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THE LINGUISTIC PALETTE OF GIORGI SOSIASHVILI: LEXICAL FALITURAS

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Abstract

This article explores the linguistic palette and lexical features of the renowned Georgian writer Giorgi Sosiashvili. The study analyzes his rich vocabulary, innovative word-building, original denominal verbs, Kartlian dialectal elements, unique synonymous pairs, and regional toponyms, which collectively create a realistic narrative background. The paper examines how the author employs these identity-bearing forms to enhance emotional expressiveness, construct colloquial styles, and individualize character speech. The research evaluates these linguistic choices in the context of theoretical insights by leading Georgian linguists (S. S. Orbeliani, A. Shanidze, S. Dzidziguri, A. Ghlonti).

Keywords: *Giorgi Sosiashvili, Georgian language, linguistic palette, vocabulary, word-building, toponyms*

Intruduction

The study of the linguistic fabric of literary texts is essential for understanding the dynamics of a literary language. This article aims to provide a complex analysis of the linguistic palette and lexical features in the works of Giorgi Sosiashvili. The scientific novelty of the paper lies in identifying unique specimens of the Kartlian dialect within the author's prose that are not documented in existing specialized dictionaries. The issue is examined through the lens of leading Georgian linguists' theoretical concepts, allowing us to determine the writer's contribution to enriching the treasury of the Georgian literary language and forming linguistic identity.

Method of research

This study employs a comprehensive approach to linguistic research. The descriptive method is selected as the primary tool for analyzing the material, enabling the classification of word-building models and denominal verbs within the text. Through contextual analysis, the semantic functions of synonymous pairs and parallelisms are determined. Additionally, the study utilizes the comparative method, cross-referencing the lexical data and Kartlian dialectal forms with Sulkhan-Saba Orbeliani's dictionary and academic dialectological sources.

Main part

Every literary work reflecting contemporary events is of great significance for

linguistics as well. “How close and organic to us is the element of human speech, yet how tedious it often seems to look into the depths of word-formation, to understand the regularities behind the emergence and development of linguistic phenomena” (Dzidziguri S., 1988, p. 3). A deep observation of a writer’s language reveals a highly unique world – a living organism filled with fascinating colors, which allows us to perceive the centuries-old breath of humanity, its pulsation, and its path of historical development.

A word has its own life. It is often said that a word is born, develops, and dies. This is, of course, a metaphorical expression, as the existence of a word cannot essentially be equated with the life of a biological organism, which is genuinely characterized by birth, growth, and physical death. Nevertheless, we still maintain that a word has its own life. Indeed, a particular lexical unit gradually emerges and establishes itself within a language, changes its form over time, and might eventually fall out of use or disappear entirely at a certain stage of linguistic development (Dzidziguri S., 1988, p. 5).

The lexical composition of a language is far more dynamic and mutable compared to its grammatical structure; vocabulary is constantly replenished with new units. This circumstance often threatens the survival of the oldest specimens of live, vernacular speech. Therefore, a writer’s primary mission is to preserve the lexical repository of their native language for posterity, to create innovative forms of word-building, enrich the language, and introduce as many words as possible into the linguistic treasury.

From this perspective, Giorgi Sosiashvili’s book *Chvidmetni* provides highly interesting material, allowing us to trace the dynamics of the processes occurring within the literary language from a lexical viewpoint. While observing the analyzed material, our attention was drawn to contextual synonymous pairs and expressive parallelisms, which indicate the richness and flexibility of the writer’s vocabulary: “Mtsinare, sibneleyshi chaquchebul kalaks mediduri mzerit gadmokhuurebda” [He looked down with a haughty gaze upon the sleeping city, hushed in darkness]; “Vidre beladi gardaitsvleboda, vidre dzia saakaos ganerideboda” [Before the leader passed

away, before the uncle departed from this earthly world]; “Im patara khokhis garshe-mo, sadats bakhustan gamijnurebuli terdzis shvili daibada da tvalkhiluli samqaro ikhila, mteli ubani akhvets” [Around the small hut, where the son of the tailor, who was infatuated with Bacchus, was born and saw the visible world, they cleared out the whole neighborhood]; “Rogor gamoilia ertkhel sur-satini magaziebi mariili da Stalinma marilis karkhnis khelmdzghanel moukhmo” [How salt once ran out in grocery stores and Stalin summoned the head of the salt factory]; “Bolos kibes kheli daavlo, saghebavebit savse qutsits amoichara da landivit gakra” [Finally, he grabbed the ladder, tucked the box full of paints under his arm, and vanished like a ghost] (Sosiashvili G., 2011, P. 3–5).

In these illustrative examples, the author’s synonymous parallelisms and artistic-contextual pairs are represented by: *mtsinare* [sleeping] and *chaquchebul* [hushed/silent], *gardaitsvleboda* [would pass away] and *saakaos ganerideboda* [would depart from this earthly world], as well as the periphrastic pair *daibada* [was born] and *tvalkhiluli samqaro ikhila* [saw the visible world]. In other instances, we observe verbal sequences characteristic of a dynamic narrative context (*gamoilia* [ran out] – *moukhmo* [summoned], *amoichara* [tucked under arm] – *gakra* [vanished]), which enhance the emotional background of the text.

