

Գլուխ Գ
ԵՐԱԺՇՏՈՒԹՅՈՒՆ ԵՎ
ԼԵՋԱԲԱՆՈՒԹՅՈՒՆ



Chapter III
MUSIC AND LINGUISTICS

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ARMENIAN MUSICAL INSTRUMENTS: THREE ETYMOLOGIES

The Armenian lexicon comprises three major layers:

(1) Native Armenian words, that is: words of Indo–European heritage (5th–4th millennia BCE) or words composed on Armenian grounds;

(2) late Indo–European and Mediterranean/European substrate: 3rd–2nd millennia BCE;

(3) loanwords from neighbouring languages, such as Caucasian, Anatolian, Hurrian, Urartian, Semitic and especially Iranian: 2nd–1st millennia BCE to the present.

The first two layers belong to prehistoric times, whereas the third belongs to the most recent period and is partially elucidated by historical records.

This paper aims to etymologize three Armenian words for musical instruments that belong to various layers of the Armenian lexicon.

1. *knt–nt–oc’*, *knt–knt–oc’*, *ktnt–oc’* ‘plectrum’ (Philo, Gregory of Nyssa, Anania, Vardan Arewelc’i, etc.), in Modern Armenian: *kntntoc’* ‘a violin bow’ (HAB 2: 611a).

According to Ačaryan (HAB 2: 611a), this word is based on onomatopoeic elements *kn* and *tn*. Jahukyan (2010: 413a) treats the word as an onomatopoeic reduplication and adds no further remarks. In my opinion, the underlying onomatopoeic verb is related with *kt–t–em* ‘to torture; to play musical instrument’ < *ktut* (on which see HAB 2: 677b)

and dial. *kt-k(u)t-* ‘to knock (by fingers)’ (on which see HayLezBrb 3, 2004: 180–181).

We thus have an underlying onomatopoeic verb **kut-* and **kunt-*. This doublet astonishingly resembles the following forms in Baltic and Slavic languages: Lith. *gaūsti*, 3pres. *gaūdžia*, 3pret. *gaūdė* ‘to make a sound, hum’; CS *gōsti*, 1sg. *gōdō* ‘to play an instrument’, Sln. *gōsti* ‘to play violin, grumble’, etc.¹

I propose to reconstruct an old onomatopoeic root **gud-/gund-* ‘to make a sound, grumble, knock; to play a musical instrument (with a plectrum)’.

2. *ĵnar*, *a*-stem: ins.sg. *ĵnar-a-w* (Severian of Gabala), ins.pl. *ĵnar-a-w-k* (“Tōnakan matean”) ‘lyre, harp, cithara’ (Nahum 3.8 [‘lyre’ or ‘string of a lyre’], Severian of Gabala T’ovma Arcruni, Grigor Narekac’i, etc.); *ĵnar-a-har* ‘harp/lyre-player’ in Movsēs Xorenac’i 3.55,² etc.

• Nahum 3.8 reads:

Zōhrapean 1805, 3: 481	Rahlfs 1935, 2: 532	Brenton 1851: 1105
<i>Patrasteá bažin` kazmeá ĵnar vičakd ovnay</i> (in the 1860 Venice ed., p. 800b: <i>Amovnay</i>), or <i>bnakeal ē i mēj getoc’, ew ĵurk’ šurj znovaw, oroy skizbn cov’ ew ĵurk’ parisip nora.</i>	<i>ἐτοίμασαι μερίδα, ἄρμους χορδήν, ἐτοίμασαι μερίδα, Ἀμὼν ἡ κατοικοῦσα ἐν ποταμοῖς, ὕδωρ κύκλῳ αὐτῆς, ἧς ἡ ἀρχὴ θάλασσα καὶ ὕδωρ τὰ τείχη αὐτῆς.</i>	“Prepare thee a portion, tune the chord, prepare a portion for Ammon: she that dwells among the rivers, water is round about her, whose dominion is the sea, and whose walls are water”.

¹ For the forms, see *ĖtimSlovSlav* 7, 1980: 85; **Derksen** 2008: 183, 2015: 166.

² **Movsēs Xorenac’i** 3.55 (1913=1991: 331 line 21; **Thomson** 2006: 320).

