

ABSTRACT

The Tamana Research Project, launched twenty-five years ago, is an empirical project focused on the study of geographical, tribal and family names found in *identical* form in distant and only recently excavated sites on the globe. Through correlative reasoning and interconnecting established scientific facts, it offers an alternative paradigm for the understanding of human history by investigating the metalinguistic dimensions of names. The essence of this endeavor is that instead of seeking etymological and linguistic justifications, it has stressed the structural aspect of names as a basis of its examinations.

The Tamana theory rests on a view that the data relating to the structural composition of names go back to the deep past of the high civilizations of *homo semper*, witnessing the existence of highly developed civilizations antedating those of the Tisza-Kőrös Culture (in Old Europe), Susa, Mesopotamia, Egypt, China and Mesoamerican civilizations hitherto considered "most ancient." The structural composition of 7,000 names (e.g.: BALA+TON, KÁL+ONGA, KARA+BUKA+BURA, TAMA+NA, and TISZA+NÁNA) found in 184 countries from five continents show remarkable correspondence with those found in the Carpathian Basin, and sixty percent are existing *Magyar* family names. This is a reference to the seven thousand names as witness to the survival of the ancient, global, and universal civilizations creating these names.

This article presents a broad scope of interdisciplinary research and collaboration between the present author (AS) and Dr. Bátor Vámos-Tóth (BV) whose direct support and relentless dedication to Tamana research was a crucial factor. All data and maps have been supplied by Dr. Vámos-Tóth as well. This project necessitated the proposal of new terminology in the process of identifying the disciplinary nature of Tamana research. On the one hand, we introduced *Structural Onomastics*, which addresses the *macro-* and *micro-*structures, the structural aspects of the former and the morphosyntax of the latter in the context of the former. On the other hand, *Geosemiology* addresses the integration of several fields in the area of the arts, humanities and the social sciences. The article outlines the possibilities and levels of disciplinary integration as has been discussed in works addressing various integration theories. The *Geosemiology Matrix* is the graphical representation of integrative relationships between disciplines. It could be related to three distinct paradigms based on the hierarchy of disciplines that *geosemiology* is purposed to eliminate in order to foster progress in the research of humanity's history.

Finally, a literary review of anthropological and ethnomusicological works offers a close-up view of the innate and ancient relationships, which may have been valid for the civilization in investigation. We have looked at all the areas Tamana research has covered (names, music, art, architecture, narrative, cosmology, and social structure) and found studies pertaining to the interrelationships within. Thus, the studies addressing various relationships—such as music and social structure; cosmology and music; architecture, art, and cosmology; names and social structure, etc.—could adequately support claims made in Tamana research. Such relationships may have been just as valid tens of thousand years ago as they are today in isolated and recently (re) discovered areas like the Amazon region, Guyana, and New Guinea rain forests.

The objective of this study, therefore, is to bring light to possibilities of problem solving by clarifying the facts regarding areas that were ignored, dismissed, and even rejected by some. The transdisciplinary approach proposed for the project would help us make the first step to solve some of the problems that were created by gridlock due to certain scientific dilemmas. It may be that the Tamana theory has been specifically postulated to solve problems objectively and scientifically regarding the question of *Magyar* history by way of correlative reasoning. Nonetheless, such an approach could be easily formulated for other questions in areas also where the demands of politics have detrimentally affected the course of science and the shaping of national identity.

INTRODUCTION – WHAT IS TAMANA?

The *Tamana Research Project* presents an alternative paradigm and perspective for the study of culture and history through the systematic collection and analysis of names having identical structural parallels throughout the globe. It rests on the proposition that names (i.e., toponyms, anthroponyms, and ethnonyms) speak of extinct civilizations far antedating those of Tisza-Kőrös culture in Old Europe (Gimbutas, 1982), Susa, Indus Valley, Sumer, Egypt, China and Mesopotamia. The data amassed for this project suggests a history going back by tens of thousand years. The question of some untranslatable names is obvious: where did they come from? Is there a purely historical or linguistic explanation, or must we turn to integrative *sciencing* in our attempts to find clues that can justify the

Tamana approach? Can this research project offer an opportunity to solve problems through alternative channels? Can there be a thorough synthesis of academic disciplines to break down traditional barriers and abolish destructive hierarchies? These questions have been critical in the formulation of the present study because the problems addressed in this study—in our opinion—did not receive adequate attention. If they did, they either were overshadowed by different concerns or were considered an anomaly or mystery.

Thus far, this research project has primarily focused on the question of ancient civilizations and their legacy in names collected from many areas of the globe. The premise is that these civilizations consisted of global networks of more or less isolated communities speaking mutually intelligible tongues or sharing highly complex systems of signs. The names in the *Tamana* Gazetteer are regarded as the survival witnesses of these ancient universal cultures that rose and collapsed without a trace. Members of these societies were endowed with extensive intellectual and creative capabilities reflected in the use of signs in communication—such as cosmogonical designs, pentatonic and transposing melodic forms, narratives, and architectonic structures. *Tamana* research theory proclaims these names and signs as manifestations of a superstructure, which may have had a considerable influence on the formation of these civilizations. The names, therefore, were semiotically related to the other signs. Of particular interest to this project has been the identity of these morphostructures identified in distant regions of the globe—more specifically, mountain-annulus-protected basins in the Amazon, the Guyana Highland¹(see map in Figure 1), the New Guinea Highland, Inner-Africa rain forests, the Pacific Islands and the mountain-annulus-protected Carpathian Basin (CB) in particular. The names found in these regions are extremely important because many names in the Carpathian Basin match the ones found in the other regions, yet simply relying on history, linguistics and geography alone will not yield acceptable results.

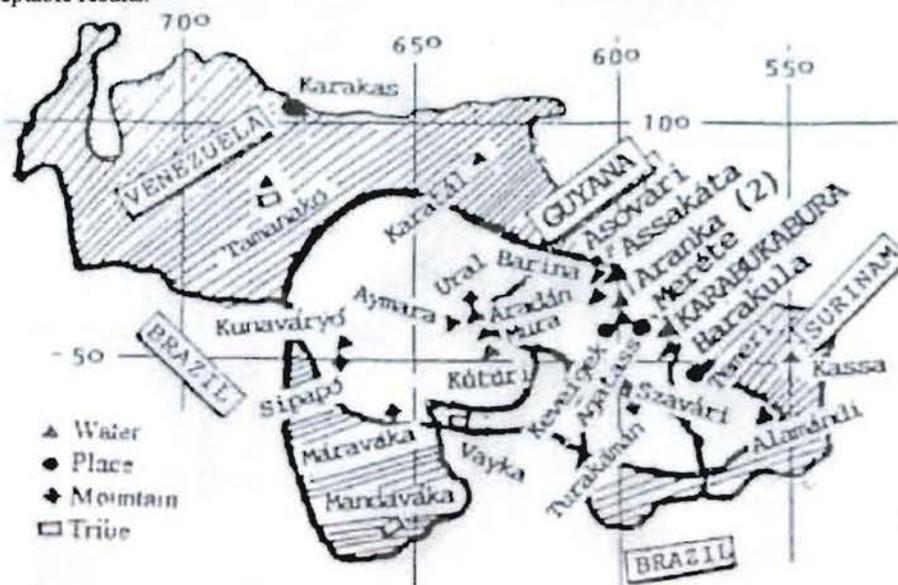


Figure 1: Annotated map of the Guyana Highland

The *Tamana* project has embraced the concept of *Homo Semper* to reflect an opinion that humans may have indeed been endowed with intelligence far earlier than what appears to be endorsed by official scientific opinion. *Homo semper* denotes the view that intellect is virtually timeless; in fact, collaborators of this project share the opinion of Michael Cremona and Richard Thompson (1998) who—with the support of archaeological data—also argue for a human history that is considerably longer than what official scientific opinion holds. *Tamana* research is an attempt to shed light on the extent of human intellect as is evident in the structure of names and various systems of symbolic communication. The structure of human intelligence itself is a *microcosmos* of a *superstructure*, which frames and affects the daily life of humans. This structure further manifests itself in all areas of human intellectual activity and creativity, which we regard as old as humanity itself. The architectonic structures, art, music, and narrative equally are a reflection of the abstract human mind—of *homo semper*, coming from the circle-infinity of time. Through the study of names, the depth of human knowledge and intelligence can be assessed and analyzed, and this can be applied to the phenomena studied in all areas of the globe. This approach works hand-in-hand with *correlative reasoning*, allowing the unified study of interrelated phenomena (names, art, music, narrative, and architecture) on a cross-continental scale with emphasis on structural parallels.

One of the problems identified in the early years of *Tamana* research was that names either had been ignored in linguistics, or if not, merely categorized as objects for etymological, comparative or descriptive linguistics endeavors. This ambivalent attitude resulting in an ironical situation has been addressed by John Algeo in a proposal for a theory of names:

[If] we consider names apart from the things they name, apart from the circumstances in which they are given and used, and apart from their users, that is, if we focus on names per se, it is clear that they are a kind of word. And words are the basic features of language. So, basically, onomastics would seem to be a part of linguistics, albeit a part generally ignored by linguistics. To make such a statement is not to deny that onomastics can and doubtless should also be considered as an autonomous discipline that has affinities with linguistics, as it does with geography, literary criticism, and many other disciplines. It does imply, however, that whatever limitations linguistics has as a scientific discipline, onomastics will share (1985: 140)

Although the role of an ontology linking names to signs is unavoidable, *Tamana* research is entirely autonomous from linguistics. There is no research agenda or interest in etymology, linguistics, or the “established” history. Neither is there any need to turn to any of the traditional disciplines to justify the present approach or to certify critical data. The root of the problem extends to methodology also. In our view, the importance of structural and metalinguistic parameters override the mere appeal of excavated artifacts or linguistic rules to which some would expect the methods and theory of this project to conform. The data collected thus far offered us sufficient reasons to divert from the customary methods of inquiry in history and linguistics. Our database now includes a significant number of names exhibiting identical structural traits; thus, we propose that speculations and theories regarding human existence in ancient times should go beyond the mere reliance on “hard” evidence. Will that solve our problem however? Consider the dilemma addressed by Claude Lévi-Strauss:

Art forms from very different regions and periods which exhibit obvious analogies suggest, each of them and for independent reasons, relationships which are, however, incompatible with geographical and historical requirements. Do we rest then, on the horns of a dilemma which condemns us either to deny history or to build to similarities so often confirmed? Anthropologists of the diffusionist school did not hesitate to force the hand of criticism. I do not intend to defend their adventurous hypotheses, but it must be admitted that the negative attitude of their cautious opponents is no more satisfactory than the fabulous pretensions which the latter merely reject. Comparative studies of primitive art have probably been jeopardized by the zeal of investigators of cultural contacts and borrowings. But let us state in no uncertain terms that these studies have been jeopardized even more by intellectual pharisees [sic] who prefer to deny obvious relationships because science does not yet provide an adequate method for their interpretation. (1963: 248)

