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# **The Colophons accompanying the Aton Edition of the Gospel Manuscript and the Issue of the Establishment of the Aton Edition**

## **Darejan Tvaltvadze**

The manuscript that contains the old Georgian translation of the Gospel is accompanied by a number of meta-texts that have different contents as well as purposes for what they were written. These are: Colophons of the translator/editor/transcriber, explanations written on the border; comments of liturgical nature, texts of doxological nature written about the Gospel (“Adoration of the Gospel”, „შეხბმისა ოთხთავისა“)etc.

During the centuries the Georgian translation of the Gospel has been edited many times [Shanidze, 1945; Imnaishvili, 1979; Kajaia,1984;The Gospel of Adishi, 2003; Sarjveladze, 2002;Machkhaneli,2010].The translation and edition of the Gospel in Georgian has three stages: pre-Atonic, Atonic and Hellepholic [Kekelidze 1980:414].Nowadays it is known that in the pre-atic period (until XI century), there were two editions of the Gospel in Georgian: Opizuri<sup>1</sup>and Adishuri<sup>2</sup>.

In the 80s of the X century, when the country's religious-political orientation was taken towards Byzantium, a new phase began in Georgian culture in general, and, in particular, the translation history of the biblical books, which led to the need of revision of ancient Georgian translations of the Gospel based on the liturgical tradition of the Eastern Churches. The Old Georgian translations of the Gospel, which are different from the Western churches' canonized texts, should have been compared to the canonical texts of the Byzantine Edition and which were then being used in the Greek churches. This was an important and time-consuming process and Saint Giorgi of Athos (Mtatsmindeli) decided to be in charge of it, and which led to the comparison of the Georgian translations of the Bible with the Greek versions and afterwards began the process of correction, eventually leading to the establishment of the last, Aton edition of the Georgian Gospel.

In the study of the history of the development process of making the final edition of the Georgian Gospels particularly important are the manuscripts of the 11th century found in the literary hub of the Black Mountain [Tvaltvadze, 2009:129–141; Tvaltvadze, 2012:213-229], because as it turns out, out of it we get to know to all the previous phases of the translation the final edition of the Gospel in Georgian. Almost to all of these texts of the Gospel are attached various Meta-texts, which allows us to find answers to a range of questions and issues connected with the final edition of the Georgian translation of the Gospel (Giorgi Mtatsmindeli Text). In particular: the beginning of the Aton Gospel edition; where and when did Giorgi of Athos start working on it; what was his principle of bringing the Gospel text closer to the Greek work; how the process went on; was this a one-time revision or not; How did Giorgi Mtatsmindeli evaluate his work – did he regard it as a new translation or as an edition to the older version? What is his attitude towards the old Georgian translations of the Gospels? What is the attitude of the copiers towards Giorgi's version of translation and Giorgi himself? How did Giorgi's edited Gospel gain a Vulgate status and what contributed to it? To answer these questions not only the Georgian manuscripts of the Gospel is important but also the Colophons that are saved with the text.

From the issues outlined above, we want to focus mainly on several Colophons and we will try to answer the questions – how and when was the edition of the Gospel established, which Giorgi of Athos created, which even during his lifetime gained success and spread as a Vulgate.

The original or the copy of the Georgian Gospel Edition of Giorgi of Athos has not reached us [Imnaishvili,1979:153-243; Papuashvili,2007:136]<sup>3</sup>. From the 150 manuscripts<sup>4</sup> we have only several dating from XI century<sup>5</sup>, out of which 4 are copied in the Scriptoriums<sup>6</sup> of the Black Mountain Monasteries. Namely:

- The Alaverdi Gospel of 1054 (A 484), which includes a transitional edition of Giorgi of Athos Edition of the Gospel [Tvaltvadze, 2008, 12–20; Tvaltvadze, 2012:213-229];
- The Gospel of Kalipos, the Gospel copied in the Monastery of Kalipos 1060 (Kutaisi 76), which nowadays is held in the Historical-Ethnographic Museum of Kutaisi under the number 76 [Mumladze,2008; 2006:20-23;]<sup>7</sup>
- The Vatican Gospel (Vat.Iber.1);
- The manuscript known as the Ruisi or the Black Mountain Gospel A 845[Abuladze, 1949: 312].

These Manuscripts of the Gospel (Alaverdi, Kalipos, Vatican and Ruisi) which were created in the second half of the XI century in the Scriptoriums of the Black Mountain monasteries have an important place in the History of translation of the Georgian Gospel and give a rich material to research how the Edition of Giorgi Mtatsmindeli developed; Noteworthy is the fact that Giorgi Mtatsmindeli for some time lived and worked on the Black Mountain [Giorgi Mtsire 1967: 101-207].

In this regard particularly interested are the meta-texts accompanying the Manuscripts; Namely:

- a. The Will of Giorgi Mtatsmindeli accompanying the Kalipos Gospel;
- b. The Wills on the Alaverdi Gospel (A 484);
- c. The Will of the copier of the Black Mountain Gospel (A 845) Black Zakaria;
- d. The Will of the copier of the Kalipos Gospel – Basili Torelkhopili;
- e. Unnamed Text of Doxological character accompanying several manuscripts of the Black Mountain Gospel, which we can name as “Adoration of the Gospel” („შეხბმადი ოთხთავისად“) [Silogava, 1989:153-165;Tvaltvadze, 2010].

From the text listed above special attention should be drawn on the Will of Giorgi Mtatsmindeli accompanying the Kalipos Gospel. This is a text which the translator-editor wrote after the time-consuming, difficult and long process of translation:

“It should be known to everyone that we have not newly translated the Holy Gospel, but compare the old version of the text to the Greek one. And those in the future who will copy it, I beg you to copy exactly what is written here. We have edited the old text of the Gospel and used

the texts of Khanmet and Sabatsminda Gospels as well. Please in your prayers remember your servant, Giorgi” (Kutaisi 76, 310r).<sup>8</sup>

There are two editions (A and B) of this will [Shanidze, 1981:282-283]. The difference between them can be read in several places. Namely the A Edition of the text says: “This Holy Gospel **we newly translated**”, and in the B Edition – ““This Holy Gospel **not newly translated**”; In A edition at the end of the Will we read: “pray for your servant Giorgi”, and in the B Edition: “pray for Giorgi the translator of the Gospel”. Which one is the original is even today debatable, but exactly this extract gives an answer to the questions posed above, and how Giorgi Mtatsmindeli viewed his work and whether he saw it as a totally new translation or a new edition of the old translation.

In the oldest list of Giorgi’s Edition of the Gospel (Kutaisi 76 – Kalipos Gospel), which is in favour of the B edition of the will, where Giorgi calls himself an editor and not a translator, there is nothing arguable. In the manuscript (Kutaisi 76,310r.) which was copied during Giorgi’s lifetime, it becomes evident that later there was a correction made, namely the word “No” is erased and the word “we” is written. Also the word “but” is scraped out, after which we read “this Holy Gospel that **we newly translated**”, not like the original variant, which can be read as follows: “This Holy Gospel **not newly translated, but** have compared to the Greek text with attention.” Probably the copiers of the Will wanted to underline and highlight the merit of Giorgi Mtatsmindeli and therefore changed the text and wrote as if Giorgi Mtatsmindeli made a new translation. To affirm this position it became necessary to insert one more sentence: “me who translated it”. In the Will of Basili Torelkhopili – the copier of the Kalipos Gospel – which is after the above-mentioned Will of Giorgi Mtatsmindeli (Kutaisi 76,310r.) we can trace one more correction, which affirms, that old Georgian bibliophiles consciously attempted to name Giorgi of Athos as the translator of the new Georgian Gospel.

*„Pray for the unworthy Basili as well, who copied this Holy Gospel from the **Translation of Father Giorgi**”. In the Will of Basili Torelkhopili the word “translated” is the late interpolation, because it is obvious that it is written with an ink of another colour. Noteworthy is that Basili Torelkhopili in another will attached to the manuscript discusses otherwise: „...I became worthy to describe and copy the Holy Gospel **edited newly** by our Saint Father Giorgi Mtatsmindeli...” (Kutaisi 76, 352 v). Out of which it becomes clear that Giorgi Mtatsmindeli is the new editor of the Text of the Gospel and not the new translator.*

Apart from the will mentioned above the manuscript of the Giorgi of Athos Edition of the Gospel holds other Colophons as well, which have a great importance on shedding light on the process of Giorgi working on the text of the Gospel as well as the establishment of the new edition. Namely, the Ruisi Gospel copied in the XI century on the Black Mountain (A 845), which is known as the Gospel of the Black Mountain [Abuladze,1949:312], is accompanied by the will of the copyist Black Zakaria, which is as follows: „... *Let God give wealth and prosperity to Nicolaus Khutsesi for being so kind to me. By his will I copied the Gospel edited by Giorgi Mtatsmineli, which he compared to the Greek Text **three times**. Let God have mercy upon him for the immense work that he has one, Amen*” (A 845, 305v). According to Black Zakaria, he copied the last edition of the Gospel, which Giorgi of Athos compared to the Greek text for three times, which Black Zakaria copied from the original manuscript and which afterwards spread

across Georgia and became a Vulgate an which was “More magnificent than the sun.... where none of the letters are crooked, or not full, or more....” (Kutaisi 76, 352v). Probably such attitude of the copiers played an important role in popularizing Giorgi’s Edited Version of the Gospel.

While speaking about the process of the Athos Edition of the Gospel noteworthy is one more manuscript copied on the Black Mountain, namely the Will attached to the Alaverdi Gospel [Description of the A Collection of Manuscripts, 1986:210-217]. Generally the inventory of the Gospel is full of Meta-texts, according to which it becomes evident that it is copied in 1054 in Kalipos, in the Lavra of Saint Mary the Virgin (A 484: 311v,314r). The manuscript was copied by several people [Georgian..., 1986:212], namely the Will notes the names Svimeon, Giorgi, Mikaeli and Ioane Dvali. One copier, Svimeon, added an extensive will to the Gospel, which interestingly outlines the purpose and circumstances of how the manuscript was created [Georgian...,1986:212-213].

Noteworthy is that the Alaverdi Gospel is accompanied by the above-mentioned will of Giorgi of Athos, but in the beginning of the manuscript after the letter of Eusebius (1v-2v) and the rules written down in arches we have a fragment of another will by Giorgi of Athos done by the copier of the text (Svimeon), which begins in the A row of the page and lacks header „...*I have compared the text of the Gospel twice to the Greek one and once to the Georgian one and I tried my best to achieve perfection. This is what is required from me. If there still may be some minor misunderstandings, please forgive me. God be with you*” [A484,10r; Georgian...,1986:212]. In the B row of the same page the chapters of The Gospel of Mathew are listed. It is doubtless that the fragment of the will is copied by the copier at the same time as the creation of the Manuscript, but nowadays it lacks the beginning, where it would be outlined to which text the Gospel was compared to. Somewhere between the 9<sup>th</sup> and 10<sup>th</sup> page there should have been at least one small page, where the beginning was written.

At the end of the manuscript on 314v (this part is copied by Ioane Dvali) a Colophon of nearly same contents is repeated, which at some extent fills the gaps and gives some sense to the incomprehensible phrase in the upper Colophon “...compared to the Gospels”. Here the will can be read like: “*Holy Fathers , who will adore this Gospel, this is the one compared to the Gospel of Saint Ekvtime and twice to the Greek version and once to the Georgian and is perfect and none of the words are mentioned wastefully and God be witness that this is so*” [A484,314rv; Georgian...,1986:212]. The text of the colophon which is accompanied by the Will of the Donor the copier has outlined with special technical marks, presumably to outline that it belongs to the donor (Ivane Proedros) and not the Editor or Translator of the Gospel (Giorgi of Athos), who added it to his autographical list and afterwards it fell in the Alaverdi Gospel. The text of the Will is complete; by contents it is identical to the fragment (10r) in the beginning. The only difference is that the first fragment (10r) is written in first person, while the second version (314r) – in the third person. It is doubtless that we have to do one and the same text, indisputable is the fact that the Will is an organic part of the manuscript and is written at the same time as the creation of the book. Therefore, the information obtained from this Colophon should be taken into consideration, namely, the text of the Alaverdi Gospel is trustworthy because it has been compared to three different texts: a) the Gospel of Venerable Ekvtime<sup>9</sup>; b) Georgian Gospel<sup>10</sup> and c) Greek Gospel<sup>11</sup>, which the author of the Colophon compared twice. Therefore due to such

comparison the new text differs from the old versions (Georgian Gospel) of the Gospel as well as the Gospel Text of Ekvtime of Athos, because after twice being compare to the Greek text it is possible that it underwent some major changes.

In scholarly literature there is a diversity of approaches connected with the Alaverdi Gospel (A 484). The first copier of this manuscript Tedo Jordania thinks that the Alvaverdi Gospel includes the text of the Gospel edited by Ekvtime of Athos [Jordania, 1902:48]<sup>12</sup>. The same approach is shared by Ilia Abuladze [Abuladze, 1949:312], but Korneli Kekelidze is very cautious while addressing this issue. As he outlines “If A 484 is not the translation by Ekvtime himself the 314 manuscript mentions the name of Gospel edited by Saint Ekvtime of Athos. [Kekelidze,1980:317].

Ivane Imnaishvili in the book “The Last Edition of the Georgian Gospel” notes that the text of the Alaverdi Gospel is the Edition of the Gospel by Giorgi of Athos [Imnaishvili ,1979:49], though he does not bring any arguments in favor of this statement. A different and noteworthy thesis was brought forward by Michael Kavtaria, who is the author of a detailed analysis and description of the last edition of the Gospel. He writes: „The Alaverdi Gospel shows the first stage of the working process of Giorgi of Athos on the Gospel, when he compared the Gospel edited by Ekvtime of Athos to the Greek text twice and to the old Georgian version once” [Georgian..., 1986:212]. Despite the fact that the conclusions made by M. Kavtaria are based on analysing the text and the wills that are written on it, we still regard that it is the most appropriate among the other conclusions mentioned above, which we got after the code and textual analysis of the Alaverdi Gospel [Tvaltvadze, 2008:12-20]. We think that in the Alaverdi Gospel copied in the 1054 we have the text dealing with the middle stage of the edition process, where Giorgi of Athos has twice compared the text with the Greek one, and when the edition process has not come to an end, nor is the text of the Vulgate fully developed, because the third and last comparison, about which the copier of the Ruisi Gospel is talking about and after which we got a text that was recognized as a Vulgate by the Church, has not taken place<sup>13</sup>. This is why the famous Will of Giorgi Mtatsmindeli does not accompany the Alaverdi Gospel, which he attached to all the texts that evolved after the working process had ended.

As it seems, to near the Georgian Text to the Greek one, Giorgi Mtatsmindeli once more went back to the text of the Gospel and despite the fact that he had twice compared them, thirdly examined it. Giorgi aimed to translate the original precisely. In order to be exact he needs to add or extract words from the Georgian text, change the lexical and grammar forms, change the rows in words, take into consideration the grammatical-stylistic peculiarities of Georgian and Greek languages and to polish and renew the language of translation.

The Kalipos Gospel is accompanied by a text which is different by function and contents from the Colophons mentioned above, where the importance of the Gospel is outlined as “The Greatest Book among Books” [Kutaisi 76:350v-353r; Silogava, 1989:153-165; Tvaltvadze, 2010]. This text is a homily about this theme and is rather important due to its artistic value. This text which is written for the writers, copiers and readers<sup>14</sup> of the Holy Gospel and which tells about the importance of the Gospel and is called “Adoration of the Gospel” („მეგობრობა ოთხთავისად“), was discovered only in the Gospels of the Black Mountain<sup>15</sup>, which makes us think that the “Adoration” text was created in the Educational Hub of the Black Mountain and

the copiers there thought it vital to attach to the manuscripts. The author of this text seems to be the copier of the Kalipos Gospel himself, Basili Torelkhopili [Tvaltvadze, 2010].

The fact that “Adoration of the Gospel” does not accompany the two Gospels - S 962 and A 484 - copied on the Black Mountain, out of which the first (S 962) is the holder of the pre-Athos edition manuscript and the other – Alaverdi Gospel, which has the text that shows the process of working on the Athos edition, and which makes us think that it was written after 1054 and specially for the last edition of the Gospel of Giorgi of Athos.

We think, that it would be interesting to compare the Colophons in the Manuscripts of XI century and the facts written by the biographer of Giorgi Mtatsmindeli, Giorgi Mtsire. Giorgi Mtsire was a disciple of Giorgi Mtatsmindeli, and in his Hagiographical work “The Life of Giorgi Mtatsmindeli” [Giorgi Mtsire, 1967: 101-207] tells us about the life and works of his confessor. He notes that Giorgi started on the Black Mountain, under the supervision of Father and Bibliophile, Giorgi Shekhenebuli; Afterwards he went to the Mount of Athos, in the Georgian Monastery of Iveron and became its leader (1044-56); His translational work he started because of his supervisor - Giorgi Shekhenebuli - from 1042; As the Biographer states here during this time he translated several important books from Greek: Parakletos, Sanctifications, Extracts from the Gospel/Annual Gospel, Annual Gospel of Paul, Full Gospel of Paul and the Epistles by the Catholicos, Translation of the Genesis, Ttueni (The Month of September). Giorgi of Athos wrote "The Vitae of Our Blessed Fathers John and Euthymius and an Account of their Worthy Achievements". According to Giorgi Mtsire, while he was the leader of the Iveron Monastery he once, in 1054 he left Mountain Athos and went nearly for a year to the Black Mountain, where at this time an Educational Hub is already established (Svimeoncinda, Kastana, Kalipos, Romancinda, Tualta, etc.). According to the Biographer, in the same period by the request of Queen Mariam, the mother of the King Bagrat Giorgi went on pilgrimage to Jerusalem “*Although he suffered by could not go against the Will of God and though it was rather difficult he still did the translation. From Jerusalem "He went to the Black Mountain" and "started translating the Holy Book" Such a book has not been among us and it sweetened the Georgian language and by his golden letters he enriched our Georgian Culture*” [Giorgi Mtsire, 1967: 145].

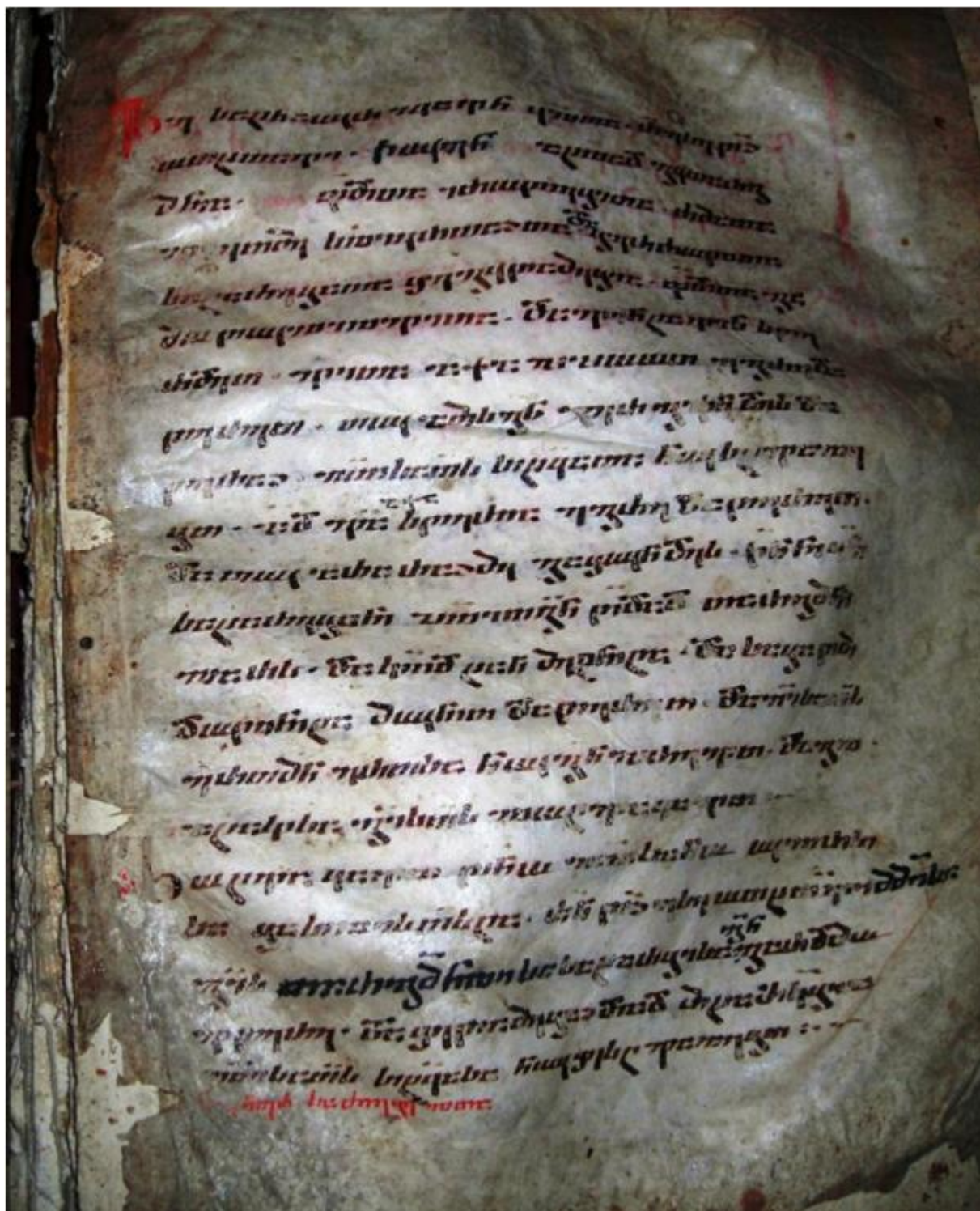
Giorgi Mtsire evaluates the work of Giorgi and outlines his merit in the translation of many books, and outlines the different types of work that Giorgi has done in this regard. According to him: a) Giorgi translated many works from Greek; b) edited the old versions and gave them new life; c) The book translated by Ekvtime he edited and cleaned from unnecessary material; d) he compared the text with the Greek text and fulfilled it to perfection” [Giorgi Mtsire, 1967:146]. As Giorgi Mtsire notes Giorgi Mtatsmindeli did not translate newly the text of the Gospel, but compared the older version to the Greek text and edited it as precisely as possible. It is also noteworthy that on the Black Mountain Giorgi worked in the Monasteries of Kalipos and Svimeoncinda, *He was for some time in Svimeoncinda and for some in – Kalipos*” [Giorgi Mtsire, 1967:148].

The Biographer also draws our attention towards the fact that the spreading-copying of Giorgi of Athos’ Edition of the Gospel started from the Black Mountain: “When The King Bagrat recognized the edition and perfection of the old translation of the Gospel **at the Monasteries of**

**the Black Mountain** he made his subordinates to copy it and spread it among the country, and the most notable among them was Anton Liparit-Khopili, who made Saint Barlaam copy the text for his Monastery” [Giorgi Mtsire, 1967:155]. In such a condition it is not surprising that Giorgi of Athos’ Edition of the Gospel, which arose from the old version being three times compared to the Greek Text, became a part of Georgian Liturgical Practice and became a Vulgate. In essence, it is the last edition of the Gospel<sup>16</sup>, and it is the one mentioned in the manuscripts from the second half of the XI centuries and afterwards.

After analyzing the notes by Giorgi Mtsire and the Colophons found in the manuscripts of the Gospel and after a close discussion, we think that it becomes evident what role the Black Mountain played in the development process of the last edition of the Georgian Gospel and afterwards its spreading. Exactly here, precisely in the middle ages of the XI century while Giorgi Mtatsmineli was active on the Black Mountain, the Hellenistic tendencies show up and starts to evolve as a solid conception: “*From the Greek as like Greek*” (Eprem Mtsire); Revision of the Old Texts take place “*Brought it nearer to the Greek text, so that the Greeks will not reproach*” (Eprem Mtsire). We think that Hellenophilic attitude can mostly be seen in the comparison of the old Georgian Texts to the Greek ones, and among them was the “Greatest Book among Books” and nowadays we have the Edition of the Gospel according to Giorgi of Athos

#### **Kutaisi 76, 310r. The Will of Giorgi Mtatsmindeli**



The Text of the Opiz Edition (so-called proto-Vulgate) is kept in the following manuscripts: Khanmeti Gospel (VII century; Gospel of Mathew 11,8-to the end); Tsenrarkivi Gospel – so-called “Ambandidi” (IX century); Opiz Gospel (913); Jruchi Gospel; Parkhali Gospel (973); Berti Gospel (988); Tskharostvi Gospel (X century); Martvili Gospel (X century); Tbeti Gospel

(995); Ksani Gospel(X century); Sinai-15 (978); Sinai 30, Sinai -38 (979); Sinai -16 (X century); Kutaisi -176 (X century); S 405 (X century); A-1699, H-1887 (X century); Parkhali New Gospel S4927 (X century); H-1240 (XI century); Urbnisi Gospel (XI century); Mestia Gospel (1033); Palestine Gospel (1048); S-962 (XI century); Kutaisi 363 (1013); Kutaisi 688 (1054) and etc.