Here Arm. *ĵnar* renders Gr. *χορδή* ‘(pl.) guts, tripe’, ‘that which is made from guts: string of gut; in a loom’, especially ‘string of a lyre or harp’, ‘musical note’.

• In T’ovma Arcruni 3.10 (1887=1991: 182 line 7): *p’otk’ew k’nark’ew ĵnark’* “trumpets, lyres, and harps” (transl. Thomson 1985: 246).

♦ Arm. *ĵnar* has been linked³ with Hattic *zinar–* (*zi-na-ar*, cf. also *zi-NIR*) ‘a musical instrument; a ritual utterance’,⁴ *ḫun-zinar–* ‘a musical instrument’, instr.sg. *ḫu-un-zi-na-ri-it*,⁵ also found in Hattic utterances in Hittite texts, *KUB XXVIII 110 III 14 ḫu-u-un-zi-na-ar-nu* besides *ibid. 15 i-ip-pí-zi-i-na-ar*, perhaps corresponding to *GIŠ 𐎶INANNA GAL/TUR* respectively, thus ‘great’ [*ḫun–*] vs. ‘small’ [*ippi–*].⁶ Akkad. *zannaru* is considered a Hattic loanword.⁷

I propose to treat Arm. *ĵnar*, *a*-stem ‘lyre’ and Hattic *zinar–* as a Mediterranean–Pontic cultural loan from a theoretical **g^hind^hara–* (> **g^hinnara–*), which might be interpreted as a prenasalized form of another designation of ‘lyre’, namely Gr. *κινῆρα*, Ion. *–ρη*, Hom. *κίθαρις* f. ‘lyre’.⁸ Since the palatalization **g^hi–* > *ĵi–* is typical for Armenian, we may consider the Armenian form to be the source of the Hattic word.

³ N. Martirosyan (1894–1966) 1972: 186; N. Mkrtč’yan 1969: 240–241, 1970: 58, 1974: 316, 2004: 86, 2005: 190; Ivanov 1985: 49; Jahukyan 1987: 321, 465, 2010: 652–653; Ivanov 1985: 49; Puhvel HED 3, 1991: 383–384. Ačaiyan (HAB 4: 129a) and Olsen (1999: 956) consider Arm. *ĵnar* a word of unknown origin.

⁴ *KBo IV 9 V 28–36*, *KUB XXV 1 I 27–38*, *KUB XX 28 II 22 sqq*, *KUB XXV 2 + 6 II 23 sqq*, etc.

⁵ E.g. *KUB XXX 24 II 9–10*.

⁶ For the Anatolian material, see Laroche 1952: 161; 1955: 72–74; Puhvel HED 3, 1991: 383–384; for Caucasian and other comparanda, see Ivanov 1980–82: 160–163, 1985: 41, 42, 49; Kassian 2009–10: 394–396.

⁷ Kassian 2009–10: 394.

⁸ The derivation of this Greek word from the word for ‘four’, i.e. ‘the quadrangular’ (Georgiev 1941: 88–89) and other etymologies (Boisacq 1923: 453–454) have been rightly rejected, and the word is treated as Pre-Greek (Frisk GEW 1, 1960: 850–851; Hester 1965: 356–357; Chantraine 1968–80: 530a; Furnée 1972: 42 fn. 76; Beekes 2010, 1: 694–695).

The proto-form **g^hid^hara-* would regularly yield Gr. *κιθάρα* through Grassmann's Law. For prenasalization in Pre-Greek words, note e.g. *ἀνθήριξ, -ικος* vs. *ἀθήρ, -έρος* 'awn, chaff', *σαλάμβη* vs. *σαλάβη* 'light opening, vent-hole'.⁹ That a Mediterranean-Pontic cultural term can demonstrate an irregular from an IE point of view correspondence **d^h* (dental, voiced aspirate) in Greek (θ) vs. **n* (dental nasal) in Armenian is parallel with what we observe in the case of the word for 'bridge': Gr. *γέφυρα* 'beam; bridge' with **b^h* (labial, voiced aspirate) vs. Arm. *kamurj* 'bridge' with **m* (labial nasal), cf. Hattic *ḫamuru(wa)* 'beam', Abkhaz **q^wəmbər-* 'beam', Urtat. *Qaburzani* 'bridge', etc.¹⁰