While research in this area may have progressed beyond the limits addressed above, there is dire need a wider acceptance of integrative approaches. That would ensure further progress in the interaction of disciplines with diminished effects of enervating hierarchies. A thorough synthesis of theory and methods can only take place in a syncretic field—an intermediary even between seemingly irreconcilable disciplines. In this study, we are responding to this need with two proposed designations: *Geosemiology* and *Structural Onomastics*. Whereas the former represents the epistemological aspect of *Tamana* research the latter, the empirical basis for the study of all data gathered and organized for this research. We define *Structural Onomastics* as the systematic study of toponyms, anthroponyms, and ethnonyms with a *structural* perspective. In general, *onomastics* addresses the study of naming and names whereas *semiology*, the study of the life of signs in various contexts. Scholarship in both areas has offered significant results regarding the way people give and use names and communicate through symbols. In *Tamana* research where names are also regarded as signs, the synthesis of the two areas perpetuated the study of the metalinguistic aspect of names. We have taken the liberty to apply *semiology* for our purpose, loosely following Saussure’s definition—“life of signs at the heart of social life.” Our usage of *semiology* and *geosemiology* reflects our understanding of this definition in that we also investigate an ontological basis for the use of signs but it is critical to understand this ontology in terms of geographical space. Applying Peirce’s definition of *semiotics*—“study of culturally patterned communication in all modalities” gave rise to *geosemiotics*, which we will ultimately apply in a future study where the process of semiosis can be analyzed in real time and space. An alternate definition and application has been in use elsewhere for a project unrelated to ours, according to which “geosemiotics analyzes the ways that the meanings of signs and systems of representation are grounded in concrete and specific places on the earth.”² We are in agreement with this definition but preferred to select *geosemiology* to reflect the present direction that the *Tamana* project has taken and to emphasize the study of signs in various social and cultural contexts.

We have defined *geosemiology* as the interdisciplinary study of the interrelationship of signs in structural and geographical terms. This definition has been formulated to our specific requirements, as we attempt to unite various disciplines through which the interrelationship of communicational channels (speech, music, narratives, and arts) can be analyzed. We have placed an emphasis on the interrelationship of signs and names in a *superstructure*, which dates back to ancient times but has survived in names identified by this project. Early last year, we have formulated this integrative method specifically to put certain data and observations into context, and the integrative structure is called *Geosemiology Matrix*. Such an impartial and balanced approach proposed here may offer new insight into certain *tabooesque* or neglected matters and will allow new language to proliferate also.

The present study may be considered the first step towards solving what we perceive as problem. We will present our approach in three sections. The first section will include a discussion regarding its history and methodology of the project along with a closer look at *Structural Onomastics*. We will address the *Tamana* Geosemiological Database—the research tool to assist this research in the future. The second section will be about the *Geosemiology matrix* and concomitant integration theory and practice. We will offer an overview of three levels of integration, starting with the “problematic” one at the first level, followed by shifting to a more pragmatic second level. Integration on the idealistic third level will be based on experiments and achievements at the second level, and will not be addressed here in detail. The third section features a series of literary reviews, in which a number of anthropological and ethnomusicological studies are discussed with data along with observations, opinions, and conclusions by authors within. The inclusion of these critical perspectives could yield a broad view of the extent to which signs and names in the superstructure are interrelated. Connecting names to such data would enable us to assess the metalinguistic dimension of names, from which we can gather information that we cannot through history and linguistics alone.

RESEARCH HISTORY AND METHODOLOGY

The appeal of *structural* affinity between names on the globe has been conducive to starting the research project in 1977. The emphasis was on morphosyntax rather than lexical meanings. From the outset, names found in Sierra Leone first and in Hawaii later were compared to geographical names, *Magyar* (Hungarian) family names in regions of the Carpathian Basin.³ While telephone directories were searched for family names, maps, and gazetteers have proved to be most suitable for finding geographical names. Very recently, in fact, we have extensively relied on the Web-based “Global Gazetteer,” where names, maps, and geographical data are provided for many cities within contemporary political boundaries.⁴ Later in an experiment, West African and Hawaiian natives were asked to read names from the Carpathian Basin. The result of this experiment was compelling considering the almost identical sounds produced by readers not understanding Hungarian. Hence, the scope of the research project rapidly extended over other regions of the world. Names from 184 countries exceeding 7,000 in number with structural analogues in the Carpathian Basin were found with the aid of CIA gazetteers. Having searched the telephone directories and registers of *Magyar* family names (dating back to the thirteenth century) yielded that approximately 60% of the 7000 names are also family names in the Carpathian Basin today. The impetus for such a rigorous selective process was the emphasis on the *structural* affinity of surviving names par excellence in parts of the globe recently discovered and presently inhabited by linguistically, racially, and ethnically unrelated peoples. The proportion of the identical morphostructures to the number of names is compelling: out of the toponym structures exceeding 7,000 in number, 1,500 are identical with their Carpathian-basin counterparts in regards to their morphosyntactic identities.

While the apparent correspondence between some names may be the result of incorrect orthography (as it has been the case) we must consider the following argument. Short—that is, mono- or disyllabic—names can easily take identical forms after a transliteration into Latin- or Arab-based script. This is because sounds in these writing systems do not necessarily match the sounds common to non-literate languages. The great majority of geographical names are short, thus easily yielding to erroneous orthography. Contrariwise, correspondence of long strings made up of three to six syllabic elements—as can be seen in the 7,000 samples—are considerably harder to find. Thus, we can assert that the chance of mere coincidence among the long name structures is smaller. The longer a name structure is, the lesser support one has to ascribe any affinity to mere coincidence. Here, the statistical reasoning easily outweighs the historical, linguistic, and geographical assumptions. We hold also that innate structures would reveal themselves even if spellings changed due to intentional alterations, as it has been the case recently. Studies of standardized geographical names have revealed that many old names had changed to varying extent in Africa (UNESCO, 1978) and in the Middle East and other regions (UN, 1992). These 7,000 names then underscore our claim that—under certain conditions—long names can weather such changes over time in distant places and still show similarities and structure building identities *par excellence*. Where these conditions were stable for long enough, it is possible to suggest that those names may have a history well beyond what surviving documents may

indicate. In places not having afforded such conditions, however, it is possible that the *logos* and practice of naming remained in practice even in the face of previous alterations and recent efforts in standardization. For example, older names in Iran were supplanted by new ones, but the older names reappeared elsewhere. (UN, 1992) We propose that this *logos* may well be behind the naming patterns of those names also that are in the *Tamana* gazetteer, and this *logos* can be understood through a structural analysis of names. An eminent example of this *logos* is the name “*Tamana*” with thirty-four instances identified thus far across the globe (see map in Figure 2), as towns, tribes, land features, and structures bear this name in identical form.⁵

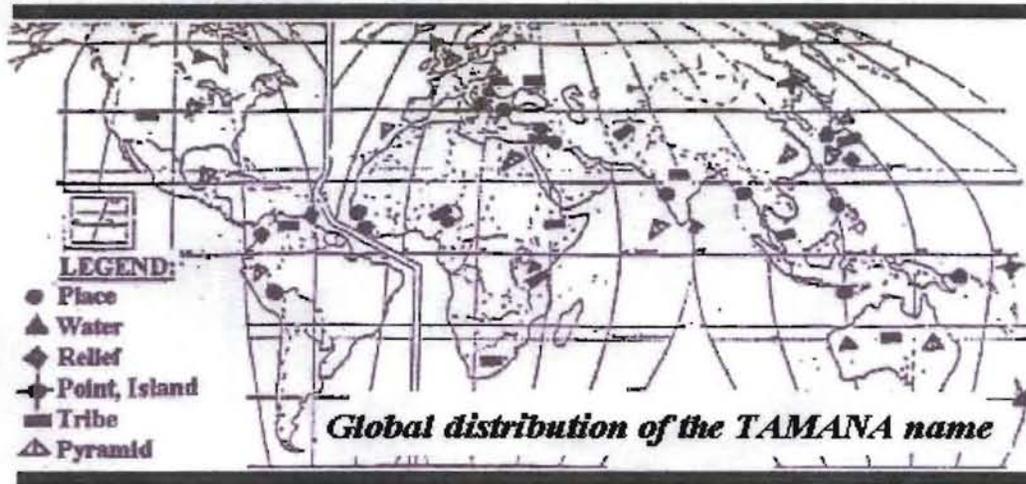


Figure 2: Global Distribution of the TAMANA name (VT)

Emphasis is placed on the structural parameters of each name in the gazetteer. Each name has a *macrostructure* (intabulated with the “+” sign to reveal the morphosyntax as in BUR+BURA or KARA+BUKA+BURA) and a *microstructure* (a breakdown of the structure to elements such as BUR or BURA). These elements fall into three basic categories (α -alpha, β -beta, and γ -gamma) depending on their morphosyntax within the *macro*-structure. The α is always the first element, β is the middle, and γ is positioned at the end like a suffix. In short names, α and β always occur—as in KÁL+ONGA—whereas in long *macro*-structures like KARA+BUKA+BURA, the β (in this case BUKA) is also present. A *micro*-structure can be as short as a vowel (such as I in MAGAR+I) or as long as two syllables (as in BU-RA). The *micro*-structures can be found in various configurations within the *macro*-structure, creating reverse structures like BOR+TALA≈TALA+BOR, BUDA+VÁRA≈VÁRA+BUDA, KAN+TÁRA≈TÁRA+KÁN, and UTA+YÁN≈YÁN+UTA. The configuration of these *micro*-structures lends the *macro*-structure the unique form based on which *Tamana* research has been operating. The map below represents the distribution of the name MAGYAR with structurally (not phonetically!) identical counterparts around the world. Akin to “TAMANA,” “MAGYAR” also appears in the name of towns, land features, tribal and personal names.⁶ (Figure 3)

