathers, apostles, martyrs and holy men. In the fourth chapter of "The Martyrdom of Saint Abo", the author praises the saint martyr:

"Be glad God's desirable martyr!

Because similarly to Christ's apostles you reached the blissfulness via confession!

Because the father of heavens crowned you and filled you with the benevolence of the Holy Spirit!

The son tolerated you and the Holy Spirit glorified you!

The Holy Spirit fell in love with you and together with the Father and the Son honored you!

Your behavior surprised angels, because you died for god as a fleshless one.

The fathers are glad for you, because blissful Abraham tolerated you in the bosom of Christ, who had sheltered him and had made him the father of many nations.

You have become the fruit of martyrs and a disciple of apostles!

You were given the name of a chronicler of the lord of the heavens! You were crowned as one of the saints!

You became Christ's confessor! You are glorified together with the holy men!" [The monuments... 1963: 49].

Iovane Sabanisdze could mention a prophet during the martyr's praising, but he named apostles and destroyed a hierarchical order of frescos. Hence, it must be taken into consideration, that when "The Martyrdom of Saint Abo" was being written, the principles of the hierarchical order of frescos were being established. Iovane Sabanisdze could know such literature. Possibly, the text of Jacob's compline was one of the sources for him. It must be mentioned, that in Otkhta Eklesia/the Church of Otkhta the images of bishops and prophets were presented in one row [Amiranashvili, 1961: 203]. Therefore, the theoretical basis of canons of painting was gradually prepared.

In the first volume of the hagiographic lection (after making the definitions of symbols) Iovane Sabanisdze appeals to the parish: "Dear you, who love God, I did not define it myself. I defined it according to apostles' preaches presented in the prophetic books, messages of the gospel and the religion determined by fathers and priests" [The monuments... 1963: 55].

According to Iovane Konkozisdze's chant: "Abo is Christ's preacher, a sharer of Christ's passions, blissful, brave, a savior, praised, worthy, a martyr of Christ's passions, similar to the father (in coming from the country of Kaldevels), a true son of Abraham, wearing an unfading crown, crowned by Christ, a decorator of God's image by the purification of the soul, sacrificed for the crucified. Like Paul he appeared in court and "a strong unbeliever met a desired death". Abo drank a life-giving drink and after his death mentally joined a heavenly life of saints [Sulava, 1999: 34].

In "The Martyrdom of Saint Abo" as well as in Iovane Konkozisdze's chant, the authors emphasize Abo's similarity with Abraham (both of them came from foreign countries) and Saint Apostle Paul (both of them are martyrs).

It's worth mentioning, that in the introduction of "Saint Konstanti Kartveli's life and martyrdom" the author names the books of Bible, which were intended for reading in the church. Moreover, the author speaks about the importance of these books for believers: "My dears, it's obvious, that nobody was able to describe holy books without the benevolence of the Holy Spirit. Moses was the first, who had not seen the creation of the sky and the world, but described this fact according to the notification of the Holy Spirit. Afterwards, Moses described other books and notified about coming out of the sons of Israel.

Afterwards, the statements of prophets were described. They preached for Jesus Christ's coming and his fleshy life. After Jesus Christ's birth the four gospels were also described. They announced future nations about Christ, who was born of the Holy Virgin. Afterwards, "Acts of the Apostles" was written. It depicted Apostles' visits to different villages. A lot of persons believed them and accepted Christianity in the name of the Father, the Son and the Holy Spirit.

Hence, "never-dying" enemies and enviers arose and disposed kings against truth. They compelled the believers to worship the idols. Whose, who tried to contradict, were killed with sword and fire [The monuments... 1963: 164-165]. According to the author's words, believers began describing saints' lives. Therefore, "the life and martyrdom of saint and blissful Konstanti" was described.

Possibly, the nomination of those books of Bible, which are used as lections of the divine service in the church, indicates to the fact, that the practice of church painting (a hierarchical succession of frescos) was based on a deep content of the divine service.

A comparative analysis of the text of Jacob's compline and "The Martyrdom of Saint Abo" shows, that some of the themes, which are presented in "the martyrdom" reflect the elements of the divine service and at the same time, precede the following stage of the development of the church painting (the 9<sup>th</sup> -10<sup>th</sup> centuries).

The editors of the later texts of Saint Jacob's compline name St. Giorgi, St. Theodore, St. Evstati, St. Kvirike, St. Ivliita, St. Barbara, 40 martyrs and St. Abo together with the Divine Virgin, the Precursor, evangelist Mark, evangelist Luke, prophets, holy men and protomartyrs. Catholicos of Kartli Samoel addressed Iovane Sabanisdze with the following words: "We know about your eagerness of the divine service and the knowledge of divine books and diligence in doing kind things" [Chronicles... 1892:73]. We can suppose, that if Iovane Sabanisdze was not the editor of the text of compline, he apparently, was one of those ecclesiastics, who actively used it.

The representation of Biblical persons according to the special succession presented the heavenly world: "The church painting expressed symbolically the idea of its eternity. The painting united fathers, prophets, apostles, fathers of churches, saints, martyrs - everybody who predicted the victory of the church, who fought for it, who participated in its strengthening. These images formed a hierarchical order ended with a half figure of Pantocrator, which is painted on the dome [Лазарев, 1986: 63]. The Pantocrator is depicted in the domes of the Byzantine churches, while the raise of cross is presented in the Georgian ones. Hence, the scheme of hierarchical arrangement of frescos is identical.

Stepane Mtbevri's "The Martyrdom of Saint Gobron" was written in the beginning of the 10<sup>th</sup> century. The composition of the lection is created in such a way, that the main character takes after Jesus Christ via his martyrdom. The introduction indicates to the spiritual significance of the danger for the "strengthening" of the belief of a believer. Similarly to fathers Joseph and Job, Saint Gobron averted suitably the danger sent by God. He fought with unbelievers. Moreover, like Saint Apostles Peter and Paul, the Georgian nobleman Michael changed his name during the battle against Arabs near Kvelistsikhe. Firstly, his name was "Michael".

Afterwards, he was called "Gobron" - a name of the Jewish origin, which was defined as "strength" - one of God's names. Naming a martyr was a spiritual transfiguration indicating at reaching a new stage. When the king Adarnase saw a martyr with a bloody cross on the forehead "he believed in his martyrdom as well as in Giorgi's and Theodore's torture" [The monuments... 1963: 182]. Saint Gobron is named as a great martyr. His comparison with Biblical persons is depicted in the scheme of the lection, which corresponds to the canonic of the painting of the Christian church, that was intensively established in the 10<sup>th</sup> century. The scheme of the hierarchical order of the heroes is presented in the following way:

1. Christ-strength (presented in Saint Gobron's name);
2. Arch-angels - Michael and Gabriel (their names are met in the etymology of the saint);
3. Fathers (Joseph, Job, Abraham, Moses);
4. Prophesiers (David, Esaias, Jeremiah, Daniel);
5. Apostles (Peter and Paul);
6. Great martyrs (Saint Giorgi and Saint Theodore);
7. Saint Gobron (also the group of saints, 133 martyrs).

It's worth mentioning, that sometimes the author of "Martyrdom" did not indicate to this similarity, but the comparison of the saint with the above mentioned persons was deliberate. At that period of time, the church painting reached higher stage. Therefore, it was enriched with themes. New tendencies appeared in the church lection.

Similarly to the Georgian hagiographic works, the Biblical themes were repeated in "The Martyrdom of Saint Gobron". It's obvious, that their symbolic-allegoric depiction had originate from the content of the prayers uttered during the divine service. The ecclesiastic writing of the Middle Ages presented the following themes: creation of the world, the fall of man, regret for losing the Paradise, prophecy of Christ's birth, his birth, crucifixion, resurrection and expectation of the Second Coming. The lection created by Stepane Mtbevar-Episcope began with the mentioning of God. Afterwards, attention was paid to the examples of averting the danger and the fall of man. Before telling about the martyrdom of Saint Gobron, the hagiographer depicted the picture of Christ's Second Coming. When Christ appeared with a cross, the nature underwent a lot of metamorphoses. The martyrdom made Gobron similar to Jesus. This fact enabled the believers to think about the inevitability of the Second Coming. Moreover, this theme was depicted on the west walls of the churches and reminded about terrible judgment.

Zosime Mtatsmindeli's canticle, which was dedicated to Ilarion Kartveli, depicted Saint's approach to the heavenly group via following the principles of the hierarchy of frescos: "Don't forget me, father Ilarion. You defend us via standing before Christ, the Divine Virgin, all fleshless creatures of the heaven, prophesiers, apostles, priests, fathers and martyrs [The manuscript... 1901: 184].

"The life of Maximus the Confessor" explains to the believers, that they have to consider the words of prophesiers, apostles and evangelists. "In the church God nominated firstly apostles, secondly prophesiers, thirdly priests. In the holy gospel he told to the disciples and all the inhabitants of the world: I will tell everybody what I tell you now: who tolerates you, he/she

will tolerate me and who abuses you, he/she will abuse me. It's obvious, that those, who do not tolerate apostles, prophesiers and priests, whose, who abuse them and their words, will abuse Christ [The Georgian... 1918: 80].

All the above mentioned enables us to conclude, that: 1. Iovane Sabanisdze knew the text of Jacob's compline and under its influence wrote the phrases for "The Martyrdom of Saint Abo". He offered the system of Biblical characters, which corresponded to the principles of the hierarchy of frescos established in the Christian church painting of the 10<sup>th</sup> century. 2. Saint Abo is presented among the saints of Jacob's compline. His name was obviously added later by the editor of the compline. 3. We suppose, that the principles of the hierarchy of frescos, which is presented not only in "The Martyrdom of Saint Abo", but in other hagiographic works and hymnography, originated from the text of Saint Jacob's compline.

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# The Regional Identity – Georgia’s Center and Periphery (1900-1917)

 [spekali.tsu.ge/index.php/en/article/viewArticle/6/58](http://spekali.tsu.ge/index.php/en/article/viewArticle/6/58)

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The question of the national identity is usually discussed according to the criteria, which characterize the nation - the language, the religion, the historical memory, the tradition, the territory. The peculiarities of their perception by the society acquire great significance. Naturally, they must be considered according to the requirements and spirit of the epoch, because the consciousness of the society changes during the centuries. Therefore, in addition to the above mentioned, the consideration of the development of the consciousness of the social strata and the assessment of the involvement of the center and periphery during the evolution of the Georgian nation are significant for the consideration of the Georgian national identity [Songulashvili, 2011: 297].

The evaluation of the peculiarities of the public perception is very important for a complete study of Georgia's history of 1900-1917. The restoration of the Georgian reality needs the study of the attitude of different social strata (or groups) to the ongoing political, socio-economical, cultural and religious processes. The same can be said about the evaluation of the role and involvement of the center and periphery (or a city and a village) in these processes.

1900-1917 was a very difficult and interesting period. Georgia faced new challenges during this chronological stage. 1. On the one hand, it was an ideological continuation of the events, which had been taking place since the 60s of the 19<sup>th</sup> century - when the so-called heirs of Tergdaleulebi had tried to propagate nationalism, deepen knowledge, idealize the past and "raise" the cognition of the defense of national values. 2. The abolishment of serfdom in Russia (the second half of the 19<sup>th</sup> century) was followed by the establishment of capitalism and spread of a new economic system in Georgia. These processes facilitated the change of economic forms and stipulated reforms of political life and radical changes of the consciousness of the social strata. The main aim of the Georgian political and cultural elite became the defense of a peasant's rights and definition of his/her functions. 3. The 90s of the 19<sup>th</sup> century were followed by the appearance of new social strata (proletariat and bourgeoisie) and different political parties, which had their own views of freedom and Georgia's further development. Each of them tried to involve the representatives of lower social strata into the political processes" [Songulashvili, 2011:299].

An unsuccessful completion of anti-Russian rebellions of the first half of the 19<sup>th</sup> century "convinced" the Georgian cultural and political elite, that an attempt of the restoration of Georgia's independence had no perspectives at that period of time. "A new stage of national movement begins during the second half of the 19<sup>th</sup> century. Armed actions are replaced by the ideological battle and raise of appropriate consciousness of the population, which aims at the

preparation of the Georgian society to overthrow a colonial yoke" [Malazonia, 2001: 4]. During the second half of the 19<sup>th</sup> century, the spread of capitalistic relations facilitated an industrial-technical progress. Therefore, the necessity of the prominence of an industrial-technical role in the educational processes became obvious for the Georgian intelligentsia.

The perception of the center and periphery/a city and a village by the Georgian cultural and political elite is very significant during the research of the national problem of 1900-1917. This period comprises a new stage of the development of capitalistic system, the change of industrial techniques, the formation of a new social structure, the culmination of anti-Georgian policy of the Russian government and the threat of Russification of the Georgian culture, traditions and consciousness.

The Georgian historiography paid attention to different questions of a city and a village. Many scientists studied the problems of their formation, development and relationship. My research deals with the involvement of a city and a village in the process of the development of the national idea.

A city has undergone different stages of development during the centuries. It had its political, cultural and economic "loads" in different epochs. During 1900-1917 a life of a city achieved new dimensions: besides acquiring a new economic function, it became a cultural center and the main support of the political and cultural elite for the realization of new ideas and views. A city propagated national ideas in the direction of a village. An interesting article concerning this question was published in the newspaper "Mertskhali" in 1908. Its author underlined a role of a city, which gave the tone to the whole social life. Moreover, "a city directs a provincial life and influences it economically. Social, cultural and political issues, every new political course and social movement firstly appear in the city, establish there and only afterwards, gradually spread in the village. The more alive is a cultural-political life or a social movement in a city, the more alive is the life and movement in a village and vice versa, an impeded and weakened life of a city stipulates freezing of a provincial life" [A leading..., 1908: 1].

In 1900-1917 the cities acquired a new significance in Georgia. They were regarded as the main centers for making connections with villages. Moreover, the Georgian intelligentsia intended to bring a renewed style of life in a village, to raise the awareness of villagers in different spheres of life and to strengthen a national self-consciousness via cities. A lot of educational institutions were established for giving education and raising national consciousness in broad masses of society. A city faced new demands and challenges in the new epoch. In 1916 the newspaper "Samshoblo" stated: "Politically, a city has always had a progressive-democratic significance. A village has always been more scanty, isolated and powerless. Therefore, its subordination and enslavement was easier for despots. In the old times a political-social freedom remained only in the villages located in the mountains. A city was like a remote mountain, because it was inhabited by numerous groups of persons and it had better arms for fighting battles. Therefore, the solidity of the civil freedom was born and reared in cities" [Tsereteli, 1916: 2].

The importance of educational institutions raised in 1900-1917. They became the means of the involvement of broad masses of society in almost all questions of the state importance. Neither citizens, nor villagers missed these events. The establishment of capitalistic system facilitated the beginning of the new stage from the economic and cultural-political points of view. Capitalism stipulated the emergence of strong economic and commercial relationships between a city and a village. All the above mentioned influenced the development of culture. Therefore, the leading part of the society tried to open new schools for raising the intelligence of learners as well as for giving them an economic knowledge. These processes reflected positively on the condition of the state. "The school became a necessary tool of the contemporary development. Modern capitalism needs a profound knowledge of the population. A difficult apparatus of the management of the heavy industry will not work without it. The knowledge is needed for a proletarian of a factory, a peasant or a worker of the village" [Shvarts, 1906: 2]. Tbilisi and Kutaisi were the main centers for preaching a national idea. The representatives of the cultural and political elite gathered there. A lot of ideas, which originated in these cities were spread in the broad masses of society. It's worth mentioning, that the importance of Tbilisi of the end of the 19<sup>th</sup> century differed in the beginning of the 20<sup>th</sup> century. The consciousness of the society changed radically by means of the activities of the Georgian intelligentsia and the national program, which originated in the 60s of the 19<sup>th</sup> century. In 1916 the newspaper "Tanamedrove azri" stated: "Tbilisi is the only center, where all the threads of social and ideological lives are gathered. Kutaisi - a petty bourgeois city and the capital of a peasant province - is ideologically fed by Tbilisi" [A village..., 1916: 1]. It's worth mentioning, that in Georgia of the capitalistic epoch, a city acquired a great significance. Moreover, it had to say a new word regarding the revival of the statehood and the maintenance of the national values. Factually, it was the beginning of a new epoch from the economic and commercial points of view. After the abolishment of the feudal system, capitalism was established in Georgia. Despite some serious problems, it succeeded in the beginning of the 20<sup>th</sup> century. This fact explains why the Georgian cultural and political elite appealed to revive a life of a city and to raise the involvement of different social strata.

The Georgian traditions, history and geographical location determined a great role of a village in Georgia's life. During the centuries Georgia was regarded as an agricultural country. This fact facilitated the necessity of the maintenance and continuation of traditions in the new epoch. Moreover, the new era demanded the consideration of new challenges.

One of the main aims of the Georgian intelligentsia was the revival of a village and a transition to the new standards of peasants' household. In the feudal epoch the relationship between a landowner and a peasant was built on the economic policy. Everyone knew his/her functions. Everyone was accustomed to the existed system. The abolishment of serfdom and the establishment of capitalism changed the situation. The change of economic relationships transformed a peasant's consciousness. The feudal epoch "disappeared" and the necessity of a peasant's involvement into the new life appeared. It was not easy. The established customs had changed. During 1900-1917 the cultural and political elite tried to involve a village into the national processes and facilitated its accommodation with the capitalistic system. "A village - the main pillar of our life - has not changed yet. We do not know how our peasant lives, how he/she struggles with today's inconsolable situation, what bothers him/her, what is his/her

hope, how he/she co-operates with the nobility, priesthood and those state officials, who surround him/her and take care about his/her life, who gather the results of peasants' work in the behalf of the state and for the functioning of the national institutions. The events of the life of a village are not studied well. Therefore, there is no genuine idea about them" [Tpiliseli, 1902: 1]. Iveria nominated some facts, which impeded the success of a village. "What impedes the success of a village? The first - most of our lands are not isolated and a lot of quarrels are carried out. The second - a temporary obligation. The third - we have not got appropriately arranged public schools, where pupils can gain knowledge on the pedagogical basis" [Russia, 1902: 2].

These problems became the main challenges of the first 20s of the 20<sup>th</sup> century. Hence, the major problem was the spread of education in the broad masses of society. This process would facilitate the raise of intellectual potential and economic knowledge. Moreover, it would end with an economic success. It's worth mentioning, that education acquired a significant function in the new epoch. Schools and educational institutions had great importance for the maintenance of the national self-consciousness, the raise of a political level and an economic advance.

