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**THE DOMINANT THEME  
IN PREHISTORIC AND TRIBAL ART**

# EDITORIAL NOTES

## THE CHANGING DOMINANT THEME

Like any other style or period of visual art, each assemblage of prehistoric and tribal art has a dominant theme. Some ethnic groups focus their theme on anthropomorphic figures, or even on a specific human figure, others on animals, or even on a specific animal, and others again on signs, symbols or ideograms or even on a specific set of signs. What is the meaning and function of the dominant theme?

Well-known concentrations of prehistoric art display millenary sequences of different phases, showing changes in the dominant theme from one period to another. The stratigraphic successions of rock art phases in regions like Gobustan (Azerbaijan), Arnhem Land (Australia) or the Kondo Province (Tanzania) demonstrates this assertion. Whatever the meaning of such dominant themes may be (totemic, magic, economic or else), they reflect the concern of the artist and of his/her social identity.

The term “artist” for the maker of rock art is not appropriate, as he or she did not consider art what they were making – they considered it recording or memorizing, but since the term “rock art” has been adopted, until a better term is shaped, their makers are named artists.

Visual art is a mirror of the mind and soul of the artist, it is the expression of his/her concerns. Visual art follows common grammatical and syntactic rules. The dominant theme is one of several factors defining the identity of patterns. It turns up to be a diagnostic element to define the conceptual, economic and social structure of the artist’s society. As elaborated in a monographic study (*World Rock Art*, Atelier, 2015), a reindeer hunter and a corn farmer will not have the same dominant theme. The dominant theme also awakens new indications on the issue of the “dominant concern”, which is a recurring social pattern in every culture and every period. It is a fundamental element in recent psychoanalytical studies.

A practical example, regarding the rock art of Tanzania, is presented in **EXPRESSION** journal, issue 18.

Various types of hunting-gathering societies, pastoral groups and agricultural communities, display different concerns and interests in their visual expressions. The style is changing, along with the dominant theme.

Another classical example is the rock art of Valcamonica, in Northern Italy (*The Rock Art of Valcamonica*, Atelier, 2015). It is characterized by a sequence of different styles, belonging to different periods: the first style focused on animal figures, the second on anthropomorphic figures, the third on monumental compositions reflecting supernatural beings or concepts, the fourth phase focused on the depiction of tools and weapons, and the last phase focused again on the anthropomorphic figures, in a succession of different phases (from anecdotal representations to mythical ancestral heroes or divinities). Each phase has a specific dominant theme reflecting the ideological and conceptual concerns of the time they represent. What is the succession of dominant themes revealing on the conceptual evolution of the Camunian Alpine tribe in the course of 10,000 years? The earliest phase is the product of a hunting-gathering society, followed by a sequence of different phases with different dominant themes, belonging to farmers and pastoral people. The dominant themes change as other aspects of life, like the dominant kind of food, the type of lodging or the way of getting dressed. We may recognize the age of a certain art style, like we can recognize the period in which a certain type of hat or of dress was fashionable. As elaborated in the above publication, Prehistoric and tribal art combines three types of graphemes: pictograms, ideograms and psychograms. The typology of the association between them makes the syntax of the visual art.

The elementary classification of Prehistoric and tribal visual art is recognizing five major categories, which reflect five different socio-economic lifestyles: Early Hunters (prevailing hunting of big game, carnivore diet, no use of bow and arrow, syntax of association and sequences, animals or symbols usually are the dominant theme); Gatherers (prevailing food-collecting, mostly vegetarian diet, its dominant themes are human figures and ideograms); Late Hunters (hunters of middle size

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and small game, mostly carnivore diet, use of bow and arrow, prevailing syntax of descriptive scenes); Pastoral societies (rearing domestic animals, diet mostly based on milk and other products from domestic animals, its dominant theme are pastoral scenes and domestic animals); Farmers and complex economy (sedentary agriculturalists, omnivorous agricultural diet focusing on cereals, variability in dominant themes). Other minor categories include fishermen and shell-midden collectors. The typology of the art output of each category, as described in the above-mentioned publication, is the description of ideas, concerns or events having an impact on the social entity. The dominant theme may vary, but a dominant theme is always present, in every category.

The dominant theme is present also in urban societies. It will not be exactly the same in the frescoes of a Christian church and in those of a Buddhist temple, though in both cases the dominant theme are anthropomorphic images. The ideograms and psychograms associated to the pictograms will clarify the different identities. The presence or absence of the cross ideogram, for example, will contribute to the identification of the ideological identity of the visual message.

In the cases of Hunter-Gatherer societies, the dominant theme will not be the same in the paintings of bison hunters and in those of snail eaters and collectors. The lifestyle is determining the art style: thus the art style is revealing the lifestyle.

In the present issue and, likely, in forthcoming ones, **EXPRESSION** quarterly journal will favor this topic: the dominant theme. What makes different cultures have different dominant themes in their visual art? Colleagues and friend are elaborating this topic, either on specific cases or on general or comparative issues. The study of cases may help clarifying the cognitive system behind the choice of the dominant themes. A step further will be made in the understanding of the minds of art-makers in different societies. Colleagues and friends having something to say are welcome to share their knowledge and ideas in this joint effort to go one step further.

**EXPRESSION** magazine is published by Atelier Research Center in cooperation with UISPP-CI SENP, the International Scientific Commission on the Intellectual and Spiritual Expressions of Non-literate Peoples of the UISPP, Union Internationale des Sciences Préhistoriques et Protohistoriques. The goal of **EXPRESSION** is to promote knowledge and ideas concerning the intellectual and spiritual expressions of non-literate societies. It is an open forum in conceptual anthropology, welcoming contributions. Colleagues having something to say will find space in this e-magazine, which is reaching people of culture and academic institutions in over 70 countries. Papers should have precise goals, conceived for this kind of audience, and possibly well illustrated. Letters on current topics and short notes are welcome and may be included in the section "Discussion Forum." Authors are fully responsible for their ideas and for the information and illustrations they submit. Publication in **EXPRESSION** quarterly journal does not imply that the publishers and/or the editors agree with the exposed ideas. Papers are submitted to reviewers for their evaluation, but controversial ideas, if they make sense, are not censured. New ideas and concepts are welcome; they may awaken debates and criticism. Time will be their judge. **EXPRESSION** is a free journal, not submitted to rhetorical and formal traditional regulations. It is pleased to offer space to controversial issues and to imaginative and creative papers, when conceptually reliable and respecting the integrity and dignity of the authors, their colleagues and their readers.