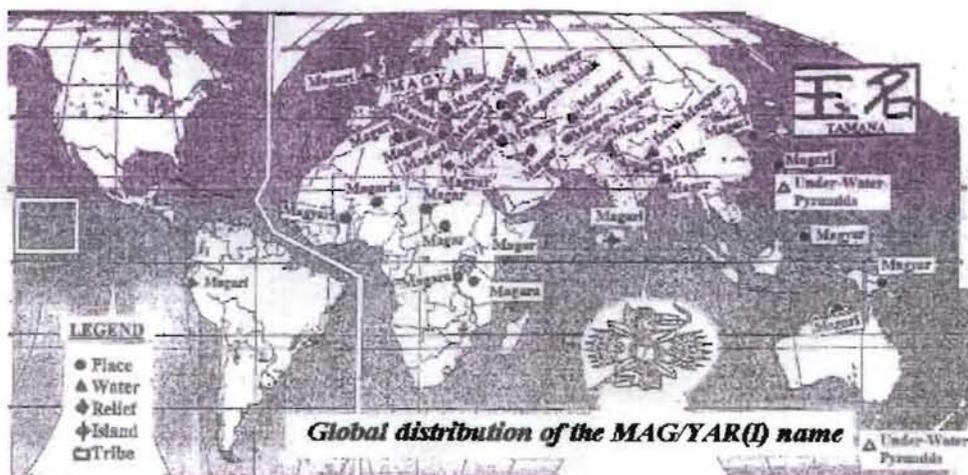


Figure 3: Global distribution of the MAG/YAR(I) name (VT)

Based on the *micro*-structural configuration in the documented names, a classification scheme was created to organize names into basic groups. Of the 7,000 name+structures (the *macro*-structures) in the *Tamana* Gazetteer, 1,500 were grouped together as *Eminent Tamana Names* (or ETN) based on their structural complexity, *micro*-structural configuration, and inter-regional structural correspondence with at least one name in the Carpathian Basin (CB). Generally, however, the *macro*-structures fall into three principal groups, which can also serve as search criteria for database queries:

1. A-ETN (Alpha-ETN) group contains names found outside of CB with identical counterparts to those within. In such cases, the structures are not divided into smaller elements, but are treated as integral structures. The 34 cases of *TAMANA* are the foremost examples for this category of names. *PALATKA* existing in *identical* form in the Kamchatka region and in CB as well as *NABORDA* in Nigeria and CB are also examples. Additional examples are *ARANKA* (creek in Guyana, India, a spring well in Niger, and river and a *Magyar* personal name), *BALATON*, *KÁLONGA*, *MAKARA*, *PALÁNKA*, *TARABA*, and *TEMESVÁR*, all of which are found in crosscontinental parallel.
2. B-ETN (Beta-ETN): names that are considered intact in one area but exist in fragments or in different configuration in names occurring in each other's vicinity elsewhere. An example for this is *CSABA* [*pron.*: *CHABA*]+*BUKA*, a river in Zambia, with *CSABA+rét* and *Kara+BUKA* are toponyms found in each other's vicinities in the Carpathian Basin. There is also a creek in distant Guyana bearing the name *KARA+BUKA+BURA*. Another example is the mountain named *KASH+URI* in Bolivia, which is linked to *KAS* [*pron.*: *KASH*]+*Halma* and *Bad+ÚRI* in the Carpathian Basin where these toponyms are in each other's vicinity.
3. N-ETN (Non-ETN): names in this category have no neighboring matches yet, but listed nevertheless because structural elements can be found in names not in each other's vicinity but can be found in the Carpathian Basin as geographical or personal name. For instance, if we take *ASSA+KATA*, the name of a creek in the Guyana rain forest, we can find several names of towns in the Carpathian Basin: *ASSA+Kürt*, *Nyír+KÁTA*, and *Per+KÁTA*. Naming falling in this class of morphostructures are common.

In early 2000 also, we created the *Tamana Geosemiological Database* to assist in future research and to organize the data hitherto collected by collaborators.⁷ The database design reflects the methodology discussed above, so that it can accommodate the data collection processing according to the *logos* of NAME+STRUCTURES above. The structure of the database would allow users to search by geographical location (country, continent, and coordinates) or by *micro*- or *macro*-structures. With such a tool, we can draw some conclusions based on statistical evaluation of names and their distribution on the global scale.

The typology of these structures implies that the absolute and relative location of the toponyms is an inseparable element of *Tamana* methodology and particularly *structural onomastics*. The database hence holds data regarding coordinates for each name. Depending on their distribution on the surface of the Earth, they could fall into one category or another. The distribution of these names may suggest to some researchers that they have appeared in distant locations as the result of extensive migration of people sharing history. The *Tamana* project has not addressed migration and diffusion (or, for that matter independent-invention) for theoretical reasons, but regards correspondences as survival witnesses from universal cultures.

Place names, family and tribal names seem to have created a pattern in specific regions of the world, as place names often were given after the ethnic groups that settled in a particular location. This is especially true for ethnic groups occupying a region for a very long time. Alliances between clans were reflected in the names given to places, as several African scholars (Fasi, Zwinoira, Yai, Alexandre; UN, 1992) have attributed "hybrid toponyms" to such unions. One such scholar from Benin, Olabiyi Yai, has traced these historic ethnic unions. For instance, in the toponym *Dassa-Zoume*, Yai traced the merger of Yoruba and Fon toponyms. The Yoruba *IDÀÀSÁ* (\approx *DASA*) *Iqbo* is equivalent in meaning to the Fon *Sasa ZUME*, but the merger resulted in *DASA+ZUME* (1978: 43-4). Due to the immense time gap between the African phenomena and that in *Tamana* research, it is not possible for us to identify any historical merger in the names in the *Tamana* gazetteer. Even so, Yai's conclusion that toponyms—and especially "hybrid toponyms"—are historical evidence clearly agrees with our position that although the participants of historical events may have long disappeared the names still whisper.

While *structural onomastics* may offer insight to patterns of global population shifting, we need to address other issues at hand. Our task is to postulate a theory of relationship between the structural and metalinguistic dimension of names. The question is whether these structures and elements communicate anything or not. What kind of ontology unites the names and symbols in a coherent system of communication? Thus, it remains for us to see what other information we can extract through the proposed synthesis with *geosemiology* and other disciplines in

the matrix. The next section of our study, therefore, will address the structural relationship between names and other areas of human creativity through a brief review of each integrative possibility. As our *geosemiology* is to address the relationship between the superstructure and the various methods of symbolic communication, we will also draw from selected studies addressing the use of cosmogonical designs and musical forms in various cultures. These studies, however, will only serve as mere analogies that we plan to apply to our research in any way that it is possible.

GEOSEMIOLOGY MATRIX AND INTEGRATION THEORY

The integration of disciplines develops through three levels, which we can directly relate to how the *Tamana* Research Project operates. The development in terms of the interaction between disciplinary areas can be seen in Figure 4. The first level presents a situation where one or two disciplines control all the rest in a rigidly hierarchical model. We can relate to Lévi-Strauss's dilemma struggling at this level because the alternative views must first satisfy requirements of history, geography, or some other core discipline with power. Theories and methods of a single discipline or two prevail in this paradigm, and this is not what we wish to replicate in our model. At the second level, integration occurs in a more positive and mutually respectful environment. This model still places one "core" discipline in the center, but there is diminished influence over what happens between the other disciplines. This is where the *Tamana* Research Project and *geosemiology* form the critical union with a balance between the empirical and epistemological aspects of integrative science. The model below shows integrative possibilities at this level. Finally, at the third level, integration happens equally between all included disciplines and can take place independently of other relationships with the "core." We plan to reach this level in the future. In one of the most definitive work on interdisciplinary theory and practice—and on which our model has been based also—, Julie Thompson Klein (1990) addresses three methods of integration:

1. *Multi*-disciplinarity is explained as "juxtaposition of disciplines" where integration and interaction is minimal (if not absent) and is meant for disciplines with different perspectives.
2. *Inter*-disciplinarity is "mutual integration of organizing concepts, methodology, procedures, epistemology, terminology, data, and organization of research and education."
3. *Trans*-disciplinarity addresses "conceptual frameworks that transcend the narrow scope of disciplinary world views, metaphorically encompassing the several parts of material handled by specialized disciplines." This approach enables one to transcend a particular range of discourse, to break the barriers between traditional disciplines, and to "break the laws" of disciplinary etiquette.

We can safely declare that the second and third paradigms appear to be the most suitable from the *Tamana* perspective because of the apparent intellectual freedom. It would violate only those rules of etiquette, which were established to maintain certain hierarchies. Klein also mentions the *cross*-disciplinary approach, which is inherently rigid and can only be used to justify the control (and supremacy) of one single discipline. Such an integration practice would be typical to the first paradigm with such practices dominating all activities, which is irreconcilable with the ideals and philosophies held within this project. With respect to cooperation between research teams, *Tamana*-Geosemiology is proposed to be effective throughout the whole gamut of integrative activities. Each scenario—again based on Klein's outlining—may require a different make-up of collaborators:

1. As "*multi*-disciplinary," the project can engage teams where each member has a specialization, and little crossover is possible.
2. The project can be *inter*-disciplinary with one specialist also able to take on issues pertaining to another discipline or to collaborate with specialists across the disciplinary boundary.
3. Ultimately, the project can be *trans*-disciplinary with one coordinating research assistant who can assimilate knowledge from the involved disciplines and communicate with other team members and audience by "role release." (Klein, 1990)

While this scheme seems somewhat centralized and hierarchical, the politics of such a structure have transformed due to the openness of this structure, which is meant to allow intellectual freedom to the greatest degree possible. We do not assume that it will be necessary to apply all the disciplines to the analysis of all the data. We expect that certain relationships can be *multi*-disciplinary whereas others, *trans*- or *inter*-disciplinary even at the third level of our model. Therefore, the matrix—by virtue of being devoid of hierarchies—can accommodate either method at any level for any purpose and in any context. The diagram of the matrix below (Figure 4) offers just one possibility in which these disciplines can be integrated.

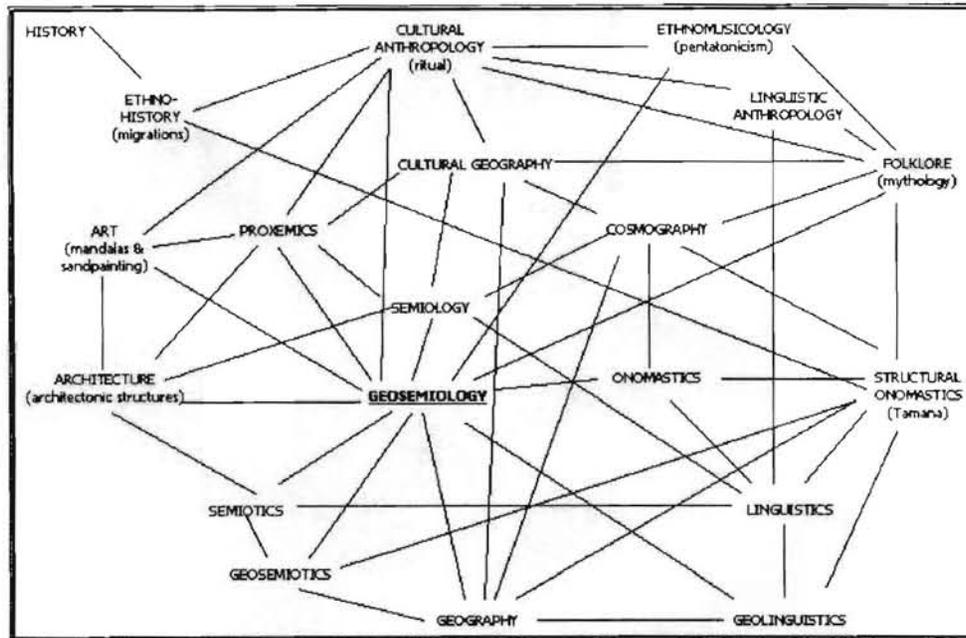


Figure 4: *Geosemiology Matrix (AS)*

Each line in the diagram above represents an individual integrative relationship that can be any of the three types described above, depending on the agreements between researchers. The entire matrix is composed of several one-to-one and one-to-many (or many-to-one) relationships in visual terms. For example, a line between geosemiology and ethnomusicology (intabulated as [geosemiology—ethnomusicology]) signifies the connection of the disciplines because of the pentatonic form and its relationship to *Tamana* theory. Likewise, the line from geosemiology to folklore [geosemiology—folklore] is important because of the relationship between names and narratives (including mythology). In yet another example, we can see the connection between structural onomastics and ethno-history [structural onomastics—ethno-history] because the naming patterns may shed light on details pertaining to ethnic variations. We have selected several of the disciplines above in an attempt to place *Tamana* data in various contexts, thus, in order to substantiate our claims. Some of them are already the results of previous integration [ethnomusicology—cultural anthropology] and we will not discuss those separately here. Self-explanatory relationships, such as [semiology—geosemiology] and [semiotics—geosemiotics] are also absent.

We begin with [geosemiology—onomastics—structural onomastics], as the need for interaction among these areas has been addressed from the beginning: the data collected in *Tamana* research must be contextualized. [Structural onomastics—geography] has been included because each data comes with geographical information, such as coordinates and topographical classifiers. Arguments about the relationship of music, art, architecture, and narratives made it necessary to feature the following one-to-one relationships: [geosemiology—ethnomusicology] addresses pentatonic structures; [geosemiology—art], the use of visual symbols; [geosemiology—folklore], the narratives and cosmology; and [geosemiology—architecture], the use of architectonic structures. All these are related to [geosemiology—anthropology] in which the relationships have already been addressed. These associations belong to the first line of relationships that link the *Tamana* project to other disciplines.

While direct one-to-one relationships with linguistics did not materialize between each discipline necessarily, it was possible to establish indirect links through alternate channels, forming chain relationships. For, example, [geosemiology—cultural anthropology—linguistic anthropology] would look at the role of language in rituals whereas [geosemiology—geolinguistics—structural onomastics] would address the use of linguistics with a geographical perspective. History has addressed and evaded similar “difficult” relationships, but with [structural onomastics—cultural anthropology—ethno-history], we can address the significance of global population shifting and name structure configurations from the perspective of ethnogenesis.

Larger chains of relationships necessarily invite analyses that are more extensive. For example, [geosemiology—folklore—ethnomusicology—cultural anthropology] addresses the use of music and narrative in rituals, which assimilate the structure of narratives on a particular occasion and are generally occurring together. Likewise, [geosemiology—art—architecture—cultural anthropology] can do the same with the study of visual symbols used in rituals, and there is possibility to tie these two chains together in more extensive studies focusing on

both music and visual aspects. Yet elsewhere, [geosemiology—art—architecture—proxemics] would yield information on communicating *space* through the use of visual symbols and architectonic structures, and all this can also include [geosemiology—cultural geography—geography—cosmography] to complete certain area studies. The Geosemiology Matrix is extensive in addressing many integrative possibilities, some of which have already become a reality (as ethnomusicology has been the result of merger between musicology and cultural anthropology), while other possibilities—meaning those also that were not included this time—need yet to be explored.

TAMANA THEORY AND DATA IN CONTEXT

The enormous scope of *Tamana* research has offered an alternate approach with its propensity to integrate the study of names, narratives, music, art, and architecture. The superstructure manifested itself in these four principal areas of intellectual activities. Humans expressed their reaction their physical environment, and the four areas we particularly emphasized are the reflection of the abstract human mind. The structuring of society can also be a reflection of this superstructure, and the connections can be viewed briefly first. In other words, one area of activity can easily provide or alter the context of another; for instance, visual symbols (such as mandalas) or structures (yantras) can alter the meaning of musical performance. While naming was not a creative activity, it did affect how communities understood their living space. Hence, in *Tamana* research (taken from the view point of proxemics), names may provide the *spatial* context for each archaeological find, the interpretation of which is bound to historical, linguistics and geographical requirements. Yet, names enter relationships with structures in which they are inextricably connected to various activities. Art addresses the (study of) cosmogonical signs—a reflecting of human understanding of the universe in terms of visual signs and geographical names. This has been applied also to the construction of buildings and city planning (as in the Indus Valley civilization), which has been addressed by anthropologists like Mircea Eliade as the *imago mundi*—or “miniature cosmos” (1985). A tight semiological relationship between cosmology and music can be found in a work of Du Yaxiong (1996), connecting the tonal pentatonic scales not only with the cardinal directions and a center but with celestial bodies as well. Szabolcsi’s reference of using musical signals as social identifiers brings music in direct connection to social structure. Music, like art and architecture, is an expression of the *cosmos*, and the associations of certain scales with the world view of Yin-Yang are commonplace in East and Southeast Asia. In Indonesian music also, musical time structure corresponds to universal time divisions also reflected in the temple of Borobudur with sixteen, twenty-four and thirty-two stupas forming three concentric circles on the top of the pyramid-like structure. Finally, if names are also a reflection of this cosmic superstructure, we should include the relationship of place names to narratives, and it is Franz Boaz’s analysis that addresses this connection. To put it briefly, these areas yield the most important information regarding the metalinguistic dimensions of names, but it is necessary to engage in reconstructive analysis to assess the form of the hypothetical *Tamana* world in its entirety.

Anthropologist Franz Boaz brings our attention to the compelling relationship between narrative structure and the pattern of toponyms in Kwakiutl culture (Boaz, 1934). Boaz plotted the names on map of Kwakiutl region as the narrative unfolded. The names occurring in the narrative outline a pattern on the map, thus reaffirming speculations that toponyms may somehow be connected to a superstructure. This is especially important if we consider our argument that *structure* has considerable impact on the distribution of names in a given region. Such naming patterns may have been results of related people coexisting in a particular region. Although *Tamana* research has not relied on theories regarding migration, or global population shifting, Boaz’s study could well support how certain name-structural elements—in names belonging to the Beta-ETN group in particular—split and reappear in each other’s company in a different region of the globe. More importantly—as they can be seen in the annotated maps and endnotes throughout this study—there seems to be a considerable degree of consistency in which names appear in each other’s company appear as names for towns, hills, rivers, or tribes. Structural affinities are a surviving phenomenon from ancient universal cultures and may be a key to understanding ethnogenesis. Scholars of narratives also seek answers to ethnogenesis in the structure of narrative material (Hoppál and Pentikäinen, 1992), which may support the conclusion that related people sharing not just narrative themes but structures may also share common history in the distant past.

The support for the analysis of narrative structure is important from the anthropological perspective also. A strong relationship between culture, physical environment, and geographical names supports anthropological analysis, as is addressed by Thomas Thornton:

Place names are particularly interesting aspect of culture because they intersect three fundamental domains of cultural analysis: language, thought and environment. As linguistic artifacts and distinct domains of lexicons of all the world’s languages, place names tell us something not only about the structure and about content of the physical environment itself but also how people perceive, conceptualize, and utilize that

environment. Even more fundamentally, as the work of [Keith] Basso and others has shown, toponyms, both by themselves and in the context of narratives, songs and everyday speech, provide valuable insights into the ways humans experience the world and appropriate images of the landscape to interpret and communicate their experiences. (Thornton, 1997: 210)

Boaz's "cosmography" (Thornton, 1997) is a direct reference to the semiological relationship of folklore traditions, social structures, and names. His definition of culture addresses the community's mental reaction to the physical environment. Naming the countless objects in nature, thus, not only helps the community redefine its own place in space and experience a sense of organization in an otherwise chaotic world, but it also ushers in creative activities into community life. Naming becomes a ritual to reaffirm one's cultural identity at a much higher level also. Thornton alludes to the presence of "untranslatable names," which only strengthens the appeal of structure to be shared in the community. Such traditions were passed down to successive generations, and in many cases, formal education was simply limited to oral transmission of mundane experiences. Good examples are the narratives with geographical names mentioned in the study of Kazakh oral traditions by Awelkhan Hali (1998). Names serve as a learning tool, or perhaps a compass for younger generation to orient themselves. Boaz has also attested to the significance of the Kwakiutl community's reliance on names for orientation, tying the structure of names directly to that of the language itself. (1934) Elsewhere in Central Asian epic traditions, history and geography are "intertwined in a cultural package," which is passed down to younger members of the community (Chadwick and Zhirmunski, 1969: 31). Some occasions featuring recitation of epic material were particularly effective channels for passing down knowledge to the younger generation since the structure of such rituals usually reflected other known structures. From the perspective of proxemics, we can argue that the communication of *space* in narratives and the phenomenon of *spatial* intelligence may be closely allied in ancient times. The oral transmission of knowledge thus reinforced and validated this *spatial* intelligence in the community. Therefore, it is necessary to reiterate the connection between social structure, the physical environment, and various cultural expressions because there has been a close relationship. We will return to this discussion with a proxemics perspective at the very end of our study, as we plan to integrate that with just about all the arguments we have made here.

Anthropological perspectives are extremely important in identifying context for ideas expressed in *Tamana* research. Lévy-Strauss, for instance, calls for a stronger bond between socio-linguistics and cultural anthropology, as he addresses relationship between kinship systems and language (1963:34). As societies are structured, so are the ontologies associated with it. Names then are the reflection of this ontology and a way of navigation in social hierarchies and a manifestation of social systems. Eliade also refers to ontologies related to symbolic systems in archaic societies. (1985:3) This ontology upholds the symbolism by providing the latter with a structure, and therefore establishes a direct link to the social structure itself. In contrast to comparative linguistics, linguistic anthropology appears to offer sufficient data to uphold the view that the superstructure manifests itself in names because names are also part of the ontology. Hence, a link between *Tamana* research and linguistics can be established through cultural anthropology—or structural anthropology.