In the second half of the 19<sup>th</sup> century the Georgian cultural and afterwards, political elite aspired for the transmission to the processes, which characterized a capitalistic system. Hence, the transmission was not fast and easy. Villagers (peasants) had difficulties in accepting capitalistic rules. Although these processes proceeded painfully in the city, it was far more advanced than the village. In the beginning of the century, the adaptation to the economic system was a serious problem for a village. Hence, after the efforts of the Georgian cultural and political elite, the situation radically changed. The villagers realized the challenges of the new epoch and tried to improve their living conditions via getting more profound economic knowledge.

Firstly, the society looked indifferently at knowledge acquisition. Hence, the situation changed gradually. In 1917 the newspaper "Sakhalkho sakme" stated: "There is one significant condition in the village. A political work is going on somehow. People "acquire" political cognition, wake up politically and appear on the state arena. Hence, they feel the necessity of cultural-economic work. The same can be said about the revival and development of economy or the spread of knowledge and education. A village is ready for these processes and waits for them. Without them the situation will not change" [Pirtskhalava, 1917: 2].

The theme of a city (and especially, the theme of a village) occupied an important position in the media of the first 20s of the 20<sup>th</sup> century. Almost all newspapers and journals discussed the problems associated with citizens and villagers. A special attention was paid to the question of a province, because new economic and social reforms were painfully perceived by a village. Moreover, the taxes imposed by local officials and managers "hardened" the conditions of an impoverished village.

The articles about Georgia's villages and cities were often published in the journals and newspapers. They discussed all problems, achievements and failures. The articles highlighted household and social problems. The life of citizens and villagers attracted the

attention of the Georgian cultural and political elite. Despite the fact, that the articles were printed in all organs, we must pay a special attention to the newspaper "Tanamedrove azri" under the editorship of N. Zhgenti (1915-1917). It described the events, which were urgent in the discussed epoch and depicted the spirit and demands of the villagers, their perception of the national idea and public affairs.

The newspapers and journals paid attention to all parts of Georgia and emphasized the problems of the population (the interests of the inhabitants of different parts were differentiated), for instance, in contrast to Megrelians, the representatives of Guria were very active in the question of knowledge acquisition. The situation in mountains and valleys was quite different. Besides the questions actualized by the elite, great attention was paid to the household problems of the population. Moreover, newspapers and journals presented the situation in different parts of Georgia.

As it was already mentioned, Georgia underwent particular changes in 1900-1917. This fact was related to the reforms carried out in the world. The same can be said about the events, which took place in our country. Moreover, the question of statehood became very urgent at that period of time. Therefore, the Georgian cultural and political elite, which had gained knowledge abroad tried to "move" the Georgian society to the new system. It propagated the idea of freedom in the population. It's natural, that a village was not an exception. Political reforms were accompanied by economic innovations. Feudal remnants were mostly presented in a village. It was necessary to eradicate them and to raise economic and political levels of villagers. It's a well-known fact, that during the Middle Ages the Georgian orthodox church and ecclesiastics popularized national ideas in the society. In the new epoch, schools and teachers began working in the same direction. Besides spreading education, schools tried to actualize the problems troubling society. "Today's village is a very difficult phenomenon. Various contradictory social and economic relations are interlaced in one another. Different social groups are fighting. The war intensifies and at the same time, develops this fight. It hastens the differentiation, which exists between the contemporary social and economic lives in a village and in a city. Therefore, the war hastens the development of capitalism [An..., 1916:1]. The intelligentsia took care about the welfare of a village. Its representatives believed, that the villagers could facilitate the success of a village via brushing up their knowledge in the sphere of economy.

Education was related to the development of an economic knowledge. Therefore, the solution of the following actual problems of a village was necessary for its development: 1. Well-educated public figures, who could popularize a national idea, create special conditions for the maintenance of national values and get acquainted the population with the history and traditions of their country; 2. Persons having an appropriate education for bringing into the village new tools and culture, for establishing special schools, where the villagers could get a technical education, which would facilitate the growth of productivity and promote economic revival.

All the above mentioned can be summarized in the following way: it is significant to evaluate the involvement of a city and a village (a center and a periphery) on the given stage of the consolidation of the Georgian nation. The study of the Georgian identity without this problem is

impossible, even in case of determination of the separate characteristics of the identity.

I do not aim at the detailed discussion of the life of a village. I try to find out how a village considers itself as a part of Georgia, how it adapts to the new economic system and how the villagers' consciousness changes.

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# Reality and Literary Fiction (Otar Chkheidze's "Artistic Revolution")

 [spekali.tsu.ge/index.php/en/article/viewArticle/6/52](http://spekali.tsu.ge/index.php/en/article/viewArticle/6/52)

- ["Spekali" #6](#)
- [Study of Literature](#)
- [ana imnadze](#)

The 90s of the 20<sup>th</sup> century were "tragic pages" of the history of Georgia - the Georgian-Ossetian conflict (the so-called War of Tskhinvali) and a civil confrontation in Tbilisi (the so-called War of Tbilisi) were followed by the series of defeat and national depression. This period was depicted in the Georgian fiction. The Georgian president Zviad Gamsakhurdia was in the epicenter of peripeteias of the 90s. His personality was quite interestingly presented in "Artistic Revolution" - a novel of the famous Georgian writer Otar Chkheidze.

Zviad Gamsakhurdia wrote in one of his essays: "No one must be surprised, that I begin speaking about Shelley with his death. The end of a poet's life is often the beginning of a "genuine comprehension" of his work. This ending is always symbolic and points to the essential" [Gamsakhurdia, 1991: 229]. Zviad Gamsakhurdia's tragic death is a key of the comprehension of his life and political activity. Its representation in the Georgian prose and especially, in Otar Chkheidze's work attracts great attention. It's a well known fact, that the events of the last decade of the previous century were depicted in the trilogy: "Artistic revolution", "White bear" and "Bermuda triangle". Two of them ("Artistic revolution" and "White bear") describe last period of Zviad Gamsakhurdia's life and work.

The title "Artistic revolution" comprises an intrigue. Can the military overthrow of the government be artistic? The famous French film director Jean-Louis Barrault wrote in his book "Reflections on the theatre": "A lot is said about a theatrical lie and falsehood - as if the actor creates illusion and for that reason, his/her role-playing is a deception. A deceived obeys the performance and believes in it. Even in this case, he/she is in the captivity of the lie. When we speak about an actor or a spectator, a paradox is the result of the co-participation of two deceivers" [Barrault, 1980: 5]. The artistry means the imitation of truth, a transition of a spectator into the illusionary world (i.e. deception). Hence, when the above mentioned events move into the reality, they have bad results. Otar Chkheidze believes, that a pre-condition of the tragedy is viewed, when the imitation and falsehood determine a destiny and a future of a country.

The author speaks about the 90s of the 20<sup>th</sup> century with the doubt and grief: "A country is a big theatre and a theatre is not a theatre any more... actors ran into the streets: famous and unknown. The theatre rushed into the streets. It came from there and dwelled there" [Chkheidze, 2002: 34]. Imitation and deception ingrained in the Georgian society of the 80s-90s. Persons began searching for their leading (or episodic) roles. Everybody tried to fish in troubled waters. Everybody tried to replace the main character (at the theatre or in the life): "Diomedes wished all his life: if Akaki is ill, if he breaks his neck, if something happens with him,

I will enter after the first act to avoid the failure of the performance" [Chkheidze, 2002:125]. Diomedes represents an ambushed society, which waits for a desired role and if a director (life, fortune...) does not give it, the sentence will be passed to him (it...). Otar Chkheidze's novel "Artistic revolution" depicts a "role deprived" society and a country destroyed via artistic, false and imitated feelings and emotions.

It's obvious, that at the end of the 20<sup>th</sup> century "... democratization of the society and the disappearance of the "care" of the party facilitated the publication of works presenting the problems of our society. Pluralism was established in the Georgian literature and art. Socialistic realism was not the only method in the Georgian cultural space" [Gaprindashvili... 2010: 158]. However, the principles of pluralism were not unknown for Otar Chkheidze even at the end of the century: "Otar Chkheidze was the first in our writing, who rejected a pattern of the socialistic realism and ideological dogmas via the creative practice and an artistic word" [Sigua, 2004: 3].

"Artistic revolution" was written in 1993. Its plot develops on the background of the dramatic events of autumn of 1991 and the first week of 1992. Byron expressed significant ideas about depicting tragic events and distancing via time. According to the writer's point of view, the talent is not enough for creating a tragedy. The passage of time is necessary for calming down. Only after a particular period of time, one can trust the memory and create a worthy work [Дьяконова, 1974:57]. This position is not unknown to Otar Chkheidze. He considers distancing via time as a necessary factor of the assessment of tragic events: "Events need time, they have to pass, to part from us, they will be seen better after some time, a writer will better depict them... yes, it is seen, clearly, perhaps tomorrow a twilight will cover it... I am counting the left years on my fingers, I cannot wait for something" [Chkheidze, 2002: 15].

According to the Georgian literary criticism, Otar Chkheidze did not support a loser or a winner during the depiction of the political events of 1991-1992. He boldly presented the truth, which was not acceptable for everybody [Sigua, 2004:3; Kukhianidze, 1999: 3; Chkheidze, 2008:776]. Otar Chkheidze did not name authentic characters. He did not use allusions. Otar Chkheidze was not an apologist of Zviad Gamsakhurdia and often expressed his critical attitude towards the ex-president (even in the novel). The writer presented impartially dramatic events and opposition within the Georgian society.

The main character of "Artistic revolution" is president Zviad Gamsakhurdia. The development of the plot enables us to see him in different situations (watch him from different angles). Otar Chkheidze's attitude towards Gamsakhurdia changes according to the peculiarities of the events and president's decisions. In the beginning of the novel, the author writes about him with some kind of irony and doubt: "The throne shook. It shook as soon as he sat on it... possibly, to bundle up" [Chkheidze, 2002: 45]. Otar Chkheidze mentions, that the desires of superiority and reign are the major factors stipulating the opposition of the society: "Everybody wants a throne. The throne is one. A slavish soul was filled. A throne is a dwelling of a holy spirit. No one is saint. The sinless can throw a stone. Everybody will throw, as if everybody is sinless" [Chkheidze, 2002, 41]. However, the writer tries to find the reasons of hatred towards Gamsakhurdia in his previous mistakes and personal characteristic features. Moreover, Zviad had a famous father - a well-known Georgian classic Konstantine Gamsakhurdia. This fact can explain the jealousy towards ex-president: "They felt envy, because his father was Konstantine,

because he had the Kolkhian tower, a peacock and a young deer were the objects of jealousy too" [Chkheidze, 2002: 79]. Otar Chkheidze sees more serious reasons. Zviad wished to change pro-Russian orientation of the country: "The president wants to hear nothing about Moscow. He does not want to listen to the Russian speech" [Chkheidze, 2002: 197]. In addition, the persons, who occurred "in the needed situation" "at the needed time" demonstrated their ingratitude: "They knew nothing: he informed them about declarations, the freedom of a person, the nation and freedom... he dressed them in new suits, taught them how to tie the ties, he, he did everything, tied their ties, when taking them to the supreme council to attend the first session" [Chkheidze, 2002:237]. The author does not forget Zviad's mistakes made before his presidency. Moreover, when Chkheidze analyses the event of the tragic night (April 9), he does not spare Gamsakhurdia and other leaders of the national movement. The writer describes previous minutes of the fatal massacre in the following way: "there was a flock and a kind shepherd tried to drive it away. The flock did not move. It obeyed false shepherds and stood doomed" [Chkheidze, 2002: 56]. This episode depicts the rejection of the request of the Patriarch of Georgia by the leaders of the national movement (among them was Zviad Gamsakhurdia). The protesters did not move and became the victims of the fatal massacre.

Despite the "heaviest situation", the president stayed calm, especially, at the end "as if the president dozes, as if, as if. His eyelids fall down. Move up. Move down. Move up. Fall down: what do they want, the brave men brought up by him... the hatred will eat us. The eyelids fall down" [Chkheidze, 2002: 236-238]. Zviad Gamsakhurdia recalls, that he has often been the reason of his mother's tears and sleepless nights. He could choose a calm life of a famous classic (a successful scientific career, working in quiet libraries and achieves) for bringing joy in his mother's life... but he could not betray himself, his father and Georgia, which had a "light-red flag". The author gives a scrupulous description of the episode of president's leaving. Zviad Gamsakhurdia tries to save the lives of the members of his family. The same can be said about dozens of soldiers and members of their families . Otar Chkheidze gives "one phrase" description of Gamsakhurdia's last dreams, hopes and reasons of his presidency: "He ordered to pack away. It was his last presidential order. He was still looking at the map. Everything was ready. They will give a report. He is standing up, looking at the map again. Candle-light is reflected on his face. He stands up, stands still, stands still, puts down the pencil, puts. "...will be... our... our... will be our..." goes away looking at the map. The pencil lies on Tao-Klarjeti" [Chkheidze, 2002: 363]. Unfortunately, the end of Tbilisi's war turned into the beginning of the national depression and series of defeat. The novel depicts this fact via a symbolic scene - an archangel leaves Tbilisi: "flies over Tbilisi, destroyed Tbilisi, ruined Tbilisi, sinful Tbilisi, having no idea about its sin. Archangel Gabriel flaps its wings and leaves glacier. They fly together for a moment. Afterwards, the archangel disappears. A flyer says: "It seemed, that a top avulsed from the glacier. I thought it would fall into Tergi. No. It contracted, flapped the wings and disappeared" [Chkheidze, 2002: 367].

As it was already mentioned, "Artistic revolution" depicts precisely the dramatic pictures of Georgia of the second half of the 20<sup>th</sup> century. Moreover, the author draws historic parallels and presents those historic persons of the previous century, which determined the destiny of our country at different periods of time. Therefore, the characters of the novel can be classified in the following way: a) Historical persons of the 19<sup>th</sup> century, who got orientation on the

"coreligionist" northern neighbor - Russia: King Erekle, Grigol Orbeliani, etc. King Erekle appears several times: firstly as a character of Nikoloz Baratashvili's poem: "Kind shepherd, I entreat my kingdom to your holy flock - firstly he doomed it and now he was asking to entreat it" [Chkheidze, 2002: 207]. This phrase shows the author's attitude towards Erekle and his political course. Hence, afterwards, the description of the tragedy of Krtsanisi explains the King's decision: "Erekle's supporters left him and he almost fell into the hands of the bloody enemy. He was left, left to the enemy. They stepped away to "watch an amusement" [Chkheidze, 2002: 208]. According to the writer's point of view, a position of "a viewer of an amusement" is deplorable for everybody, because, finally, the viewers and the loyal ones are similarly punished - a foreign force enters the country for raiding. Suddenly, appears Grigol Orbeliani, who attends to the duties of the management and speaks with his former table companions - Lopiana and his friends - from the position of Kazakh-Russians. He will not even refrain from wiping them: "Firstly was whipped a person, who cried out as a chief" [Chkheidze, 2002:147]; b) The second group comprises historical persons, whose apostate position determined Georgia's historical fate in the beginning of the 20<sup>th</sup> century: Akaki Tsereteli, Noe Zhordania, Stalin.... "Tsereteli makes an appeal to the public for the defense of the government, Stalin appeals for overthrowing it. Two unlucky Georgians, who "are fighting" in the far north" [Chkheidze, 2002, 65]. At that period of time, the country did not lack "amusement loving" persons, who thought only about their glorification. Therefore, the expansion of Georgia by Russians was carried out in 1921. It resulted in 70 years of "red hooded" Georgia; c) The third group comprises the writer's contemporaries, who shared a cruel fate of the country at the end of the 20<sup>th</sup> century. The events of the 90s were connected with their names. Otar Chkheidze showed vividly his attitude towards the variegated society, which opposed the president. It seemed, that the representatives of this society had nothing in common, but the writer "clearly" indicated to the connecting mark - they "were puffed out with the spirit of Moscow, they looked with Moscow's eyes, they tried to please Moscow"[Chkheidze, 2002: 190]. These persons "were deprived of their roles. He deprived them, because he did not believe in them". They "change the masks, coquette, present themselves as the apostles of kindness, but, in fact, they are filled with jealousy, the passion of priority chokes them" [Chkheidze, 2002: 329].

Otar Chkheidze's civil position is shown on the background of the above mentioned historical excursus. It is connected with the consideration of the feeling of responsibility before the future of the country. The author mentions, that the 20<sup>th</sup> century got rid of two catastrophic disasters - communism and fascism. The 21<sup>st</sup> century faces a threat masked with the name of democracy. In this case, it does not matter, "what will eat us: a wolf or a dog having the color of a wolf" [Chkheidze, 2002: 220]. The author believes, that Georgia's political course must be oriented on Europe. If we helped ourselves, Europe will be aided too. Does Europe's future and salvation depend on Georgia again? Can we find enough strength to bear responsibility for Europe's future? It's obvious, that the problems of the novel are presented in the national and universal consciousness. Therefore, "Artistic revolution" and the problems presented in it have still been discussed in the Georgian literary space.

The debates about killing /committing suicide are still going on.

The given episode is repeated with a documentary precision in eye-witnesses' stories. This fact became known to the society after the publication of the novel [Koridze, 1999].

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# Aristotle on Homeric Innovation and Book 9 of the "Iliad": Oral and Written Stages of Enlargement

 [spekali.tsu.ge/index.php/en/article/viewArticle/6/61](http://spekali.tsu.ge/index.php/en/article/viewArticle/6/61)

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- [Zaza Khintibidze](#)

As is well known, to date no clear notion has been formed of ancient Greek epic production, which preceded or followed immediately the "Iliad" and the "Odyssey": "We know next to nothing about the relationship of the Homeric poems to antecedent and contemporaneous epic" [Fenik, 1986: XIII]. Therefore, it is extremely difficult to draw a dividing line between the traditional and innovative aspects of Homeric poems: "Even so, some noteworthy conclusions can be drawn in this direction via the consideration of ancient authors' notes and the analysis of Homer's poems" [Gordeziani, 2002: 123]. The study of the "Iliad" and the "Odyssey" according to the aspects of the formulaic language, the development of an epic action and conflict, compositional organization, and individualization of the characters shows clearly that "the innovative spirit is present almost everywhere in Homeric poems" [Gordeziani, 2002: 123-125].

