

MARCELLO CHERCHI  
VERBAL TMESIS IN GEORGIAN\*

PART II  
Verbal Tmesis data from Early Middle Georgian

In this section we examine verbal tmesis data from *The Knight in the Tiger's Skin*, which is considered a paradigm example of Early Middle Georgian. The problems with using this text as data are discussed at the end of this section, where data from other Early Middle Georgian corpora are also considered.

The tmetic particles attested in *The Knight in the Tiger's Skin* are: *ca*<sup>1</sup>, *ǰa*, *re*, *ve*, *vin*, *vit*, *vita*, *mca-vin*.

Our main text for *The Knight in the Tiger's Skin* is Rustaveli (1957). Our transcriptions of the citations from this text will be followed by the quatrain (verse) and line numbers, which refer to Rustaveli (1957). The quatrain and line numbers next to the English refer to Wardrop's translation (Rustaveli 1939). (Since the English translation omits some quatrains throughout the poem, the disparity between the Georgian quatrain number and the English quatrain number grows the further on one is in the poem.) We usually give Wardrop's translation, although in a few instances (e.g. VT F 1) it seems that the Georgian version which she was using differs considerably from the one to which we have access, so we have supplied our own translation or adapted hers.

When discussing versions of the poem (Qubineišvili *et al.*, 1960-1964) other than Rustaveli (1957) we will first give the quatrain number (which is always greater than Rustaveli (1957), since the critical edition of the versions contains many more quatrains than the standard poem), and after a citation will follow the letters referring to the particular version. We will cite the other versions whenever they lack tmesis, or have a different tmetic parti-

\* Cf. AIΩN 16, 1994.

1. This particle might more accurately be represented as *c(a)* since in a few instances in some versions it appears without the vowel. We will nevertheless represent it as *ca* since it appears thus in most instances and in most versions.

cle, or (in some cases) have an entirely different verb than Rustaveli (1957). Even where versions differ, the alternative word they use very frequently has the same number of syllables (in order to maintain the meter), otherwise some compensation is made elsewhere in the line. The version's alternative word also generally has the same vowel pattern (particularly if the word comes at the end of the line) in order to conform to the rhyming scheme.

### Particle -ca-

(VT A 1)

*mepe gaḳvirda, ga-ca-çqra, guli uc mistvis mçqromare; (91.1)*

“The king wondered, **he was wroth**, he was vexed in heart against him. (91.1)”

[*ga-ca-çqr-a* = signless absolute passive, aorist, 3 sg. subject]

Notes: Second verb in a series of three simultaneous actions; the subject is the same for all three verbs in the series; the first two verbs are adjacent.

(VT A 2)

*mzesa mtvare šeeqaros, dailevis, da-ca-čnebis; (126.2)*

“If the moon meet the sun it is consumed, **it fades away**. (125.2)”

[*da-ca-čn-eb-i-s* = signless absolute passive, present, 3 sg. subject]

Notes: Second verb in a series of two somewhat synonymous (simultaneous?) adjacent verbs which are similar predicates; the subject is the same for both verbs.

(VT A 3)

*sabraloa, odes vardi daetrtilos, da-ca-ezros. (177.2)*

“It is pitiable when a rose... becomes covered with rime and **frostbitten**; (176.2)

[*da-ca-e-zr-o-s* = eniani absolute passive (i.o. marker void), optative, 3 sg. subject]

Notes: Second verb in a series of two adjacent verbs which are similar predicates; the subject is the same for both verbs.

(VT A 4)

*mogxvdebis mdurva soplisa, mohḳvdebi, ga-ca-šçildebi. (254.4)*