Mircea Eliade's studies point to the connection between the structure of the *cosmos*, architectonic structures, and symbolic art. The *imago mundi* (also known as *Weltanschauung*) is the visual representation of the ontology through which symbols are communicated and understood. The temple of Borobudur can be seen as a huge three-dimensional mandala, and mandalas were a visual representation of cosmic order in the universe. Eliade also addresses the meaning and significance of "cosmocizing"—that is declaring a place to be the "center of the world" (1985: 119) in a metaphorical sense. This symbolic world has four cardinal directions and a center—a structured view common (but not limited) to cultures in South, East and Southeast Asia. Eliade refers to the placement of villages and towns at the perpendicularly crossing of two roads in Bali (1985: 112), which shows that Balinese preference for habitat reflected a preconceived and ordered cosmology. Thus, one may argue that the practice of naming places and people (along with the rituals containing sound and visual elements) also conforms to this superstructure. Names can be the key to understanding global population shifting and settlement patterns across the globe as these patterns may not be as arbitrary as some may claim.

Taking an ethnomusicological perspective proved to be helpful in understanding the semiological relationship of musical forms—such as pentatonic scales, which have been considered "universal" by some—to other forms of art in the superstructure. In his thesis concerning the relationship of music to "deep structure," John Blacking (1969) argued strongly for the reality of such relationships, which manifest themselves in the structure of music. Blacking saw a direct relationship between the various art forms and kinship systems—and in themselves, names carry information regarding a society's structure—that vary from one society to another. Elsewhere, a similarly deep connection is addressed by Szabolcsi. For example, in China and parts of Africa, there is a connection between music and heredity, where a particular family may be assigned a "melodic symbol" or rhythmical formula (Szabolcsi, 1969). According to Szabolcsi, a person's family name may be represented by a

musical signal (as is also the case with some Papuan and Navajo families). Therefore, this interrelationship of music, social structure, and names can also be considered “universal” as the name structures are.

Du Yaxiong (DY) addressed the five modes of the Chinese pentatonic scale system—more specifically the “tonal” category. Chinese music theory associates each scale with a cardinal direction (e.g., scale of the north, south, etc.), a celestial body (Jupiter, Mars, etc.), a color, and constellation (mentioned together as in *black tortoise*, *red dragon*, *white tiger*, etc.) or material (wood, fire, metal, earth, water). (1995: 125). Considering our previous discussion of the *imago mundi*, this system can also be understood as reflection of *imago mundi*. DY also referred to the relationship of musical modes to certain geographical regions—an argument if brought into the context of Szabolcsi’s it may tie certain pentatonic scales into a global musicscape. DY has specifically referred to the Yu mode (LA-DO-RE-MI-SOL; mode associate with the North), remarking, “[what] is of outmost [*sic*] significance here is that this particular pentatonic scale cannot be found anywhere in the world, except in America, the north of China, throughout Central Asia to the Volga Valley, and in Hungary.” (1995: 126) Thus, we can consider this mode to be the most extensively used pentatonic scale with an area that stretches from Hungary to North America. Incidentally, toponyms like ZUN (or CZUN) can also be identified in these areas associated with the Yu mode of the North in Chinese music theory.

Despite the Sino-centric view of this music theory, the integration of ethnomusicology and geography offers genuine support for some of Szabolcsi’s views and those shared in *Tamana* research. Szabolcsi also searches for the history of pentatonicism in the deep past of cultural history, where the phenomena of melodic styles reflect actual historical events:

So far as cultural history is concerned, pentatonicism—or rather the melodic styles to which it gave birth—shows two different historical stages. As a tonal system, it preserved traces of a primeval *community*, or a universally accepted central impulse [the superstructure perhaps and manifestation of the *homo semper?*]. As reservoir of melodic formulae, it points to an equally ancient *separation* of cultures, of continents and regions. The collective element reflected in pentatonicism may well belong to the primitive [primeval?] world, but the processes of separation as shown by its various melodic patterns connects it indisputably with the emergence of ancient high civilisations. Hence it possesses a Janus-like quality necessary to form a connecting link: its roots lie in the primitive world, but it flowers in highly developed musical cultures. (1965: 20).

With respect to the dissemination of certain commonly known musical forms and scales, Szabolcsi ascribes the spread of certain musical styles to the terrain factor. This view is analogous to an argument we offered in the beginning about the protection of specific structures in protected geographical environments:

Generally speaking, it is water which spreads and diffuses a culture, mountains which check and preserve it. Water in its two forms—as a river it creates a link between remote land-areas, as a sea or a lake it sometimes divides and sometimes joins. Mountains also have a twofold significance: as walls of rock that halt progress, and as plateaux that give protection. A mountain range plays a double role: for those who wish to cross it, it is an obstacle, but for those who want to travel along the foot of it, it is a guide. Islands and peninsulas separate and breed a sense of isolation. Plains, steppes, and deserts not only give free play to these forces they engender but they can also isolate, stifle and eventually destroy the same forces. Highlands, valleys and basins also separate yet at the same time conserve racial characteristics. (1965:269)

The *Tamana* research project has placed considerable emphasis on the antiquity of pentatonicism and transposing structures, but the relationships are sought at the structural—rather than merely at the motivic—level. Szabolcsi refers to the same pentatonic scale mentioned by Du Yaxiong (LA-DO-RE-MI-SOL = D-F-G-A-C) but argues for the antiquity on *structural* grounds. The practices shared from Western Hungary through Central Asia to Mongolia, the full, pentatonic structures are created by adjoining trichords D-F-G and A-C-D. Interestingly, we find similar structures in the *imbabura* harp music of the Cotacachi Quichua community of Ecuador. (Titon, 1996: 455). In such cases, the latter trichord is identical to the former but is transposed up by an interval of a fifth—the same as going from DO to SOL. Thus, the range of the melody is extended by adding a D to create what is called the “octave” in Western musical terminology. The technique of fifth-construction in Hungarian folk songs is a result of the adjoining trichords, utilizing the entire gamut of the scale: D-F-G-A-C-D. In such transposing structures, the first section of the song expresses the trichord of the A-C-D group, and we shall label this is *A*. The second section replicates the first an interval of a “perfect fifth” (or *quint*) below in the trichord of the D-F-G group, and we can label this as *A*⁵. Because each section is also repeated, we get *A A*⁵ *A*⁵ *A*⁵—a form common to Central Asian and Hungarian practice. In the Quichua practice, John M. Schechter notices a similar practice where the D-C-A trichord alternates with the G-F-D trichord. (Titon, 1996). Creativity in practice has naturally produced countless variants in

all regions and communities using pentatonic transposing forms, and the parallels adequately support the *Tamana* argument that the relationship of certain pentatonic structures can extend over continental divides.

The structure of the transposing styles is analogous to the way small motifs join to create signs and larger forms, as we will see later that adjoining signs create larger forms through repetition in the meandering designs and arabesques. Motifs expanding to melodies then create even larger forms through the complex method of the fifth construction. A succession of melodic sections alternating between the first and transposed levels demonstrates the principle behind the meandering designs such as the “Greek key.” Let us consider the visual effect of a song transcription compared to the repetitive and interlocking motifs seen in folk art (Figure 5, compare to Figures 6, 7, and 8 later in this study). We are presenting the skeleton of the Hungarian folk song “Hej Dunáról fúj a szél.”



Figure 5: Repeating patterns in Hungarian folk songs (AS)

If structural similarities are acceptable ground to relate one people’s music to another, it is remarkably similar to the *Tamana* argument that relationships are to be based on *structural* considerations. In the process of comparing pentatonic and transposing structures from Euro-American, Central Asian, South American and African (Haitian Congolese) examples, Szabolcsi traced the initial trichord in its respective developments, and observed that the greatest degree of structural integrity remained with the Central Asian style, which is then related to styles ranging from Hungary to the plains of North America. (1965: 32) Du Yaxiong’s connection of the Yu mode of the North corresponds with this assertion.

Many ethnomusicologists have addressed the issue of “universals” but Jacques Nattiez doubts whether musical structures like pentatonicism could alone provide answers to the questions regarding *universals*. According to Nattiez, pentatonicism is *particular* to each culture, as scales adhere to local tastes and tuning preferences. (1998:68). Szabolcsi has also made a reference to that regarding South and Southeast Asia, as the trichord-based structures yielded to new local solutions. Nattiez argues that “in order for universals to exist, universal analytical methods must also exist,” which in real life may be impossible because not all cultures consider put their own music for analytical exercises. Nevertheless, semiological approach taken by this author is critical to our analysis because our focus falls on communication through musical structures in the context of the superstructure—and we have treated this structure as “universal.” Questioning the certainty of the so-called “immanent structures” Nattiez stresses that “if music appears to be a universal activity, universals of music doubtless exist, but they must be sought in the realm of *poietic* and *esthetic* strategies more than at the level of immanent structures.” (Nattiez, 67). This position thus brings awareness to the participants of communication also, as the role of the mutually intelligible ontology is critical for all users, producers, and receivers. Nattiez labels the sign producer’s function “poietic” and the sign receiver’s, “esthetic.” If we consider that symbolic communication at all levels of society required receivers and producers, then we can also assume that name, like music, narratives, art, and architecture needed a strategy that Nattiez regarded “universal.” Therefore, we can safely assume that Nattiez’s model can be applied to all channels of communication in the superstructure including the cosmogonic designs.

Cosmogonic signs appear in isolated communities of several continents but show remarkable similarities. We regard them as manifestations of the human perspective on the universe, and such signs were part of one’s living environment. These signs are also a visual reflection of the superstructure in the form of abstract geometrical shapes. We do not quite know the original meaning or function of these designs, but have considered it as one of the

creations of the *homo semper* in the same way we regards narratives and musical forms in *Tamana* research. The similarities of these designs on the global scales have raised interest even among the more prominent scholars despite the obvious reluctance from academia. We have referred to Lévi-Strauss at the beginning of our study regarding cosmogonic designs, but equally compelling are the testimony of architectonic structures around the world. Both areas of symbolic representations address the universe, and provide context for the daily lives of the people who rely on the power of such iconography.

Lévi-Strauss has acknowledged the cross-continental analogies of several design forms, especially the parallels between the art of the Northwest Coast, China and New Zealand. Just about anybody, taking the time to compare some images very carefully can draw the conclusion that these images not only resemble in motifs but the entire *structure*. Lévi-Strauss's examples not only resemble by mere appearance of motifs (as that alone it is not sufficient to support claims of cross-continental relationships), but the *morphosyntax* of those motifs is critical. We, in the *Tamana* research, could apply this analogy to a larger area, as we have used samples representing art from the Tisza-Kőrös culture in the Carpathian Basin also. Our first sample group comes from the Carpathian Basin where the weaving patterns (Figure 6) are strikingly close to those found on Venus statuettes printed in Marija Gimbutas's work on Old Europe (1982), based on which a detail was produced (Figure 7).