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### Front page:

Kichik Dash, Gobustan. The feminine representations, referred to horizon I/A, are superimposed by a large bovine figure of horizon II. (After Anati, 2001; cf. photo EA 2000 LXXVII-37).

# DISCUSSION FORUM

**The Discussion Forum invites readers to be active protagonists in debates of worldwide interest in Conceptual Anthropology.**

## **THE AGES OF MEMORY A forthcoming issue of EXPRESSION journal**

How old is our memory? Each nation or tribe remembers the story of its origins, its early fathers, its patriarchs, its heroes, its crucial events. The traditional stories of the inhabitants of a small Pacific island, the genealogical tales of an African chieftain, the cult of ancestors in a mountain village of the Andes, the myth of origin of Eskimo fishermen in the Arctic, are all chapters of the common heritage that makes up the identity of the human species, that gives us the dimension of being what we are. We must be aware of the dimension of our memory: our individual memory is part of the ethnic (or national) memories that, combined together, constitute the memory of our Species. The individual memory of each one of us, together with the collective memory of linguistic and ethnic groups, of tribes, nations and countries, make up the memory of Humankind: it is our common legacy, the core of culture. What would humanity be without such memory?

Memory has different ages, as expressed by an Aboriginal elder of Arnhem Land, and all the ages of the past make the present (*Guardare l'invisibile*, Atelier, 2018): "What white-men call myths are memories of the Dreamtime".

The mythologies of at least three continents tell the story of an Ice Age or of a Universal Flood which, likely, are the elaboration of memories of natural events that took place some twelve to fourteen thousand years ago. Myths about the ancestor that discovered how to light a fire are common in four continents and are likely to go back thousands of years. Myths about a great migration, that ended up when the people settled down in their "promise land", are present in at least three continents and often belong to populations that

have been in their land for ages. Bantu mythology, in southern Africa, includes the migration of ancestors, which took place some 2,000 years ago. The biblical mythology includes an exodus from Egypt to the land of Canaan, which may have taken place well over 3,000 years ago. It includes also tales on patriarchs that may go further back in time. For centuries, the memory of ancient episodes was transmitted orally, often enriched by generations of storytellers, before being put into writing. As any other historical source, they are not necessarily direct testimony of facts: they are offering us both the memories and their elaborations by human minds, probably inspired by facts. The core is hidden behind the tale and they are fundamental raw material for historical reconstruction. They reveal remembrances and the beliefs of their people.

In a rock art site in Northern Australia there is the figure of a totemic animal, in front of which several deep cups for offerings are carved on the rock floor. The animal figure consists of several painted lines completing the natural shapes of the rock surface. It is the image of an elephant, an animal that never existed in Australia. The painted lines have several coats of paint and repaint; the oldest may be over 40,000 years old. The cave is still considered to be a holy site and the image was still worshipped in the 1970s. This animal figure is the memory of something seen elsewhere, in another continent, before its makers' arrival in Arnhem Land. When did an Aboriginal ancestor see an elephant for the last time? The memory may go back thousands of years.

Historical memory is idealized and synthesized, thus turning into myths. And myths become part of the oral tradition, transmitted from one generation to another. Our individual memory follows similar processes, eliminating parts, magnifying others and idealizing certain aspects. Memory is accompanied by other mental operations, which reshape it.

Figurative art, both mobile and rock art, are the graphic records of memory, metamorphosed into visual concepts, attuned to senses and feelings. Pleasure and displeasure, joy and pain, grace and disgrace, wishes and hopes, all these sensations shape human memory. The graphic results, formed by memory plus other ingredients, are the testimony of the processes happening in the human mind. When Prehistoric art is decoded, it becomes an immense and invaluable

source in itself. But an additional step may be made, by attempting to use the effect, the document or depiction we dispose of, in order to reconstruct the cause of its creation: what did actually happen, which were the reasons that brought to the production of the document that reached us, and what story does it tell? Our memory is as old as the first graphic marks. The graphic heritage left behind by the hands and minds of peoples in five continents in the last 50,000 years is the unique and precious archive of the conceptual adventures of Humankind. It is the coffer of the yet unwritten history of what is still considered “Prehistory”. Each small story, each detail of an event, myth or concern, emerging from decoding a portion of this immense archive, is a step toward making History out of Prehistory. It is a chapter added to the recovering of the past. And recovering the past leads to the understanding of the present: to understand who we are.

We are the effect of what we were. We are the effect of our memory. Recovering details of the memories recorded in these ancient archives, that had been disremembered for ages, is the role of culture and also marks its progress. The future is built on the past. Wisdom is built on the understanding of the past. Scholars and students can make exceptional contributions to the building up of a still non-existent world history, covering all the periods of the human adventure since the earliest examples of figurative art. When there is figurative art, there is History: it is there, hidden in the graphic messages of the past, waiting to be decoded. And it has to be decoded.

A fundamental role of the scholar in human sciences is to offer new chapters of the past to culture. Each new acquisition is a step forward.

Friends and colleagues are cordially invited to elaborate specific or general pertinent topics and submit their papers to a forthcoming issue of **EXPRESSION** about: ‘*THE AGES OF MEMORY, THE MEMORY OF AGES*’.

Articles accepted by reviewers are published in the quarterly journal in the appropriate thematic context. For submission to the December issue the deadline is November 10. ‘How to conceive your paper’ is specified in a previous issue of **EXPRESSION**, which may be requested for free: [atelier.etno@gmail.com](mailto:atelier.etno@gmail.com).

Potentially, each student in Prehistoric and tribal art, or in mythology, religion, psychology, linguistics,

philosophy, ethnology, anthropology, archaeology, may have something to say on this topic. We are looking forward to hearing from you.

