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Religious Affiliation of the Benedictine monks of Mount Athos

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Great Georgian clergymen played an important role in the establishing of Roman Benedictine monks on the Mount Athos. George of Athos in his book "The Vitae of Our Blessed Fathers John and Euthymius and an Account of their Worthy Achievements" tells the story, of how Georgians let Leo the Great, the roman monk and his disciples in their monastery and then helped them to build their own cloister (Abuladze 1967:66).

In the scientific society there is a dispute about the religious affiliation of the Benedictine Monks. Some scientists believe that they were Orthodox Christians, while others argue and state that they were Catholics.

For example, Korneli Kekelidze believed that Georgia in X-XI centuries did not share the Greek rigorous views about Roman Church (Kekelidze 1957: 139). According to the Academic Elene Metreveli, Georgians showed sympathy towards Latin Monks and Catholic Religion (Metreveli 1998: 98). Such opinions are quite common in our scientific community.

The above-mentioned considerations by Korneli Kekelidze and Elene Metreveli are based on the information that can be found in the hagiographic works of George of Athos and Giorgi Mcire about the western Christians. First of all, they are referring to "The Vitae of Our Blessed Fathers John and Euthymius and an Account of their Worthy Achievements", which describes the friendship between Georgian and Benedictine Monks.

Mikhail Sabinin had a different idea about the Benedictine Monks dwelling on the Mount of Athos. He shared the Russian view that Benedictine Monks were Roman Christians: "It is obvious that in the 13th century on the Holy Mount there was a Roman Monastery, where the monks of Benedict order were of Orthodox Confession." [Sabinini 1882: 415].

Thus, according to Mikhail Sabinin Benedictine Monks of Mount Athos were Roman Orthodox, but in Elene Metreveli's view - Catholics (that is why it is believed that Georgian people had the sympathy towards Catholicism).

So, who were the Benedictine Monks of Mount Athos - Catholics and Orthodox?

The deep exploration of this issue is rather important, because it will enlighten the activities of Iverta Monasteri of Mount Athos, the most important Georgian spiritual and cultural centre.

What do we know about the Benedictine Monks living on the Mount Athos and about their Monastery? Leo the Great, Roman Monk, by the help of Georgian Monks founded The Monastery of Saint Mary the Virgin. It is also known as Amalfi, or Amafiltan [Bonsall, 1969:62; Metreveli, 1998: 97]. Later it was also mentioned as Old Monastery of Molphin [Keller, 1994-2002:14-15]. The Monastery of Benedictine Monks was called Amafiltan, because the founders of it came from the Italian City Amalfi [Bonsall, 1969:62].

The Benedictine Monastery on Mount Athos was founded during the years 985-990 [Keller, 1994-2002:18]. According to George of Athos the Benedictine Monks came to Mount Athos "when Father Ioane was still alive," before the year 1005. [Georgian...1984:105]

The Monastery of Amafiltan existed until the end of XII century [Keller, 1994-2002:14-15]. Despite the three-century history of the Monastery we do not have many records about it, and its history remained unsearched for a long time [Bonsall, 1969:62]. As it seems, due to this arose this difference in opinions and the question which religious affiliation the Benedictine monks residing on Mount Athos had.

The Eucharist unity between Rome and The East disintegrated due to the Great Schism of 1054, specifically by the [Pope's](#) insertion of the [filioque clause](#) - a [Latin](#) phrase for "and (from) the Son", found in the [Nicene Creed](#) and used in most of the [Western Christian churches](#) [Огицки... 1999:79]. At this time the Benedictine Monastery already existed on Mount Athos. It is noteworthy that despite the dispute of 1054, the Monastery did not stop working. However, if they recognized the [filioque clause](#) that is what should have happened. In 808, there was an incident between Greek and Benedictines on the Mount Eleon, and the Greek drew away the Benedictines just because they sang the text including the [filioque clause](#) [Haugh, 1975: 168].

Therefore if the Benedictine Monks of the Mount Athos acknowledged the [filioque clause](#), they would be driven from the Mount Athos by the Greek, like the case of Mount Eleon.

Thus, the Benedictine Monks of Mount Athos continued their activities, despite the dispute. [Keller, 1994-2002:10-11, 15].

There are other known cases about the clash between Greek Orthodox and Western Christians: In 1052, by the order of the Emperor of Byzantium, in Constantinople West Christian Churches and Monasteries were shut down [Keller, 1994-2002:10], and in 1186 Romans were driven away from Constantinople [Keller, 1994-2002:12]. Nevertheless, the Benedictine monk on Mount Athos continued their peaceful coexistence with the Greek. On the contrary, The Benedictine Monastery had several privileges - Byzantine emperors supported the Monastery, and the leaders of the Monastery were the first to sign official documents of Mount Athos [Keller, 1994-2002: 5, 10-12 , 18].

Leo Bonsall pays attention to the tolerance by which the Benedictine Monks of Mount Athos were treated. He notes that despite the Great Schism Amafiltan Benedictine Monks took active part in governing Mount Athos [Bonsall, 1969:62-67].

All these facts indicate to only one thing - Benedictine Monks of Mount Athos were of the same confession as the Greeks. Apparently, that's why Italians sent a letter to their brothers residing on Mount Athos. For example, the letter of 1070 shows that the Italians were interested in the opinion of Benedictine Monks of Mount Athos about the difference existing in the practice of the Eucharist of the Greeks and Romans. It is interesting that Benedictine Monks of Mount Athos avoided answering this letter [Keller, 1994-2002:11].

The letter of the Roman Pope, Honorius III is also noteworthy. He told the Crusades and told them to hold an inquisitional invasion towards the "schismatic" monks of Mount Athos. It is noteworthy that no exceptions are shown by the Pope towards the Benedictine Monks of Mount Athos [Keller, 1994-2002:13].

In conclusion it can be said that all these facts indicate to only one thing - Benedictine Monks of Mount Athos were of the same confession as the Greeks. Despite, this the debate about the confessional affiliation of the Benedictine Monks of Mount Athos still arose. The reason for this might be the fact that they came from Italy.

The matter is that Italy in the era of the Great Schism (and after) has never been mono-confessional. For example, it is known that on Mount Athos Orthodox Italians worked even in the XIV century. The life of one of them, The Worthy Iskhi, is described by of Gregory Palamam, who is well known and distinguished by his anti-Latin attitudes [Keller, 1994-2002:4].

Therefore there is no reason why we might consider the Benedictine Monks of Mount Athos Catholics due to their origin. In our opinion, the fact that Georgian people on Mount Athos made friends with the Benedictine Monks, does not mean that Georgians had a different attitude towards the Roman church on the contrary to Greeks. (as is thought by Corneli Kekelidze).

The case is that apart from Georgian Hagiographic monuments, there are recordings about Benedictine Monks of Mount Athos in Greek Hagiography as well. In the life of Athanasius of Athos there is a description of what a friendly relationship the Greeks had with the Benedictine Monks. In particular, we learn from the life of Athanasius the Great that many monks came to ask for his advice. Among them were the Benedictine Monks. They came up to Athanasius of Athos and brought as a gift a pot of caviar. Athanasius did not accept the gift, but it did not prevent their friendship. In the Lavra of Athanasius the Great Benedictine John and Arsen remained living [Bonsall, 1969: 62-67; Keller, 1994-2002: 5, 18; Успенский, 2007: 114-115]. Hereinafter the Benedictine Monks built their Monastery near the Lavra of Athanasius the Great.

The story described in "The Vitae of Our Blessed Fathers John and Euthymius and an Account of their Worthy Achievements" finds resemblance with the "Chronicles" of Leo Ostiensis. From the "Chronicles" we find out that in Italy, in the Abbey of Cassino, there was a dispute in the year 986. The reason for this was the 28th leader of the Abbey, named Manso, who was not elected by the Benedictine Monks. The Benedictine have a rule that the new leader of the Monastery should be chosen. But Manso was appointed by the Prince of Benevento called Pandulf Ironhead. This is why several monks decided to abandon the Monastery. Among them

were John of Benevento, Theobald, Lucius and five more, whose names are not recorded. From these eight monks, the three went to Jerusalem, and the five should have gone to Calabria [Bonsall, 1969: 62-67; Keller, 1994-2002: 6-7; PL 173, 597B-598A].

John of Benevento then continued his journey from Jerusalem to Sinai, remained there for six years and then went to Greece and started living on the Mount Agion Oris. Here he lived in Amalfion along with his countrymen. After several years he saw in his dream Saint Benedict who ordered him to return to Monte Cassino, where he would be elected as the new head of the Abbey. John of Benevento obeyed the dream and returned to Italy where he became the 29th head of Cassino (after the Death of Manso) [Bonsall, 1969: 62-67; Keller, 1994-2002: 6-7; PL 173, 607C-608B].

Based on the chronological facts Aidan Keller deduces that Prince of Benevento called Pandulf Ironhead mentioned in the "Chronicles" of Leo Ostiensis is the roman brother of Leon the Great recorded in "The Vitae of Our Blessed Fathers John and Euthymius and an Account of their Worthy Achievements" [Keller, 1994-2002:6]. George of Athos writes, "that came the monk who was distinguished by his purity... the brother of the Duke of Benevento, a rich relative. And he came with his six disciples" [Abuladze, 1967:66]. Leo Bonsall pays attention to the fact that despite the on-going dispute between the Western and Eastern Christians the Amalfian Benedictine monks continued their work in Jerusalem, the Desert of Sinai and the Mount of Athos [Bonsall, 1969: 62-67].

All these recordings testify the correctness of the words of George of Athos - The Greek Church also recognized the virtue of the Benedictine Monks of Mount Athos. Thus, we believe that the friendship of Georgians with the Benedictine Monks of Mount Athos does not necessarily mean that there was a difference between the attitudes of Georgians and the Greek towards the church of Rome, as thought by Corneli Kekelidze.

It is also noteworthy that not only did Amalfian Benedictine Monks work on Mount Athos, but the Orthodox Greeks also visited the monastery founded by Saint Benedict of Nursia. For example, it is known that The Worthy Nilus, went with his disciples to the homeland of Amalfian Benedictine Monks. They visited the Abbey of Mount Cassino. The head of the Abbey, Aligerius, met The Worthy Nilus and his disciples and helped them to found the Greek Monastery of Saint Mikhael in Italy, in Veleluce, which existed until the year 1014 [Keller, 1994-2002:8]. From the History other figures of Greek Orthodox Church are known, who worked in Italy during X-XI centuries [Keller, 1994-2002:8-10].

So, to summarize, the study did not justify the affiliation of the Benedictine Monks of Mount Athos to the Catholic Church. It seems that they, regardless of their origin, were actually of the same religious confession as the Greeks and the Georgians, i.e., Orthodox Christians, and their monastery on Mount Athos was an Orthodox monastery.

Appendix 1

The Principality of Benevento and the Duchy Amalfi on Map of Italy (Beginning of the XI century)



Appendix 2

Leo of Ostia, "The Chronicle of Montecassino" (PL 137), E

ANNO DOMINI MCCCXXXVIII

LEO MARSICANUS

CASINENSIS MONACHUS

POSTMODUM

CARDINALIS EPISCOPUS OSTIENSIS

ET

PETRUS DIACONUS

MONACHUS CASINENSIS.

LEONIS MARSICANI ET PETRI DIACONI

CHRONICA

MONASTERII CASINENSIS

(Edidit W. WATTEBACH in *Monumentis Germaniæ* clarissimi Pertzii, Script. t. VII, p. 551)

PROLEGOMENA.

I.

LEONIS GESTA, NATALES, SCRIPTA. — SUBSIDIA EDITIONIS.

Casinensis cœnobii, quod nostri imperatores præ cæteris pia cum veneratione coluerunt, cujus labantibus rebus plus semel strenue succurrerunt, monumenta litteris consignata, quæ in tertio hujus collectionis volumine plurimis mendis purgata prodierunt (1), longo jam intervallo sequitur Chronicon a Leone et Petro conscriptum. Jæcentia enim post Saracenorum irruptionem litterarum studia non ante medium sæculum XI in beati Benedicti plantatione ad novum vigorem sunt resuscitata: quod ne pluribus mihi sit persequendum, docta et ingeniosa *De litterarum studiis apud Italos primis mediæ ævi sæculis* dissertatione (2) cavet V. cl. Wilh. Giesebrecht. Multa ibi invenies de eximio illo virorum cœtu, qui florentissimis sub Desiderio abbate cœnobii rebus litterarum quoque artiumque liberalium studiis Casinum reddiderunt celeberrimum, primamque inter eos, quæ hucusque latuerat, Leonis nostri mentionem. Multa semper cum Marsorum comitibus Casinensibus fuerat conjunctio, quorum stirpe progeniti tunc inter eos conversabantur

NOTÆ.

(1) Vide appendicem ad Chronicon Casin. infra. (2) Berolini 1845, 4°, p. 25, sqq. EDIT.

multis occidit. Ronsam (611) vero cum universis fere in ea manentibus summersit. Eisdem ferme diebus frater hujus Aligerni abbas, Leo nomine, monachus professione, revertens a Jerusalem portionem ligni dominicæ crucis non parvam, auro gemmisque pretiosis ac margaritis circumdatam, secum detulit, et huic sancto cœnobio devotissimus obtulit, ipsa die Nonarum Novembrium. Depositus est autem prædictus abbas 9. Kal. Decembris (612) (an. 985), et honorifice sepultus juxta ecclesiam sancti Benedicti.

Manso abbas vicesimus octavus, sedit annis undecim.

12. Iste fuit consobrinus Pandulfi principis (613); qui cum eo tempore quo Aligernus abbas defunctus est, monasterio sancti Magni juxta Fundanam civitatem (614) posito præses, propinquorum principum solacio fretus, non autem monachorum consensu, cœnobii hujus abbatiam indeptus est. Unde factum est, ut nonnulli de prioribus ac melioribus hujus monasterii fratribus potius hinc egredi quam manere sub illo eligerent. E quibus dominus Johannes Beneventanus qui postmodum abbas extitit, unus fuit; alter vero dominus Theobaldus, nichilominus postmodum abbas effe-

ctus dominus etiam Liutius, de religiosis ac prioribus loci hujus monachis unus; nec non et quinque alii quorum nomina non recoluntur. Et tres quidem primi Jerusalem profecti sunt; ceteri vero quinque in Lombardiam: quos cum ob maximam hujus loci devotionem Hugo marchio nimis honorifice suscepisset, ex ejus largitione quinque in illis partibus cœnobio construxerunt, atque juxta hujus monasterii traditionem omnem ibi ordinem posuerunt. Ex hujus marchionis duo hic argentæ coronæ habentur.

13. Per idem tempus supradictus Otto tertius interventu matris augustæ Theophanæ præceptum huic monasterio fecit (an. 989 Jul. 25), confirmans de more omnes pertinentias ejus (615). Gisulfus præterea Teanensis comes (616) fecit oblationem in hoc monasterio (an. 996 Aug.) de loco sive castello quod dicitur Casale Caspuli, cum universis finibus ac pertinentiis ejus. Berteramus (617) etiam nobilis vir de comitatu Pennensi obtulit res suas beato Benedicto in loco qui vocatur Fonte tecta (618), cum ecclesia sancti Flaviani, et medietate castelli de colle Carello et castello de monte Petitto, et cum aliis curtibus suis, quod est terra modiorum septingentorum (an.

VARIÆ LECTIONES

c. plurimis aliis o. 1. ed. Isdem f. portionem etc. revertens a l. detulit 1. ed. et in argenteo loculo venerabiliter collocatam 1. del. 1b. d. N. N. add. 1b. hac in fine c. 8. habet f. M. 28. a. 1. ed. Aliernus 3. f. s. 1. ed. a. omnium hujus loci m. c. 1. 2. et m. 1. desunt 2. deest 1. 2. deest 1, 2. religiosus hujus l. m. ac prioribus u. 1. ed. E (deest ed.) quibus omnibus tres priores I, p. s. Quinque v. alii in L. 1. ed. reverenter 1. ed. l. atque concessione q. monasteria in i. p. c. ibique l. i. h. m. o. o. p. 1. ed. Ex — habentur desunt 1. Ex cujus etiam m. ed. totam cap. add. 1b. m. suæ a. 1b. Theophanii ed. et 1b, 2. addit 4. sancto 1b ed. loco ed.

NOTÆ.

(611) Terra erat non longe a Compsa. ANG.

(612) In eod. 47. Nono Kal. Decembris Aligernus sacerdos et abbas hujus loci. In codice 353 habetur epitaphium Aligerni, manu s. xi. scriptum, quod per Bethmannum V. D. denuo collatum hic subnotimus:

*Hic pater egregius Aligernus pausat humatus
Pignere vivifico reailiturus item.*

Nativa bonitate cluens, et inclitus orbi,

Urbe Neapoleos satus et altus erat.

Ast Domini præcepta librans, patriam quoque lin-

quens,

Quo caput orbis habet, percolitabat ovans:

Æcclesie doctoris enim delegit asilum,

Sub patre Balthwino subdere colla Deo.

Dogmate normali virtutum culmina postquam

Attingit, hoc sacrum regere gymnasium

Promeruit, quo cuncta micant spiramina lucis,

Per mare, per terras, per juga, perque chaos.

Quod quia frustratum fuerat tum temporis, ille

Nixibus omnigenis enceniarat hians.

Tigna novans tegulasque locans dissepta resarsit,

Picturamque — rudem — fecit habere dominum.

Quid valeat, quid non, quo virtus, quo ferat error,

Noverat iose sagax propositique tenax.

* summus addit c. b tam c. c adliquo cod.

Non persona potens fuerat, quæ temperet illum,

Quæ placeantque rogat, quo dare cuncta queat.

Gravis erat moribus, monachorum specula exstantis.

Cuncta gerens placido ingenioque pio.

Jam meritis pater ille pius talibusque refertus,

Lætus ab æthereis sumitur ecce choris.

Conditur his septis ter ternis rite Kalendis

Romulei mensis, ipse December adest.

Hoc pie cœnobium ter denos rezerat annos.

Septenosque simul, sic aditque c poluit.

Nunc monachile decus titulum cum legeris istum,

Dic, et in æternum nunc habeat requiem. Amen.

Inl. xiv obiisse produnt Ann. Cas. ut annum 31

minime compleverit.

(615) Laidolfus etiam princeps consanguineum

suum appellat in suo præcepto, in Regesto Petri

num. 235. ANG.

(614) Fondi.

(615) Reg. n. 126. Actum est Ingelheim

(616) Filius b. m. domni Paldolfi principi. Datum

est 4 anno Landolfi (l. Laydolfi), mense Aug. in l. ix.

Edidit Gattula Acc., p. 84 e Reg. Petri. Verum non

ipsum castellum dari, sed terram ei adjacentem,

observavit Di Meo in Ann. Neap. 996.

(617) Gatt., ib., p. 84 e Reg.

(618) Fontecchia, in Aprutio Ultra. GATT.

ne datis ⁶⁴⁷, recepit solidos quadringentos; pro censu vero per annum solidos 21.

21. [Desid. Dial. II, 11]. Hic cum tempore jam Theobaldi abbatis defunctus fuisset, ipsa ⁶⁴⁸ nocte religiosus quidam frater Johannes nomine in monasterio sancti Laurentii quod Capuæ situm est ⁶⁴⁹, vigiliis fratrum de more præueniens, subito ⁶⁵⁰ dum oraret respexit, viditque quasi super hunc montem maximam lucem in aere, atque intra eandem lucem, cernit Johannis ipsius animam cælum conscendere. Cunque facto mane cuperet reddi certus de visione, perrexit ad Andream qui tunc Capuano ⁶⁵¹ monasterio præerat, eique visionem quam perspexerat pandens, obnixè rogat, ut hominem suum ad hoc monasterium protinus mittat, qui omnem rei veritatem diligenter addiscere, eisque revertens debeat intimare. Pergens itaque nuntius, cum pars illi adhuc itineris aliqua superesset, quendam olivum habuit, qui ab hoc monasterio Capuam se proficisci diceret, ut præfati viri ⁶⁵² obitum fratribus ibi degentibus nuntiaret. Quem cum de hora obitus ejusdem sollicitè perquisisset, ea illum hora ex hoc seculo migrasse accepit, qua Capuanus ille Johannes, ejus animam cælum ⁶⁵³ conscendere se vidisse asseruit. Tunc ad illos a quibus legati fuerant uterque reversus, alter vero Casini retulit quæ super ejus ⁶⁵⁴ obitu visa fuerat visionem. Obiit autem pridie Idus Martii (646).

Johannes tricesimus a beato Benedicto abbas effectus, sedit annis duodecim, mensibus sex ⁶⁵⁵.

22. [Desid. Dial. II, 1]. Illic ex illustri Beneventanorum civium prosapia genus nobile ducens, sed nobiliores ab infantia possidens ⁶⁵⁶ mores, cum in ecclesia civitatis ejusdem archidiaconatus honorem gereret, divino tactus amore, temporibus Aligerni abbatis (647) ad hoc sanctum ⁶⁵⁷ cœnobium venit; et universæ sæculi vanitati renuntians, vestem monasticam induit. Qui cum aliquantisper sub sanctæ conversationis studio peregisset annos, atque post Aligerni transitum Manso in abbatiam, ordine quo

A jam diximus successisset, egressus hinc ⁶⁵⁸ Jerusalemam orationis causa profectus est, atque in monte Syna per sex continuos ⁶⁵⁹ annos commoratus. Inde vero in Grecia in monte qui Agionoros vocatur (648), per aliquot temporis spatia conversatus est. In quo loco sanctus pater Benedictus illi quadam nocte per visionem apparens, pastoralem virgam quam manu gestare videbatur, ei contradidit, atque ut ad monasterium Casinense quantocius ⁶⁶⁰ reverteretur indixit. Quam visionem cum mane facto patri monasterii retulisset, monere illum atque hortari idem abbas curavit, ut quoniam voluntatis hoc videretur esse divini, minime neglegendum duceret: sed mox ad suum ⁶⁶¹ monasterium cœlesti gratia comitatus reditum maturaret. Visioni igitur et commotioni Johannes obtemperans, ad hunc locum Christo duce reversus est; quem ⁶⁶² prædecessor ipsius Johannes abbas alacriter ⁶⁶³ valde recipiens, mox præpositum ordinans, ac non multo post quia ipse ut supra relatam est et infirmitate simul et ætate impediabatur, eundem sibi substituit; et illo in heremum secedente, hic in monasterii curam universorum fratrum electione successit ⁶⁶⁴. Fuit ⁶⁶⁵ autem temporibus Silvestri papæ secundi, et octavi decimi Johannis. Illic primo ordinationis ⁶⁶⁶ suæ anno (an. 998. Mai. 25) recepit præceptum confirmationis totius abbatie, aureo sigillo bullatum ⁶⁶⁷ a supradicto Ottone imperatore (649). Qui ⁶⁶⁸ etiam imperator in ⁶⁶⁹ hoc monasterio per dies aliquot remoratus, duas coronas argenteas beato Benedicto obtulit.

23. Per idem tempus Rainaldus comes Marsorum (650) fecit monasterium de ecclesia sanctæ Mariæ quæ dicitur In Cellis (an. 1000. Febr. 1), territorio Carseolano (651), idque in circuitu non parvis possessionibus ditans, castellum etiam quod nunc Celle vocatur, tunc autem appellabatur ⁶⁶⁰ castellum sancti Angeli, cum omnibus ejus pertinentiis in eodem monasterio confirmavit. Petrus quoque presbyter quidam de civitate Tiburtina, de ⁶⁶¹ ecclesia sancti Pastoris quæ juxta eandem civitatem sita est,

VARIÆ LECTIONES.

⁶⁴⁷ deest 1^b. 2. ⁶⁴⁸ i. n. r. add. 1^b. ⁶⁴⁹ est, longe supra socios religiosam vitam ducebat. Ea igitur nocte qua Johannes quem diximus obiit, cum frater ille vig. 1. est, cum v. 1^b. ed. ⁶⁵⁰ p. orationibus esset intentus, s. respiciens vidit q. s. montem 1. ed. ⁶⁵¹ i. m. nostro quod intra Capuam est presidebat 1. 2. ⁶⁵² p. venerabilis v. Johannis o. 1. ed. ⁶⁵³ add. 1^b. ⁶⁵⁴ illius 1. ed. ⁶⁵⁵ quattuor 1. corr. 1^b. ⁶⁵⁶ m. p. 1. ed. ⁶⁵⁷ sacrosanctum 1. ed. ⁶⁵⁸ pauco post tempore add. 1. del. 1^b. ⁶⁵⁹ a. c. 1. ⁶⁶⁰ sub onni festinatione 1. ed. ⁶⁶¹ ad beati Benedicti m. 1. 2. ⁶⁶² q. mox p. 1. ed. ⁶⁶³ abbas præpositum ordinans, non multo post quia ipse et inf. et senio gravabatur, sicut supra diximus, eundem 1. ed. ⁶⁶⁴ succedit 1. ed. ⁶⁶⁵ fuit — Johannis add. 1^b. ⁶⁶⁶ p. anno o. s. r. p. c. l. a. ab Ottone tertio imp. a. s. b. 1. ed. ⁶⁶⁷ bullatum. Hujus (c. 24) 1. ⁶⁶⁸ Qui etc. et cap. 23. desunt. 1. Quo etiam tempore idem i. 2. Idem i. 3. ⁶⁶⁹ imp. hic p. ed. ⁶⁷⁰ autem c. s. A. nuncupabatur ed. ⁶⁷¹ T. in eodem m. de e. s. P. cum omnibus ejus p. juxta e. c. sita, cart. obl. cum ed.

NOTÆ.

(646) Ita Necrol. ap. Gatt. Acc., p. 853.
(647) Temporis notas Leo addidit.
(648) O in Athos.
(649) Gatt. Acc., 91 ex orig. sigillo cereo munito, dato Ronæ in pal. Pio.

(650) R. comes filius qd. Berardi comiti ex natione Francorum in ducato Spoletino comes de provincia Marsorum ut ipse loquitur in charta quam e Reg. edidit Gatt. Acc., p. 101.
(651) Prope Falleacotium. Asc.

Mikhail Sabinin gives the reference to Literature: See the protocol of Constantinople Patriarchs, in the Journal of Civil Education of 1847. There is a discussion of Muraviov's "The Book of the East" [Sabinin, 1882: 415]. As we found out Mikhail Sabinin here quotes the publications of Victor Grigorovich and Andrei Muraviov: Григорович В. И. Протоколы константинопольского патриархата XIV столетия, Журнал Министерства народного просвещения, 1847, часть 54, отд. II; Муравьев, А. Н., Письма с Востока в 1849-1850 годах, С-Пб., 1851 г.

One monk of this monastery recalls in the funeral repast number 151 "We prepared a funeral banquet for our brother Ianik" [Berdzenishvili, 2007: 185, 266]. According to Jacques Lefour, whose ideas are shared by Elene Metreveli, Ianik of Athos was a member of Benedictine monastery of Amafiltan, and then started to work in the Georgian Monastery [Metreveli, 1998: 97]. This funeral repast can be found the Acts of Iverion [Lefour, 2008: 17, 58]. The opinion of Jacques Lefour and Elene Metreveli can be regarded as correct.

For example, in 1081, the Athos Amalfi is mentioned as Imperial Monastery [Keller, 1994-2002:11], while in 1118 and 1143, the land was donated to them by Emperor John II Komnenos [Keller, 1994-2002:12]. The fact that Benedictine Monks of Mount Athos were privileged, is shown in the deed of the port of Saba dating from 1087 [Keller, 1994-2002:11].

Elene Metreveli expressed her opinion about their affiliation with the Catholic Church without discussing or considering the facts named above.

In December of the year 984 the document that Athanasius the Great gave to Ioane Kartveli, is signed in Latin by two Benedictine monks - John and Arsenius [Keller, 1994-2002:5]

Monte Cassino is the first Monastery that was founded by Benedict of Nursia. This happened in the year 529.

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The function of Kh-//H- Prefix in the forms of I-Prefix Passive Voice in Ancient Georgian Language

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In the written monuments of Khanmet the existence of Kh-prefix in all three person forms of I-Prefix Passive Voice is a norm (Therefore, in Haemet we come across H-):

I. ჰ. ხვტმენ

II. ჰ. ხოტმენ

III. ჰ. ხოტმნა

Although this is a norm but still we have some cases of deviation. The issue of Kh-//H- Prefix in all three person forms of I-Prefix Passive Voice causes dispute among scholars and linguists. Before answering the problem outlined above, we should briefly discuss the conditions of the ancient Khanmet and Haemet manuscripts.

In the extract from the Khanmet on Jeremiah's Prophecy shown in the Oxford and Cambridge Fragments (VI-VII centuries) [Shanidze, 1937:32] forms of I-Prefix Passive Voice (9 in total) are represented by Kh-//H-Prefix:

I Person. In the monument there is an evidence of only one form of subjective person [ხვტმენ] [Jeremiah 20:14], but according to the publisher "the letters inserted in the staples are ragged parts" [Shanidze, 1937:32], therefore we cannot rely on this form.

II Person. The forms of second person are not depicted in the fragments.

III Person. The forms of third person subjective have Kh- Prefix: ხოტმნ [Jeremiah 12:16, 20:14, 20:15], ხო ხოტმნ(ობ) [Jeremiah 20:14], ძეხიძეხნობ [Jeremiah 18:4], ხოტ [Jeremiah 18:3]. But there is an evidence of H-Prefix as well: დამძიდა [Jeremiah 12:11], განძირენა [Jeremiah 12:11].

As we can see in the Jeremiah fragment of Khanmet forms of I-Prefix Passive Voice are represented by Kh-//H- Prefix. There is no evidence of the sequence of Kh- with zero, which we come across in the inscription of Mtskheta Cross (inscription of Demetre Upatosi (end of VI century) [Javakhishvili, 1996:161] can be read the form „ძეობ ხედავ“, the same verb that is found in the inscription of Adarnase Upatosi (First half of VII century) [Javakhishvili, 1996:160] without Kh-prefix: „ძეობ ეყავ“. If we consider Jeremiah's fragment as the pure epoch of Khanmet, then chronologically Mtskheta Cross and the inscription of Adarnase Upatosi might precede it. The existence of Haemet forms in the manuscript can be explained by the linguistic environment that influenced the copyist.

In the manuscripts of Khanmet and Haemet that have reached us so far only the Khanmet Lectionare (second half of VII century) [Shanidze, 1944:019] is not a palimpsest.

I Person. The form of first subjective person in I-prefix Passive voice is not shown in the fragments that have reached us.

II Person. The form of second form subjective is represented by the Kh- prefix *ბიქმნები* [Shanidze, 20:27].

III Person. For the second person Kh-prefix forms are a norm. In the monument to a large extent the norm of Khanmet is seen, as well as its use in all other cases (*ბიქმნა* [მ. 28:11; ლ. 24:18], *გახითქუა* [მ. 28:15], *ბიყო* [მრკ. 16:4; ლ. 24:15; ლ. 24:26; ი. 20:19] და სხვ.). In two cases the passive voice form of I-prefix is represented by H-prefix: *შეჰიდრნენ* [მ. 24:29], *ჰიყოს* [ლ. 12:34]. To ease reading the Kh-prefix forms is erased in nearly half of the cases. If we take into consideration the first condition of the monument there is no evidence of any form of I-prefix Passive Voice, which is depicted without Kh-/(H-) prefix. This fact highlights the ancientness of the text. The Khanmet Lectionaire shows three forms of Haemet: *ჰიხილოთ* [მრკ. 16:7; მ. 24:33], *ჰიცილობთ* [ლ. 24:17], *ჰეტყებდენ* [მ. 24:30], *მიჰეხების* [ლ. 12:33], *შეჰიდრნენ* [მ. 24:29], *ჰიყოს* [ლ. 12:34]. In this case, the existence of Haemet forms can be explained by the influence of the environment on the copier.

The linguistic analysis of the monument clearly shows that the Khanmet Lectionare is one of the most ancient manuscripts of Khanmet. "It is copied in the period, when Khanmet was an important issue of literary Georgian: Indeed, it is not possible that it was only preserved through educational events and did not have support during speaking" [Shanidze, 1944:020]. If we take into account the epigraphic monuments of VII-VIII century, it could be argued that Khanmet Lectionare precedes the Mtskheta Cross and the inscription of Adarnase Upatosi and the date of its creation can be moved back to half a century before.

In the Khanmet extract of Jacob's Gospel (VII century) [Birdsall, 1969:108] the three persons of I-prefix Passive Voice is represented by Kh- prefix:

I Person. *ხვქმნე* [Jacob 12:9], *აღხვწერო* [Jacob 20:13-14], *ხვპოვო* [Jacob 17:19].

II Person. *ბიყო* [Jacob 12:1], *აღხიზარდე* [Jacob 18:14].

III Person. *ბიქმნა* [Jacob 15:23-16:1], *ხიპოვა* [Jacob 19:13], *ხიკურთხა* [Jacob 19:5], *მოხიქცა* [Jacob 20:10], *მოხინიოს* [Jacob 13:2-3], *ბიყო* [Jacob 13:9-10], *ბიყოს* [Jacob 20:10], *აღხიტიყუა* [Jacob 14:17], *ხიშუეს* [Jacob 15:1].

In the manuscript H- prefix is not represented. The ancientness of Jacob's proto-evangel is supported by the fact that in I-prefix Passive Voice the sequence of Kh- with zero does not occur. Also, the first person forms are represented by Kh- prefix. Similar is the case of the first person subject forms, when as a rule, third objective person in the dative case correlates with it: *ხუ(ხედავ)* [Jacob 17:2], *მიხუხედე* [Jacob 21:21], *დახუფარო* [Jacob 21:20].

In the Khanmet extract of Jacob's Gospel all the norms of using Kh-prefix are in accordance not only with I-prefix Passive Voice, but in other cases as well, but the manuscript shows that the destruction of Khanmet process has already started. To put it in other words, in one case we have *შეაგინა* [Jacob 16:19-20], and in the other - (*შე*)*ხაგინა*[Jacob 17:27-28] forms [Shanidze, 1977:11]. Taking into account this fact the manuscript can be dated as of the first half of the VII century.

In the Khanmet Gospel (VII century) in the I-prefix Passive Voice forms, generally the Khanmet norm is preserved, although there are several deviations:

I Person. There are parallel operation concerning the case of first subjective person form of I-prefix Passive Voice: there is evidence of Kh-prefix (*მობჰვლინე* [ლ. 4:43]), as well as non-prefix (*ვიყვენიო* [მ. 23:30]) forms. The latter is characteristic and belongs chronologically to the texts of later period, because it reflects the rupture process of Khanmet. I-prefix Passive Voice in the texts do not stand alone, and are supported by the forms of first subjective person. In this case we have simultaneous operations (*ხვეძ* [მრკ. 11:29], *განხუასხამ* [ლ. 11:20], *შეხუძინე* [მ. 25:20]... compare: *განვასხემდიო* [მ. 7:22], *მოვკუარე* [მ. 17:16], *ვიტყვო* [ი. 3:11]...). It is clear that in this period during live speech the easy forms of V-prefix are characteristic, which were skipped by the copier. Kh- Prefix forms of Khanmet should reflect the original situation.

II Person. In the Second Subjective person the form has Kh-prefix [მ. 18:3].

III Person. In the third person the Khanmet norm is generally preserved, (*განხიკურნებოდეს* [მ. 15:31], *ხიქმნა* [მ. 28:11], *ხიქცეოდა* [მ. 21:17], *დახირღუეს* [ლ. 21:6] და სხვ.), but there are several cases of deviation (*იყოს* [მ. 5:32; მრკ. 9:50], *დაიძარილოს* [მ. 5:32], *განირყენიან* [მ. 6:16], *აღივსნეს* [ლ. 6:11], *შეიმოსა* [ლ. 12: 27]).

As we see in the forming of I-prefix Passive Voice the Khanmet norms are destructed. The Kh-prefix in the Khanmet Gospel is not represented in other cases (*ხე კლავ, ხე იპარავ* [მრკ. 10:19], *ხეუნე* [მ. 8:4], *უღხინჴს* [მ. 10:15]...) or over-used (*მიხიყვანის* [მ. 7:13, 14], *შეხცთეს* [მ. 18:12], *ხისადიღნეს* [ი. 21:15] და სხვ.). As we see, in the Khanmet Gospel, differently from the manuscript discussed above, the norms of usage of Kh-prefix is destructed (Kh-prefix is lost in front of a vowel). These is caused firstly by the "errors" of the copier, which is motivated by the live speech environment, and secondly - deliberately and consciously written, so-called pseudo-grammatical forms, which is related to dim the norms of using Kh-prefix by the copier.

For the History of Literary Language the existence of S-prefix in the Khanmet Gospel is an important fact: „*ესრჴთ არს სასუფევეელი ღ ~ღ, ვ ~ა იგი კაცმან დასთესის*“[მრკ. 4:26]. The "error" of the copier makes obvious that during the period of the creation of the manuscript (in at least in the region where the manuscript was created) the S-prefix exists, the so-called Sannarevi speech (At least in the initial state). Therefore "the existence of s-prefix forms from the IX century is being questioned" [Sarjveladze, 1995:129]. The Khanmet in the monument gives the impression of being used as a norm of an educational way and can be explained by the literary tradition and the existence of Khanmet original. Although in four cases we have the

form of H-prefix instead of Khamet (*ჰკლავ* [მრკ. 10:19], *ჰრქუა* [მრკ. 3:5; ლ. 15:31; 16:2], but this is the result of a vandalism of later period, because below H-prefix the graphic image of Kh-prefix can clearly be seen [Kajaia, 1984:301].

At last we want to touch the issue of the dating of the Khanmet Gospel. If we take into account the errors outlined above, dating it to V-VI centuries may seem wrong (Epigraphic monuments of this period did not reveal features and disorders of Kh-prefix), as suggested by L. Kajaia [Kajaia, 1984:303]. We think that Z. Sarjvelize's idea about dating the Khanmet Gospel to VII century should be shared [Sarjvelize, 1995:128]. The above discussed manuscript of Khanmet is the text copied later. There is one more theme concerning this issue: To what extent is it justified to put the Khanmet Lectionaire and Khanmet Gospel on the same flatness? We believe that the difference between them is at least half a century. Taking into account the fact listed above it should be justified to believe that the Khanmet Lectionaire was copied in the beginning of VII century [Utie, 1973:173], and in other case the dating of Khanmet Gospel to the end of VII century might be correct.

Khanmet Mravaltavi shows an interesting situation, which is dated by A. Shanidze to the first half of the VIII centuries [Shanidze, 1927:109].

I Person. The first subjective person form of I-prefix Passive Voice is presented without Kh-prefix: *ვიქცეოდნი* [მრავ. 130:22], *განვიბანეთ* [მრავ. 132:12], *ვიყვენით* [მრავ. 132:15]. This is the norm strictly followed in this manuscript, without any deviation. The same happens in the first subjective person form of active forms: *დავატადო* [მრავ. 127:13-14], *ვაჩუენოთ* [მრავ. 128:4-5], *შეხნიროთ* [მრავ. 131:18], *ვიტყოდით* [მრავ. 134:3] and others. These forms, in fact, reflect new Georgian and Sannarevoba and clearly show the real picture of the speech of that period. Therefore, the continuation of such linguistic data of Haemet, for which the forms *აღჰუმართე*, *შეჰხნირო*, *დაჰვატადო* is characteristic, is needed. The confirmation of the *აღჰუმართე* type forms found in the Tskhisi Inscription dating to 616-619 years is a passed stage for the Khanmet Mravaltavi. Some linguistic processes concerning Khaemet and Haemet occurred simultaneously. Thus, for some time, even if they are in different areas, we have to assume coexistence of these two data. Therefore, we think that it is unlikely that the Haemet was the next chronological step of Khamet as believed by Ivane Javakhishvili [Javakhishvili, 1996:278] and Akaki Shanidze's attitude seems more appropriate [Shanidze, 1923:461].

In the Khanmet Mravaltavi is an evidence of old forms of Kh-prefix in several cases (*ხუმადლობდეთ* [მრავ. 127:6-7], *შეხუნირვიდეთ* [მრავ. 127:11-12], *თავყანის ხუცე(მდე)თ* [მრავ. 131:9], *ხუემსგავსენით* [მრავ. 142:10]), which was in the Khanmet original. As a norm V-prefix forms should be regarded. This peculiarity is stated by A. Shanidze as follows "in the first subjective person Khanmet does not flourish" [Shanidze, 1927:115].

We believe that the situation in the first subjective person is one of the main linguistic criteria (in conjunction with other signs) and should be considered for the chronologization of Khanmet and Haemet Texts. The quantitative abundance of V-forms (compared with the formation of Khu-) and moreover, the existence of this type of form must indicate on the lateness of the monument. Among the Khanmet manuscripts reviewed above, indeed the Khanmet Mravaltavi is the oldest.

II Person. The second subjective person is without Kh-prefix (*ბიყვნეთ* [ძრავ. 143:3], *ბიქ(ცეოღოთ)*[145:18-19], *ბიქმნნეთ* [ძრავ. 145:19]). We believe that in this case the morphological factor intervened not letting Kh-prefix to be lost: Apparently, it was thought as a subjective entity.

III Person. The third subjective person is with Kh-prefix, but there are three exceptions: *შეინირვის* [ძრავ. 125:2], *იქცენ* [ძრავ. 134:1], *გარდაიქცეს* [ძრავ. 149:2] (The ratio is as follows: 32:3).

In general it can be said that in the Khanmet Mravaltavi Second Subjective Person and Third Objective person have the Kh-prefix, with a few exceptions, represented everywhere where Khanmet is an expected norm. The monument is noteworthy because there is none of the Haemet forms mentioned which should not be there. The thing is that during the time when the Mravaltavi was being copied Khanmet and Haemet was already a passed stage. From VII century in live speech Sannarevoba was in action (The South - East region of Georgia at least). The Khanmet used in Khanmet Mravaltavi is a literary tradition, an artificial event, a linguistic issue brought through an educational reform and not a fact depicting reality [Shanidze, 1927:116]. The copier of the monument is not just a copier, but a rather educated editor (that is why there are no errors in the monument), who creates orthographic norms suitable to the new era of, which implies a synthesis of old and new. First of all, we mean the linguistic phenomenon characteristic for the legalization of live speech, declaring a norm, which is clearly a violation of the "live" Khanmet and which is spontaneously done in the Khanmet Gospel. This is the stating V-prefix forms of the first subjective person as orthographic norms.

(*ხყვენიო>ვიყვენიო, შეხუნროთ > შევნროთ...*). By this norm the principle of prefix monoperonalization which was natural for Georgian Language was inserted.

Haemet Lectionaire (VIII century) [Shanidze, 1923:358], which in fact, is believed to be the oldest example of Sannarev Monuments, where the half of I-prefix Passive Voice forms are represented by H-prefix.

I Person. The first subjective person form of I-prefix Passive Voice is presented with Kh-prefix: (*ვიყო* [ჰაემ. 370:10], *მოვივლინე* [ჰაემ. 382:15]). In this respect it stands beside the Khanmet Mravaltavi.

Haemet Lectionaire, in general, the first-person subjective forms the Khu- complex, in fact, is not characterized any more: *ვიტყუ* [ჰაემ. 387:10], *მოვიძიე* [ჰაემ. 385:6], *მოველოდეთ* [ჰაემ. 366:14], *ვიდიდებდე* [ჰაემ. 370:10]. A few old norms reflecting a more artificial form of impression, Haemet is explained by the original and cannot explain the general tendency (*ჰეყოფ* [ჰაემ. 388:15], *ჰვცოდე* [ჰაემ. 388:13], *სათნო ჰყყავ* [ჰაემ. 370:12]). In the monument we come across one form, that shows the new redistribution of H-U- prefix: *დავჰთესი* [ჰაემ. 385:1].

II Person. The second person Subjective in two cases are presented by H-prefix, the third time without it: *ჰიყოფი* [ჰაემ. 387:12], *ჰიყავ* [ჰაემ. 376:13], *იყვენით* [ჰაემ. 378: 2-3]. The latter is of the II imperative row, therefore H-prefix can be regarded as a sign of the Second Subjective

person and this resulted in its loss, but this cannot be said on the previous case (*ჰიგავ* verb is of the same imperative row).

III Person. There is an evidence of a sequence between H and Zero, in general, the half of third person subjective is represented by the H-prefix, the second half -without it (მდრ. *ჰიქმნა* [ჰაემ. 376:7], *იქმნებთან* [ჰაემ. 368:2-3]; *ჰიქცეს* [ჰაემ. 388:14], *მოიქცა* [ჰაემ. 386:7]; *ჰიყვნეს* [ჰაემ. 377:9], *იყვნეს* [ჰაემ. 383:8] და სხვ.).

The second subjective and third objective personal sign is always present before Consonants, an the loss of H-prefix before vowels is not fully implemented (მდრ. *ჰიოყოდა* [ჰაემ. 376:15], *იოყოდა* [ჰაემ. 369:7]; *მიჰუგო* [ჰაემ. 369:2], *მიუგო* [ჰაემ. 381:5]; *ჰიცოდე* [ჰაემ. 385: 3-4], *იხილოთ* [ჰაემ. 386:5] და სხვ.). There is shown three forms of Hs-contamination prefix *ჰ-* (*მიჰსცემდა* [ჰაემ. 377:2; 379:7], *დაჰსცხრა* [ჰაემ. 383:14]), which represent the condition of both the live speech (where these verbs were pronounce by S-prefix) as well as in the original of Haemet.

The linguistic analysis of the Haemet Lectionare, shows that the copier was unable to handle the grammatical rules of the original and changed much under the influence of live conversational speech, which at the time of the creation should be a Sannarev. Although, in the text, differently from the Khanmet Gospel, the S-prefix adopted on the basis of assimilation is not confirmed, but the forms of Hs-contamination prefix show that in that period in live speech of Second Person and Third Objective Person as one of the allomorphs we have S-prefix.

The linguistic analysis of the Khanmet-Haemet Manuscripts shows the simplification of the form of I-prefix Passive Voice and the process of sequence between Kh-//H-prefix, which can be shown schematically as follows:

	I Person	II Person	III Person
Oxford, Cambridge	(Khu-)	-	Kh-//(H-)
Khanmet Lectionaire ხანმ.	-	Kh-	Kh-//(H-)
Jacob Proto-	Khu-	Kh-	Kh-
Khanmet Gospel	Khu-//V-	Kh-	Kh-//0
Khanmet Mravaltavi	V-	Kh-	Kh-//0
Haemet Lectionaire	V-	H-//0	H-//0

It is obvious that in the passive voice of I-prefix the sequence with zero should have started in the I-III persons. This process was more active in I subjective person, by which we got the simplified V-prefix forms (this is the only norm for Khanmet Mravaltavi da Haemet Lectionaire). The loss of Kh-prefix in the III subjective person does not occur. And in II subjective person the loss of it was a result of a morphological factor: Kh-//H- was regarded as the morpheme of II subjective person. The simplification process of the forms was finally completed in the written monuments of Sannarev.

At the end we want to touch the main problem: What function does the Kh-//H- prefix have in the forms of Passive Voice and why does it occur in all three persons? On Old Georgian synchronic levels, in some sense, a second person form Kh-//H- prefix can be regarded as a morpheme of second person [Shanidze, 1927:114; Oniani, 1978:115; Sarjveladze, 1997:74], while in first person subject forms Khu-prefix can be qualified as an allomorph of one of the [Oniani, 1978:162; Gamkrelidze, 1979:49; Sarjveladze, 1997:74]. In the I-prefix Passive Voice of third person no morphological basis for its reflection can be found and by analogue, can be explained by the equivalence to paradigm [Oniani, 1978:165]. Generally, "Why does Kh-prefix occur in these types of verbs is not satisfactorily explained until now" [Sarjveladze, 1995:125].

To our mind, the opinion that Kh-//H- prefix is a morpheme of second person is followed by one main problem: If we consider it as a sign of the second person, would it be reasonable or even morphologically logical to identify it in the forms of other subjective persons? By the opposition of persons the concrete morpheme can be the marker of a member and in our case Kh-//H- prefix is being realized in all three persons. One important circumstance is that in the Khaemet and Haemet Texts I-prefix Passive Voice imperative row II subjective person is always represented by Kh-//H- prefix. This is a norm and there is no deviation (*ბოყვენით* [Birdsall, 1971:67], *ბოყავ* [ქაჯანია, 2006:50], *პოყავ* [პაეძე. 376:13], but *ოყვენით* [პაეძე. 378:2-3]). In ancient Georgian Language the lack of sign in II Subject person is a morphological prohibition. Therefore, Kh-//H- prefix in I-prefix Passive Voice does not obey the general rule, which does not apply to the second-person subjective. Therefore, we cannot regard the Kh-//H-prefix as a morpheme of second-person subjective. But to what extent can we regard Khu- as an allomorph of first-person subjective?

We believe that to express the morphological feature of first person subjective Khu-prefix is associated with the second component, Kh-prefix in this case plays the role of Dysfunctional segment, as found in the forms of I-Prefix Passive Voice II-III person subjective. Since the Kh-segment of Khu-prefix does not have a morphological function, it can be regarded as an allomorph of first-person subjective, and its existence can be explained on a phonetic level. Since the expression of first-person subjective had nothing to do with the first component of Khu-prefix the language easily adapted to it and the simplification of "difficult" prefix: Khu-//Hu- > V-.

In scientific literature there is a belief about I-prefix Passive Voice form of behaviour deriving from it [Shanidze, 1953:354-356]. In the texts of Khanmet and Haemet I-prefix Passive Voice as norm is Kh-//H- prefix forms, which is not shown in the prefixes. Therefore, in the passive of this type the existence of Kh-//H- prefix cannot be explained on the basis of behaviour deriving

from it. A. Oniani agrees with the opinion and believes that I-allomorph Passive Voice steps up to the common Kartvelian language and in all Kartvelian languages is one-person, and there is no basis to think that it was at some point two-person [Oniani, 1978:164].

As we see, I-prefix forms of Passive Voice does not have a morphological function of Kh-//H- prefix, it is an element without function, not only on ancient Georgian language, but on diachronic as well. Given the fact that the element shows up in all three person forms, it would be better to detect the Kh-//H- prefix, not on a morphological, but phonetical level. In the Khanmet and Haemet texts the Kh-//H- prefix are used with several functions: Markers of S₂ and O₃(dative); Adjective and adverb comparative quality forms of the name; S₁ as the element of Khu-//Hu- allomorph. We believe that the usage of Kh-//H- prefix developed on the historical and phonetic basis. Its equipment with Morphological features and its understanding as a morpheme seems a secondary phenomenon. The arising of the Kh-//H- element can be related to aspiration, which is characteristic to common-Kartvelian. "The historical evidence of Kartvelian languages shows that charging aspirate is a characteristic feature of phonetic style of Kartvelian languages. This is evidenced, on the one hand, the old Georgian data and, on the other hand, Kartvelian languages, and live data of dialects"[Jgenti, 1965:112]. This should first have occurred in Megrelian and Lazi, then - Georgian and at last in Svanuri. This explains the impersonality of S₂ and O₃ in Megrelian and Lazi Languages.

If asking the issue is right than in Svanuri there should be found the historic aspiration related to the signs of S₂ and O₃. Truly, in Svanuri the revealing of Kh-prefix (whether it is the segment of Kh-prefix of S₁ or S₂ and O₃ allomorph) it is phonologically stipulated: First of all, it is realized with verbs without prefix, anlaut in previous positions of vowel (# - V), with the stems beginning with consonants Kh-prefix is not found (*ბუ-არი „ვარ“, ბ-ოხცი „ვეკეთებ“, ბ-არი „ხარ“, ბ-აჰუდი „აძლევს“... შდრ. ტ-უ-იხე „ვაბრუნებ“, ტიხე „აბრუნებ“, ათ-ბ-ე „მიიბა“...*). Generally, Svanuri treats the morphemes differently, Kh-prefix easily sequences with zero that cannot be said about other morphemes. We can conclude that in this case, Kh-prefix is not lost, and works in accordance with phonological position.

In the further development of Svan aspirations, during the pronunciation of H spirant $\beta > b$, მაგ., *ჰარაყ//ხარაყ, ჰასაკ//ხასაკ* and other, it is seen that in the language collective it is possible for forms of H- and Kh-prefix to co-exist together. If we put the issue this way than we can assume that Khanmet-Haemet is nothing else but a different norm of literary pronunciation [Jgenti, 1965:107]. In south-east Georgia H- was pronounced deeply and therefore it was written as Kh-, whereas in the south-west it was weaker and therefore was written with H-.

To conclude, the revealed Kh-//H-prefix of the I-prefix Passive Voice does not have a morphological function on the level of Ancient Georgian Language. It is a functionless element. (Conditionally, Kh-//H-prefix can be regarded as a consisting part of S₁allomorph: Khu-//Hu-) Historically, this prefix (H- > Kh-) seems to be developed on the basis of aspiration.

The Oxford Fragment was published by Ivane Javakhishvili [Javakhishvili, 1996:304-305], and the Cambridge one - by A. Shanidze [Shanidze, 1937:29-42].

H-prefix is found in two cases

According to the publication of A. Shanidze [Shanidze, 1937].

According to the publication of A. Shanidze [Shanidze, 1944].

According to the publication of A. Shanidze [Shanidze, 1977].

According to the publication of L. Kajaia [Kajaia, 1984]

According to the publication of A. Shanidze [Shanidze, 1927].

According to the publication of A. Shanidze [Shanidze, 1923].

The information about prefixes can be seen: [Tsikhelashvili, 2005:275-276].

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The “Linguistic crisis” of Hofmannsthal in the context of Fridrich Nietzsche’s linguistic-semiotic vision

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The intellectual poets of "Vienna Modernism" are noteworthy, because their work is a synthesis of philosophy and poetry, where the experience of cognitive factors completely dominates. Among them the phenomenon of Hugo von Hofmannsthal (1874-1928) is the most outstanding because of several reasons:

1. We deal with both poetically and intellectually mature artist, who created his lyrical masterpiece at a very young age;
2. Unlike Artur Rembo, George Trakl, George Heim and other geniuses (of the same age) Hofmannsthal is different by the grand scale of cognitive and cultural range. Noone has ever created theoretical texts full will such overall depth, at the ages 17-22;
3. The intellectual, rational character of thinking of Hofmannsthal did not have a negative effect on the lyrical features of his masterpieces;
4. In the lyrical works of Hofmannsthal we have the assimilation of the theoretical visions of the poet and the understanding of those who had an effect on the poet.

Among the philosophers who created the intellectual framework of "Vienne Modernism" it should not be surprising that Friedrich Nietzsche was the main spiritual teacher of Hofmannsthal.

Hofmannsthal's esthetics and first of all his “The Letter of Lord Chandos” gives a rich material to understand exactly which of Nietzsche's philosophy had an impact on Hofmannsthal's works and to what extent.

Hofmannsthal's attitude towards Nietzsche was not only a delight by the thoughts of this influential philosopher, Nietzsche as a fiction illustrator or his role adjustment. His position towards Nietzsche was what is called a creative dialogue between philosophy and poetry. In fact, some researchers were encouraged to find and revise Nietzsche's role in Hofmannsthal's writing.

In this regard, the German scientist, Theo Meyer should be mentioned, and his study, which is dedicated to the impact of the classic era on the modern and the influence of Nietzsche [Meyer, 2006: 13-46]. The author believes that Nietzsche's influence on Hofmannsthal was not as important as that on - Rilke. Despite this statement, Hofmannsthal got several, fruitful impulses

from Nietzsche: „*For Hofmannsthal Nietzsche's pathos towards dithyrambs is unfamiliar. He stands in a distance from Nietzsche. What makes him interested in Nietzsche is his artistic prose.*” [Meyer, 2006: 27]

The scholar brings two noteworthy quotes from Hofmannsthal's notes: "Nietzsche's "The Joyful Science" shows clear transparency, delightful laughter, bright snobism" (July, 1892); "Nietzsche is temperature, where thoughts are being catalysed" (July 6, 1892) [Meyer, 2006: 27]. What is more, as the author suggests Hofmannsthal shows some kind of irony toward the pathos of Nietzsche and to justify his thesis, brings an extract from an essay by Hofmannsthal create in 1916 ("Austria in the Mirror of its own poetry"), stating that the feather of the highflying german Kant, Holderlein and Nietzsche, compared to the lowflying "austrian bird" cannot be seen [Meyer, 2006: 27]. Meyer gives another example from another essay created in 1927, called "writing as a spiritual space of a nation": „...*respektiert Hofmannsthal Nietzsche als großes Individuum, kritisiert aber das einsame, elitäre Höhenmenschentum und plädiert für ein kulturelles Gemeinschaftsethos*” [Meyer, 2006: 28].

To illustrate the idea that for Hofmannsthal "dionysian writing" was not unfamiliar brings the example of the lyric drama "Fool and Death", which Hofmannsthal created in 1893, when Death says „*Ich bin nicht schauerlich, bin kein Gerippe! / Aus der Dyonyos, der Venus Sippe*" (I am not horrific, I am not a skeleton! I belong to the race of Dionysus and Venus), also the lyrical fragment of "The Death of Tician" (1892), where "Dying Tician is the creative existence of Life" [Meyer, 2006: 28]. The author concludes: "The Artist as creator of Life - it's grown out from Nietzsche's spirit. Death related to creativity and sick bile motive of Death connected to the fin-de-siècle - is definitely not Nietzschean" [Meyer, 2006: 27].

The Researcher clearly reveals an apparent inconsistency, when he does not separate from each other the early, lyrical period, and later, the dramatic-epic period, sacrificing Nietzsche's contribution in the formation of the poet's outlook. The famous words of the young Hofmannsthal ("Nietzsche is temperature, where thoughts are being catalysed") shows that in the first case Nietzsche's spirit dominates over the poet as on the whole artistic and theoretical thinking of classical modernism and in particular "Vienna Modernism".

On the one hand, this condition, and on the other hand without taking into consideration the poetical and world outline that Hofmannsthal shared with Nietzsche until the creation of "Letter of Chandos", it will be difficult to understand which circumstances made the author write such a work, that became not only the manifest of his epoch, but also became a great impulse for the philosophical speculations of the next decades. It is not only the spirit, but to the front came, on the one hand, the themes researched by Nietzsche, an the on the other hand - other thinkers "infected" by Nietzsche (first of all, Ernst Mach and Rudolf Kasner) and their role in the formation of the Hofmannsthal's critical attitude. As for the Dionysian pathos, whose example as the researcher believes can be found in the two stanzas from the drama "Fool and Death", it could be noted that every second verse in Hofmannsthal's lyrical works is full of Dionysian spirit and life, the unity of the world, and by the connection of dreams and reality finds its deep relations with the Dionysian dithyrambs.

"Letter of Chandos" is at one and the same time a theoretical-aesthetic text and an artistic work as well that can fit well in the genre of epistolary pieces. Lord Chandos writes a letter to his friend Francis Bacon and shares with him the fundamental reasons that made him to refuse creating literary works. This form of art creates another layer of content, which serves to strengthen and dramatize the main point of the work. The function of it is to show the total dualism of existence, split consciousness of the tragedy, any opposition of illusory harmony, personal outset resulting in de-personalization, complete rupture of artistic integrity. The unique feature of the text can be seen in the rivalry between the content and form. To put it more clearly: The author of the letter tells the addressee (who is also "double coded" addressee not only because of the laws of artistic narration, but also of the function he has in the work) about his crisis, the split of conscious, many-layered alienation - in the first case the total linguistic Nihilism - with rational, logical and orderly manner that is quite unusual for a man who has undergone such a crisis and has abandoned creating literature (The author of the fictional letter Lord Chandos is such a person).

The dramatic content by which the text is full, can practically be seen at the very beginning of the text, when the reader finds out that the letter is a reply (imagined continuation of the narrative structure of fiction) to the unknown letter of the philosopher Francis Bacon, which the philosopher wrote to Lord Chandos who remained silent for two years. In the letter Bacon expressed his idea, that Lord Chandos needs a treatment not only to overcome his illness, but also to look inside him and to understand his spiritual condition [Hofmannsthal, 2000: 46]. The reader finds out that the letter by Bacon is finished by the quote of Hypocrate, which is then repeated by Chandos (Here two noteworthy artistic tools are used: Firstly, Lord Chandos starts his letter by the phrase Bacon used to continue his; Secondly, Chandos quotes Bacon and at the same time, Hypocrate cited by Bacon, so to say Hypocrate and Hypocrate quoted by Bacon!) The quote is the following: „Qui gravi morbo correpti dolores non sentiunt, iis mens aegrotat" [Hofmannsthal, 2000: 46]. This citation is an imaginary bridge which Hofmannsthal built between the letter of Chandos and the letter that Bacon wrote, which is unfamiliar to the reader. To understand the deep content of the text this quote is rather important it shows the spiritual illness of the author. The letter of Chandos, the poet suffering from spiritual sickness, is a kind of manifest with two layers: performative (Chandos refused creating literary works) and theoretical (Chandos tries to find the reasons for such an action).

Chandos gives away his diseases to the addresser of the after a coherent and harmonious description of the condition of the past from which he feels alienated. Out of this highly romantic past of the harmonic content in the world and describing his ideal world as a whole. The fictional author of the letter recalls a historical topic related to his artistic intention, which was especially precious to him, his grandfather's records that should have been the bases of his fictional intention. He also mentions another source of his inspiration - literature - and describes the aesthetic nature of it: "*aus dem Sallust floß in jenen glücklichen belebten Tagen wie durch nie verstopfte Röhren die Erkenntnis der Form in mich herüber, jener tiefen wahren inneren Form, die jenseits des Geheges der rhetorischen Kunststücke erst geahnt werden kann, die, von welcher man nicht mehr sagen kann, daß sie das Stoffliche anordne, denn sie durchdringt es, sie hebt es auf und schafft Dichtung und Wahrheit zugleich, ein Widerspiel ewiger Kräfte, ein Ding, herrlich wie Musik und Algebra*" [Hofmannsthal, 2000: 48].

The passage from the text showing the conclusion by Chandos, showing his loss of ideal spiritual condition is this: *"Mir erschien damals in einer Art von andauernder Trunkenheit das ganze Dasein als eine große Einheit: geistige und körperliche Welt schien mir keinen Gegensatz zu bilden, ebensowenig höfisches und tierisches Wesen, Kunst und Unkunst, Einsamkeit und Gesellschaft; in allem fühlte ich Natur, in den Verirrungen des Wahnsinns ebensowohl wie in den äußersten Verfeinerungen eines spanischen Zeremoniells; in den Tölpelhaftigkeiten junger Bauern nicht minder als in den süßesten Allegorien; und in aller Natur fühlte ich mich selber; wenn ich auf meiner Jagdhütte die schäumende laue Milch in mich hineintrank, die ein struppiger Mensch einer schönen sanftäugigen Kuh aus dem strotzenden Euter in einen Holzeimer niedermolk, so war mir das nichts anderes, als wenn ich, in der dem Fenster eingebauten Bank meines studio sitzend, aus einem Folianten süße und schäumende Nahrung des Geistes in mich sog. Das eine war wie das andere; keines gab dem andern weder an traumhafter überirdischer Natur, noch an leiblicher Gewalt nach, und so gings fort durch die ganze Breite des Lebens, rechter und linker Hand; überall war ich mitten drinnen, wurde nie ein Scheinhaftes gewahr: Oder es ahnte mir, alles wäre Gleichnis und jede Kreatur ein Schlüssel der anderen, und ich fühlte mich wohl den, der im Stande wäre, eine nach der andern bei der Krone zu packen und mit ihr so viele der andern aufzusperren, als sie aufsperrern könnte. Soweit erklärt sich der Titel, den ich jenem enzyklopädischen Buch zu geben gedachte"*[Hofmannsthal, 2000: 49-50].

It is noteworthy that Lord Chandos talks about his illness in one sentence: *"Es ist mir völlig die Fähigkeit abhanden gekommen, über irgend etwas zusammenhängend zu denken oder zu sprechen"*[Hofmannsthal, 2000: 50].

It should be said, that Chandos principally denies religious discourse and to define his own problem in the context of God's decision, the plan arranged by God beforehand: *„Mir haben sich die Geheimnisse des Glaubens zu einer erhabenen Allegorie verdichtet"*[Hofmannsthal, 2000: 50], - addresses he Bacon (1561-1626), who rebelled against scolastics and found solution in the thoery of two truths. But Chandos despite his respect towards Bacon, does not see conformity in their opinions. He refuses the both truth approved by Bacon: Religious and scientific-philosophical.

The famous thesis of Bacon "The New Organon" (1620) which declares knowledge as a main tool for mankind to rule nature, forms the methodological basis for the study of nature and the nature of the victory of science, natural resources management is opening positive, therefore, is a direct target for scepticism for Chandos and Hofmannsthal himself. If Bacon's target was scholastics and tried to free scholastics from the slavery of philosophy and science, Hofmannsthal attacks both "truths", religious and scientific. In Bacon's "Organon" among these four idols, or "ghosts" that prevents humans from obtaining knowledge, the proper scientific research of nature, and one is called "the ghost of square" and its essence lies in the fact that people submitted to the accepted false beliefs, which, in turn, is caused by the semantics of the language of everyday people's thinking, was influenced by the disoriented speech and language clichés of daily life [Бэкон, 1977: 303-309]. The cornerstone of Bacon's Gnesealogy is the wise doubt of these fore idols, the correct understanding of the scientific method and to

overcome the natural regularities. Bacon considered empirical method to be the fundamental scientific method, described the types of experiment and types of cognition. Bacon processed the basic laws of nature in inductive ways, as an instrument of empirical understanding.

As for Chandos one of the symptoms of his illness is the total alienation of inductive thinking and physical antipathy towards abstract discussion. When he recalls the first symptoms of the crisis, names the despair which his efforts were bearing - the ability of discussing sublime and abstract issues, the use of the words, which any person applies without thinking. While saying the abstract words or notions, such as "Spirit", "Heaven" or "Body" he has "an unpleasant feeling that cannot be explained" [Hofmannsthal, 2000: 51]. Hofmannsthal with high aristism describes: „*die abstrakten Worte, deren sich doch die Zunge naturgemäß bedienen muß, um irgendwelches Urtheil an den Tag zu geben, zerfielen mir im Munde wie modrige Pilze*" [Hofmannsthal, 2000: 52].

The concrete examples and by describing his personal feelings Chandos addresses the total disfaith towards inductive thinking and portrays the loss of ability of thinking with concepts and generalization. Chandos lost the ability of understanding things and events normally and sees everything as once "the part of his skin on the thumb in a magnifying glass". Chandos tells Bacon: „*Mein Geist zwang mich, alle Dinge, die in einem solchen Gespräch vorkamen, in einer unheimlichen Nähe zu sehen*" [Hofmannsthal, 2000: 52].

The process of disintegration and fragmentation of the radical semantic universe of consciousness schizophrenia coincides with the protagonist's consciousness with "realization" process of the words. The drama of conscious is depicted by Hofmannsthal as following: „*Es zerfiel mir alles in Teile, die Teile wieder in Teile und nichts mehr ließ sich mit einem Begriff umspannen. Die einzelnen Worte schwammen um mich; sie gerannen zu Augen, die mich anstarrten und in die ich wieder hineinstarren muß: Wirbel sind sie, in die hinabzusehen mich schwindelt, die sich unaufhaltsam drehen und durch die hindurch man ins Leere kommt*" [Hofmannsthal, 2000: 52].

Here precision needs the fact that the harmonic and ideal existence, whose door is closed for Chandos, refers only to the poet, his lost ideal spiritual state, which - at the same time - is the missed opportunity of creating, is identical to closing of the perspective. The esthetics of Hofmannsthal and his neo-romantic philosophy excludes the equalization of experience of poetical and non-poetical existence and the crisis that can only be experienced by the poet. In this respect the words by Chandos are noteworthy: „*Seither führe ich ein Dasein, das Sie, fürchte ich, kaum begreifen können, so geistlos, ja gedankenlos fließt es dahin; ein Dasein, das sich freilich von dem meiner Nachbarn, meiner Verwandten und der meisten landbesitzenden Edelleute dieses Königreiches kaum unterscheidet...*" [Hofmannsthal, 2000: 53].

In this "lifeless" and "senseless" i.e., the usual rhythm and content of life normal for most, Lord Chandos from time to time, as if to remind, what a great and special for him the loss is, returns to the minutes of vision and enjoys the integrity of the world, which if we say on a medical language is remission, but for the creation of poetry and to write books such remission is not enough. Hofmannsthal unites the lost time beyond the drama of existence in a beautiful passage: Chandos compares his existence to that of Roman Orator Crassus, who according to

the saying fell in love with the red-eyed Murena, living in the lake, and when the fish was dying Krasus was weeping bitterly [Hofmannsthal, 2000: 57-58], and the commentary of this passage and the whole text is expressed in the following words said by Chandos: „...*die Sprache, in welcher nicht nur zu schreiben, sondern auch zu denken mir vielleicht gegeben wäre, weder die lateinische noch die englische, noch die italienische oder spanische ist, sondern eine Sprache, in welcher die stummen Dinge zuweilen zu mir sprechen, und in welcher ich vielleicht einst im Grabe vor einem unbekanntem Richter mich verantworten werde*“ [Hofmannsthal, 2000: 59].

Chandos' alienation develops in several different directions:

1. Alienation from the religious truth and religious discourse by institutional legal opinions from God;
2. Alienation of the material and the spiritual world, which give it an artistic form;
3. Alienation from the world of classical thinking and the bright, well-organized categorical apparatus (including his failed attempt to restore equilibrium concerning the texts of Cicero and Seneca);
4. Alienation for the works created by him before and - from the indications of the open letter - literate and poetic masterpieces of taste recognized by the reader, as well as all of his literary and poetic intention of the project;
5. Actual total alienation from the literary activity of the internal demand, the demand is disappearing poetic creativity.

The bases of this long row of alienation lies in the skepticism of Chandos towards language, firstly the poetical language, understanding the problem that language is unable to reflect the unity of world. But the problem is not limited to it. Understanding the inability of language, in themselves, new knowledge, a sensible person, especially philosopher (Chandos signs his letter as a philosopher) and his new action strategy also poses new conditions for existential field. New knowledge, for Chandos, which is not a result of consistent and rational analysis-search, but of a mystical leap, as it turned out to be an incredible experience in this crucial decision: He refused to have any kind of relation with words, and depicting the world artistically and by this action shared the existence of humans who have nothing in common with words. However, Chandos does not say that his new existential condition is identical to that of the others. The similarity in appearance does not mean equality, moreover, when the majority did not have the same mystical experience. So, the question that arises is the value of the new state, its meaning for Chandos, or paradoxical to say the spiritual status of the situation.

The spiritual experience that "dumbed" Chandos, Nietzsche had already researched in the 19th century. In 1873 in his written essay "The abnormal mind on Truth and Lie", by his usual rebellious pathos examines language as a deep aspect of philosophical problem.. Nietzsche analyses the nature of thinking and remarks that Intellect beyond human life has no mission or meaning; If we had the ability to read the minds of a mosquito, we would be sure that „*daß auch sie mit diesem Pathos durch die Luft schwimmt und in sich das fliegende Zentrum dieser*

Welt fühlt" [Nietzsche, 1954: 309]. The main result of Intellect is to convince humans in existence, and the value of it, and does this with the only criteria that it has. As a result individual is trapped in one big lie that has nothing in common with reality. Intellect, according to Nietzsche, is a weapon for the physical survival of human, the developing of hypocrisy of the main forces in the direction: *„Im Menschen kommt diese Verstellungskunst auf ihren Gipfel: hier ist die Täuschung, das Schmeicheln, Lügen und Trügen, das Hinter-dem-Rücken-Reden, das Repräsentieren, das im erborgten Glanze leben, das Maskiertsein, die verhüllende Konvention, das Bühnenspiel vor anderen und vor sich selbst, kurz das fortwährende Herumflattern um die eine Flamme Eitelkeit so sehr die Regel und das Gesetz, daß fast nichts unbegreiflicher ist, als wie unter den Menschen ein ehrlicher und reiner Trieb zur Wahrheit aufkommen konnte"*[Nietzsche, 1954: 310].

The individual knows nothing about the universe and himself, nature has hidden everything from him, in order to lock the individual in his fraudulent Consciousness. Nietzsche uses the metaphor of key in a negative context - *„Sie (die Natur - D. B.) warf den Schlüssel weg"* -, [Nietzsche, 1954: 310] which as we see in Hofmannsthal's "The Letter of Chandos" is used in a positive way. For this aim individuals should protect themselves, and because the individual *„zugleich aus Not und Langeweile gesellschaftlich und herdenweise existieren will"* [Nietzsche, 1954: 311], needs peacy treaty with other individuals and at this time comes in the game and is fixed what is called "truth". Nietzsche writes: *„es wird eine gleichmäßig gültige und verbindliche Bezeichnung der Dinge erfunden, und die Gesetzgebung der Sprache gibt auch die ersten Gesetze der Wahrheit: denn es entsteht hier zum ersten Male der Kontrast von Wahrheit und Lüge. Der Lügner gebraucht die gültigen Bezeichnungen, die Worte, um das Unwirkliche als wirklich erscheinen zu machen; er sagt zum Beispiel: »Ich bin reich«, während für seinen Zustand gerade »arm« die richtige Bezeichnung wäre. Er mißbraucht die festen Konventionen durch beliebige Vertauschungen oder gar Umkehrungen der Namen"*[Nietzsche, 1954: 311].

According to Nietzsche when the society sees, that individual violates conventions for the sake of their own goals and therefore creates harm for the society, the society so to speak, establishes sanctions on individuals, but it does not mean that the individual lied, but because society has suffered; Lie does not fear the society, it is vulnerable and sensitive to the loss caused by lies, so to say a person, in some ways, has demand for the truth, but the truth that does not hold danger of destruction. Therefore, individual starts, to control and manage the truth and makes him believe that the real utilitarian truth is the verily truth.

Nietzsche here arises the core linguistic, language conventionalism, a purely semiotic problem, in particular the issue: Is not it against the conventions of knowledge and the truth of sensitivity? To what extent are these conventions consistent to the things and events in real circumstances? According to Nietzsche what people call variability, in reality is a linguistic tautological and nothing more, and those who are satisfied by tautology can never free from the slavery of illusions. *„Was ist ein Wort? Die Abbildung eines Nervenreizes in Lauten. Von dem Nervenreiz aber weiterzuschließen auf eine Ursache außer uns, ist bereits das Resultat einer falschen und unberechtigten Anwendung des Satzes vom Grunde"*[Nietzsche, 1954: 312].

For visible presence Nietzsche brings such an example: When we say that "the stone is heavy", we use the word "heavy", as if we do not express our subjective feeling, but as if it was the objective feature. This same can be said, for example, the division of things according to sex, is an arbitrary act just as naming things, because it has nothing in common with the essential feature of the word. For Nietzsche a living example of the fact that the word has nothing to do with the truth, is the existence of the very many languages, because if words could reflect accurately the essence of a thing, then you do not have so many words for the same thing and the multitude of languages would not be needed. Here Nietzsche uses the central notion of Kant's philosophy ("the thing itself") and writes that for the language such an original thing is unfamiliar and without cognition [Nietzsche, 1954: 312]. Nietzsche writes *„Er (der Verfasser der Sprache - D. B.) bezeichnet nur die Relationen der Dinge zu den Menschen und nimmt zu deren Ausdruck die kühnsten Metaphern zu Hilfe. Ein Nervenreiz, zuerst übertragen in ein Bild! Erste Metapher. Das Bild wird nachgeformt in einem Laut! Zweite Metapher. Und jedesmal vollständiges Überspringen der Sphäre, mitten hinein in eine ganz andre und neue" [Nietzsche, 1954: 312].*

The conclusion is the following: *„Was ist also Wahrheit? Ein bewegliches Heer von Metaphern, Metonymien, Anthropomorphismen, kurz eine Summe von menschlichen Relationen, die, poetisch und rhetorisch gesteigert, übertragen, geschmückt wurden und die nach langem Gebrauch einem Volke fest, kanonisch und verbindlich dünken: die Wahrheiten sind Illusionen, von denen man vergessen hat, daß sie welche sind, Metaphern, die abgenutzt und sinnlich kraftlos geworden sind, Münzen, die ihr Bild verloren haben und nun als Metall, nicht mehr als Münzen, in Betracht kommen" [Nietzsche, 1954: 314].*

So, the saying by Lord Chandos that he is unable "to say something in a coherent way of thinking and speaking ability" or "language crisis" (as a literary term indicates) and refusal of literary activities, is the recognition and sharing of Nietzsche's philosophical analysis on Human language.

In scientific literature nobody argues that "The Letter of Chandos" practically is the dual - poetical and spiritual- autobiography of Hofmannsthal and symbolically expresses the mystical experience of the author. It is noteworthy that this text was a kind of confession of the poet, because after this Hofmannsthal has not written poetry. Hofmannsthal wrote dramatic texts for over 27 years, but by their artistic and literary importance they cannot be compared to the lyrical masterpieces created by Hofmannsthal.

All the remarks on foreign language is translated by the author himself.

] Several verses of Hofmannsthal - "For Me"(1890), "The music of future" (1891), "Letter"(1893) and "Life"(1892) - in the 20s of the past century were regarded as texts inspired by Nietzsche's "The Birth of a Tragedy". See:[Feise, 1945: 31-39].

“Those who are severely ill and feel no pain, do not have an ill soul" (Latin).