2Is kept in the Adishi Gospel (Except Luke 3,9-15,7 and 17,25 -23,2), Khanmeti Gospel (Mathew until 11,8-), In H 1240 (Mark chapters XIV-XV) and several parts of the Ksani Gospel. Also in the XI after the combination of the texts of the two editions of the Gospel in Georgian: Opizuri and Adishuri we get an eclectic edition, which is kept in several manuscripts of the Ksani Gospel.

3As the Will in the Vani Gospel tells us, at the merge of XII-XIII centuries it was kept in the big library of Iveria Monastery (A 1335, 266v).

4The main manuscripts keeping the Athos edition of the text are: Kutaisi 76 (Kalipos Gospel) 1060 ♂. Sin.O.19, 1074 ; Sin. N.12, 1075; Vat.Iber.1 (Vatican Gospel) XI century; A 845 (Ruisi Gospel), XI century.; Jer. 9, XI century.; Ath. 62 (Oshki Gospel) XI century; A1335 (Vani Gospel), XII-XIII centuries; Echmiadin Gospel, XII-XIII centuries; Q 908 (Gelati Gospel), XII-XIII centuries; Jer.49 , XI century; Jer.153, XII century; Jer. 93, XII century.;Jer.103, XIII century; Kutaisi.74 XII- XIII centuries; Jer.102, XII-XIV centuries; Jer.122, XIII-XIV; Kutaisi 5XII- XIII centuries.; Kutaisi 182 XII- XIII centuries.; H 1791 (1213-1216); Kutaisi 145 XIII-XIV centuries and etc.

5The oldest manuscript that includes the text of the Edition of the Gospel of Giorgi of Athos is the Kalipos Gospel, dating from 1060 (Kutaisi 76); Also two manuscripts in the Georgian collection at the Mountain of Sinai: Old collection - N 19 (Sin.O.19, 1074) an new collection - N 12 (Sin.N.12, 1075); dating from XI one manuscript of the Gospel (Jer.-49) kept in Jerusalem and a manuscript of Athos collection N 62 (Ath. 62). The transitional version of the text of the Edition of the Gospel of Giorgi of Athos is included in the primer version of the Alaverdi Gospel copied in 1054 (A 484) and Oskhi Gospel (Ath. 62) [Kvirkvelia, 2011].

6It is noteworthy that in the manuscripts that were copied and are kept on the Black Mountain we have the texts that depict every stage of the edition process: S 962 (1054, pre-Athos); Alaverdi Gospel (1054, Transitional/Middle); Kalipos Gospel (1060, Athonite); Vatican Gospel (XI century, Athonite); Ruisi/Black Mountain Gospel (XI century, Athonite); H 1791 (1213-1216, Athonite).

7The text of the Gospel kept in the Kutaisi 76 manuscript was published in 2008 by C. Mumladze, although the publication does not include the Wills and Meta-Texts accompanying the Gospel.

8We bring the Text of the Will according to the oldest inventory (Kutaisi 76)

9 It is a different issue what Giorgi of Athos meant by the Gospel of Ekvtime. It may be the Sinaxar Readings or the Gospel of Mathew and John translated by him.

10 Probably the Proto-Vulgates are meant – The Khanmet and Sabatsminda Editions

11 Probably at that time the received and spread text of the Edition in Byzantium

12

13 Comparing the Alaverdi Gospel on the one hand to the old manuscripts of the pre-Athos period, and on the other to the manuscripts that include Giorgi of Athos Edition shows that the Alaverdi Gospel totally differs from the pre-Athos texts (so-called proto-Vulgates) Its often reflected in the manuscripts that have the edition of the Gospel by Giorgi of Athos; Giorgi edited this changes on the first stage of his working process that is why they are in the Alaverdi Gospel. We also have cases where Giorgi makes changes only after three times comparing it to the Greek text.

14 A rather important text accompanies the Alaverdi Gospel, that is the Gospel of the donor, which states about the importance of the Gospel (Description of the Georgian Manuscripts; Collection A: 212-213)

15 This text in an incomplete version accompanies the Gospels copied on the Black Mountain: Vatican Gospel (Vat.Iberico1, pages 574:567), H1791–S (1213–1216). Its shortened version is attached to the Kvatakhevi Gospel dating from XIV-XV centuries (A357).

16 Although after Giorgi of Athos there were attempts to translate and edit the text of the Gospel, but it was mainly due to Exegetical interests and not Bibliological ones.

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# Axes in the Ancient and Early Middle Ages in Iberia-Colchis

## Irakli Anchabadze

An Axe belongs to the type of offensive weapons, which was used in fierce battles. This weapon was used in metal-paved wooden handle for agricultural purposes as well, so it is often difficult to separate between combat and economic axes. Based on the Archaeological data, we can argue that after spear the axe was the most massive weapon in the ancient Colchis-Iberia.

In Transcaucasia the iron axes appeared around VIII century BC. Initially they co-existed with Colchis-Koban type bronze axes and repeat them in form. It seems that at this time they mainly had a military purpose; however, it is also possible that they had some religious function as well, as an evidenced we can talk about the many miniature axes discovered in tombs. The bronze and iron axes are usually found in the tombs in the complex of other weapons (most often spearheads). The number of iron axes significantly increases in the monuments of the VII-VI centuries BC and from VI BC only metal samples are to be found [Esaian., 1985: 79]. At this time similarities with the bronze axes fall apart and the iron axes develop in their own, peculiar forms.

The starting point for the classification of Axes is the parts of the shape, width and proportions. For example, the head may be asymmetrical, which means that the head unequally expands from the haft/handle. A symmetrical axe is when it expands evenly on both sides of the haft/handle. The look of the Axe is determined by the ratio of the length and of the largest width and according to which we get broad-headed artefacts, when the head approaches or equals the width and height of the axe we have narrow-headed artefacts, whose total length is less than the width of a head twice or more [Gamkrelidze..., 2005:129].

According to the above-mentioned criteria in the Axes common for the Antique and Early Middle Ages in Iberia- three main types can be outlined: Khuakveriani Axe, Pickaxe and so-called "Tsebelduri Axe". The first two types were widespread in the early antique, Late Antique and Early Middle Ages in Iberia-Colchis, and the third type, the so-called "Tsebelduri Axe", was only found during the last stage of the Late Period of Antiquity and Early Middle Ages (IV-VII centuries AD).

### **I - Khuakveriani Axe.** There are different sub-types of Khuakveriani Axes:

**1) First Sub-type** is characterized by narrow, elongated outline. The handle hole is in the middle of the axe. They are characterized by high, square or round-wide-sharp spines and narrow mouth (average height - 21 cm., width of 3-4 cm.) [Picture1 1,2]. Such axes appear to be the earliest form of iron axes developed in Transcaucasia by the second half of the VII century BC [Kvirkvelia, 1982: 25]. The sites of discovery are - the red Shukura №11 burial, dating from first half of the VI and the second half of the VII century BC [Trapsh, 1969: 78-162], №6 burial of Ergeta I, №1 burial of Ergeta II, №4 burial of Ergeta III and №4 of Ergeta IV [Dziziguri 2002A: 4]. Similar forms of axes are found in the central Caucasus - Tslis cemetery of VII-V BC and Natsargora burial tomb №311 of the VII-VI century [Tekhov, 1980: 57-64].

**2) Second Sub-type** Compared to the first they stand out by a wider mouth and a low quit [Picture 1 - 3-9]. Some are prominent, rounded and have a bend like a flat hammer [Picture 1-7,8,9], others are straight with rectangular spines [3,4,5,6 Figure 1] (the height varies between 12-18 cm. The average width is between 6-8 cm). The axe-hammers mentioned here are found in the earlier monuments and are considered to be the prototype of the Colchis and Khoban axes [Meliukova, 1964: 67,68], in particular, according to P. Uvarov's classification they are B type of the Colchis axes, N. Japaridze names them as the II Type [Japaridze, 1953: 285], and D. Koridze states that they are IV species of the Colchis axes that was widespread during XI-VIII centuries BC [Koridze, 1965: 68-74]. They are found in burials of Ergetas and Dghvaba of the VII-VI centuries BC [Papuashvili, 1998: 40-50], 7 samples in the burials of Khulanurkhvis dating from the second half of the VII century BC to the VI century BC [Trapsh, 1951: 23], 3 pieces on the Ureki cemetery dating from the second half of the VII century BC to and VI century BC [Mikeladze, 1985: 33-34]. 15 similar objects were found in the cemetery of Brill dating from the second half of the VII century BC and VI century [Gobejishvili, 1952: 50-52], and at the cemetery of Mukhurcha of the same period [Gogadze, 1984: 28-55]. 3 copies were found in the burials of Paluris VII-V centuries BC [Baramidze, 1998: 150-155], Pichori cemetery of VII-VI centuries BC [Baramidze, 1998: 28-30], the Tomb in Dghvaba dating from VI century BC [Mikeladze, 1995: 39-43] and Sairkhe in the cultural layer dated by VII-VI centuries [Makharadze, 1991: 11-12]. They can be found in the Upper Svaneti [Chartolani, 1996: 357]. In eastern Georgia they are found in burials of VII-VI century [Tekhov, 1980: 57-64], Narekvavi cemetery of BC VII-VI century BC [Okropiridze, 1984: 212, pl. X3], 5 copies were found in Samtavro Burials of VII-VI centuries BC [Abramishvili, 1957: 115-140] and one piece in the "warrior's tomb," of Mtskhetijvris dating VII century BC [Davitashvili, 1998: 106-107]. They were recorded in the North Caucasus as well: Gelendzhik [Akhanov, 1961: 143-145], Dergavisi, Korta [Uvarova, 1900: 180], the upper rutkha [Pogrebova, 1969: 179-188], Chmi, Goliati [Uvarova, 1900: 117,285-292]. Axes with such forms were found in Iran and Armenia as well, for example, in the Toprakh-Kale settlement of the VII century [Piotrovsky, 1939: 162-163].

Axe-hammers were also used in the classical (VI-IV centuries BC) And Hellenistic (IV-I centuries BC) period, in West as well as East Georgia. They showed up in Dapnari in a tomb of IV century BC [Kiguradze, 1976: 61. Tab. V3], Dablagom [Kuftin, 1950: 36], Hellenistic period cemetery of Dzevrula [Kuftin, 1950: 198], four pieces were found in the local complexes of the VI century BC [Baramidze, 1977: 41-43] and in Kutaisi [Davlianidze, 1983: 52]. They are found in Abkhazia in Guadikhu in the so-called "top group" burials of the VI-IV [Trapsh, 1969: 76-78], the two tombs of the red district [Trapsh, 1969: 183], Sochi area [Voronov, 1979: 69], burials of V-II centuries BC in Sukhumi mountains [Kalandadze, 1954: 12-23], 4 pieces were found in the layer of III-II century BC in the Eschera settlement [Shamba, 1980: 47,48] and 3 copies at the Merkheuli burials of the VI century BC [Baramidze, 1977: 39]. In eastern Georgia they were found in Beshtasheni [Kuftin, 1949: 224-232], and Natsargorisa V-III centuries BC [Ramishvili, 2003: 97,98], two pieces in Abulmugis burials of VI-IV centuries [Khokhobashvili ... , 2008: 118-121], as well as Manglisi, Gomareti Asureti, Santa [Davlianidze, 1983: 50.139] and the cemetery of Etso [Shatberashvili 2003: 121].

The both versions of the Khuakveriani Axes described above (the first and second subtypes) bear great resemblance with the Scythian samples, so in scientific literature, they are often referred to as "Scythian axes" and, therefore, it was thought that they were brought in by the

Scythians [Martirosian, 1964: 290]. However, a significant part of scientists believe that on the contrary, the Scythians mastered it in the Caucasus based Colchis-Koban bronze axes of the VIII-VII centuries BC in the Western Caucasus, during the forming process of Khuakveriani Axes. During VII-VI centuries BC Khuakveriani Axes were widely distributed in central Caucasus. Presumably, at this period while traveling from Asia in the West and the East Caucasus, the Scythians were introduced to the weapon and learned it [Esaian ..., 1985: 86]. Khuakveriani Axes iron extended to the North Caucasus from Central Transcaucasia in the VI-V centuries BC [Vinograov, 1972: 250,251].

**3) Third Sub-type** is considered to be the so-called "sekiriseburi" (half-moon shaped) Khuakveriani Axes common in the Colchis in the IV-II centuries BC (The height varies between 11-17 cm. The width is of 8-12 cm.) [Picture 1. 10-24]. They are distinguished by a symmetric or asymmetric wide mouth, which sometimes amounts to a total height of the axe. One piece of such axe was found in Vani, Akhvlediani Hill, II exploration trench of the Hellenistic layer [Lortkipanidze, 1976: 182], 7 samples were in several tombs of the Sukhumi Mountain of V-II centuries BC [Kalandadze, 1954: 27-35], 6 pieces – in the younger groups of Guadikhus Burials [Trapsh, 1969: 242,247,260] and 3 similar axes in Eschera settlement in the layers of the III-II centuries [Shamba, 1980: 48]. The same are the accidentally discovered iron axes from the river shores of Besletis and Bombora [Voronov, 1969: 53]. The axe is found similarly by accident in Sochi [Voronov, 1979: 70]. This type of axe was unearthed in a tomb in eastern Georgia - Kanchaeti [Gagoshidze, 1964: 52]. We can say that such kind of Khuakveriani Axes appear on the verge of V-IV centuries BC and exist until centuries BC. They are found mainly in western Georgia (Abkhazia). They have not been found outside Georgia yet, but images depicting it are found on Scythian artefacts, which were discovered on the territory of present-day Russia.

**4) Four Sub-type** highlights sharp, Khuakveriani axes, which are found in Brille and in Samtavro [Esaian..., 1985: 86], in the Natsargori burials of V-III centuries BC and on the territory of Armenia (Musier VII-VIII centuries BC). They are more common outside the Caucasus, in the Scythian complexes, and therefore their Scythian origins re quite probable.

**5) Fifth Sub-type includes** flat-handled, a bit bent, wide-mouthed axes. Such axes were discovered in the layers of II century BC in the settlement of Sarkini [Dzidiguri 2002: 177,178].

In the archaeological remains of the Late Classical period in Iberia and Colchis, Khuakveriani axes were found, which stands closest to the above-described second subtype of early ancient Khuakveriani axes. They are characterized by low rectangle-shaped or round-shaped handle, and asymmetric, narrow or oval hole on the handle [Picture 5]. They are, in general, found in II-VI centuries BC. Totally in Georgia 39 pieces of Khuakveriani axes dating II-VI centuries BC were found [Picture 8], out of which 29 are found in Abkhazia. The Late Antique and Early Middle Ages archaeological culture, is called as the "Tsebelduri Culture", and its main characteristic feature is the large number of axes. In its various complexes about more than 200 different types of axes are revealed (the vast majority of them belong to the so-called "Tsebelduri type" of axes). Here, almost every other warrior was armed with an axe. In most cases axes are found in the tombs along with the spearheads. Three Khuakveriani axes are found in the three graves of Apushti dating IV-VI centuries AD [Voronov..., 1970: 188], 14 pieces of Khuakveriani axes were discovered in the different necropolis of Tsibilium (Tsibilium I, II, X and XI) [Kazanski. ...,

2007: 29]. On the right side of the River Kodori in the village of Khutia in the burials of IV-VI centuries AD six axes showed up, from which four of belong to the Khuakveriani type [Chartolani, 2010: 14]. Per piece is found in Akhachcharkhus tomb №44 AD of IV-VI centuries AD [Shamba, 1970: 44,45], one in the tomb of Abgidzrakhus [Voronov, 1969: 60], also in the burials of Akhatsarakhus, Azantis, Lari, New Athos, in the village Abgarkhuki (Gudauta district) and the IV century AD cultural layer of the Bitchvinta settlement [Shamba, 1970: 44,45].

These types of axes are found outside Abkhazia, in the rest of Georgia. It is found in №1 burial tomb dating from II century AD in the village of Li [Didziguri, 2002: 117]. Samples are found in Kldeeti and Armaziskhevi dating from II AD [Lomtadidze, 1957: 18]. Such Khuakveriani axes were found in the late Roman burial ground in Pichvnari [Picture 5]; it has a round hole and a massive, rectangular, slightly bent, mouth-narrowed handle. The tomb containing this material dates back to the IV century AD [Kakhidze ..., 2004: 128]. Similar axes are found also in Nokalakevi, Vardtsikhesa and Tsikhura [Ramishvili, 2003: 25]. In eastern Georgia they are found in Akhrisi tomb dating I-III AD [Makalatia, 1951: 185], and the Nedzikhi cemetery and Urbnisi [Ramishvili, 2003: 25]. Similar patterns are found in some burial ground outside of Georgia for example in Crimea, in the necropolis of Kharaksi, which V. Blavatskis dated by the first half of the V century AD and the North Caucasus, in particular, the Kortsii tomb [Shamba, 1970: 44,45].

The prototype for the Khuakveriani axes of the Late Antique and Early Middle Ages can be regarded the Khuakveriani axes that were common in the previous era in Georgia and the Scythian world (VI-I centuries BC).

Presumably, this type of axe used more economic activities, for example, for forging, making holes on logs, rather than fighting, but, if necessary, could be used for this purpose as well [Artalakva, 1976: 48].

Separately, as the other type we can distinguish the so-called "pickaxe". It has a round hole in the handle, narrow mouth and a high flat spine [Picture 7]. They are rarely found in the tombs of men. Like the Khuakveriani axes, their prototypes can be found in the tools of the same shape in the earlier antique and Hellenistic period. For example, they show certain similarities with the above-mentioned fifth subtype. The weapon was of purely agricultural purposes and used for sharpening rock and wood or other purposes.

The third type is the so-called "Tsebelduri axe". If the above described Khuakveriani and pickaxe samples were used for agricultural purposes, the "Tsebelduri axe" was a sacred weapon. It is characterized by sharply separated or slightly noticeable throat, slightly bent forehead and curved, asymmetrical, down allowed wide entity.

In the type of Tsebelduri axes a few versions are distinguishable. The Archaeologist I. Voronov characterized two forms: axes with angular and axes with rounded handle holes. M. Kazanski provided a more extensive classification: the first is characterized by long corners of the throat [Picture 2], which is the earliest and was mainly spread in the last stage of the III century and IV century. The second is marked by short oval-shaped pipes as well as a relatively short mouth [Picture 3], and which are mostly found in the tombs dating from IV-V centuries.

The third has a short handle, but has an extensive, "bearded" mouth [Picture 4]. The latter can be found in the IV-VII century monuments [Kazanski, 2007: 29]. Their dimensions vary: the height of the axes ranges from 11 cm to 19 cm, the width - 9 cm to 15 cm., the spine is 2,7X4 cm in diameter on average. There is an assumption that the axes fully developed in the XIII-XIV centuries, and then continued its existence.

Tsebelduri type axes were found in the complexes dating from III-VII AD, such as Akhatsarakhu, Alrakhu, Akhachcharkhu, Apiancha, Apushta, Abgidzrakhu, Aukhuamakhu, Atara, Lari, Tsibilium and Shapka. Most of the axes fall in IV-VI AD. In the 12 cremation burials of Olginskoe along with other inventory eight such axes were discovered [Gzelishvili, 1947: 93]. Tsebelduri type axe was also found during excavations in the Tsibiliumi fortress, VI century cultural layer [Voronov..., 1982: 127]. Similar types of species were found in other places of Abkhazia as well: four axes were accidentally discovered in the village of Chkhalta [Chartolani ..., 2010: 10], two copies of the same axes on the right side of river Kodori in the village Khutia burials dating from IV-VI centuries AD [Chartolani, 2010: 14]; one piece was found in Gagra, Pitsunda, Khashupse, Lata, Merkheuli and on the left bank of the river Tsikhervis [Trapsh, 1971: 148]; 6 pieces were found in Sochi [Воронов, 1979: 97]. As a result about 160 "Tsebelduri type" of axes were discovered (which represents the majority of the total number), and 25-30% of the discovery is accidental. They are usually found in burials along with other weapons. This fact indicates that the axe was not the main weapon and was always considered as an auxiliary tool.

As for the rest of the Georgian territories, two pieces of the same axe were found situated in Ureki, which the N. Khoshtaria dates back to the Late Antique period [Khoshtaria, 1955: 63]. One similar axe showed up in Nokalakevi, Vani and Tsikhisdziri №1 inhumation tomb, which dates IV century AD [Inaishvili, 1993: 83.84]. A Tsebelduri type of axe was found in the village Makharia of Zugdidi district and which are nowadays kept in Zugdidi Museum. Three Tsebelduri types of axes were found in Pichvnari, two of them - in burials dating from IV-V centuries AD, and the third – by chance [Kakhidze ..., 2004: 128]. In the V-VI centuries layer of Vardtsikhe a Tsebelduri type of miniature axe was excavated [Japaridze, 1989: 107.108]. Accidentally in the Village of Kinoto a bronze axe was found [Lomtadidze, 1957: 6], which in its form can be attributed to the type Tsebelduri. There are also other verbal statements of their discovery: Racha-Lechkhumi, Dzveri, in the villages of Terjola, Gogna (reserved in the school museum of Chkhari), Azhameti [Japaridze, 1989: 107.108]. The same form of axes have been discovered recently in the near the mountain range burials of the V century near the river Inguri (v. Lenjeri) and Tskhenistsqali (v. Khopuri) [Chartolani ..., 2010: 10]. One of the latest achievements is the axe accidentally found in 2011 in village Nakipari of the Mestia District. In the Jietis burials (southeast of Chiatura) dating II-III centuries AD the №6 and №27 burials turned out to have Tsebelduri types of axes. The first is characterized by a short mouth and slightly noticeable throat. Its height of 15 cm., handle tube diameter - 4 cm. The second axe found in the tomb is marked by a wide mouth and a slightly separated throat. Its height is 12 cm, and diameter of the handle tube - 2 cm [Songhulashvili, 2006: 83]. From the Jieti artefacts noteworthy is the axe discovered in the tomb №6 which fall in form with M. Kazanski's second classification, which are placed in the IV-V centuries, and the second, the sample discovered in tomb №27, belongs to the third form of the same classification, which is the most typical and later modification of the

Tsebelduri axe (IV-VII centuries AD). Therefore, dating these burials from II-III centuries AD is quite controversial.

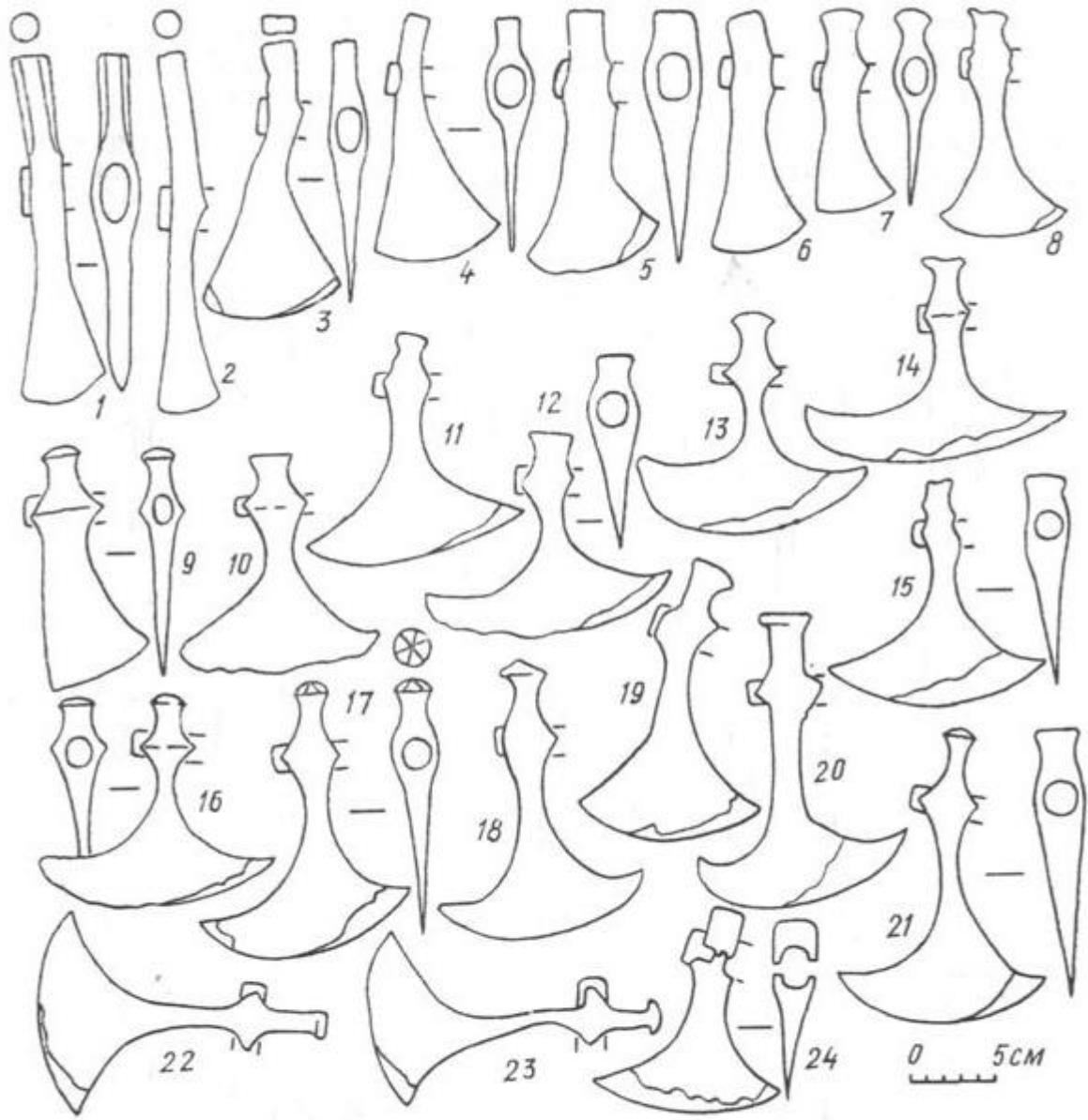
Their discovery away from Abkhazia demonstrates that this type was not confined to only one region, Abkhazia, but it was spread all over the West Georgia [Picture 9]. The same is indicated by a miniature axe discovered in Vardtsikhe that should be considered as a cult object or a toy, which further suggests that this type of Axe was spread throughout the historic Egrisi [Japaridze, 2006: 179]. It is called "Tsebelduri" according to the first place where it was discovered.