Emmanuel Anati  
(*President, Atelier Center for Conceptual Anthropology*)

## THE EARLIEST EUROPEAN ART

A topic faced in a previous issue is provoking a wide debate and is worth additional consideration. How did visual art start in Europe? As far as we know, the earliest traces of figurative art are in Africa and Australia, probably also in Asia. In Europe the presence of figurative art was considered to have started later than in these continents. It had been advocated that the reason for such delay was the presence in Europe of the Neanderthal man, who prevented the expansion of *Homo sapiens*. However, new data obtained by laboratory analyses of cave paintings are upsetting old concepts.

Recent reports are stating that the earliest figurative art in Europe was produced by Neanderthal men. Such preliminary conclusions demand further investigation. An archaic phase of Paleolithic art was identified a few years ago and defined “La Ferrassie style” (*Acts of Valcamonica Symposium XXII*, 2007). It is present in France and Spain and it has a different typology from later art forms. It was considered to be the product of a Proto-sapiens, before the Aurignacian horizon. This style was defined typologically in the book “*World Rock Art*” (Anati, English edition: 2015, pp. 92-101). A much similar style, using the same repertoire, is known in other parts of the world, mainly in Australia and Tanzania. In all cases it is considered to be the earliest phase of visual art. In Australia, it is attributed to the earliest human presence there. The newcomers to a previously desert land may have arrive there with their cultural heritage and their ability and need to produce visual art, around 60,000 BP. The dates now proposed for the European examples resemble those from Australia and, likely, can coincide to the same general chronological frame of the earliest “Early Hunters” rock art of Tanzania (**EXPRESSION** 18, 2017). Are these disconnected episodes? Similar outputs are issues of similar mental processes. Apart from the common conceptual core, could all these

similar patterns have something else in common? Could they be the issue of an early diffusion of a Proto-sapiens? If the different localities of this stylistic pattern are somehow the issue of common roots, made by people from an early diffusion, how can we define them? Who were these people? Did they belong to a common core, expanding from an African or Asian homeland over 60,000 years ago?

Considering the stratigraphic context at La Ferrassie, I had tentatively proposed that, in Europe, this pattern of visual expression could be related to the Chatelperron material industry (*Premiers Hommes en Europe*, Paris, Editions Fayard 2007, pp. 73-78).

An old debate re-emerged: who were the makers of the Chatelperron early blade industry? Homo sapiens, Neanderthal or Proto-sapiens? How old are they? Do we have to reconsider the old axiom according to which the Neanderthal people were the sole inhabitants of Europe throughout Middle Paleolithic?

If the expressions of this peculiar style are issues of the same core, for Australia or Tanzania the term Neanderthal would be inappropriate. Also, the relation

of this stylistic and typological pattern in Europe with the Chatelperron material industry still has to be verified. So far, its possible relation to the Chatelperron material culture is relying primarily on its stratigraphic position in the French site of La Ferrassie.

The possible common cultural roots of this archaic pattern of visual art still have to be clarified. One thing can be guessed: that in Europe, like in Australia, this pattern is an innovative cultural element, a revolutionary conceptual invention reflecting a new ability of the human mind, probably reflecting a new kind of mind. The primary core of figurative art is unlikely to be in Australia or in Europe, it may have been introduced by newcomers (by new waves of migrators?) from a yet unknown "Garden of Eden" of the birth of figurative art, probably located in Asia or in Africa.

For the time being, rather than stating its belonging to the Neanderthals or to the Sapiens, it might be wiser to keep the old terminology and, until further clarification, consider it the issue of a not better defined Proto-sapiens.

E.A.

## FORTHCOMING NEW DEBATES

Readers are proposing themes for debate. Some of them may be considered in the near future:

- 1 - **THE AGES OF MEMORY, THE MEMORY OF AGES:** tracing back the ages of myths and events
- 2 - **WOMEN:** their presence in prehistoric and tribal art. The changing role of dominance of male and female figures.
- 3 - **SOCIAL STRUCTURE AS REVEALED BY PREHISTORIC AND TRIBAL ART:** how depictions reveal social relations and social organization.
- 4 - **PERSONAL IDENTITIES OF ARTISTS:** Identifying the hands of a specific artist, school or tradition in prehistoric and tribal art.
- 5 - **ART AS A SOURCE OF PSYCHOANALYSIS OF PREHISTORIC COMMUNITIES:** Is the themes represented and the associative system or syntax revealing conceptual and social trends?
- 6 - **BURIAL CUSTOMS AND PRACTICES** as expression of beliefs in afterlife. How did they imagine the world of the dead?
- 7 - **IMAGES OF WARFARE AND FIGHTING IN PREHISTORIC AND TRIBAL ART: THEIR COMMEMORATING ROLE AND THEIR HISTORICAL VALUE.**
- 8 - **SEAFARING DEPICTIONS: RECORDING MYTHS OR EVENTS?**
- 9 - **REALITIES AND IMAGINATION IN MYTHIC TRADITIONS.**

- 10 - **REGIONAL PATTERNS IN ARTISITIC CREATIONS**
- 11 - **WHAT PUSHED HUMANS TO PRODUCE ART?**
- 12 - **THE ORIGINS OF RELIGION AND THE ORIGINS OF ART**
- 14 - **ROCKART AS A SOURCE OF HISTORICAL RECONSTRUCTION**
- 15 - **VISUAL ART AS MEANS TO EXPLORE THE HUMAN MIND**
- 16 - **WHEN AND HOW PEOPLE FROM THE NEW WORLD (AMERICA AND AUSTRALIA) DISCOVERED THE OLD WORLD (AFRICA AND EURASIA)?**
- 17 - **MYTHS OF ORIGINS: WHERE DID THE ANCESTORS COME FROM?**
- 18 - **THE PRIMARY MYTHS AND THEIR COMMON ROOTS**

*Proposals for papers and suggestions on these and other issues are welcome. The Discussion Forum invites readers to be active in debates of worldwide interest in Conceptual Anthropology.*

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# LINGUISTIC DATA ON OLD ARMENIAN AND NORSE INTERCULTURAL COMMUNICATION AND THE HOUSE OF BEING<sup>1</sup>

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Being is the authentic existence ... Thought does not form or develop this relation. It simply refers to being what is given by being itself. Thought gives the word to being. Language is the house of being. Man inhabits the home of language. Thinkers and poets are the inhabitants in this dwelling. Their sphere is ensuring the openness of being, as a word is given in speech, thereby preserving it in a language.  
(Martin Heidegger)<sup>2</sup>

With the development of linguistic movements at the end of the 20th and the beginning of the 21st centuries, a change in scientific paradigms will inevitably occur. Language is now presented as a global poly-paradigmatic system; its study and description is undergoing new demonstrations. The comparative analysis of historical, mythological, religious, linguistic, archaeological and art history data allows authors to identify the range of related persistent cognitive keywords and notions (more than 100) in the Swedish and Armenian languages (the most common units are presented in Table 1).