SH. Dzidziguri termed such pairs as synonymous parallelisms (Dzidziguri SH., 1941, p. 689), whereas A. Shanidze and Al. Ghlonti considered them a characteristic feature of a writer’s individual style (Shanidze A., 1946, p. 80; Ghlonti Al., 1988, p. 58).

To generate authorial neologisms and innovative lexical forms, prefixal, suffixal, and prefixal-suffixal (circumfixal) derivations are employed. Both specialized affixes and postpositions, as well as case endings (genitive, instrumental, adverbial), serve as derivational elements. The classification of such linguistic models reveals an abundance of derived words and a rich diversity of derivational means (Koberidze M., 2011, p. 180). Prominent examples of this morphological derivation in Giorgi Sosiashvili’s linguistic palette include: *mosargluli* [trellised/fenced with stakes], *boriali* [wandering/roaming],

ukhortso [fleshless/incorporeal], satsetsebi [tentacles], sadzireebi [foundations], dajavrianebuli [embittered/angered], naliavebi [pampered/cherished], navenakhari [former vineyard], gamokvantuli [sculpted/well-formed], saghvine [wine vessel/cellar], chirisuploba [mourning/acting as a caretaker], nasoplari [abandoned settlement/former village], and gadabuguli [burnt down/scorched].

From the perspective of studying the dynamics of the literary language and the local color of the artwork, the diverse toponyms utilized by the writer are equally of great interest. The geographical names of Shida Kartli and its adjacent territories are organically woven into the linguistic fabric of Giorgi Sosiashvili's prose:

Oronyms and microtoponyms: Shambiritis mtebi [the Shambiriti Mountains], Kochora mta [the Kochora Mountain], Zghudris ferdobi [the Zghudri Slope], Beberi tsikhe [the Old Fortress], Shuatskhviri tqe [the Shuatskhviri Forest], Pokhalas goraki [the Pokhala Hill], Irmisferda [the Deer's Slope], Jvareti [Jvareti], Ghvarebi [Ghvarebi], Makharoblis tqe [the Makharobli Forest], Zonkris tqe [the Zonkeri Forest], Koshkas mindvrebi [the Koshka Fields], and Nazvrebi [the Former Vineyard Area]: Hydronyms and valley names: Liakhvis kheoba [the Liakhvi Valley/Gorge], Samzeos kheoba [the Samzeo Valley], and Kvaptischala [the Kvaptis Meadow/Valley]; Rural locations and cult sites: Akhalgori [Akhalgori], Karaletis veeba chadrebis kvesh [under the colossal plane trees of Karaleti], and Tsminda Giorgis salotsavi [St. George's Shrine].

Particularly noteworthy are the katoikononyms (demonyms) derived from these geographical names, such as kheobelebi [valley-dwellers] (from the Samzeo Valley), as well as modifiers of toponymic origin that emphasize the authenticity of the region, such as diseuri [diseuri vazi – Disevian vine, from Disevi] and ditsuri [ditsuris tskali – Ditsian water, from Ditsi].

While observing the analyzed material, our attention was drawn to the vocabulary of the Old Georgian language, some of which belongs to the passive fund of the modern literary language today. The writer

revived these words and expressions within the artistic text and reintroduced them into literary discourse. A comparison of the analyzed material with Sulkhan-Saba Orbeliani's dictionary revealed highly interesting lexical-semantic parallels: Alagi – place/plot (e.g., “daqamirebuli alagi” [fallow/uncultivated land]). According to Saba: “Alagi – dasadgomi anu dasadebeli risame adgilivit” [A place, as it were, for standing or putting something]; Satsde – wine vessel/press. It is documented with the exact same meaning in Sulkhan-Saba's dictionary; Zedashe – pure red wine intended as an offering to a church or shrine: “Zedashe davaqenot da geris nishs shevtsirot” [Let us prepare zedashe and offer it to the shrine of Geri] (Sosiashvili G., 2011, p. 270). According to Saba's definition: “Zedashe – shetsiravi ghvino” [Zedashe – wine for offering] (Orbeliani S. S., 1991, p. 278).

The lexical-semantic analysis of Giorgi Sosiashvili's novel *Chvidmetni* demonstrates that the writer's linguistic palette provides unique material for studying the dynamics of the literary language. The linguistic features identified in this study can be summarized into several key findings: The text actively employs contextual synonymous pairs and artistic parallelisms, which enhance the expressiveness of the prose and indicate the author's linguistic flexibility.

From a morphological perspective, diverse word-building models (prefixal, suffixal, and circumfixal) have been identified, fully aligning with the internal regularities of the Georgian language. The toponyms of Shida Kartli (oronyms, hydronyms, and microtoponyms) are organically woven into the work, giving the text a unique local color and enriching the geographical realities of the literary language. The writer successfully reactivates the Old Georgian lexical fund (archaisms), which was verified by cross-referencing the material with Sulkhan-Saba Orbeliani's dictionary.

In conclusion, Giorgi Sosiashvili not only preserves the authentic specimens of vernacular speech but also makes a significant contribution to enriching the lexical treasury of the modern Georgian literary language and forming linguistic identity.

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