Despite the objective difficulties, taking into account the ancient sources and above all Aristotle's "Poetics", study of Homeric innovation is still possible. In several parts of "Poetics", Aristotle widely discusses Homeric poems and in particular, distinguishes the author of the "Iliad" and the "Odyssey" from other Greek epic poets: "Whether or not we want to attribute 'innovative' tendencies to Homer, we must think of him not only as a master of his craft but also as a supremely gifted man who, like Shakespeare, Bach or Mozart, could not help transforming whatever he touched. Aristotle saw the particular excellence of the Homeric poems in their control of large-scale narrative, and since this quality distinguishes them from all other heroic poems it is reasonable to look for a specific quality of Homer's genius in his sense for large-scale narrative" [Mueller, 1984: 159]. In respect to the above aspect i.e. the compositional organization of the epic narrative, as is well known, Aristotle emphasizes the Homeric innovation in several parts of his treatise: VIII, 1451a22-30; XVII, 1455b16-23; XXIII, 1459a18-37; XXVI, 1462b5-11.

However, there is another passage within the "Poetics". This is XXIV, 1460a5-11, which deals with a different aspect of Homeric innovation - the individualization of characters. It is a well-known fact that the given part of "Poetics" presents Aristotle's unambiguous opinion about the nature of Homeric characters, in particular, on how Homer individualizes his characters: according to Aristotle, by means of their speeches - monologues and dialogues [cf. Gordeziani, 2002: 114-115].

From the outset, this passage attracted the attention of translators and commentators of the treatise. In particular, its interpretation is complicated by the circumstance that Aristotle's words - [αὐτὸν γὰρ δεῖ τὸν ποιητὴν ἐλάχιστα λέγειν](#) [Aristotle's...: 1460a7], i.e. "*the poet himself should speak very little*" - can be interpreted in two ways: 1. a poet should speak very little *in the first*

person; 2. a poet should speak very little *both, in the first and third persons*. In my opinion, the second interpretation is more acceptable [Khintibidze, 2012]. It is based upon G. F. Else's [Else, 1957: 619-621] and D. W. Lucas' [Lucas, 1978: 67, 226-227] comments on the given passage of "Poetics". Although popularity of the above interpretation has 'decreased' recently, I comprehend the given passage (XXIV, 1460a5-11) in the following way:

[5] "Homer deserves praise for many other [reasons], but also [6] because alone among other [epic] poets he knows what to do, [7] and the poet himself should speak very little [as a *narrator*] because [he] is not [8] an imitator (i.e. a poet) owing to it. Others (i.e. other epic poets), in fact, always (i.e. throughout the whole poem) *narrate* themselves [9], but imitate (i.e. *impersonate*) little and insignificantly. But he (Homer) after a brief [10] preface immediately brings in a man or a woman or any other [11] character and no one without character, [only] with character" (i.e. in contrast to other epic poets, Homer individualizes his characters through their speeches, or dialogic - and not narrated - parts of the text).

The above interpretation of passage XXIV, 1460a5-11 makes it possible to analyze the question of the individualization of Homeric characters and at the same time, provides an opportunity to study the problem of the genesis of the "*Iliad*" and the "*Odyssey*" in an innovative way. I mean the fact that, according to Aristotle, Homer exceeds other epic poets in the large number of dialogic parts of his poems. I think, that the double innovation of the author of the "*Iliad*" and the "*Odyssey*" - his successful aspiration to the compositionally organized monumentality, or to an extensive and at the same time, structurally united composition, as well as to the large number of dialogic parts of the text - can be logically connected to each other. However, Homeric researchers, as far as I know, have never taken such an opportunity.

Recent Homeric studies endorse the idea about reaching an unprecedentedly large i.e. monumental size of the "*Iliad*" and "*Odyssey*" by means of the gradual process of enlargement, carried out by one and the same poet - Homer himself [Mueller, 1984: 159-176]. From the first sight, this new and to some extent, conciliatory theory seems quite successful. In my view, it aims at achieving a sort of compromise between analytical and unitarian concepts of the 19<sup>th</sup>-20<sup>th</sup> centuries, as well as the simultaneous counteraction of Parry-Lord's theory of Oral Poetry, so far as this new theory does not exclude completely the existence of the stage of writing within the process of formation of the Homeric epic. Therefore, it overcomes, indeed, the aspiration of analysts [Page, 1959: 297-342] to reject Homer - an individual creator, which really existed and on the other hand, makes irrelevant the desire 'to justify' each vague part of the "*Iliad*" from the unitarian point of view [Schadewaldt, 1938]: it is not necessary to reject the contradictions, really existing in the text, as far as they are caused not by a multiple authorship, but by Homer himself - a supremely gifted creator, which however "was not, by our standards, a very good editor" [Mueller, 1984: 172]. Accordingly, this fact of course does not overshadow the genius of the author of the "*Iliad*".

The above-mentioned theory is characterized by maximally allowable eclecticism. Thus, it is popular, so far as it considers more or less the interests of all major schools of Homerology. However, it is regrettable that the given theory, as it seems to me, fails to achieve full success - to harmonize the theories of multiple authorship and Oral Poetry, on the one hand and the conceptions of an individual creator and written Homer, on the other.

Within the framework of the theory under discussion, various forms of the so-called narrative discontinuity or inconsistent parts of the text are properly, as it seems to me, considered as the evidence for the stages of gradual enlargement of the *"Iliad"* [cf. Mueller, 1984: 167]. The concept of creation of the *"Iliad"*, *comprehended* as a gradual and a perennial process of enlargement, actualized by Homer himself, does not contradict the unitarian conception: "It is obvious that the *"Iliad"* and the *"Odyssey"* are not poems which were written 'in one breath'. We should think that the author created them gradually, in parts. ... It is also possible that the parts of the poems were not created in the same order in which they appear now" [Gordeziani, 2002:125]. However, in order to consider the point of view of numerous supporters of M. Parry and A.B. Lord the given theory does not discuss one of the most important issues - how to distinguish from each other oral and written presumable stages of the above enlargement.

According to the theory under discussion, the narrative inconsistencies of the text, which emerged after the enlargement of the *"Iliad"* can be arranged in three groups. The first group - "editorial deficiencies" [Mueller, 1984: 172] - was neutralized by Homer, but "the resulting editorial problem was solved by addition rather than subtraction". As a result, the previously enlarged part of the poem was brought into conformity with a new narrative context and situation. All the above-mentioned can be illustrated by the lines 699-709, 721-728 of Book 2 of the *"Iliad"* [Mueller, 1984: 161-162]. Homer left the vague parts of the second group without neutralization, because "the poet did not bother to revise his previous narrative in the light of his addition" [Mueller, 1984: 174]. This fact is illustrated by the scene of duals from Book 9 of the *"Iliad"*, which presents the movement of more than two persons to Achilles' camp by means of dual forms [Mueller, 1984: 174, 167]. The vague parts of the third group too were not neutralized by Homer. The theory under discussion gives the following explanation to this fact: "the poet lacked from being a good editor" [Mueller, 1984: 167-168]. It is illustrated by the Homeric insertion of the 'catalogue of ships' in Book 2 of the *"Iliad"*, which caused "'cracks' in the narrative joint": regardless of Zeus' desire, Agamemnon does not begin the war, which may cause a rapid and an inevitable failure. He tests his army, and this changes the direction of development of the narrative line [cf. Mueller, 1984: 167-168, 172].

Thus, the narrative inconsistencies of the *"Iliad"* can be used for the reconstruction of Homeric stages of enlargement of the poem. Therefore, it would be better, if we differ these inconsistencies according to the way of their creation, i.e. at which stages of enlargement they, presumably, appeared - at oral or written stages. Hence, the above-mentioned narrative inconsistencies, in my view, can be divided into three groups:

1) The first group comprises actually non-existent, but potentially expected narrative inconsistencies, which could emerge, but, even so, are not present at the places of the connection of the 'old' and inserted textual parts. For example, according to the analytical theory, Book 8 of the *"Iliad"* is undoubtedly one of the latest additions of the current text of the poem. It is a well-known fact that the given book does not present any inconsistencies or, all the more, structural flaws (only two lines - 8, 475-476 - can be probably considered as presumable and unimportant exceptions [cf. Mueller, 1984: 169]). Therefore, the given insertion - if it is Homeric indeed - could be made at the oral stage of the enlargement of the *"Iliad"*, because it left no traces of narrative inconsistencies. (Therefore, if Book 8 is an insertion, it could have been added at the initial or an oral stage of the enlargement. Thus, in

this particular case a comparatively late, written stage of enlargement is excluded.) Taking into consideration the fact that the text did not exist in writing at that time and was only kept in the author's mind (which is called 'oral fixation' by the theory of Oral Poetry), the redaction of the text was easier owing to the oral mode of its enlargement. Therefore, the current text of the poem, in fact, presents no inconsistencies regarding the Book 8.

2) The second group encompasses the inconsistencies resulted from the expansion of the text, which were neutralized by Homer through the further, additional enlargement of the poem.

This circumstance should indicate, that a pre-enlargement text was presented already in a written form. For that reason, the poet was not able to neutralize the narrative inconsistency - which emerged as a result of the expansion of the poem - by means of its changing. Therefore, the enlargement of the poem by the additional text as well as the neutralization of the resulted inconsistency through the new, additional enlargement should be made, presumably, within the text of the poem, fixed already in writing, i.e. at the written stage of enlargement (for further details see below). Thus, in this case, it can be logically assumed, that the poet was expanding a text, fixed in writing and not orally, anymore (if it is possible at all to 'fix orally' an artistic text of a monumental size).

3) The third group comprises those inconsistencies, which were noticed by the author - as well as the inconsistencies of the first and second groups - but, even so, were deliberately left without neutralization. (In my opinion, it is impossible that the highly gifted poet did not realize a vague part, which appeared after the enlargement of the poem.) I think that the poet had two reasons for leaving these inconsistencies untouched:

a) The poet feels the emerging inconsistency, but, at the same time, he also realizes that there is a possibility of novel, different comprehension of the new text, which was created during the process of enlargement. Such a comprehension does not contradict the author's main artistic intention and, besides, neutralizes a freshly created vague part without an additional effort on the poet's part. Therefore, it can be left without neutralization. As far as I know, this circumstance, in fact, was not emphasized in Homeric researches. All the above-mentioned can be illustrated by the well-known scene of duals, presented in Book 9 of the *"Iliad"*. If two initially existing ambassadors were expanded to three (although I have doubts about it), the poet, all the same, could leave the scene expressed by duals. But, in this case, he had to realize that even in the new text, which was created by means of enlargement, the use of the dual forms was still justifiable: if the duals initially corresponded to two ambassadors (Odysseus and Aias), after the addition of Phoenix, three ambassadors could be considered as the first member of the actual pair, whereas two heralds would be regarded as the second such member. As a result of the above, unitarian 'treatment' of the duals in Book 9 the consideration of this scene as a vague part of the poem is under reasonable doubts [cf. Gordeziani, 2002: 54, 82].

b) And again, the poet leaves an apparent inconsistency untouched, but, in this case, on account of another reason, different from the above-mentioned (see a). In particular, the neutralization of the textual inconsistency, created after the enlargement contradicts the development of the narrative line, the peculiarity of the character of any protagonist, poetic conception in general or a particular artistic intention. In this case, we can suppose, that a

poetic flair dictates to the author of the *"Iliad"*, that from the artistic point of view, the existent vague part can cause 'less' damage to the whole composition than the consequences of its neutralization. For example, we can discuss "the open conflict of the text in Books 11 and 16 with the Embassy" i.e. with Book 9 of the *"Iliad"*. Within the framework of the theory under discussion, this case, not unreasonably, is explained as "a by-product of the cumulative process of composition". In Books 11 and 16, Achilles addresses Patroclus, but he doesn't mention Agamemnon's last night's offer about returning Briseis and giving treasure in return for reconciliation, although according to the context of the conversation he had to mention it [cf. Mueller, 1984: 171-172]. If we presume that Homer included Book 9 in the text of the *"Iliad"*, when Books 11 and 16 were already composed and for some reason, he was unable to neutralize the above-mentioned contradiction, how can we explain W. Schadewaldt's indication that in the same address to Patroclus (Book 16) Achilles takes into account the words uttered by him in supposedly 'later added' Book 9? In particular, within both books Achilles speaks about joining the war, when the fight approaches his ships: XVI, 61-63 = IX, 650-652 [cf. Mueller, 1984: 171-172]. If Homer was able to neutralize one narrative inconsistency, why did he not do the same in the other case? I suppose that such neutralization could cause irreparable damage to the artistic world of the *"Iliad"* (in contrast to the 'less significant' inconsistency caused by the rejection of neutralization). According to the unitarian conception, a gradual transformation of an imprudent behavior into a prudent one is regarded as a determining feature of Achilles' character [cf. Gordeziani, 2002: 116]. Thus, the consideration of an artistic logic of the *"Iliad"* - namely the above-mentioned peculiarity of Achilles' character, determining, in fact, the development of the narrative line of the whole poem - explains the unacceptability of any form of the neutralization of this particular inconsistency on the poet's part. In the Books 11 and 16 (in contrast to the beginning of the Book 19) Achilles is not yet ready to confess that he made a wrong decision during the conversation with ambassadors in the Book 9. But any form of the mentioning of Agamemnon's offer in the address to Patroclus should be equal to his 'untimely' confession already within the Books 11 or 16.

It is obvious, that inconsistencies of the third group (types **a** and **b**) could arise both at the oral and written stages of enlargement of the *"Iliad"*. As far as I am unitarian and at the same time, the supporter of the conception of written Homer, therefore, in my view, it is very significant to reveal the inconsistencies of the second group, because they indicate the trace of the written stages of enlargement in the current text of the *"Iliad"* (for further details see below).

As I have already mentioned, within the framework of the theory under discussion presumable stages of enlargement of the *"Iliad"* are reconstructed by means of considering wholly and unchangeably the analytical conception of G. Hermann, J. Grote, V. Leaf [cf. Mueller, 1984: 166-167] and naturally, U. von Wilamowitz-Moellendorff [cf. Gordeziani, 2002: 51-52]. The only difference lies in the fact that multiple authorship is substituted for the one author - Homer. But such 'innovation' is not enough for the final 'reconciliation' of analytical and unitarian theories. The point is that a contemporary unitarian theory argues in favour not only of the single authorship - and therefore, an artistic unity - of the poems, but also of the conception of written Homer. For this purpose, within the framework of the unitarian theory the following arguments are presented: the existence of a complete system of the structural symmetry both, on micro

and macro structural levels of the poems, a common and single system of introducing i.e. of 'exhibiting' characters, during their presentation for the first time in the "*Iliad*", a regular distribution of mythological information between the "*Iliad*" and the "*Odyssey*", etc [Gordeziani, 2002: 125-126]. These circumstances cannot be explained without the existence of written stages at the end of the perennial process of creation of the given poems. But according to "a rough sketch" of presumable stages of the formation, or enlargement of the "*Iliad*" - which is presented within the framework of the theory under discussion - the only function of the written stage of creation of the poem is, *in fact*, the fixing and transmission of the orally created text of the "*Iliad*", which was compositionally single or unified and at the same time, monumental, i.e. *already* fully enlarged orally [cf. Mueller, 1984: 162-176].

In my view, the oral "*Iliad*", which preexisted the process of its fixation in writing, may have had an artistic unity, but, in this case, it could not have, at the same time, a monumental size. This supposition is based upon several circumstances, but my main argument is that at the oral stages of enlargement the symmetry of the beginning and ending of the "*Iliad*" could have an artistic function only in that case if the poem was intended for a one-time, single performance or performance without a break, i.e. if the "*Iliad*" would not have a monumental size [Khintibidze, 2005: 277-279, 330-331]. Thus, without written stages of enlargement i.e. only at the oral stages of its expansion, theoretically, the "*Iliad*" could expand into a monumental poem, but, in this case, it could not maintain its compositional unity. On the other hand, if the oral "*Iliad*" had no unity before the process of its expansion, just the same, the poem could not have achieved it during oral enlargement. Moreover, I believe, that even at the written stage of its formation, the text of the "*Iliad*" could not be expanded through the insertion of relatively large narrative parts i.e. 'preliminarily created' books (this probability, too, could not be excluded in the case of the acceptance of the theory under discussion). The point is that in the orally created 'small' text of the poem, which was fixed afterwards in writing, the above-said enlargement could cause not only the single, non-structural inconsistencies of the so-called 'editorial character', observable in the current text of the "*Iliad*", but it would destroy completely the compositional order of the whole poem, its unity. This fact can be best illustrated by Book 10 of the "*Iliad*" - "*The Doloneia*" [cf. Mueller, 1984: 175-176]. Therefore, I suppose that it was almost impossible, even for Homer, to enlarge an 'Ur-Iliad' through the book or a group of the books (2-7 and 12-15), which "'existed' in some form prior to their inclusion in the *Iliad*" [cf. Mueller, 1984: 173] and by means of the above-said extension to create compositional unity, characteristic of the current text of the poem. Besides, as it seems to me, such extension would be even more impossible at the written stage of enlargement, than at oral one.

On the other hand, as I have already mentioned, the "*Iliad*", in my view, could achieve its monumental size - without losing its initial compositional unity, or simultaneously even improving it - only at the written stage of enlargement. Therefore, all the above-mentioned raises the following question: how could the orally created 'small' poem with already organized structure acquire a monumental size at the written stages of its expansion, keeping, at the same time, safe its initial compositional unity and even achieving the higher level of artistic unity, characteristic of the present text of the "*Iliad*"? As it seems to me, the above-said enlargement of the "*Iliad*" could become possible through the insertion of *mostly* dialogic parts - i.e. speeches of heroes - into the relatively small poem, which before its expansion comprised,

*mainly*, only the narrated parts of the text, created orally and recorded in writing only afterwards. It is obvious that in a number of the exactly above-mentioned dialogic parts of the text - as it seems to me, the main 'instrument' of the Iliadic enlargement in writing - Homeric poems far exceeded any epic poem familiar to Aristotle [Aristotle's...: 1460a5-11].

To illustrate the above-mentioned enlargement, owing to the limited space of the paper, I shall present only one example, which is from Book 9 of the "*Iliad*". According to lines 676-692 of the given book, after his return from Achilles, Odysseus reports the results to Agamemnon.