These words and notions come from different thematic ranges, which reflect the cognitive abilities, the experience and knowledge, the skills and abilities, the power and wisdom of the Aesir and the Vanir. It convincingly implies the accuracy of some historical data provided by Norse sagas describing the Aesir and the Vanir and it can be a factual and cognitive-linguistic illustration of the common characters of Old Armenian and Norse cultural values.

In the Yngling Saga Snorri Sturluson tells the stories of the ancient leaders and kings, the Aesir and the

Vanir. According to the Edda,<sup>3</sup> the autochthonous population thought that the Aesir and the Vanir were heroes and gods, who resettled throughout the country of the Saxons and brought there their language and cultural traditions from Asia. The study of the data provided by ancient Armenian historians allows the authors to substantiate the hypothesis that the Aesir and the Vanir are the descendants of the two sons of Tiras, the father of Askanaz [Ashkenaz], Riphath, Torgom [Togarmah] and Javan. The Aesir are the descendants of Askanaz, while the Vanir descend from Torgom. The land of Vanheimr/Vanaland is located in the Old Armenian Kingdom of Van, near Lake Van (in present-day Turkey). Asaland, ruled by Askanaz<sup>4</sup> after his resettlement, was located in the territory of Sarmatia.

**Table 1. Basic keywords and notions**

N.	Swedish	Meaning in Swedish	Meaning in Armenian
1	älv	river	*ali ( <i>wave, oscillation</i> ), *al(q) ( <i>deep</i> )
2	Asaland	country of the Aesir	*as ( <i>god</i> ) + *land ( <i>country</i> )
3	asar	Aesir	*as ( <i>god</i> ) + *sar ( <i>mountain, peak</i> )
4	Asgardr (Asgard) (Heimder Asen)	enclosure of the Aesir; the country of Aesir gods; the habitat of the Aesir	*as ( <i>god</i> ) + qar ( <i>stone</i> ) + dir ( <i>found</i> ); <i>city founded by the Aesir</i> , cf. dr/dur ( <i>door</i> ), art ( <i>plain, field</i> )
5	åsna	donkey	*esh ( <i>donkey</i> )
6	berg	mountain, rock	*burg ( <i>pyramid, tower, peak</i> )
7	Bohuslän	historical area in Sweden	*boh ( <i>bah, vah, Vahagn</i> ) ( <i>divine</i> ) + *us ( <i>shoulder, support</i> ) + *lain ( <i>wide</i> ), cf. Armenian cities <i>Bahavan, Bagarat</i>
8	brasa	fire (brought by the Aesir)	*b(e)r ( <i>bring</i> ) + *as ( <i>god</i> , cf. <i>Askanaz</i> ), cf. bur ( <i>handful, fistful</i> )
9	budskap	news	*putal ( <i>haste, rush, hurry</i> ) *kap ( <i>link</i> )
10	borg	castle	*burg ( <i>pyramid, tower, peak</i> )
11	dörr	door	*dur ( <i>door</i> ), cf. "depi ur" ( <i>leading to, direction of an action</i> )

1 Continuation of the article entitled "The Impact of Ancient Armenian Traditions and Worldview on the Cognitive Core of the Culture of the Nordic Countries". available online at: <http://www.iatp.am/vahanyan/articles/scandinavia-ru.pdf>

2 Heidegger Martin, *Letter on Humanism*, [please complete the reference]

3 Sturluson S., *Prose Edda*. Editor: Steblin-Kamenskiy M. I. Leningrad: "Nauka" Publisher, 1970.

4 Before his resettlement to Sarmatia, Askanaz had passed his house (Askanazi Tun) to his brother Torgom, who later renamed it the house of Torgom (Torgomi Tun).

12	du	you	*du ( <i>you</i> )
13	dumbom	fool, stupid	*dmbo ( <i>fool, stupid, silly</i> )
14	ek	oak tree	*eg ( <i>female, feminine</i> )
15	gå (old Norse)	walk, go	*ga(l) ( <i>come</i> )
16	gravhög	kurgan/tumulus	*grav ( <i>sign, confirmation</i> ) + *hogh ( <i>ground</i> )
17	häckar	nest	*kar ( <i>stone, cave, home</i> ), cf. <i>Askanaz</i>
18	hakkors	swastika	*hak ( <i>oblique, opposite</i> ) + *kor ( <i>crooked, bent</i> )
19	hår	hair	*her ( <i>hair</i> )
20	häst	1. horse; 2. rush, hurry	*has ( <i>arrive, reach</i> ), cf. *hast ( <i>enduring, stable</i> )
21	havet	sea	*havet ( <i>everlasting, eternal</i> )
22	hat	hatred	*at(el) ( <i>hate</i> )
23	helvete	hell	*hel ( <i>rise, come up</i> ) + *vet ( <i>cleft, gap, crack, hole</i> )
24	herre	man, owner, master	*her (hayr) ( <i>father</i> )
25	hjärta	heart	*jar ( <i>beloved</i> )
26	hjort	deer	*hort ( <i>calf</i> )
27	hövding	ataman, chief-tain, leader	*hoviv ( <i>shepherd, leader, pastor</i> ) + *inqn ( <i>self, identity</i> )
28	hustru	wife, spouse	*dustr ( <i>daughter</i> )
29	hem/hus	home	*himk ( <i>base, ground</i> )
30	jord	land, ground	*hord ( <i>trampled, straight [way]</i> )
31	kar	container	*kar ( <i>1. stone, rock, cave; 2. might, ability, possibility</i> )
32	klok	smart, clever	*xeloq ( <i>clever, intelligent</i> )
33	ko	cow	*kov ( <i>cow</i> )
34	kod, caudex	1. stem, core, tree trunk, stump, ash tree; 2. code, sequence, queue, line (runic code – cryptography)	*Kadm (Cadmus)!; *hatsi ( <i>ash tree</i> , cf. *hatsut – <i>ash forest</i> , *hatsabekor – <i>slice of bread</i> )
35	kokpunkt	boiling point	*kok ( <i>root</i> )
36	konung	king	*k(i)n ( <i>living, life-giving</i> ) + *ung (inq) ( <i>self, identity</i> ), cf. unq ( <i>brow</i> ), akunq ( <i>source</i> )
37	krux	stumbling block	*kr ( <i>stone</i> ) + *us ( <i>shoulder, support</i> )
38	kyrka	church	*kerel ( <i>scrape, rasp, scratch [rock]</i> )
39	kust	coast, shore	*ust/est(i) ( <i>place, here, near</i> )
40	lär/lära	teach	*larel ( <i>tune, adjust</i> )
41	lava	lava	*lav ( <i>good, high-quality, fine, useful</i> )
42	lera	clay	*lerd ( <i>thick, dense, clot</i> )
43	lerkruka	clay pot	*lerd ( <i>thick, dense, clot</i> ) + *kr ( <i>stone</i> )
44	ljus	light	*luys ( <i>light</i> )
45	lur	news	*lur ( <i>news, information, rumor</i> )

46	lustgård	paradise	*luys ( <i>light</i> ) + *art ( <i>plain, field</i> )
47	lycka	happiness, bliss	*lich ( <i>lake</i> ) + *ka ( <i>be, exist</i> ), life-giving water
48	måne	moon	*man ( <i>crooked, bent</i> )
49	modig	masculine	*martik ( <i>fighter, warrior</i> ), cf. *motik ( <i>near, adjacent</i> )
50	mor	mother	*mer/mor ( <i>mother</i> )
51	mot	near, nearby	*mot ( <i>near, nearby, close</i> )
52	Njord	leader, chief, leading, going ahead	*nord ( <i>leading, prevailing, superior, predominant</i> )
53	Noatun	ship enclosure	*nav ( <i>ship</i> ) + *tun ( <i>home</i> )
54	norr	north	*nor ( <i>new</i> )
55	Norge	Norway	*nor ( <i>new</i> ) + *get ( <i>river</i> ), cf. Armenian *gegh ( <i>village, population</i> )
56	nyår	New Year	*nor ( <i>new</i> ), *navasard/nor tari ( <i>New Year</i> )
57	Odin	supreme deity	*v(w)an (trans. form *odin – <i>first, one, unified</i> )
58	öga	eye	*ak/achq ( <i>eye, source, water spring, wheel</i> )
59	ord/glosa	word	*vordi ( <i>son</i> )
60	öst	east	*ast ( <i>god, light</i> )
61	runes (runor)	runes (literally: bloody, colored in red)	*arun ( <i>blood</i> )
62	Scandinavia (Skandinavien)	huge ship	*hska ( <i>huge, giant</i> ) + *nav ( <i>ship</i> )
63	Skadi	giantesse/goddess	*hska ( <i>huge, giant</i> )
64	slag	fight/battle	*slaq ( <i>arrow</i> )
65	spjut	spear	*spyut ( <i>scar</i> ), cf. *spi ( <i>scar</i> )
66	svärd	sword	*svin ( <i>bayonet</i> ) + *hart ( <i>plain</i> ), cf. *sur ( <i>sharp</i> )
67	Sveigdir (Sveigder)	founder of Sweden from Yngling dynasty (ruler, leader)	*shve + *dir ( <i>found, put</i> )
68	tal	speech	*tal ( <i>give</i> )
69	tänder	light/burn	*tonir ( <i>oven, built in the ground, hearth</i> )
70	Tanum	name of a town in Sweden	*tun ( <i>home, country</i> ), cf. *tanel ( <i>lead</i> )
71	tar <sup>1</sup>	touch	*tar ( <i>letter</i> )
72	tar <sup>2</sup>	take away, bring	*tar' ( <i>take away/carry</i> )
73	target	target	*tar/tanel ( <i>lead, carry</i> ) + *get ( <i>river</i> ), cf. *targel ( <i>quit</i> )
74	teckning	picture, drawing	*kniq ( <i>seal, imprint</i> )
75	Teyvaz	rune	*tir ( <i>god of writing</i> ) + *as ( <i>word, narration</i> ), cf. tev ( <i>wing</i> )
76	Tor (Thor)	god of thunder	*tor ( <i>grandchild</i> ), cf. Tir ( <i>god of writing, wisdom, knowledge and prophecy in the Armenian pantheon</i> ), cf. <i>Thorgom</i>

77	torg	square	*tor ( <i>flow, stream</i> ), *tur ( <i>give, sell</i> )
78	utvandrarnland	homeland of an emigrant	*ut (vot - <i>leg</i> ) + *van ( <i>country of the Vanir</i> ) + *d(i)r ( <i>found, put</i> ) + *land ( <i>country</i> )
79	våg	1. road, 2. traveling wave	*nvag (1. <i>music, motif</i> , 2. <i>time, turn</i> ), cf. *vaz ( <i>run</i> )
80	vagn	cart	*vahagn ( <i>bringing light</i> )
81	Vanadis (Freja)	daughter of Vanir	*van/a ( <i>from Van</i> ) + *dis (*dustr - <i>daughter</i> ), cf. *dits ( <i>divine</i> )
82	Vanaheimr	country of the Vanir	*van/a ( <i>from Van</i> ) + *him(q) ( <i>base, foundation</i> )
83	Vanakvisl/ Tanakvisl	river name	*van/a ( <i>from Van</i> ) + *visl ( <i>river, leading to home - Van</i> )
84	Vanlandi	konung from Van	*van ( <i>inhabitant of Van</i> ) + *land ( <i>country</i> )
85	vår	spring	*var ( <i>lighted, burning, inflamed, bright</i> ), cf. varel ( <i>plow</i> ), artun ( <i>awake, aware, cautious</i> ), zvalt ( <i>joyous, merry, bright, lighted</i> )
86	vård	householder	*vard(apet) ( <i>teacher, leader, master</i> )
87	värld	life	*var ( <i>lighted, burning, inflamed, bright</i> )
88	varg	wolf	*vargil/vagel ( <i>run, skip, leap, invade</i> ), cf. vagr ( <i>tiger</i> )
89	vorts	continuation	*vordz ( <i>male, masculine</i> )
90	Yggdrasil	tree of life	*ig(eg) ( <i>feminine</i> ) + *dir ( <i>found, put</i> ) + *as ( <i>life-giving</i> )
91	Yngling (Ynglingaätten)	dynasty of konungs	*inqn ( <i>self, identity</i> )

The comparative analysis of the cognitive meanings of related Armenian and Swedish keywords and notions, as presented in Table 1, enables us to identify and model the semantic core of intercultural communication and the different stages of transformation of the cognitive abilities of the Nordic people into knowledge perception, brought there by the Aesir and the Vanir. Moreover, the contrastive semantic analysis of these words and notions in the Armenian and Swedish languages allows the revealing of the main lexical-semantic and thematic groups, characterizing the concept of cultural, historical and religious relations between the Aesir and the Vanir and the local population. The authors present the lexical structure of the identified lexemes as an integer system, a complex of elements connected with intralingual and interlingual relations, which can be considered as the

so-called house of being, the dwelling of language.<sup>5</sup> The classification of words into lexical categories (Table 2) is carried out according to the following two principles: part of speech and factors of component analysis.

Part of speech:

1. nouns – 79; 87.8% of the considered units,
2. verbs – 7; 7.8% of the considered units,
3. adjectives – 2; 2.2% of the considered units,
4. pronouns – 1; 1.1% of the considered units,
5. prepositions – 1; 1.1% of the considered units.

The majority of the units are nouns, which have the marker of primacy in language. Among them there are conceptual rows denoting genetic relations, body parts, celestial bodies, animals, territories, abstract notions, as well as main notions and phenomena connected with thinking, the speech and writing systems, time, the four forces of nature and the four parts of the world (Table 2).

Factors of component analysis:

1. geographic zone – 23, of which:
  - waterbodies – 3,
  - land – 9,
2. proper nouns – 9,
3. animals – 5,
4. vegetation – 2.

It should be mentioned that most of the lexemes (Table 2) are related to the cognitive notion of “position/arrangement”, with the concept of “home”.<sup>6</sup> Most of the verbs denote direction leading home. The component analysis of the lexical units reveals certain lexical-semantic groups as well as their category features. Thus, the nominative lexical meaning is considered as a complex of certain semes. The characteristics of the studied lexemes reflect the features of historical, cultural and mythological phenomena and of worldview characteristics of the Nordic and Old Armenian native speakers, referring to their outer linguistic nature.

The comprehensive approach to the study reflects not only the individual linguo-cognitive characteristics of the studied concept, but also the general linguistic

<sup>5</sup> Term introduced by M. Heidegger..

<sup>6</sup> M. Heidegger. studies language as “the house of being”.

representation – the so-called “common home”. The concept “home” is studied within the conceptual frames of “house/dwelling”, as well as “homeland”, “district/place”, “family”, etc. It is a core and systematically important unit in a language system, reflecting the structure of a house, dwelling, country, city, district, kingdom and their various forms.

The purpose of the present research is to study not a particular national linguistic worldview, but its impact and influence and future transformations in inner and outer forms. During the study, all lexemes and the identified common concept “home” did not acquire the form of a fixed linguistic fact, but of a bearer and phenomenon of intercultural relations, worldview formation and culture development. The concept “home” from the paradigm of the Old Armenian language transformed into the concept “home” in the Nordic languages and became their basis. It is presented in the form of a bearer of the main information-intensive and informative archetypal knowledge, which refer to the source, the ideological culture of the ancient concept of the house of Askanaz and the house of Torgom.<sup>7</sup>

The construction of lexical-semantic fields using interdisciplinary data and the analysis of the characteristic features of the identified archisemes, differential semes and semantic parameters outline the full picture of ideological features of native speakers and its figurative implementation in the main motifs of the studied cultures. Thus, the identified lexical-semantic field, represented by the lexeme “home”, possesses an intensive cultural and ideological value in studying the features of knowledge possessed by the “inhabitants” of the house of Askanaz, the house of Torgom and the house of the Nordic people. It should be mentioned that this concept, “home”, is represented in the common Armenian-Swedish words, which are marked with a particular invariant cognitive insensitivity.

Another characteristic of this concept is that the lexemes denoting “house/alien” do not imply the features of conscious opposition/contradiction, which is peculiar to the category of “us-them” (“friend or foe”, “typical-

foreign”), but they are represented through the prism of the group of people holding this knowledge and the group of people perceiving it. Usually, a particular semantic marker is implemented in one of the rows: archiseme – differential seme – semantic parameter, but in this case it is identified in all the three layers in the majority of lexemes. Another typical feature is its occurrence in both central and peripheral parts of the concept.

Thus, a unit occurs, combining the data in the paradigm of particular scientific fields simultaneously: history, mythology, linguistics, archeology, cultural studies, art, ethnopsychology, etc. Speech objectification of these cultures’ worldview is represented here not only as a process, an abstract representation in the collective consciousness, but also as a result, presented in a number of tangible forms of culture, such as architectural monuments and artifacts of rock decorative-applied and ornamental arts.