	Reconstruction	Greek	Armenian	
'bridge' 1	<i>*g^webur-₂h₂-</i>	γέφυρα		
'bridge' 2	<i>*g^wəmb^hur-₂i(e)h₂-</i>		<i>kamurj</i> , <i>a</i> -stem	<i>ḫamuru(wa)</i>
'lyre' 1	<i>*g^hid^hara-</i>	κιθάρα		
'lyre' 2	<i>*g^hind^hara-</i>		<i>ḵnar</i> , <i>a</i> -stem	<i>zinar-</i> (<i>zi-na-ar</i>)

Armenian and Greek reflect another similar term, Arm. *k'nar*, *a*-stem 'cithara, lyre' and Gr. *κινύρα* f. 'a musical stringed instrument that is played with a plectrum or with fingers, cithara'. These words are considered as borrowed from Semitic languages (cf. Aram. *kinnārā*, Hebr. *kinnōr* 'cithara', etc.)¹¹ probably via Iranian.¹² Whether these words are related with the *ḵnar*-group¹³ is a matter of further investigation.

⁹ For the material, see **Furnée** 1972: 267–291; **Beekes** 2010 *passim*.

¹⁰ For a thorough discussion of *kamurj*, see **Martirosyan** 2010: 351–353, 2013: 114.

¹¹ **Hübschmann** 1897: 319; **HAB** 4: 582b; **Ĵahukyan** 1987: 321, 461, 477; cf. **Simon** 2013: 107; for Greek, see **Boisacq** 1923: 457; **Frisk** GEW 1, 1960: 856; **Brown** 1965; **Masson** 1967: 69 fn. 2; **Chantraine** 1968–80: 533b; **Beekes** 2010, 1: 701). Cf. also Georg. *čianuri* 'violin', etc. (**HAB** 4: 129a).

¹² **Bolognesi** 1991: 41–46; **Olsen** 1999: 914; cf. Mpers. Pahl. *kennār* 'lyre, harp' (**MacKenzie** 1971: 51).

¹³ Cf. **Kassian** 2009–10: 394 with lit.

3. *sruil* ‘a musical instrument’, attested in Ephrem the Syrian.¹⁴

The derivation of *sruil* from IE **sṛer-* ‘to resound’ (Skt. *svar-*, *svárantī* ‘to sound, resound, sing’, Lat. *susurrus* m. ‘whisper, soft rustling’, etc.¹⁵; cf. also Russ. *svirel’* ‘pipe’, etc.¹⁶) tentatively suggested by Hovhannisyan (1987: 138) is phonologically problematic.

I propose to interpret this word as containing the Iranian word for ‘horn’, cf. Av. *sruuā-* f., acc.du. **sruyāi* ‘horn, nail’ (according to some scholars: *sruuī*, an athematic dual), ManMPers. *srūy* [*srwy*] ‘horn’, MPers. *srū* and NPers. *surū(n)*.¹⁷ For the suffix *-il*, see Ĵahukyan 1998: 26; Olsen 1999: 452–453 (also 912, on *tašit* ‘woodshaving’); cf. also Arm. *tawit* ‘harp’. From the same root we have Arm. *sruak* ‘vial, cruet (of, e.g., oil)’, an Iranian loanword.¹⁸

Alternatively, one might think of PArm. **sru-* ‘shin, shank’ (in Arm. *srun-k’*, *i*-stem, *o*-stem ‘id.’) from IE **ṛnuH-*, cf. Lat. *crūs*, *-ūris* n. ‘(lower) leg, shin, shank’.¹⁹

¹⁴ Մրուիլս հարկանեն երկրասարդք և ջնարատորք երգեն ջնարիւք երգեցիկք փողովք իրեանց և արունստական նուագաւք իրեանց (Hovhannisyan 1987: 138, 2010: 259).

¹⁵ For the IE etymon, see Pokorny 1959: 1049–1050; Mayrhofer EWAia 2, 1996: 792–793; LIV 2001: 613; de Vaan 2008: 602–603.

¹⁶ Fasmer ÉSRJa 3, 579–580.

¹⁷ For the Iranian forms, see MacKenzie 1971: 77; de Vaan 2003: 261, 405–407; Durkin-Meisterernst 2004: 309b.

¹⁸ A. Xaç‘atreatan > Hübschmann *apud* HAB 4: 285; Ĵahukyan 1987: 544, 2010: 698a; Olsen 1999: 246, 908.