Typically, in the tombs of the deceased axes are fixed to the left shoulder, along with spearheads (rarely with the right shoulder). In some cases, they turned to be on the left or near to the left thigh of the deceased on the belt, with the head of the axe facing below. Therefore it can be assumed that these axes were worn on the left and on a belt [Voronov..., 1982: 128]. In Germany, the Czech Republic and Slovakia and the late Roman Axes discovered there bear resemblance with the Tsebelduri axes [Kuftin, 1949: 93]. The Archaeologist B. Kuftin based on the works of V. Osborn pointed out that axes of such forms are found in Germany and Bohemia. In the Museum of Maine axes are kept, which are known in German scholarly literature as Bardiche (from German can be translated as "bearded") and they are not different from the so-called "Tsebelduri Axe" [Japaridze, 2006: 178.179]. In the Western and Russian scientific literature they are often called "bearded" axes due to the shape of their mouth [Belurava, 2009: 28]. Such Axes are found on the territory of Turkey, so it is quite possible that the VI century Byzantine army axes, which are recorded in the written sources, are similar in form to the Tsebelduri [Voronov ..., 1982: 128]. It is also close to the Frankish axes, the so-called Francisca, which reportedly existed in V-VI centuries AD. The similarity between Francisca and Tsebelduri axe can especially be observed in the length of the handle. We have information about the Tsebelduri Axe's handle due to the image on the cult stone [Picture 6], which corresponds to a degree of the length of the axes discovered in the Frankish tombs (30-40 cm). Such short-handled axes the Franks used for throwing on distances. According to Procopius of Caesarea, the axes "The iron was strong... the wooden handles very short. They throw the axes at the enemy that breaks their shields and in such way they kill their enemies "[Voronov..., 1982: 128]. One would think that the Tsebelduri axes were used in the same form, especially when warriors had other weapons as well. The prototype of the Tsebelduri Axe is not defined. Linking them to the Colchian axes of the Bronze-Early Iron Age, then the classical and Hellenistic period is interfered by the significantly different forms, as well as a number of technological features of their production [Japaridze, 2006: 178.179]. As a prototype of Tsebelduri artefacts the Early- and Middle Bronze Age Khuamiliani axes cannot be considered, including to the lack of chronological distance and the non-existence of an intermediate type. Interesting seems the fact that in the areas populated by the German tribes similar types of axes appear relatively later, at the same time as the Eastern Black Sea Territory.

In conclusion, it can be said that the spreading of "Tsebelduri Axe" is connected with imports, which came from Northern-Western regions and was related to the activation of the Germanic tribes. Maybe this import was done due to the Roman and Byzantine garrisons. It is known that the "Germanization" process of the Roman legions begins from the end of III century AD, which meant not only having soldiers of German origin in the legions, but also to some extent the

adaptation of the German weapons arsenal to the Roman one. Archaeological excavations have revealed that from III-IV centuries AD along the coastal strip re-expansion and reinforcement of the Roman fortress become rather active. It can be argued that that for the time being the garrison stationed there should have been fairly "Barbarised" (Germanized). In the same period "Tsebelduri Axes" appear. Apparently, the local population adopted it quite fast and was of wide usage.

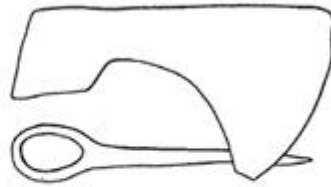
The opinion mentioned above can be confirmed by their topography of distribution in Georgia: all the samples are found in western Georgia, which confirms its western origin, and their large majority can be found near the sea coast, especially in Tsebelda, where important military-strategic way and the whole system of fortifications were gathered on the road from Sepastopol to Khlukhori; this statement once more indicates their direct connection with the Roman and Byzantine military garrisons.



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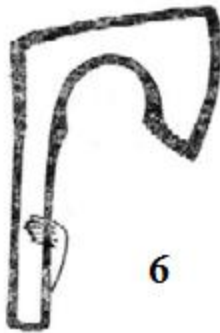
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# Some Ceramic Forms in Western Georgia (I-IV Centuries A.D.) Koba Koberidze

The territory of East Georgia, the rare burial grounds and the settlements of the Late Classical period show evidence of a certain group of ceramic products, which is clearly different from the material that was used for everyday life. This becomes especially vivid due to their different morphological features, as well as the apparent rarity of ceramic forms and the context of discovery. Such ceramic products, presumably, were being prepared for other kind of special occasion.

These are bicorporal jugs, *amphoriskos*- and *Askos*-shaped vessels, glazed vessels, which attract attention due to their different and rare forms and that is what distinguishes them from the ceramic products for everyday use. The impression is that most of these were specially prepared to be penetrate into the tomb<sup>1</sup>.

## Bicorporal Jugs

In the burial grounds of Samtavro, dating III-IV centuries was found a Jug, of clay which was straw-colored, with three-lipped mouth and two bellies. On the upper belly it has one ear and on the lower – two. The jug is 14,2 cm. tall (Picture 1). The lower belly has two rows of bumps around [Manjgaladze, 1985:95].

One more jug is found in the burial ground of Baiatiskhevi dating III-IV centuries. Characteristic to them is a round, open mouth. The upper part of the corpus is a sphere-shaped pot, which is covered with bumps and the same is molded on the lower part as well. One can trace red paint on the jug. Its height is 10,5 cm (Picture 2) [Nikolaishvili 1995:105].

It is noteworthy that both bicorporal jugs are found in the burial grounds of children of the age of 7-8. It is not excluded that the vessel was used for medical purposes (apparently, some drug or medical fluid was deposited) and in daily life this was the vessel used for the children, where it was found.

The two-bellied jug is in Western Georgia as well – the tomb of Kldeeti, which is dating from II century AD (Picture 3). Due to its different morphological marks these Jugs were considered as ritual vessels [Lomtadze, 1957:26].

## Glazed Vessels

The glazed vessels of the late-antiquity period are quite a rarity. As we can guess during this period they were made for special purposes. Presumably, glazed vessels during I-IV centuries were affordable only for the noble, and it could also be argued that they stood on the same rank as jewelry.

In Trialeti, namely Betnasheni, Amphoriskos-shaped, two-eared, blue, glass-like, glazed vessel was discovered which held some Macedonian Dinars. Based on it and some other necklaces B. Kuftin assumed that the vessel dated from I A.D (Picture 4) [Kuftin, 1941:25].

Noteworthy is the glazed, two-eared clay vessel (Amphoriskos) found in the burial grounds of the Noblemen of Armasiskhevi, which has narrow, cylinder form, narrow neck, high, pear-like belly and a wide bottom. The mouth is surrounded by a wide lip. The ears are attached to the neck and belly. There are two parallel grooving around the belly. The surface is covered with blue glaze. The glaze is of poor quality. The glaze has ugly, different shades of colour and is guttered from place to place. The Amphoriskos is 18 cm high (Picture 5).

This is the only clay vessel found in the burial grounds of the Noblemen of Armasiskhevi. The tomb belonged to a child aged 7-8) [Mtskheta..., 1955:101].

This glazed pottery is a sign that in the late antique times glazed vessels were regarded just as valuable as jewelry and were specially made for tombs. The Amphoriskos dates II A.D.

Four more glazed vessels were found in the burial grounds of Samtavro dating III-IV centuries. One from it is a small pot – thick-skinned and covered in green glaze. It has a straight mouth, distended belly, two false ears and a heel. The clay is small-grained, burnt out in light grey colour. It is 6 cm high [Manjgaladze, 1985:64]. This small pot like the glazed vessels of Armasiskhevi was found in a child's burial ground (Picture 6).

In the same burial grounds has been found three clay vessels in the form of Amphoriskos. Characteristic to them is an open mouth, low, narrow neck, pear-like belly, a small heel, two ears – attached to the neck and arm. The glaze is uneven in some places. All of the three Amphoriskos are glazed in green. Their heights are 14-17 cm (Picture 7).

The Amphoriskos were found in different tombs and in two cases they are part of the family inventory, where three dead were buried: A Man, A Woman and a young of 13-18 years [Manjgaladze, 1985: 63,65,96].

Two green-blue glazed Amphoriskos were found in Khoghtoskhevi burial grounds (near Khornabudzhi) dating from the end of III A.D. to the first half of IV A.D. [Sinauridze, 1967:144] (Picture 8).

The Amphoriskos of Khoghtoskhevi burial grounds are identical to those on the Samtavro burial grounds. It may also be possible that they were made in one and the same workshops<sup>2</sup>. Rather interesting is that the Amphoriskos discovered in Khoghtoskhevi as well as Samtavro are a part of inventory of Family Sepulchers where three dead were buried.

The Amphoriskos discovered in Aragvispiri (Dusheti Region) are like the glazed ones found in Khoghotoskhevi as well as Samtavro. The difference is that the Amphoriskos discovered in Aragvispiri is not-proportional and is modeled by hand. The surface is covered by green glaze and dates from III A.D – beginning of the IV A.D. [Robakidze, 1982:91].

On the settlement of the new Jinvali a minor sized, blue-glazed vessel was discovered. It has a narrow neck, open mouth and pear-like belly, and a little separated bottom. The Ketsi (earthenware frying-pan to bake maize-flour) is so massive that the inner space can hold liquid. Its height is 7,5 cm (Picture 9). The vessel is dating from III A.D [Ramishvili, 1983:110].

Due to its small capacity, it probably was used to store some medicine or some other fluid substance.

A blue-glazed vessel of the same form and probably same importance was found in the burial grounds of Urnisi. It has a pear-like body and a small heel. The vessel is 7 cm (Picture 10). The vessel lay on the body of the dead. The vessel dates from IV A.D. [Chilashvili, 1964: 64].

In Georgian there are 34 glazed vessels of the late antique period. They are made of white, kaolin clay either by hand or by machine tools. The level of their burning out is medium. Mostly they are glazed in green; they are fully glazed except the bottom and the heel.

There are many versions about their emergence: some argue that they are locally made, while others argue that they were imported [Manjgaladze, 2008:72].

These vessels date from III A.D to the first half of the IV A.D.

While comparing them to other glazed ceramics (Northern Black Sea, Pergamum, Rhodes, Uruk, Armenia, Dura-Europos) underlined the difference between them, which can be detected in form, colour of the clay and glaze, the quality of making. A resemblance but not identical seem the glazed vessels of the Dura-Europos (Syria) due to form, colour of the clay and glaze, but the main difference is that the Syrian production is of rather high quality.

After a microscopic analysis [T.Morchadze, 1979] which attested that the glazed vessels and the vessels found in Mtskheta, near the village Kodman, are identical a thought arose that the glazed vessels in Georgia were made by the imitation of the glazed vessels in Syria<sup>3</sup> and that in the III-IV centuries Mtskheta had a centre for producing glazed ceramics [Manjgaladze, 2008:73].

The glaze is a glassy substance that is attached on the ceramic product by burning out, that is put on the clay vessel, giving it smooth surface. The thickness of the glaze is 0,15-0,3 mm. Glaze is a silicate. The essence of the glaze can be various, but the main part of it is SiO<sub>2</sub> mineral, which we come across in the nature in many kinds (Quartz, Crystal, Flint, Quartzite, mountain crystal, etc.). Lead in the form of rust is also used to get glaze.

The glaze is easier to fuse than clay. Glaze has double importance: one practical, the other decorative. The glaze evens the surface of the vessel, closes the forms, that on the one hand

defends the clay from unhealthy influence and on the other hand the glazed surface can be easily washed and the vessel is also waterproof, chemically durable and beautiful.

The use of glaze requires mastery from the potter as well understanding of clay and glazing. Every glaze, no matter which methods and rules are being used, has the following requirements: the glaze should be attached to the surface of the vessel tightly and firmly, the glaze should not gutter in places. The glaze should not break or fall off the surface; it should not dissolve in water, acids and etc. [Japaridze, 1956:18].

It could be argued that the rarity of glazed vessels in the late antique period is due to the fact that during this time the characteristics of glaze was not yet fully understood and therefore there was no basis for serial production.

### **Askos**

On Eastern Georgian territory Askos-shaped vessels have been found, which are thought to have emerged in I B.C. and existed until IV A.D.

Two Askos-shaped vessels were found in the late-Hellenistic burial grounds. The corpus of one of these vessels looks like a seated duck. It has a beak-shaped mouth; the twisted ear is horizontally attached on it. The belly is round. Its surface is smooth and it is tinted with red colour. At the end of the mouth it has two bumps, which express the eyes of the bird (Picture 11) [Tolordava, 1963:43].

The second Askos-shaped vessel is also painted red. Its body is elongated. The ear is horizontally attached to the corpus from above. Its body is simple (Picture 12) and dates from I B.C. [Tolordava, 1980: 56].

Another late antique (I century A.D) Askos-shaped vessel was found in Svetitskhoveli I District (near Svetitskhoveli) burnt out in pink colour and then afterwards painted in red. It has a low gap-beak shaped mouth; the body is round; in a shape of a pot; it has a low heel. The vessel is 12,3 cm high (Picture 13) [Apakidze... 1978:140].

The Askos-shaped vessel is found in the burial grounds of Zemo Avchala, which does not have a part of mouth and neck and ear. Only a small part of ear attached at the body of the vessel can be traced. In scholarly literature this Askos is mentioned as a closed boat-shaped vessel [Makalatia, 1928:177].

Two Askos-shaped vessels are found in the burial grounds of Samtavro dating from II A.D. Such vessel has two-mouths, out of which one is three-lipped and the other round. These two mouths are connected to each other with a bow-shaped handle. The place where the ear joins the three-lipped mouth has a hole and a small bump, and on the other side it has only a bump. It has

a sphere belly that has a belt consisting of slanting cookies. It is burnt out and staw-coloured. It is 11,7 cm high (Picture14) [Ivashchenko, 1980:79].

Second Askos-shaped vessel is also three-lipped and has a long neck. The ear is attached to the mouth and the end of the corpus. The body is simple and has a long boy. The vessel is 11 cm long (Picture 15) [Ivashchenko, 1980: 79].

Interesting enough seem the two Askos-shaped vessels discovered in Baiatiskhevi burial ground in III-IV centuries A.D: they look like stylized images of birds. They have three-lipped mouth, long neck, oval-shaped ear and an ornamented tail. It has two bumps at one side and two bumps on the other. These two vessels are nearly identical in their shape. Different is their ornamentation: One has a band around consisting of lines (Picture 16), paint can also be traced. The second Askos-shaped vessel has stripes, it has three bands around consisting of bumps (Picture 17).

One Askos-shaped vessel is found in the tomb of a child (6-8 years old) along with bicorporal jugs, and the second vessel was an inventory of a noblewoman's tomb [Nikolaishvili... 1995: 105,130].

One more Askos-shaped vessel is found in the tomb of Jinvali dating from III-IV centuries A.D. and which also look like stylized images of birds. It has a round mouth. Its body is designed with oblique ornaments [Ramishvili, 1982: 35].

As we see on the territory of Eastern Georgia the Askos-Shaped vessels appear from I century B.C. Characteristic for these vessels are the horizontally attached ear, round or a bit long belly, bottom with a low heel or without one, surface painted with red paint and a body without ornament. They do not have a neck.

The Askos-shaped vessel discovered on the Svetitskhoveli I District which stands morphologically near the Askos-shaped vessels of the I A.D.

From the II A.D the Askos-shaped vessels have some morphological changes: they get three-lipped mouth<sup>4</sup>, their neck and corpus becomes longer. The ear is attached to the mouth and is not any more horizontally clayed to the corpus. From this period two-mouthed Askos-shaped vessels also develop (Samtavro). We also have bumps in the upper part of the ear and small holes at the end of the ear, which reminds us of the Fowl-motif. During this period ornament appears on the corpus and the heel disappears.

The forms established in the II century AD continue existence in the III-IV AD (Baiatkhevi, Jinvali), and we have examples of tincturing it with red paint.

Askos – a tea-pot shaped vessel – in the Greek World was used for oil and other kinds of species or perfumes. The shape of the Askos enables the drop-by-drop flow of fluid (oil, perfume, honey)<sup>5</sup>. Askos developed in V century BC and existed until the end of the IV century BC [Kakhidze, 2007: 116].

It may be possible that the Askos discovered in Western Georgia is not only connected with the Askos spread in the ancient world but also to the vessels that existed in the Near East. They can be found in Mingachevir ceramics, in the ceramics discovered near River Amy Daria [Kaziev, 1960:26].

Amphoriskos like Askos were used for storing different kinds of oils and perfumes.

The bicorporal, Amphoriskos- or Askos-shaped vessels are a rarity and their unique forms maybe a sign that we have to do not to deal with common/everyday usage but with special ritual-connected vessels.

After a close examination of the ceramics we may argue that potters in those times on the one hand created massive productions for common use and on the other hand created ceramic pots of different forms for exceptional occasions, which should have had another importance attached to it.

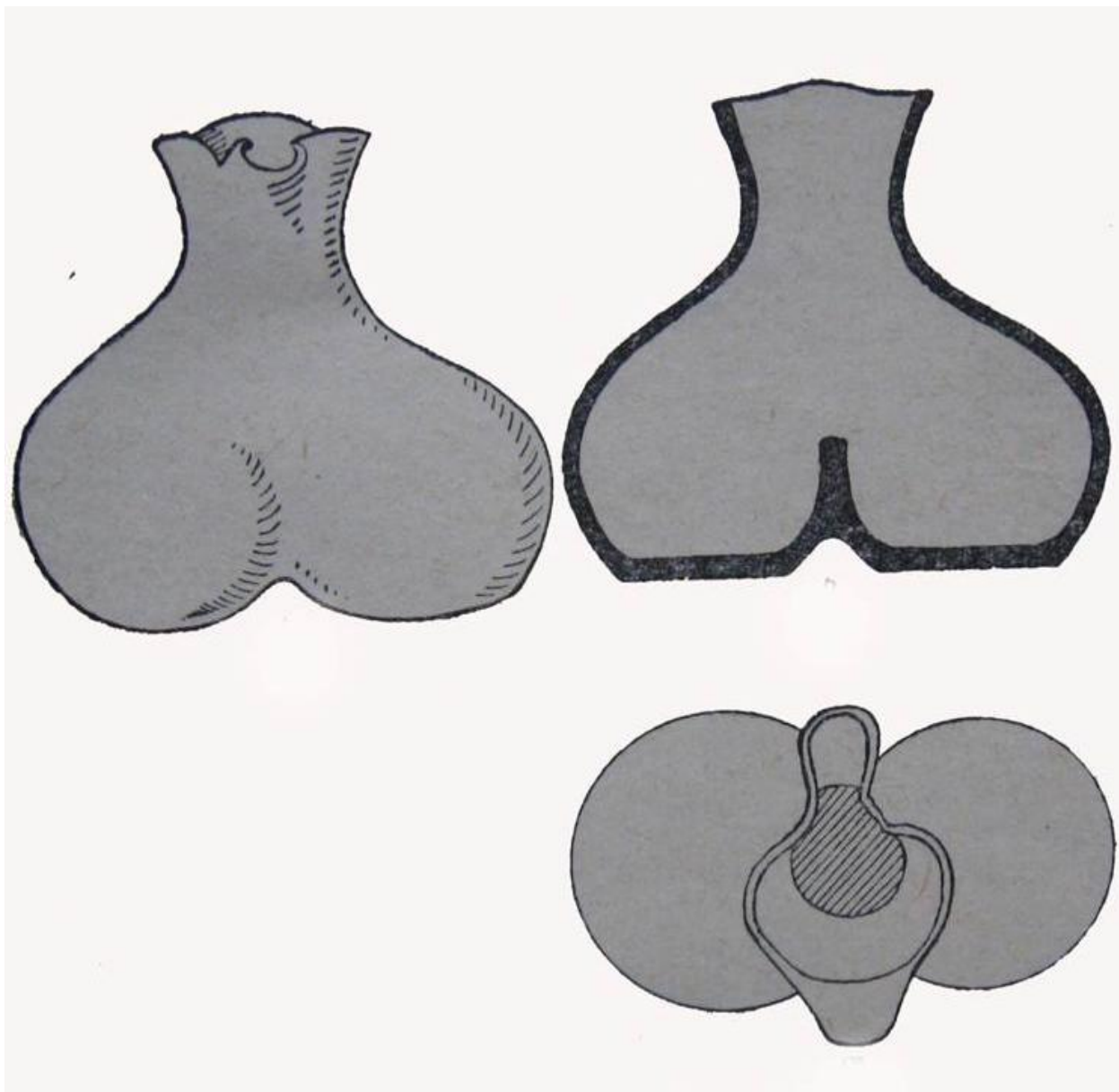
It is not accidental that the glazed vessels from the burials of the Samtavro and Armaziskhevi nobles, Askos-shaped vessels from Baiatiskhevi, two bicorporal Jugs from Samtavro and Baiatiskhevi were stocked in the Child's Sepulcher, and the discovered Amphoriskos were parts of the Family Burial Ground, where three dead were buried.

Therefore, despite the degradation of the ceramic vessels, which was caused by the increased interest in glass and metal in the late antique period of Georgia, Ceramic vessels still remained as a part of common life and does not lose its diversity. Pottery was still one of the most important fields of workmanship and it is not fully replaced by metal creations. One argument in the favor of this thesis can be that in the tombstones of the late antique period glass and metal objects outnumber ceramic creations. This can be seen not only in the tombstones and cities of this period, but also in the tombs or houses of noblemen/women (The castle of the Queen in Gori, royal residence in Bagineti), what was due to the practical or ritual use of the ceramic vessel.

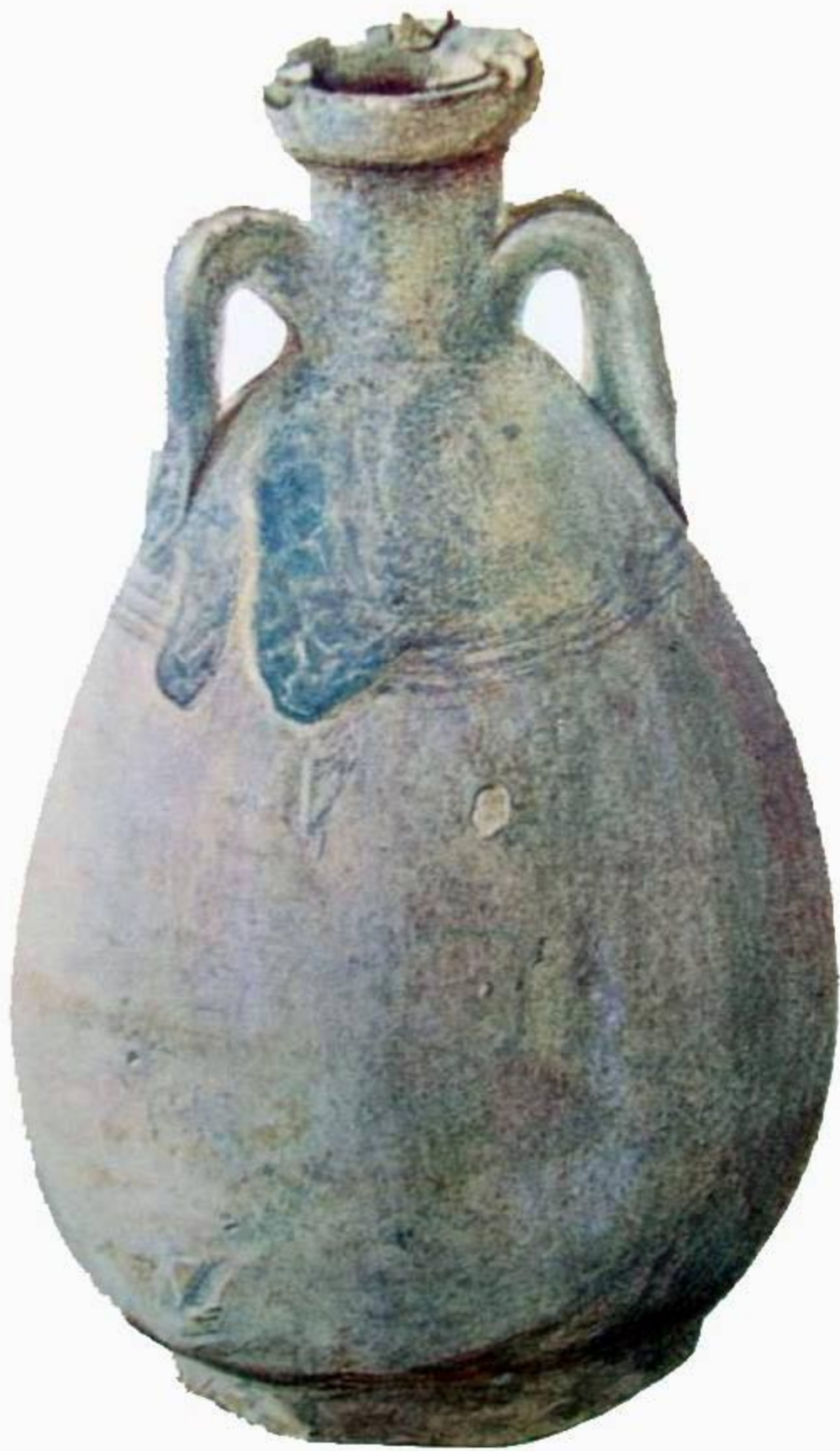
1 Such type of ceramic products is mainly found in tombs and we rarely come across of them in ancient settlements.

