Figure 6: Weaving patterns from the Tisza region (VT)

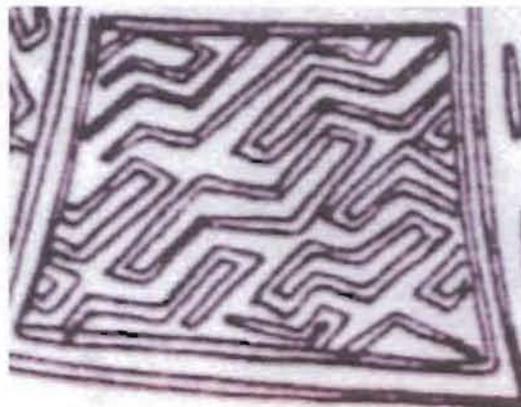


Figure 7: Patterns from a Venus statuette (VT)

This relationship transcends a gap of several thousand years. The similarity to the Tlingit basket weaving design (Figure 8) from North America is striking. The next sample shows the meandering (Mánda) and scroll design types in a betel-nut mortar from New Guinea, which also have their corresponding matches in the Carpathian Basin (Figure 9). Striking also is the correspondence between the “four season” motifs found in the Hortobágy Puszta in the Carpathian Basin and in the sand art of the New Hebrides. (Figure 10) These analogues transcend a distance of several thousand miles, but in Tamana theory, they present a strong argument for a relationship, which is either ignored or denied by some.⁸

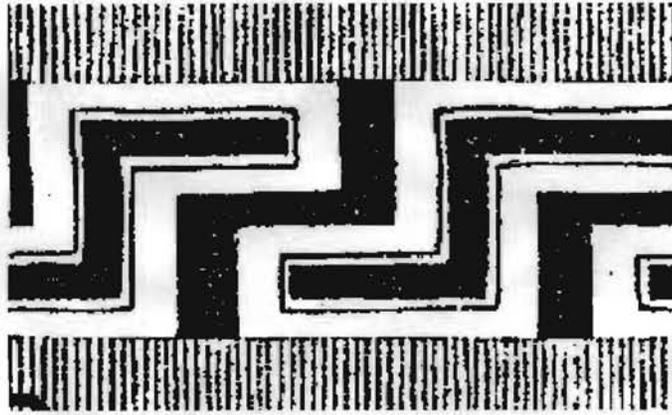


Figure 8: Tlingit basket weaving pattern (VT)

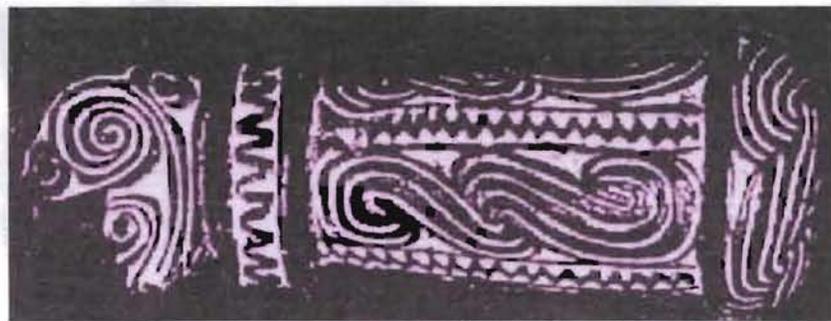


Figure 9: Betel-nut mortar from New Guinea (VT)

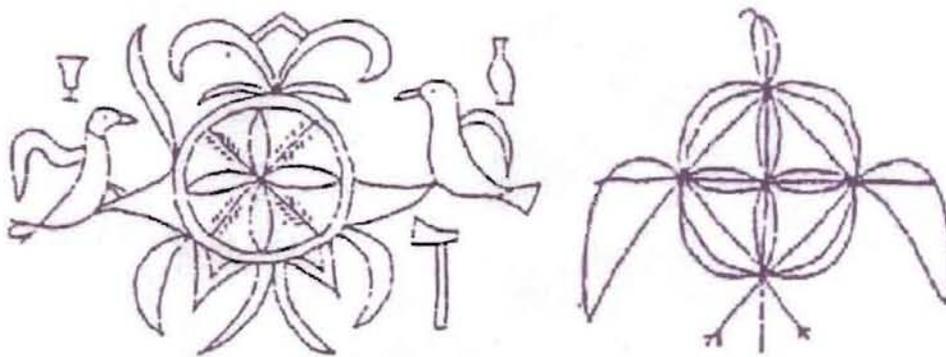


Figure 10: "Four seasons" motif on art from Hortobágy (left) and sand art from the New Hebrides (right) (VT)

Other examples of cosmogonic art designs abound. In Navajo Creation Myth, for example, mythology, colors, dances, and chants combine to create a powerful statement about self-identity and the past. The world is divided into four parts, each corresponding to a color, cardinal direction and a cultural theme expressed in narratives and other traditional forms. In Middle Eastern art, arabesques consisting of endlessly expansive, calculated, and coded geometric patterns represent the manifestation of an infinite and abstract world known in mystic Islamic art, music, and dance of the Sufi community. The rules applying to arabesques are also true for architecture where the

same approach is taken to represent the structure of the universe. In India, yantras are erected as ephemeral architectonic structures to provide context for healing rituals. Likewise, in Buddhist ceremonies, mandalas represent a miniature version of the *cosmos*. Therefore, the structural aspect of signs is an important topic that we must include in our study.

Signs, as we have seen with names, were used in communication and exhibit structural characteristics. As signs are composed of fundamental elements (curves, lines, and dots) and with the addition of other elements, they constitute sign groups, which in turn, can appear in various art designs. We can easily follow the logic of variation in the Arabesque designs, where infallible mathematical and geometrical precision guides the formation of dots into lines, lines into shapes, shapes into signs, and signs into sign complexes and grand designs. The Middle-Eastern Arabesques are understood as true reflection of an abstract and infinite universe where anthropomorphic images are absent along with venerated images.

Based on actual usage, signs can appear as single signs and sign groups, as Shan Winn indicated (1990: 264), or they can form larger groups on representative designs. Winn examined the signs found on pottery from the Tordos excavation site along the Maros River in the Tisza-Kőrös culture.⁹ With regards the usage of signs, Winn concluded that the great degree of consistency in the usage of certain single signs and sign groups signifies an advanced culture with standardized patterns for the purpose of communication. “[Difference] in complexity in sign usage is denoted by sign ordering,” continues Winn, but from this remark, we can support the argument that the users of these signs were unusually intelligent people with extraordinary aptitude for abstract language and thought. Such signs were also used to communicate about their worldview—their perception of their physical environment and the universe, both of which critical to defining culture in any civilization. We can also deduct that the ontology of this communication system is just as tightly connected to other methods of self-representation in terms of images, sounds, and narratives. As we have addressed signs as morphostructures, the morphosyntax of signs in a complex of signs is critical in determining whether the designs from two distant parts have indeed shared common history. We have taken the liberty to regard the globally recurring patterns not as arbitrary but one that points to systematic usage. We maintain that behind all the structural parallels, there is a shared history in a distant time when the exchange of signs in communication or other social contacts was very possible.

Architectonic structures are different from the above in that they are three-dimensional and we can address this context in terms of space *and* time. With respect to architectonic designs, the temple of Borobudur is significant, as the name+structure is suitable for *Tamana* analysis (BARA+BUD+UR). From overview, the Temple of Borobudur strikingly resembles a mandala with its perfectly geometrical and circular patterns. Because its structure not only reveals the spatial division of the universe, but temporal also, we must appreciate its significance from a proxemics perspective as well. Its highly symbolic design communicates the importance of cosmology among people. The top of the Borobudur structure has sixteen *stupas*, marking the time divisions in universal time. Along with the symbolism of the universal time in this structure and the structure of musical time, Borobudur is an eminent example of *imago mundi* with the micro-structures BARA, BUD and UR found in many Carpathian-Basin names. The map of Indonesia (**Figure 11**) shows the names as geolinguistic context for the structure.¹⁰ Similarly, an underwater pyramid structure near Okinawa is surrounded by several *Tamana* toponym structures (BV, 2001), and our annotated map (**Figure 12**) shows the names, which have parallels in the names of persons and places in the Carpathian Basin.¹¹ The archaeological site on Ponape Island in Micronesia has been another puzzle for *Tamana* to consider, and the map below (**Figure 13**) shows the geolinguistic context of the archaeological site.¹² Finally, we also offer the map of the New Guinea Highland (**Figure 14**), where names identical to those in the other selected areas appear.¹³ In the context of *Tamana* research, these names—rather, the pattern of names—may provide a context for some of the archaeological findings and standing structures. All the data in the project—the architectonic structures speaking of universal time and space, cosmogonic designs on artwork representing abstract interpretations of the *cosmos*, narratives reflecting intellectual curiosity towards the universe and its structure, and musical forms as metaphors the universe—communicate one basic aspect of human existence: the need to find one’s own place in space and time. In *Tamana* research, we maintain that naming places on the globe is a reflection of *spatial intelligence*, and thus it was important to include *proxemics* in the study as the discipline that investigates how people communicate(d) *space*.

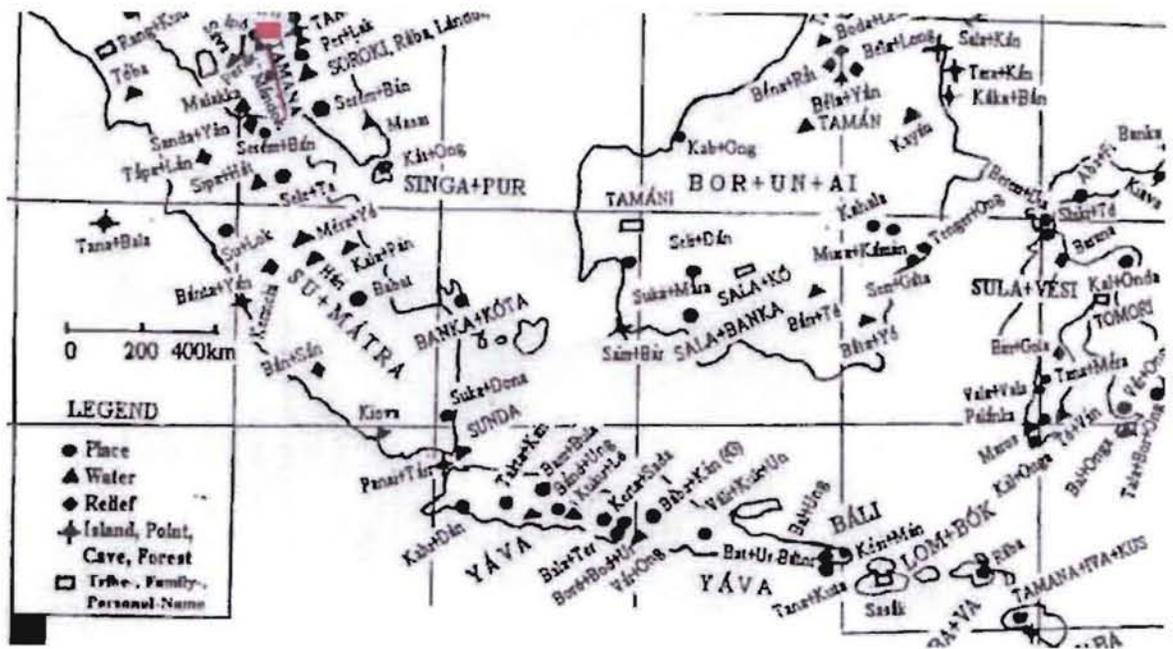


Figure 11: Annotated map of Indonesia (VT)