**Table 2. Component analysis**

N.	Lexeme	Archiseme (generic seme)	Differential seme	Semantic parameter
1	älv	geographic zone	waterbody	liquid
2	Asaland	geographic zone	country name	disposition
3	Asar	group of gods, nation	old knowledge holders	race/alive
4	Asgardr (Asgard) (Heim der Asen)	geographic zone	country name	disposition
5	äsna	animal	mammal	alive
6	berg	geographic zone	stone object	relief form
7	Bohuslän	geographic zone	country name	disposition
8	brasa	a classical element	of burning character	temperature
9	dörr	building element	portal/conducting element	open/closed
10	du	pronoun	demonstrative	-
11	dumbom	human type	lack of literacy	negative marker
12	ek	compound of vegetation	tree genus	vegetation

<sup>7</sup> Hayastan (Armenian “home to all the Armenians/speaking Armenian”) is the old name of the country of the Armenians. The house of Askanaz was renamed the house of Torgom (Khorenatsi M. History of Armenia).

13	gå (Old Norse)	movement	action direction	direction/ change of location
14	gravhög	a type of a monument	funeral	cult marker
15	häckar	occupy a particular territory	acquiring home	acquired room/place
16	hakkors	ideological marker	symbol	form
17	hår	body part	-	form
18	häst	animal	mammal	alive
19	havet	geographic zone	waterbody	liquid
20	hat	sense	disgust, hostile marker	perception
21	helvete	territorial zone	territory name	disposition
22	herre	human	father	race
23	hjärta	body part	figurative marker	function
24	hjort	animal	mammal	alive
25	hövding	human	leading, regu- lating	function
26	hustru	human	woman	race/function
27	hem/hus/	territorial zone	abode/dwelling	room/place
28	jord	part of the earth	layer of the Earth crust	-
29	kar	vessel/con- tainer	for keeping/ transportation	repository
30	klok	human type	literate	positive marker
31	ko	animal	mammal	alive
32	kod	type of a writing system	cipher	information substitution
33	kokpunkt	state	boiling	finite/ completeness
34	konung	ruler	man of royal origin	race
35	kruks	type of a barrier	-	figurative
36	kyrka	architectural structure/ space	Christianity marker	cultic
37	kust	territorial zone	located at the shore	-
38	lär/lära	mode of knowledge transfer	-	bilateral direction
39	lava	alloy	rocks	fluidity/vis- cosity

40	lera	material	rocks	viscosity
41	lerkruka	vessel/con- tainer	for keeping/ transportation	repository
42	ljus	optical radi- ation	electromagnetic wave	-
43	budskap	information/ message	-	urgent
44	lustgård	territorial zone	territory name	extraterrestrial disposition
45	lycka	human state	joy	positive marker
46	måne	celestial body	satellite	form
47	modig	virtue/feature	overcoming fear	positive marker
48	mor	a parent	woman	gender
49	mot	pointing at location	not far/adjacent	location
50	Njord	proper name	leader	leading
51	Noatun	territorial zone	territory name	position
52	norr	a cardinal direction	-	disposition
53	Norge	territorial zone	territory name	disposition
54	nyår	holiday	new start	time marker
55	Odin	proper name	supreme deity	start/first
56	öga	body part	-	function
57	ord/glosa	language unit	-	particular meaning
58	öst	a cardinal direction	-	disposition
59	runes (runor)	a writing system	cipher	information substitution
60	Scandinavia (Skandina- vien)	territorial zone	territory name	ship
61	Skadi	proper name	giantess/goddess	size
62	slag	collision	armed	location restriction
63	spjut	weapon	-	sharp
64	svärd	weapon	-	sharp
65	Sveigdir (Sveigder)	proper name	founder	-
66	tal	form of com- munication	information transfer	oral/ written
67	tänder	directed action	burning	-
68	Tanum	territorial zone	territory name	disposition
69	tar <sup>1</sup>	directed action	-	contact

70	tar <sup>2</sup>	action	movement	direction/ change of location
71	target	object	target, aim	-
72	teckning	depiction	-	imprint
73	Teyvaz	rune	-	-
74	Tor (Thor)	proper name	god of thunder	-
75	torg	space	-	purposeful- ness
76	utvandar- land	territorial zone	territory name	disposition
77	våg	way	leading	movement
78	vagn	mode of transport	-	movement
79	Vanadis (Freja)	proper name	woman	-
80	Vanaheimr	territorial zone	territory name	disposition
81	Vanakvisl/ Tanakvisl	territorial zone	territory water zone	liquid
82	Vanlandi	proper noun	konung	disposition of the homeland
83	vår	season	-	bright
84	vård	leader	man	-
85	värld	form of existence	-	life
86	varg	animal	mammal	living
87	vorts	action	-	continuity
88	Yggdrasil	universe model	world tree	cult marker
89	Yngling (Yn- glingaätten)	generation/ race	-	identity

Table 3 shows verbal representation of the notion “home”, which was formed on the basis of the semantic study of this concept both in some related (Indo-European) and unrelated languages, which implies sustainability and invariance of the paradigm identified in the concept “home”.

**Table 3. Verbal representation of the concept “home”**

	Language	Nomination
Indo-European languages		
1	English	home
2	Armenian	տնիւ <sup>2</sup> (tun)
3	Belorussian	дом (dom)
4	Bengali	ghôr <sup>3</sup>

5	Bulgarian	къща (k'sha)
6	Greek	σπίτι (spíti), οίκος (oikos), διαμονή (diamoní)
7	Dutch	bo, eijendom, hjem, hus
8	Hindi	गृह, इमारात, माकान, स्टखान, हाус
9	Icelandic	hús, heimili
10	Spanish	casa, inmueble
11	Italian	casa, edificio, stabile, palazzo
12	Latin	domus, nidus, tectum, aedes, lar, penates
13	Macedonian	дом (dom), куќа
14	German	haus, heim, gebäude
15	Netherlandish	huis
16	Norwegian	hus, hjem
17	Ossetian	агъуыст, бæстыхай, хæдзар
18	Persian	ха:не-уе
19	Polish	dom, <u>budynek</u>
20	Portuguese	casa, lar
21	Russian	дом (dom)
22	Serbian	кућа, дом
23	Ukrainian	будинок, дім, хата, оселя
24	French	maison
25	Czech	dům
26	Swedish	hem
Finno-Ugric languages		
27	Finnish	talo
Kartvelian Languages		
28	Georgian	sakhli
Japonic languages		
29	Japanese	家 (transliteration <i>ie</i> )
Afroasiatic languages		
30	Akkadian	abūsu, arahḫu, arū
Sino-Tibetan languages		
33	Chinese	fángzi, fángwū, lóufáng, jiāwù, jiāshi
Isolated languages		
34	Korean	집 (transliteration <i>jib</i> )
35	Sumerian	e, ḡa e ekas <sup>5</sup> (road house), eš <sup>6</sup> (home-sanctuary)
Turkic languages		
36	Kazakh	үй
37	Tatar	йорт, өй, уст. йорт, нәсел
38	Turkish	ev
Nakho-Dagestania languages		
39	Avar	мина, рукъ
40	Dargin	хъали
41	Lak	къатта