The mentioning of the Roman Historian and Reformer of Historical Sciences *Gaius Sallustius Crispus*, who lived in I century B.C is not accidental, because he was the first to refuse to narrate based on the historical facts and started using literary tools, psychological portraits and

moralist rhetoric that had a great influence on the functions of the Historians causing a crisis of traditional „objectivism“. Apart from this his vocabulary which was full of archaism and had its unique style became a rich source of knowledge for the next generation of Historians and Writers. More information can be found in V. Gorenstein's book [Гай Саллюстий Крисп, 1981:148-164].

What is surprising though it may seem, among scholars there was a belief that the text written in 1973 by Nietzsche was first published in 1903. But the text was first published in 1896 in Leipzig, in the 10-volume book of Nietzsche published by Fritz Coegel. See:[Helmut Pfotenhauer..., 2006:112].

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Modernist Lyrical Discourse and 'Blue Horses' by Galaktion Tabidze

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'Blue Horses' by Galaktion Tabidze has always been of special importance in modern Georgian Literary Criticism that can be explained by an interesting and distinguished 'modernist' nature of the text apparent on different levels of discourse, such as ideological-philosophical as well as structural-formalistic. In the text of 'Blue Horses', on the one hand, we have the tendency of denial of the traditional lyric hero seen in the reasonable discourse of the lyrical text, which is the poetical manifestation of the a priori human existential crisis of in the epoch of modernism. The lyric hero of 'Blue Horses' is unable to identify himself in the world and is alienated from the metaphysical origins; As a result, in the lyric 'self' a priori can be seen the tragic understanding of the disharmony of existence. On the other hand, in the lyric text by Galaktion a priori can be seen the overwhelming sentiments of poetry (which is the most important feature of the modernist lyrics, in this case symbolist lyrics). These sentiments can be noticed in the absolute aspiration for musicality and in the intentional usage of poetical speech when inside the characteristic words for traditional lyrics (as well as phrases, sintagmatic connectivity) the unity of meaning and designation as well as the unity of image and idea of poetical symbols are being decomposed and 'neutralized'.

Some of the noteworthy articles on 'Blue Horses' belong to R. Siradze [Siradze, 2008: 215-229], R. Khalvashi [Khalvashi, 2010: 129-140] and B. Tsipuria [Tsipuria, 2009]. R. Siradze and R. Khalvashi in their articles show and discuss the intertextuality, whereas B. Tsipuria gives on one side the world outline of symbolism and poetical principles, and on the other - hermeneutical interpretation of the lyrical text in the context of general Christian concept (It should be noted that the interpretation given by B. Tsipuria is a paradigmatic example of understanding and seeking the idea that lies in the depth of the lyric text). 'Blue Horses' can be analysed from philosophical, comparative, poetical, intertextual or versification perspectives, which can be found in the works by G. Kankava [Kankava, 1964: 7-11], M. Kveselava [Kveselava, 1977: 61-64], R. Burchuladze [Burchuladze, 1980: 169-178], M. Kostava [Kostava, 1990: 129-135], A. Khintibidze [Khintibidze, 1992: 126-128], I. Kenchoshvili [Kenchoshvili, 1999: 92, 131, 158], S. Baramidze [Baramidze, 2003: 150-15]), Z. Shatirishvili [Shatirishvili, 2004: 97-99].

One of the main poetical and structural characteristics of modernist lyric which makes it different from traditional one is that it is not focused on abruptly expressed subjectivity of the lyrical hero/lyrical 'I' and on the ideology and emotional phases that the hero undergoes (for example, sentimental, romantic, or realistic poetry); The principles, compositional-structural system and outlines on which the traditional ideal of the lyrical text is based in modernist lyric becomes either of secondary importance or is not mentioned at all. Accordingly, in the

modernist lyrical texts lyrical "I" is not established as the most important basic structural unit, or the author and the text of the main ideological and emotional integrity of the media, around which the traditional lyrics of the later built a lyrical text of the whole structure - the formal system (Topic, Rhetoric, Versification). As a result, in the modernist lyrical text the lyrical "I" and its subjectivity, is either balanced or even cancelled and moved to the back part. (As for or example, in Expressionist Lyric).

Structural 'turbulences' of Modernist Lyric is caused on one hand by modernist writer's distrust and unacceptability of harmony in the world (denial of Hegelian Stream), and on the other hand, by the skepticism in the enlightening powers of mind and in the self-awareness of the subject (denial of Kant and Fichte Stream). Here, the global and universal changeability of mentality is present (Mentalitätswandel) - Theocentist and anthropocentrism archetypal paradigms are being destroyed, which is caused by Nietzschean Death of God. This is why, modernist lyrics is an expression of the crisis the subject undergoes, and the lyrical hero is empty of any kind of subjectivity, he is impersonated (Entpersönlichung). All, this can be seen on the structural level in modernist lyrics, where the lyric hero is de-subjected, isolated, divided, and the abolished subjectivity is not the basic structural element of lyrical text anymore.

The symbolist and post-symbolist lyric of Galaktion Tabidze is a clear example on one hand of the structural transformation and on the other of the decline of subjectivity because of mental unsteadiness (Ichdissoziation), the depersonalization of the subject (Entpersönlichung) which is paradigmatically represented in 'Blue Horses'. In the structure of the lyrical text we do not have a solid lyrical 'I', with his/her vision and deep, exciting feelings and emotions, but a dismissed, disharmonial, depersonalized lyrical hero. Correspondingly, the ontotextuality of the lyrical text portrays the world as it is, a world that is beyond the conscious will of the lyrical hero and exists independently from him/her (the abolition of Stream): so we have the condition when in the conscious and emotional Pikhtean experience of the lyrical hero life is based on appropriable disharmoniality and unreasonability; although it cannot be changed it can be opposed. The lyrical hero of 'Blue Horses' exists in this disharmonial, desubjective, dismissed world and in the end disappears in nothingness.

In the full text, i.e. in the ontotextuality of the verse, 'Blue Horses' by Galaktion Tabidze we come across the declaration of the atheological absurd of existence, the vanity of human existence, which is empty of any kind of purpose or aim. And, according to ontological picture given in the lyrical content, human existence, which on its behalf is devoid of any reason of existence, is based on the irrational element- Will (Wille) - the a priori initial start. The imagery of Blue Horses is based on this ontological irrational element of Will, becoming an artistic symbol in the text: The eternal and aimless race of *Blue Horses* is a symbol of the absolutism of the Will, and not Mind. It represents the vital energy, the aimless, spontaneous, inconstant nature of fundamental will, the atheological essence of universal will, which results in the a priori invalidation of any kind of sense in human existence:

In the mist's rampant storm, eternity's realm,

In heaven or tomb, by dark curse deplored:
at a hurricane's rate, like a swift turn of fate,
my blue horses dart with a thunderous roar! [Tabidze, 2011:79]

Accordingly, the existence, depicted in Galaktion's *Blue Horses*, excludes any kind of teleology, as in the ontotextual space of the lyric text human existence is given as purposeless and aimless that lacks any prospects. Since transcendentalism ('Eternity's realm') is separate monad existence, is an object per se, which is unperceivable for the individual. As a result, it rules out teleology and Theo-centrism of human existence:

Like snowdrifts of mist gilded in sunset,

the shore was sun-lit in eternity's realm.
No promise in sight, nothing to look at,
Only the quiet - nomadic and numb.
Only the quiet: the cold, rampant storm
of eternity's realm holding nothing but grief [Tabidze, 2011:78].

Thus, due to the fact that existence is void of meaning, in this ontological condition human existence becomes meaningless, human being become purposeless manifestation of infinite individual will, in which the only finale can be transition into nothingness, i.e. the complete disappearance and absence: By the topos of Death and the intensity of apocalyptic visions ('Through a thin forest of disfigured faces') the vanity and nonentity of human existence is revealed: Human existence is seen, as a constant and eternal suffer and despair, stipulated by the absurdity and aimlessness, where on the contrary to Schopenhauer Nirvana can never be achieved:

There are no bouquets, no calm reveries,

only your new home - this grave's sepulcher.
Who'll remember your face? Who'll speak your name?
If you moan, who'll come? Who'll hear you whisper?
There's no one for solace upon those strange shores,
where cryptic chimeras sleep, darkly twisted [Tabidze, 2011:78-79].

This is why I believe that the lyric discourse of Galaktion Tabidze's text is not full of the pathos of 'Breakthrough the borders defined by Fate' and 'Overcoming human limits' [Kveselava, 1977:63-65], the imagery of *Blue Horses* does not represent 'the immortality of soul, eternal race' [Kenchoshvili, 1980:45], 'The immortal nature of poetry' [Kankava, 1964:9], or 'One of the aspects of Lucifer' [Kostava, 1990:131], but the symbolic of *Blue Horses* in the lyrical text becomes the Topos of Death. Within this, on the one hand, we have the symbolic embodiment of the complete disappearance of the individual and the end-point of human existence, on which the race of *Blue Horses* towards heaven instantly indicates: 'I've terrible visions of my blue stallions bearing your coffin, as the world looks on', comp: Horse, as a symbol of Death, and in the imagery of the color Blue, it is also the Symbol of Death [Metzler, 2008: 47, 274]; On

the other hand *Blue Horses* symbolize the blind, primordial, Dionysian, irrational, purposeless and aimless start of existence - absolute will, which is displayed in the universe, as a cycle of life and death, as an infinite, original formation and disappearance.

I believe that, in the ontotextual space of *Blue Horses*, the discourse of God's Death, resulting in the destruction of a solid existential support and the lack of perspective in existence ('Eyes covered in ash, you lie prone in your tomb, lying in heaven, and still your soul grieves'), in general matches the metaphysics of Will by Schopenhauer and the eternal return of one and the same by Nietzsche. But Galaktion, gives his own understanding of an individual loss of subjectivity and the decline and destruction of the orderly and harmonious universe (which has its roots in Schopenhauer's and Nietzsche's Philosophy), esthetically deepens it, expends it, takes it to extremity, adds to it a new scope, resulting in the transformation of new dimensions of reason and esthetics, from being just impulses and inspiration coming from philosophers, which makes *Blue Horses* an original and absolutely esthetic piece of literature.

Blue Horses reveals the two a priori dimensions characteristic to modernist lyrics - It provides specific structural and mental 'volatile': on the one hand, the destruction and denial of the traditional lyric hero, as the basic structural element of the text, on the other hand, the collapse of harmonious existence, which is the result of the decomposition of theocentric mentality. Other poetical features of modernist lyric can be seen in the text: the cancellation and decomposition of unity, in the frames of poetical symbol - image-idea (Bild-Sinn), and within poetical speech sound-opinion (Laut-Sinn), which results in the accentuation of poetical speech and striving towards absolute Music. Thus, according to the poetical and existential characteristics seen in *Blue Horses*, we can assess, that by the publication of this verse (1915) a line can be drawn between traditional Georgian lyrics and modernist lyrics, and we can see *Blue Horses* as a beginning of Georgian modernist lyrics.

Differently to traditional lyrics, the hero of *Blue Horses*, is not the structural basis of the text, because the subjectivity of the hero has not got a simple position or world outline and is loaded with emotions, which was totally on the contrary in the structure and poetics of traditional lyrics. The lyric hero of *Blue Horses* is a manifestation of absolute personal decomposition, which is seen in his world outline (No promise in sight, nothing to look at), as well as in the impossibility of self-identification (Who'll remember your face? Who'll speak your name?). Therefore, in the understanding of the lyric hero, existence can be seen as a disharmonic condition. As a result, the hero of *Blue Horses* is impersonal, he is 'neutralized' or moved aside, and vanishes in the composition. The hero of *Blue Horses* narrates in the first and second persons of the grammar. This is a rhetorical tool characteristic to traditional lyrics. It is being used to show the solid and monolithic subjectivity of the hero and his complete harmony with the universe, but this traditional tool of rhetoric in Galaktion's Work has another function, showing the destruction of harmony between the hero and the universe. Consequently, instead of the subjectivity of lyric hero, as the main structural basis of the text we get the meta-subjective dimension, which is purely 'object' - *Blue Horses*.

The above-mentioned disassociate discourse developed in the images of 'Blue Horses', in which concurrently Triple semiosis occurs, in which the following ontological and existential features can be seen:

- A. 'Blue Horses' symbolize the irrational beginnings of universe / existence - absolute will / life and its worthlessness in time and space, its arising and disappearance, its birth and death;
- B. Blue Horses represent the essence of existence (Wesenheit), so that how existing ones, as well as existing ones, are the form of existence. Accordingly, in the imagery of Blue Horses the ever repetitive essence of existence is depicted that can be seen in existence as well as in the living of each individual as a senseless, eternal, one and the same ontological act of arising and disappearance, birth and death.
- C. The imagery of 'Blue Horses' is based in the ontotextuality of the lyric text, on one hand as a symbol of foolishness of existence/being, on the other hand the symbol of disappearance of the existence of the disassociated individual. From this the imagery of 'Blue Horses' is the most important ideological and structural element (that is coded already in the title of the text), on which the disassociate semantics, tropic, versification and rhetoric is being based.

From Ideological-philosophical as well as structural point of view it is noteworthy that, the title of the lyrical text 'Blue Horses' , on one hand shows how existence is ruled by blind will, rather than mind and tries to codify this ontological condition, on the other hand the title is an indication on the wilful discourse of the lyrical text. The leitmotif of the verse is the race of Blue Horses (at a hurricane's rate, like a swift turn of fate, my blue horses dart with a thunderous roar!), which at the same time can be seen as a suggestive artistic tool used by the poet.

Noteworthy is the fact, that Galaktion himself gives the interpretation of his own lyrics, after thirty years, in 1947, in a note, where he underlines the domination and totality of disassociation in the text: '1. *Blue Horses* is an innovative piece of work. 2. The basis of it lies in reality. 3. Its content is realistic. 4. The form is utterly musical, that is unusual for other works. 5. It is written about a scientific theme. In science there is a thesis that around the universe there exists eternity, enlightened place, where there is no life. 6. Snowdrifts of mist - gilded in sunset, the shore was sun-lit in eternity's realm. The word - gilded- is given in a hyperbolic sense. 7. No promise in sight - is a talk about religion, which tells people, that after Death, there is life, i.e. heaven. 9. The cold silence of the eternity's realm (Death and not Life) 11. Silence and Cold - Frost and no Life 12. Mournful eternity's realm 13. No fire - fire as an image of life, flames in eyes - lifeless eyes. (Tabidze, 2004: 17-18)

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Mzisa Buskivadze. On the issue of women writer's identity in contemporary Turkish Literature

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There is a variety of opinions on defining the role and place of a woman in the society. Such important issues as: “the natural purpose of sexes”, why and how does the condition of the woman differ from that of a man, what is thought under the concept “function of a woman”, what is needed for a woman to become a full member of society, what circumstances infringe the freedom of women, and how this limits should be overcome – holds an important place in Humanitarian and Social Sciences.

In the History of Literature, as well as in other historiography disciplines, neglecting the category of gender led to “male”, the male norms of Poetics, male writing style, the images created by male equalized with “common mankind”. The true feminine starting was left behind, out of vision. If writing, especially fiction, is a "male" phenomenon, the history of literature should be the history of male authors. But in the new era the process of “sorting of the World” began that included the “improved” relations between gender.

Feminist Literary criticism is a way to find out about the female beginning, decomposition of the inertial and depended philosophical stereotype, defining the role of female writers on Literature, the reasons for their expulsion from Literary life, analysing their work and revision.

Feminist Literary Criticism was established under the influence of the basic method of post-structuralism philosophy – Deconstruction. The scholars of this approach during the deconstruction of literary, philosophical, historical or judicial text, show it clearly that on an unconscious level of culture, woman is considered to be “different”, “of secondary importance”, “marginal” and so forth, once more underlining the patriarchal structure of life. Contemporary culture is based on the "indisputable" fact that there is a need to review the traditional feminist views.

The forward raising of female author's works in the History of Literature produced the concept of “Feminine Literature” which means the study of themes, genres, literary structure created by women. Among the items to be studied are included psychodynamics, linguistics and feminine language dynamics, individual and collective woman's career trajectory, literature, history and some of the writer's works.

It is noteworthy that the concept “Feminine Literature” has its supporters, as well as opponents. In the opponent's opinion dividing literature as “feminine” and “masculine” is a wrong approach, because Literature is either good or bad. According to this thesis, in the evaluation of a work the personal traits of the author should not be taken into account. But if we take into account that Art is a creative act of an individual, involving her/his personal features, her/his psychological or spiritual condition that then has an effect on the form and content of the work, we cannot share the thesis outlined above. In addition, existing psychological studies provide the opportunity to discuss about the feminine and masculine archetypes and complexes that

has a large effect on the formation of a person's mentality. As Russian feminist writers declared: "There is a feminine prose, since there is a woman's world, which is different from the masculine world" [Рюткёнен, 2000:5]

The American Feminist Sandra Gilbert poses the question: "If the author is a woman, how can her sexual belonging distinguished from her literary energy?" [Шоуолтер, 2004: 321]

"Feminine" and "masculine" literary dichotomy is caused by the existence of the realities , that is called thinking the analogy of sex. This position is most clearly manifested in Lacanian psychoanalysis, where Jacques Lacan describes the bifurcation process of female in the language. The Psycho-linguistic world is based on father and son relationship, on logic and masculinity, and women are associated with silence and emptiness. Woman is considered to be of an invisible gender.

In terms of Feminist literary criticism, critical judgments and analysis should be placed on the woman reader or female character, as well as a woman writer, the creator of the text. It is important for us, the identification of women, as the author, in modern Turkish literature. In order to determine what place is occupied by a woman in patriarchally dominant, saturated creative space called "high literature". Before moving on the material to be analysed, it is noteworthy to outline the importance of feminist thinking and its significant impact on the awareness and self-determination of Turkish women writers and poets.

In this article the feminist movement in Turkey is not going to be analysed. It should be said that, when the Ottoman Empire started to head towards the West in the 19th century it brought significant changes in political as well as mental and cultural sense. People interested in the issues of feminism and obtained information through women's magazines, newspapers and translated literature. The instillation of Feminist ideas did not mean the thorough sharing of the feminist movement and feminist ideas of Europe. On the contrary, we can say that the Turkish feminism, became an organic movement adapted to the needs and problems, it was not a mere transmission of feminist ideas, but an attempt to fit in with Turkish Socio-cultural reality. Not only in the Ottoman Empire of the 19th century, even nowadays the debate about feminism and related issues are actual and important.

For the Nation of Islam followers the cope with the idea of women's emancipation was not an easy process. One very important fact should be noted: In the Republic of Turkey "Islamic feminism" is just as important as a liberal, social and radical feminism. I think that "Islamic feminism" is a logical consequence of the existence of feminism in Turkey. It is a kind of defensive process of the "harmful" influence coming from European feminism.

Turkish literary history, as well as in the history of literature of other countries, is inspired by "masculine" ideology, values, logic, and rationalism. Female writers it was a difficult and slow process for obtaining a place in writing space. The reason should be sought in historical, religious, social, politically driven constructs, and thinking spheres. Masculine, patriarchal thinking, writing and creativity does not consider woman as a creator the, since she cannot be the author. To take pen in hand is not only an inappropriate behaviour for a woman, but also against nature.

In Turkish literature, this issue has not been studied adequately, but a negative view about women writer's work is clearly demonstrated in the novel by [Peyami Safa](#) "A reluctance Novel". The main character, who is the author's prototype, during a discussion with a woman writer, Wildan, who is occupied by Translating Pirandello, states that: "Female literature is not in her mind, but in her womb, so woman herself mixed her place." In the writer's opinion, the man should either be a father, or an artist. In other words, a man is able to create by both, his penis and his pen. But the primary role of women is to be a mother.

In Turkish literature, the notion of "feminine literature" causes differences of opinions among women writers. Famous women writers [Adalet Ağaoğlu](#), [Sevinç Çokum](#), [Buket Uzuner](#), [Nazlı Eray](#), Feride Jalali, belong to the category of writers who protest against the concept of "female prose", "female literature". [Adalet Ağaoğlu](#) states that: "When they put "female" in front of the word "writer", I feel as if I were a member of a party" [Karaca, 2006:34].

The opinions of [Sevinç Çokum](#) and other writers are similar to each other.

Feride Jalali:

"Whether the artist is a woman or a man does not matter for me, among the man writers some are as good as [Yaşar Kemal](#) or Orhan Pamuk. I believe that just like Yakup Kadri, [Sait Faik](#) and other respectful authors we are on the right road and make the works that are valuable for the field of writing" [Karaca, 2006:225].

[Sevinç Çokum:](#)

"I do not divide writers as female or male, creative ability is vital and if a person is gifted, she/he will create something valuable" [Karaca, 2006:294].

[Pınar Kür](#), [Erendiz Atasü](#), [İnci Aral](#), [Leyla Erbil](#), [Nezihe Araz](#), [Latife Tekin](#) belong to the category of writers, who believe that in the patriarchal culture, it is important to identify the place of women writers and emphasize the issues concerning this problem. [Pınar Kür](#) states:

"Writing is very hard in every country of the world, and in Turkey it is twice as difficult ... especially if the writer is a woman. Placed under the hegemony of patriarchal ideology it should be regarded as a miracle if a woman writer's

manages to let the society hear her voice and find her place in society. However, in my belief, this miracle, despite its slow motion, will definitely happen. That is why I do not quit writing" [Karaca, 2006:264].

Nezihe Araz:

"The fact that you are a woman, means that you are guilty, and if you were to put women's issues on the agenda, and achieved a little success, then you are twice as guilty. I see realistically women's issues and my friends assessment that "I'm telling feminine fairytales ", I do not agree. I think that this issue is much deeper and should be appropriately researched" [Karaca, 2006:231].

Leyla Erbil:

"At first I was against the dichotomy of Female and Male writers, but today my mind has altered.... My protest then was an attempt of saving myself...." [Karaca, 2006:202].

Inci Aral:

"In our society women have more responsibility: Family, Children. Literature moves on the second place, housework is primary for us. Only after completing those do we go back to writing. The Man is not like this. In this issue he has more time and freedom, and he has less responsibility in everyday common issues" [Karaca, 2006:167]

Latife Tekin:

"I was raised in an environment where women regarded men as rivals and the other way round. If you are going to call me a writer, I would prefer to be called a woman writer, because I adore whispering about men's weakness and the destruction of their hegemony gives me immense pleasure" [Çağdaş, 1993:25].

Erendiz Atasü:

"I look positively at the term "Feminine Literature". I want to underline that this concept highlights and reflects how patriarchal the culture is. Also, I believe that the plot, language and symbols used by female writers are totally different from that of a male writer" [Karaca, 2006:343].

I think the writers attitude towards the notion of "feminine literature" is largely determined by the society and the public mood. The word "woman" is associated with the marginalized status of women in the society. Speaking about women writers, the Turkish creativity Scholar Pakeri draws attention to the word "woman" in the singular form ("Woman's rights", "woman's issue"), and this linguistic phenomenon is related to the perception of femininity. In common language woman carries the meaning of "secondary" and "different". In Turkish, the word" woman "is not only used to show the difference between them and men. It also has the meaning of defining virgin from a non-virgin. In

Language status of the word "woman" is low, because the term is directly related to the sex. A clear example of it is using the word "woman", with the meaning of a "cleaner". In this case, the status of women is identified with the status of a cleaner. The head of the family calls his wife "[Hanım](#)" Thus, "[Hanım](#)" covers the status of women under the social status because the usage of the word "woman" means of being of a low social status. Because the word "woman" has sexual and reproductive values, and, in addition, determines the differences between "virgin" and "non-virgin" are different (so they are related to the moral issues), so in Turkey, the establishment of the term "woman writer," is a rather complicated process. The writer *Afet İlgaz* speaks about her dualist relation towards this concept:

"We are trying to adapt to the word "woman". As Turkish society has given it negative attributes, we are ashamed for being feminine, and some of our compatriots even do not consider themselves as feminine. I once agreed will them. Does anybody call Orhan Kemal "male writer"? Then why is it right to call me a woman writer? But now I realize that because of this attitude we cannot cope with the concept of "woman writer", thus rejecting femininity and believe that being a woman means just a difference between sexes" [Durakbaşa, 2012:16].

Besides, it should be highlighted that women writers use as pennames the names of their fathers and husbands: For example, in the articles published in the magazines and journals of the Ottoman Empire, the women writers used the names of their husbands and fathers, or even indefinite names. First woman writer, *Fatma Aliye*, published the translation of "Desire" by the French author *Georges Ohnet*, by the pseudonym of "one lady". The male writers did not want to believe that the translator was a woman. *Nancy Miller*, the representative of Feminist Literary critic, explains this even likewise: "In traditional cultures, only the men author has "own name", which belongs only to him and his unique subjectivity, but the woman author's have to "borrow" them from her husband or father." [Жеребкина, 2000:33].

Given that in the culture the notion of "feminine" exists and is defined as an opposition of masculine discourse model, the conceptualization of feminine subjectivity is understood in contrast with male models, woman's sexuality is understood by the "phallus" model, in the traditional discourse the women's position is defined as an "addition" to the man's position. I think that the women writer's attitudes towards the concept of "feminine literature" are caused by the negative attitudes on the unconscious level and by the improper assessment of fear "syndrome" of their creative work.

Female writers are trying to establish themselves in the patriarchal culture. I wonder how they managed to overcome the patriarchal discourse and to identify themselves as women writers. In order to determine this, our attention

will be drawn toward two modern woman writers and we will analyze their two famous novels “Woman on Gallows” and “[Woman Has No Name](#)”.

Pınar Kür and Duygu Asena belong to the category of woman, who pay attention to the understanding of the world from a woman perspective. In literature the establishment of the word “feminine” is connected with the name of Duygu Asena. The novels by both authors were banned for a period of time because of its “untrustworthy” nature. But this prohibition was seen as “hiding” existing problem from the side of the society.