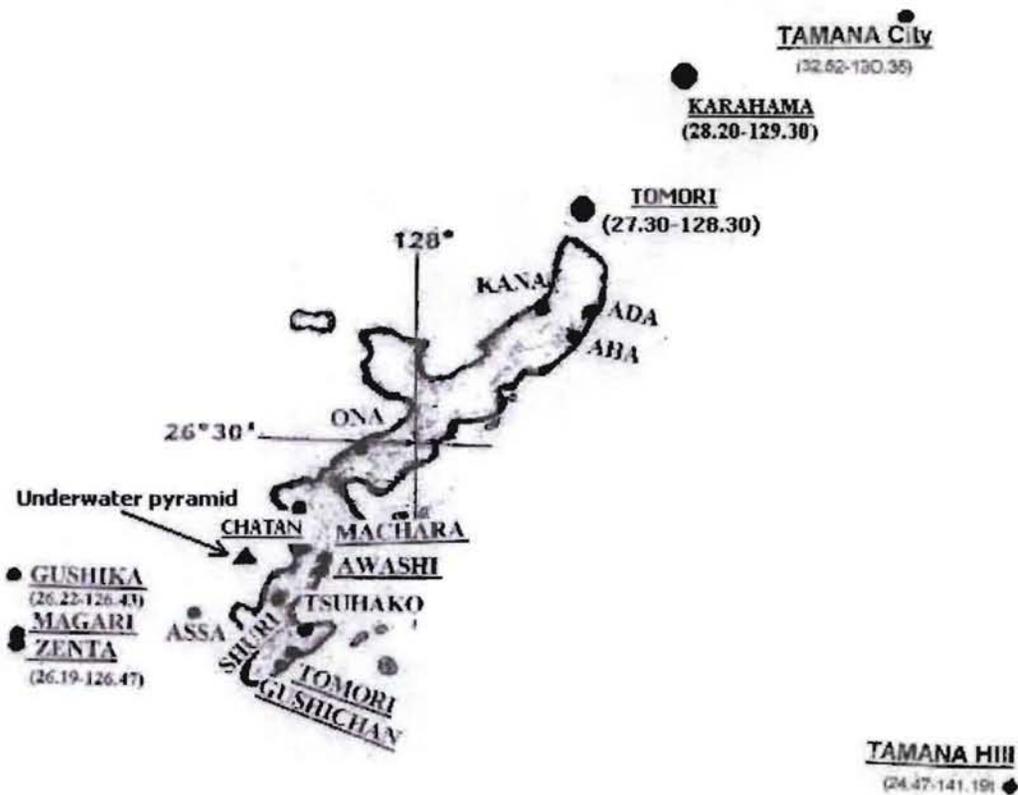


Figure 12: Tamana names on Okinawa (VT)

Proxemics addresses the process of communicating *space* in symbolic—often non-verbal—terms more specifically. It is an important discipline and is an indispensable part of the integrative theory in *geosemiology*. The *Tamana* research has considerable data on names and their geographical location, from which we can draw some conclusions regarding the absolute and relative location of names exhibiting particular structural traits. We can expect that these names tend to appear in isolated areas whereas names in more accessible areas have most likely undergone a significant transformation. The relationship of these names can also be relevant if we search for connections in narratives where the ontological relationships are evident. We have mentioned how Boaz followed Kwakiutl narratives and the pattern of names in the community, and how each name communicates directions to go by in absence of maps. Central Asian narratives fulfill a similar function also, but in both cases, the presence of ontology (a structure) is assumed through which communication is possible.

Along with *proxemics*, we can also include *geolinguistics*, as to some extent; it could also be significant to delimit the focus of our research. By Edward T. Hall's definition, *proxemics* is defined as "the interrelated observations and theories of man's use of space as a specialized elaboration of culture," but equally applicable is the definition that *proxemics* is "the study of man's perception and use of space." (Nöth, 1995: 411). We are interested in relating these definitions to the *Tamana* research project because the distribution of geographical names communicates a significant amount of data about a culture and its members' understanding of their living space.

How all this related to language is explained in a study of ethnolinguistic geography, or *geolinguistics* by Breton. In a summary of approaches taken in this field, Breton discusses six dimensions: spatial, societal, economic, temporal, political, and linguistic. Thus far, *Tamana* research has relied little on linguistic explanations, but a small number of these dimensions may be related to what we have addressed in our study. Of the six dimensions, the *spatial* dimension is most significant, as it deals with the "distribution of linguistic phenomena on the Earth" (Breton, 1991) In direct reference to *Tamana* methodology, *geolinguistics* can provide a context for supporting arguments. The name structures we have been studying are *linguistic* phenomena understood in a geographical space. They provide a framework and meaning for existence (and coexistence for ethnically and linguistically unrelated people) in any region. This dimension addresses how people understood their space in terms of management and representation. Therefore, it ties into the *societal* and *political* dimensions where the former takes a microscopic view of society and languages distributed along social boundaries, and the latter, the political and institutional influences. The names can provide context for the archaeological finds in these areas as well as anthropological artifacts still widely used today. We consider the fact of standardizing geographical names because of the political dimension, yet the pattern of names found on the globe may give up a hint of power relations. Areas where name structures have been preserved to the greatest extent may have been influenced by stable politics, whereas divided structures may reveal shift power patterns. The powers available to certain groups probably had influence on how *space* was understood in a culture, and this is related to Boaz's definition of culture—a reaction to the physical environment.

We have seen in Boaz's study the correlation of narrative structure and the location of names. The events in the narrative correspond to the location of the geographical names on the map that Boaz has presented along with the narrative. (1934) In *Tamana* research, we do not have much information regarding the meaning of the names in the same way as Boaz's is able to offer. In many cases, the names tie into the theme of the narrative itself. According to George Stewart, names can be categorized into ten groups: descriptive, associative, incident, possessive, commemorative, commendatory, folk-etymologies, manufactured, mistake-, and shift-names. (1975: 87). The significance of these names was that it allowed people to communicate their own *space* meaningfully with names that reminded them of events, places, and other important things in life. Descendants of the name-givers simply adopted the names, which gradually evolved into a cultural system. *Tamana* research has never addressed the lexical meanings of names, as there was an assumption that successive generations over several millennia have remained more or less loyal to these names whether or not they had meaning. Despite the intensified efforts to alter names for standardization's sake, the *Tamana* project has shed the light on enough specimens to make its argument simply on structural grounds. Names exhibiting certain structures may indicate about how a particular community in the ancient times has marked its own living space with names and architectural monuments. The Chinese music theory assigns values to certain scales to indicate where they were commonplace. Indonesian musical time structure emulates the time divisions in the universe. The adjoining signs create large forms in the way trichords connect to form scales in Szabolcsi's study. Scales, which we can hear in Chinese and Indian *raga* music are reflections of the *cosmos*. All these cosmological associations tie into the understanding of the universe and the physical environment. From the perspective of the *Tamana* research, we can safely assume that the same ontology applies to the communication of *space*. The *proxemics* of *Tamana space*, therefore, is inseparable from the other relationships we have examined from the geosemiological perspective.

CONCLUSION

The *Tamana* project began with a hypothesis, relating names to an archaic—and now extinct—civilization. The experimental approach taken in this project first relied on the structural approach to studying names. In the first stage, it was necessary to compare each data to structurally identical matches across the globe—but most importantly in the Carpathian Basin. In the successive stage, the area coverage expanded to finding names on all continents with additional emphasis on developing consistency for encoding the name+structures. With the *Tamana* Geosemiology Database, it became possible to match all manually collected data with the aid of computer technology, the result of which was the myriad of structural correspondences escaping human attention. The immense data collected for the project gave the motivation to formulate the hypothesis upon which various theories were postulated during the successive years of the project coming to the present view of *Homo Semper*. Over the years, however, it became clear that the *Tamana* project, in the way that Lévi-Strauss addressed it, also faced the dilemma concomitant with crossing the line between academic dogma and taboo. The overwhelming number of analogies was just far too compelling to ignore, and the *Tamana* research community made the free-spirited move to cross the line. As relying on the narrowly defined world of traditional disciplines would not have meant much progress, we turned to *geosemiology*—a flexibly structured network of disciplinary relationships with little to worry about hierarchies and dilemmas. We set up the *Geosemiology Matrix* to demonstrate (in theory) how the various disciplines can form new alliances and extend existing ones in this new structure. Although this matrix has not fully materialized yet (which needs to happen at the more desired third level), it is much more than an idealized community of researchers. Our model has been inspired by existing integration theories to solve real problems in a scientific manner. Yet, it can also be used to address so-called “anomalies,” some of which are truly legitimate research topics addressed by individuals beyond the control of academic hegemonies—by intellectuals embracing academic research for a just cause. Through the review of literature from anthropology and ethnomusicology—both disciplines had been the results of previous efforts of integration—we could examine the integrative possibilities in terms of previously researched data. Thus, we were able to reach a point where our research data could be put into familiar contexts. With information coming from research, we attempted to fill in the pieces of a puzzle by relying on correlative reasoning ideal for finding interrelationships and correspondences that are simply dismissed as “coincidental.”

Is the *Tamana* project a challenge to the established and “official” view points? In devising the integrative approach, our intention was not to criticize or challenge traditional disciplines, but to offer new and experimental ways to solve problem evaded by previous scholarship. Neither were we trying to re-write history in a way that is offends genuine scholarship. It is true that the review and correction of gross inaccuracies in some historical and linguistics matters is far overdue. Yet, our rationale for producing this work was simply to offer a broader interpretation and to initiate a dialogue where reason triumphs, not hegemony. History books have been frequently re-written throughout history, but in some cases, they need to be re-written even more frequently. Interdisciplinary research methods gave rise to intensified efforts to represent postcolonial voices and perspectives differing from Western viewpoints in historical research. Therefore, the demand for re-writing history is even more pronounced. While not attacking Western academia altogether on all merits, the perspectives in *Tamana* research may necessarily divert from the viewpoints of mainstream scholarship and there are instances where the agreement is unmistakable. If there has to be a “culture shock” in it, then it is our obligation to make that happen at every cost.