[However](#), the report refers to Achilles' and Odysseus' conversation only. Thus, Odysseus says nothing about the results of the subsequent talks between Achilles and Phoenix, and again, even a single word, about the outcome of the brief conversation between Achilles and Aias, at the end of the embassy. Odysseus' 'absent-mindedness' makes Agamemnon and the rest of the Achaeans think that Achilles is going to return to his homeland immediately, early in the morning. Meanwhile, in reality Achilles has changed his intention to go back and he has spoken even about his terms of returning to the battlefield. The passage under discussion has repeatedly attracted attention since antiquity and as far as I know, it has always been discussed analytically [Mühll, 1952: 180-181]. *However, the consideration of the theory of a gradual enlargement of the "Iliad" by Homer himself clarifies, that in this particular case, again, we do not deal with the evidence for two - so called "A and B" - authors; on the contrary, we can trace back the independent stages of enlargement of the "Iliad", actualized by one and the same poet - Homer himself.*

*I think that the study of lines 676-692 of Book 9 gives important information about the gradual enlargement of this book. It can be supposed that the passage under discussion has preserved that stage of formation of the poem, within which Achilles was visited by three ambassadors: Odysseus, Aias and Phoenix, but, even so, only Odysseus addressed him. Meanwhile, the other ambassadors did not participate in the conversation. Presumably, the text had already been fixed - i.e. recorded - in writing at this stage of enlargement. The above-said can be confirmed by the following circumstances: at one of the subsequent stages of enlargement, for quite explicable reasons, Homer 'added' the talks of Achilles/Phoenix and Achilles/Aias to the dialogue between Achilles and Odysseus, but he did not 'delete' or change the outdated lines 676-692. He just expanded them through Diomedes' encouraging speech to Agamemnon (IX, 696-709); at least through the lines 701-703, which, in contrast with the Odysseus' report, echo Achilles' replies to Phoenix and Aias).*

As it seems to me, the above-discussed passage (IX, 701-703) is the evidence, enabling to assume that at the final, written stages of enlargement the text of the "*Iliad*", which was already fixed in writing i.e. recorded, expanded through the insertion of the heroes' speeches in it. The above-said reveals as well that Homer composed his monumental poem, indeed, "at an intersection of two modes of textual production" [Mueller, 1984: 172] - oral and written, but the reconstruction of this process must not be based entirely upon an analytical conception, in particular, the so-called "expansionist theory".

Finally, I would like to focus attention on one more point: the above-discussed supposition of the gradual enlargement of Book 9 of the "*Iliad*", *as it seems to me*, makes possible a 'slightly different interpretation of the duals of the Embassy (but still from the unitarian position).

However, this is the subject of further discussion.

I am very grateful to my teacher Prof. Rismag Gordeziani for giving me professional advice.

*See also the bibliography.*

To think next morning about returning to the homeland or staying there  
([ἀλλ' ἦτοι κείνον μὲν ἔασομεν ἢ κεν ἴησιν, ἢ κε μένη](#) [Homer: IX, 701-702a]).

In which case would he join the battle

([τότε δ' αὐτε μαχήσεται, ὅππότε κέν μινθυμὸς ἐνὶ στήθεσσιν ἀνώγη καὶ θεὸς ὄρη](#) [Homer: IX, 702b-703])

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# Perfidy as a Strategy in Jorge Luis Borges' "A Universal History of Infamy"

 [spekali.tsu.ge/index.php/en/article/viewArticle/6/59](http://spekali.tsu.ge/index.php/en/article/viewArticle/6/59)

- ["Spekali" #6](#)
- [Study of Literature](#)
- [Nino Pipia](#)

Jorge Luis Borges (1899-1986) was one of the most important representatives of the Spanish literature of the 20<sup>th</sup> century. The given paper discusses the structure and characters of his early work "A universal history of infamy". Moreover, the main emphasis is put on the perfidy - a strategy used in the process of achieving a desired goal.

In contrast to the English, French or German prose and poetry, the Spanish literature is less known to the Georgian readers. Only a small number of Jorge Luis Borges' stories are translated and available to the public.

Borges wrote "A universal history of infamy" at the dawn of his creative activity. At that time, he had already decided to elaborate a magic or a fantastic style of the narrative language. "A universal history of infamy" appeared in 1935. It was followed by "Fictions", "The Aleph" and other works. The word "infamia" ("infamy") was deliberately chosen by the author "to deafen a reader at the beginning. However, nothing is beyond it. It's only the combination of external images. The man who intended to write it was unlucky, but he dared to write it" [Borges, 2004:10-11].

The title of "A universal history of infamy" was differently translated into various languages. The word "infamia" is semantically overloaded. Therefore, it is difficult to say which definition is more or less correct. It would be expedient to translate this word into Georgian as „მზაკვრობა" (mzakvroba) - "infamy" (comp. this work was translated into French as "Histoire universelle de l'infamie" [Borges,1994:3], into Italian - "Storia universale dell'infamia" [Borges,1997:3] into German - "Universalgeschichte der Niedertracht **und** andere Prosastücke" [Borges,1976:5], into the Russian language - "Всеобщая история бесчестья" [Борхес,1989:3], "Всеобщая история подлогов" [Борхес,2004:3] or "Всеобщая история низосты" [Борхес,2006:3]).

The Explanatory Dictionary of the Spanish language and the Royal Academy of Language suggest the following definitions of this word:

Infamia - 1.Acción infame de palabra u obra; 2. Cualidad de infame

Infame - Que es vil o detestible [Valdeiglesias, 1995:501]

Infamia -1. descredito, deshonor; 2. Maldad, vileza en cualquier forma [RAE, Internet resource].

The above mentioned word expresses all the foreseeable evil and wickedness of the human mind. Therefore, its exact equivalent in the Georgian language is the word „მზაკვრობა". According to the Explanatory Dictionary of the Georgian Language, which was published under the editorship of Arnold Chikobava, the word „მზაკვრობა" means simulation, petrify, hypocrisy and treachery. A person doing infamy is a traitor [Chikobava, 1958: 238].

In the Georgian language the words „მზაკვარი" - mzakvari ("sly") and „ვერაგი" - veragi ("perfidious") have more negative connotations than „გაიძვერა" - gaidzvera ("dodger") or „უსირცხვილო" - usirtskhvilo ("shameless"). Therefore, we preferred to translate the title of Jorge Luis Borges' work as „მზაკვრობის მსოფლიო ისტორია".

"A universal history of infamy" consists of 16 stories. The first seven stories have the same structure and follow the principle of the division into subsections. Each of them consists of short subsections. The titles of the stories are classified according to the time, place and circumstances. There is no place for the virtuous people in this work. It is an uninterrupted chain of jokers, pirates, bandits, murderers and imposters. Borges wants to include everything and everyone, beginning from the South American trader of slaves or gangsters from New York and ended by the Chinese pirate woman or the Arabian dyer of the 18<sup>th</sup> century.

In each story, the paradox and irony are easily combined with contradictory, which is based on several factors. On the one hand, it is built on the theme of appropriation of another person's name and identity (in cases of Tom Castro and the masked dyer). On the other hand, it deals with the contradiction of a person or an identity (in the cases of Ching's widow, Monk Eastman, Bill Harrigan and Kotsuke-no-Suke). Ching's widow is a courageous woman, who has her own code. Monk Eastman strongly opposes human captivity and fights bravely on the battlefield during his military service. While describing these persons, Borges uses oxymoron [Serra, 2009: 659] and paradoxical opposition "terrible benefactors" (*terribles bienchores*) [Borges, 2004: 18]. An oxymoron - one of the types of paradox - is used for achieving an effect of unexpectedness.

The general plot of these stories includes the lie. For example, the cruel liberator Lazarus Morell, Tom Castro and Hakim from Merv achieve their aims via appropriation of names. Lazarus plays a new role. He "liberates" slaves and reads "holy letters" in tears. Tom Castro names himself as young Teachborne and impertinently appears in front of the broken-hearted mother. Hakim pretends to be the Apostle of the Lord.

It should be noted, that the usurpation of identity gives a desirable result only in the beginning. The protagonist (paradoxically, antagonist) receives a cherished glory, which is necessarily followed by failure, expulsion and appropriate punishment.

In his first story ("The cruel redeemer Lazarus Morell" - "El atroz redentor Lazarus Morell"), Borges uses such word-combinations as "the guilty and magnificent existence of the cruel redeemer Lazarus Morell" (*la culpable y magnífica existencia del atroz redentor Lazarus Morell*) [Borges, 2004:18], "incomparable rabble" (*incomparable canalla*) [Borges, 2004:18],

"venerable rubbish" (*basura venerable*) [Borges, 2004:18]. Borges often refers to the ironical ending, for instance, Lazarus Morell did not become a victim of revenge. He merely died of pneumonia.

In "A universal history of infamy" the violation of the law or crime is always followed by a temporary victory. Hence, afterwards, the author emphasizes the supremacy of law and imposes fair punishments on swindlers and murderers.

If we take into consideration Vladimir Propp's theory, which states that different works have common unaltered elements and every work is characterized by more than thirty uniting elements [Propp, 2003:25], we will find out, that some of them are interesting in case of "A universal history of infamy". For example:

- Prohibition, as the genesis of an intrigue;
- The desire of the improvement of one's personal well-being by means of lying;
- Malfeasance, the violation of law for achieving desired goals;
- A protagonist's departure from his/her native places;
- A sudden gift of the fate;
- Investigation, which leads the protagonist to the journey;
- Life-and-death struggle;
- Oppression of the main character by public;
- Hypocrisy (a protagonist frequently adjusts to other persons' names and lifestyles);
- Punishment (a character is punished for his/her actions).

The stories present three permanent phases:

**Desire (whim)** - The main character wants the fame, the glory, the money, the power, the priority, which is always reached by the immoral behavior and insidious methods. This is a driving force of Lazarus Morell, Tom Castro, the widow (a pirate), Monk Eastman (a master of iniquities), the disinterested killer Bill Harrigan and a masked dyer.

**Satisfaction (temporary satisfaction)** - the main characters satisfy their indecent intentions by unjust means.

**The final failure and a fair punishment** - it is a final stage and the last phase of the stories. The protagonist experiences failure and is punished appropriately (the death or a mental disorder). The exception is Ching's widow, who decides to beg pardon to the emperor. This is the case, when the exception proves the rule.

All these stories deal with the double polarity. Perfidy coexists with the punishment for an unethical behavior, while an unlawful action deals with the supremacy of law. The injustice is always followed by justice.

Borges begins his work with the history of Lazarus Morell and makes us familiar with the beginning of the 19<sup>th</sup> century - the black pages of the history of America: selling slaves and their exploitation. The author presents Lazarus Morell, one of the white and proud slaves exhausted with working throughout the day. He is a heartless murderer, who promises slaves

the liberation, but "grants" them to the new masters via deceiving. As a result Morell and his accomplices sell a lot of slaves. Hence, one of his "adopted brothers" peaches against him. Morell is under search. In 1835 he is hospitalized at Natchez hospital under Silas Buckley's name. Afterwards, Morell dies from pneumonia.

The author step by step and logically leads the reader to the end. It is important for him to explain the groundwork of different events. Lazarus Morell is the symbol of immorality. He is the person masked by "meltingly reading holy letters". The miserable and swampy fields are as terrible and hellish as the people, who come from this earth. Nothing pure exists for Lazarus. The man, who is ready to read the holy letters with an alarmed voice, cold-bloodedly kills another person, whose last wish is reading a prayer. The author does not use metaphors and figurative expressions. He tells the stories with a simple language, which deeply touches the reader.

If betrayal prevents Lazarus from doing dark deeds, Tom Castro, the character of the story "The improbable imposter Tom Castro" is saved by the loyalty and devotion of his servant. Arthur Orton (the same Tom Castro) was the son of an ordinary butcher. He escaped from his parents and in Sydney made friends with Negro named Bogle. In 1865 they read the newspaper information about Roger Tichborne's death, which seemed unbelievable to his broken-hearted mother. Suddenly, Bogle was struck by a brilliant idea. He persuaded Castro to write the letter to Lady Tichborne and inform her that her son was alive.

Despite the fact, that an uneducated Castro had nothing in common with the sophisticated French youngster, the Tichbornes' accepted him. However, after the death of Lady Tichborne, her relatives rose against him and sued him in the court. Orton was supported only by a numerous number of creditors, who hoped to receive their debts. Bogle died during the trial. This fact seriously influenced Castro. On 27 February of 1874 Arthur Orton was sentenced to fourteen years' penal servitude. Afterwards, the sentence was reduced to four years as a result of his good behavior. After leaving prison, Castro delivered public speeches about his innocence and ended them with self-criticism. At the end of the story Tom Castro died.

It's worth mentioning, that most of the characters of Borges' work are the representatives of poor families. They are obsessed by an invincible whim to take vengeance on the whole world. Tom Castro and Lazarus are unlucky. The only difference between them is that Lazarus is a shrewd man, whereas Tom Castro is a marionette manipulated by Bogle. The latter is a calm and a humble puppy, which is always ready to serve his master. When Bogle dies, Castro disappears as a person. This fact is confirmed by his public speeches delivered after leaving prison. Castro is confused and lacks his "ego". Therefore, the mysticism is more obvious in this work than in the story of the cruel redeemer.

The fear and apparitions in Bogle's childhood are the mystical hints of his possible death. The same can be said about his conversations with God. Moreover, the carriages are the symbol of Bogle's death, which will inevitably overtake him.

Bogle, Tom and Lazarus are disgusting and heartless people. Bogle and Tom count on a desperate woman. Lazarus bargains with the hopes of enslaved and wrecked people - buys, sells and eventually, throws them into the troubled waters of Mississippi.

Borges slowly broadens the horizon of the fantastic universe. He tells the story of the pirate woman who owns a large fleet and raids along the shores of China. She plunders the shores so enthusiastically that the population gives up fishing and undertakes agricultural activities. This fact damages the empire and greatly hinders the development of trade. The raids of Ching's widow continue for thirteen years. Her armada consists of six fleets decorated with colorful flags (red, yellow, green, black, mauve and dark green). Ching's widow establishes strict, laconic and concrete regulations, which are not subject to corrections. Hence, finally, she begs pardon to the emperor in return for the concession and gets freedom from him. It's not accidental, that the pirate changes her name and begins a new life. This fact does not require the reassessment of moral values. Ching's widow sells opium and prefers to live in peace, which is nothing, but a farce.

In the story "Monk Eastman, purveyor of iniquities" Borges gets us acquainted with "other America". He shows the life of New York, which is full of dead bodies with dirty souls. If in the other stories the author describes neutral persons living without plundering and killing anyone (Roger Tichborne and his mother, Warrior King-Qveio), in "Monk Eastman, purveyor of iniquities" everything is vice versa. Everyone lies, quarrels, shoots, kills and struggles for power. In this series of stories of infamy, Monk Eastman occupies an honorary place. The author paints the picture of dark streets of modern Megalopolis and "double faces" of politicians. As usual, the story is imbued with the sense of the destruction of all the humane of this world.

The author remains silent about Monk Eastman's childhood. We get acquainted with Eastman as an active person, when he opens the pet shop at the age of 19. The author invokes sarcasm and irony. Eastman - a worthless ragtag, for whom nothing pure exists on the earth, except money and power - treats animals as a gentle creature. He loves his cats and doves (if he is gifted with this ability). Eastman shares warmth with them. Hence, these animals are more valuable for him than the mankind. Eastman kills an uncountable number of victims, but he knows how many cats and doves are there in his shop. He does not have any mourners (as lots of other characters of Borges) and it is not surprising. These mercenary murderers are the most miserable and lonely creatures of this world.

"A universal history of infamy" does not lack swindler persons. Hence, in the story "The insulting master of etiquette Kotsuke no Suke" Borges maintains the balance between good and evil. The master's warrior and the boy from Satsuma bring dissonance to the gallery of insidious faces.

The story "The masked dyer, Hakim of Merv" is also interesting. It tells about a young man, who proclaimed himself as the Apostle of the Lord. Every secret was "uncovered" for him. Hence, one day a woman from the harem spread the information among the believers. She said, that Hakim did not have a thumb and nails on one hand. This information stipulated a great bustle. Afterwards, Hakim was captured and stoned.

The religious theme is familiar to Borges. In the story "A theologian in the next world", the author describes the dead Melanchthon, who cannot realize, that his worldly life is over. The theologian continues his literary activity, but the text written in the evening is deleted in the morning. This character is a pale reflection of the old Melanchthon. Angels and his praising friends leave him alone. In the end, Melanchthon becomes the victim of faceless demons and his further life remains vague for the readers.

The characters of this plot are immoral people. The majority of these stories end with the scenes of death. The logical ending of the imposter Tom Castro, double-faced Monk Eastman, unlucky cowboy Bill Harrigan, negligent master Kotsuke no Suke and hypocrite Hakim is as shameful as their lifestyles. None of them dies "at home". They do not have families. They die in the streets, bars, deserts, guillotines, etc. They are traitorously murdered by a gun, a knife or a stone.

The origin of these characters is as vague as their types. They were not born in noble families. They were not brought up as moral persons with an academic education. Therefore, none of them lived humanely.

No one is born as a thief or a murderer. For this reason, the author divides the lives of his characters into different stages and depicts the way walked by them.

It's worth mentioning, that neither of the above-mentioned characters has children. The author believes, that the evil must not be multiplied in this magic world. It must not have a continuation.

One of the most important aspects of this work is the weather, which is as gloomy and overcast as the characters themselves. Lazarus Morell is the son of a clouded and a swampy region of Mississippi. Tom Castro is an unexpected guest of misty Albion. Monk Eastman dies in the abandoned street on a frosty winter day. Bill Harrigan finds a shelter in a dry desert. Apostle Hakim is not the son of an oasis too.

Borges presents various geographical areas. His work is the world history about infamy. Therefore, the author does not leave any place of the world. He zealously describes jungles of Mississippi and Amazon, the heart of Europe, the Asian waters, South and North America with its westerns, the land of the rising sun and a dessert. These pictures replace one another quite naturally.

Undoubtedly, all the details are calculated. The nature is in harmony with the dark world of the main characters and the reader is only capable of showing compassion, solidarity and sometimes, even contempt towards the characters.

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# Particles “ar”, “ts”, “ki” in the Georgian Language and their Counterparts in the English Language

 [spekali.tsu.ge/index.php/en/article/viewArticle/6/53](http://spekali.tsu.ge/index.php/en/article/viewArticle/6/53)

- ["Spekali" #6](#)
- [Linguistics](#)
- [maka advadze](#)

In the Georgian scientific literature the functions of particles "კი" ("ki") and "ც" ("ts") are mainly considered in the positive context. Moreover, they are discussed in association with verbs [Shanidze, 1988:610, 613; Jorbenadze... 1984:140-141]. Formation of a nominal negation concerns only affixes "უ-ო, უ-ურ" (u-o, u-ur) and the negative prefix "არა" (ara) [Jorbenadze,... 1984:136-149].