The identification of women writers is possible by various methods, but we stopped our attention at the feminine hysteria that plays an important role in Freud’s, Lacan’s and other French feminist critics and psychoanalysts. Freud’s psychoanalysis of feminine subjectivity is defined by the feminine hysteria. The psychoanalytical interpretation of feminine hysteria tries to understand "feminine essence," "feminine soul". "Feminine spirit" is constantly changing, and hiding behind hysteria. It differentiates the masculine subjectivity from feminine subjectivity. Lacan connects feminine hysteria with sexuality and desire. By Lacan’s explanation, “Hysteria – this is the means by which feminine subjectivity opposes the interpretation of symbols or forms of bias” [Жеребкина, 2000:94].

The French representatives of psychoanalysis and feminist criticism Hélène Cixous and Catharine Clemens make the normalization of female hysteria and believe it as a realized means of female subjectivity. Hélène Cixous believes that due to its intensive and excessive nature of hysteria it can never be depressed. *Luce Irigaray sees hysteria as a female structure to destruct patriarchal discourse.*

Luce Irigaray believes that it is necessary to understand women as a deconstruction of "others" phallogentric construction, and at the same time finding a method by which it will be possible to detect feminine specificity. Women must be freed from phallogentric status, she has in the culture, since she is operating as an object of men "property", or "exchange". So we have to find the feminine erotic and sexuality in the culture, i.e autonomous feminine subjectivity "trace", which is not enclosed in a patriarchal cultural norms and exceeds it.

Given the fact that female is surrounded by a patriarchal culture, what can be a resource through which women can articulate their own experiences and sufferings? First of all, she must bear in mind the patriarchal discourse and have the ability to assess it critically. The usage of traditional patriarchal discourse allows her to "shatter" patriarchal values. The main road to this aim is the utilization of the technique of hysteria.

Female hysteria is a specific form of feminine activity that questions the passive role of a woman in the culture. By means of hysteria woman manages to neglect themselves as castrated, and realizes herself by means of these symptoms (in symptom we mean different parts of the body). Hysterical woman makes to articulate extensive type of discourse. Instead of her, her symptoms talk. The essence of a woman's hysterical discourse lies in the fact that the symptoms of hysterical women imitating the organic chaos, it is not entirely in harmony with the whole body, but with different parts of the body. Therefore Symptom is always excessive.

Hysterical Woman while displaying her “sickness” denies fulfilling her functions in the society. Such as dependence is a kind of parody of patriarchal culture. The female justifies the expectation of the patriarchal culture in a way that does not comply with its demands, but her own. Through excessive mimesis hysterical woman becomes active from passive that is a kind of strategy of defining her subjectivity.

For the analysis of the chosen novels of Pınar Kür and Duygu Asena noteworthy is the title itself. In the title of both novels the word “female” is mentioned. Apart from it the “gallows” itself causes a negative emotion in human conscious, and what has no name does not matter, it is not defined, it puts a question mark over the issue of trust. It is noteworthy that these negative constructs are mentioned in connection with women. This shows the attitude of women writers towards patriarchal culture. The protagonists of the novel differ from each other by their characteristics, actions and world outline.

The protagonist of the novel “[Woman Has No Name](#)” shows clear protest against the hegemonic culture that exists in the world. Her hysteria can be seen in all her actions and her decisions. The first chapter begins with the conflict between her and her father.

"Our friends always coming to us, I love both girls and boys, but, my father - no. His Face was like that of an angry cat, or a dog or a donkey, his eyes are gazing at the window glass, and he is looking at us with fireballs in his eyes..." [Asena, 2008:7].

Father was against the friendship of the protagonist with the boys. He believes that giving children higher education is a waste of money and is against it. For the main protagonist thinking within the frameworks of gender stereotypes is unacceptable. Men think that her promotion at work is due to her beauty and not her talent. The most important part where the hysteria of the protagonist is depicted is her relation towards men and marriage. The procedures of marriage occur by defending tradition. The married life of the protagonist is in accordance with the norms of patriarchal culture. Caring for the husband and house is the main occupation of the protagonist: “I get up early in the morning, prepare breakfast, after he goes to work, I go shopping, then I prepare dishes according to my mother’s recipes, then I go to the bus station in the evening, I wait for him to return, we come back home together, we have supper together, then I clear the table, he helps....” [Asena, 2008:62].

In this scene the monotonous life of a woman is shown. Her functions is to care about the family. This type of women is idealized to "the type of angel". The main character's life soon changes, which is caused by her pregnancy. Her husband coldly greets this happy information. The reason for this is the unstable financial situation of the family. The husband gives the main

character money to make abortion. She also obeys the demand of the husband. However, after some time when the husband decides that now is the time to bare children, she categorically opposes.

“You want to become a father, but ask me whether I want to become a mother or not? If I bore you a child, I will fulfil my obligation of a woman, but then I have to neglect everything, friends, work, I must raise my children, their sickness and learning and caring for them is my duty, and during that time you will relax with your friends.... You refused to have the first child, and I agreed, I thought you were a man and you were right. I was raised by the idea, that I would get married, have children and be a happy woman.... the only and sacred obligation of a woman is to be a mother... When women cannot be mothers, they draw all their attention on career, because it is believe to be a defect, and women because of the fact that have no penis envy men. To satisfy their feeling of insufficiency, they think too much on their career. If it is due the lack of penis that I am trying to progress and achieve success, then I am very happy. I wish more women thought like me” [Asena, 2008:103].

I think this episode clearly shows the process that is called excessive mimesis. On the one hand the main character justifies the awaiting of the patriarchal culture, but through the hysterical symptom can articulate her desire.

The name of the protagonist of *Pınar Kür* novel “Woman on gallows” is called Melek. The word Melek means “Angel”. We believe that the usage if this name by the writer is of a symbolic significance. The protagonist by her actions and characteristics is an “Angel” in the society, in which she lives.

The Novel starts by a trial, where Melek is being judged. She is accused of killing her husband. But she is totally innocent. Melek is a victim of her husband’s sick and voluptuous desires and intentions, which occur because she is a woman. The judge finds her guilty without the proper investigation of the case and without listening to the witnesses: “I saw that she was guilty at the first glance and no matter how many witnesses may speak I will not alter my decision” [Kür, 2008:10].

Melek does not try to defend herself; she remains silent. Pride sustained by silence is a weapon used against the tendencies of masculine culture. Melek knows that nobody will listen to her. The world full of masculine violence is not a reality for her. Melech reality is her vivid recollections of her childhood. Therefore, lalchin’s desire to save Melek from the dirty, masculine world, where men enjoy her body oblivion, remains unclear for her. In the end, it was lalchin who committed the murder and not Melek.

“He says that he wants to save me, so that my slavery will end, that he loves me.... But je is no different from other men” [Kür, 2008:38].

Melek refuses the love of the man that in the end takes her to the gallows, and refuses him to save her life. We can conclude only one thing by this; the hysteria of the protagonist in Novel can be seen in her silence. But this silence is that results in the “shatter” of the patriarchal

discourse. In this case the author has two options: She either adapts to the rational norms of the man, in which case she cannot be regarded as a “woman”, or she neglects these norms and she dies. As we see, the author chose the second option.

In conclusion it could be said: In modern Turkish Literature, the amount of woman writers increases, but it is noteworthy to what extent do they identify themselves as women writers in the existing traditional culture. As of today, few writers have managed to reveal their feminine specificity in the patriarchal discourse. Such conceptual changes in the role of women authors, locations, and experience plays an important role in determining the case. This is due to the feminist ideas.

Despite the fact that women writers feel the hardness of social norms while fighting for equality with men, they still found a way to express their experience, aspirations, aims, identity.

The writer Yakup Kadri suggested that Feminism did not exist in the Ottoman empire, because there was no such a word as Feminism, but on the contrary the women sharing feminist ideas: “Yakup -Bey believes that because there is no such a word in our language, the movement will not exist. However, if we consider that many words in our language, which are different from the local language and established without being translating (telegraph, car, etc.), so we believe that the word Feminism can be used.”[Çakır,2011:75]. The intelligence of Ottoman Empire was well aware of the importance of feminism. This can be seen in their attitude towards this phenomenon: “Feminist movement is a thorough and solid movement and the well-educated society of this country shares feminist ideas” [Çakır,2011:79].

Luigi Pirandello (1867–1936), Italian writer, poet, playwright.

The importance of a woman as a mother is determined by Islam. The woman is perfect when she is a mother. Childless women are considered to be worthless human beings. She was either being returned to her father’s house, or the husband would bring a second wife. If a woman died a spinster, it was believed, that she did not fulfil her obligations.

Fatma Aliye while talking to the founder of Tatar Literature Fatima Kerim admitted that she was working on a book, involving the rights and duties of a woman. However, she wants this book to be published in France. On the question, why the author does not want to publish the book in Turkey, she replies: "No, dear, if it were published in Turkey, I would undergo much pressure, our men’s attitudes towards women and families do not change, and I received letters of numerous threats and insults due to my published articles" [Koloğlu,2002:12].

The Professor of psychoanalysis and Gender Studies Juliet Mitchell based on the works of Levy-Strauss, suggests that the universal law is marriage that governs the relationship and its fundamental principle is to ban incest. The Exchange Act is to strengthen the community and no matter how as it should be - due to the mother's or father's family line connection - always men "exchange" women.

About hysteria Freud believed that hysteria occurs when desire cannot be fulfilled. Freud draws attention on such features as frigid. But frigidity in Freud’s works is explained in the terms of patriarchal concepts.

In the newspaper “Morning News” *Duygu Asena talks about her relation with her father: “If father had showed more love and warmth for me, my personal features would develop in another way”* [Pervin, 2004:5].

Жеребкина И. 2000	Прочти мое желание. Москва.
Рюткёнен М. 2000	Гендер и Литература, проблема”Женского письма” и”Женского чтения” http://www.a-z.ru/women_cd1/index.htm
Шоюлтер Э. 2004	Наша критика. Современная литературная теория. Антология. Москва
Çakır S. 2011	Osmanlı kadın hareketi. İstanbul.
Çağdaş..... 1993	Çağdaş Türk Edebiyatında Kadın Yazarlar
Durakbaşa A. 2012	Halide Edip Türk Modernleşmesi ve Feminizm. İstanbul.
Asena. D 2008	Kadının Adı Yok. İstanbul.
Kür P. 2003	Asılacak Kadın. İstanbul.
Koloğlu O. 2002	1913 ‘te Türk kadın hareketi üzerine gündemdeki tarif. Tarih ve Toplum.
Karaca N. 2006	Edebiyatımızın Kadın Kalemleri. Ankara.
Moran B. 2002	Edebiyat Kuramları. İstanbul.
Pervin M. 2004	Dygu Asena itiraf etti. Sabah gazetesi.

For the interpretation of Davit Guramishvili's Prayer and Supplicate for Trinity

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Prayer is an expression of faith, and faith is the power that keeps evil away from the human soul. This is the "merge request confirmation" with God [Baramidze, 1992:25]. The spirit which never regrets and prays experiences kindness. Prayers are the regenerative and renovate force for the spirit. It brings virtue, kindness, regeneration and spiritual perfection. In the artistic thoughts of Davit Guramishvili prayer mostly has a symbolic function. This problem has always been of a much interest for scholars. Several works have been dedicated to this issue. The works of Revaz Baramidze and Bela Balkhamishvili are noteworthy [Baramidze, 2005; Balkhamishvili, 2005]. According to Revaz Baramidze: "Davitiani" is an united piece of work, an extended prayer dedicated and showing aspirations to a single, supreme deity and repentance, where real-historical pictures or guidance contained passages are knitted in" [Baramidze 2005:16]. B. Balkhamishvili researched an episode of "The Shepard or a cheerful summer". A prayer of the girl Shepard, where "is the complex of the common and the arisen to replace each other, there is fear and dear, trusting and obeying God and the will to resist" [Balkhamishvili, 2005:171]. In "Davitiani" the line of prayer is given, which has a specific function in the artistic structure of the work. The main features of symbolic thinking, the Biblical images, allusions, reminiscences, enigmas, antinominality, and dualism are fully reflected in "Davitiani" and are the ones determining the artistic phenomenon of the Work.

In the Artistic-aesthetic and ideological-vision world of "Davitiani" special attention should be drawn on the prayer and the supplication placed in the first book: "Prayer, when Davit felt hungry during imprisonment and asked God for bread" and "The Supplication to Trinity: Asking to show the road to Davit", where the poet foremost by engaging the Christian prayer, Lord's prayer, "Our Father", shows his request to God, his sentiments, feelings and spiritual aspirations for his future. Both verses have a postscript "Iambic", and even though they are not written in an iambic perimeter, both of them are fourteen syllable verses. Nevertheless, both verses form a similar impression of hymnography, by its imagery, expressive means and language it looks much alike chants. However, it should be noted, that by their world outlines and verse measurements these verses are akin to folklore, and such kind of measuring syllables are used by Davit Guramishvili in other verses as well. The rhythmic syllables used in the verses give them the intonation of speech. It is noteworthy that these verses were created when the poet freed himself from the capture of the Lezghins, and as he himself admittes they are written by this experience, when he was hungry and asked God for bread.

The structural model of verse should be mentioned, the divine rule of saying "Our Father" in the church are preserved: From "Our Father" prayer text the prayer assigned for the priest to say is singled out, its title is "The Supplication to Trinity: Asking to show the road to Davit", that

indicates on both the poet's Liturgical consciousness, and the knowledge of the centuries-old tradition worship. However, it should be noted, that these prayers of "Davitiani" have not been of a special scholarly interest.

In clerical literature the text of the prayer of "Our Father" has been defined many times by different holy fathers, so that it would become more understandable for the parish. In particular, I will use the exegetical works of St. Ioane Okropiri and Theophylact the Bulgarian to justify this issue [St. Ioane Okropiri, 1996: 12-13]. This prayer clearly indicates what the gospel is, its whole essence and purpose. It is a merge of God's will with the inner, divine communion and joy to the world with the knowledge that seeks and obtains eternal good; This prayer gives people the power of God in order to be protected from evil. A. Harnakma while reviewing "Our Father," said that the name, the will and the divine world are the constituent elements of prayer, whose influence extends to the holy and earthly motives [Гарнак, 1907: 46]. Georgian hymnography is familiar case of the transformation of the prayer and becoming a hymns of, namely, when Ioane Minchxi with little alteration - changing some of the words, and adding some, - in fact, created a new song on the themes and motives of "Our Father". The theme of "Our Father" was used to determine different topics and are reflected in the works of Davit Guramishvili and Ilia Chavchavadze ("Prayer"), who brought their thoughts to the hearts of their reader.

The symbolic language of Davit Guramishvili, by which he writes in his verses mentioned above, shows the aspects of biblical imagery. Generally, there have been a number of researches of David Guramishvili's work in this respect. These poems attracted the attention of the fact that both the horizontal-vertical slot times to God in prayer and delivered the key message are conveyed to the listener-reader. Vertically it is fully the text of the prayer of "Our Father" that the priest narrates and which gives the future of the human soul and the finding of heaven by the human may be realized. In the Horizontal section, by the prayer of "Our Father" that is rather important for Christians, and testifies the world of the area, the author by using the deep symbols and imagery shows his attitudes towards God, faith and belief, love. This divine names and ideological beliefs based on biblical personnel redeploy perceived expression. The substance of the vertical-horizontal sections of these verses reveal the author's artistic-visual and aesthetic experience through the use of a combination of the rare case that this function works Replies to Liturgical chant, the temple grounds are creating the perception of symbolic execution. The church where the human stands and takes part in public worship, precisely leads human soul in vertical-horizontal spatial area, the vertical direction - towards God and the horizontal direction - towards all mankind. It is human perfection, completeness verification, revealing his spiritual mission. Davit Guramishvili's world unity, the unity of God, the relationship between Universe and Human, as a creature created by God, in this particular case - to oneself, self-identification which is a difficult road to go on, which can only be achieved as a result of trying to understand God and the universe, and spiritual experience.

Both verses show the spiritual condition of the author, his internal world, a begging towards God from the side of a human. The full text of the poems is a try to obtain God's mercy, and expectation of getting grace from God. The first verse of God the Father, as all-controlling, merciful and creator, begins by the supplication towards God and the creation of the world by him and, the crown of it - the creation of mankind and finding their place in the the world

created by God. The prayer expressed in the first stanza of the verse has a relation with the next to the words and ideas and contents of other stanzas, showing the expression of the author's mood:

„იყავნ ჩემზედ მონყალებით, შენ დამიფარეო;

სახელისა შენისათვის ან მამეხმარეო;

შენი უხვი მონყალება შორს ნუ წამგვარეო,

მოვედინ მონყალებითა, ისევ შემყარეო!

სუფევა წარმოავლინე, მაღლი მომფინეო;

შენი განჩენილი ვარ და შენ დამარჩინეო!

იყავნ ნება შენი ჩემზე, ჩემო მეუფეო,

ვითარცა პირველ მამათა შენ უწყალობეო" [გურამიშვილი, 1980: 117-118].

Prayer serves as a spiritual cleaner and perfectioner, which is why both of the poems raise the artistic function of the spiritual purification and improvement of the poet. It seems that the poet is experiencing a decrease in the mercy of God and, therefore, in the following stanzas, is a hope for God's mercy, expectation for the re-meeting with God. David Guramishvili through the hypo-dogmatic-paradigmatic imagery shows the complexity, difficulty and tragic events of his life. Being beyond the "Mountains of Avar", being lost towards foreigners he asks God for help, that in this gravest moments God's should have mercy and grace on him, as He was in the case of the Israelis, when He lightened their way during daytime, as well as at night, on the way, gave them Manana from the sky, while they were in the desert, which is symbol of their spiritual and physical survival:

„ცათა შინა ისრაელთა საზდო უწვიმეო,

ეგრეცა ნათლის სვეტითა ღამე ავლინეო,

ქვეყანასა ვარ უცხოთა დაკარგული ტყვეო,

ზედა მთასა ავართასა, ან მამეშველეო" [გურამიშვილი, 1980: 119].

The awaiting for spiritual deliverance is expressed by the poet in the image of "Light Pillar". Light Pillar, and generally pillar, has an important artistic function in Davit Guramishvili's Poetry. The poet likes to use this metaphor-symbol, by which gives access to God in a vertical line. The coming of Hebrews out of slavery from Egypt and the theme of the Lord's help is actual not only in theological literature, but also in Georgian Literature is wide-spread and conceptual, because in it is oriented on the spiritual salvation man, more generally, mankind. Davit Guramishvili gives his own interpretation, combines it with his world outline and made it into one of the quintessence of his works. The poet, who was in a foreign land and in slavery felt the lack of God's grace and mercy, felt alone; the poet missed the creator of the universe an mankind, merciful, showing His clemency on mankind and asks Him with great sincierty, as He

is the savior of mankind, the spiritual saviour. The poet is in the process of search. On this road, hungry and physically exhausted the poet seeks for the light pillar and food, to enlighten his night and to take a snack. By the biblical outline, Light Pillar (Exodus 13, 21-22), showing the road at night (like seeing the flaming blackberry bush that did not burn) is the expression of God's presence. To justify my position I will bring an example from the Book of Exodus: "Then the angel of God, who had been traveling in front of Israel's army, withdrew and went behind them. The pillar of cloud also moved from in front and stood behind them" (Exodus 14,19); During the last watch of the night the Lord looked down from the pillar of fire and cloud at the Egyptian army and threw it into confusion (Exodus 14,24); The Lord said to Moses, "I am going to come to you in a dense cloud, so that the people will hear me speaking with you and will always put their trust in you." Then Moses told the Lord what the people had said (Exodus 19,9); As Moses went into the tent, the pillar of cloud would come down and stay at the entrance, while the Lord spoke with Moses (Exodus 33,9). From the biblical characters mentioned in the verse Moses is the most noteworthy, not only because he is mentioned several times but also he is the one oriented on the spiritual saving of man.

The Light Pillar and The Cloud Pillar is considered to be a miracle in hymnography, which is deeply rooted in "Davitiani". Here by the use of hymnographic language, hypo-digmatic-paradigmical structure and imagery is depicted the supplication not of an individual, but the whole mankind, who desperately needs mercy and grace from Lord. Therefore in the stanzas below poet asks God for forgiveness, not only because He is merciful generous, but also because He also has the duty of caring towards mankind, whom He has created. God has given humans everything and He is the one who should give them their daily bread. The symbolic image of Light Pillar is often mentioned in "Davitiani", it can be said that the whole poem is full of it.

Despite the fact, that the verses of Davit Guramishvili follow the words of "Our Father", they still show the individuality and poetical creativity, because the poet created a new reality, new realm, new world outline, prayer of "Our Father" who focuses on the Gospel of Mathew. Here one "hymn" of Davit Guramishvili should be mentioned, that is closely related to the verses we are dealing with and which begins by the begging towards God the Father and then transits into supplication towards Christ, who should awake and save mankind from sins, as well as show Davit the way and enlighten the road in this tragic moments of his life.

„მამავ, შენი ძეო, ვითხოვ მიბოძეო;

ვიქცევი, ქვესკნეთს ვარდები, მისვეტ-მიბოძეო,

რად გძინავს, აღდეგ, უფალო, ან განიღვიძეო,

მოდო, გამმართე წელ-გულში, სულ დავიბლუნძეო.

ღმერთო, დავითის მთნეველო, მამაო და ძეო,

ის მტერნი ჩემი მდევნელნი დევნე, განაძეო,

შენ გამირკვიე დავითსა, რაც წინ გზა მიძეო!" [გურამიშვილი, 1980: 128].

Here, in the second part of the poem, the poet asks God for spiritual nutrition, that is related to the putting on of the "First Garment".

"The first dressing of Davit" is loaded with deep symbolism and content, where the poet asks God to save him from spiritual enslavement and darkness: „ბნელში მგდებარე გამოვედ გარე, ვითა დავლამდი, ისე გავსთენდი! ძე მოგვებოდა, გვესვეტ-გვებოდა, მე დაქცეული მისგან ავშენდი..." [გურამიშვილი, 1980: 151]. This also echoes the motifs of poems, which considers the enlightenment of dark.

The imagery of Caen and Abel in the verse is rather interesting, where the sacrifice towards God had a different nature and which resulted in the killing of brother by brother. The poet asks Lord for Help. The poet begs God that He may forget their previous sins and does not remember them. The poet entreats to God that He might hear his supplication as He received the sacrifice of Abel:

„ჩვენთანა შენი წყალობა ნუ განაქარვეო,
ნადებნი ძველნი სახმილნი ნუ განგვიახლეო,
ჩვენნი მსხვერპლი კაენისა ნუ მიაშზგავსეო.

ვითარცა აბელ მართლისა შენ შეინირეო" [გურამიშვილი, 1980: 118].

The verse by Davit Guramishvili, full of begging is saturate with optimism. This positive attitude can be seen in the second verse as well, which is supplication towards trinity, which aims to show the author the road and forgive his sins. The spiritual relation between Davit Guramishvili and David the Prophet follows both verses, and is reflected by the using of the motives of Psalm 148 and Psalm 150 in the last stanza of Davit Guramishvili's poem:

„ან დავით იტყვის: დიდება, შენდა, მეუფეო,
მარადის და უკუნითი უკუნისამდეო!

ამინთე მე ბნელს სანთელი და მამინათეო,

დავით მე შენ გვევდრები, გზა წარმიმართეო!" [გურამიშვილი, 1980: 119].

The verses of Davit Guramishvili written on the theme of "Our Father" have an artistic function of confession and liturgy and generalization of prayer towards God; it is inspired by the eternal existence of Light. The verses are full of biblical personnel: Abel, Caen, Abraham, Issac, Moses, David. The enslaved poet, who has a Christian world outline, by his liturgical conscious, strives to God, not only for himself, but for the spiritual salvation of the whole mankind. In Davit's poems faith in the nation and the eternal and undying spirit of entire human soul are deeply expressed, the poet's spirit was not broken even his enslavement and being on a foreign land, his tragedy or personal life, which no doubt intersect with each other and are related to one another. The verses of Davit Guramishvili written on the theme of "Our Father"

showed not only the world outline of the poet but his artistic creativity. In this direction Davit had his followers, from which Ilia Chavchadze's verse "The Prayer" should be highlighted that is based on the main principle of Christianity - the forgiveness of enemies.

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The Comprehensive English-Georgian Dictionary as a Basis for Bilingual European-Georgian Dictionaries

 spekali.tsu.ge/index.php/en/article/viewArticle/7/62

- ["Spekali" #7](#)
- [Linguistics](#)
- [Tinatin Margalitzadze, George Meladze](#)

The purpose of the present article is to highlight the prospects for the creation of European-Georgian bilingual dictionaries, using the Comprehensive English-Georgian Online Dictionary [Comprehensive English-Georgian... 2012] as a basis.

At present, the Comprehensive English-Georgian Online Dictionary comprising 110 000 word-entries with Georgian equivalents of hundreds of thousands of English meanings, constitutes a kind of bilingual corpus which can serve as a basis for other lexicographic projects.

This fact was also noticed by Georgian and foreign scientists: a British scholar Donald Rayfield was the first to use the Comprehensive English-Georgian Dictionary (CEGD) as an electronic corpus. While working on his important project - the Comprehensive Georgian-English Dictionary [Rayfield, 2006], Mr. Rayfield, together with other sources, used the electronic version of 12 printed fascicles of CEGD. As for Georgian scholars, Avtandil Arabuli, the Editor-in-Chief of a new version of the Explanatory Dictionary of Georgian Language, a corresponding member of the Georgian Academy of Sciences, was the first to refer to CEGD as a bilingual corpus.

The analysis of the Comprehensive English-Georgian Dictionary, as well as that of foreign-language explanatory and bilingual dictionaries has revealed real and promising prospects for the use of our Dictionary in projects to create European-Georgian, as well as Georgian-European bilingual dictionaries. This may be easily achieved taking into account fairly high degree of convergency between and among English and other European languages (similar linguistic mentality, mutual influence of European languages, linguistic and phraseological clichés, calques, etc), which, given some creative approach, could really produce very good results.