The vessels of Khogoto and Samtavro date from III-IV A.D.

3 We may think about it due to the form, clay and colour of the glaze, and technique of glazing.

4 We do not meet the “beak” motif any more

5 This form was regarded as Lydian in the Ancient World

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# **Folk Imagology: Georgian Ethnic Stereotype in Russian Mass Culture**

## **Mariam Miresashvili**

The process of Globalization leads us to de-level of National characteristics in many spheres of public life. This is why many researches became more and more interested by the issues of ethnic stereotypes, national features. When we say “Typical Russian”, “Typical Armenian”, “Typical English”, etc. we have in mind the complexion of features that are characteristic to this or that ethnic stereotype; the latter represents a consolidated look, which represents the specificity of this or that nation's ethnic or cultural characteristics, the national psychology and the tradition of both nations - on the one hand, those who are stereotyped object of evaluation, and on the other hand, those who established these stereotypes in the nation's mentality.

The process of researching the problem of ethnic stereotype/national characteristic leads to the issues of how individuals/groups of individuals perceive themselves as ‘our’, and draw a line between ‘others’, in most cases the ‘others’ have such traits that are perceived as negative from the other group labeling them as ‘others’. It should be noted that the union of individuals (‘ours’) is base not only on collective memory or myths, but also during common sense, while categorizing or stereotyping the image of ‘other’. Imagology, derived from the English word ‘image’, is a discipline dedicate to fully understanding the problems outlined above. It includes theoretical basis as well as practical, which tries to understand how social, cultural and ethnic unions aid in the process of creating the image of ‘others’ [Anderson,1991; Hechter, 2000; Geary, 2003; Сванидзе, 2003 etc.].

While discussing the evaluative nature of national/ethnic stereotypes Endo (Inner) and Egzo (Outer) ethnic stereotypes are differentiated. Endo Ethno Stereotype is an image that a nation has about itself (for example what Georgians think about Georgians); as for Egzo Ethno Stereotype, it means how an image is being created about one nation from the side of another nation (for example how are Georgians perceived in the mentality of Russians, Armenians, Baltic States, etc). The ethno stereotype created in the collective memory may date not only several years but many centuries. Endo Ethno Stereotype in most cases has a positive connotation but there may be cases when some negative aspects of the nation can be shown. Differently from this Egzo Ethno Stereotype can be either radically positive or radically negative. This depends on many different aspects such as the historical memory of the nation, the political, social and cultural relations between the two nations. As an example an extract from a XVII century Polish Chronicle can be brought: “We do not boast as much as the Germans do; we are not as bloodthirsty as Moskals; we do not use as much poison and in every case as the Swedes; We do not steal like the Hungarians; We are not as Snobs as the English; We do not seek Revenge as the Scots do” – such was the idea of the Polish two centuries ago about their European Neighbours; Although it should be noted that after several centuries their attitude changed that can be clearly seen throughout a number of Imagological material [Stereotypes and Nations, 1995:15-54].

It is unarguable that due to its discourse nature the basis for the creation and spreading of National Stereotype/National Myth Folklore and Fiction is widely being used. Literature is a means to create national stereotype as well as afterwards plays a great role in its development. Literature can be used on the one hand to create ethno stereotypes in the memory of a nation and on the other make a difference in these believes. Folklore and Literature depict the attitudes of a nation towards other nations and cultures. This can be either said from the side of the narrator, or foreign characters or by the ideas other characters express.

Scholars differentiate Fictional and Folk Imagology. The creator of Fiction and a foreign character is the author of the book, who has his/her own conception, point of view, attitude and therefore his/her ideas are dominant when he/she is writing about the ethno stereotype of another Nation. As for Folk Imagology (Sayings, Puzzles, Jokes) we deal not with an individual creation but with a one; it is widely known that in the establishment of a negative ethno stereotype of “other” nation Mass culture plays an important role, which includes Anecdotes, which is a genre deviation of Folk Imagology. Nowadays nobody argues that Anecdote is the most productive form of Folklore; its reaction about the actual problems in the society is fast and includes practically all spheres of social life: Politics, Business, Religious Institutions, Family, etc. Anecdotes show the point of view of a particular social class, their reality and their relations towards it; therefore an Anecdote is a mirror of civil consciousness which in the prism of “laughing culture” [Bakhtin, 1990] shows the social realities and civil attitudes.

The famous scholar of Folklore V. Khimik notes that only in Russian Culture do we come across to the term Anecdote<sup>1</sup>; The English call Anecdote a joke, a canned joke, or a funny story; The French refer to such a case as “histoire”; As for the Germans they use the word “witz” to describe a witty remark or saying [Khimik, 2002:23].

In the respect of how the text is organized the Anecdote has a stereotypical structure; it consists of two parts: Introduction and Resolution. The first part deals with the plot, and the second with the witty or unusual outcome of the situation, which may be even paradoxical in some cases and which creates the comical effect in the Anecdote. Generally, the comical effect can be attained by two ways:

- So-called “referential” Anecdotes deal with the irrelevance of the behavior of a character or situation with our mentality;
- So-called “linguistic” Anecdotes attention is paid on the word play and features of speech [Rudnev, 2007].

As we see in both cases a dichotomy of rivalry between “our”/”other” is present. Generally, people have a tendency of giving some features to this or that ethnic groups (aggression, stupidity, evilness, naivety, etc.), which serves as a basis for the foundation of ethno-cultural stereotypes. Nearly all National Folklore has narratives about their neighbours: Russian tell jokes about the Jews, the Ukrainians, the Armenians, the Georgians, the Chukchas; Ukrainians tell

about the Polish or the Russians; The Latvians about the Estonians; the Georgians about the Armenians, etc. The image of “the foreigner”/”the other” in an Anecdote is simple (even primitive) and static (unlike literature, where the character is individualized, diverse and dynamic). In an Anecdote we have one or several national characteristics that become a subject of mockery or critique.

It needs no highlighting that due to the its national ethnic conscious do individuals/groups of individuals form their views about the others; In other words what is characteristic to the nation is seen as a *Norm*, and what is the feature of other Nations is understood as a deviation from the standard, the norm. The same situation applies not only to behaviour, but to speech as well. Due to the fact that the thinking and behavior of different nations differ from each other, they are perceived as funny, stupid, not-adequate from the view point of one nation, because it does not fall into the norm of “their” behavior. Therefore the narrator (in our case, the teller of a joke) makes fun of all the issues that is perceived as deviation from the norm.

To illustrate this point of view we will present the material by Russian researchers in the collection of "Logical analysis of language. Human Image in culture and language", according to which in modern Russian folk Jokes about Jews, Ukrainians, Armenians, Georgians and others predominate [Logical Analysis..., 1999]. Based on the material in the book we can talk about the ethno stereotype of Georgian in Russian Mass Culture.

It should be noted that in the Russian mass culture in the second half of the last century in the 1960s, the face of the Georgian market character "Givi" established itself (with different variations, reseller of flowers, citrus, fruit and vegetables). This national stereotype replaced the Romantic modal structure of the Caucasian Man/Knight established in Russian literature and the mentality in the 19th century. If we look at the Georgian ethnic stereotypes in Russian Anecdotes, we will note that Georgians are portrayed as hospitable; they love feasting, drinking wine, restaurants, wasting money, society of women... these features of national character becomes the theme of the actual Russian joke, and how the Soviet government suppresses the Georgian will to enjoy life; we have in mind the famous anecdote about how a Georgian person is being made a member of Communist Party; The Admission committee warns that from now on he, as a communist, should reject feasts, restaurants, wine, women and is finally asked: "Are you ready to die for the ideals of communism?" "Of course! Why do I need such a life after all?!" is his reply.

According to the Russian jokes, Georgians like to advertise that they have a lot of money; that they are generous. For example, there is an anecdote about how Givi bought a "Zaporozhets" car, he put it in the yard at night, the next morning found that the car was stolen. Givi bought

"Zaporozhets" again, left it in the yard and put a letter on the windscreen: "If you want ride a car, ride, but then in the morning bring it back." Givi in the morning sees that the "Zaporozhets" is gone again; But there is a "Mercedes" instead, with a letter attached on the windscreen: "If you want ride a car, ride, but do not shame your nation with a "Zaporozhets"!". Another anecdote concerns Givi and his friends, who after a feast in the restaurant want to present the staff working in the wardrobe; One gives ten Maneti to the worker, takes his coat and says: "I do not want change"; The second gives Twenty-five Maneti, takes his coat and says: "I do not want change"; Givi gives Hundred Maneti says: "I do not want the coat".

The Georgian men in the Russian Anecdotes are presented as typical carriers of "oriental mentality", who perceive women inferior to men; this shows that the chivalrous attitude of Georgian men towards women is just a myth from the past. That's what is shown in an anecdote on Givi, who gave away thousands of compliments towards the woman who accompanied his friend; However, when she decided to engage in a conversation with men, Givi rudely interrupted her: "Be silent, woman, when the Jigits are speaking".

As we noted above, in Anecotes (especially in so-called linguistic Anecdotes) a special attention is drawn towards the deconstruction of speech stereotypes in the foreign character. Neither of the characters (Ukrainians, Jew, Armenians, Georgians) speak fluent Russian but try to imitate it and there are individual features to their speech. For example the Georgians often repeat the word "yes"; also the Georgians try to speak as properly as possible but make a lot of mistakes that lead to the comic situations and comic outcomes.

Based on the book we can once again state that the national stereotype is a rich, diverse cognitive structure, which requires an important case study, because each generation has to deal with the national stereotypes and national myths that have emerged and became firmly established in literature, publicist and mass culture for decades. The recent scientific researches show and many scholars outline that ethno stereotype of "other" is settled in the individual consciousness, which is influenced by the traditional beliefs (usually negative), and creates an undesirable emotional-psychological background before the real meeting of the representatives of these two different ethnic groups [Obolenskaia, 2000: 9]. This raises a number of questions; for example on the one hand, how despite the stability of archetypes sometimes in one a day, face of "the other" is transformed in the image of an "enemy" "and on the other hand, how to carry out the reverse process to determine what aids in the formation of the actual characteristics of both ethno stereotypes; How does it actually fit with the reality; For what time span were these understandings relevant (and whether it still continues to exist) [Kopelev, 2002: 100].

Obviously, this article does not aim to criticize the stereotypes highlighted above, or to demonstrate whether the ethno stereotypes of the Georgians in Russian society fit with reality. Our desire was, to outline a few typical traits of ethno stereotypes that have established in the

consciousness of the masses and to note that, unfortunately, for decades it has been performing the role of a kind of coordinates for both sides.

1 Georgian Term “Anecdote” comes from Russian.

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# Verbs denoting Motion in the Georgian Language

Nana Loladze

The Spatial Relations between the tools of linguistic realization a special attention is given to the verbs denoting motion. The linguistic reflection of motion causes great interest from both the linguistic and cognitive research point of view. This became particularly relevant in the last decade of the last century and an issue of concern for cognitive linguistics

The approaches of Cognitive Linguistics can be formed as follows:

- a. In any of the languages, on the one hand the determination of the number of semantic units, while, on the other hand, the linguistic (surface units) sets;
- b. To find out which specific semantic units of language means are expressed by which combinations and concerns, or which model is being used.
- c. To compare these models by language and determine a meta-model (universal principle).
- d. In addition, it should be compared with the models of the various stages of the language (in Diachronic prism), any changes or vice versa should be indicated - non-variability that might occur by the influence of the meta-model (universal principle).
- e. Finally, cognitive processes should be considered, which could determine the events, on which the specific models are based.

The cognitive research is interested to what extent can these models be compared according to different languages. In particular, whether there is a great diversity of languages in the models, a smaller number of models (typology), or whether there is only one model (universal) [Talmy, 2000:21)

Thus, it is natural, that while studying these issues, it must be assessed in terms of research of a specific language, as well as in the context of a comparative study of languages.

Motion – as it seems – is a universal concept, which is in every language. But it is also a fact that languages differ in terms of their linguistic expression. This distinction is so important that it is considered as a basis for the classification of languages. L. Talmy distinguishes two different types of languages, in particular languages, which express movement by the help of the auxiliary – preposition, preverbal suffixes and others (the so-called satellite-framed languages) and languages, which use mostly verbal roots to express movement (the so-called verb-framed languages) [Talmy, 2000:102].

Nowadays these classification looks like this:

**Satellite-framed languages:** Germanic (Danish, Dutch, English, German, Icelandic, Swedish, Yiddish); Slavic (Czech, Polish, Russian, Serbo-Croatian, Ukrainian); The Finnish-Hungarian: (Finnish, Hungarian); Chinese (Mandarin).

**Verb-framed languages:** Romance (Catalan, French, Italian, Portuguese, Spanish); Semitic (Moroccan Arabic, Hebrew); Turkish; Basque; Japanese; Korean [Cifuentes-Ferez, 2009:29].

According to this classification where does the Georgian language fall into – Satellite-framed languages or Verb-framed languages? It is obvious that movement the Georgian language is possible only by means of preverbal suffixes and verbal root are totally neutral in this respect. For example - **(mi)dis** (goes) - verb root does not show direction and only through adding preverbal suffixes does it get this or that direction. It should be noted that this verb is not neutral connected only with direction, but it also indicates some universal means in Georgian. On the one hand, it marks a particular species the movement of - steps, changing places (human, animal), and on the other hand expresses almost all variations of movement: using public transport - the train goes, a boat goes, and the plane goes. We say: go to America and not fly; it also replaces the word *flows*: water, river goes; the fog rises, rain and snow falls; In addition, it is used in context such as time goes, the letter comes, and so forth. The Verb (mi)dis is important and noteworthy in many respect and needs further study, but as for now we just wanted to show that as a verb (mi)dis, as many other verbs, does not reflect movement in its roots and in this respect Georgian can be regarded as a Satellite-framed language.

In Georgian Linguistics the functions of preverbal suffixes are a topic for special research and along with it the peculiarities of the linguistic realization of movement [Ak. Shanidze, I. Veshapidze, A. Matriosov, Arn. Chikobava, A. Kiziria, Z. Chumburidze, A. Potskhishvili, etc.].

The first attempt of a semantic analysis of motion verbs belongs to L. Tamarashvili. His article “Description of the Vocabulary of Verbs denoting motion in the Georgian Language” was published in 1975 in the Works of the Institute of Control Systems (XIII–3) [Tamrashvili, 1975]. In this work, the verbs denoting motion are described according to the method of semantic multipliers. At that time this was one of the main and actual methods for the formalization of Semantics and aimed at the machined procession of the language. Some examples are brought beneath for a more vivid illustration:

### **To Move**

1. Move
2. On hard surface
3. By something (on foot, by wheel)
4. Periodically

### **To Run**

1. Move
2. On hard surface
3. On foot
4. both legs are simultaneously removed from the surface
5. Periodically

### **To Crawl**

1. Move
2. On hard surface
3. Horizontally

### **To Swim**

1. Move
2. In water

As the examples show, the article is an interesting attempt of the Semantic Formalization of verbs denoting movement. It should be noted that L. Tamarashvili, along with other scholars at the Institute took immense effort in this respect. Mostly, I would like to outline the material that was created within the framework of Explanatory-Combined Vocabulary of the Georgian language.

We would like to pay special attention to an article by R. Kurdadze “For the Semantics of the verbs denoting movement in Georgian Literary language and Dialects”. It should be noted that R. Kurdadze highlights the verbs denoting relocation among the verbs of movement. The article is rather interesting due to the examples that are brought from the Dialects of the Georgian Language and R. Kurdadze gives the features for classification of such verbs. Thus, Ramaz Kurdadze singles out the following groups among the verbs denoting motion:

1. *“Verbs denoting the direction of movement;*
2. *The motion verbs denoting manner of motion;*
3. *The motion verbs having an attitude towards the object they are moving to;*
4. *The verbs denoting motion considering the surface on which they are moving;”* [Kurdadze, 2011:30–31].

In the Kartvelian Languages, especially in the Megrelian, noteworthy are B. Koblava’s works on the features, aims, peculiarities of preverbal suffixes in the Megrelian language [Kobalava, 2002 A; Kobalava, 2002 B].

We think that such researches are vital and should become more active in Georgian, as well as other Kartvelian languages and the full description and classification of the movement verbs is utterly necessary.

We tried to classify motion, especially the verbs connected with movement, using the methodology of Cognitive Linguistics. Based on the works of Leonard Talmy we outlined the following semantic categories:

**The figure:** A moving object.

- individual or group.
- Type: people, animals, birds, etc.
- Pose: change of position at the start or at the end.

**Background:** on which the figure moves.

- Source: original location.
- The goal: the final location.
- Boundary: Location along the direction.
- Overcoming Obstacles.
- Environment, soil: meadow, river.
- Unstable environment: air, fog, storm/storm, darkness, etc.

**Path:** Trajectory of the Figure.

- Direction of Movement: Forward, Upward.
- Deixis: Movement from the direction of the speaker.
- Outline: circular way, zigzag, etc.

**Manner:** Method, manner, which ends the movement.

- The kind of movement, which is being used (walk, jog, jump, swim, fly)

- Power
- Quality of Speed
- Means of Movement: animal, car, plane

**Purpose:** what causes movement.

From these we want to outline categories: Manner and Path. For the term **path** – Ramaz Kurdadze uses the concept of course, which Akaki Shanidze established in Georgian Linguistic Space [Shanidze, 1980:248–260], but because **path** includes course as well as orientation, we think that the term **path** is more appropriate for this semantic category.

We stopped our attention on the verbs expressing the manner of motion. Before we move on to the issue, we should begin with that motion is a wide concept that consists of two elements: first - when the subject is moving on one place, so that it does not move and second - when the subject changes the place of movement, i.e. relocates. These characteristics can be attributed both to Satellite-framed languages or Verb-framed languages.

The main problem that arises while analyzing the verbs denoting manner of motion is that the category of manner is rather general. It includes a variety of information: the speed of movement, emotional state, the basic skills (walking, jogging, jumping, etc.), transportation, contact type, etc. In addition, one verb may include in itself different details of segregated mannerisms. Therefore, despite the existence of general trends, each linguistic system gives a unique picture of expressing the manner of movement.

While expressing the manner of movement the Georgian Language pays a special attention to the spatial localization of the subject: the movement in a) Vertical and b) Horizontal position; the basic models of vertical position movement are: a.1. Walk; a.2. Run; a.3. Jump.

In each of them there can also be separated different semantic component:

A.1. Walk;

A1.1. the pace of movement

A.1.1.a. Quick - *mikunkulebs*, *mitsukhtsukhebs* (goes, goes fast).<sup>1</sup>

A.1.1.b. Slow - *mighoghavs*, *mighoghialebs* (creeps, crawls).

A .1.2. The magnitude of the steps

A .1.2. A) Large steps - *mialajeb*s, *miaboteb*s (takes big steps).

A .1.2. B) Short steps - *mitsuntsulebs*, *mitsukhtsukhebs* (takes small steps).

A 1.3. The degree of virility - *mibandalebs*, *milaslasebs*, *miǰlazneba*, *michanchalebs*; *michochavs* (pushes up, mumbles, drags oneself along).

A.1.4. Aimless movement - *michercheteb*s, *dabodialob*s,<sup>2</sup> *daborialob*s, *daqialob*s, *wanders*, *datantalebs*, *datuntulebs*, *datsantsalebs*, *datsotsialob*s (wander).

A .1.5. The pleasure from movement – *miseirnobs* (walks).

A .1.6. Move on a smooth surface - *Misrialebs* (skims).

A .1.7. Losing Balance – *mibarbatsebs* (reels).

A.1.8. Foot-specific movement - *michlatunebs*, *mipratunebs*; Lamé walk - *dachlakhunobs*.

A.1.9. Movement, accompanied by sound edition - *mibakunebs*, *miimgheris*, *mirakhrakhebs* (to make noise with heels)

A.2. Run

A.2.1 Pace of movement

A.2.1.a. Slow - *mijanjalebs*, *mitsuntsulebs*, *midzundzulebs* (jogs, procrastinates)

A .3. Jumping

B.1. To move on land by the use of the whole body - *mibobghavs*, *mipopkhavs*, *mighoghavs*, *miportkhavs*, *micocavs* (crawls).

Georgian, of course, distinguishes movement between solid ground, air and water and these verbs are characterized according to the pace of movement, efficiency and other characteristics.

The Semantics of one verb may unite several elements, such as: way + manner; way + manner + figure, etc.<sup>3</sup> As noted by R. Kurdadze, the majority of verbs in the Georgian language “only through adding preverbal suffixes (in this case **mi-**, **mo-**, **ga-**) do the verbs get Semantic of movement [Kurdadze, 2011:31]. Thus, this mould for the semantics of the movement verbs is very productive and potentially allows the separation of new semantic features.

After defining the Semantic characteristics of the movement verbs these verbs should be described and united in the vocabulary of movement verbs. Such dictionaries exist for different languages and they are united in the electronic database of verbal data<sup>4</sup>. The verbs in the dictionary have the following information:

The verb expresses movement itself or relocation;

Which semantic component is important – way, manner, or the combination of both;

The semantic details of way or manner are indicated; the concrete variety;

The definitions are given based on the source from the dictionaries.

The electronic database of verbal data which is based on these principles gives us the opportunity of statistical research, will it be one language or through comparing the languages. An example is brought beneath for illustration: as the research showed, in English the manner of movement is denoted by 276 verbs, out of which the Semantics of *jumping* is 11, that are 3.99% of the manner verbs. In the Spanish language the manner of movement is denoted by only 123<sup>2</sup>, out of which the Semantics of *jumping* is 3, which are 2.44% of the manner verbs [Cifuentes-Ferez, 2009:151]. Thus statistical analysis according to any features is possible.

It should be noted that during the compilation of electronic dictionaries the analysis of the semantic structure is based on the textual database, linguistic corpus, because in the dictionaries such vocabulary needs definition. For example: **bobgavs (crawls)** – walks on four by the help of hands; **popkhavs (crawls)** -walks on four by the help of hands and feet [KEGL]. Such a situation is in all the explanatory dictionaries of other languages as well, as the dictionary format does not allow the fixation of every small detail. Hopefully, it will soon be possible to create a database and use it afterwards for the study of the Georgian language

Finally, it should be noted that such study has both theoretical and practical purposes. The creation of the electronic dictionary of the verbs of motion is important not only in terms of fundamental research of the Georgian language, but is also profitable in the case of language teaching and translation.

1 Some verbs have more than one component and therefore can be united in different groups. For example, *mitsukhtsukhebs* – both means to go fast and at the same time to take small steps.

2 It is more natural to use the preverbal suffix **da-** before such semantic verbs.

3 Noteworthy is the note by R. Kurdadze that in the Georgian verbs of movement, in particular, the movement of animals and birds should be expressed with special verbs [Kurdadze,2011:30].

4 Online verb databases: ADRESSE, FrameNet, WordNet.

5 The Spanish language belongs to verb-framed languages and this difference is due to it.

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# **Trade Activities of Chios in North Africa in Antiquity; An Observation Based on the Transport Amphorae**

## **Christine Shavlakadze**

In recent years, when the science of archaeology came closer to the interdisciplinary field and started using its methods actively, have been revealed plenty of chances for studying amphorae, which on the one hand are interesting as one of the category of clay ware and on the other hand provide the information about the economic activities of the centre where they had been identified, and about the trade contacts of the centre to which they belong.

Amphorae had many primary and secondary use in Antiquity. Despite of the role of standard containers for shipping wine, olive oil, olives, salty fish and e.t.c., they had been used as burials, burial inventory, for repairing water and drainage pipes, storage vessels e.t.c. [Grace, 1961: 9-12; Grace, 1949: 175-189; Whitbread, 1995: 15-29].