¹⁹ Cf. Martirosyan 2010: 586, 625, 803–804.

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Abstract

The Armenian lexicon comprises three major layers:

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(2) late Indo–European and Mediterranean/European substrate: (3rd–2nd millennia BC);

(3) loan–words from neighbouring languages, such as Caucasian, Anatolian, Hurrian, Urartian, Semitic and especially Iranian: (2nd–1st millennia BC to present).

The first two layers belong to prehistoric times, whereas the third belongs to the most recent period and is partially elucidated by historical records. This paper etymologizes three Armenian words for musical instruments that belong to various layers of the Armenian lexicon: (1) *knt–nt–oc’*, *knt–knt–oc’*, *ktnt–oc’*, (2) *ĵnar*, and (3) *sruil*.

Keywords: musical instruments, etymology, *knt–nt–oc’*, *ĵnar*, *sruil*.

Հրաչ Մարտիրոսյան (Նիդերլանդներ)

բանասիրական գիտությունների դոկտոր

Լեյդենի համալսարան

Լոս Անջելեսի համալսարան

ՀԱՅԿԱԿԱՆ ՆՎԱԳԱՐԱՆՆԵՐ. ԵՐԵՔ ՍՏՈՒԳԱԲԱՆՈՒԹՅՈՒՆ

Ամփոփում

Հայերենի բառապաշարն ընդգրկում է երեք հիմնական շերտ.

- 1) բնիկ հայերեն, այսինքն՝ հնդեվրոպական ժառանգության բառեր (մ.թ.ա. V–IV հազ.) կամ հայակազմ բառեր,
- 2) ուշ հնդեվրոպական կամ միջերկրական/եվրոպական ենթաշերտ (մ.թ.ա. III–II հազ.),
- 3) հարևան՝ կովկասյան, անատոլիական, խուռիական, ուրարտական, սեմական և հատկապես իրանական լեզուներից փոխառյալ բառեր (մ.թ.ա. II–I հազ. մինչև մեր օրերը):

Առաջին երկու շերտերը վերաբերում են նախապատմական ժամանակների, իսկ երրորդն առնչվում է վերջին շրջանին և մասամբ ներկայացված է պատմական վավերագրերով: Սույն հոդվածը ստուգաբանում է հայերեն բառամթերքի տարբեր շերտերին պատկանող երեք երաժշտական գործիքների անունները:

1. **կնւր-նւր-ոց, կնւր-կնւր-ոց, կտնւր-ոց՝** *plectrum*՝ (Փիլոն, Գրիգոր Նյուսացի, Անանիա, Վարդան Արևելցի և այլն), արդի հայերեն *կնւրնւրոց*: Առաջարկում եմ վերակազմել հնդեվր. բնածայնական արմատ **gud-/*gund-*՝ ‘թակել, խփել, նվագել մի գործիք՝ կնտնոցով’:
2. **ջնար, ի–ա** հոլովում ‘քնար’ (Մովսես Խորենացի, Սեբերիանոս և այլն): Առաջարկում եմ հայ. *ջնար* և խաթ. *zinar*– բառերը մեկնաբանել որպես միջերկրածովյան–պոնտական ենթաշերտի մշակութաբան՝ **gʰiṛdʰara-* (>**gʰinnara-*), հմմտ. հուն. *κιθάρα*, հոն. *–ρη*, հոմ. *κίθαρις*. ‘քնար’:
3. **սրուիլ**, ‘մի երաժշտական գործիք’ (Եփրեմ Ասորի):

Առաջարկում եմ այս բառը դիտարկել որպես իրանական ‘եղջյուր’ բառի (հմմտ. ավեստ. *srusā-* f., երկակի հայց. **srusai* ‘եղջյուր, եղունգ’, ըստ որոշ հեղինակների՝ *srusā*, աթեմատիկ երկակի; մանիք. միջ. պարսկ. *srūy* [*srwy*] ‘եղջյուր’) և *–իլ/ղ* ածանցի (հմմտ., օրինակ, հայ. *տալիղ* ‘տավիղ’) բաղադրություն:

Հիմնաբառեր՝ նվագարաններ, ստուգաբանություն, կնտնոց, ջնար, սրուիլ: