

Linguistic Studies for Establishing a Critical Text

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ABSTRACT. One of the basic tasks of the scholarly edition is the establishment of a critical text. This paper analyzes the results of linguistic studies conducted in connection with preparing for publication the texts of various genres by three well-known authors belonging to different epochs: Gabriel Mtsire, Grigol Orbeliani and Ilia Chavchavadze. The difficulties associated with the reading of foreign words and place names written by mistake can be observed on the example of Orbeliani's personal letters. Several examples are considered in detail and the instances of problematic toponyms and foreign words are shown. The example of Ilia Chavchavadze's pocketbooks illustrates the difficulties related to the handwriting, incompleteness of words, leaving uncorrected mechanical errors (specificity of notebooks) and frequent use of the names and surnames unknown to us. It is shown how these difficulties can be overcome. A comparative study of two autographs of Gabriel Mtsire is given to illustrate what kind of analysis underlies the choice of the main text and how important the knowledge of the linguistic peculiarities of the epoch is for its establishment. As a result of the linguistic studies, the most difficult passages of autographs were read correctly, critical texts were established and a scientific apparatus was prepared. These results are fully reflected in the scholarly edition of the three authors under consideration. © 2019 Bull. Georg. Natl. Acad. Sci.

Key words: scholarly edition, textual scholarship, editorial studies

To prepare scholarly editions, it is extremely important to read the text correctly, and if there are some autographs and differences between textual variants, the primary source is chosen. In such circumstance, one of the strongest pillars the researchers rely on is a thorough knowledge of the linguistic norms peculiar to the writer's language and his epoch. Therefore, the preparation of scholarly editions is accompanied by fundamental linguistic studies [1]. Sometimes more than one work is devoted to the reading each word in the texts of classical writers and providing the reader

with its correct form. A vivid example of this is the word "avftoni" introduced in the printed source of Chavchavadze's poem "The Black Eyes I See Too...", in connection with which there is still controversy among scholars [2].

This paper presents the results of a study conducted in connection with preparing for edition the texts of various genres (patristics, notebooks and personal letters) represented by three notable writers belonging to the different epochs – Gabriel Mtsiri, Grigol Orbeliani and Ilia Chavchavadze.

The Establishment of a Text Using Grammatical Analysis and the Context

When there is more than one autograph of a text, priority is given to the author's last will but the decision can be changed if it is scientifically confirmed that for some reason the later autograph deserves less confidence. In determining the text of the "The Crown" (*Gvirgvini*) compiled by Gabriel Mtsire, we specially considered all those cases where there was a significant difference between the autographs and revealed errors made in the late autograph. A large number of them led us to the decision to put the earlier autograph as the main text.

In the phrase: *vit'arca šeexnes mğudelni gantexad wmidasa mas pursa* (when the priests touched the blessed bread to break it) [3], the construction standing in the dative case: *wmidasa mas pursa* (the blessed bread), which was required by intransitive verb *šeexnes*, in the later autograph is replaced by genitive construction: *wmidisa mis purisa* [4] which would be correct if instead of the verb *šeexnes* there is another verb but it does not match the given context.

In the phrase: *glaxakt'atvis saxmarta ganagebda: romelnime sazrdelsa, romelnime samoselsa* (providing the poor people with food and clothes) after the colon, it is specified what type of *saxmari* is meant. Accordingly, the words *sazrdelsa* (food) and *samoselsa* (clothes) are also linked to the transitional verb *ganagebda* (managed) and rightfully stood in the dative case. In the later autograph, these words are replaced by the postposition *-tvis*. Apparently, misunderstanding was caused by the continuation of the phrase: *xolo sxuani sxuata saxmartatvis movidodes* (and others came for other items). It is true, here we have a postposition *-tvis* but it corresponds with another verb *movidodes* (will come). It's about coming for something and for a simple addition the form of the postposition *-tvis* (for) is quite natural.

In the phrase: *vixile sulisa čemisa buneba, vitarca ra margariti brwyinvale* (I saw the nature

of my soul as a brilliant pearl.) the noun *buneba* (nature) is a direct object of the transitive verb *vixile* standing in Aorist screeve and rightfully stands in the nominative case. Accordingly, the form *buneba* presented in the later autograph is incorrect.