The given paper makes an attempt to prove, that the Georgian language distinguishes two types of negation on the level of a syntagm: verbal and nominal. The functions of "ც" and "კი" particles in the negative contexts are also revealed: "ც" provides the model of scale predication [Horn, 1989:121-174], while "კი" introduces presupposition. Moreover, the given paper deals with the lexical means, which facilitate the expression of the same functions in the English language..

Our research was carried out on the basis of the comparative analysis of the Georgian and English languages. The empirical material was presented by the Georgian and corresponding English literary texts. Moreover, the method of functional analysis was used, which discussed an object of the research in the situational context considering its meanings in different situations.

The study of syntactic and semantic theories of negation has occupied the central position in the linguistics during the last years. Negation is a universal phenomenon, but the ways of its expression and interpretation vary from language to language. The study of the functions of particles is connected with certain difficulties, because they have no grammatical categories and are usually used in different contexts [Arnold, 1982: 283-305, Jespersen, 1992: 91-92]. Particles often express the nuances of a contextual meaning and an addresser's relation towards the expressed idea. Therefore, they have a "huge" pragmatic load and express illocutionary (an intention of an addresser) force by strengthening or reducing it.

The scientists express different ideas about the elements, which can be included in the group of particles. This group was widened via the researches carried out on the level of a text. Nowadays, linguists study the particles of discourse/markers, which contain lexical units and word-combinations. A lot of researches of the English language were dedicated to the study of their functions in the text. They mostly concerned adverbs, conjunctions: presuppositional aspects of "only" and "even" [Horn, 1969: 98-107], the conditions of usage and licensing of negative polarity particles "yet", "anymore", "either" and "neither" [Levinson, 2008], classification of particles and their semantic features [Hajiyev, 2008: 432-441], the role of scalar

features and presupposition in the formation of "even", which has a polar sensitivity [Giannakidou, 2007: 39-81], negation and contrast expressed by the conjunction "but" [Blakemore, 1989: 15-37], etc.

In the Georgian language the combinational forms of the particles "ც"(ts), "კი" (ki) and "არ" (ar) are: "არც" (**arts**), "არცკი" (**arts ki**), "კიარც" (**ki arts**), "... ცკიარ" (...**ts ki ar**), "კი ... ცარ" (**ki... ts ar**), "კიარ" (**ki ar**), "...ცარ" (...**ts ar**). "ც" can be added to a noun, a verb, an adverb and a particle (არ-ც), while "კი" stands alone.

According to the dictionary of the morphemes and modal elements of the Georgian language, the particles "ც" and "კი" have different functions. "ც" derives a relative pronoun or an adverb from an interrogative pronoun and an adverb. It emphasizes the meaning of the word and expresses the additivity similarly to the form „აგრეთვე" (agretve) [Jorbenadze... 1988: 454].

The dictionary "tells" nothing about the function of "ც" in the negative context, where this particle may acquire its second and third functions - an intensifier of the negation and an additive operator.

Let's discuss "არც" - the combination of particles "არ" and "ც". According to the same dictionary, "არც" has the following functions: expression of firm negation, imperative; indication to something, someone or some action that doesn't correspond to the reality; exclusion of the assumption of something; exclusion of multiple units.

It's worth mentioning, that all the above mentioned examples do not refer to the negative context. Moreover, the examples, which are presented in the literature, enable us to single out additional functions and contextual meanings of the given particle. Namely, the particle "არც" marks and negates the noun.

1. არცნათქვამიდაარცდასანახიარგამოეპარებოდა (**arts** natkvami da **arts** dasanakhi ar gamoepareboda) [Shatberashvili, 1985:85].

*Nothing could escape his sight or hearing* [Shatberashvili, 1978:60].

In the English language the Georgian double negation is expressed by the negative pronoun "nothing".

Particle "არც" can be used in the combination with the negative particle "არ":

2. სადაცსიკვდილიარშეაბოტებს, იქხომარცსიცოცხლეა(sadats sikvdili **ar** sheabotebs, ik khom **arts** sitsotskhlea) [Shatberashvili, 1985:38].

*Where there is no life there is no death.*[Shatberashvili, 1978:26]

In this case, the Georgian nominal negation is expressed by a private negation "no life".

"არ...არც" may express an additivity in the negative context:

3. სოფლისგზაზექვეორციელიარჭაჭანებდა. არცვგობებშიჩანდავინმე... (Soplis gzaze dzehortsieli **ar** chachanebda. **Arts** ezoebshi chanda vinme... ) [Shatberashvili, 1985:25].

*Not a single soul was to be seen on the village road. Nobody could be seen in the yards either*[Shatberashvili, 1978:17].

A private negation "არც ეგობებში" is expressed by "either" in the English sentence.

4. ...**ჯერ არც** თვითონს ჯერა,  
 თუმისწინსოფლისთვალი და იმედი კოხტა თენგობიჭიას ვენია (Jer arts tviton sjera, tu mis tsin soplis tvali da imedi kokhta tengo bichi asvenia) [Shatberashvili, 1985:132]  
 ...**Even** he himself could **not** believe yet, that **Tengo**, the pride and hope of the whole village, was lying dead before him. [Shatberashvili, 1978:98].  
 The firm negation is expressed with the negative modality "could not" and the adverb "even" that marks the agent expressed by the pronoun ("he").  
 The particle "**არც**" provides the model of a cognitive scale with predicates in an increasing/decreasing sequence. The particle negates the minimal unit of the scale [Fauconnier 1975: 188-99].
5. **ჩემსკენ არც** გამოუხედავს (Chemsken arts gamoukhedavs) [Dolenjashvili, 2005:12].  
**He didn't even** look at me [Dolenjashvili, 2006:141].  
 The Georgian "**არც** გამოუხედავს" implies, that the context considered the possible action "გამოუხედავს" ("to look"). In the English sentence it is expressed by an adverb and a verbal negation "**n't even**".  
 Besides a nominal negation, the particle "**არც**" in "co-operation" with an adverb of time may express a temporal aspect of negation.
6. ასეთი რამ არ მომხდარა... თუმცა ასეთი რამ არც არასდროს მომხდარა (aseti ram ar momkh dara... tumtsa aset i ram arts arasdros momkh dara (conv.).  
 Nothing like this has happened ... hence, something like this has never happened.  
 Particle "**არც**" expresses the negation of the minimal amount:
7. **არც** ერთს არ დაუხუჭავს თავლი ჩვეულებრივი სიკვდილით, საკუთარ ტახტზე (arts erts ar daukhuchavs tvali chveulebrivi sikvdilit, sakutar takhtze) [Shatberashvili, 1985:6].  
**Neither** died a natural death in his own bed [Shatberashvili, 1978:3].  
 The negation expressed by the English lexical items - "**no**", "**nothing**", "**even...not**", "**n't even**", "**would not**", "**neither**", "**either**", "**neither...nor**" - corresponds to the Georgian "**არც**".  
 According to the dictionary of the morphemes and modal elements of the Georgian language, the particle "**კი**" has the following functions: affirmative, strengthening, opposing, doubting [Jorbenadze... 1988: 260].  
 In this case, the functions of "**კი**" are discussed in the positive context. Hence, this particle may express strengthening and oppositive functions in the negative one.  
 Moreover, in the combination "**არც კი**", "**კი**" negates something that is presupposed by the context:  
**"არც კი დაფიქრებულა"** - **arts ki dapikrebula** (did not even think to himself) (conv.). This phrase expresses an expectation of the minimal action "thinking", which did not happen in reality.

8. მაგრამკალატობსზემოთარცკიაუხედავს, არცარაფერიუთქვამს, თითქოსთავადისხმაარცგაეგონოს... (Magram kalatozs zemot arts ki aukhedavs, arts araperi utkvams, titkos tavadis khma arts gaegos [Shatberashvili, 1985:12].  
*But the mason did **not even** look up, he did **not** utter a word, it was as he had not even heard the Prince's voice.* [Shatberashvili, 1978:8].  
 The given sentence implies an expectation, that the mason would react on the prince's words and look at him, but he did not do that. Therefore, the minimal expected action is denied. In the English version the negation is expressed by means of a negative particle (a verbal negation) and an adverb "**n't even**".
9. -რავენა, რითიდაგარნმუნო, რომმეარცკიშვესულვარმირცასოთახში! (- Ra vkna, riti dagartsmuno, rom me arts ki shevsulvar Mirtsas otakhshi) [Jandieri, 1999: 41].  
*How can I prove that I **never** entered Mirtsa's room.* [Jandieri, 2006:53]  
 It is supposed, that the speaker has not had a contact with Mirtsa. "The entrance into her room" is regarded as a minimal action. In the English language the adverb "**never**" is used.
10. გათენებასალარაფერიაკლდა, ღვინისსმაშიშეჯიბრებულყმანვილკაცობაკიჯერადგომასარცკიაპირებდა (gatenebas agharaperi aklda, ghvinis smashi shejibrebuli kmatsvilkatsoba **ki** jer adgomas **arts ki** apirebda) [Kldiashvili, 1989: 68].  
*It was near dawn, but the young people carried away by a drinking competition, showed **no** intention of ending the feast* [Kldiashvili, 2003: 134].  
 In the first case, „ყმანვილკაცობის" is marked by the particle "კი", while "არცკი" negates the minimal expected action - „ყმანვილკაცობა გამთენიისას მაინც უნდა დაშლილიყო" (the young people would end the feast near dawn). In this case, the English version presents a private negation "no".  
 All the above mentioned examples indicate, that "არცკი" expresses the negation of minimal units of expected actions. In the corresponding English texts we meet the following lexical items: "**n't even**", "**no**", "**never**", etc.  
 It's worth mentioning, that the same particles are met in the transpositional form "კიარც":
11. მამახემინანყენიიქნება, - თქვამანჩურჩულით. - დღესმასთანერთადუნდამეთობხნასიმინდი... მეკიარცგამიფრთხილებია, ისენამოვედია მდილით (Mamachemi natskeni ikneba, - tkva man churchulit. - dghes mastan ertad unda metokhna simindi... me arts ki gamiprkhilebia, ise tsavedi am dilit) [Shatberashvili, 1985:78].  
*We were supposed to hoe the maize together today and I left this morning **without even** warning him* [Shatberashvili, 1978:55].  
 In this case, the particle "კი" marks a subject/agent, while "არც" negates contextually expected minimal action performed by him/her (warning his/her father). In the English version the same is expressed by the combination of a preposition and an adverb: "**without even**".  
 In case of the combination "... ცკიარც" (...ts ki ar), the particle "ც" is added to the noun for marking and negating it. Therefore, the nominal negation marked with the particle "ც" is presented:

12. „სახელიცკიარვიციმისი“ (conv.).

I don't know even his/her name.

In this case, we can create a model of a cognitive scale containing the information about a particular person (with the minimal unit "to know his name"):

$x_{\min} - x_1 - x_2 - x_3 - x_4 - x_n - x_{\max}$

to know the name

to possess maximal

information about the person

"To know the name" corresponds to the scale  $x_{\min}$ , which means "to know everything about the person". Other scales can be described in the following way:  $x_1$  - 'to know his name and surname',  $x_2$  - 'to know his marital status',  $x_3$  - 'to know his occupation',  $x_4$  - 'to know his past', etc.

13. ბედმა მისთვის სიკვდილიც კი არ გაიმეტა ... (Bedma mistvis sikvdilits ki ar gaimeta...) [Shatberashvili, 1985:139].

*Fate would **not even** let her die quietly.* [Shatberashvili, 1978:103].

The worse supposed by the fate is the death - even it is denied in this case.

14. გავშრი, მერაუნდამეთქვა, ეგკაცი თვალითაც კი არ მინახავს-მეთქი (Gavshri, me ra unda metkva, eg katsi tvalitats ki ar minakhavs-metki) [Jandieri, 42].

*I was speechless. What could I say? I said that I had **never** seen that person.* [Jandieri, 2006: 54].

In this case, the Georgian sentence contains the firm negation

"თვალითაც კი არ მინახავს". The corresponding version replaces it with the negative adverb "**never**".

Therefore, in the English sentences "...ცკიარ" is mainly replaced with "**not/n't even**" and "**never**".

The combination "კი ... ცარ" emphasizes the agent and negates a minimal unit of the actions envisaged by the context:

15. მას კი თავისცარაუწევია (Mas ki tavits ar autsevia) (conv.).

*He didn't **even** raise the head.*

In this sentence the particle "კი" marks an agent, while the scale presents actions, which are relevant to this situation: "to welcome", "to stand up", "to say hello" ... "to raise the head". A minimal action of the scale is denied.

16. ბაქარიას კი მოკლულისწილი, ქამარ-ხანჯალი და გაქონილი ჩოხა-

ქურქიც არ ეყოვალისასანამ ღაურებლად (Zakarias ki moklulis tsili, kamar-khanjali da gakonili chokha-kurkits ar eko valis asanazghaureblad) [Javakhishvili, 1958:51].

*...while Zakro had had to sell off his late partner's share together with this dagger and belt, as well as his worn felt cloack to repay all the debts, **but still** it hadn't been enough* [Javakhishvili, 2009:51].

In the English version the negation "კი ... ცარ" is expressed by "**never**", "**but still ... n't**".

The combination "კიარ" expresses an opposition to a positive pair of a sentence:

17. რამე გე ვნებათ **კი არა**, თუ დამიჯერებ, სასარგებლო ციქნება (Rame gevnebat ki ara, tu damijereb, sasargeblots ikneba) [Kldiashvili, 1989:12].  
*Believe me, **instead of harm**, I'll be useful, really...* [Kldiashvili, 2003:122]  
 In this case we have an oppositional pair: "harmful - useful". Moreover, the combination "**კი არა**" introduces an oppositional unit "სასარგებლო" ("useful"). It is similar to the comparative conjunction "**არამედ**" (aramed), but the concepts expressed by them differ functionally. "**არამედ**" doesn't introduce the opposition. It simply specifies the information. Moreover, "**არამედ**" negates qualitative indicators, while "**კი არა**" denies an oppositional unit:
18. „კაცი... თავდაჯერებულ ითვლიდა, რომ ხეები ეზოში უნესრიგოდ **კი არ** იყვნენ დარგულნი, არამედ ყველა ფერს დიდი კანონზომიერების ხელია ჩნდა" (Katsi... tavadajerebuli tvlida, rom kheebi ezoshi utsesrigod ki ar ikvnen dargulni, aramed kvelapers didi kanonzomierebis kheli achnda [Dochanashvili, 1976:117].  
 In this case the existence of trees is not denied, only their location is specified (qualitative characteristics).  
 Moreover, the combination "**კი არა**" expresses **additivity and confirmation of the fact**:
19. ... სათქმელს ეზოში მოჟუსჟუსეცოლს **კი არა**, სოფლის ბოლოში მცხოვრებ ტიკინესაც მიუწვდენდა (... satkmels ezoshi mopuspuse tsols **ki ara**, soplis boloshi mtskhovreb tikinesats miutsvdenda) [Shatberashvili, 1985: 49].  
 ... and if he did have something to say, his voice was loud enough to be heard **even at the other end of the village** [Shatberashvili, 1978:35].  
 The paraphrase: his voice was heard by his wife and Tikine.  
 The negation expressed by the particle "**კი არა**" corresponds to the English "**not ... but**". The positive connotation with the function of additivity is expressed by the adverb "**even**". The combination "...ცარ" negates the minimal amount of the unit, which adds the particle "ც":  
 „სიტყვაც **არ** დასცდენია" (sitkvats **ar** dastsdenia) (conv.)  
 He/She did not say even a word.  
 This sentence implies, that there were no dialogues. There was not said anything - a sentence, a phrase, even a word (a minimal communicative unit).
20. ... ცხენის ევიმავეადგილას იდგა, ფეხსაცარიც ვლიდა (Tskheni isev imave adgilas idga, pekhsats **ar** itsvlida) [Kldiashvili, 1989: 37].  
*The horse ignored all this, it just stood there, **not budging an inch**.* [Kldiashvili, 1989:128].  
 In this case a minimal unit of movement is denied. In the English version it is expressed by a minimal unit of length.
21. „ჯამაგირი პაპიროსის ფულადაც **არ** ეკოპა" (Jamagiri papirosis puladats **ar** ekopa) [Shatberashvili, 1985:84].  
*His salary will **not even** buy his tobacco* [Shatberashvili, 1978:60].  
 It is contextually supposed that you can buy a cigarette by the minimal amount of money. If you can't buy a cigarette, you won't be able to buy anything else.

22. ...იქნებულა ცარ მოსულა ანუ ხელ? (ikneb sulats ar mosula tsukhel?) [Shatberashvili, 1985:128].

"Maybe he didn't come home at all last night?" [Shatberashvili, 1978:94].

In this case, the sentence implies the supposition, that a character will not see a person in question, because he/she has not come home. In the English version the particle "ც" is substituted by the adverb "at all".

Therefore, in the English language the negation "...ცარ" is mainly expressed by: "n't/not even", "not ... but" (sometimes by: "without even", "n't ... at all", "never", "n't ... yet"). All the above mentioned indicates to the following functions of the combinations of particles:

The particle "არც" gives a model of a nominal negation, that is proved by the English examples of a private negation. Moreover, "არც" negates a contextually expected action:

გამარჯობა არც მითხრა - Gamarjoba arts mitkhra (He/she did not say good-bye).

The combination "არცკი" negates presupposition introduced by the particle "კი":

გამარჯობა არც კი მითხრა - Gamarjoba arts ki mitkhra (He/she did not say even good-bye).

The combination "...ცარ" negates the action of the object/agent marked by the particle "ც":

ხელიც არ გაუნძრევია - Khelits ar gaundzrevia (He/she did not move a hand/ did nothing).

In the combination "კიარც" the particle "კი" marks a noun, the particle "არც" negates contextually expected relevant action "to answer": მე კი არც მიპასუხია - Me ki arts mipasukhia (I did not even answer). The context implies, that he/she had to answer.

In the combination "...ცკიარ" the particle "ც" marks a noun, while "კი" introduces the presupposition: გამარჯობაც კი არ მითხრა - Gamarjobats ki ar mitkhra (He/she did not say even hello).

In the combination "კი ...ცარ" the particle "კი" marks an agent, while "ც" marks a noun (the case of double marking): მან კი გამარჯობაც არ მითხრა - man ki gamarjobats ar mitkhra (He/she did not say even hello).

The combination "კიარ" introduces qualitative opposition: კი არ გავბრაზდი, მეწყინა - ki ar gavbtazdi, metskina (I was not angry. I was offended). "კიარ" also has a positive denotation with an additive function: არა მარტო ეს, არამედ ისიც - ara marto es, aramed isits (Not only this, but also that). The paraphrase "I will demand the answer from you and from him/her".

## **N 1. Meanings of the particles - defined by the dictionary and acquired during the research.**

	Lexical meaning (According to the dictionary)	Contextual, additional meanings	'ჰო'	'ჰო ან'	'ან'
'ან'	-Firm negation; -something untrue; -negation of presumption; - negation of several items	"ან" -nominal negation; -scalar predication; - temporal negation; -negation of the minimal amount; - opposition	"ან ჰო" -Negation of presupposition "ჰო ან" -marking a noun and negation of presupposition		
'ც'	-intensifier of negation; -additive function.	"ც" -marking a noun and a private negation; -a model of pragmatic scale		"...ც ჰო ან" -marking a noun; -a model of pragmatic scale	"...ც ან" -nominal negation; -a model of pragmatic scale
'ჰო'	-affirmation; -intensifier; -opposition; -suspicious	"ჰო" -negation of presupposition; -opposition; -additivity in a negative context; -additivity with a positive connotation.			"ჰო ან" -opposition; - additivity; -affirmation of a positive fact.

## N 2. The English counterparts of the particles "ჰო", "ც", "ან".

The following lexical units are presented in the parallel English texts:

ან	ან ჰო	ჰო ან	...ც ჰო ან	ჰო ...ც ან	ჰო ან	...ც ან
neither...nor nothing no either neither n't even would not	not even never no	without even	not/n't even never	even but still...not	not...but even (posit.)	not even not...but without even n't...at all never n't...yet

The studied material reveals, that there are two types of negation in the Georgian language: nominal and predicate.

In the Georgian language a negation with the particle "ც" introduces a model of an implicational scale with the predicates in increasing/decreasing sequence. Therefore, "ც" negates the minimal unit of the scale.

The particle "ან" expresses: (1) nominal negation; (2) temporal negation; (3) negation of minimal amount; (4) opposition.

The particle "ც" has the following contextual functions: (1) marks nouns and expresses a "private" negation; (2) introduces the scale and negates its minimal unit.

Contextual functions of the particle "ჰო" are: (1) marks nouns; (2) negates expectation, possibility, presupposition; (3) negates and simultaneously, opposes contradictory elements; (4) expresses additivity (an additive function) in the negative context; (5) expresses additivity (an additive function) with a positive connotation.

In the Georgian language the diversification of negation is achieved not only by the combination of "ც" and "კი" with the main particle "არ", but by their transposition as well.

In the English parallel texts of the above mentioned examples the negation is expressed mostly by adverbs "even" and "never" (independently or in combination with negation). The adverbs "still", "at all", "yet" (with additional contextual nuances) often associate with them.

It's worth mentioning, that in the English language the negation expressed by "არ", "კი" and "ც" is characterized by lexical diversity. The particle "ც" is often corresponded by the adverb "even". Moreover, in the Georgian language "ც" acquires the meaning only in the combination with other lexical items. The English language expresses the same via lexical items, which have independent semantic meanings.

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# Stability and Variation in the Groups of Binary Consonants of the Spanish Language

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The conquest of the Iberian Peninsula by Romans was followed by the spread of the Latin language on the territory of Spain. It was the expression of territorial and cultural unification of the people of the Roman Empire.

The Romanization of the Iberian Peninsula lasted approximately two centuries. The Latin language was so deeply rooted in Spain, that local languages (except the Basque language) had almost disappeared. However, even nowadays the trace of the pre-Roman substratum is noticed in the Castilian language, while the Spanish phonetics is greatly influenced by the pre-Roman languages of the peninsula.

In addition to the influence of the pre-Roman languages, the Latin language (which was spread in Spain) acquired the German and Arabic elements during the following stages of its evolution. Its original form was changed and the foundation of the Spanish Romance was facilitated.

Despite the fact, that the Spanish language was closely related to substrate (Iberian), superstratum (West Gothic) and adstrate (Arabic) languages, a lot of Spanish lexical units have the Latin origin. Therefore, the majority of binary and poly-constant complexes are connected to the Latin roots. Hence, in some cases, consonant complexes are found in the words of the pre-Roman, Greek, German and Arabic origin.

The given paper deals with the study of consonant groups - two-element complexes. It describes the evolution of the groups and the reasons causing their variations.

Our research was based on the data of the newest etymological dictionaries of Corominas, Garcia de Diego and Santiago Segura Mungia (also the Royal Spanish Academy - RAE). During the research of the material we found the consonant complexes with a high degree of sustainability and the groups, which had underwent single or several phonetic changes during the process of their evolution. We also discovered the consonant complexes, which are not met on the level of etymon of the Latin, Greek, pre-Roman, Arabic or other languages. However, they are found in the Spanish correlate.

On the basis of the gathered material we have grouped the studied consonant complexes in the following manner: 1. Consonant groups, which have a high degree of stability; 2. Consonant groups with a tendency of variation; 3. Consonant complexes, which enter the Spanish language with unchangeable or changeable forms; 4. Consonant complexes, which exist on the level of a derivate. At the same time, we determined the phonetic changes, which conditioned the variation of complexes.

Similarly to the group **bt**, the middle consonant complex **bs** can be distinguished by its high degree of stability. Neither **bt**, nor **bs** undergo phonetic changes in the process of evolution and enter the Spanish language with unchangeable forms: Latin *observator* → Spanish *observador*, Latin *obturare* → Spanish *obturar*, etc.

The consonant complex **dr** is usually met in the words of the Latin origin. It transforms into the Spanish correlate without variation: Latin *cuadrigalis* → Spanish *cuadriga*, Latin *cuadrus* → Spanish *cuadro*.

The group **fr** is not subject to the variation. It is found only in the words of the Latin etymon and is distinguished by a high degree of sustainability, for instance, the Latin *afrontare* corresponds to the Spanish *afrontar*.

Five binary complexes beginning with the consonant **l** transform into Spanish in unchangeable forms. The consonant groups **ld**, **lf**, **lg**, **lm** and **lv** are found in the words of the Latin and non-Latin origin: Latin *caldus* → Spanish *caldo*, Latin *alga* → Spanish *alga*, Latin *palma* → Spanish *palma*, Latin *salvus* → Spanish *salvo*.

It's interesting, how the complex **lf** paved the way in the Spanish **alfil**. It had derived from the Persian **pil**, which added an article in Arabic and finally formed **al-phil**. It's clear, that this consonant group emerged in Arabic (on the level of derivate) and unchangeably transformed into Spanish. The same occurred during the etymological research of the Spanish *alfañique*, which derived from the Persian *panid* via adding the article in Arabic (*al-fenid*).

The consonant complex **nv** can be distinguished as one of the most stable complexes. The group composed of a sonorous nasal and a sonorous fricative is mainly found in the verbs, which are formed via adding the prefixes **con** and **in** to the root-words, for instance, Latin *convergere* (*con+vergere*) - Spanish *convergir*, Latin *invadere* (*in+vadere*) - Spanish *invadir*. In certain cases **nv** complex is a root. Therefore, it is not created by means of two morphemes, for example, the Spanish *convexo* and *invocar* derived from the Latin *convexus* and *invocare* [Segura Munguía, 2010: 889].

In contrast to the initial position, the consonant group **pl** is not subject to variations in the middle of the word: Latin *triplex* → Spanish *triple*, Latin *triplicare* → Spanish *triplicar*, etc. The same can be said about the group **pn**, for instance, the Greek *hypnos* (*sueño*) becomes the Spanish *hipnosis*. As it turns out, the Greek stem is maintained in the Spanish derivative, while the addition of the Spanish suffix "**sis**" indicates to the process.

In the list of the most spread and stable consonant complexes an important place is occupied by the groups having **r** as an initial element. Therefore, the groups **rb**, **rl**, **rm**, **rn**, **rr**, **rv** are found in the words of the Latin, Greek, Celtic, Gothic and Arabic origin. Their variations are not met in the Spanish correlates.

The Spanish *arbol* has the Latin etymon. It derives from *arbor*. It's obvious, that the consonant complex of our interest is maintained. The same cannot be said about the last consonant, which transforms after the dissimilation. The Spanish *berlina* has two semantic meanings. When *berlina* denotes "a car with four doors", it derives from the French *berline*, which contains

a vocable established after the name of Berlin (the place, where it was invented). If *berlina* means "mocking at someone", it has the German origin and transforms into Italian as *berlina* (jester) [Coromines, 2008: 73]. The Greek *harmonia* entered into Spanish as *armonía*. The most words with **rn** complexes have the Latin etymon: *pierna* (Latin. *perna*), *cuerno* (Latin. *cornu*). In contrast to the consonant group **rn**, the vowels **e** and **o** had undergone a phonetic variation. As a result of the diphthongization, the vowel **e** transformed into **ie**, while **o** became **ue**. The geminate of **r** is met in Latin and in the words of the pre-Roman etymon. The Spanish *berrendo* has the pre-Roman (Celtic) origin and comes from *barrovindos*, whereas the Latin *arrogans* forms the Castilian *arrogante*. In the list of stable complexes beginning with the consonant **r**, the complex **rv** occupies the last position and is presented only in the words of the Latin origin: Latin *cervus* → Spanish *ciervo*, Latin *corvus* → Spanish *cuervo*, Latin *parva* → Spanish *parva*, etc.

There is a significantly small number of consonant complexes with a tendency to the variation. During the research we discovered only three groups. All of them are geminates. The voiced occlusive geminate **bb** as well as the voiceless occlusive geminate **pp** undergoes variation and enters the Spanish language in a simplified form. The simplification of the double occlusive is shown in the following words: Latin *iabbatia* → Spanish *abadia*, Latin *abbatissa* → Spanish *abadesa*, Latin *cappa* → Spanish *capa*, Latin *appetitus* → Spanish *apetito*, etc. It's clear, that in the first two examples the voiceless consonants were voiced in addition to the formation of the monophonemic correlate. The geminate **m** was simplified in the following Spanish words: *comunicar* (Latin *comunicare*), *comunidad* (Latin *communitas*). Moreover, we found a variation of the same geminate in which the first element of the complex transforms into **n**: *conmoción* (Latin *commotio*), *conmutar* (Latin *commutare*), etc.

In the third group we have united consonant complexes, which transform into Spanish without variations or with changed forms. This group comprises the majority of the consonant groups.

The consonant complex **gl** is a rare phenomenon. Hence, there are examples of its variation and constancy, for instance, the Latin *degluttio* transforms into the Spanish *deglución*, while the Latin *espeplo* becomes the Spanish *esplego*. It's obvious, that in the second example the removal of **l** decomposes the consonant complex **gl** and creates monophonemic correlate of the Spanish language.

The loss of the first element explains the simplified transition of the consonant complex **gm** into the Spanish language: Latin *augmentum* → Spanish *aumento*, Latin *pigmentum* → Spanish *pimiento*. Its constancy is presented in the Spanish word *segmento*, which derived from the Latin *segmentum* [Real Academia].

Phonetic changes of the consonant complex **gn** can be divided into three subgroups. The derivation of the monophonemic correlate from a binary group (on the expense of the lost first element) is presented in the Spanish *conocer* (Latin *cognoscere*), while the palatalization of the complex is given in *leña* (Latin *ligna*) and *estaño* (Latin *stagnu*) [Penny, 2008: 90]. The Spanish *prenda* had a difficult evolutionary way. It originated from the Latin *pignora* and after several changes formed the Castilian correlate: *pignira* → *peñra* → *peñdra* → *prenda*. It's obvious, that the consonant complex of the Spanish correlate, which existed at the level of the etymon

disappeared after the palatalization and epenthesis or metathesis of the consonant. However, an unchangeable form of **gn** moved to the following Spanish words: magnífico (Latin *magnificus*), magno (Latin *magnus*), etc.

Despite the fact, that the middle consonant complex **ln** is not subject to the variation (Latin *balnearius* → Spanish *balneario*, Latin *alnus* → Spanish *alno*), there are two examples which contradict this fact. After the palatalization, **l** disappears and the change of the degree of the last consonant gives the palatalized **n** or **ñ**: *balneum* → *bannium* → *baño* [Akhvlediani, 2009: 67].

The consonant group **lp** is found in the words of the Latin and non-Latin origin. There are several examples of its variation and constancy. During the establishment in the Castilian language, the **lp** complex maintained its initial structure in the following words: Latin *palpitare* → Spanish *palpitar*, Latin *pulpitum* → Spanish *pulpito*, etc. The vocalization of the first element was presented during the evolution of the Latin *talpus*. Its first version was *taupo*, but afterwards, the diphthong **au** underwent monophthongization and today's Spanish uses *topo*. The fact of dissimilation explains the derivation of *parpadro* and afterwards, *párpado* from the Latin *palpetrum*.

One of the most spread consonant complexes is **mb** group. Despite the fact, that there are numerous examples of its sustainability (Latin *ambitus* → Spanish *ámbito*, Latin *ambulare* → Spanish *ambular*), we come across the simplification of this complex on the level of the Spanish correlate, for instance, the Latin *palumbes* (*palumba*) is simplified under the Gothic influence and forms *paloma* [Akhvlediani... 2009: 42]. Moreover, the Latin *umbilicus* forms *ombligo* via the syncope of **i**, which exists between **b** and **l**.

The tendency of **mn** complex towards assimilation was noticed in Latin. At first, the Latin *damnum* was modified at the etymon level. Afterwards, the assimilated **dannu** transformed into *daño*. It's obvious, that the geminate of **n** (formed in Latin) moved to Spanish as palatalized **n** (or **ñ**), while the consonant group **mn** moved into Spanish *omnipotente* without variation. It's also worth mentioning, that *omnipotente* originated from the Latin *omnipotens*.

The discussed material has shown, that **ng** complex is one of those groups, which are often found in the Spanish correlate in a modified form (seldom - without variation). Its phonetic changes can be divided into several groups. The first group unites the binary complexes which became monophonemic at the Spanish correlate level. This process was preceded by the palatalization and change of the "degree" of the last consonant (Latin *cignere* → Spanish *ceñir*). The second group encompasses examples with the lost second element (Latin *pungente* → Spanish *puniente*). The third group embraces examples of the transformation of binary complexes into poly-consonant ones (the Latin *conger* transformed into the Spanish *congrío* via epenthesis of **r**). The fourth group includes examples in which the second element is transformed. This group can be divided into two subgroups: a) words in which **g** transforms into **c** (*singellus-sencillo*); b) words in which the second element becomes **ch**: *cingulum-cincho*. The **ng** complex was unchangeably transformed into the following words: *angina*, *angor*, *largo*, etc.

Several cases of variation were found during the study of the middle consonant **nt**. There were examples of its constancy as well, for instance, **nt** was unchangeably transformed from Latin into the Spanish *contacto*, *intentar*, etc. During the process of variation we found the voicing of the voiceless element of the two-element complex (*antubiya* → Spanish *endivia*) and the transformation of the voiceless consonant into **c** (Latin *amentia* → Spanish *amencia*) or into **z** after **a**, **o** and **u** (Latin *pantex* → Spanish *panza*) conditioned by the necessity of correct pronunciation. Moreover, the transformation of a binary complex into a poly-consonant one was found in the Spanish *entraña*, which derived from the Latin *interaneus*.

The consonant complex **pt** is found only in the words of the Latin origin. It mainly transforms into the Spanish correlative in a modified manner. We have classified these alternations into several groups. The first group unites words with a monophonemic correlative, which emerged on the basis of the loss of the first element (Latin *ruptu* → Spanish *roto*). The second group deals with the words with the excluded binary groups (Latin *septimana* → Spanish *semana*). The third group includes the examples of vocalization (Latin *captivus* → Spanish *cautivo*). The **pt** complex was unchangeably transformed into several words, for example, *captura* (Latin *captura*), etc.

The middle consonant complex **rd** is presented in the words of the Latin, Greek and pre-Roman origin. It mostly transforms into Spanish in an unchangeable form: Latin *ardere* → Spanish *arder*, Greek *kardiakos* → Spanish *cardiaco*, Celtic *bardus* → Spanish *bardo*. There are only two cases of the variation of **rd** complex: the Latin *hordeum* formed the Spanish *orzuelo* (presumably, under the influence of the Italian *orzata*) and *horchata* [Coromines, 2008: 302].

The consonant complex **rp** is mainly transformed in an unchangeable form: Latin *corpus* → Spanish *cuerpo*, Latin *serpente* → Spanish *serpiente*. There is only one case of its variation: the verb *sobreponer*, which derived from the Latin *superponer*. Therefore, the metathesis and voicing of the voiceless consonant **p** are noticed at the derivative level.

One of the most widespread forms of assimilation is the consonant complex **rs**. It was presented in some words of the ancient Latin. Afterwards, **rs** changed into **ss**. Moreover, after the 18<sup>th</sup> century the simplification of the geminate of the given words has been carried out on the expense of the omission of one of the elements: *transversu* → *traviesso* → *travieso*, *ursu* → *osso* → *oso*, etc [Akhvlediani, 2008: 70]. The **rs** complex was unchangeably transformed into several words of the Greek origin, which were presented in the Spanish language in the Latinized form: Greek *thyrsos* → Latin *thyrsus* → Spanish *torso*.

**Rt** complex underwent different changes during its establishment in the Spanish language. Besides the fact, that the second element was voiced (Latin *fartum* → Spanish *fardo*), the transformation of the voiceless occlusive into the voiceless fricative was presented (Latin *martialis* → Spanish *marcial*). There were also the cases of transformation of the second element into the voiceless affricative (Latin *cortex* → Spanish *corcho*). Hence, the consonant complex **rt** transformed unchangeably into the following Spanish words: *corto* (Latin *curtus*), *arteria* (Greek *arteria*), etc.

The **rt** complex rarely undergoes changes on the level of etymon. However, there are several cases of its variation. Among them is the Spanish *cidro*, which derived from the Latin *citrus* via voicing of the consonant. The consonant group **rt** transformed into the Spanish *atrio* and *matraca* without variation. The former originated from the Latin *atrium*, while the latter derived from the Arabic *matraqa*.