Chios is located in the Aegean Sea; in the seven km distance from the Asia Minor coast, it is the fifth largest of the Greek islands. In Antiquity it was one of the twelve members of Ionian League. Chios, where the settlement existed without interruption from the Mycenaean period reached a great success in the eighth century BC. The island of Chios was located in the middle point of the rout, which led from the Thrace to Egypt and this fact provided its being in the center of trade activities throughout the year. Besides this, Chios was one of the stopping points for the ships leading from Al-Mina (Northern Syria) to Pithekoussai (Southern Italy); These factors altogether stipulated the active involvement of the island in trade activities and this had been reflected in a large production of Chian painted pottery and afterwards with a bulk of transport amphorae. [Boardman, 1967: 6; Sarikakis, 1986: 121; Cook, 1962].

The presented research is based on the reports of different archaeological expeditions.

To indicate the exact quantity of amphorae is not always possible, because in major cases these are represented with sherds, and to count to how many amphorae do they belong is almost impossible, so, only in such cases when: a) a complete amphora is discovered; b) diagnostic parts (neck, handles, feet) are discovered or c) stamp<sup>1</sup> is discovered we indicate the quantity. But also here, profiled fragments can drive us into confusion. For example, in case of discovered rims, handles and toes it would be incorrect to sum up their number as the whole quantity of amphorae. In this case we sum up only toes, as a single amphora can have only one toe and this really means that in case of discovering one toe we have one amphora. We will try to collect any exsible information to deliver statistics.

The production of Chian amphorae was in course from the second half of the seventh century - to the first century BC.

The Greek Conlonization was processed in different ways in different regions. From this point of view the situation detected in the cities located in North Africa is very special. Yet, from the very beginning of the assimilation of this land by Greeks Chians were among the first settlers who

established a strong Chian community, which consisted of traders and artisans. Geographically this area includes sites located in modern Egypt and Lybia.

The first and foremost site, where Chian activities are perfectly seen is Naucratis.

The town of Naucratis lay on the east bank of the Canopic branch of the Nile, some fifty miles from Alexandria. It is the only place where big vessels could enter at any distance. In the southern part of the city had been discovered the remains of a fort, which was built in the late seventh century BC and a Greek temple of Aphrodite with stepped altar which had been erected by joint efforts of different Greek city-states. Majority of dedications is represented with Chian vases together with other East Greek, Attic and Corinthian pottery dated to the seventh-sixth centuries B.C. Until this time there is no indication on some kind of Greek presence in Naucratis, however it is clear, that by the middle of the seventh century B.C. Greeks already knew Egyptian products. [Boardman, 1980: 117; Boardman, 1994: 137-147].

Our first evidence for Greeks in Egypt is Herodotus. He tells us about Samian merchant Kolaios which was on his way to Egypt when he was carried off course to the West. This astonishing journey took place in 638 B.C. So we have here the suggestion of at least casual trade visits by East Greeks about the middle of the seventh century.

The most important of the privileges which king Amasis accorded the Greeks after his reign is reported by Herodotus (I, 30; II, 16, 169) and concerns Naucratis: he gave them Naucratis as a commercial headquarters for any who wished to settle in the country. He also made grants of land upon which Greek traders, who did not want to live permanently in Egypt, might erect altars and sanctuaries. Of the latter the best known and most used – and also the largest is the Hellenion. It was built by the joint efforts of the Ionians of Chios, Teos, Phocaea and Clazomenae, of the Dorians of Rhodes, Cnidus, Halicarnassus and Phaselis and of the Aeolians of Mytilene. It is to these states that the sanctuary belongs and it is they who have the right of appointing officers in charge of the port (Naucratis was the only port in Egypt).

There can only have been one commodity of importance which the Greeks sought – corn; although papyrus and linen may also have been carried.

Payment for the corn seems to have been made in various ways. Olive oil was no doubt bartered – some Athenian and Samian storage jars can be identified. Wine was certainly carried in quantity by Chian amphorae of the sixth century B.C. The most valuable commodity which the Greeks brought to Egypt was silver. The country had no coined money of its own and the interest was in the precious metal as such.

Naucratis was unlike those cities which Greeks founded in Italy and Sicily. It was quite unlike anything the Greeks had experienced elsewhere. It was not a colony, nor a simple trading post like Al Mina. Naucratis attracted the get-rich-quick merchants of East Greece and their Aeginetan colleagues who ran the business with central Greece. It attracted poets, historians, artisans and in case of danger represented a shelter for East Greek merchants who could there ply their trade again. [Boardman, 1980: 117; Boardman, 1994: 137-147].

One of the main routes leading from Egypt to Greece followed Palestine, Phoenician and Asia Minor coasts. Egyptian items, which reached Greece were mainly carried by the Eastern merchants. The part of these items could have reached Greece via Near Eastern countries, but it is clear, that certain part of commodities came directly from Egypt. [Villing, Schlotzhauer, 2006].

The Naukratis amphora material exhibits a wide range of shapes, among which Chian, Rhodian, Coan and Knidian are most prevalent. Of these it is the Coan shapes that appear the most numerous, although no Coan stamps were found during the work at the site. The predominance of Coan shapes should not cause surprise, considering that in antiquity Coan wine was relatively inexpensive and bought in large quantities. Chian wine was perhaps the most famous of all Greek wines and this explains the series of Chian shapes which run from the fifth through the first Centuries B.C.

During the third to first centuries B.C. Rhodian shapes are quite numerous at Naukratis. This coincides with the overwhelming majority of Rhodian stamps (over 50%) found at Naukratis of a period of Rhodian expansion. Rhodian stamps and shapes begin to decline in the first century B.C., as do those of other cities. This probably reflects the effect of Roman intervention in the Aegean. The hybrid Graeco-Italic shapes begin in the third Century B.C. and thereupon merge with Roman forms in the first century B.C. and later. The large number and diversity of Amphora forms at Naukratis indicate that the city remained active as a trading center well after the foundation of Alexandria and was likely the Ptolemaic administrative center for the fertile Western Delta.

Areas, that are not well represented include Samos and Thasos. The Mendean and probably Attic shapes of the fifth century B.C. may reflect earlier Athenian interest in the Delta.

According to amphorae toes in sum had been identified fragments of at least 99 amphorae, among which: 22 (22,2%) – are Chian (2 – 5<sup>th</sup> c. BC, 1 – 4<sup>th</sup> c. BC, 12 – 3<sup>rd</sup> c. BC, 6 – 2<sup>nd</sup> c. BC, 1 – 1<sup>st</sup> c. BC); 14 (14,14%) – Coan (1 – 4<sup>th</sup> c. BC, 3 – 3<sup>rd</sup> c. BC, 5 – 2<sup>nd</sup> c. BC, 3 – 1<sup>st</sup> c. BC, 2 – 1<sup>st</sup> c. BC – 1<sup>st</sup> c. AD); 14 (14,14%) - Mendean (3 – beginning of the 5<sup>th</sup> c. BC, 6 – 5<sup>th</sup> c. BC, 5 – end of the 5<sup>th</sup> c – beginning of the 4<sup>th</sup> c. BC); 12 (12,12%) - Rhodian (3 – 4<sup>th</sup>-3<sup>rd</sup> cc. BC, 5 – 3<sup>rd</sup> c. BC, 2 – 2<sup>nd</sup> c. BC, 2 – 1<sup>st</sup> c. BC); 10 (10,1%) - Knidian (1 – 4<sup>th</sup> c. BC, 3 – 3<sup>rd</sup> c. BC, 2 – 2<sup>nd</sup> c. BC, 4 – 1<sup>st</sup> c. BC); 8 (8,08%) – Roman (4 – 2<sup>nd</sup> c. BC, 4 – 1<sup>st</sup> c. BC); 7 (7,07%) - Attic (end of the 5<sup>th</sup> c – beginning of the 4<sup>th</sup> c. BC); 6 (6,06%) – Samian (1 – end of the 6<sup>th</sup> c – beginning of the 5<sup>th</sup> c. BC, 3 – 5<sup>th</sup> c. BC, 2 – 4<sup>th</sup> c. BC); 3 (3,03%) – Nikandros group (2 – 3<sup>rd</sup> c. BC, 1 – 2<sup>nd</sup> c. BC); 1 (1,01%) – Corinthian A (beginning of the 5<sup>th</sup> c. BC); 1 (1,01%) – Corinthian B (beginning of the 4<sup>th</sup> c. BC); 1 (1,01%) – Graeco-Italic (3<sup>rd</sup>-2<sup>nd</sup> cc. BC);. [Coulson, 1996: 45-64].

Twenty-nine stamped amphora handles and one stamped amphora rim fragment were found during the 1978/9-1983 excavations and survey at Naukratis. These thirty stamps are only a small percentage of the total known to have been found at Naukratis since about 1200 were found by Petrie during his excavations of 1884. He did not publish these stamps and they have since been distributed to several institutions, most notably the British Museum where there are several hundred. Petrie gave 13 handles to the Ashmolean Museum.

In sum forty-three stamps (the Ashmolean Museum examples included) include examples from four Aegean amphora production centres – Rhodes, Knidus, Thasos and Chios – and range in date from the middle of the fourth to the first centuries B.C.

From 43 stamps 22 (51,1%) are Rhodian; 3 (6,97%) - Thasian (330-260 BC), 2 (4,65%) - Knidian, 1 (2,32%) - Chian, 1 (2,32%) - Roman (1<sup>st</sup> c. BC), 4 (9,3%) – belong to the 4<sup>th</sup>-3<sup>rd</sup> cc. BC and 10 (23,2%) – unattributed.

The large number of imported stamped amphora handles found in Egypt suggests a substantial trade link between Aegean and Egyptian shores in the Hellenistic period. The largest number of dateable stamps can be assigned to between 250 and 150 B.C. - a period of intense Rhodian exportation. [Rehard, 1996: 147-161].

Next site in Egypt, where import of Chian amphorae is clearly traced is *Tell Attrib*. It is located northeast of the modern town of Banha, north of Cairo. The material collected over the course of eleven field seasons consists of 265 items. Most of the stamps come from layers that are well dated by the coins as well as pottery in the assemblage.

From 265 stamps 129 (48,67%) are Rhodian (8 - 330-240 BC, 30 - 240-210 BC, 57 - 210-175 BC, 4 - 175-146 BC, 14 - 146-100 BC, 7 - 100-80 BC, 9 – date is unknown); 53 (20%) – Italic (49 – 2<sup>nd</sup>-1<sup>st</sup> cc. BC, 4 - 202-149 BC); 41 (15,47%) – Knidian (24 - 146-108 BC; 17 – 3<sup>rd</sup>-1<sup>st</sup> cc. BC); 8 (3,01%) - Egyptian (3<sup>rd</sup>-2<sup>nd</sup> cc. BC); 6 (2,26%) – Pamphilian and Spanish (1<sup>st</sup> c. BC); 5 (1,88%) - Coan (2<sup>nd</sup>-1<sup>st</sup> cc. BC); 1 (0,37%) – Chian (2<sup>nd</sup> c. BC). 20 – unattributed [SztetyŁŁo, 2000: 53-61].

The establishment of Alexandria does not seem to have had a detrimental effect upon the amount of trade at Naucratis. The city may have been transformed from an international trade center to an administrative center for the Western Delta. Since Naucratis was already a base for Hellenes, it would be natural for the city to adapt to this new role and to serve as a distribution point for internal trade. It is very doubtful that the Aegean amphorae were imported for the consumption of the indigenous population; they were surely to satisfy the Greek-speaking community. [Rehard, 1996: 147-161].

Besides Egypt, in Antiquity different commodities were imported with Chian amphorae also in Libya. One of the most important sites, where Chian import is evidenced in the territory of Libya is *Cyrenaica*. Greeks settled here as soon as they did in Egypt; but while the Greeks of Naucratis were merchants, the Greeks at Cyrene were farmers. Their prime attraction was the fertile land of the Cyrenaican plateau, its' appropriate climate and geographical position, which made it a logical extension for any Aegean Civilization. Crete is no farther from Cyrene (300 km) than it is from Athens. And it is also worth noting, that before Greeks came here the territory of Cyrenaica was already widely assimilated by merchants, which had close commercial relations with North Africa. [Boardman, 1980; Elrashedy, 2002: 121-125].

Greek colonists came from Thera. Soon after the middle of the seventh century the Theran party sailed for North Africa. As Herodotus tells us (Herodotus, IV, 151-153.) they were guided by a Cretan fisherman Korrobios to the island of Plateia – which may already have served for some

time as a trading point with the mainland tribes. This should have been the easiest and shortest open sea route from Aegean world to North Africa. Strabo (10.4.5) says, that it takes two days and nights to travel from Cyrene to Crete. Accordingly we can say, that Crete was the starting point of Greeks' journey to Egypt. After two years the Therans moved to a site on the mainland opposite Platea, to Aziris, which became the first Greek settlement on the coast of Cyrenaica. The community prospered and in the sixth century invited new colonists from the Peloponnese and from the Dorian islands. [Boardman, 1980].

In Archaic period Cyrenaica had a close contact with Naucratis, which is traced with the discoveries of Wild Goat style pottery in both sites. Pottery of this period is of North Ionian, Chian and South Ionian origin. Schaus indicates, that Chian merchants came first in Naucratis and afterwards they moved to Cyrene and that Fikellura style pottery, as well as faience occurred in Cyrene when they returned back. [Elrashedy, 2002: 121-125; Villing, Schlotzhauer, 2006].

Casa del Propileo is located between the Acropolis and Agora of Cyrene. It represents a large building complex with the size of 25X50 m and dates to the middle of the first century B.C. According to stratigraphy here had been traced layers of Archaic, Classical and Hellenistic periods. Archaic pottery was dated from the end of the seventh century - to the end of the sixth century B.C.

40% of the total pottery from the site belongs to Greek transport amphorae, which is represented with Chian, Samian, Attic SOS and Attic A la brossé production. [D'angelo, 2006].

Chian ceramic import also reached *Euesperides* in Antiquity. It is located close to modern city of Benghazi and is the westernmost of the Greek cities of Cyrenaica. The city was founded at the beginning of the sixth century B.C. and existed till the middle of the third century B.C. when it was abandoned in favour of the new city of Berenice nearby. On the close economic contacts of *Euesperides* with the Greek world indicate numerous transport amphorae, which had been discovered here as a result of the excavations processed in 1999-2006. Majority of amphorae is dated to the last centuries of occupation – 350-250 B.C. The 77% of amphorae are imported, among which 5% is Punic, 72% - different centres of Greece, among which 35% belongs to Corinthian B amphorae. 23% is represented with Cyrenaican amphorae, their date is unknown. North Aegean area is represented with Thasian and Mendean production. Among the Thasian fragments are also stamped ones according to which this group is dated to the fourth century B.C. South Aegean centres are represented with Chian, Samian, Coan, Knidian and Solokha I amphorae. Rhodian amphorae, which are common in the Mediterranean in the Hellenistic period, were not exported in any great quantity until later in the third century B.C. i.e. after the abandonment of *Euesperides*. Only two Rhodian amphorae have been identified here, which date to the last decade of the fourth, or the beginning of the third century B.C. Numerous Graeco-Italic amphorae attest to the trade with the Greek cities of Magna Graecia and Sicily. They are dated to the period from the fourth century to the 260 B.C. A few sherds of Massaliote amphorae were found in excavated contexts datable to 350-250 BC. [Gö rantson, 2006: 219-222].

Besides amphorae there are stamped amphorae handles recovered from the excavations at *Euesperides*.

Among the identified centres are: Thasos - 4 stamps (1 - 350-345 BC, 2 – beginning of the 4th c. BC, 1 - 365-360 BC); Rhodes - 1 (date is unknown). [Göransson, 2002: 137-145].

Next site, where Chian trade activity is well traced is *Berenice*. According to the archaeological excavations in Berenice had been revealed a large number of Hellenistic amphorae. 4% of the total amphorae assemblage is represented with Hellenistic amphorae of the Western Mediterranean. In sum had been identified fragments of at least 26 amphorae, among which: 9 (34,61%) – are Rhodian (end of the 4<sup>th</sup> c. BC); 5 (19,23%) – local (3<sup>rd</sup>-2<sup>nd</sup> cc. BC); 5 (19,23%) – Graeco-Italic (4<sup>th</sup> c. BC); 2 (7,69%) – Knidian (1<sup>st</sup> c. BC); 2 (7,69%) – Early Carthaginian (end of the 1<sup>st</sup> c. BC – beginning of the 1<sup>st</sup> c. AD), 1 (3,84%) – Corinthian A (4<sup>th</sup> c. BC); 1 (3,84%) - Brindisian (1<sup>st</sup> c. BC); 1 (3,84%) - Chian (1<sup>st</sup> c. BC). In Berenice had been traced the last variant of Chian amphorae, production of which continued till the first century B.C. [Riley, 1979: 112-144].

Soon after the foundation of Cyrene was founded *Tocra* (in 620 B.C.). Here had been discovered the sanctuary of Demeter and rich deposits, which are dated to the end of the seventh – beginning of the sixth centuries B.C. It is a quite large site, which was densely populated and very well defenced. Situation traced on the site corresponds well with the situation from other sites. The rise of Attic import is accompanied with the fall of Corinthian, Laconian replaces Chian. [Riley, 1979: 137-147; Gill, 2006: 1-23].

During the excavations of the layers of I and II deposits had been identified the fragments of at least 18 amphorae, among which: 9 (50%) are Chian; 4 (22,22%) - Corinthian; 3 (16,66%) – Samian; 2 (11,11%) - Lesbian; All of them are dated to the end of the seventh – beginning of the sixth centuries B.C. [Boardman, Hayes, 1966: 137-139; Boardman, Hayes, 1973: 61-64]. In addition, 69 Chian and 223 Laconian fragments had been published from the sanctuary, but there is no indication about to how much amphorae do these fragments belong. [Boardman, 1994: 137-147; Gill, 2006: 1-23].

One more site, where locally manufactured Chian amphorae were discovered is *Leptis Magna*. Ruins of Leptis Magna are located in 130 km east of Tripoli, in the territory of Modern Al Khum. Phoenicians founded the city at about 1100 B.C. Although, besides its quite early foundation date the city reached its prosperity only after its fall under Carthage – in the fourth century B.C.

Chian amphorae discovered here do not come directly from Chios; they had been manufactured with local clay, which serves as an indication, that Chian community produced its native production to supply the needs of local inhabitants (or of a Chian community which lived there). Among the excavated material from Leptis Magna there are seven Pseudo-Chian amphorae which are dated to the fifth-fourth centuries B.C. [De Miro, Polito, 1991: 279-280].

According to the presented information it is clear, that the import of Chian transport amphorae was numerous in different sites of North Africa and it attests on the trading activities of Chios from the seventh century B.C. According to the identified number of Chian amphorae we can indicate the intensity of their circulation from the second half of the seventh – to the first century B.C. In case of Rhodian, Coan and Knidian amphorae one amphora is indicated on two stamps,

due to the reason that these amphorae had two stamps on both handles; in the rest of the cases the number of amphorae is counted according to the profiled fragments. In most cases the exact number of discovered amphorae was not reported or numbers were given in percentages, which represents a problem in identifying the quantity. Also, there were such cases, when amphorae from the excavations were not published and also this matter makes it hard to determine statistics, still from the known quantity of amphorae the final results are represented on the table (Table. 1).

		<b>Chian</b>	<b>Thasian</b>	<b>Le sbian</b>	<b>Sam ian</b>	<b>Rho dian</b>	<b>Knidi an</b>	<b>Coan</b>	<b>Men dean</b>	<b>Corinthi an</b>
<b>7th C. BC</b>	I half									
	II half	<b>9</b>		<b>2</b>	<b>3</b>					<b>4</b>
<b>6th C. BC</b>	I half									
	II half				<b>1</b>					
<b>5th C. BC</b>	I half	<b>2</b>			<b>3</b>				<b>3</b>	<b>1</b>
	II half								<b>6</b>	
<b>4th C. BC</b>	I half	<b>1</b>	<b>2</b>		<b>2</b>		<b>1</b>	<b>1</b>	<b>5</b>	<b>1</b>
	II half		<b>1</b>			<b>8</b>				
<b>3rd C. BC</b>	I half	<b>12</b>	<b>3</b>			<b>20</b>	<b>4</b>	<b>3</b>		
	II half	<b>1</b>				<b>15</b>				
<b>2nd C. BC</b>	I half	<b>6</b>				<b>28</b>	<b>11</b>	<b>5</b>		
	II half	<b>1</b>				<b>4</b>		<b>3</b>		

1st C. BC	I half	1			11	18	3			
	II half	1					2			
<b>sum</b>		<b>34</b>	<b>6</b>	<b>2</b>	<b>9</b>	<b>86</b>	<b>34</b>	<b>17</b>	<b>14</b>	<b>6</b>

**Table 1.** *Predominant classes of Greek Transport Amphorae Imported in North Africa in the 7<sup>th</sup>-1<sup>st</sup> cc. BC.*

On the basis of represented information we can see, that Chios did not fall behind the imports of other centres, except Rhodian and this is due to its expansion in Hellenistic period. The occurrence of Chian amphorae fragments as well as stamped amphora handles in the excavations of the different sites indicates on the trade contacts of this Greek city-state with the cities located on the territory of North Africa in antiquity.

Chios in Antiquity represented one of the most stable and flourished centres, which produced its own production during quite a long time – from the second half of the seventh – to the first centuries B.C. During this period Chian merchants assimilated not only the regions nearby, but they also went as far as the North Africa.

Chian wine was very expensive and partly this is the reason why Chian amphorae were not transported in such large quantities as for example Coan or Knidian. In the Plutarchs anecdote Sochrates friend complains, that Chian wine costs 100 drachmae due to its extravagant taste (Plut. moralia, 470, F); the price is a bit exaggerated here, but despite the cost, it was the most desirable in antiquity [Grace, 1934: 198; Grace, 1979]. Rhodian, Knidian and Coan wine cost relatively less (Knidian – 20 Drachmae) and this explains the fact, that Rhodian outnumbers other amphorae in the given statistics. [Talcott, 1935: 494-497].

The economic explosion on the island of Chios continued until the 86 B.C., till its final destruction by Mithridates. Roman civil wars, different military occupations and presumably, the monetary system of Augustus, which reduced the emission of gold and silver has destroyed the trade activities of Chios. Accordingly, the general fall of economy into decay is the main reason why production of Chian amphorae stopped in this period. [Rostovtzeff, 1986: 245; Sarikakis, 1986: 124-125].

Greeks which settled in Near Eastern countries began cultivating the local vines. The vine trees had been sown in Egypt during this period, especially in the region of Delta, but Zenons papyri (260-259 B.C.) indicates that wine from Thasos, Knidus, Chios and Leukas was also imported.

Wine was produced in North African countries, but its quality was inferior. Only during the Roman Imperial time - first-fourth centuries A.D. the superior wine was produced in the coastline [Villing, Schlotzhauer, 2006: 4-11].

1 In the case of stamps we should draw the attention to the fact, that for example on Rhodian, Knidian, Thasian and Sinopean amphorae two stamps had been placed on both handles, so, conditionally, in case of discovery of two stamps we have the indication on one amphora.

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# One Aspect of Irish Mythology in James Joyce's *Finnegans Wake*

Tamar Gelashvili

In 1923, a year after the publication of *Ulysses* Joyce wrote the first two pages of the enigmatic book, which would later become *Finnegans Wake*. After parts of it appeared under the title *Work in Progress*, the readers saw that Joyce took even more innovative and complex ways than in *Ulysses*. There was much criticism and Joyce's answer to it was simple: Firstly, in contrast to *Ulysses* the actions in *Finnegans Wake* happen during nighttime, making things more obscure and secondly he regarded it was easy to follow a simple, chronological scheme which critics would understand, but his attempt was "to tell the story of this Chapelizod family in a new way" (Norris 1976:2).

It may seem a bit weird, but if we remember his meeting with Harriett E. Weaver in 1922, in London, when he declared to his patroness that he desired to write the history of mankind, everything comes in its place.

*Finnegans Wake* is not Joyce's first attempt to achieve such universalization. Firstly his desire is shown in *Dubliners*, which at a glance is a collection of realist short stories, not to say anything about his *Ulysses*, but his last novel is the most radical experimental narrative.

Despite the numerous scholarly researches that exist and try to shed some light on this book, it still remains a great puzzle that will never be fully solved. Joyce's extensive use of literary, biblical, mythological or other kinds of allusions, while writing about a simple Chapelizod Family, makes it an archetypal image of the Family.

One important aspect of this book is that it is deeply rooted in Irish Mythology and Paganism, and although Joyce declared to be against the Gaelic revival, his works show the contrary. To create History of Mankind Joyce uses as many characters as possible and *Finnegans Wake* and its characters at one hand are limited (a story of Chapelizod family consisting of five members and two workers at the Inn), but on the other stretch from Irish to Egyptian Mythology. One and the same character in itself embodies all the similar characters/heroes/Gods/Goddesses/humans that bear resemblance with him/her.

The article will focus on the main character of *Finnegans Wake*, the Innkeeper Humphrey Chimpden Earwicker, but will try to approach him from a specific point of view. My aim is to show one aspect of Humphrey Chimpden Earwicker, namely him as the High King of Ireland and his inability to preserve his kingship.

Before discussing this character in detail, I would like to outline the first confusion that the reader has to deal with and in most cases is not even noted - the title: *Finnegans Wake*. The title makes Finnegan not a single individual, but a collective face of fallen mankind in expectance of resurrection.

Finnegan's death and miraculous resurrection is a theme of a popular Irish Ballad telling a story of Tim Finnegan a hod-carrier, famous for 'a love for the liquor' who fell off a ladder and broke his skull. At his wake the mourners while having a row spilled whiskey over Finnegan's corpse, causing him to come back to life and join in the celebrations. Outlined should be the fact that whiskey caused both Finnegan's fall and his resurrection and what is more is not a mere drink or just an accident —whiskey is derived from the Irish phrase uisce beatha meaning "water of life".

Tim Finnegan's Resurrection is an irony on the long tradition existing in various religions and mythologies where only heroes and Gods are capable of Resurrection. In *Finnegans Wake* Hero/God is substituted by an alcoholic hod-carrier, who is far from being spiritual or divine. Probably this was the very reason what made James Joyce so interested in Finnegan's character. He wanted his main character not to be flawless and ideal, but on the contrary, to be corrupt and deprived of every virtue so that it could symbolize the fallen mankind. Finnegan for Joyce equals to Adam, the father of mankind who fell and whose resurrection is needed for humanity in order to regain Paradise. Furthermore, Finnegan serves not only as Adam but each fallen God, Hero, Mythological character or even ordinary person who has fallen and whose resurrection is vital for mankind and its prosperity.

The story of Finnegan's Fall and his Resurrection for Joyce, on the one hand, is a means of parodying fallen Gods and a giver of hope on the other – hope that if Finnegan managed to resurrect than there might be some hope for the fallen mankind.

It is also noteworthy that Finnegan's death, wake and resurrection is the subject of the opening chapter of the book, but the protagonist is not Finnegan but Humphrey Chimpden Earwicker; therefore Finnegan can be seen as either a prototype of HCE, or as one of his manifestations. Humphrey Chimpden Earwicker just like Finnegan is neither a hero nor a nobleman. Just like Finnegan and Adam and many others he is an ordinary human burdened with all human vices.

One of the complexities of the novel lies in the fact that Humphrey Chimpden Earwicker is an archetypal hero who represents not only a fallen mankind, but is also associated with a number of mythological, literary and historical names all so intricately intertwined and interconnected that sometimes it is difficult to understand who is who. As an example we can argue that Finnegan is not only Tim Finnegan but at the same time Finn MacCoul, the mythical hunter-warrior in Irish mythology, who is believed to be asleep, but who will awake to save Ireland when the latter most needs it. Therefore Finnegan, Finn MacCoul and Humphrey Chimpden Earwicker are used in one and the same context and the text abounds with parallels between them.

It seems to me worthwhile to focus on Humphrey Chimpden Earwicker's initials (HCE) first as they are rather interesting and have many symbolic meanings. To begin with, these initials characterize Tim Finnegan - 'this man of *hod*, cement and *edifice*' (FW 4.25), but at the same time it is associated with the name Haroun Childeric Eggeberth. Adeline Glasheen in her book *Third Census of Finnegans Wake* suggests that Childeric is one of 'three Frankish Kings; the third was the last of Merovingian Dynasty' (Glasheen 1977: 55). But this is not the only

version what Joyce meant under Haroun Childeric Eggeberth. Another explanation can be found in James Joyce's interest towards Lord Byron and his works what accounts for Haroun Childeric bearing resemblance with *Childe Harold*. Adeline Glasheen provides even more information related to Haroun Childeric Eggeberth: 'Hugh Kulling Eardly Childers was a famous British politician who had a nick-name "Here Comes Everybody" due to the amount of his children' and 'Erskine Childers was a clerk in the House of Commons, who resigned and helped run guns in Howth' (Glasheen 1977: 55). Another area of interest for James Joyce was *One Thousand and One Nights* and throughout his novel the reader comes across numerous allusions to this book (for example the famous ten thunder words of *Finnegans Wake*, from which nine consist of hundred letters and the tenth has one hundred and one, which in total amounts to one thousand and one letters - it cannot be accidental especially in case of Joyce, who thoroughly thought about each single word and letter). Therefore, we can argue that there are allusions to *One Thousand and One Nights* Haroun Childeric Eggeberth as well. If we divide **Childeric** in two parts we will get Childe-Ric, or Sir Ric, or Sir Richard Francis Burton, person who is famous for his translation of *One Thousand and One Nights*; as for Haroun, it could be Harun al-Rashid, the caliph in the book *One Thousand and One Nights*. The attempts of fully understanding what Joyce meant behind each word or name are always doomed to failure - the more the scholar tries to find an answer, the more he gets confused in those numerous allusions and sources behind them. And the problem is that while one spends hours on understanding what Joyce meant under Haroun Childeric Eggeberth, he/she loses the whole essence of the book and all those explanations become a burden.

In Chapter 14 of *The Last Unicorn* Peter S. Beagle wrote "Great heroes need great sorrows and burdens, or half their greatness goes unnoticed". I would argue saying that starting from Adam we all have to carry our share of burden, but unlike us Heroes are capable of managing their burden.

Therefore, neither Humphrey Chimpden Earwicker nor Tim Finnegan is an exception, but due to the fact that they are not heroes, but merely images of fallen men, they are unable to deal with their burden. On page 26 of *Finnegans Wake* we come across a rather interesting sentence packed with allusions: 'Hero! Seven times thereto we salute you! The whole bag of kits, falconplumes and jackbootsincloted, is where you flung them that time' (FW 26.8-10). In this one sentence we come across to both Buddhist and Egyptian Allusions. According to Buda's life, one of the monks addressed him as 'Hero!' and after reaching Nirvana he is greeted seven times. 'Seven times thereto' is important in Egyptian mythology too. Seth divides Osiris' body into fourteen parts and fourteen is seven multiplied twice. 'The whole bag of kits' is the bundle full of magic spells which is needed for the dead to achieve eternity. 'falconplumes' were worn by several Gods and Goddesses in Egyptian mythology, notably the Goddess Isis, and the creator God Atum.

As we can see, most of *Finnegans Wake* is deeply rooted in mythology and pre-Christian traditions. One of those authors writing about the importance of Irish mythology in *Finnegans Wake* is George Cinclair Gibson with his book *Wake Rites: The Ancient Irish Rituals of Finnegans Wake*, who gives detailed parallels between specific events and performers of the Rites and the episodes and characters of *Finnegans Wake*. Gibson aims to show that every event and performer at the Rites has a correlate in the novel, and all Wakean episodes and performers

have their parallels in the Rites of Tara. Ultimately, he argues that Joyce structured his novel according to the Teamhur Feis, and *Finnegans Wake* is a calculated reenactment of the most important event in Irish paganism – the coming of Saint Patrick at the Mount of Tara during the Teamhur Feis marking the end of paganism in Ireland.

Therefore, there is no wonder that the actions done by main character of *Finnegans Wake* remind us of the rituals of Tara, especially those performed by the High King of Ireland in order to become one.

R.A.S. Macalister in his book *Tara: A Pagan Sanctuary of Ancient Ireland* describes the rituals enacted on the mountain of Tara. One of them is the ritual of a sacred dance that the person intended to be the High King of Ireland had to perform in order to prove his masculinity and sexual maturity. Macalister writes that the High King of Ireland ‘danced publicly and carried earth on his back’ (Macalister 1931:129). This dance measured not only the masculinity of the King, but at the same time his physical endurance. Carrying earth on the back is not accidental in this case, because the Celtic Goddess Anu or Danu, the hypothetical mother goddess of the Tuatha Dé Danan, is associated with land. Therefore, by the ritual dance including the High King and the Goddess sky and earth, feminine and masculine beginnings, physical and spiritual would unite causing the continuation and prosperity of Civilization.

The dance of the King is rather an important aspect and if he is unable to do so, this will cause problems. The fallen King will lose the sympathy of the Goddesses as well as their interest towards him. When his share of burden falls from him it is a depiction that he is not mature and will not be capable of satisfying the Earth Goddess and will not prove her righteous partner: both directly and symbolically he will not manage to master over her.

Joyce describes Finnegans movement up and down the ladder as some kind of ritual dance; and in order to become the High King of Ireland performing a ritual dance was required from the candidate during the Teamhur Feis. Finnegans mission at a glance is simple - to carry the hod up the ladder and come down for some more. But by this act he becomes a mediator between Heaven and Earth. This ritual dance at the Mountain of Tara should serve as a basis uniting physical and spiritual, femininity and masculinity, yin and yang. It should also stress Finnegans sexual potential as he has to prove himself as a father-creator for mankind. On page 29 of *Finnegans Wake* we read “tuck up your part in her” (FW 4.29-30), where a female is being mentioned and 'tucking up one's part in her' refers to a sexual act. This ritual dance that serves as a proof of masculinity and viability of the High King of Ireland has a great importance and even one mistake may lead to the downfall and loss of his Kingship.

No need to mention that the High King of Ireland should be of noble descent, therefore Joyce compares Finnegans to an ancient nobleman ‘Of the first was he to bare arms and a name’ (FW 5.5). Here we can argue that Joyce may not be writing about Tim Finnegans, but about Finn MacCoul, who in reality was a nobleman. In this respect the coat of arms is rather interesting and catchy

‘His crest of huoldry, in vert with ancillars, troublant, argent, a hegoak, poursuivant, horrid, horned” (FW 5.6-7). What draws attention is the horns, which like everything in *Finnegans Wake* also has dual meaning. First that strikes our mind is that ‘horned’ is the one who is being betrayed by his wife. But Joyce who was trying to create the History of

Mankind and tried to make the text as complex as possible, would not be satisfied by this mere meaning. Joyce would have gone deeper in paganism where the Horned God is one of the primary deities and is the male part of the triple Goddess. Anna Livia Plurabelle, who in the novel is the representation of the Triple Goddess, makes HCE the Horned God. Thus, HCE unites in himself the Horned God, the High King of Ireland and the horned husband – who is being betrayed by his wife.

It should be mentioned that no matter how powerful and mighty the High King of Ireland may be at some point he becomes old and incapable of providing his wife with all her needs and she betrays him with a younger partner, therefore making the Old King doomed to fall.

On that ‘tragoady thundersday’ (FW 5.13) Finnegans Ritual dance ends by his fall ‘His howd feeled heavy, his hoddit did shake. He stottered from the latter. “Damb! he was dud” (FW 6.8-10). It should be noted that his fall is predicted a page ahead before it actually happens. On page 5 we read ‘It may half been a missfiredbrick, as some say, or it mought have been due to a collupsus of his back promises, as others looked at it’ (FW 5.26-28). Interestingly enough, nobody is sure and nobody actually knows the real reason of the fall, because if it were obvious than nobody would do the same mistake in the future. What is for sure is that Finnegans/Humphrey Chimpden Earwicker’s physical fall, especially his incapability of carrying his share of burden (directly or indirectly) causes his fall and death.

Whilst talking about the reflection of Irish Mythology in Finnegans/Earwicker’s image, the passage in the Book known as ‘Buckley and the Russian General’ (337.22-254.36) is also worth considering. The episode is in the form of a dialogue and represents the overthrowing/killing of the ‘father’ by a young man.

The story of Buckley and the Russian General gets told in the Butt and Taff radio drama which plays in the tavern scene and is mentioned as "How Burghley shuck the rackushant Germanon" (FW 338:2-3). The story is based on the tale which happened during the Crimean war. Richard Ellman points out that Joyce enjoyed telling his friends the story of Buckley and the Russian General and regarded it ‘to be somewhat archetypal’ (Ellmann 1983:90). And it indeed is. It is not a mere story about how an Irish soldier got rid of his rival, but an archetypal image of a son always trying to overthrow/kill his father and take his place. If the Russian General were just an enemy, Buckley would have killed him at once, he would not have hesitated twice. It is worth mentioning that when Buckley found himself near the Russian General (who was unaware of Buckley’s presence), his first impulse was to kill him, but after observing the splendid epaulettes and decorations of the Russian General, could not bring himself to shoot him. After a moment, alive to his duty, he raised his rifle again, but just then the general let down his pants to defecate. The sight of his enemy in such a helpless position made Buckley lower his gun again. But when the general prepared to finish the operation with a piece of grassy turf, Buckley lost all respect for him and fired.

The reader at a glance may be confused, what made Buckley kill the general just in the moment when he touched the ‘grassy turf’, but the answer lies in Irish mythology: the General by his actions of taking a piece of grassy turf insulted land, which is regarded as holy by the Irish

(due to the Goddess Danu) and the Russian General's abuse of land was unacceptable for Buckley.

Nathan Halper gives an interesting view in his article "Another Anecdote in Ellmann", published in *A Wake Newslitter* where he poses a question about the Buckley episode: 'What is there in the turf that made Buckley think that the Russian General was insulting Ireland? The answer can be found in the novel itself.' On page 346 of *Finnegans Wake* we read 'A hov and az ov and off like a gow! And don't live out the sad of tearfs, piddyawhick!' (FW 346:21-23). Therefore, Joyce uses 'Sod of Turf' and Ireland in many cases is called the Old Sod (Halper 1968:90). Halper also notes that this is an attempt of a lower-ranking Irish soldier to overthrow the Imperialist Power (Halper 1968:91).

The story of Buckley and the Russian General with its deep and allusive nature which is rooted in Irish mythology makes it quite a complex episode in the Book. Another connection of this episode to mythological and pagan Ireland is that after the story is told Butt and Taff merge and become one person, which they regard as Finn MacCoul "Like Faun MacGhou!" (FW 354.5-6).

Who are Butt and Taff and why on earth do they unite to become one person?

HCE and ALP have two twin sons - Shem and Shaun who complement each other, being in fact two sides of their father's personality. Throughout the novel they have many incarnations, such as: Dolph and Kevin, Mutt and Jute, Butt and Taff, Hengest and Horsa, Caddy and Primas, etc. Shem and Shaun are rivals, but sometimes they reconcile and unite in order to overthrow their father. After the tale of Buckley and the Russian General they merge in order to get rid of the father. They become Finn McCool, who was the legendary protector of Ireland and Chief of The Fianna, the elite bodyguard to the High Kings of Ireland. If HCE is the High King of Ireland, Shem and Shaun are his bodyguards who collectively have the power to overthrow the aging king and take his place. But in order to take his place they need to be one single person, because there is only one High King of Ireland.

Joyce's extensive use of literary, biblical and mythological allusions, as well as the numerous sources that he based his text on makes the reader conclude that he really succeeded in creating the text about the History of Mankind, which after the original sin is constantly striving for resurrection and re-gaining lost Paradise.

James Joyce starts his novel by mentioning Giambattista Vico: '...brings us by a commodius vicus of recirculation back to Howth Castle and Environs' (FW 3:2-3).

Giambattista Vico in his '*Scienza Nuova*' argues that civilization develops in a recurring cycle (ricorso) of three ages: the divine, the heroic, and the human. Joyce uses all of the three ages in his magnum opus and by means of parodying Gods and Heroes gives humanity a hope that like the drunkard, hod-carrier Finnegan Mankind is capable of resurrection and renewal.

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# “The Murder of Gonzago”, “Hamlet” and “Meta-Hamlet”

## Ilia Patchkoria

Shakespeare and Hamlet both use existing sources for the plots of “Hamlet” and “The Murder of Gonzago” respectively.<sup>1</sup> Shakespeare, who is said to have played the role of the ghost of Hamlet’s father at the Globe Theatre, could be regarded not only as the writer but also as the first director of “Hamlet”.<sup>2</sup> Like him, Hamlet is also staging a play in “Hamlet”, and even makes some modifications to it. As Marvin Hunt puts it, “*In contributing ‘some dozen lines, or sixteen lines’ to ‘The Murder of Gonzago’, Hamlet becomes, as it were, a coauthor of ‘Hamlet’*” [Hunt, 2007: 213].<sup>3</sup> However, the idea of staging this play has been hinted to him by the story of the ghost of his father.

After the talk with the Ghost, Hamlet says to Horatio and Marcellus: “*Touching the vision here, / It is an honest ghost, that let me tell you*” [Shakespeare, 2003: 1.5.137-8].<sup>4</sup> Nevertheless, Hamlet still needs to be fully convinced that the ghost is really his father, and not an evil spirit sent to destroy him. Therefore, it is not surprising at all that Hamlet, who says “*Man delights not me – no, nor woman neither*” [Shakespeare, 2003: 2.2.290-1], suddenly becomes so delighted to hear from Rosencrantz that a troupe of players have come to Elsinore. Now he can have these players enact before the eyes of Claudius something like the story told by the Ghost, and finally establish the truth: “*The play’s the thing / Wherein I’ll catch the conscience of the king*” [Shakespeare, 2003: 2.2.557-8].<sup>5</sup>

Besides catching the conscience of the king and the true meaning of the Ghost’s words, the play within the play also has the function of awakening the queen’s conscience. Hamlet tries to help his mother catch her own conscience, and at the same time he warns Ophelia not to become like her.

Thus, Hamlet’s “Murder of Gonzago” seeks to convey the moral truth of its audience as Shakespeare’s “Hamlet” probably does. And it is striking to note that this play within the play also tests its own truthfulness: If Claudius had not revealed his guilt, the story told by the Ghost would have proved false and “The Murder of Gonzago” would have lost its moral validity. Constructing such a relationship between art and reality is Hamlet’s artistic achievement. This suggests Shakespeare’s similar achievement in writing and staging “Hamlet”.

Before the performance of “The Murder of Gonzago”, right before the “To be, or not to be” scene, Claudius and Polonius try to arrange a “chance” meeting between Hamlet and Ophelia in order to spy on Hamlet. On hearing Polonius’s critical remark about this intention, Claudius actually reveals his guilt to the reader and audience:

POLONIUS

We are oft to blame in this:

’Tis too much proved, that with devotion’s visage,

And pious action, we do sugar o'er

The devil himself.

CLAUDIUS (*Aside*)

Oh, 'tis too true.

How smart a lash that speech doth give my conscience!

The harlot's cheek, beautied with plastering art,

Is not more ugly to the thing that helps it

Than is my deed to my most painted word.

O heavy burden! [Shakespeare, 2003: 3.1.46-54]

By the king's words, hidden from Polonius but disclosed to the reader and audience, Shakespeare informs us that Claudius is really the murderer of his brother, and the Ghost is indeed the spirit of Hamlet's father. It is true that Claudius does not mention here exactly what constitutes his crime, but his description of the gravity of this crime clearly suggests that some horrible sin is the case. Later, horrified by the play staged under the direction of Hamlet, Claudius, as soon as he finds himself alone, confesses to the reader and audience that he has really murdered his brother. Then he kneels down and starts to pray. Thus, this issue is definitively clear for the reader and audience. We do not need at all to observe Claudius's face in the "Mousetrap" scene as Hamlet needs this in order to identify the secret of his conscience. What Shakespeare has given us freely is hidden from Hamlet. Therefore, here the question is whether or not Hamlet can be sure of the king's guilt by the result that the staging of "The Murder of Gonzago" has brought about.

Before the performance, Hamlet has a talk with the leading actor of the troupe about the role and function of the theatre. He explains him the real meaning of the stage, that "*the purpose of playing ... both at the first and now, was and is, to hold as 'twere the mirror up to nature*" [Shakespeare, 2003: 3.2.17-19] in order to produce the desired aesthetic result. Hamlet appeals to the players for a kind of moderation: they are obliged to "*[s]uit the action to the word, the word to the action*" [3.2.15], neither shout nor become "*too tame*" [3.2.14]. Besides, they should neither add to nor subtract anything from the script Hamlet has adapted for them, since it must reflect the corrupted world of the Danish court life as realistically as possible. The story of the Ghost should be enacted exactly as it was told by it to Hamlet. And indeed, as John Wilson notes, "*The garden scene, the afternoon nap, the nature of the drug, the method of the poisoning, the wooing of the queen, the seizure of the crown: all are duplicated*" [Wilson, 1951: 140]. The

only significant change Hamlet makes to the story is that the murderer of King Gonzago, Lucianus, is not his brother but a nephew to him. Harold Goddard states about this change: "*Had it been 'brother', 'The Murder of Gonzago' might have retained some semblance of a mirror. By a change of two syllables Hamlet lets the mental dagger become a literal one and finally converts what had begun as an imaginative experiment into a direct threat*" [Goddard, 1960: 367]. Of course, such a decision by Hamlet can be understood as his threat to his uncle, but it should be noted as well that this change is a kind of necessity because if Lucianus had been Gonzago's brother, then instead of catching the conscience of Claudius, the enacted play could have directly blamed him in killing his brother, thus losing its function to find the truth. In such a case Hamlet would have never been able to find out the real cause of the king's reaction to the play: It could have been either Claudius's guilt or just as well his anger at Hamlet's groundless and shameless accusation.

Despite criticizing the solution proposed by Goddard, we do not think that the nephewship of Lucianus does not represent a problem at all. After the performance stopped, Hamlet could ask himself: *Perhaps the king is innocent, and only my threat suggested by the play has scared him?* We will dare to say that it would probably have been better if Hamlet, by Shakespeare's wish, had announced Lucianus not as Gonzago's brother or nephew, but as his brother-in-law or cousin or even son.<sup>6</sup> Instead, Shakespeare has left researchers a puzzle. As it seems, he was very keen that "The Murder of Gonzago", staged by Hamlet, should reveal the secret of the recent past of the Danish court, and the same time anticipate the nearest future of it. In general, correct understanding of the past is a guarantee of correctly planning the future. In this particular case, if Claudius has actually murdered his brother, then Hamlet's killing of him becomes necessary for the future of Denmark. By giving such dual meaning to the performance, Shakespeare demonstrates the creative craftsmanship of his most intellectual protagonist. Furthermore, it should also be noted that Hamlet, as well as Horatio, has no doubt at all about the successful results of the enacted performance: "*O good Horatio, I'll take the ghost's word for a thousand pound. Didst perceive?*" . . . "*Upon the talk of the poisoning?*" [Shakespeare, 2003: 3.2.260-1, 3.2.263]. And Horatio confirms that he has well noticed everything. Afterwards, the delay of Hamlet's revenge is no longer connected with the ignorance of the truth.

In a few minutes after the cessation of the performance, Hamlet, ready to avenge, finds the king kneeling and praying. It is true that the prince does not hear the words of the praying king, but this sight itself is an additional proof of his uncle's guilt for him, because otherwise it is hard to imagine that after watching the performance, Claudius would desire to kneel and pray.

Thus, from the metadramatic point of view, in "The Murder of Gonzago" the familial connection between the murderer, Lucianus, and his victim, Gonzago, corresponds in "Hamlet" not to the one between Claudius and King Hamlet, but to the one between Prince Hamlet and Claudius. However, the killing method chosen by Lucianus precisely echoes the story of the Ghost, and therefore corresponds to Claudius's deed. "*Let the galled jade winch*" [Shakespeare, 2003: 3.2.220], says Hamlet to Claudius. The enacted play should concern the one whose conscience is not clean, be it either the prince or the king. When Claudius asks Hamlet what the play is called, the prince changes the title of the play and replies: "*The Mousetrap*" [Shakespeare, 2003: 3.2.216]. He explains to the king that the title is metaphorical. It is also interesting to note that this title is used metadramatically as well, since "The

Mousetrap” is not going to catch the conscience of its character, Lucianus, but the conscience of the metadramatic character of Claudius. And the play eventually proves the king to be guilty and the Ghost to be honest. “The Mousetrap” catches the king’s conscience. Now it is not surprising at all that in his quest for truth Hamlet has relied on theatre. He justly believes in the power of art and trusts it as a mirror which can not only reflect the visual reality existing in front of it but can also decipher the conscience of the person looking into it.

The performance of “The Murder of Gonzago” takes place around the middle of “Hamlet”. The stopping of the performance is a decisive moment in the play. From this moment on, Hamlet has to take action by all means and without delay. The Ghost has not proved to be an evil spirit. He is the tormented soul of his father, killed treacherously by his own brother. And indeed, somehow or other Hamlet begins taking action.

“The Murder of Gonzago” is framed by “Hamlet” as a metaplay having similar plot and portraying the same reality. This suggests that “Hamlet” in turn must also be framed by similar reality as a kind of metaplay, which in reality is our reality. We can conventionally call this metaplay “Meta-Hamlet”. The four centuries that have elapsed from the first performance of “Hamlet” have not essentially changed the human world. Our world is as filled with evil as the world of “Hamlet”. “[This] *time is [as] out of joint*”<sup>7</sup> [Shakespeare, 2003: 1.5.189] as Hamlet says it was in Denmark. There is no place on earth you can escape this reality. There is no other time when the reality is different, because “[t]here’s ne’er a villain dwelling in all Denmark / But he’s [was and will be] *an arrant knave*” [Shakespeare, 2003: 1.5.123-4]. “*There needs no ghost, my lord, come from the grave, / To tell us this*” [1.5.125-6], replies Horatio to Hamlet. And indeed, all this applies to any country, be it Hamlet’s Denmark, Shakespeare’s England, or our Georgia. “*Denmark’s a prison*”, says Hamlet and notes that the whole world is a large prison, “*in which there are many confines, wards, and dungeons*” [Shakespeare, 2003: 2.2.234, 2.2.236-7].

In Georgian reality, it is interesting to single out Robert Sturua’s interpretation of the “Mousetrap” scene in the last staging of “Hamlet” at the Rustaveli Theatre.<sup>8</sup> The director offers quite an original solution to this metatheatrical scene, from which we can once again conclude that we are in a kind of “Meta-Hamlet”.

Sturua’s “Hamlet” is divided into two acts. It is exactly the “Mousetrap” scene that marks the boundary between them. When the murder of Gonzago has been enacted, Claudius rises, stopping the performance, and demanding lights. At that very moment, Sturua’s performance also stops; the hall is lit by lights, and the audience also rises. Claudius’s guilt has been brought to light and the Ghost’s words have proved to be right. Hamlet and Horatio have found the truth, and we have also discovered it. By this parallelism the director wants to reduce the metatheatrical boundary between the stage and the audience in order to stress the connection and similarity existing between the play and our reality, that is, between “Hamlet” and “Meta-Hamlet”. After the interlude, the second act of the performance opens with quickly repeating the “Mousetrap” scene, and when the king rises again, the bloody part of the play begins.

Thus, “Hamlet” and the play “The Murder of Gonzago” staged within it express the same essence. The secret murder of King Hamlet, which precedes and determines the events

developed in “Hamlet”, is almost exactly imitated in “The Murder of Gonzago” staged by Prince Hamlet. However, it is noteworthy that the stories of the two plays differ in the familial connection existing between the murderer and his victim, which is conditioned by Hamlet’s decision not to blame his uncle unfairly for the murder, and at the same time to threaten him with revenge, if indeed he is guilty. Since by staging “The Murder of Gonzago” Hamlet exposes the reality represented in “Hamlet”, it is appropriate to think that Shakespeare likewise exposes our reality by writing and staging “Hamlet”. Consequently, our reality takes the position of a kind of metaplay in relation to the play “Hamlet”, which is why we have conventionally called it “Meta-Hamlet”. And Sturua’s staging of “Hamlet” again and again suggests that “The Murder of Gonzago”, “Hamlet”, and “Meta-Hamlet” all depict essentially the same reality.

1 In this case, it is sufficient to imply only the fictitious existence of the source for “The Murder of Gonzago”: As Hamlet informs us in the play, *“The story is extant, and written in very choice Italian”* [Shakespeare, 2003: 3.2.238]. On the actual existence of the potential source for it, see, e.g., Redmond, 2009: 18-23.

2 John Styan notes: *“Shakespeare was not a director of his plays in the modern sense, but if he was on hand, and often on the stage, during rehearsal, this must have placed him in much the same position”* [Styan, 1967: 53].

3 Here and elsewhere, in the Georgian text of this article, the translation of the quoted scholarly critical literature belongs to the author of the article.

4 Here and elsewhere, in the Georgian text of this article, the translation of the quoted text of “Hamlet” belongs to Ivane Machabeli.

5 In these words of Hamlet, a hinted comparison of the king to a mouse is already present. Later, Hamlet calls “The Murder of Gonzago” “The Mousetrap”, thereby suggesting that the king is the mouse that this play is going to catch.

6 In case of son, no one could have blamed Hamlet for killing his father, since at the time of his father’s death he was at Wittenberg. Besides, Claudius, not Hamlet, is the one who benefited from the death of Hamlet’s father.

7 According to Nico Kiasashvili, the original *“The time is out of joint”* [Shakespeare, 2003: 1.5.189] is quite adequately translated by Machabeli as „*დროთა კავშირი დაიწიდა*“ [Shakespeare, 1987: 489] – *The connection between times has been lost.*

8 Here we mean the second version of Sturua’s “Hamlet”, which premiered in November 2006. The first version was staged in 2001.

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# **Ethnicity Designating Romani Loanwords in Some European Slangs: their Origin, Meaning and Ideology**

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## **Introduction**

The slangs and argots<sup>1</sup> of many European languages are characterized by a relatively wide contribution of words of Romani<sup>2</sup> origin. The paper deals with the presence of such words in the colloquial language and slang/argot. I will especially focus on European Spanish and some of the Central European languages (Czech, Slovak, Hungarian, Romanian). I will provide a brief overview of semantic groups where these words can be found. These groups, present in each of the investigated languages, show a striking lexical similarity.<sup>3</sup>

The principal objective of this paper is to point out the semantic group of some ethnic terms (especially with the focus on in- and out-group members) and show up an eventual meaning shift, often towards the negative/pejorative, present in every language. I also will try to explain the reasons why the words in question penetrated into the slang/informal language and why their meaning could have changed and provide some examples of usage in Czech, Hungarian and Spanish coming from Internet blogs and discussions. The data about the actual diffusion of the Romani loanwords and their semantic modifications cited in the last chapter come from my field research conducted between 2006-2012<sup>4</sup>.

## **Several short historical notes about the Gypsy population<sup>5</sup> in Central Europe**

Roma people came on the territory of Central Europe in major numbers in the 15<sup>th</sup> century and from here they followed to the Western Europe and reached Spain<sup>6</sup>.

During the history the Gypsies migrated through Europe in several waves. A huge wave reached Central and Western Europe in the second half of the 19<sup>th</sup> century when on the territory of today's Romania there was abolished a cruel serfdom<sup>7</sup>. This fact caused a massive migration of traditionally living Olah Roma to the Central and Western Europe. During the Second World War there was a massive genocide of the Gypsies in the Central Europe. These Gypsies lived in this territory for centuries and were integrated into the society.

After the war, in Czechoslovakia<sup>8</sup> there was an organized displacement of the Slovak Gypsies who lived traditionally in Gypsy settlements (mostly in Eastern Slovakia) to the Czech territory, often to the borderland parts. During the dictate of communism the traditional Gypsy culture, language and national feeling were systematically oppressed. This led to a disintegration of

traditional values of the majority of Gypsy population. Since the fall of the Iron Curtain there have been several other migrations of Roma from Eastern and Central Europe towards the West.

I should point out here some similarities which can be observed with the reference to the Gypsy groups resident in the territories of such geographically distant European countries as Spain and Hungary. In both countries we can find a high number of Gypsy population, similar history of them (violent sedentarization and persecution during in the past, especially during the 18th century which led to the negation of the existence of Romani ethnic, prohibition of the word “Gypsy” and replacement of it by e.g. “New Spaniard” and “New Hungarian”) and contribution to a specific musical style which is nowadays considered a part of national identity of these countries (*flamenco* in Spain and *verbunkos* and *csárdás* in Hungary). All these factors might have contributed somehow to the large proportion of Romani loanwords in their argots.

### **Romani origin words and their position in the lexicon of European languages**

The Romani dialects spread throughout Europe have been investigated by linguists since the 18<sup>th</sup> century.<sup>9</sup> It is generally known that the Romani language contains, aside from the Indian basic lexicon and ancient loan-words from Armenian, Persian, Greek and Slavic, a large number of loan-words coming from the majority population’s languages where the Gypsy minority lived or lives.

Nevertheless, it seems that the opposite phenomenon – the influence of Romani in the majority languages – still remains out of the major interest of the lexicologists, sociolinguists and language contact experts.

The Romani origin words<sup>10</sup> are interspersed in some argot or slang dictionaries<sup>11</sup> and in some articles<sup>12</sup>, but in the most of European languages does not exist a more extensive work concerning this topic and focusing the attention exclusively on the Romani origin words.<sup>13</sup>

An average native speaker, e.g. of Czech, is able to recognize relatively easily an English or German origin word in Czech language, but probably has never heard about Romani origin words. This is a consequence of age-long marginalization of the Roma ethnic<sup>14</sup> and Romani language and also of the fact that Romani penetrated into the majority languages almost exclusively through marginal layers of the society and gangland.<sup>15</sup>

The Romani origin words are traditionally more frequent in marginal language layers but many of them have penetrated into the common colloquial language as well, however their Romani origin remains mostly unknown (and sometimes not mentioned in the dictionaries).

Languages differ in the number of Romani origin words contained in their argots or slangs. We can find relatively a large number of Romani loanwords e.g. in the colloquial Hungarian,

Romanian or Spanish, somehow less in Slovak and considerably less in Czech. The causes of these differences are mainly historical and sociocultural.

First of all, there live a large Gypsy community (naturally heterogeneous) in Czech Republic and Slovakia, in Hungary, Romania and Spain. The Gypsies of these countries speak various Romani dialects (and some groups do not speak Romani anymore). In spite of the traditional marginalization of Gypsy population the mutual loanwords of Romani and majority language respectively prove evidence of a long-term social contact between the Gypsy and non-Gypsy population.

The argot of the most of European languages is partly (and quite largely) formed by the contribution of Romani language. This tendency has been recorded since the 19<sup>th</sup> century, when the number of words grew up considerably,<sup>16</sup> and is apparently connected with industrialisation and moving of Gypsies to the cities. Some of these words ceased to be perceived as argot and nowadays form part of the general colloquial language.

### **Romani words in Czech, Hungarian, Romanian and Spanish argot**

The Czech argot developed in a straight contact with the German argot and for a long time it contained a lot of Hebrew (or Yiddish) loan-words. (A half of German argot has Yiddish origin and we find a lot of Yiddish words also in Hungarian argot.) The number of Gypsy words was very low till the beginning of the 19<sup>th</sup> century and it grew gradually.<sup>17</sup>

We can find traditionally a lot of Gypsy words in the slang of circus performers, jugglers, strollers and other people which lived in an itinerant way. A lot of words of their jargon is equal to the criminal slang because they often moved on the margin of the society. In the traditional slang of Czech circus performers there are 35% of Romani words; not all of them have been conserved till nowadays, but this Romani heritage is still alive among these people<sup>18</sup>.

The Hungarian and Spanish argot also is characterized by a large number of Romani words. These words have been supported by documents since the 19<sup>th</sup> century. In that period we can suppose their huge increase. It might be related to the industrialization and the following move of Romani population into the cities. The Roma contributed to the creation of a specific suburban slang. A lot of Romani words became part of the colloquial Hungarian and Spanish. The total number of these words is, according to my estimates, around 400.

We can find a lot of Romani loanwords in the contemporary Romanian as well. This is caused by a long intimate contact between the Gypsies and the majority population during the history.<sup>19</sup>

### **Semantic characteristics of Romani loanwords with some examples in European languages**

We can observe, from the semantic<sup>20</sup> point of view, some tendencies common to all languages:

1) The original meaning of the Romani word has been conserved in most of the cases: Rom. *šukár*<sup>21</sup> 'beautiful' → Hung. *sukár*<sup>22</sup> 'beautiful', Span. *juncal*<sup>23</sup> 'beautiful'; Rom. *jakha* 'eye PL' → Span. *acáis* 'eyes'.

2) However, many times the meaning has become more pejorative: Rom. *vakerel* 'to speak (3sg)' → Hung. *vakerál* 'to gossip (3sg)'; Rom. *čhaj* 'girl' → Span. *chai* 'prostitute'.

3) The meaning can also vacillate: Rom. *gadžo* 'peasant, not Gypsy' → Hung. *gádzsó* 'not Gypsy man', 'man', 'Gypsy man'; Span. *gachó* 'man', 'bad (man)'.

4) The meaning has often changed: Rom. *mangel* 'to ask, to beg (3sg)' → Span. *mangar* 'to steal', Hung. *mangázik* 'to steal (3sg)'; Rom. *rat* 'night'<sup>24</sup> → Span. *rachí* 'party; spree' (slang of La Coruña).

In this place, a brief survey of semantic categories in which Romani loanwords most frequently appear is provided. These semantic domains (with some examples from every language of our interest) are:

1) kinship terms, ethnicity or professions designating terms, i.e. Hung. *csaj* 'girl, girlfriend' (Rom. *čhaj*), Span. *chaval* 'guy' (Rom. *čhavo*, *čhavale* voc. pl.), Hung. *góré* 'boss' (Rom. *goro*, *gore* voc. sg.), Span. *manús*, Hung. *manusz* 'chap' (Rom. *manuš*), Hung. *more* 'Gypsy' (Rom. *moré* voc. used for addressing a man); we will deal with ethnicity designating terms further in this article;

2) denominations of various parts of human body, often with focus to the specific male or female ones: Span. *bul*, *bullate*, Hung. *bula* 'buttocks' (Rom. *bul*, *buljate* loc.), Span. *chucháis*, Hung. *csöcs*<sup>25</sup> 'breast' (Rom. *čuči*, *čuča* pl);

3) words expressing secretions: Hung. *kula* 'excrement' (Rom. *khul* 'excrement'), Span. *giñar* 'to have stools', Czech *chynda* 'buttocks' (Rom. *xin-* 'shit' vlg.), Hung. *mutrál* 'to urinate 3sg' (Rom. *mutrel* 'urinate 3sg');

4) prostitution and sex: Span. *lumi* 'prostitute' (Rom. *lubni*, var. *lumni*), Hung. *lunya* 'prostitute' (Rom. *lubnja*- c. obliq.);

5) food and drink, inebriation: Hung. *kaja* 'food', Span. *jalar* 'to eat' (Rom. *xal* 'to eat 3sg'), *pia* 'alcohol' (Rom. *pijel* 'to drink 3sg'), Span. *mol*, *mollate* 'wine', Hung. *mólés* 'drunken' (Rom. *mol* 'wine');

6) speaking and expression of emotions: Hung. *hadovál*, *dumál* 'gossip (3sg)', Span. *chivar* 'to betray', Hung. *rovázik* 'cry 3sg' (Rom. *rov-* 'to cry'), *rinyál* 'cry (3sg)';

7) criminal activities: Hung. *csór*, Span. *chorar* 'to steal' (Rom. *čor* 'thief');

8) money: Hung. *lővé* 'money' (Rom. *love*), Span. *parné* 'money' (Rom. *parne* 'white pl');

9) adjectives expressing something big, great, excellent: Hung. *baró* (Rom. *baro*), *lácsó* (Rom. *lačho*), *csácsó* (Rom. *čačo* 'right'), Span. *chachi*;

10) qualities and characters: Hung. *gőgyis* 'clever' (Rom. *godi* 'brain'), *dilis* 'crazy' (Rom. *diló*, *dilino* 'mad'), Span. *chungo* 'bad' (Rom. *džung* 'evil'), *gili/jili* 'crazy' (probably Rom. *xir* 'donkey');

11) basic verbs expressing a state, movement or feelings: Span. *chalar* 'to go' (Rom. *džal* 'to go 3sg'), *chalarse* 'to become mad', *sobar* 'to sleep' (Rom. *sov-* 'to sleep'), *chanar* 'to know' (Rom. *džan-* 'to know'), *camelar* 'to love, to trick' (Rom. *kamel* 's/he loves'), Hung. *džsal* 'go (3sg)' (Rom. *džal*), *kamel* 'love 3sg', *szovel* 'sleep 3sg'.

Some of the words are of the same word base (and often also of the almost same form) in more languages<sup>26</sup> The frequency of diffusion of single words varies in single languages. The dictionaries of all languages often lack words of large diffusion (e.g. Hung. *csávó* 'young man' from Rom. *čhavo* or Span. *queli/keli* 'house, flat, home' from Rom. *kher* 'house' are not contained in the dictionaries of use in both languages).

### **Romani loanwords as a reflection of Gypsy values and life experience?**

The dictionaries often mention a vulgar or pejorative connotation of the Romani origin words. It is true that e.g. the Czech colloquial words as *čokl* (dog) or *čórnout* (to steal) do not sound very nicely to the Czech ear. And it is similar in other languages, not only according to the dictionaries. Also in my inquiry it was proved that many Romani loanwords resulted in perplexity, embarrassment or even aroused indignation in my informants. This fact perhaps could lead an inexperienced speaker to a conclusion that Romani is a kind of rough and obscene jargon. This opinion, evidently false, appeared many times during the (even recent) history.<sup>27</sup>

As one can see in the previous chapter, aside from the expressions from the field of delinquency, there is a large number of common or less common expressions from the semantic domains of kinship and ethnicity, feelings, activities, professions, characteristics, emotions and expressions. Furthermore, we can observe a certain concordance between the semantic domains of Romani loanwords in European languages and of the inherited lexicon (together with the oldest loan components). In fact, Matras (2002:25-28) cites the semantic domains of the inherited lexicon which corresponds in high level to the domains cited in this article. These domains seem to be fundamental for their value system and spiritual world, faith and life experience. As Matras (2002:28-29) says,

“we are left with the question whether the semantic structure of the inherited lexicon has any significance for attempts to reconstruct ancestral Romani culture. The expectation that the composition of the ancient lexicon should reflect an ancient habitat, ancient traditions, or forms of social organisation is a working hypothesis borrowed from traditional Indo-European studies;

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but it is not one that is necessarily valid in our context, as can be seen from the contrasting interpretations that are sometimes given to the lexical data.”

If we apply this approach to the Romani loanwords in European languages, it might be quite difficult to affirm that the Romani loanwords reflect the Romani way of life and value system. Some of the cited semantic domains, such as body parts, sex and taboo words, inebriation terms, delinquency terms, expression of emotions, are abundantly represented in European argots and suggest more probably the way through which the Romani words penetrated in the majority languages than a reflection of Gypsy way of life. On the other hand, some of the terms connected e.g. with music, are not so typical for argot. In the next chapter I will try to bring some examples of ethnicity designating terms and their semantic modifications which, under certain circumstances, could be considered as reflection of a traditional Romani way of thinking.

### **Ethnicity designating terms**

The Gypsies brought from India a highly developed sense for a complex caste stratification which was showed by a strict endogamy in their own group. Therefore it might be seen natural that between Roma and the majority population there always has been an abyss, in spite of some social contact.

Minority ethnics which have traditionally been disdained by the most of the majority population use special terms for denomination of the members of the majority population. This term is not equal to the word foreigner or stranger. (e.g. Jews call a non-Jew *goi*). Among Gypsies, there is a term *gádžo* for a Czech, *Gatscho* for a German, *gádzsó* for a Hungarian, *gagiu* for a Romanian, etc.

As Matras (2002:29) claims,

“the division between Rom and non-Rom in terms referring to human beings (...) is sometimes interpreted as reflecting the prominence of the opposites purity vs. pollution, preserved in the culture of some Romani groups. But while some connect it with the Hindu caste system (cf. Hancock 1991), others regard it in the more specific context of peripatetic cultures (Sutherland 1975).”

The Romani expression *gadžo* means a non-Gypsy man (*gadži*, a non-Gypsy woman). This word penetrated in most of the European languages in its original meaning. In some cases (e.g. in Czech) it is perceived as a typical Gypsy word and it is used exclusively when talking about “Gypsy issues”. However, when a Czech speaker uses this word (always when talking about the Rom and non-Rom relations), there is often a certain degree of a negative connotation. In some European languages, the Romani word *gadžo/gadži* is used in the extended meaning as a man (or woman, respectively) in general (not exclusively non-Rom) with eventual positive or negative connotation.

In Czech, *gádžo* (and its feminine form, *gádžovka*) is used when speaking (or writing, e.g. the journalists) about issues concerning the Gypsy community and the mutual Rom and non-Rom relations, always with the intention to use the “Gypsy” term the Romani origin of which being generally known and causes a stylistic tincture. On the other hand, there is no exact equivalent of this word in Czech, just the description “the member of the majority population, here Czech”. In the jargon of circus performers it means also anybody who does not belong to their community, e.g. the audience.

Nowadays, most of the Spanish Gypsies – *gitanos* or *calé* -, call the Spanish people *payos*. The term *payo* has a very similar function as the Czech *gádžo*, being used also by Spanish people when talking about the mutual relations between *gitanos* and non-*gitanos*. But in the Spanish argot (and also in the colloquial language) appear the words *gachó* and *gachí* as well (also in the form *gache*). In Caló<sup>28</sup> this word means a non-Gypsy man or woman, but in the Spanish argot the meaning extended to a man (or a woman) in general. According to my sociolinguistic research made in Spain, *gachó* is sometimes perceived as someone strange or not confidential or even bad (and it has this shifted meaning also in Latin America). On the contrary, *gachí* was more frequently defined as an attractive woman or girl but sometimes also as a prostitute.

The concept of a lover or prostitute appears also in Hungarian (*gádžsi*, this term sometimes has a neutral meaning of a woman/girl as well) and in Romanian (*gagiu* – lover or padrone, *gagičă* – female lover).

According to my opinion, the connection of *gadžo* with lover and *gadži* with female lover or even prostitute could arise from the traditional Gypsy conception of sexual love (cf. Stewart, 2005) and one could suppose this semantic modification even before the contact between Romani language and the argot.

In the Romanian argot, the conception of *gagiu* as padrone and lover can have, in addition, historical reasons as well: on the territory of today's Romania the Gypsies were held as servants or slaves till the second half of the 19<sup>th</sup> century and the sexual contacts between (especially female) Gypsies and their non-Gypsy padrones were quite frequent and generally known.<sup>29</sup>

According to my research, some Hungarian and Spanish informants considered the word *gadžo* so much "Gypsy" that they defined it with the meaning of Gypsy.

The Gypsies used also other names for the neighbouring population. As an example we could mention the Romani word *xulaj* 'landowner, padrone, farmer' which penetrated in the Spanish argot as *julay/julai* with the meaning of imprudent. In this case, the shifted meaning of this word could be related to the well-known Gypsy ability to deceive, to trick a *gadžo*. The hero of Gypsy fairytales is often a clever Rom who is able to deceive a stupid, naive and simple-minded *gadžo*.

In some cities and environs in Czech Republic, Slovakia, Hungary, the Roma use the expression *goro* (in hindi *gorá* means somebody of fair skin) instead of the name *gadžo* which was traditionally more connected to the rural areas. In the colloquial Hungarian appears the word *góre* with the meaning of boss, director, which comes from the vocative form of *goro* and this word is generally known among Hungarian youth.

In the Hungarian argot we also find Romani expressions *raňi* (*rányi* in Hungarian) with the meaning of lady and *raj* with the meaning of padrone (in these cases, the original Romani meaning was preserved).

In the languages of the majority population appear also some Romani expressions which designate members of the Roma community. The term *Rom* (pl. *Roma*) penetrated into the awareness of most of the European speakers as an alternative denomination for the Gypsies. The term is closely connected to a certain emancipation movement of the Gypsies who started to present themselves with their own ethnic denomination. In Czech colloquial language, the derivation *romák* (with negative connotation) appears.

The expression *more*, used among Roma people for addressing a younger Gypsy male, appears in Hungarian (*móré*) with the meaning of Gypsy.

In the argot and colloquial language, we can also find words referring to young Roma. The Romani language makes difference between Gypsy and non-Gypsy boy/son and girl/daughter. The Gypsy boy/son is *čhavo*, the Gypsy girl/daughter is *čhaj*, the non-Gypsy boy is *raklo* and the non-Gypsy girl is *rakli*.

The terms for non-Gypsy youth appear e.g. in the Spanish argot as *lacorro* (boy) and *lacorra*, *lacorrilla* (prostitute). (There is again, like in the case of *gadži*, this connection between a prostitute and a non-Gypsy girl). Nevertheless, the words *čhavo* and *čhaj*, much more common in the European languages, extended in the most of cases their meaning to a boy or girl in general.

In the colloquial Hungarian, there are the expressions *csávó*, *csávesz* with the meaning of a man, young man or a guy, *csaj*, *csajszi*, *csajszli* with the meaning of a girl, girl-friend (and also with derivatives as *csajozni* – to go out with a girl).

In the colloquial European Spanish we find a very spread word *chaval* (boy, guy) and also *chavó*, *chavea*. (The word *chavo* is very common in Latin American Spanish as well.) In the Spanish argot appears *chai* (girl, young prostitute) (and in the slang of Galicia *ja*, *jay* as girl, girl-friend) and diminutive forms *chaborró*, *chaborrillo* (little boy).

In the Czech argot we can find *čajka*, in Slovak *čaja*, in German *Tschei* (this word is documented also in Romanian, Swedish, etc.)

As I already mentioned, Roma make difference between *rom-romni* (Rom, husband – Rom, wife) and *gadžo-gadži*. But at the same time in Romani does exist a general expression for a human: *manuš* (male human) and *manušňi* (female human) as well and also a general expression for man – *murš* – and woman – *džuvli*. Some of these terms also penetrated into the argot. The term *manuš* appears in Spanish as *manu*, *manús* with the meaning of man, in Hungarian – *manus*, *manusz* (also with the meaning of man). The expression *džuvli* (in the territory of Romania also in the variant *žuli*) appears in Romanian as *julă*.

## Some examples of *gadžo* usage from Czech, Hungarian and Spanish Internet blogs<sup>30</sup>:

### 1/ Czech

*Na mezinárodní soutěži Eurosong už budou lídry Radoslava Gipsyho Bangu a Vojtěcha Lavičku doprovázet „gádžové“.* (In the international competition Eurosong, there will already *gadžos* accompany the leaders Radoslav Gipsy Banga and Vojtěch Lavička.)

*Když se Romové vystěhují z Česka do Kanady, budou spokojeni i gádžové z Ostravy!* (When Roma move out from Czech Republic to Canada, also *gadžos* from Ostrava will be satisfied.)

*Občas byli docela hlučnější, ale na Žižkově, kde je v každé ulici 10 hospod, je hlučnej každej - **morei gádžo**.* (Sometimes they were rather noisy but in Žižkov where there are 10 pubs in every street everybody is noisy – *more* as *gadžo*.)

### 2/ Hungarian

*Sok gádzsó használ a szlengben cigány eredetű szavakat...* (Many *gádzsók* use Gypsy origin words in slang...)

*Két csávó meg egy gádzsi ...* (Two *csávó* and one *gádzsi* ...)

### 3/ Spanish

*¿Me quieres, mi gaché?* (Do you love me, my *gaché*?)

*Pese su odio a todo lo americano el gachó llevaba unos vaqueros de marca Levi's.* (In spite of his hate of everything American, the *gachó* was wearing jeans of Levi's.)

*No seas gacho* (Don't be *gachó*.)

*Sólo una gachí rica puede salvarme ahora* (Only a rich *gachí* can save me now)

*(...) el Ayuntamiento de Valencia, gobernado por la "gachí" del ferrari...*(the City Hall of Valencia, controlled by the *gachí* of Ferrari...)

## Conclusion

To conclude, we can observe a lot of Romani origin words in the argot of European languages. However, their number differs and depends on historical and sociocultural factors. The original meaning is sometimes conserved in the loanwords, but more often it has either shifted towards a negative conception or has changed (meaning extension or meaning specification). I consider that such meaning changes occurred because of social and historical reasons.

1In this article, the term argot is used in the meaning of “argot común” [Sanmartín Sáez, 1991:VII] and corresponds to the meaning of a general slang which is not specifically attributed to a social layer or a specific professional group. It can, however, sometimes include also some terms from the marginal language layers such as from prisoner or criminal slang which occasionally penetrate into the general slang.

2Romani is a language of Indo-Aryan origin which is spoken in Europe by the people known as Gypsies (who usually refer to themselves as Rom, pl. Roma).

3In fact, many Romani words, such as father, son, girl, non-Gypsy, bread, to eat, to drink, to steal, money, God, devil, fear etc., appear in every language. One could say that a special kind of Gypsy traditional values and life experience can be observed in the argot lexicon of Romani origin for historical and social reasons. Taking into account these reasons and analysing them one could suppose to be able to explain the presence of every single word of Romani origin in the argot of the of the majority population’s language. Further in this article I will deal with this attitude as with a possibility.

4A more detailed analysis of the results of several polls based mainly on questionnaire and internet survey methods, conducted in Hungary (2006-2007) and in Spain (2006-2009) can be found in Čengerová (2007, 2008, 2009) and Krinková (2013).

5See Frazer (1998) for more detailed information about the history of the Gypsies in Europe.

6For more detailed survey of the history of Spanish Gypsies see e.g. Pym (2007), Gómez Alfaro (1999), Sánchez Ortega (1976, 1977, 1988).

7This serfdom is, probably because of its cruelty, called slavery by some authors.

8For more historical information about the Gypsies living in the territory of the former Czechoslovakia, see Horváthová (2002), Hübschmannová (2000), Nečas (1999), Pavelčíková (2004).

9Some sporadic lists of Gypsy words appear in various European countries already in the 16<sup>th</sup> century. See Matras (2002:2)

10I use the "Romani origin word" and "Romani loanword" terms as synonyms to designate all the words which are part of 'core and inherited lexicon' (of Indian origin) and 'loan components' (of Iranian, Armenia, Greek, Slavic origin) which are part of all or at least most of the dialects. (Matras 2002:20-25).

11See slang and argot dictionaries, i. e. Besses (1905), Sanmartín Sáez (1999) for Spanish; Fazakas (1991), Kövecses (1998) for Hungarian; Hugo (2006) for Czech.

12See articles of Kakuk (1993) for Hungarian, Clavería (1951, 1953) for Spanish and the articles contained in Matras (1998). Further, several articles on this topic for some languages can be found in various volumes of the Journal of the Gypsy Lore Society (Romani Studies).

13It seems, according to my opinion, that in Spain and Great Britain the linguists dealt with the problematic to somehow greater extent already during the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century. (See i. e. Borrow 1843, 1845). It is a paradox that exactly in these countries the Gypsies do not speak Romani anymore. In Spain and Britain there was spoken (and by some Gypsy groups still might be in use) a mixed language based on the Romani lexicon and the grammar of the majority language. This kind of mixed language is called Para-Romani (Cortiade 1991, in Matras, 2002:13) and it is, among others, the case of Caló in Spain and Angloromani (Romanichel) in Britain. In Spain there existed an extensive literature on caló and gitanismos (Gypsy origin words) already in the 19<sup>th</sup> century but, unfortunately, we mostly cannot rely on these sources because of frequent cases of plagiarism which sometime continue till the present times. The information about these cases of plagiarisms in Spanish Caló can be found i. e. in Adiego (2005, 2006).

14However, the marginalization of the Gypsy population cannot be generalized, e.g. some of the Gypsy musicians reached a very high social status in the society already in the 18<sup>th</sup> and even more in the 19<sup>th</sup> century, especially in Hungary and Spain.

15A Czech speaker could then suppose, that if there are any Romani origin words in Czech, those would be exclusively a kind of criminal or prisoner slang. This conception seems to appear in the opinion of other European speakers as well.

16This tendency is reflected e. g. in Spanish, German and Czech dictionaries of argot from 18<sup>th</sup> and 19<sup>th</sup> century.

17In the German argot we can observe from 10 to 20% of Romani words. Beside the prisoner slang we can find a lot of Romani words in the argot of Brno (*hantec*) - this kind of slang was in an intimate contact with the argot of Vienna – and a lot of words there are still in use in that area.

18There is no recent study dealing with the actual language of circus performers which could confirm the exact extent of the Romani lexical contribution. However, on the base of some recent interviews published in 2008 in a Czech newspaper, it seems that the circus performers know very well about the Romani origin of some slang words which they use.

19I did not do my own research on the frequency of Romani origin word in nowadays Romanian. The Romanian examples are taken from Ciorănescu (2005). Some information can also be found in Matras (1998).

20In this article, I do not deal with grammar adaptation of Romani origin words. The majority languages generally took over all the lexical categories, most frequently nouns, adjectives and verbs. From the nominal or verb base, the languages create, with the help of their own affixes, other lexical units. Sometimes the Romani words are taken also with Romani grammar suffixes, e.g. the verb are often taken in 3sg. The loan words have been fully adapted to the majority languages' phonology and grammar system (e.g. loss of aspiration, substitution of unknown sounds by usual ones, prolongation of accented vowels in Hungarian and others).

21The Romani dialects differ considerably throughout Europe. This differentiation is always necessary to be taken in consideration when speaking about the language contact between Romani and a majority language. The Romani forms cited in this article generally appear in all the dialects (common Romani words) and are cited from Boretzky (1994). For more information about the Romani dialects see Boretzky (2004), Matras (2002).

22The Hungarian forms of Romani origin words in this article are taken from Kövecses (1998). The semantic meanings of these forms and their actual diffusion were examined during my own field research (2007).

23The Spanish forms of Romani origin words in this article are taken from Sanmartín Sáez (1999). They usually correspond to the forms cited by Besses (1905). The semantic meanings of these forms and their actual diffusion were examined during my own field research (2006-2009). See also Čengerová (2007, 2008).

24In some dialects, -t is palatalised. The final -i in the Spanish form also exists in Romani as adverbial form. See Boretzky (2004: 242).

25The word *csöcs* is cited as a romism. Nevertheless, we must take in consideration the neutral Hungarian word *csecsemő* 'suckling' (*csecs* 'breast' + *emő* 'suckling'). The word *csecs* is mentioned already in 1508 and is not very probable it be of Romani origin here. It might be a babble word related to e.g. the Czech words *cecek* 'nipple' and *cucat* 'to suck'.

26See the Hungarian and Spanish cognates: *dzsal* ~ *chalar*, *kamel* ~ *camelar*, *csaj* ~ *chai*, *muj* ~ *mui*, *csávó* ~ *chavó*.

27As an example can serve the Spanish lexicography of the 19<sup>th</sup> century which mixed almost freely the terms *caló* (language of Spanish Gypsies) and *germanía* (Spanish argot). *Caló* was often regarded as an argot of criminals. In fact, there was a mutual influence between *Caló* and argot. Also, the term *Caló* penetrated in Portuguese and in Latin America in the meaning of argot (Portug. *calaõ* 'argot', U.S. *Chicano Caló* 'argot of the Chicanos, population of Mexican origin living in Southwest of U.S.')

28I mean here *Caló*, the language of Spanish Gypsies.

29As a result of this, it is said that *Oláh Roma* (Gypsies from Romania) have a relatively fair skin because of a lot of non-Gypsy blood.

30For more examples of use of Romani loanwords in Internet blogs see Čengerová (2007, 2009).

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# The Function of Neologisms in French and Georgian Media Discourse

Tinatin Beliashvili

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Neology and neologisms are a widespread process which means the creation of new words or giving new importance to the existing words. In Linguistics there is a widespread opinion that there are semantic and formed neologisms. Formed, or neologisms, are words which emerged with the appearance of a new reality that never existed before and semantic neologisms, means when words are given new connotations. The two types of neologisms have a third aspect which is called. Jean-Francois Sablayrolles reviews borrowings as the third immensely important source of Neology.

The difficulty with Neology begins when the discourse of the addressee (the reader or listener) tries to distinguish neologisms in this discourse. The Researcher faces the task to determine whether it is or not “neology” on this level of lexical unit. We have to put much effort in finding whether a lexical unit is a neologism or not. Which of them should be considered neologisms, the ones in the vocabulary or those who have not entered it yet? Whether the Neologism is still valid or not? Is it a neologism or a metaphor or a metonymy? In other words, the process showed that the creation of lexical units is not an easy process as well as the results of such a study.

It is a common truth that communication is the natural aim of language, a postulate of linguistic functioning. Since language is a tool for thought and communication for humans, each of us participates in the process of Neology. Even children are actively involved in this process, especially when they learn to speak and when they want to express their wishes and due to the lack of vocabulary and words invent new expressions or words. In some cases, teenagers are in favour of Neology, and by inventing new words in spoken and written language they create their own world and by it draw a line of independence from adults. But Adults are the ones mostly involved in the process of Neology. It is connected with invention, new technology, processes of thinking and artistic, literary creativity.

The problem that the research of Neology and Neologism comes across is the determination of the language itself. It has been centuries that researchers are striving to answer this question.<sup>1</sup> Despite this, in most cases it is almost impossible, to find an explanation of the words and, in general, the origin of speech. However, one of the tasks of Linguistics is to describe new words and to determine what their purpose in a synchronic prism. Neology depends not only on evolution, but also on creation. To define the concept of Neology it is better to see it in a synchronized prism, i.e., the relationship between linguistic elements of the system [Guilbert 1973:11]. The listing and description on a particular historical stage of the development of language is rather interesting, not only to study the language but to better understand the concrete historical epoch.

As for the age of Neologism, the average age used to be ten years, but nowadays it has become five years: after five years the new lexical unit starts to whither [Pruvot, Sablayrolles, 2003:36]. From the second half of the twentieth century, the emergence of Neologisms has been gradually increasing, which was facilitated by many factors: first, the development of electronics and, in general, equipment, medicine, informatics, the collapse of the Soviet Union, no more borders, the unprecedented rates of globalization, and so forth. This, of course is not the full list of events, which led to the twenty-first century and the present rate of Neology processes. Accordingly, the age criteria for the creation-extinction of Neologisms have changed. However, even this cannot be said resolutely because the status of "Neology" varies according to the size and distribution of the neologism [Sablayrolles, 2006:141-157].

The language in order to be able to play an important role in the social act, which is vital for communication, it is necessary, that it should give us the opportunity to create new words [Vendryes, 1921]. Every living language, which follows the development of society, should introduce mechanisms for Neology which are needed to create new lexical units. All of this is required by the progress in education and technical transformations. This dynamic gives rise to the need create vocabulary by updating it; this is what linguists call "Open Series".

In the process of Neology preference is given to the "Open Series". Andre Martinet found the different features between grammatical words and lexical words<sup>2</sup>. Grammatical words belong to the so-called "Closed series" and Lexical words - "Open Series". Grammatical words, the tool-words<sup>3</sup> is a part of the closed series, since it is impossible to establish at a certain period of the history of the development of language, for example, the correlation between compound connections or person pronouns [Martinet,1968]. Only in diachronic perspective, in the long history of language development can some changes be made in grammatical vocabulary. However, the lexical words may be established gradually, according to the necessity. This is a continuous and unlimited process.

This explains the fact that Neology consist mainly of lexical words, and that Neologisms are created by means of Morphological tools. This latter according to classic definition is the Formed Neology. Accordingly, this highlights that existing words are given new meanings; this is, basically, the so-called Semantic Neology. We should also outline a form of Neology, which is derived from the dialect or borrowings from the old forms of language. As for Foreign languages, namely borrowed words from English language, we share the view of Sablayrolles, and consider it as a separate category, due to its scale. At the same time in Anglicism or borrowings from other languages often reflect the accumulation process.

These are the general categories of Neology, which is the primer goal for research for every linguist.

One important area where Neologisms are created and then tested is media space, both printed and electronic.

Based on the Material found in French and Georgian media we can state that the vast majority of neologisms come from the nouns' and verbs' category, compared to it fewer neologisms are connected with adjectives, and the least is adverbs.

Among Neologisms I would like to separate syntactic Anglicism. They are dangerous, because they are those secretly settled in the receiving language. In the French and Georgian language, it is basically copying the American variant of English language and its syntactic structure characteristics. For example: French language: *en charge de (in charge of)*; *chargé de, responsable de (is charged, is responsible)*; *Est sous contrôle (under control)*; *est maîtrisé (is ruled)*; *Faire sens (to make sense)*; *avoir un sens (to have some sense)*.

Similar processes are going on in the Georgian language. In the Georgian media we have repeatedly heard the phrase: "Stay with us", that is not natural for the Georgian language and is merely a syntactic copy.

In the category of nouns, most Neologisms come from Anglicism.

For example: *il a mimé le scratch d'un discjockey ...à la perfection* [Elle edito. P.5 10 aout 2012].

*De plus en plus de gens achètent e-book* [RFI 11.11.2012. 09 :50].

*Un feeling est passé entre eux* [yahoo.France. 09.02 2012].

In the phrases mentioned above the Anglicism belong to the category of lexical Anglicism; this means that the English words have entered directly in the French language with their pronunciation, spelling, meaning, and without any changes. Thus, in order to make them "French" they are given relevant articles and plural markings. Some Anglicism is "false Anglicism" as for example the word *pressing* which is the equivalent of dry-cleaning. This is not an English word. We also have the case of "half-Anglicism". For example a French linguist [TV 5. Monde. Merci professeur. 30.03.2009], argues that the word *surbooké*, was created by the analogues of English words: *overbooking* ↔ *surbooking*.

Among the French Neologisms by the frequency of use come Sigles and Acronyms. Of course, these developments have their own reasons. Today's accelerated pace of life pushes people to be economically and quickly bring the listener to make sense; the principle of the economy has become rather important. Humans try to use the least effort but to achieve the maximum profit [Martinet, 1970:178-179].

*BD,ciné,télé....Aujourd'hui on trouve les héros partout !...Voici votre palmarès* [OKAPI. 1 fevrier. 2011. P.27].

*...veut que 20% des embauches concernent des jeunes issus de ZUS [zone urbaine sensible]* [Le Monde. 29.05. 2013].

Among the Georgian Neologism here and there are Sigles, but their number is not large, and the frequency is relatively low in contrast to the French language; here LLC (Limited Liability Company), GGS (Georgian Geographical Society) and others are used for banners and names of institutions.

Abbreviation can be found in all types of media, but mostly in youth press, such as OKAPI and PHOSPHORE. Or while quoting youth speech,

*...en ayant joué durant sa prépa plus de dix heures par jour* [Nouvel Observateur. 25-31 oct. 2012.p.9].

*Etudes sup: faites les bons choix* [OKAPI. 15 jan.2011.p.25].

*Tandis qu'Egyptology nous redonne goût au synthé* [ELLE. 10 aout 2012.p.31].

Georgian Media Space is full of Anglicism. In most cases we have to deal with lexical Anglicism and mostly we have terms connected with technologies, like *Likes, CDs, Prime Card, Live, Visual, Blog, Blogger, PlayStation, Shortlist, etc.*

*Then we send outlines to the girls* [Imedi. 03.02.2012. 22:30].

*The winner will be announced by the majority of Likes.* [I Channel.14.02.2012.].

Sometimes such Neologisms are put in quotation marks

*...Maybe they touched these two buttons and transferred all the information on a flash-card?* [Georgia and the World. 7-13 August, 2013, N29. pg.6].

*But I do not think that because of this we should change the political establishment every day* [Tbilisebi. 15-21 July, 2013. N29. pg.9].

It should be noted that these morphological and phonetic adaptation of Anglicism in the Georgian language is far easier than in the French language. In the beginning in the French language these Anglicism is expressed by the reading rules of the French language and only after sometime does it full integrate in the language. A good example for this is pipeline which has a matching French word *gazoduc, oleoduc* (gas pipelines, oil pipelines), and it is pronounced in English as *'paiplain* and the French equivalent of the word co-exists and is read in the French version. French people often express it as a *piplin-*. After some time it becomes impossible to determine the borrowed word. The Phonological and Morphological adaptations of Anglicism in the Georgian language are much easier.

*The actions of the opposition were aimed to gather protest for further utilization* [Georgia and the World. 7-13 August, 2013, N29.pg6].

*We took the international domain, so that it will be accessible for international consumers* [Imedi. Kronika.10.02. 2012. 20:25].

In Georgian Media there are many examples of formed Neologisms, where the meaning of the word is being changed. In this case we have none of the four mechanisms outlined by Pruvost, such as shrinking the meaning, increasing the meaning, weakening the meaning or contamination [Pruvost, 2002:32]. We have a more metaphorical understanding of the word. For example, space (connected with Internet Space) and basket (the list of exported and imported goods) are mere copies.

*We think of creating a space* [Imedi. Kronika 10.02. 2012. 20:52].

*If we take the basket of exported and imported goods* [Tbiliselebi. N29 15-21 July, 2013. Pg. 9].

*If the Islamic world becomes a serious player....* [Channel 2, Talk Show “Time for Arguments” 11.06.2013. 22:30]. The player here is a metaphor. We have a case of Neologism, where the meaning is changed. It should be noted that before that in the talk show we come across the word *Actor*.

Along with the creation of new realities we get new lexical units as well. For example: *Mars-Walker was sent in order to prove life on Mars* [Imedi. Kronika 31.12.2012. 15:00].

*L'amarissage du laboratoire scientifique modèle.....a eu lieu comme prévu, peu après<sup>4</sup>* [Le Monde. fr.09:34.06.07.2012].

In the Georgian media as well as the French one can often find such neologisms, whose existence cannot be justified; since there are their equivalents in the Georgian language. Narrative, Protagonists, Mentality, Creativity, Performance, Visitors – are such lexical units, without which it will not be difficult for a Georgian to express his/her opinion, and even on the contrary, he/she can better state her/his opinion by the equivalent Georgian units.

Accidental or intentional deviation from the rules of language is one of the important sources for the creation of Neologisms. The frequent use of the word in the wrong shape or barbarism (especially the media) gives the lexical units an overtone of Neology and thus establishes itself in the language [Pergnier, 1989:80].

*Des moules et des frites à volonté:j'hallucine grave!" "C'est nul, lâche-t-elle. Je dis j'hallucine, je dis grave, mais jamais les deux à la fois* [Phosphore. Mars. 2002.p.49].

*The number of patients applying for help has increased* [Imedi. Kronika 01.07.2013. 20:30].

*...after you became a Minister does your wife use the public transport?* [Georgia and the World. 7-13 August, 2013. N29. pg.14].

The peculiarity of Georgian Neologisms is that one can trace Russicism in them:

*...the wife of the ruler went by tram to the prom academy* [Georgia and the World. 7-13 August, 2013. pg. 14].

*He had a syndrome of Pere dosing* [Mze. Mzesumzira 14:45. 14.02 2013].

*It is a better tri de [3D]* [Imedi. Kronika 21:00. 30.08.2011].

Journalists often by accident or intentionally violate the rules of the language. Such speech is contagious, and the media is the space that most actively establishes the Neologisms in such a way.

French Neologisms from the category of verbs are mainly related with new technologies. New verbs emerged: *faxer, textoter, podcaster, chatter, wikifier*. All of them belong to the first group.

*J'ai 5 ans et je tweete déjà* [TV 5. 12.04.2012. 19:45].

*Ils... googlisent trios lignes sur Camus* [Nouvel Observateur.25-31 oct.2012.p.10].

*Before you search, Google* [Rustavi 2. Lucky Wheel 23.11.2011.11:30].

*Je shoppe quoi chez H&M cet automne?* [Yahoo.France.Pour Elles.23.08.2013].

The word shopping entered French Vocabulary in the 19<sup>th</sup> century, neither is - faire du shopping – new. But the verb shopper (first group) is new in the Internet Space.

Among the French adjectives we have truncations:

*Il est 4 heures et le vacarme continue autour de Taksim de même que les tirs de grenades lacrymo* [Le Monde.fr avec AFP. 01.06.20].

Composites:

*“Multitâches” c’est ainsi que les chercheurs les définissent* [Nouvel Observateur p.10. 25-31 octobre 2012].

*Des policiers en tenue antiémeute* [Le monde. Fr. avec AFP. 01.06.2013].

Anglicism:

*Encore une année “overmegacool » pour lui* [OKAPI. 1 février. 2011. p.29].

*Depuis quelques jours et pour la première fois en France, Eurolines propose...des liaisons interregionales par autocar toujours avec des tarifs low-cost* [Le Figaro.fr. 28 mars. 2011].

*Touquet c’est très british* [TV 5.télé-matin 09:45. 07.07.2012].

Graphique Innovations:

*Nos enfants, ces mut@ants* [Le Nouvel Observateur. p.6. 25-31 octobre. 2012].

Neologisms related to technological innovations create new adjectives according to the French grammar rules of Word Formation:

*Vous pouvez retrouver l’historique de son enquête tweetesque sur Storify* [Yahoo.fr.06.09.2012].

In Georgian Neology Adjectives we come across the usage of English Lexical units, but of course the morphological tools that re use re characteristic to the Georgian Language.

*Such Servility dependence is not good* [Ertsulovneba 20:45. 04.07.2012].

*Killing of Children is a collateral loss* [Channel 2, Talk Show “Time for Arguments”, 11.06.2013. 22:26].

*The virus is so oppressed, that it does not pose any kind of Risk* [Public Radio. Programme “Health” 23.07.2013.17:30].

We have cases of copying as well:

*I could not imagine that Georgian TV series would be so watchful* [Imedi. 30.07.2011. 19:30].

A similar trend is observed in the adverbs. In French adverbs (Neologisms) there is a significant influence of technological innovations:

*...les scientifiques ont pu reconstituer numériquement le crâne complet du bon roi Henri...* [OKAPI. N907 1<sup>er</sup> février 2011 p.4].

Georgian Adverbs, like adjectives are created from Anglicism:

*For him it was virtually important* [Radio Station: Georgian Voice 10.08.2012.13:15]

Thus, despite the fact that neologisms operate according to appropriate linguistic mechanisms and, at a first glance, follow the system-categorical rules, it is difficult to make any general rules as well as to predict the timing of their integration in the language, how long it will continue its existence and how long it will retain the signs of Neology.

1 2001 it became clear that the genetic researchers found a gene FOXP2. This gene and its potential functions, and its influence on other genes is a major factor for language and speech [ Gary F. Marcus, Simon E. Fisher Cognitive Science 2003]

2 Grammatical words and lexical words are concepts established by Andre Martinet [Martinet, 1968].

3 Another concept established by Andre Martinet [Martinet, 1968].

4 *L'amarissage* means landing on planet Mars, which is totally new term.

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Ertsulovneba 20:45. 04.07.2012.

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Tbiliselebi 15-21 July 2013. N29 pg 9.

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Imedi. Kronika. 10.02. 2012. 20:25.

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Imedi 03.02.2012. 22:30

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Imedi. Kronika. 10.02.2012.20:52.

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Imedi. Kronika. 31.12.2012. 15:00

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Imedi. Kronika. 01.07.2013 20:30

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Imedi. Kronika. 21:00. 30.08.2011.

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Imedi. 30.07.2011. 19:30.

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II Channel. Talk Show "Time for Arguments" 11.06.2013 22:30

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Mze. Mzesumzira 14:45. 14.02 2013.

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Georgia and the World. 7-13 August 2013.N29.pg. 6

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