With respect to the creation of bilingual dictionaries based on CEGD, Romance languages are particularly interesting. As we know, after the Norman conquest of England (1066), French became the State language in the country almost for three centuries. This historic event entailed profound influence of the French language upon English, which fact found its expression also in the English vocabulary abounding in numerous French borrowings. In many cases, French borrowings were words of Latin descent, since French, as well as Italian, Spanish and other Romance languages, has developed from the Vulgar Latin and the great part of the lexical stock of Romance languages, so-called Romance vocabulary, is made up of the words of Latin origin. Consequently, there are many words of Latin origin in English, as well as in modern Romance languages. Our idea, that the Comprehensive English-Georgian

Dictionary could be successfully used for the creation of bilingual Romance-Georgian dictionaries, was based upon this very circumstance. We developed the methodology for the work on such bilingual dictionaries and compiled word-entries for Italian-Georgian and French-Georgian dictionaries using the said methodology. As has been shown by the exploration conducted, the use of the Comprehensive English-Georgian Dictionary considerably facilitates the work on dictionaries of Romance-Georgian type.

In order to illustrate the aforesaid, we would like to present the stages and techniques of our work on the Italian verb *abdicare*. While working on Italian-Georgian dictionary entries, we used three Italian-English dictionaries, one explanatory dictionary of the Italian language, and one Italian-Russian dictionary [Collins C, 2010], [Dizionario... 2012], [Ragazzini... 2008], [Zingarelli... 2011], [ABBY... 2006].

This is how the word *abdicare* is explained in one of the Italian-English dictionaries [Collins C, 2010]:

abdicare vi

(*al trono*) *abdicare* (a) to abdicate (from), (*rinunciare*) *abdicare* a to renounce, give up

abdicare a una carica to give up a position

(*venir meno a, responsabilità, dovere*) to abdicate

We see similar picture in another Italian-English dictionary [Dizionario... 2012]:

abdicare

v.intr. (àbdico, àbdichi; aus. avere)

1 to abdicate: *il re abdicò in favore del figlio* the king abdicated in favour of his son; *abdicare al trono* to abdicate the throne.

2 (estens) (*rinunciare*) to give up (a qcs. sth.), to renounce (a qcs. sth.).

Two principle meanings of the word *abdicare* can be singled out in the above cited English-Italian dictionaries: (1) to step down from the throne, to formally give up one's office, to resign; (2) to renounce one's right, etc.

The information derived from Italian-English dictionaries is further checked and verified by means of the Italian explanatory dictionary.

In the abovementioned explanatory dictionary of the Italian language which we used while preparing the present material [Zingarelli... 2011], the definition of the word *abdicare* looks as follows:

abdicare

A *v. intr.* (io àbdico, tu àbdichi; aus. avere)

1 Rinunciare all'autorità sovrana o ad altro potere legittimo (+ a): il re fu costretto ad abdicare; abdicare al trono in favore di qlcu.

2 (est.) Rinunciare (+ a): abdicare a un'eredità, a una carica, ai propri diritti | Sottrarsi a una responsabilità, a un dovere.

B v. tr.

1 (raro, lett.) Rifiutare: abdicare una professione.

2 †Ripudiare.

At the next stage, we identify English equivalents of both principle meanings of this word relying upon Italian-English dictionaries. These equivalents are 'to abdicate' and 'to renounce'. The verbs are then looked up in the Comprehensive English-Georgian Dictionary [Comprehensive English-Georgian... 2010]:

abdicate (v)

1. 1) გადადგომა (გადადგება) *ტახტიდან, თანამდებობიდან*; უფლებამოსილებათა მოხსნა;

2) უარის თქმა (უარს ამბობს) *უფლებებზე, მოსაზრებებზე და სხვ.*; he abdicated his opinion თავის მოსაზრებებზე უარი თქვა;

2. იურ. შვილზე უარის თქმა (უარს ამბობს); შვილის მემკვიდრეობის გარეშე დატოვება.

renounce (v)

1. წიგნ. ტიტულზე, საკუთრებაზე და ა.შ. ოფიციალურად უარის თქმა (უარს იტყვის); to renounce a title [a privilege, a right] ტიტულზე / წოდებაზე [პრივილეგიაზე, უფლებებზე] ოფიციალურად უარის თქმა; 2. რწმენის, პრინციპების და ა.შ. საჯაროდ უარყოფა (უარყოფს); he renounced his religion and became Muslim მან თავისი რელიგია უარყო და მუსლიმანი გახდა.

From the word-entries of CEGD quoted above, we select those Georgian equivalents, which most fully and precisely reflect the meaning of the Italian word according to both bilingual and explanatory Italian dictionaries.

This procedure results in the dictionary entry in which the principle meanings of the Italian verb are explained in the following way:

abdicare v. intr.

1. გადადგომა (გადადგება) *ტახტიდან, თანამდებობიდან*; უფლებამოსილებათა მოხსნა; abdicare al trono ტახტიდან გადადგომა;

2. უარის თქმა (უარს ამბობს) *უფლებებზე, ვალდებულებებზე, მემკვიდრეობაზე და სხვ.*

Using the same method, we have compiled dozens of word-entries for the projected Italian-Georgian dictionary.

Here we would like to present another entry, this time a noun, namely *abisso* - 'abyss' (the following entries from CEGD have been used while working on this entry: 'abyss', 'gulf', and 'bowel'):

abisso m.

1. უფსკრული (აგრ. გადატ.); *precipitarono in un abisso ისინი უფსკრულში ჩავარდნენ; sotto di noi si spalancava un abisso ჩვენს ფეხქვეშ უფსკრულს დაეღო პირი; tra me e lui c'è un abisso გადატ. ჩემ და მას შორის / ჩვენ შორის დიდი უფსკრულია / სრული უთანხმოებაა;*

2. დიდი განსხვავება / სხვაობა; *tra lui e suo fratello c'è un abisso მასსა და მის ძმას შორის ძალზე დიდი განსხვავებაა;*

3. *pi* რისამე ღრმა / შორეული ადგილები; სიღრმეები; *gli abissi del mare ზღვის სიღრმეები; gli abissi della terra დედამიწის სიღრმეები;*

4. *წიგნ.* ჯოჯოხეთი, ქვესკნელი; *le potenze dell'abisso ჯოჯოხეთის / ქვესკნელის ძალები;*

◇ *un abisso di ignoranza სრული უმეცრება; essere sull'orlo dell'abisso უფსკრულის / კატასტროფის პირას ყოფნა.*

To sum up, our method consists of the following steps: by means of Italian-English dictionaries we first identify English equivalents of Italian words. More information about the exact meaning or meanings (in case of polysemy) of the Italian word is derived from explanatory dictionaries of the Italian language, as well as from Italian-Russian dictionaries. Then the English equivalent of the Italian word is found in the Comprehensive English-Georgian Dictionary, which helps us determine the most adequate Georgian match for the Italian word.

It must be stressed at the same time that there is a considerable degree of semantic asymmetry between Italian and Georgian (as well as between English and Georgian) languages, as being genetically unrelated and systemically totally different languages, which circumstance gives rise to the problem of linguistic equivalence in dictionaries of European-Georgian type. It should be also noted that the problem of linguistic equivalence is not urgent for Georgian bilingual lexicography only. The Dictionary of Lexicography by Hartmann and James gives the following interpretation of 'equivalence' and 'equivalent': 'Because of linguistic and cultural anisomorphism, translation equivalents are typically partial, approximative, non-literal and asymmetrical (rather than full, direct, word-for-word and bidirectional). Their specification in the bilingual dictionary is therefore fraught with difficulties, and recourse must be made to surrogate explanatory equivalents' [Hartmann..., 1998:51].

The problem of semantic asymmetry and equivalence has been pointed out by many prominent theoreticians in the field of lexicography [Zgusta, 2006]; [Hartmann, 2007]; [Adamska-Salaciak, 2010].

In order to address the issue, in CEGD we distinguish between equivalents of meaning and translational / contextual equivalents [T. Margalitadze, 2012]. Equivalent of meaning describes the equivalence between the English and Georgian languages on a more general, systemic level of the two languages, while translational equivalents are attested in specific, particular contexts enabling an adequate literary translation. The editors of the Comprehensive English-Georgian Dictionary have developed the technique of combining equivalents of meaning (informatively more valuable or explanatory equivalents of lexical units) with translational equivalents represented in numerous illustrative phrases and sentences [T. Margalitadze, 2012].

For decades, the editorial team of the Comprehensive English-Georgian Dictionary has been creating Georgian equivalents of the meanings of English words. High degree of convergency of English and Romance languages, especially in the words with Latin roots, enables us to use these very equivalents of meaning in Romance-Georgian dictionaries. This can not only facilitate, but also accelerate the pace of the work on bilingual dictionaries of the Georgian language with respect to Romance languages.

Exactly the same lexicographic principles and methods were used with respect to another Romance language, namely French.

For illustration purposes, we present the dictionary entry defining the French verb *retirer* from the planned French-Georgian Dictionary.

The verb *retirer* from a French-English dictionary [Collins A, 2010]:

retirer vt [+projet, candidature] to withdraw

[+troupes] to withdraw

[+soutien] to withdraw

Le premier ministre lui a retiré son soutien au moment critique. The prime minister withdrew his support at a critical moment.

retirer qch à qn [+autorisation, passeport, permis] to take sth away from sb

On lui a retiré son permis. He's had his licence taken away from him.

[+garde] to take sth away from sb

[+vêtement, lunettes] to take off, to remove

Il a retiré son pull. He took off his sweater.

(=*reprendre*)

[+bagages, billets] to collect, to pick up

[+argent] to withdraw

Elle a retiré de l'argent. She withdrew some money

As we can see, the entry above features various meanings of the English verb 'to withdraw'. So, in order to compose the French-Georgian entry, we relied upon the word-entry 'to withdraw' from CEGD, especially upon the meanings relevant to this particular case. Precise information about the shades of the meaning of the French verb was derived from a French explanatory dictionary [Robert... 1981].

In addition, we used the definition of the verb 'to remove' from CEGD, which is synonymous to the meaning of the verb 'to withdraw'. In this connection, we would like to mention that the identification of various synonyms for necessary lexical units by means of both printed and electronic thesauri in order to find additional Georgian correspondences in CEGD is an important component of our lexicographic method.

By applying creative approach to the relevant word-entry from the French-English dictionary and by substituting English definitions for relevant lexical units taken from the Comprehensive English-Georgian Dictionary, we composed the following word-entry:

retirer

1. საიდანმე გამოსვლა (გამოვა); რაიმეში მონაწილეობის შეწყვეტა; კანდიდატურის მოხსნა; 2. 1) უკანვე წაღება (წაიღებს), დარღვევა (*მიცემული სიტყვისა, დაპირებისა და ა.შ.*); le premier ministre lui a retiré son soutien au moment critique პრემიერ-მინისტრმა კრიტიკულ მომენტში უარი უთხრა მხარდაჭერაზე; 2) უკანვე განევა (გასწევს), წაღება (*ხელისა და ა.შ.*); 3. უფლებამოსილების, ნებართვის და მისთ. ჩამორთმევა (ჩამორთმევს); retirer qch a qn ვინმესთვის რისამე ჩამორთმევა; on lui a retiré son permis de conduire მას მართვის მოწმობა ჩამორთმევს; 4. რისამე გახდა (გაიხდის); მოხსნა; Il a retiré son pull მან სვიტრი გაიხადა; 5. ფულის, თანხის აღება (აიღებს), გამოტანა, მოხსნა (*საბანკო ანგარიშიდან, ბანკომატიდან და მისთ.*); 6. სამხ. ჯარების გაყვანა (გაიყვანს).

The method described above works well also with respect to Germanic languages. As we know, English belongs to the Germanic group of languages and is closely related to languages such as German, Dutch, Frisian, Swedish, Danish, Norwegian, and others. In addition to the circumstances mentioned in the beginning of the present article (considerable degree of convergency between and among English and other European languages on lexical and phraseological levels, similar linguistic mentality, mutual linguistic influence, and so on) other factors come to the foreground in case of closely related languages, namely, vocabulary shared by Germanic languages, so-called common-Germanic vocabulary. The degree of the convergency referred to above is considerably higher in case of the common-Germanic vocabulary, as compared with other strata of lexis.

For the sake of brevity, below we shall simply demonstrate some word-entries from a German-English dictionary [Collins B, 2010], and then - the German-Georgian word-entry compiled by ourselves basing thereupon.

zurückziehen

1. *vt* to pull or draw back

[Hand, Fuß] to pull or draw away or back

[Truppen] to pull back

(=*rückgängig machen*) [Antrag, Bemerkung, Klage etc] to withdraw

2. *vr* to retire, to withdraw

(=*sich zur Ruhe begeben*) to retire, (Mil) to withdraw, to retreat, (vom Geschäft, von der Politik etc) to retire (von, aus from)

sich von jdm zurückziehen to withdraw from sb

sich von der Welt/in sich (*Akk.*) zurückziehen *acc* to retire from the world/into oneself

zurückgezogen

3. *vi aux sein* to move back

[Truppen] to march back

[Vögel] to fly back

Here we again replaced English definitions with corresponding Georgian words from the Comprehensive English-Georgian Dictionary.

Working on the composition of this word-entry, we, in line with our principles, also deemed it appropriate to make the entry as informative as possible. So we provided the verb (so-called strong verb in this case) with its corresponding preterite and past participle forms. We also found it reasonable to divide entries into sections designated by Roman numerals. In these sections we show respectively transitive (section I), intransitive (section II), and reflexive (section III) meanings of the verb. Intransitive verb is supplied with letter 'S' in brackets - (s), which means that the perfect tense forms of the corresponding verb must be formed with the auxiliary verb 'sein' (to be). Other useful information for those who know German is also provided. All this has resulted in the word-entry shown below:

zurückziehen

(zog zurück; zurückgezogen)

I *vt*

1. უკანვე განევა (<გა>სწევს) / წაღება (*ხელისა, ფეხისადასხვ.*); 2. გა<მო>ყვანა (გა<მო>იყვანს), უკან დაწევა (*ჭარებისა, პირადიშემადგენლობისა*); 3. ნათქვამზე, ადრეგაკეთებულშეთავაზებებზედამისთ. უარის თქმა (იტყვის), უკანვე წაღება / გაუქმება (*განაცხადისა, საჩივრისა, შენიშვნისადამისთ.*);

II *vi (s)*

1) უკან დაწევა (<და>იწევა), უკან დახევა; 2) მარშით უკან დაბრუნება (<და>ბრუნდება) *ითქმისჯარებისშესახებ*; 3) *ძველსაცხოვრებელადგილას, სამშობლოშიდასხვ. დაბრუნება (<და>ბრუნდება) აგრ. ითქმისფრინველებისშესახებ*;

III (sich)

1. 1) განმარტობა (განმარტოვდება), განცალკევებულ ადგილას გასვლა (*დასასვენებლადდამისთ.*); გაცლა, წასვლა (*ხალხისგან, საზოგადოებისგანდამისთ.*); sich von jdm zurückziehen ვინმეს ჩამოშორება, ვინმესთან ურთიერთობისთვის თავის არიდება; sich von der Welt zurückziehen გარესამყაროს / საზოგადოებას ჩამოშორება; sich in sich (Akk) zurückziehen საკუთარ თავში ჩაკეცვა; 2) (von, aus) სამსახურიდან / თანამდებობიდან გადადგომა (გადადგება); *პოლიტიკიდან, მოღვაწეობისსფეროდანდასხვ. წასვლა*; ამა თუ იმ საქმიანობისთვის თავის დანებება; 2. უკან დახევა (<და>იწევა), უკან დაწევა; უკუქცევა (*ითქმისჯარებისშესახებ*).

Swedish-Georgian word-entries may be composed in a similar manner. For the sake of brevity, we deliberately chose Swedish-English articles of relatively simple composition. Shown below are some Swedish words (a few verbs and adjectives) from Swedish-English online dictionaries [Engelsk-svensk..., 2012], [Swedish-English..., 2012], [Русско-Шведский..., 2004] and then, the corresponding Swedish-Georgian entries composed by us following our principles as already described in detail above.

annullera

(a) withdraw;

(b) cancel

Corresponding Swedish-Georgian word-entry goes as follows:

annullera

v რისამე გაუქმება (<გა>აუქმებს), ანულირება; უკანვე წაღება (ბრალდებისა, ნათქვამისა და მისთ.); regeringen annullerade beslutet om skattehöjning მთავრობამ გააუქმა გადაწვეტილება გადასახადის გაზრდის შესახებ; annullera projekt som inte kan kontrakteras tillräckligt snabbt იმ პროექტების გაუქმება, რომლებთან დაკავშირებითაც კონტრაქტის / ხელშეკრულების გაფორმება საკმარისად მოკლე ვადებში ვერ მოხერხდება.

The next word, verb 'avlägsna':

avlägsna

remove; eliminate

Swedish-Georgian dictionary entry:

avlägsna

v მოცილება (<მო>აცილებს), მოშორება; აღმოფხვრა, მოსპობა; vi kommer också att avlägsna andra hinder som eventuellt kan komma att uppstå ჩვენ აგრეთვე აღმოვფხვრით სხვა დაბრკოლებებსაც, რომლებიც შეიძლება წარმოიქმნას.

Adjective 'ofärdig':

ofärdig

(a) crippled; disabled

(b) unfinished; not complete

Within the corresponding Swedish-Georgian word-entry, this adjective has the following appearance:

ofärdig

a 1. კოჭლი; დასახიჩრებული, დაშავებული; დაინვალიდებული, უნარშეზღუდული; hans son är tyvärr född ofärdig სამწუხაროდ, მისი ვაჟი დაბადებიდან ინვალიდია / უნარშეზღუდულია; 2. დაუსრულებელი, დაუმთავრებელი, ჯერ მზად რომ არ არის; არასრული; boken är ännu ofärdig ნიგნი ჯერ არ არის დამთავრებული.

This is our vision of the ways and means of the creation of European-Georgian bilingual dictionaries on the basis of the Comprehensive English-Georgian Dictionary. Of course, when implementing concrete projects, any foreign language-English dictionaries will be used subject to relevant agreement and cooperation with entities holding copyright on such dictionaries.

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Zingarelli... 2011	Lo Zingarelli. Le opere Zanichelli in Cd Rom
Русско- Шведский... 2004	Русско-Шведский и Шведско-Русский On-line словарь http://www.valenta.se/dictionary/

The Gender Dynamics of Youth Interaction (Based on Georgian and German language material)

 spekali.tsu.ge/index.php/en/article/viewArticle/7/65

- ["Spekali" #7](#)
- [Linguistics](#)
- [Miranda Gobiani](#)

The article analysis the discourse dynamics of German and Georgian Girls and Boys. The article is based, on the one hand on the empirical material of German authors [Koffhoff, 2008; Thannen, 2004; Sherpa, 2007], and on the other the audio-visual recording done by us during the years 2008-2011, among the youth (12-18 years old) residing in Sagoria, a district in Kutaisi. The length of the recordings is seventy hours and it is done according to GAT(Grsprächsanalytische Transkription) [Selting, 1998: 91]. The article discusses ten dialogues.

Interaction dynamics in youth discourse concerns the role of a girl or a boy during the Talk. To identify the dynamics of conversation it is necessary to know, the ethnographic peculiarities of the group, the speaker's usual role of communication within the group, whether the speaker is active or passive in concrete situations and is the conversation cooperative or competitive.

Directive is an act of conversation, through which the speaker obliges the addressee to perform her/his duty. Directive can be of different nature, such as command, request, prohibition. It is expressed not only as a imperative sentence, But, also, indicative declarative sentence (du kommst jetzt sofort hierher!), Declarative sentence in the subjunctive (man nehme zweihundert Gramm!), Infinitive Phrase (Alle mal herhören!), Gerundive (Stillgestanden!), Elliptical expression (Ein Helles, hierher!), impersonal passive (Hier wird nicht gemeckert!), complement sentences (dass ihr mir ja nicht zu spät kommt!), modal verbs (Du sollst jetzt kommen!) [Bußmann, 2008: 169].

Directive has weak and strong forms. Strong directive is a directive that is direct, strict indications, whereas weak directive is not harsh. The selection of directive forms defines the dynamics of discourse. During cooperative conversation weak forms of directives is being used, when during competitive talk strong form is given preference. Choosing the concrete form of directive in speech is according to the status, and stipulates interdependence of the interacting sides.

The support of the listener plays a vital role for conducting a cooperative talk. We use discourse particles, minimal reactions, for example: Oh, Yeah, Aha, as well as gestures and mimics. By their help one can find out how attentive the listener is. Several forms of supportive reactions can be underlined:

- The minimum supporting reaction, which consists of only sounds (Hmm, mhm)
- The supporting reaction, which consists of words (ja, genau, nein)

- The supporting reactions, consisting of full sentences [Gräßel, 2002:25].

Termination of the conversation is a sign of power [West... 1983: 103]. At present time there is no precise definition what can be seen as a cease of word [Kotthoff, 2006: 2503]. According, to different linguists, termination of word means the violation of the rights of speech. This is a situation, when both sides speak simultaneously and try to overlap each others speech [Ayaß, 2008:74].

In conversational analysis they differ: a) speech interruption and b) simultaneous talk of two or more people [Kotthoff, 2006:2503]. Simultaneous conversation can be seen as speech interruption, if a person is unable to express her/his opinion, if she/he starts to talk and the partner does not allow her/him to develop her/his argument.

If simultaneous talk has a cooperational function, it cannot be seen as speech interruption, it can be understood as an expression of harmony and solidarity. The example given below, shows that the interlocutors do not aim to interrupt each other, on the contrary, help in the conduction of the conversation.

Example 1.

A - ich denke, dass es grundsätzlich schädlich für Kinder ist.das Gute, das vielleicht dabei ist, wird vom Schlechten überwogen

B - habt ihr zwei als Kinder Fernsehen geguckt?

A - Sehr wenig. Wir hatten einen Fernseher in den Nissen-

B- Wie alt wart ihr als euere Eltern ihn anschafften?

A - Wir hatten zwar einen Ferenseher, aber wir saßen nicht dauernd davor. Wir waren noch ziemlich klein. Ich war vier, als meine Eltern sich einen Fernseher anschaffen

B - Vier ?

[Thannen, 2004:216].

Simultaneous talk in some cases has the function of “aid“. In the example given below the speaker is unable to remember a word and the listener helps her/him.

Example 2.

A - Nur tut es mir leid für die ver-

(kurze Pause) (atmet aus) (kurze Pause)

A -... lo: renen Jahre

B -... hunzten Jahre

[Thannen, 2004:218].

According to the gender linguistics, adult women use more supportive reactions of cooperative nature, while men use more supportive reactions of competitive nature. It is characteristic to women's talk to terminate cooperative conversations, while men cease competitive ones. Teenagers may seem to be copying the speech of those of adolescent, but it should be noted that in reality they do not imitate adults. Gender-specific expressions are codified in them from birth and its formation takes place in a homogenous group of the same age.

Gender dynamics in youth discourse is represented likewise:

მაგალითი 3. ქართველი ბიჭები ჩხუბობენ ბურთის თაობაზე

1. A: შენ წახვალ
2. ბურთი
3. B: ვის ეუბნები ბიჭო [გადი ბიჭო რა რა გინდა რა
4. A: [შენ წახვალ.
5. B: ნუ იტყვანები თორე რო გლეწავ ახლა, [ნუ იჩმორებ შენ ყველას
6. A: [ვინც გადააგდო იგი წავა
7. B: არ წავალ ბიჭო
8. A: Aწახვალ
9. B: არ წავალ, [გაჩუმდი ბიჭო
10. A: [[წახვალ
11. B: [[წავალ არა ის კიდე
12. G: [[Nნუ უბრძანებ ბიჭო
13. B: გაჩუმდი ახლა თორე [რო გლეწავ ((ცდილობს დაარტყას A-ს))
14. G: ((დგება A-ს და B-ს შორის)) [რა გითხარი ბიჭო
15. E: ((იმიტირებს G-ს)) რა გითხარი ბიჭო
16. A: გადი იქით ((ურტყამს E-ს))
17. B: რატო ურტყამ ბიჭო
18. Nნუ იჩმორებ[ბიჭო
19. A: [გაჩუმდი
20. B: B რა თუ არა, რა

21. A: <((მშვიდად))> ვინც გადააგდო ის წავა
22. G: მმერე წავა
23. B: არ წავალ
24. თუ წავალ ნახავ აგერ ((თან მიდის)) (-)
25. B: (? ?)
26. G: ხო მიდის
27. A: აარ მიდიოდა, ვინც გადააგდო მან უნდა მოიტანოს
28. რატო არ მოაქ
29. G: შენ უბრძანებ და მიტო
30. A: არ მიდიოდა
31. G: მიდიოდა

Boys were playing football. The reason for fight was who would bring the thrown away ball. A believes, that who threw the ball should bring it. B does not go. G, believes, that A should not order B to bring the ball (sentence 29), because he will bring the ball anyway. B at last goes to bring the ball, because the group has a rule "Whoever throws the ball, should bring it", but on the way he says "You will see, whether I will go or not" (Sentences 22/23). But saying this B underlines the fact that he is not obeying A, but respects the rules of the game. For the boy submission to the command means the fall of his prestige in the group. B scolds A, when he is beating E: "Do not hit him, Do not treat him like that!" (Sentence 17). The dynamics of the conversation is oppositional, boys argue, they do not let each other to talk normally. (The conversation was interrupted for 8 times).