The fourth group unites consonant complexes, which are presented on the derivative level. The groups created on this level are often called "grupos secundarios" [Morales, 2005: 217]. Hence, they are small in number. Therefore, we included in the fourth group other complexes, which are found at the level of etymon of some words and at the derivative level of certain vocables. For this reason, we divided the given group into two subgroups. The first group includes **sf, sg** middle consonant complexes, while the second group unites **dr, gl, gm, gn, ld, lg, lm, lp, lv, mb, nt, nv, rf, rg, rl, rm, rn, rp, rr** consonant groups. It's worth mentioning, that the words of the first subgroup are vocables of the non-Latin origin: Greek *sphaera* → Spanish *esfera*, Basque *izokin* → Spanish *esguin*. It's obvious, that in the first example the complex existing at the level of etymon transformed phonetically. Moreover, it changed the position in the word.

The formation of the consonant complexes of the second subgroup in the Spanish correlate is connected with the syncope, metathesis, assimilation, dissimilation and voicing of the voiceless consonant.

**Gl** and **rm** consonant complexes are formed as a result of syncope: Latin *regula* → Spanish *regla*, old German *aram* → Spanish *armón*. There are several cases when the syncope of a vowel is accompanied by the voicing of a voiceless consonant. The Spanish groups **dr, ld, lg** were formed in this way, for instance: Latin *lateralis* → Spanish *adral*, Latin *malitas* → Spanish *maldad*, Latin *delicatus* → Spanish *delgado*. In several words the same **dr** complex is derived from the metathesis: Latin *crocodilus* → Spanish *cocodrilo*, Latin *brodium* → Spanish *bodrio*. In the Spanish word *párpado* the **rp** complex is formed via dissimilation. This word originated from the Latin *palpetrum*, which transformed into *parpadro* and created *párpado*. The assimilation is presented in the Arabic words beginning with **r**. They usually add the article **al** in the process of their establishment in the Spanish language. **L** of the given article produces a geminate of **r** after the assimilation with **r** of the root, for instance, Arabic *ruzz* → Spanish *arroz*.

The discussed material has revealed, that the Latin and non-Latin consonant complexes passed a difficult way of evolution in the process of their incorporation into the Spanish language. The majority of phonetic changes were caused by linguistic (internal) factors connected with the articulatory apparatus of communication. The voicing of voiceless consonants (also, in several cases of assimilation, dissimilation, syncope and epenthesis) in the intervocal position can be regarded as a clear example of this fact. Moreover, the adoption of words from Latin and other languages in unchangeable forms was unacceptable for the people inhabiting the Iberian Peninsula. For this reason, many phonetic (systemic and non-systemic) changes were presented in these words.

During the research we came across the variations connected with extralinguistic factors. The acoustical error - named by Menéndez Pidal as "error de audición" [Menéndez Pidal, 1977: 195] - explains the variation of several consonant complexes. There are different types of mixtures, but the "error" of the point of articulation is found between occlusives and nasals in cases of consonant groups: bieldo → bielgo, tunbak → tumbaga.

It's obvious, that the Spanish language has undergone structural changes (hence, it maintained inherited elements). Its phonetic system is not less difficult than the Latin one.

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# Ketevan Gochitashvili. The Georgian and English Phraseologisms Denoting a Person's Physical and Mental Conditions

[spekantsu.ge/index.php/en/article/viewArticle/6/54](http://spekantsu.ge/index.php/en/article/viewArticle/6/54)

Contemporary humanitarian researches become more and more complex. Sometimes it's difficult to determinate, which field has the prerogative of the study of a particular object, especially, when the language is researched. Contemporary linguistic studies have broadened their borders. The language is presented not only as a grammatical structure and system, but it is widely discussed as the means of creating culture and interaction. Therefore, the question of a language as a cultural product or a creator of a culture acquires the greatest importance.

speaking, the language is some kind of a "store house", which contains experience, beliefs, connections and changes of the society. It is a verbalized culture. All human experiences are reflected on the language (and especially, on its lexical "layers"). The study of phraseologisms became the object of lingvo-culturological researches. They are the stable elements, which represent cultural identity, consciousness and mentality. During the last decades, phraseology has been considered as one of the main objects of the West-European and American linguistic researches. Linguists, culturologists, ethnologists and the representatives of other adjacent branches have realized, that the language and culture can't be fully analyzed without phraseological data, which reflect linguistic and cultural peculiarities of speakers [Cowie, 1998:57].

denoting a person's physical and mental conditions acquire great importance. It presents the relation of cultures to the person's health, mood, psychological condition and the ways of their representation in the language.

(lexico-thematic) groups:

I. Phraseological units, which reflect the "opinions" of two cultures (Georgian and Anglo-American) about the physical health via underlining its greatest importance:

***მთავარია ჯანმრთელობა, ჯანმრთელობის ფასი არაფერია -mtavaria janmrteloba, janmrtelobis pasi araperia (The health is most important, nothing costs more than health).***

***The first Wealth is health; You cannot buy health.***

Despite their small number, the given units state the cultural opinions precisely and laconically. Moreover, they use a simple language.

II. Phraseologisms, which depict human beings' ancient medical knowledge and experience presented in orderly phrases. This group includes the English phraseological units, which emphasize the connection between food and health:

***An apple a day keeps the doctor away; You are what you eat; Junk food; Health food.***

These expressions are informal. They are realized in a speaking style and show Georgians' relation towards food.

The expressions connected with the problem of weight are related with the questions of food and eating. These expressions are mainly concentrated on the esthetic side. Moreover, in contrast to the adults' extra weight, children's stoutness is not considered as a defect in the Georgian language. For example:

**ფუნჩულა**– *punchula (plump)*, **ჩაპუტკუნებული** - *chapatkunebuli (plump)*; **გოჭივითაა** - *gochivitaa (he/she looks like a piglet)* (a child, a positive connotation);

**ღორივითააგასუქებული** - *ghorivitaa gasukebuli (as plump as a pig)*; **ღიპიადევს** - *ghipiadevs (he/she has a belly)*; **ქონის ნაჭერია** - *konis nacheria (a piece of fat)* (an adult, a negative connotation).

In the English language a person with an extra weight is characterized as:

**Overweight** (a neutral connotation),

**Fat; As big as a whale; As big as a house** (a negative connotation).

(slim), the English “*slim*”) both languages use expressions characterizing a thin person negatively, for instance: **Bag of bones; Skinny, twig; Thin as rail.**

III. The death and the relation to it. A person is the only creature, who knows about his/her mortality. A human being realizes the inevitability of this fact and expresses his/her attitude to the death in the philosophy, literature and religion. This relation is mainly determined by the religious views. There are a lot of works about the sociology and philosophy of death. It's interesting to study the attitude towards it from the linguistic point of view. Hence, we will only present the Georgian and English phraseological units connected with the death.

This thematic block contains phraseologisms:

1. constituting the fact of death in the Georgian and English languages:

**სულისგანტევება; სულისუფლისათვისმიბარება; სულისამოდრომა;**

**სულისაღმობდომა; გარდაცვალება** - *sulis ganteveba; sulis uplisatvis mibareba; sulis amodzroma; sulis aghmokhdoma; gardatsvaleba*. The nucleus of these structural units is the soul (*სული*) or its modifications. This fact indicates to the influence of the Christian religion on the language and consciousness.

The Georgian and English languages present idiomatic expressions, which describe the death, but are not marked with a religious mark:

**To pass away; Hit the dust; Kick the bucket; He fell asleep.**

**ცხოვრებისდატოვება; გაღმაგასვლა; მარილზეგასვლა; ბავშვებისდაობლება;**

**შავებისჩააცვაცოლ-შვილს- tskhovrebis datoveba; gaghma gasvla; marilze gasvla;**

**bavshvebis daobleba; shavebi chaatsva tsol-shvils (to leave the life; to go aside; to go for salt; to orphan the children; he dressed in black his wife and children)**

2. In both cases the structural and semantic similarities are seen.
3. which does not express a person's real attitude towards a terrible phenomenon. It shows an attempt of defeating. The same can be said about the English phraseological unit "pop one's clogs".

In one case an absolute analogy is revealed:

when a person occurs in a risky situation. In this case a bold character of the action is underlined.

which are used to express a person's terrible emotional condition.

V. The English and Georgian languages are rich of the phraseologisms denoting different physical conditions of a person. The center of this semantic field is occupied by phraseological units expressing a person's good and unsatisfactory (bad health) physical conditions, while the periphery is presented by the word-combinations denoting a "satisfactory health". The lexical units are divided into the following subgroups:

1. Good physical condition:

***In the pink health; In the prime of one's life; Picture of good health; Full of beans; Hale and healthy; As fit as fiddle; Right as rain***

***ხარვიითჯანმრთელია - kharivit janmrtelia (he/she is as healthy as a bull) ,***

***კაჟივითაა - kazhivitaa (he/she is like a flint); კენჭივითაა - kenchivitaa (a robust fellow).***

2. Unsatisfactory physical condition:

***ჯანმრთელობისშერყევა - janmrtelobis sherkeva ("shake" of health);***

***ჯანმრთელობისგაუარესება - janmrtelobis gauareseba (worthening of health);***

***ცუდფიზიკურმდგომარეობაშიყოფნა - tsud pizikur mdgomareobashi kopna (being in a bad physical condition); ლოგინადჩავადნა - loginad chavardna (to "become" bedridden); ჯანის გატეხვა - janis gatekhva (breaking one's health)***

***Off color; In bad shape; Under the weather; Touch-and-go; On your last legs/On its last legs; Run down; Fall ill.***

3. Satisfactory physical condition:

***ვარრა?! – var ra?! (to be so-so); ნელ-თბილადყოფნა - nel-tbilad kopna (to be so-so); არცცოცხლებშიწერია, არცმკვდრებში - arts tsotskhlebshi tseria, arts mkvdrebshi (he/she is written neither in living beings, nor in dead persons)***

***To be so-so; To be OK; I'm hanging in there; I've be better.***

4. idioms, which denote the degree of the pain/the illness: an adjective + a noun.

***სუსტი ტკივილი - susti tkivili (weak pain); ყრუ ტკივილი - kru tkivili (dull ache);***

***გულისგამანვრილებელი ტკივილი - gulisgamatsvrilebeli tkivili; საშინელი ტკივილი - sashineli tkivili (terrible pain ); ძლიერი ტკივილი- dzlieri tkivili (severe ache)***

***Severe ache; Splitting headache; Severe cancer; Sharp pain; Minor pain.***

VI. The production of a future generation was connected with a risk, beliefs and cultural regulations at the early ages of the development of the society. Ethnographers and historians have studied the English and Georgian rituals connected with pregnancy, delivery of a child

and his/her upbringing. Moreover, the English and Georgian languages present a small group of phrases about pregnancy and giving birth. The usage of euphemisms is obviously connected with the defense of the future mother from the so-called evil eye and evil forces

*მუცლითახალსიცოცხლესატარებს - mutslit axal sitsotskhles atarebs (she has a new life in her stomach); ბავშვიპყავსმუცელში - bavshvi hkavs mutselshi (she has a baby in her stomach); ფეხმძიმეაა - pekhmdzimedaa (she is pregnant)*

*In the family way; A bun in the oven; Expecting; With child; Prego.*

b) *ახალსიცოცხლესბადებს - akhal sitsotskhles badebs (she is delivering a new life); ახალსიცოცხლესშობს - akhal sitsotskhles shobs (she is delivering a new life)*

*Giving birth; Delivering the birth; Had a baby.*

c) *ძიძე ორსულობა -mdzime orsuloba (difficult pregnancy); ორსულობის შეწყვეტა - orsulobis shetakveta (to stop the pregnancy); ნაყოფის მოკვლა - nakopis mokvla (to kill the child)*

*To dye the child; Difficult pregnancy; Miscarriage; Lost the baby.*

d) Problems in getting pregnant, infertility: *არ ჰყვება (ნაყოფი) –ar hkveba nakopi (she can't get pregnant); ბერნი - berts (barren); უნაყოფო - unakopo (barren)* (the first and the second elements characterize a woman, while *უნაყოფო* characterizes the representatives of both sex)

*Problems in getting pregnant; Infertility* (is used with a woman and a man), *Shooting blanks* (characterizes a man).

questions. Speaking about them needs special correctness (political correctness) [Linguistic... 2011:4]. We are going to name some diseases – mental diseases, which are not discussed “aloud” in the society. Moreover, speaking about them is regarded as incorrectness. Perhaps, this is a common characteristic feature of the Georgian and Anglo-American cultures.

The following euphemistic expressions are used for denoting a psychological state:

*გონებრივი პრობლემები აქვს - gonebrivi problemebi akvs (he/she has mental problems); მთლად კარგად ვერ არის - mtlad kargad ver aris (he/she is not quite well); ავი თვალი აქვს ნაკრავი - avi tvali akvs nakravi (he/she was stroke by an evil eye); შეშინებულია - sheshinebulia (he/she is frightened);*

*Go nuts; Mentally disturbed; Mentally unstable; With mental problems; Lost his marbels; A screw is loose.*

b) The following euphemistic expressions are used for denoting an emotional state:

*ემოციურად მდგრადია - emotsiurad mdgradia (he/she is emotionally stable); ემოციურად არასტაბილურია - emotsiurad arastabiluria (he/she is emotionally unstable); ვერ აკონტროლებს საკუთარ საქციელს - ver akontrolrebs sakutar saktsiels (he/she*

*cannot control his/her behaviour); ადვილად კარგავს კონტროლს - advilad kargavs kontrols (easily loses control) , ფეთქებადი - petkebadi (explosive).*

***Go nuts; Out of sorts; Emotional; Rollercoaster.***

We will include in the same group phraseologisms denoting emotional instability and depression, for instance:

*გაშტერებულვითაა - gashterebulivita (he/she is dumbfounded); შემოლანუნება უნდა - shemolatsuneba unda (he/she needs slapping in the face); თითქოს უუმური ჰყავს შემძვრალი - titkos uzhmuri hkavs shemdzvrali (informal).*

***Feel blue; Down in the dumps; In a slump; being in a bad place.***

c) The last group presents phraseologisms, which denote a person's good emotional condition:

*ცეცხლვითაა - tsetskhlivita (he/she is like a fire); ორი კაცის ჯანი აქვს - ori katsis jani akvs (he/she has the health of two persons); რკინის ფსიქიკა აქვს - rkinis psikika akvs (he/she has an iron psychics); ახალი სუნთქვის გახსნა - akhali suntkvis gakhсна (opening a new breath).*

***A new lease of life; A shot in the arm; Recharge your batteries; Vim and vigor; Fresh and dasy.***

We have tried to study the Georgian and English phraseological units denoting a person's physical and mental conditions.

The phraseologisms denoting a person's physical activity contain a group of elements, which have not acquired the main marker - steadiness. These elements change their meanings according to the context. For example:

*ფერი დაკარგა (peri dakarga) - Color draining:* denotes a bad physical condition, illness.

*ფერმკრთალი (permktali) - Pale:* contains pointing to the visual side.

*წონა დაკარგა (tsona dakarga) -Wasting away:* illness.

*წონაში დაიკლო (tsonashi daiklo) - Loosing weight :* physical condition.

The following Georgian homonyms can be discussed from the same point of view:

*გონება დაკარგა - goneba dakarga (he/she lost consciousness) (direct meaning)*

*გონება დაკარგა - goneba dakarga ( his/her ability of judgment lowered).*

Although we have discussed radically different cultures, there is a great similarity between the phraseological units denoting a person's physical and mental conditions. In case of English and Georgian, a cultural-lingual transfer is excluded. Therefore, there are universal human values described by different cultures via their prisms. In most cases they correspond with one another.

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# Peculiarities of Translation of a Cartoon (on the example of the Georgian translation of “Madagascar”)

 [spekali.tsu.ge/index.php/en/article/viewArticle/6/57](http://spekali.tsu.ge/index.php/en/article/viewArticle/6/57)

- ["Spekali" #6](#)
- [Study of Translation](#)
- [Tamar Nachkebia](#)

Dubbing and subtitling are the main modes of an audio-visual translation. Each of them "interferes" into the original text to a different extent, for instance, dubbing is the method, which modifies a source text significantly and makes it familiar to the target audience through the so-called "domestication". This is the method by which: "foreign dialogues are adjusted to the mouth and movements of the actor in the film and its aim is seen as making the audience feel as if they were listening to actors actually speaking the target language" [Dries, 1995:9].

In contrast to dubbing, subtitling offers a synchronized translation in the form of a text, which is usually placed at the bottom of the screen and alters the source text to the least possible extent. The audience perceives it as a "foreign text".

It's a well-known fact, that children prefer dubbing, because watching cartoons is some kind of an entertainment for them. Even the countries like Sweden, Iceland and Greece, generally preferring subtitling, apply to dubbing during the process of the translation. The same can be said about Georgia, where dubbed cartoons are preferred on TV and in the movie theatres, while subtitled films are often shown on TV.

We chose a dubbed version of "Madagascar", because its characters provide an interesting material for the research. Moreover, the cartoon is dubbed by famous Georgian comic actors. Their voices are familiar to the target audience. This fact intensifies the effect of "domestication" and is helpful in the process of creating characters. Newmark makes the following distinctions between the methods and procedures of translation: "while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" [Newmark, 1988: 81]. According to Newmark's classification, the method of adaptation was used during the process of the translation of "Madagascar". It is the freest form: the plot, the theme and the characters are preserved, while the characteristic features of SL culture (for example, geographical names) are replaced with the realities, which are familiar to the target audience.

We compared the English script of the cartoon with its Georgian version (the Georgian dubbed film) to reveal how a translator uses different translational procedures for creating characters and achieving a communicative effect similar to the original, for instance, the usage of a dialect (the Kartvelian dialect) in the Georgian translation plays a significant role in the process of the creation of the zebra.

It's worth mentioning, that according to the similar characteristics, the Georgian dialects can be divided into the eastern and western groups. Therefore, 17 dialects can be singled out and revealed. They "slightly" differ from each other according to the certain aspects of phonology, morphology, syntax and vocabulary, but, at the same time, retain an overall set of features. Therefore, we can single out the following characteristic features of the Georgian dialects:

- a distinction between short and long vowels;
- additional vowel sounds, which are not found in the standard language;
- the presence of both *ჭ/q* and *ყ/q'* consonants;
- the usage of the *n*-plural;
- plural forms of adjectives;
- non-standard forms of verbs;
- words, which are not found in the standard language.

In general, the mountain dialects are more conservative and preserve a number of archaisms which have disappeared from other dialects. However, certain complexities of the standard Georgian are simplified in them. The standard literary language is based on the Kartlian dialect [<http://www.nationmaster.com/encyclopedia/Georgian-dialects>].