42	Chechen	ɫla (transliteration <i>cla</i> )
Ethiopian semitic languages		
43	Amharic	(transliteration <i>bēti</i> )

1 Grandson of Hayk and the creator of the Phoenician and Greek alphabets.

2 Hayastan – home to all the Hays (the Aesir and the Vanir).

3 From Sanskrit *gr̥ha* or *gārha*. Compare to Hindustani *ghar/ghar*.

4 Cf. Urartian Biainili (the Kingdom of Van); Armenian “buyn” (nest, cradle, home).

5 In Armenian reading - \*ek (come) + \*as .

6 Cf. Tushpa (Urartu).

The formation of the linguistic picture of the world is predetermined by the particular way of thinking of a tribe, race or nation. Still, some features of national worldview are identified in the cultural space of other nations (both close and distant), implying the first “intercultural communications” among old races and the transition of the linguistic, cultural and worldview values preserved in the archetypes.

Language, as a system functioning in a particular group of people, has an aspect of “subordinate reality” (from the historical, cultural, worldview and artistic point of view). As a result, a concept is formed, which is “material” but not abstract: it is materialized in the different manifestations of national consciousness. These external manifestations (history, worldview, culture, art) allow us to model the evolution of a particular concept and to identify its features. As a result, a conceptually integer worldview is modeled. In scientific literature there are diverse approaches to the study of concepts.<sup>8</sup> It is not a reality, but a group of particular representations that are absorbed

8 Marr N. identified a specific regularity (“functional semantics”), which implies that the meaning of a word changes depending on the transition of a name from one object (or action) to another, its substitute in an identical or similar function (Marr N., *Modes of transport, defense and production weapons in prehistory*. On linking linguistics to history of material culture, see Marr N., *Language and society*. L., 1934; “Origin of the terms “book” and “writing”). The observations by Marr N. are confirmed by archaeological data and data on rituals. Stepanov Y. determines concept as a “clot of culture” (Stepanov Y., *Constants: Dictionary of Russian Culture*: 3rd edition) - M.: Academic project, 2004, p. 42-67). According to Karaulov, concepts are presented as groups of super-notions, which are “constants of consciousness” (Karaulov Y., *Role of human factor in language. Language and worldview*. M.: Nauka, 1987. p. 247).

in a concept. It is not an abstract entity, either. Concept is always concrete and specific, social and historical; though perceived as a universal truth by the contemporaries, it is transitive and fixed in time.

### Concept of “home”

The identified concept “home” is of particular cognitive value as a mental unit and as a complex of corresponding frames. It is not an element from the semantic pattern of a particular nation, but an archetypal frame which represents the basic, universal concept in a language. Undergoing a particular cultural-ideological prism of ethno-thinking of a particular tribe, race or nation, the concept “home” acquires a specific marking. Particular, profound layers, peculiar to both related and unrelated languages, are represented within it. The lexical and semantic representation of the archetypal form of “home” combines worldview, culture and thinking characteristics of both ancient and new inhabitants of this “house”.

A specific expression form of the concept “home” in the Armenian language, which should be mentioned: the distinctive character of verbalization of the concept “tun” (Armenian, *home*) is its preserved transitional forms *wan* → *ban*<sup>9</sup> → *bun*<sup>10</sup> → *tun*<sup>11</sup>. The notion “home” is represented as an initial point of space exploration: thus, home is opposed to the outer world. The bilateral capacity and nature of this concept should be stated, expanding it to the notion “world” and narrowing it to the notion “man” or a particular social unit: “family”. As a result, a contradiction “us-them” is formed within the conceptual system: home as “self, human” is opposed to the “outer” home.

Cosmogonic representation of the concept “home” initially acquired geometric shape and, later, an ornamental form in Armenian rock art. With the development of the notion “home”, the previously unlimited macrocosm and microcosm acquired certain limits of “enclosed, protected habitats” (self and strange).<sup>12</sup> Still, these concepts’ early forms in the Armenian language are not only the convergence

9 Armenian \*ban (puŋ) – word, deed, action, labor, thing.

10 Armenian \*bun (pniŋ)<sup>1</sup> – genuine, authentic, real; bun<sup>2</sup> – trunk, stem; bun<sup>3</sup> – nest, cradle, hearth.

11 Armenian \*tun (unŋ) – home, dynasty, race.

12 In religious representation – “heavenly home”, “earthly home”, etc.

of semantic components of the expression plane, but also in terms of their semantic content, which alternates with related concepts as the initial word (*ban*), the original abode (*bun*<sup>13</sup>) and the original area of settlement of *Homo sapiens* (*avan*, *wan*<sup>14</sup>). Interdisciplinary analysis of this concept identifies intersystemic cognitive relations between the concept “home” (in its archetypal representation) in the Armenian language and the notions “family”, “homeland”, “language”, “reason”, “soul”, “labor”, etc. *Tun* (home) is a verbalization not only of “home” as abode/dwelling of a man, but also as a knowledge repository. Thus, the concept “home” exceeds the limit of denoting macrocosm and microcosm (material), expressing the “spiritual” aspect of the notion “abode/dwelling” and, thus, correlating to the notion “soul”. Home of this knowledge is the dwelling of God, built by Hayk (cf. Armenian *vank*, temple).

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13 Cf. Armenian *bnutyun* (nature), *bnakan* (natural).

14 Cf. the names of Armenian houses, old settlements, city-avans: Ijevan, Nakhijevan, Vanadzor, Yerevan (Erebuni), Van, Tatvan, Bagavan, etc.

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