In the example showed above, the boys use directives of strong forms, for example: You will go! - directive, expressing command, with the foreseen prospective (Sentences 1/4/10); Leave the guy! Leave behind! Quiet! - imperative (Sentences 3/16); Do not put out your tongue! Do not command! - prohibition (Sentences 5/12/18); Ball! - imperative with elliptical form (Sentence 2); What did I tell you? - directive with the form of question sentence, has the tone of an interrogative sentence, the so-called "quasi-question" [West,1992:157]

მაგალითი 4. საუბრობენ ქართველი ბიჭები (15-17 წლის):

1. A: რაზე ვთამაშობთ?
2. B: ჩე ახლა ოცი ნაღდი სერიოზული აჯიმანია
3. A: ორმოცდაათი
4. [რა ოცი

5. B: [მე დაღლილი ვარ ვივარჯიშე დღეს
6. A: მერე მე რა ვქნა?
7. B: კაი ვთამაშობთ ოცდახუთ [აჯიმანიაზე
8. A: [ითამაშე ახლა თუ თამაშობ ორმოცდაათზე(-)
9. ჰე ანუ ანუ ახლა
10. B: [დავინწყოთ
11. A: [მერე არ იზამ და ხო იცი რისი უფლებაც მაქ
12. B: არ ჩამბარებელი იქნება ბოზი
13. არაა ბაზარი ბიძია
14. ოცდაათ აჯიმანიას ვაკეთებ თუ წავაგებ
15. ((სხვა ბიჭები ხმაურობენ, არ აქცევენ ყურადღებას A -სა და B-ს საუბარს))
16. A: ჩუმათ
17. [დავინწყოთ
18. B: [მე ვერ გავაკეთებ ოცდაათის მეტს
19. შენ გააკეთე თუ გინდა ჩემს მაგივრად
20. A: რას არ გააკეთებ ძმაო
21. [გაკეთებ
22. B: [ჰე ანუ
23. მოვიდა დუშაშიიიი
24. A: ჩუმათ რა
25. B: [დუშაშიიიი
26. A: [აუ კაი რა
27. სირცხვილია ბოლო ბოლო
28. A აუ დროზე რა
29. A აუ შენ ბიჭო დაჯექი თუ ჯდები
30. B: ოციიიიი ოციიიი ((სიმღერით))

31. A: ითამაშე (-)
32. ითამაშე თუ თამაშობ
33. ოთოთოთო კარონე რა
34. კაი რაააა
35. B: აუ ვაფშე ვერ გავიგე რაზე ვთამაშობთ
36. ჩანნიე ფეხი(.)
37. ვართ საზოგადოებაში ძმაო აქ
38. A: აუ თავი ნუ ამატკივეთ

The modality of the boys conversation is serious and competitive. A wants to bet and play backgammon in this way - the looser must do fifty push-ups. B is the only one who shows desire , the rest (four boys) do not pay attention to A's talk and converse on totally different theme. B wants to play, but fifty push-up is too much for him. A does not compromise his position and does not agree with him. Boys could not find an agreement and do not play backgammon. The dialogue is of competitive nature, directives are often used and interruption occurs every now and then. A and B during the whole conversation talk simultaneously, not to support each other, but to state their positions. (Sentences 4-5; 7-8; 10-11; 17-18; 26-26). The directives used are strong: Be quiet! (Sentence 16), Play! (Sentence 31), Move your leg! (Sentence 36) - imperative; Fifty! (Sentence3), Achu! Meaning "Start playing" (Sentence 22) - imperative with elliptical form; Do not get on my nerves! (Sentence 38) - prohibition; Will not you do that? (Sentence 20) - quasi-question; You will do it! - directive with prognosis; We play on fifty push-ups! (Sentence 7) - indication of common action, when the position of the others is not taken into account, the so-called "wrong collaboration" [West, 1992,161]. During the conversation we come across the weak forms of directives, such as: Lets start! - suggesting common action (Sentence 10); You can do it if you want it! (Sentence19), Sit down if you want! (Sentence 29) , Play if you want! (Sentence 32) - a directive taking into consideration the wills and possibilities of the addressee; Be quiet! (Sentence 24), Come on! (Sentence 26), Please, on time! (Sentence 28) - imperative expressing request, by using special discourse particles.

მაგალითი 5. საუბრობენ ქართველი გოგონები (14-16 წლის):

1. A: სიხ ქალაქში კონცერტია ფრანის და
2. გამოდი კაი?
3. B: არ ვიცი სიხ ვნახოთ
4. დავილაღე დღეს რაღაცB
5. A: ხოდა გავხალისდებით
6. წამოდი გთხოვ რა

7. ვიხალისოთ(.)
8. თან ვიჭორაოთ(.)
9. წამო გთხოვ გელოდები
10. შედა გიორგი ვიქნებით
11. B: დედაჩემმა თუ გამომიშვა [წამოვალ
12. A: [დაურეკე სიხ
13. B: ოკ
14. შენი ლოვე იქნება?
15. A: კანეშნა სიხ
16. გეკ?
17. B: და რა თქვა ახალ სურათზე?
18. A: მოეწონა ფოტოები(.)
19. B: და იმ სურათს როდის აჩვენებ?
20. A: არ მიშლის მასეთებს
21. B: აააა
22. [ეს ბიჭი ცხოვრებას მიხალისებს
23. მიყ მიყ ძნ
24. B: [magaria
25. A: ბათუმში წამოდი აგვისტოშიო
26. B: მართლა?
27. A: ბულვარში ხელჩაკიდებული რო ვივლით
28. მაგარიაააა

The dialogue shown above is an example of cooperative conversation between girls. A asks B to go to a concert, have fun and gossip. The girls listen to each other, ask questions (Sentences 14/17/19), use supportive signals (like Aaa (Sentence 21), Really? (Sentence 26). There are cases of simultaneous talk, but with no intention of interruption, but to show solidarity (Sentences 11-12, 22-24). Girls use weak forms of directives: Come along, O.K.? (Sentence 3) - imperative using the language means of expressing confirmation; Come on, please!

(Sentence 6) Imperative with particles expressing begging; We will have fun! (Sentence 5), Let's gossip! (Sentence 8) - offering. From language tools the women use: short words; jargon; Russian lexis.

მაგალითი 6. საუბრობენ 13 წლის გერმანელი ბიჭები:

1.C: diese Scheißspinnen=

2. A:= hey son Freund von mir auch ge? (.)guck (.) er PENNT bei mir ja?(-)
auf einmal eh

3.Sieht er so(.) oben an der Decke so(.) so ne Spinne(.) [ers EY halt ma
die Maul= war= so nacht zwei oder drei, Ewig durchgedreht=

4.C:[Main Bruder ist aufgewacht=

5.A:=(.) halt mal die Fresse man(.) meine Schwester(.) GUCK ehm ist
aufgewacht, halt so 6.HOCHgeguckt, [was los(.) halt mal die Fresse ey(-)

7.C:[mein Bruder ist mal aufgewacht und neben ihm lag ne
SCHWARZE DICKE spinne

8. A: < ((acc))> na UND

[Sherpa, 2007: 49]

The boy tells a story about a spider. C tries to interrupt and tell his story about the same theme. He uses imperative sentences: halt mal die Maul (Sentence 3), halt mal die Fresse man (Sentence 5). He uses imperative forms, so that the listener will not lose interest. C managed to interrupt him several times (Sentences 4/7). A manages to continue his talk by using the particles "na und" (Sentence 8). The dynamics of the conversation is competitive, boys fight hard to have the right to talk. We come across jargon, referral forms of the forms and evaluative words.

მაგალითი 7. საუბრობენ გერმანელი გოგონები (14-15 წლის):

1. A: aber Lutz ist nicht wieder mit JO zusammen oder?

2. B: aha

3. A: ah?

4. B: schön wars

5. A: wieso schön wars?

6. B: sie macht mit Nel rum

7. A: JA?

8. B: ehe

9. ha?(-) bei der Frau blick ich au nicht durch

[...]

10. A: aber des wird lustig glaub ich (-), aber kommt dieser Eine da auch? Dieser FABI?

11. B: aaaaa wa

12. A: GUT den den mag ich nämlich [nicht

13. B: [ich auch nicht

14. A: wieso magsch den jetzt AU nicht?

15. B: ich hab ich hab schon sein (-) seit (-) seit der was von mir wollte HASS ich ihn.

16. A: GUT, ich Hass ihn nämlich auch

[Kotthoff, 2008:7-

8].

The dialogue of the two girls starts with the love story of Lutzi. It is obvious that the speakers are interested in her love affair and pay attention to it. B gives A the information, that Lutzi broke up with Jo and now is flirting with Nell. In the second part of the discourse the girls talk about Fabi (Sentence 10), whom A does not like. B expresses her solidarity towards her friend (Sentence 13). Expression of feelings becomes stronger and stronger. The modality of the talk is serious, argumentative, cooperative. The girls listen to each other, do not interrupt, and without any problems are able to conduct a conversation, they exchange information, ask questions and give argumentative answers (for example, sentence 15) During the talk, the girls use many particles of discourse: Aha, Eh, Oho. There is only one case of interruption (Sentence 12), but it is not aggressive and seeks to have a supportive aim. As the linguistic means personal and demonstrative pronouns are being used .

As seen from the examples, 12-15 year-old behave like adults and talk like them. It is notable that in homogenous groups girls talk in a cooperative way, while boys choose a competitive one. A different situation occurs when genders are being mixed. Boy shows more cooperation towards girls and the other way round. It depends on the level of sympathy and dislike between them.

მაგალითი 8. საუბრობენ ქართველი გოგონები A, B, D და ბიჭები G, E (14-16 წლის):

1. A: თამთა ვინაა?

2. B: აგერ გიორგის და

3. A: Dაააა

4. მაგას აქ მასეთი ენა?
5. G: მაგან ნიჩაბით მინა მოთხარა(.)
6. ჩამდო(.)
...[[...
7. [და მინა მიმაყარა მერე(.)
8. A: უიმე
9. D: [ღირსი იყავი და
10. [მიტო
11. G: [რატო ვიყავი ღირსი?
12. A: [ბიჭო რა გითხრა?
13. რატო გეჩხუბა?
14. E: შენ რა?
15. გეპრანჭება თუ რა?
16. D: [არა ბიჭო ისე წინ დაუჭდა და=
17. G: A[არა კაცო ყურადღებას არ ვაქცევდი
18. ტელეფონს ვეჩალიჩებოდი
19. D: =ყურადღებას არ აქცევდა კი არა და
20. A აგერ იჭდა თამთა და
21. ეს წამონვა მაგიდაზე
22. ერთხელ უთხრა
23. [რა წესიაო=
24. G: [რა წამონლოილი
25. ისე ვიყავი(.)
26. D: =რა არ იყავი
27. იყავი წამონლოილი და
28. მაგი არაა წესი

29. D და იყავი ღირსი
30. [და ვსიო ახლა
31. G: °°b1a°° [ხო წამოვწევი და მკბენდა უკნიდან
32. B: გკბენდა რა
33. ძაღლია?
34. G: შემეშვი

Children argue. G believes, that Tamta treated him badly, while cursing him (Sentences 5-7), D thinks that he deserved it. The dynamics of the conversation is competitive, neither the girl nor the boy compromises, try to formulate their opinions, and do not let each other to talk properly (Sentences 9-11; 16-19; 23-26). Despite the resistance coming from G, the girl is able to give an argumentation why the boy is guilty (Sentences 20-30). She is more active than the boy. This serious verbal rivalry ends with the winning of the girl.

Now let us discuss the verbal actions characteristic to girls and boys after the continuation of school.

Let us have a look on the students during the period of preparing for exams. The youth has potentially one and the same status (They are students) and the same age (18 years). In this communicative situation what is important is neither the discourse, nor the privileged speaker, but the concrete aim (Preparation for exams) and theme (the Subject of the Exam). Observation will take place in homogenous groups of Girls and boys, and one mixed gender group. It is noteworthy that in the case of boys, the talk took the form of monologue, hampering the observation of speech behaviour and coming to conclusions. The girls and the joint group gave us far more interesting material. For example:

მაგალითი 9. (გოგონები ემზადებიან ლიტერატურის ჩასაბარებლად)

1. C: ტერმინი "რომანტიზმი" თავდაპირველად აღნიშნავდა ლირიკულ საგმირო სიმღერას
2. რომანსს (-)
3. შემდეგ (-)
4. მერე(-)
5. A: კმ
6. მერე?
7. C: რაღაც ამერია
8. A აუ რას მივაკვდი მთელი დღე

9. [ჯობდა დამეძინა
10. A: [ჩახედე კონსპექტს
11. C: გადავიღალე ((თვალეებზე ხელს იფარებს)).
12. B: თუ გინდა მე წაგიკითხავ
13. C: სხვის წაკითხულს ვერ ვიგებ
14. ვერა
15. ვერ მოვასწრებ გამოცდამდე [ამის სწავლას.
16. A : [კარგი დამშვიდდი
17. A მოდი თავიდან დაიწყე
18. C: ((იწყებს საკითხის ხელახლა მოყოლას))
- [...]
19. C : გამოიყენება ცნებები მხატვრული და გოტიკური=
20. A: რისგან განსხვავდება?
21. C : =ხო (-)
22. განსხვავდება კლასიციზმში გაბატონებული მშვენიერის იდეალის გაგებისაგან
23. მერე(--)
24. A: მე-19 საუკუნეში=
25. C: = მე-19 საუკუნეში სიტყვა რომანტიზმი
26. ნიშნავს კლასიციზმის წინააღმდეგ მიმართული
27. მხატვრული მიმდინარეობის დასახელებას
28. ხო?
29. B ((A თავს უქნევს ღიმილით))
30. A : და რას მიიჩნევენ კლასიციისტები ხელოვნების ნიმუშად და ნორმად?
31. C: ჰმ (1.)
32. B: ((ეძებს პასუხს კონსპექტში))

33. ანტიკურობა
34. C: ხო
35. A ანტიკურობა
36. რომანტიკოსები კი(-)
37. აუ
38. წამიკითხე რა
39. BB: ((კითხულობს კონსპექტში)) ორიენტაციას იღებს
40. შუა საუკუნეებისა და თანამედროვეობის ხელოვნებაზე
41. C : ორიენტაციას იღებს შუა საუკუნეებისა და
42. თანამედროვეობის ხელოვნებაზე

In the dialogue given above the socio-emotional component of A and B should be taken into consideration that adds an interesting scope to the dialogue. The Girls use supportive communicative signals towards C while the latter is telling the exam theme. This tactics could be called as "Conversation Therapy". Both A and B show their willingness, to help their friend. They try to calm C, support her, praise her and give a kind of stimulus. C by their help is able to generalize the theme, and the aim is being reached. On the example of this concrete situation, the cooperative nature of girls is obvious. During the talk, girls ase more questions, some of them even problematic and controversial. It should be noted that in student groups posing questions has a rather important function. This questions aid in generalizing and deepening the complex theme. The speaker has the possibility to express his thoughts and ideas, because the listener is interested in the answers given by the speaker. All this maintains the actuality and attractiveness of the theme of speech.

Boys do not use supportive communicative signals and are far less attentive to the speaker than girls.

მაგალითი 10. საუბრობენ გოგონები (D,E) ბიჭი (F):

1. D: ფროიდის მიხედვით ადამიანი დაბადებიდანვე ჩაერთვება სექსუალურ ცხოვრებაში
2. F ((იცინის))
3. D: ძუძუს წოვის დროს=
4. F: რძე რძე ((იცინის))
5. E : თუ ვერ ისმენ გარეთ გადი
6. F: ((იცინის))

7. E [კაი რა
8. D : [მაცლით?
9. E: გისმენ
10. D : ნევროზის მიზეზად ის ასახელებს ბავშვობაში
11. განდევნილ სურვილებს,
12. განსაკუთრებით სექსუალურ სფეროში =
13. F: აი თურმე რატო მაქვს ნევროზი ((იციინის))
14. E : ნუ გვირევ სულ=
15. F: რა შველის მაგ ნევროზსო?
16. D : გეყოფა ახლა
17. D: =როცა ადამიანს რაიმე სულიერი სტრესი აქვს
18. თავს სტრესისაგან ითავისუფლებს
19. ამ სურვილების სხვა ენერჯიაში გადაყვანის გზით და=
20. F: არაა მაგ კაცი მართალი ე.ი.
21. შენ რომ ასეთი მშვიდი ნერვები გაქვს იმის ბრალია რომ
22. ბავშვობაში ყველა სექსუალური სურვილი აგიხდა?
23. D : მასეთი კითხვები ფროიდს დაუსვი საიქიოში და=
24. F: თუ გინდა მე გიპასუხებ
25. D : =ნუ უბრდელობ
- 26.

In the dialogue boys show no cooperation. He tries to formulate his idea, interrupts the girl, that is why it is impossible to generalize the issue. The reason of Conflict between Girls and Boys is the non-competitive remarks of the boy. The girl says: Do not embroil the business always! (Sentence 14). Meaning that this is not the first case when the boy interrupts, but the example given above shows that the girl is able to continue her talk. The boy is unable to get an dominant position, even though he tried several times. The reason for this lies in the following factors: a)the boy was not competent about the issue, b) girls showed less cooperation when the boy suggested a theme. In the situation it is important to take into consideration that the students do not have much time to prepare for the exam.

From the examples outlined above, there are stereotypical characteristics of Women and Men Speech, not depending on the nationality of the youth. Girls use supportive signals, ask questions, use euphemisms, weak forms of directives; imperative is always followed by begging; agreement occurs; Proposals for future action; Expressing approval by using imperative questions, etc.

In the case of boys, we rarely come across supportive reactions, the tone is aggressive, strong forms of directives are being used; imperative; Elliptical form of imperative; Directive accompanied by prognosis; wrong collaboration; quasi-question; prohibition.

Girls and boys use discourse particles equally, but their usage is difference in specifics. Boys use minimal reactions to express emotions, girls use it to support the dialogue, to conduct a normal conversation, to express signals of attentiveness, to ask questions.

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

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The Celestial Sphere in the Poetry of N. Gumiliov

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In the poetry of N. Gumiliov lexical-semantic field, thematic group "Celestial Sphere" can be extracted. No matter which poem we take into account from N. Gumiliov's works, there is always usage of celestial sphere.

It is noteworthy that the theme of "Celestial Sphere" is rather important for N. Gumiliov and his poetry: Out of 448 verses there are words of celestial semantics in 359 of them; In 91 verses they are given in an indirect way; and in only 18 verses there is no sign of celestial sphere [Gumiliov, 1990].

The poetry of N. Gumiliov is outstanding because the main characteristic feature of his poetic vocabulary is denoting the words of celestial sphere, such as: *sky, the sun, the moon, stars, clouds, dawn, sunrise, sunset, sun rays* (*небо, солнце, луна, месяц, звезды, тучи, облака, заря, рассвет, восход, закат, лучи*) etc; where the celestial body is not directly addressed, it is conveyed through metaphor and paraphrase: *эфир, твердь* (sky), *алая завеса* (the sun), *небесные огни* (stars).

In addition to the above-mentioned, Gumiliov's poetry is characterized by the words that are related to the second meaning of the word *Sky* such as: *Heaven, Paradise, God, Christ, Virgin Mary, Angels, Seraphim and others*.

Signs depicting the celestial sphere are studied by means of component analysis: the segregation of intriguing, as well as definitional components can mainly be carried out through the help of specific operations, which are based on the definitions of explanatory dictionaries, where "meaning is the separate category of explanatory dictionary, component - individual word in this category" [Караулов, 1976: 183].

For example, in the word *Star*, which is defined as "celestial body that has its own light; due to its far distance its is seen as a luminary point on the sky; (in everyday usage stars are called planets) (Georgian.... 1950-1964), we can see several components: "celestial body", "far distance", "luminary point".

Apart from the definitions of the dictionary, in the seccacation of the components, articulate notions of celestial sphere plays an important role. For example *Stars* shine, gleam, and disappear (*мерцают, блестят, бледнеют, меркнут, гаснут*). *Stars* can be of different type: far, new, large, small, bright, night, morning, etc.

These imaginations are included in the semantic structure of the word "*Stars*", are coded in it, so this nomination is extensive.

In the poetic works of N. Gumiliov the multilateralism of the Star can be seen in the retort: *синяя звезда, алая звезда, золотая звезда, розовая звезда, бродячая звезда, бесстрастно блестящая звезда, гордая звезда, далекие звезды, древние звезды, новые звезды, обетная звезда, ослепительные звезды, путеводная звезда, сплясшая звезда, холодные звезды, блещут недоступные, чужие звезды, звезды предрассветные мерцали.*

During metaphORIZATION the word "Stars" transforms and in accordance of other words gains a different meaning (For example, *Как звезды, праздничны глаза*).

The contemporary neurophysiological and psychological researches suggest that any perception of a word automatically causes it to be placed in a certain category. So the word *star* can be understood as a component of the category of celestial sphere.

As a direct, also as a figurative sense our perception of lexical meaning of the object, includes not all the constituents, but only the minimum number of basic values, which is sufficient for understanding the word correctly.

For example, in the saying "Golden star" (*золотая звезда*) we can see the semas of colour and brightness:

„ Так давно я ищу тебя,
И ко мне ты стремишься тоже,
Золотая звезда, любя,
Из лучей нам постелет ложе".

(«Песня дриады»)

The semas of form and brightness can be seen in the phrases "Star-like palace" (*Дворец, похожий на звезду - „Мик"*) and "Star-like Beetle" (*Жуков, похожих на звезду - „Приглашение в путешествие"*), and in the phrases "Stars as large peas" (*Звезды, как крупный горох - „Абиссиния"*) semas of size and form are noteworthy.

While using the new meanings of the word its content is altered: new information is being created, new contextual semas arise or the potential semas become actual.

Let us compare semas that are actualized: the one that inspires (*Звезда моих побед - „Молюсь звезде моих побед"*); place, form, colour (*Звезду долин, лилею голубую... - „Я - конквистадор..."*); hotness, brightness, form (*Его сожгут мечи ... огромных звезд - „Стансы"*); Beauty, Bravery (*У нее (Земли) есть две лучших звезды - Это смелые очи твои - „О тебе"*); Brightness, Loneliness (*Небо черное, где блещут / Недоступные, чужие звезды - „Звездный ужас"*).

From the semantic and syntactic position of the word contextual or potential semas are being realized. Contextual semas come true when "Star" comes out in the role of independent nomination in the agreement with significant words: *синяя звезда, слепящая звезда, чужая звезда*.

Potential semas come true during the case of genetic construction, when "Star" holds a semantically independent, but syntactically leading position: *Звезда моих побед, /Звезду долин, лилею голубую*.

When losing its diverse meaning potential semas are being realized, but if the word does not lose its diverse meaning contextual semas come true, which become actual only through context. Contextual as well as potential semas are the emotional-modal components of the word.

In the poetical works of N. Gumiliov in the semantic structure of the word "Star" additional characteristics can be noticed: the ability of sharing human feelings - Fear (*Звезды жались в ужасе к луне - „Слово“*); Pride (*Если звезды, ясны и горды, Отвернутся от нашей земли... - „О тебе“*); The ability of spreading odour (*И пахнет звездами и морем Твой плащ широкий, Женевьева... - „Средневековье“*); Having Temperature (*Холодные звезды тревожного марта - „Крест“*), etc.

The poetical words of celestial semantics and their environment create a special informative sphere. The words obtain new meanings, which does not match the sum of words isolated from the artistic context.

The quality of semantic diversity of a word, choosing different features and combinations is exceptional in various contexts for the poetical texts of N. Gumiliov. For example, the defining characteristics of the semantic diversity of the word "Star" is conditioned by the concrete meaning, by context.

So happens in the verse „Я вырван был из жизни тесной...“, where the differential characteristics of the word "Star" varies in the context of the couplets of the verse: *„Иумеря... ивиделпламя, невиданноеникогда, / ПредослепленнымиглазамиСветиласьсиняязвезда.“*

In the semantic structure of the word "Star" the semas of "celestial body", "the ability of shining", "Blue light" come true.

In the couplets below the human condition is set out who returned back to life. Therefore these phrases are mentioned „мирземной“: *„Ивдругизглубиосиянной/ Возникобратномирземной, / Тыптицейраненойнежданно/Затрепеталапредомной“,* and in the last couplet of the verse we read: *„Тыповторяла: „Ястрадаю“, / Нчтожеделатьмне, когда / Янаконецтакладкознаю, / Чтотылишьсиняязвезда“.* The semantic structure of the word "Star" provides emotional-modal semas for "Distance" and "Inaccessibility".

According to this verse we can talk about the most profound essence of the word "Star" which reflects the poet's turbulent love for a woman. This emotion is as inaccessible as a star. The verse is dedicated to Lena Diubusche, who married an American and went to live in America:

*„Вот девушка с газельими глазами / Выходит замуж за американца, /
Зачем Колумб Америку открыл?“*

N. Gumiliov was the only poet to depict celestial sphere in his works. The Sky, The Sun, The Moon, The Stars - are the words that are rooted in Poetry. We come across them in the works of nearly every poet and this is why it is noteworthy to find out the significant changes that the poet uses in the traditional poetical lexis [Щерба, 1960: 167].

Andrei Bell while comparing the nature of Pushkin, Tutchev, and Baratinsky notes that:
*„У Пушкина-Луна-царицаночи, у Тютчева картинемиралишь месяц-он Богигений,
пушкинская луна эфемерна, она невидимка, туманна и бледна, у Тютчева же месяц-
магический, светозарный»* [Белый, 1983: 65].

So in the imagination comes *„два индивидуальных светила: успокоенно блистающий гений-
месяц; убегающая понебулуна...“*

*У Баратынского картинемира нет четкого образа этого светила:
луна и месяц ходят понебуразвечто „ясные“* [Белый, 1983: 68].

The Moon of N. Gumiliov *Луна - хищная, умирающая, опечаленная, грешная сирена,
багровеет, как сметельная рана. Месяц-строгий, черный, как черныш ад.*

We see the different perception of the world: every poet understands the environment on her/his own and gives the reader her/his interpretation. The words that the poet uses for this aim show her/his associations. The creative associations are diverse and various. They are based on emotional-unconscious basis.

In the poetical text the semantic and esthetic transformation of the word occurs, the lexical units change and are combined in a united esthetic meaning. All this happens through the acquisition of additional elements.

These additional elements make the The Sky, The Sun, The Moon, The Stars of N. Gumiliov different from The Sky, The Sun, The Moon, The Stars of other poets. The characteristic features of the poetical category of "celestial" can give information on what they represent; First of all, the experiences and emotions depicted in the poetical works.

The poetic manner of N. Gumiliov is characterized by the generalization of the semantic capacity of the words connected with celestial sphere, because these words are the carriers of both connotational load (they are holders of positive and at the same time negative charge). For example in the nomination of nomination of the Sun emotional effect can be detected: the positive charge of the Sun can be seen in the verses: *„На далекой звезде Венере“
(На далекой звезде Венере / Солнце пламеней изолотистой...); „Девочка“
(Ты хотела быть Солнцем светлей, / Чтобы любили тебя называли / Счастьем,
лучшей надеждой своей); „Вечное“ (Ядушу обрету иную, / Все, что раздраило, уловя, /
Благословлю золотую / Дорогу к Солнцу от червя); „Основатели“
(Ромули Рем взошли на гору. / Холм перед ними был диким. / Ромул сказал:
„Здесь будет город“. / „Город, как Солнце“, - ответил Рем); „Пещера сна“ (И,
взойдя на плит алтаря, / Мы заглянем узкое оконце, / Чтобы встретить песнею царя, /*

Золотисто-огненное Солнце); „Осенняя песня" (И Солнце пышно вдали / Мечталось на мизобильях / И целовало лик Земли / В том месте сладко и бессилья); „Баллада" (И я верил, что Солнце зажглось для меня, / Просияв, как рубин, на кольце золотом)...

Sometimes in the works of Gumiliov in the connotational loaded word a transition happens from positive to negative register. For example, in the stanza „И Солнце, золотистый плод, / В прозрачном воздухе плывет, / Как ангел спесней воскресенья", Sun is loaded positively. But in the verse these words about the Sun are told by the murderer, who does not regret the murder of "The Bride and The Fiancée". In this case the rays of Sun are compared to blood. So the Sun is loaded with double connotation: „Смогильной бледностью лица / Испересохшими губами. / В хитом небеле, дорогом, / Как бы упившийся вином, / Он шел неверными шагами. / И он кричал: Смотрите все, / Как блещут искры на росе, / Как дышат тонны растений, / И Солнце, золотистый плод, / В прозрачном воздухе плывет, / Как ангел спесней воскресенья / Как звезды, праздничны глаза. / Как травы, вьются волоса, / И нет в душе печали места / Зато, что я убил тебя, / Склоняясь, плача и любя, / Моя царица и невеста / И в силе не падал дождь, / И в сечернеликуши рош, / И я промолвил строго-внятно: / „Убийца, вспомни Божий страх, / Смотри на дорогих шелках / Как кровь, алеющие пятна" („Неслышный, мелкий падал дождь").

In the verse „Открытие Америки", in the beginning the Sun is positively charged: „Светит Солнце, яркое, как в детстве, / Сколоколен раздается звон, / Провозвестник радости, небедствий..." then transforms and becomes negatively loaded: „Все прошло, как сон! / Авнастоящем-Смутное предчувствие беде, / Вместо славы-тяжкие труды / И под вечер-призраком горящим, / Злобно ждущими жестоком стящим-Солнце в бездне огненной воды.

The saying „Солнцем день человеческий выпит" („Египет") is the poetical designation of the end of the day; the word is "exhausted" (*выпит*) and attracts semas of cruelty and mercilessness. Tropical Sun is being meant that kills everything alive.

In several cases both charges - positive and negative - are united in one word and becomes diverse: „Солнце духа благостно и грозно / Разлилось по нашим небесам" („Солнце духа").

The essence of each significant word in the text of the poem to the end becomes completely understandable. For example, in the verse „Молитва", we can see the negative connotation of the word Sun: „Солнце свирепое, Солнце грозящее, / Бога, в пространствах идущего, / Лицо сумасшедшее. / Солнце, сожги настоящее / Во имя грядущего, / Но помилуй прошедшее!" The negativeness of the sun is caused by the fact that in the semantic structure of the word, apart from the characteristic semas of the word (celestial body, ability of shining, ability of warm) includes the features of anger. These are exposed by the words (*свирепое, грозящее, сожги*), or to say it in other words in the word "Sun" we have the codified sayings: *The Sun shines, The Sun heats, The Sun burns.*

The semantic feature of "burn" attracts the emotional-modal component of "Anger"

греть - жечь - свирепое (= плохо)

heat - burn - angry (= bad)

At the same time in the poetical lexis of Gumiliov the features of "burn" can be loaded positively, for example in the verse „Абиссиния", tropical "Sun" is characterized positively: *„Колдовская страна! / Ты наднекотловины, / Задыхаешься, льет ся огонь с высоты. / Над тобою разносится крик ястребиный, / Нов сияньи заметишь ли ястребаты? (...) / Выше только утесы, нагие стремнины, / Где кочуют ветра дали куют орлы, / Человек не взбирался туда, и вершины / Под тропическим солнцем от снега белы. / И повсюду, вверху и внизу, караваны / Видят солнце и пьют неоглядный простор, / Уходя в до сих пор неизвестные страны / Засловою костью из золотом гор. (...) / Есть музей этнографии в городе этом / Над широкой, как / Нил, многоводной Невой, / В час, когда устану бытть только поэтом, ничего не найдя желанней его. (...) / Я хожу туда трогать дикарские вещи, / Что когда-то я сам издалека привез, / Чуть запахи странный, родной изловещий, / Запах ладана, шерсти звериной и роз. / И я вижу, как знойное Солнце пылает, / Леопард, изогнувшись, ползет на врага, / И как в хижине дымной меня поджидает / Для веселой охоты мой старый слуга".*

The words of "celestial" semantics have positive or negative connotations, which are followed by the real features of the word. For example, the negativity of Sun is depicted in its burning nature, the Moon, in his ability to torment people, the stars in its inaccessibility.

The connotational comparison of the celestial sphere words in N. Gumiliov's poetry showed that the highest quality of negative connotation has the word "Moon", and positive - the word "Star".

In the poetry of N. Gumiliov the celestial words not only oppose based on the elemental semantic opposition, but in unity create the category of "celestial". Some parallels between different tasks can be seen; Contrasts gain different meaning in the cosmic-space continuum (Sky-Earth). This creates binary opposition, such as Good-Evil, Paradise-Hell, etc.

The Earth alienated from God is a station of evil and fear, which the poet compares to murderer and thief: *„Земля - как уличенный тать, / Преступно-тайных похорон / Наней зловещая печать".*

The Earth is jagged by caves and nether worlds, where Lucifer lives („Пещера сна"). These latter is the base of fear and cruelty.

The heroes of N. Gumiliov - the Star-seeking conquistador, the ruler of the World - Adam in the name of Love and Kindness fights Evil. This battle has a large-scale character and includes the whole world, where good fights evil and this is depicted by the words of celestial sphere.

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The peculiarities for the understanding of Emily Dickinson's works in Georgian Literature

 spekali.tsu.ge/index.php/en/article/viewArticle/7/70

- ["Spekali" #7](#)
- [Study of Translation](#)
- [Ana Kopaliani](#)

In modern Georgian Translation, in general in the tendencies of translating poetry, rather actual has become the interpretation of "Female Poetry". Of course this is not accidental; literature has mirrored the social change that has occurred - the transformation of the role of a woman in modern society. The difference between the sexes does not have only a physiological feature, but also the social and economic positions that are well reflected in the so-called "female narrative". The United States of America was the first where women emancipation was founded and therefore in American Literature women problems are thoroughly and deeply represented, to show the world from a woman's outline. The famous American poet Nathaniel Hawthorne wrote: *"There is a sort of impropriety in the display of woman's naked mind to the gaze of the world, with indications by which its inmost secrets may be searched out"* [Dillon, 2004:138].

American poet Emily Dickinson was the first who created "impropriety" for the society. Her thinking and poetic imagination was so unusual for the society of that time, that the publishers of did not dare to publish her works during her life and even after the death the editors thought and discussed for a long time, and edited so that Dickinson's poetical heritage may fit with the understanding of the society and reader.

The above-mentioned impedance did not hinder translators from different parts of the world to start translating Emily Dickinson's poetry. Neither did the Georgian translators fear the difficulties, furthermore, as the famous theorist of translation, Dali Panjikidze, suggests, Georgian Language has a resource for any kind of poetic translation to be done: *"Georgina language and literary traditions gives an infinite opportunity to find adequate words for translating any type of text, to establish a new form of expression, based on the units of speech when it comes to translation of poetry that is different from the Georgian poetic tradition"* [Panjikidze, 1999:48].

Emily Dickinson is the first American poet woman whose work has been fully translated in Georgian. In 1971 in the book of translations called "American Poets" and translated by Zviad Gamsakhurdia, two verses by Emily Dickinson are included. The thirty-two verses translated by Giorgi Nishnianidze have been published in the collection printed in 1985, called "A small anthology of English and American Literature." In 2005 publishing house "Diogene" printed the bilingual collection of Emily Dickinson's translation (Translators: Giorgi Nishnianidze, Medea Zaalishvili, Davit Akhaladze, Dali Intskirveli, Manana Kobaidze, Maia Natadze, Maia Jijeishvili, Lela Samniashvili), where several translation of one and the same verse is represented, as well as a prologue by Manana Kobaidze. The publication of the collection was followed by the

publication of Zeinab Saradze in the Journal "Literaturuli Palitra" [Literaturuli Palitra, 2010]. Apart from this, the reader often comes across the translation of Emily Dickinson done by different translations on the Internet.

One of the first translators who translated Emily Dickinson was Giorgi Gachechiladze. His translations more or less are included in the small anthology of English and American poetry published in 1985. As the reader can see from the small comment attached to the book, the translator regards Emily Dickinson as one of the best American poet and, by the way, notes that from the American poets she was the very first to use the so-called "Sett-Rhyme". Therefore, the translator was informed about the experimental innovations, which founded her vis-à-vis and are envisaged in the translation.

As noted, American publishers at first changed Dickinson's works: they equalled the number of rows, managed the rhythmic structure, changed rhythms to the point of having a couple of punctuation marks obeying grammatical rules, implicit information explicitly paid, etc. All of this is very similar to how a translated works of Emily Dickinson was in Georgia.

As an example Dickinson's most famous verse "I'm Nobody" and its translation done by Gachechiladze should be mentioned:

„I'm Nobody! Who are you?

Are you - Nobody - too?

Then there's a pair of us!

Don't tell! they'd advertise - you know!

How dreary - to be - Somebody!

How public - like a Frog -

To tell one's name - the livelong June -

To an admiring Bog!" [Dickinson, 2005:26].

„მევარარავინ-შენნეტავინხარ? -

ნუთუშენცდღემდევარავინიყავ?

-კეთილი, მაგრამნურავისვეტყვით, -

ყველარავინიმქვეყნადმიჰყავთ.

ვიყოთმედაშენბედისანაბრად,

კიდევკარგი, რომარვინარავართ -

როგორიოლადავცდითორივე,

„აურზაურს დადავიდარაბას“ [დიკინსონი, 2005:27].

The translation generally preserves the original content, but some deviations can be found, the original verse states that if the society finds out that the protagonist and the object of application are nobody they will be alienated from the world; Giorgi Nishnianidze changes this passage: God takes "Nobody" to heaven, as there is no place for him/her on Earth. To my mind this passage transforms the concept of the verse - how merciless are people (and not God) towards the people who have no social status. In addition, the text can be found in the case when the original implicit, the last two in line are encapsulated, the translator brings on surface "how easily we avoided fuss and jam." However, the translation does not show the author's assessment of developments - humiliating struggle to make the world your place.

In addition, the stylistic components of the poem are completely changed: the original rhythm of the gaps, endless suggestions, syntax - abnormal, and in translation, on the contrary, there is dynamic narrative, the rhythm is musical, offers comprehensive sentences, on the foreground comes the nonentity of the lyrical hero, and the satisfaction with the fact that he/she avoided all earthly concerns.

Two tophi tools are used in the verse, anaphor and comparison, which are not preserved in the translation. The original satires replaced by density as mentioned above, the fate adapted to the specific content of human sentiment. This freeness can be seen in the rhythmic-metric structure of the translation: The abnormal rhythmic acute of Emily Dickinson: 3. 3. 3. 4. (1 stanza) are equalized in Georgian and create a sharp euphonic sound, it is also full by the rich dactylic rhythm usual for Giorgi Nishnianidze (ანაბრად - არა ვართ - დავიდარაბას), that replaces the formal masculine rhythm of Emily Dickinson.

I outlined the translation of Giorgi Nishnianidze, because he is an outstanding translator and should be paid more attention than other translators, although the general features of Nishnianidze's translation can be generalized on other translations of Dickinson done by the same author.

We can distinguish several types of this case: when the translator avoids the adequately bringing of the original text into Georgian and by the forming of the general characteristics of the variations in fact creates a new poem:

„This is my letter to the World,

That never wrote to Me -

The simple News that Nature told-

With tender Majesty. . . " [Dickinson, 2005:22].

„ვეხმობსამყაროს, დაუსაბამოს,

მე, მონატრულიმისინუგემის,

არდამდებიაგულზემაღალად,

არჩავეკვრივართბილადუბეში. . . " [დიკინსონი, 2005:23].

(Translator- Maia Jijeishvili)

Or:

„Crackling with fever, they Essay,

I turned by brimming eyes away,

And come next hour to look " [Dickinson, 2005:155].

„დამსკდარბაგესთანღვინოსმიიტანს,

წუთითდავტოვებთავისტკივილთან -

მისივარამისცქერაძნელია" [დიკინსონი, 2005:156].

(Translator - D. Akhaladze)

We have already discussed and on an example researched a case, when the translator, according to the traditional taste, alters Emily Dickinson's Poetics, but this does not concern one translator, we can bring many examples, how the experiments of American Poet was replaced by traditional Georgian Translation. Here is one more example:

„How dreary -to be _ Somebody!

How public -like a Frog -

To tell one's name -the livelong June -

To an admiring bog! " [Dickinson, 2005:28].

„ხომდამღლეღია, რომიყოვინმე,

ხავსებსუვარცხნობაო,

შენისახელინასათუთევი

ამცნობიანჭაობს" [დიკინსონი, 2005:27].

(Translator- Maia Jijeishvili)

"The tender name" and the poetical image "brushing the moss" has nothing in common to the original and cannot be seen as a logical implicit insertion. We come across another syntagm- "announce to the mouldy bog". The same syntagm is suggested by Lela Samniashvili as follows:

„დაბაყაყივით -შენისახელი -

ყიყინითმოსდოსანუკვარჭაობს" [დიკინსონი, 2005:29].

ახლა ვნახოთ დალი ინკირველის ნამუშევარი:

„... დააღტაცებასგამოსტყუებ

ჭაობისკირთხას" [დიკინსონი, 2005:29].

Why is there such a difference in thinking to the original which states "admiring bog"? The point is that the moor, which claps and adores you, turned out to be a very extraordinary icon for Georgian consciousness. In fact, the marsh figuratively is associated with aggression and pulling down, but not the case with something that adores you. Therefore, translators, so they can say, have trusted the phrase in the first and obvious meaning and tried a different interpretation of syntagm. Such a competent translator as Lela Samniashvili was mistaken. She mixed up "admiring" with "admirable". As for M. Jijeishvili, she gave advantage to form, mildewed marsh at first, because in our sub consciousness the marsh is related to mold and dampness and, secondly, I think, because, mildewed marsh is alliteration and sounds well. As for the translation "swamp rat ", it should be regarded as an expression of free associative thinking.

Zeinab Sarade started translated Emily Dickinson after she read the bilingual collection of Emily Dickinson published by "Diogene" and decided that none of the translators were capable of producing a good translation. The translational principle of Zeinab Saradze is commitment towards original text and refuses any kind of distancing from the original text. Her translations follow the English text just as interlinear translation. The abnormal rhythm, disordered punctuation is preserved. It can be said that Zeinab Saradze is not influenced by the traditional Georgian poetics, avoids any kind of pattern and strictly observes the requirements of minimalism. The translation of Zeinab Saradze is as following:

This is my letter to the world,

That never wrote to me,--

The simple news that Nature told,

With tender majesty.

Her message is committed

To hands I cannot see;

For love of her, sweet countrymen,

Judge tenderly of me! [დიკინსონი, 2005:22].

Translation

„ვეუგზავნისამყაროსწერილს -

თავადისარმწერს -

ვაცნობებქალბატონბუნების

უბრალოახალამბებს.

უხილავხელებს

წერილიუკავიაამნამს.

ერთსავთხოვადრესატს -

ხუგანმსჯისმკაცრად" [ლიტერატურული . . . 2010:67]

Zeinab Saradze on the contrary to different translators choses to simplify the components of the verse. But on the other hand, this tendency cannot be regarded as a commitment to the original text, because it is not as minimalist as the translation suggests. In this translated version such images as "tender Majesty", "sweet countrymen" are lost. They are replaced by the dry and official conotational word "Addressee". Deliberately is changed the original tone of the verse: all complex sentences are made into a simple translation. Interesting may seem the effort of the translator to use "indirect" rhythm. However, it is noteworthy that, first of all, the original verse is conventional and the secondly: English rhythm may cause acute or artistic expression, through which the poem still retains musical. As for Georgian, due to the passive role of the acute, the general accent is drawn on the rhythm, and therefore the "indirect" rhythm of Saradze does not create the aesthetic value of Emily Dickinson.

We can therefore conclude that the effort from the translator's side to simplify the minimalist and smooth poetry gives us an inadequate translation, and when there is hyperbolisation the verse become overloaded.

To my mind, from the translators of Emily Dickinson a more or less accurate strategy is chosen by Lela Samniashvili. Although it does not meet the demands of modern translation, compared to other translators, still is superior, because first of all the translator has found some kind of subordination: She never abandons the original content. Although she prefers the exact rhythms, but her translation of like Dickinson's poetry, is never either too melodic or dynamic; Lela Samniashvili accurately restores the function of the author's use of various dash and uses them for empathize several words:

„მოსაწყენია-იყოვიღაცა -

სხვაყველასმსგავსი- ვინცცხოვრობს,

დაობს!

დაბაყაყივით-შენისახელი-

ყიყინითმოსდოსანუკვარჯაობს!" [დიკინსონი, 2005:29].

Or:

„ცადაბლაა. ღრუბლებიაპირქუში

დამღელვარედსივრცეშირომტრიალებს -

ბელლისგასწვრივთულრმათხრილშიდაცემას -

ფიქრობს -თოვლისფიფქი -მოხეტიალე" [დიკინსონი, 2005:33].

The component that makes the translation of Lela Samniashvili finds resemblance with Emily Dickinson's original text is the metrical grammar that the translator more or less preserved. But for Georgian Poetics the transfer of attention towards acute is rather unusual, but it was not impossible and the effect of Dickinson can be seen in the translation:

„მემიყვარსფერიაგონიისა,

ვიცი, ისარისსუფთა -

კაციტანჯვასვერგამოიგონებს -

რაცბინდადჩაუგუბდა

ორივეთვალში. . ." [დიკინსონი, 2005:145].

We can conclude that Georgian translators use different methods and try to adjust to the poetical style of Emily Dickinson, and if none of the translators have succeeded so far the developing tendencies give a chance of success, especially that Lela Samniashvili is on the right tracks.

According to Bonnefoy, for the successful translation of a verse the proximity between world of the author and the translator is needed [Bonnefoy, 1992:186], then it is not surprising that Lela Samniashvili coped with the task better than any other translator, to see the characteristic and individuality of Emily Dickinson's poetry, and break through her own prism and so provide to the Georgian reader. Their tandem set about, when Lela Samniashvili, who is now an important figure of modern Georgian poetry, when the literary career of Lela Samniashvili was about to start. If we draw parallel between the individual styles of these two artists, we will see that the influence that Emily Dickinson had on young Georgian translators became the individual feature of Lela Samniashvili's poetry and became organic to Georgian poetry. For example:

„შენიცა, მგონი, შენსჭაობზეუსიერია.

დაესდუმფარაცალბათციდანდააგდენყალზე

დასიღრმისაკენჩაყოლუფესვებიბასრი.

არვიცი, როგორგაიმეტე. ანიქნებასე -

აუნთეჭაობსერთადერთიბრდღვიალაჭალი.

ის -არცკიამჩნევსამსიბნელეს. დაალბათარღირს

არცჩემგან -ასეთსაყვედურებს -ფოთლებისსიბრტყეს

ვანერდე -შენტვის, რომდახედო. არცერთისიტყვა -

ჰაერისბუშტი -ბაყაყებისსლიპინაენებს

არასცდენია." [სამნიაშვილი, 2010:75]

The theme of the marsh is rather interesting. The marsh is a metaphor of the immoral and mercantilist fuss of mankind and its inhabitant frog is the typical mediocre, who gets pleasure by judging others (compare Emily Dickinson's metaphor: The frog who tries to get admire from the wetlands). The Narrative has the form of a discussion, seeking linkage between reason and effect; the verse is characterised by intermittent, thinking full of hesitation, rational attempt to understand emotions; the form of the verse is interesting, because the skeleton of the verse is based on the rhythmic interchange of syllables (that is unfamiliar for Georgian literary tradition). All of this creates a restrained verse of the song, the rhythm, the sound element in traditional verse, the minimum function that is characteristic to Emily Dickinson's works. Apart from this the rhythms are inaccurate and remind us the style of the American poetess, not to say anything about punctuation. By these stanzas of Lela Samniashvili (and of course not only this ones) it is clear that hyphen (the punctuation sign of not much importance in Georgian language) becomes a stylistic feature of the poet that is the same for Emily Dickinson. The dash shows the interruption of mind that is a result of the internal struggle of the poetess. It should be noted that for Lela Samniashvili the using of hyphen became organic and therefore she uses it not only during the creation of her original verses but during translating other poets as well:

„მედავილალეამყველაფრითდასიკვდილსველტვი,

რომარვუმბერდე -ღირსებარომმათხოვრადიშვა, -

არარაობაროცაგეობსდაამისმეტი

რაცკიერთგულებს, - ყოველივე -ღალატისნიშნად. . ." [შექსპირი, 2012:15].

As we can see, to put it mildly, it is obvious that in general the individual characteristics of Lela Samniashvili style create an allusion to Emily Dickinson's poetry. Suchwas settled down the innovation literature, which once shocked the United States. It is a remarkable fact that in Georgian poetry the transfer of the style of Emily Dickinson becomes visible.

One more important Georgian poet where we come across to the reminiscence of Emily Dickinson's poetry is Zviad Ratiani, but unlike the above-mentioned poet [Gaprindashvili, 2012:176] we have the case when one poet consciously recognizes himself as the successor of the other.

Zviad Ratiani is deeply and thoroughly familiar with American poetry. He has translated a number of American poets. From which noteworthy is the translation of Thomas Stearns Eliot's four poems and critical letters and essays dedicated to the issues of American Poetry. By the way, Zviad Ratiani is the poet who first introduced in literature American poetry a number of thematic, tropuli or structural components established in American poetry. He calls himself a poet "consisting of inflences": "I cannot say which particular poet I imitate, but all too often

there is not any kind of poetry in imitation of moments. These poets have been influencing me at different stages" [Kodalashvili, www.lib.ge]. The analysis of the famous verse of Zviad Ratiani "The letter to secret mother", makes us think that "secret mother" is associated with Emily Dickinson.

First of all, the abstract concept of the verse is personification to the female sex, mother, where the poet finds shelter, but at the same time remains unattainable for the lyrical poet. The Generalized notion of subliming lady gives the reader a feeling of internal logic that the woman's face should be related to the great poetess; the idea that this can be the poetess Dickinson is invoked by the preceding lines of Dickinson as an epigraph.

„This is my letter to the world,

That never wrote to me,--

The simple news. . ." [რატიანი, 2009:74].

In addition, the structure of the poem suggests an allusion to Dickinson's poetic style: American poet often used the women's narrative form characterized by questions, which then leads to the development of a discussion:

„რატომ გიყვები ამ ყველაფერს? რატომ ჩავთვალე,

რომის ხარ, ვისაც ყველაფერი უნდა გაგვანდო?

რაც უფრო ვტყუი, შენმით უფრო რად ხარ მართალი?

ან რატომ ვცდილობ, წარმოსახვა და ვიავადო

შენით, რომელიც თუ არსებობ, მისით არსებობ,

ამ წარმოსახვით. . ." [რატიანი, 2009:78].

Also the uneven rows are striking, which seems to violate the rhythm, disappoint the reader's expectations, knowing that there must be more clearly amount of syllables, in addition, Zviad Ratiani often uses *anzhambeman*. This method of Emily Dickinson's poetry is characterized by both strong individual characters:

„რაც ლამაზია, ყველაფერი არიკოცნება.

შესაბამისად მეც მრჩება შანსი

გავხდემორწმუნე. თუნდაც მხოლოდ ლექსის ფარგლებში" [რატიანი, 2009:74].

In addition, a key stanza of the verse, "you know who you are. I do not know. . . " creates for the reader a clear association to the famous phrase by Emily Dickinson: "I'm nobody. Who are you?" raises the assumption that the application of the poet, who is still searching for its place and voice in poetry, the poet, who has already found its place, and poetry became a kind of symbol, as sometimes called, "poetry nuns".

We can conclude that the works of Emily Dickinson found its place in Georgian Literature. It is a rare case in the history of our translation, that so many translators were interested with one and the same poet. This fact clearly indicates that the American woman poet in our country is believed to be the creator of the culture aesthetics, poetry that enriches the diversity of thinking.

The reflection of Dickinson's work in the works of two outstanding Georgian poets shows that in the case of Lela Samniashvili we have to deal with the portrayal of the individual style of Emily Dickinson, whereas in the case of Zviad Ratiani, who is not the direct translator of Emily Dickinson, but is well aware of American Literature give a reminiscence of it in his work.

Based on the foregoing it can be assumed that the great American poet woman, Emily Dickinson, even for a long time will remain for a very interesting and important figure in Georgian Literature and literary translation or get involved in Georgian literary life in other ways.

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