In this cartoon not-so-wild animals experience a serious cultural shock when they move from New York to the Mighty Jungle. Alex is a lion, who enjoys a charmed life as one of the leading attractions of the zoo in New York City's Central Park. Alex and his pals Marty the Zebra, Gloria the Hippo and Melman the Giraffe are happy with their lives, but they have a certain curiosity about the outside world. When the penguins of the zoo decide "to make a break for it, Marty follows them into the city". Alex, Gloria, and Melman set out to find Marty before he gets into trouble, but they are late. The zoo-keepers decide that the animals are restless and need to be returned to the wild nature. Thus, the characters appear on the coast of Madagascar, where they quickly discover, that a "wild life" does not suit them [<http://www.starpulse.com/Movies/Madagascar/Summary/>].

The research revealed, that the Georgian translators used the slang and paralinguistic features of the particular Georgian dialect, for instance, zebra Marty-Del Pierro's speech was translated via active usage of the linguistic and paralinguistic features of the Kartlian dialect:

"Alex! Do not interrupt me when I'm daydreaming!" [[http://www.script-orama.com/movie\\_scripts/m/madagascar-script-transcript.html](http://www.script-orama.com/movie_scripts/m/madagascar-script-transcript.html)]

"Alika, ramdenjer unda giTxra, roca vocnebob meTqi mag **drosa** xeli ar SemiSalo, gaige?" [[http://www.myvideo.ge/?video\\_id=743298](http://www.myvideo.ge/?video_id=743298)]. (Alika, how many times should I tell you not to interrupt my daydreaming? Do you understand?)

In the Georgian translation we notice the addition of the suffix "a" to the dative case of the word, which characterizes the Kartlian dialect. The zebra uses this dialect, which is not presented in the source text. Moreover, the English form of the name "Alex" is replaced with the Georgian "Alika".

"Okay, just don't talk with your mouth full".

"piri ar daxuro, Tore **dagklam** icode." (Don't close your mouth or I'll kill you.)

In the Georgian translation "dagklam" - the changed form of the verb "dagklav" - is used. Its reference is rude, because "dakvla" means "slaughter" and is usually used with the words denoting animals. Although the characters of the cartoon are animals, they speak and act like human beings. Therefore, the usage of this verb in the given context creates a humoristic effect and is regarded as a rude form.

"Awww.. Hey.. Thanks man. It was behind the tooth! You're all right".

"vaaah, ra **jigari** xar, **Tana viToma** gageCxira, rogor moifiqre?" (You are cool, as if you've got something stuck in your mouth, how clever of you!)

In the spoken American English "man" is a form of addressing, which is replaced by the Georgian slang "jigaro" in the process of the translation. Moreover, the forms of the Georgian dialect ("vitoma" and "tana") are also used.

It's worth mentioning, that the translators successfully employ the slangs. For example:

"Oh no! I'm not listening".

"kai **biWo!** ar mesmis, **vafSe** araferi!" (O.K. Boy! I hear nothing at all.)

In this case, an informal form of the address "Bicho" and a slang "vafshe" are used. The latter came from the Russian language.

"Hey! Don't be calling me cuckoo in the head!"

"ityueba! zebra var, **fuflo** ara var!" (He's lying, I am a zebra. I am not a "fuflo".)

"Cuckoo in the head!" means "crazy". In the Georgian translation it is replaced with the slang "fuflo", which means a person who has lost money in the gambling and is not able to pay it. This replacement seems unusual for the text, which is created for children. However, the translators aimed at the target audience, while emphasizing the fact which is familiar to the Georgian reality.

"Come on, Alex. Do you honestly think I intended all of this to happen? You want me to say that I'm sorry? "

" **kai, ra gaawuxe guli.** Sen TviTon ar **amekide?** ra ginda, bodiSi mogixado?" (O.K. That's enough, didn't you come with me? What do you want me to do? To say I'm sorry?)

The form "kai" in the Georgian informal speech means "good" ("kargi"). It's also worth mentioning, that a tortured form ("gaawuxe") of the verb "sheatsuxe" and a rude form "amekide" create a communicative effect, which is equivalent to the original. Hence, the given complex of the Georgian sentences represents only a free interpretation of the source text.

"He's got style!"

"ra magari **roJaa!**" (He's cool!)

In the translation a neutral expression of the original text is replaced by the slang "rojaa".

A situational variation of the language is expressed in the translation in an interesting way. It's a well-known fact, that a language can express the following socio-linguistic parameters of a speaker and an addressee: age, status, educational background, regional background, race, religion, etc. It also expresses situational aspects, an emotional state, a number of speakers and a nature or a purpose of the situation. A language is a central indicator of social relationships. It is the means of demonstrating power and solidarity. Therefore, one of the best ways of highlighting different factors is the analysis of different ways of addressing.

The reflection of speech markers denoting a character of relationship between the speakers has the great importance for the pragmatic-communicative equivalence of the translation. "It's difficult to find equivalent forms for the endearing or rude forms of address. It is very important to maintain the overtones characterizing them in the original" [Sakvarelidze, 2001:210].

The translation of "Madagascar" provides an interesting material for the transmission of address forms and maintenance of overtones, which characterize the original.

"Thanks a lot, officer".

"gavige. Madloba, **jigaro.**" (I understood. Thank you, a cool man.)

The form "officer" of the source text is substituted by the slang "jigaro", which means "good, cool, hearty person" and creates a different situation.

"Yeah! Talk to me, buddy! "

"Me var, biWo!" (It's me, boy!)

In the informal American English "buddy" means "friend". In the translation it is replaced by "biwo" (boy), which is also an informal form of address.

"Beg your pardon?"

"Tore ra?" (Or what?)

In the target language the dialect and the expression "Tore ra?" are used instead of the formal expression of the source text.

"Excuse me! You're biting my butt!"

"Uukacavad! Tqveni kbilebi xom ar CamerWo?" (Pardon! Is it possible that your teeth pierced me?)

An American slang "butt" (bottom) is replaced by a formal-polite address in the Georgian translation. Great effect is made by suddenly uttered pronoun "tkven" (you), which indicates to the fear and confusion of the zebra. This character usually uses dialects and informal forms of

the language. Therefore, "tkven" creates a humorous effect and the change of a register implies the achievement of a communicative effect of the source text.

The discussed material reveals, that a lot of slang and dialect forms are used for the creation of the zebra. Sometimes a free interpretation of the source text is used, which seems natural for the method of adaptation. The usage of Kartvelian dialect is also very important for the creation of the zebra. It's natural, that all the above mentioned changes are not presented in the source text. They are only employed to achieve a humorous effect. It's worth mentioning, that besides the linguistic means, audio effects play an important role in the creation of the zebra.

The dialect is not used in the speech of the lion. The usage of slang is also very rare. Therefore, in contrast to other characters, the speech of the lion acquires more sophisticated shade.

"What is it, Melman?"

"ra ginda, **kaco?**" (What do you want, man?)

In the translation a character's name is substituted by the form of an informal address "kaco" (man). It makes the relationship of the characters informal and in this case, expresses an irritation of the lion. The given supposition is reinforced by paralinguistic marks (tone of the voice, intonation) used in the contexts. We chose the following examples for making analysis:

"You got a ah.. you got a little smutz. right there on yer..."

"dingi moiwminde da mere **iblatave.**"(Wipe your snout and then talk.)

In this context Alex-Alika changes the style of its speech and uses the slang. For example, Alex uses the verb "blataoba", which means "speaking like a cool person".

"Lady, what is wrong with you?"

"ra mogivida, bebo?"(What's the matter with you, granny?)

In this case, the word "lady" is replaced by "bebo" (grandmother), which suits the context with its informal shade.

"Don't you ever do this again. Do you hear me?"

"Araferic ar ici, **virisvilo Sena!**" (You know nothing, you, son of a donkey...)

In the target language the anger is given in a rude address form, while in the source text it is expressed by the addition of a question to the affirmative sentence.

"Oh no! No no! Not the box!"

"ara, ara! oRond es ara. Cemi aq Casma ar SeiZleba! **ra pontia!**" (No, no, only not this! I can't be put here! No way!)

When the lion and other animals were caught in the street, the organization protecting animals demanded to return them to their natural habitat. As a result, they were placed in boxes and sent by ship. When the lion woke up, he panicked. The Georgian translators used slang to express this emotional state.

"Alex hungry. Alex eat."

"Alikas Sia. Alikas **fia unda.**"(Alika is hungry. Alika wants to eat.)

In the source text the emotion of the emaciated king of the jungle unable to control itself is expressed by the lack of agreement between the subject and the verb, which is characteristic for the speech of babies. The target text uses the word "fia" - a diminutive form of the verb "eat" ("chama") - which also characterizes the speech of babies. Consequently, a register and a communicative effect of the source text are maintained: Alex-Alika nominates himself as the third person and uses the forms presented in children's speech.

The studied material reveals, that the emotional state stipulates the deviation from the forms of the standard English (it occurs in the speech of the lion). Hence, the portrait of the lion is not created via slang and dialect. The translator uses slang only if the character is nervous.

As it has already been mentioned, this cartoon is dubbed by famous Georgian comic actors. Gloria is dubbed by the man who usually plays women's parts in different humorous sketches. His unique voice and vocabulary is familiar to the public. The fact, that Gloria is dubbed by the man, who tries to speak in a woman's voice creates a humorous effect.

"What did Marty say to you? I asked you to talk to him!"

"seriozulad ro dalaparakebodi, xo aRar gaipareboda, **bentera Sena.**" (If you had talked to him seriously, he would not have left. You are stupid!)

In the translation we meet the omission of the last consonants of the conjunction "rom"and particle "xom". Moreover, an informal form of an address "bentera" is used. It means "stupid" and emphasizes the fact that the lion was not able to solve the problem.

"Is that Melman? Are you okay?"

"rogora xar, Se **sawyalo Sena?**" (How are you? You poor one!)

The poor is a person, who can move to pity. This form of an address is usually used by the actor, who dubs Gloria. In this case, he uses it for an effective creation of the portrait of a new character. The same can be said about the following example.

"Oh, you poor little baby, did that big mean lion scare you?"

"gamoeTrie aqeT. ui, rogor SegaSina am **Tavgasiebulma Svilo!**" (Go away! Ow, how this "big-headed" has scared you, baby!)

"Tavgasiebuli" (a person who has a big head) is an insulting epithet. In the translation it is used towards the lion, who scared a child. In this case, the word "tavgasiebuli" suits the context, but does not correspond to the source text.

"Melman! There are prescriptions, that have to be filled."

"Jora, dawynardi, nu panikob. Aamxela **saqoneli marTla**" (Calm down Jora, don't panic! You are such a huge animal after all!)

In this case, a free translation is used. An actualized form of the address "Saqoneli" (animal) has an insulting meaning. It is not used in the source text, where the character speaks about the prescriptions, that must be filled.

"Don't make me come up there, I'd get to woopin'on both of you all!"

"exla dawynardiT, Tore raRacas **CagTxliSavT orives!**"(Calm down both of you or I'll hit something!)

The verb "cagaTxliSo" is a rude form of the verb "cartkma" ("to hit").

It must be mentioned, that Gloria's portrait is presented differently in the original and Georgian versions. Gloria never uses slang and rough language in the source text. In the Georgian version the same character prefers an informal style of speaking. She often uses slang, rude vocabulary and omission of the last consonants. As a result, feminine and soft Gloria of the original version turns into rough and funny "Georgian Gloria". This effect is reinforced by audio effects.

One of the characters of the cartoon is a pedant giraffe Melman-Jora, whose speech is serious and monotonous. Acoustic effects are very important for the creation of this character.

"Not for me. I'm callin' in sick.What?"

"eg me ar mexeba. biuletinze var." (It has nothing to do with me. I am on a sick leave.)

"Zoo transfer! Oh, no. I can't be transferred, I have an appointment with doctor Goldberg at 5."

"sxva zooparkSi! Aara!

Eeg rogor SeiZleba me mkurnalobis kursi maqvs daniSnuli." (In another Zoo! No way! I am going under a course of medical treatment.)

This is also a free translation created under the influence of the Georgian culture. "Doctor Goldberg" is replaced by "the course of the medical treatment", because the former means nothing to the Georgian society.

The giraffe is a character, which cares a lot about its health. Its speech is fluent in the original, while in the translation it uses slang and informal expressions.

"Where exactly is here?"

"ro vicodeT **daglijavs.**" (If I only knew!)

The target language uses the slang "daglijavs" ("will be very good"), which is not found in the original text.

"Can we go to the fun side now?"

**"Del-Pieros Tavisuflebis ideas xo ar mivawveT."** (Shall we follow Del-Piero's idea of freedom to the end?)

When the statue of liberty, built by the lion, gets in fire, the giraffe proposes the lion to support the zebra. In the target language a translator uses a slang phrase "ideas mivawvet" ("to follow the idea to the end/to push the idea"), which is not found in the source text.

The Georgian translation of "Madagascar" is interesting from the point of view of transmitting allusions. The allusion is the device which stipulates a simultaneous activation of two texts. Moreover, this term refers to "a variety of uses of preformed linguistic material in either its original or a modified form, and of proper names, to convey often implicit meaning" [Leppihalme, 1997].

An allusion is usually used in humorous texts. "It provides a convenient way to remind the reader of people and events in other texts, and invites the reader to see the current scene or situation in the light of this additional information" [Berger, 1997:7]. The author uses allusions for making particular connections of information.

From the translational point of view, Leppihalme and Hellegren divide allusions into proper name and key phrase allusions [Hellegren, 2007:12]. The former (PN allusions) includes: names of people, titles of fictional works and names of organizations, while the latter (KP allusions) encompasses all the other cases of allusions. PK allusions are more numerous than PN ones. Hence, both of them are presented in "Madagascar".

It's worth mentioning, that the names of characters are changed in the translation, for instance, the lion is called the Georgian name **Alika** instead of Alex and a character of the original text Zebra Marti becomes **Del-Pierro** - a fan of Juventus. For the Georgian audience the name Marti means nothing, while Del-Pierro is quite known and acceptable for a person, who is familiar with the football. Giraffe Melman became the Georgian **Jora**. Only the name **Gloria** is not changed in the translated version.

In the Georgian translation of the source text proper names are Georgianized. They facilitate the identification of allusions. Moreover, some allusions of the translated version are not found in the source text.

"Make it up as you go along! Ad lib, improvise, on the fire! Boom,boom,boom.."

"warmoidgine, rom **eminemi** xar."(Imagine, that you are Eminem.)

This passage represents a free translation. The translator uses the name of the famous rapper Eminem, which is not presented in the original. This allusion makes the character more understandable and memorable. The same effect is created by the allusions about **Snoop** and **Jennifer Lopez**.

"I could do fresh. Works for me."

"me **snupi** viqnebi." (I'll be Snoop.)

"Let's go Gloria! Up and at 'em! Were open!"

"Faqturad Sen iqnebi **jenifer lopesi adeqi!**" (And you'll be Jennifer Lopez! Get up!)

The effect of Georgianization is intensified by the allusions, which replace cultural realities and places of the foreign country by Georgian ones. There are a lot of cases of this type in the given cartoon.

Gloria: "Well I hear they have wide open spaces in Connecticut."

"ise, rogorc vici, vakis parkSic yofila, Turme, veluri buneba." (As I know, there is a wild nature in Vakis Parki.)

The toponym of the original "Connecticut" is replaced by the Georgian "Vakis parki".

The same effect can be seen in the following cases:

Melman: "Connecticut? Yeah, what you got to do is you gotta go over Grand Central."

Jora: "xo, zooparkidan ro gaxval **214 marSutkaze** dajdebi da 20 wuTSi iqa xar." (When you go out of the zoo, get on the mini-bus 214 and in 20 minutes you're there.)

Melman: "Oh no! What are we gonna do?We gotta, we gotta call somebody!"

"ra unda vqnaT? ra unda vqnaT? ra vqnaT, ra vqnaT da patruls gamovuZaxoT."(What should we do? What should we do? Let's call "Patruli".)

Monkey: "I heard Tom Wolfe is speaking at LincolnCenter."

maimuni: "me mgoni parlamentis win saqarTvelos mitingi iwyeba."(I think, the meeting is starting in front of the Parliament.)

Alex: "A King! Loved by my people!Let's just be simple! And you ruined everything! "

"Mme viyavi bavSvebis sayvareli gmiri. ra reitingi mqonda? memarjveneebS 2%-iT vuswrebdi. Sen ki ra gamikeTe Se dampalo Sena! " (I was children's favorite hero. What rating did I have? I had 2% more voices than the Right-wing party. What have you done, you jerk!)

Gloria: "Stop it! Look, We're just gonna find the people get checked in and have this mess straightened out! "

"sul tyuilad nerviulobT. jer unda vipovoT gamegeoba da davfiqsirdeT da deportacias gagvikeTeben Cvens zooparkSi." (You worry for nothing, we should find an emigration department and they'll deport us to our zoo.)

All the above mentioned can be summarized in the following way:

The given cartoon is translated via the method of adaptation. Therefore, the examples of a free interpretation are often presented in the Georgian translation. The translators often use slang for the creation of the characters of the cartoon (even in the cases, when slang is not presented in the source text). It's worth mentioning, that a lion uses slang and rude expressions only in the state of nervousness. The speech of zebra contains dialect, which plays a great role in the creation of this character. The same can be said about allusions, which intensify the effect of domestication and create a humorous atmosphere.

Great attention must be paid to the audio-visual effects, which are essential for the effectiveness of the whole cartoon. They acquire great importance in the process of creating characters, which are funny and memorable. They differ from the initial ones, because various prosodic features lead to the formation of different types of characters, for instance, Gloria's part is dubbed by the man - a famous Georgian comic actor. Therefore, feminine and soft Gloria of the original version is replaced with a rough comic character of the translated text.

The Georgian translation presents too many examples of slang and dialect. They make the cartoon more suitable for the older audience. The overuse may have an unfavorable influence on the children. They need a worth hero, which would be presented very carefully and perceived correctly.

Hereinafter the English original is cited according to the following source: [http://www.script-orama.com/movie\\_scripts/m/madagascar-script-transcript.html](http://www.script-orama.com/movie_scripts/m/madagascar-script-transcript.html).

Hereinafter the Georgian original is cited according to the following source: [http://www.myvideo.ge/?video\\_id=743298](http://www.myvideo.ge/?video_id=743298)

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