In the phrase: *mašin carvides missa sixalulit da ganvides čemgan metyvelni* (then they went away from him with joy and said while leaving) both verbs are in the third person plural of Aorist screeve and match well with the context. The form *ganvidodes* which is found in the later autograph is a form of Imperfect and grammatically does not correspond.

In the phrase *ixiles igi, rametu sachurisi iyo, aramed vinatgan chabuk iyo; amistvis ara visgan sacnaur iyo* (they saw that he was a eunuch because he was young; that is why nobody knew him) the word *amistvis* is equivalent to the modern Georgian word *amitom* (that is why). Accordingly, the form *mistvis* introduced instead of it in the later autograph is completely inappropriate.

The phrase *dasxra dzrvai igi qvekanisa* (the earthquake stopped) is about coming down of the earthquake and in the late autograph the entry of the word *qalaqisa* (of a town) instead of *qvekanisa* (country") is totally unjustified.

In the phrase: *dasxdes serobad zoiles tana* (they sat down for supper with Zoile) refers to having supper. The word *dasdgen* introduced in the later autograph is inappropriate, because while eating they would not stand.

In the phrase: *miitvalen švilni šenni, rametu češmaritad šeinanes* (Take your children because they really repented) grammatical structure is properly arranged, because it deals with two unhallowed children. In the later autograph, the introduction of *švilo čemo* (my son) does not correspond to the context. If the given determinandum-determinatum form would be a vocative case and would relate to the addressee of the letter, then the predicate *moit'valen* would be left without object.

As mentioned above, there are lots of such drawbacks in the late autograph and this determined the choice of the earlier source as the main text.

Difficulties associated with the reading and interpretation of foreign words: personal letters, unlike the works of other genres, rarely have authentic sources. Accordingly, when reading them, we mostly rely on one manuscript that often creates difficulties, the text is read with effort and we have nothing to compare it with.

The epistles of Grigol Orbeliani are abundant with foreign lexicon and these words have so penetrated his texts that their origin is not seen. Therefore, the researcher first has to determine from which language, local dialect or professional vocabulary they entered, and then determine its meaning.

In nineteenth-century Georgian language the borrowings from Russian are quite frequent and Grigol Orbeliani, who served in the Russian army for many years, has plenty of them. For example, “belio” (linen), “dvori” (palace door), “egzameni” (exam), “vecheri” (evening), “voenny” (military), magazini (store), etc.

In the writer's vocabulary it is not uncommon to find oriental: Turkish, Persian and Arabic words: "maza" (taste), "nokeri" (personal guard), "kulpati" (family) "qiblaalam" (a *mosque*), "thiliqamqam" (a variety of dagger), "khourushi" (a loud cry), "bezirgan" (merchant), “napaida” (what’s the point), “sigha” (a coin), "zinethi" (wealth), javairi (precious stone), “jigha” (headpiece), dalibashi (a brave warrior), "mutrubi" (female player and singer), "murakhasi" (freed), etc. [5].

There are also specific terms related to military affairs: “ammunition” (equipment with weapons), “reliatsia” (written statement of the commander about military actions), “podorozhna” (travel certificate), and others.

Difficulties associated with the reading of foreign place names: in preparing the epistolary

heritage of Grigol Orbeliani for publication, the toponyms incorrectly written by the author were especially complicated. During the war in the Caucasus, he had to travel to many small villages and settlements, the names of which were probably heard in the language of local residents, and when writing in a letter he himself had to invent the corresponding Georgian version. Because of this, some of the toponyms in different letters are found in different calligraphy, and often none of them is accurate: Gogatli / Gotsatli / Hitsatli, Zeiziti / Zedgziti, Siukhi / Shiukhi, Sulaki / Sulaghi, Kazaniji / Kazanishchi, Kankashura / Qaqa-Shura, Kaka-Shura, Chokhi, Zubuti/ Zubulti, Kapucha / Kapuchi, Khoshni / Khuchni, Rughuja / Rughojabi, Uchnukatli / Unchuqati, Astarabbati / Astrabadi, etc. [6].

To establish each of such toponym, we had to conduct a long-term study. We imagined all possible spellings, then checked whether such geographical points existed or not, and if any of them coincided, then we tried to find out whether it was possible to be implied in this context.

In a letter dated July 23, 1845 sent by Grigol Orbeliani to his brother, the toponym “Gerzelaury” was mentioned, which we did not find in any dictionary. As became evident from the content, hot battles took place there at that time and thus, the need emerged to study various documents depicting the chronology of the war in the Caucasus in order to determine the exact name of the toponym “Gerzel-aul”. Since we found out that an armed conflict occurred in this village in Chechnya in July 1845, it became possible not only to read this word, but to identify the letter as well [7].

Among the writings of the classical writers, the greatest difficulty is the reading of the pocketbooks, since these records are mainly made in small size notebooks and are intended for the author himself. The writer feels free here, does not try to keep the literary style, writes by hand, and sometimes does not even complete the word. The only purpose of these records for the author is to get the opportunity

to receive needed information at the right time. The second difficulty lies in the fact that the records concern a variety of different issues, starting with social activities and ending with small family reports. People often appear in them about whom no information was found: a field-watchman, painter, artisan, and others.

In establishing the text, of great assistance is the knowledge of the writer's language, his distinctive choice of words and spelling. Typical for Ilia Chavchavadze was the use the form *-zed* instead of the postposition *-ze*, the form *-dam* instead of *-dan*, etc. We have found specific spelling of words: "bashvi", "tvaltmakcioba", "jianchvela", "miukerdzavi", "garna", "aqamomde", "romlisame", "merme", "ertmaneti", "ratmeda", "sheudzlian", "hqvanda", etc. When reading the text from the manuscript, of particular importance is an individual experience and taking into consideration the context. The recognition of a word is greatly facilitated if it is familiar to us and organically corresponds to the context.

From this viewpoint, we find ourselves in a much more complicated situation, when the writer uses the names and surnames, and also in the same unfamiliar context. In Ilia Chavchavadze's pocketbooks there are often lists of Russian-

language books that he intended to order from Russia. Most of these books are unknown, but if we take into account the author's cursive writing, it would be very difficult to make out the handwriting, if not for one trick. If at least a few words from the tips of the author and the title were easily read, we used digital catalogues of Russian-language books and found out both the author's last name and the exact name of the book. In this way we have read the names of Bhm-Bawerk, Friedrich Jodl, Werner Zombart, Boris Turaev and many others and their books. It is noteworthy that in some cases this method helped us to read the names that were incorrectly written by the author himself: "Cnoller / Colet, Grudidon / Gruidostov, etc. [8].

As a result of the linguistic studies, the most difficult passages of autographs were read correctly, critical texts were established and a scientific apparatus was prepared. The results of this study are fully reflected in scholarly editions of the texts of three authors.

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ფილოლოგია

ენობრივი კვლევები კრიტიკული ტექსტის დასადგენად

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აკადემიური გამოცემის ერთ-ერთი უმთავრესი ამოცანა კრიტიკული ტექსტის დადგენაა. წინამდებარე ნაშრომში გაანალიზებულია სხვადასხვა ეპოქის სამი ცნობილი ავტორის: გაბრიელ მცირის, გრიგოლ ორბელიანისა და ილია ჭავჭავაძის სხვადასხვა ჟანრის ტექსტების გამოსაცემად მომზადებასთან დაკავშირებით ჩატარებული ენობრივი კვლევების შედეგები. გრიგოლ ორბელიანის პირადი წერილების მაგალითზე წარმოჩენილია უცხო სიტყვებისა და არასწორად ჩაწერილი გეოგრაფიული სახელების ამოკითხვასთან დაკავშირებული სირთულეები. დაწვრილებით არის განხილული რამდენიმე მაგალითი და წარმოჩენილია პრობლემურ ტოპონიმთა და უცხო სიტყვათა ნიმუშები. ილია ჭავჭავაძის უბის წიგნაკების მაგალითზე ნაჩვენებია ის სირთულეები, რომლებიც უკავშირდება გაკრული ხელით წერას, სიტყვების დაუსრულებლობას, მექანიკური შეცდომების გაუსწორებლად დატოვებას (უბის წიგნაკის სპეციფიკა) და ჩვენთვის უცნობი გვარ-სახელების სიხშირეს. ნაჩვენებია, როგორ ხერხდება ამ სირთულეების დაძლევა. გაბრიელ მცირის „გვირგვინის“ ორი ავტოგრაფის შედარებითი კვლევები მოხმობილია იმის საილუსტრაციოდ, თუ რა სახის ანალიზი უდევს საფუძვლად ძირითადი ტექსტის არჩევას და რამდენად მნიშვნელოვანია მის დასადგენად ეპოქის ენობრივი თავისებურებების ცოდნა.

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