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NOTES:

¹ All the toponyms above are to be seen in the US-CIA Gazetteers as well. The towns HUBA, KALAKUN, KEVEIGEK, PAP, PARAPARA, SZAVARIMA, TARPA, and VOLGA-VOLKA are in the Global Gazetteer, too.

All these names appear in the Carpathian Basin as Magyar Family Names also.

Then: 1.) ALA+MÁNDI: River here, Town in New Guinea Highland (!) and in Ivory Coast. The same ALA+MÁND is part of Szol+Nok, a City in Hungary. 2.) ÁRA+DÁN: River in Central Asia as well. 3.) ARANKA: Creek here and the same ARANKA denote Water in the Carpathian Basin, in India and in Niger where the Well TISA+VARI can be seen too; a Magyar Family Name also. 4.) ASO+VARI: the reversed structure of it is VARI+ASOÉ Town in Pakistan and (!) VÁR+ASZÓ: Secluded Mountain-Town in Hungary. 5.) ESZÉKI: Magyar Family Name, ESEKI: Water here ESEKÉ Twin-River of NITRA in Irian Jaya; NYITRA is a River in the Carpathian Basin and a Magyar Family Name also. 6.) KALAKUN and KARAKUN: Town in the Carpathian Basin, in Central-Asia and (!) in Bougainville Island and New Guinea, too. The neighbor-Town of KALAKUN is VOLGA here; former Name of the VOLGA River was ATILA: a toponym to be seen in all the five continents. 7.) KARA+TAL: denotes Water in Trinidad and Central-Asia also. KAR+TAL: Creek in Hungary near the Town VÁR+ASZO there. 8.) KARA+BUKA+BURA: KARA, BUKA, and BURA are all Magyar Family Names, KARA+BUKA: toponym+structure in all the five continents, the BURA Ending also. There are three KARA+BUKAs in Hungary in the company of the towns Bár+BURA and Tisza+BURA. 9.) KARA+RANG: Creek here, Town in West-Australia, KÁMA+RANG Creek here and Tama+RANG Town in Australia, Tat+RANG: Town, River in the Carpathian Basin and Town in the Desert-Area of Uighuria; a MÁND-PENTATON Area like the Carpathian Basin. Additionally, KÁMA is a river in the company of VOLGA in Bashkiria. 10.) MÁRA+VÁKA: Mountain here, Town in the New Guinean Highland (!), the reverse structure of it VÁRA+MÁKA: Hill in Maori-New Zealand near the Hill PARA+PARA. MÁRA+VÁKA: Town in Trinidad near the Creek KARA+TAL. 11.) TAMANA+KÓ Tribe: in their saga, the First Human Being is created on the 4600 m. high top of the Mountain TAMANA in Colombia. 12.) URAL: Mountain here, but Mountain separating Europe and Asia too and URAL: Town in Tamil-India near the Town VATTA, an Ancient Magyar Personal Name like AGA, HARAKULA, HUBA, IGEK-ÜGEK, KEVE, and TASS here.

² *Geosemiotics* is a designation used also in a Georgetown University-affiliated project addressing the system of visual communication involving traffic signs in China. See Website at <http://www.georgetown.edu/research/asrp/geosempl.htm>, 2000.

³ While *Magyar* is the "hub" language for Tamana specifically, other languages can be the basis of similar projects. Researchers participating in Tamana Project share the opinion that this language contains a solid legacy of this historical language that the names seem to have preserved.

⁴ [Http://www.calle.com](http://www.calle.com); also accessible from the Tamana Home page. This service has proved to be very useful because the spellings of the names in this database match those in the Tamana gazetteer without any previous contact or collaboration whatsoever.

⁵ The name TAMANA alone appears in Afghanistan, Albania, Amuria (in "Russian" Far-East), Australia, Chukchi Area (Russia), South Africa, Ethiopia, Philippines, Greece, India, Guinea Bissau, Indonesia, Iwojima, Japan, Canada, Carpathian Basin, Kiribati, Near East, Malaysia, Myanmar, Nigeria, Peru, Scotland, Sierra Leona, Sri Lanka, Syria, Tanzania, Trinidad, Ukraine, New Guinea, New Zealand and Venezuela. (BV, 2001)

⁶ MAGYAR appears in name-structure-variants like MAGARI, MAGAR, MAGARA, MADZHAR in 32 countries as names for places, topographical features and tribal names in Afghanistan, Azerbaijan, Bangladesh, Bulgaria, Burkina Faso, Burundi, Caucasus, Chad, Egypt, Greece (Crete), India, Iran, Iraq, Ireland, Japan, Korea, Lebanon, Maldives, Malta, New Guinea, Niger, Peru, Philippines, Somalia, Sudan, Syria, Tanzania, Tibet, Tunisia, Turkey, Udmurtia and Uzbekistan.

⁷ Credit for the collection of the vast majority of the data goes to Dr. Vámos-Tóth.

⁸ See the Tamana maps of Alaska and Papua New Guinea on the Tamana Home Page.

⁹ Maros is a river in India, Indonesia and Nigeria also; and in Basque-Land, Maros is the name of three creeks.

¹⁰ The toponyms here around the Site BARA+BUD+UR are all Carpathian toponyms and Magyar Family names respectively. They also find their Structural pairs all over the globe, as well. Some examples: BANKA+KOTA: Town in SU+MATRA and SALA+BANKA: Town in Borneo, but BÁNKA, KÓTA, and SZALA are Magyar Family names too. Moreover: SZALA+KÓTA: a beautiful bird in Hungary. (See: colored picture of SZALAKÓTA bird on our Tamana Web-Site). KI+OVA-KI+AVA: KIOVA: River in SU+MATRA, Tribe in S. Dakota, KIAVA: Town in the CB, Congo/Zaire, New Guinea. TAKTA+KÁN and KERTA+SADA are two towns in Java - but TAKTA+SZADA: Town in Hungary. BAM+BULA: Town in Java, Section in Hungary, River in Cameroon, and two towns in the Congo Jungle. BARA+BUD+UR Site: BARA+T in Section in Hungary and Town in Central Asia, BUD+UR+Lo: Town in Transylvania, CB. BAD+UR: Section in Hungary, BAD+URI: Town in New Guinea and

BAD+UR+UNG+BURA: Town in the Congo Jungle (3.48-N-19.32). KU+KUL+LÓ: River in Java, Town in Argentina, two sections in Hungary and KÜKÜLLŐ: River(!) in Transylvania, CB BAT+UR-BAT+OR: Mountain-peak in Bali, BATOR can be seen in all the five continents, BATOR and MAGYAR are neighboring towns in New Guinea. (See: Tamana Map of New Guinea Highland, the Tamana Web Site). TANA+KUTA: Town in Bali, TANA+Kajd: Town, Tar+KUTA: Forest in Hungary, TANA+Tamán: Hill in Ponape, the same Tar+KUTA: River in Australia. SA+SAK: Tribe, LOM+BOK Island here, the same SZASZÁK: Magyar Family Name. TAMANA+IVA+KUS (9.33-119.43): TAMANA, IVA, KUSZ are Magyar Family and Personal names respectively. Sala+KUS: Town in Egypt, the same Szala+KUSZ: Town in the Carpathian Basin. Tamana+KUS: Rock in New Guinea near the Town TAMANA+IRIK (4.18-152.15). Damas+KUS: Ancient City in the Near East, Kana+KUS: River in Tierra del Fuego, Kara+KUS: Town in Turkey.

¹¹ CB parallels are CUHA [=TSUHA in Japan], a creek north of the swampy pond KARAHAMA (46.06-18.07) in Hungary [=KARAHAMA in Japan]. All these toponyms appear as Magyar Family Names also: ADA, ASSA, AVASI [=AWASHI in Japan], CSÁN, CHATÁN [=CHATAN], CSUHA, GUCSI, GUCZI, GUSZI, KANA, KARAKÓ, MACSA, MAGARI-MÁGORI, ONA, SÜRI, TAMANA, TOMORI and ZENTA. Then: SZU+CSÁN - a Magyar Family Name and (!) a Town in the Philippines east of the Island BAKON (there is BAKONY in CB), KAR+INGÓ, the towns BALA+TON and TITI+SAN (King Attila celebrated his victory with a feast at the Hun Karingos—or mounds—at the Well TITI+SZÁN, the South-East Carpathian Székely Land). AWASHI-MACHARA: Twin-towns here; AWASH: River in Ethiopia, Site of the 4-million-years-old "Homo," and AVAS: Forest in the Bükk Mountains in CB; Site of the 40,000 old "pentatonic" bone-flute. MACHARA: Town in the Western Carpathians and a 3892 meters high tall mountain in Peru. MAGARI-ZENTA: Twin-Town here, TAMANA City is near the rock ZENTA in Kyushu, Japan. ZENTA and TAMANA are both names of places in Bácska County in CB. GUSHIKA: neighbor of MAGARI-ZENTA here, the same GUSIKA: Town in New Guinea (5.42-147.45) in the company of the Town SAM+BORI. The same GUSIKA: Town in Samoyed Land (73.39-107.30) in the company of the town URI+UNG but (!) UNGI+UR: Town in the Far East (66.55-132.45), UNG+ÚR: an ancient town in CB and UNG+UR+Yak: Town in Alaska.

¹² All the toponyms can be seen in the CB as toponyms and Magyar Family names and in different parts of the world. Some examples: CHOKASH+TO+LAP (JOKASHTOLAP): a Basalt Mountain; mine for the huge basalt-bricks of the city-walls - according to the Pacific Saga. CSÓKÁS+Lápa and TÓ+LAP are hills in the Bükk Mountains; Site of the 40,000 years old "Pentatonic" Bone-Flute there. ALA+MOR Town: the same ALA+MOR: Town in Transylvania near the Ancient Tatár+Laka Site (Ancient Writing on 7,000 years old archeological objects), CB ALA+MOR: Section in Hungary, District and Town in Ecuador. NAN+KEVE Creek: NÁN+TŰ: Carpathian Town and NAN+TU: Town in the Congo Jungle, Tur+KEVE: City in Hungary. KEVE+Igek: Town in the Guyana Highland Jungle, KEVE: Hun, ŰGEK: Magyar Prince in the VII.-IX. c. AD TANA+TAMAN: Hill here, TANA-TAMAN: a swampy area at the Azov-Sabir Sea: Place of the Ancient HUN+UR-MAG+OR Magyar Saga. TANA, TAMAN: in all the five continents, TAMAN: Town here - the City-Walls continue their route under the Ocean at the Town TAMAN ! TANA, TAMAN: towns in the oldest jungle-area of the world, Malaysia where TAMANA is a Personal (Girl) Name like in Afghanistan, Hungary, India, Japan, and Ukraine. KAN+MAND+IRIK Creek: KAN+Ta, Ala+MÁND, Ruma+IRIK are all Carpathian toponyms too. The same Ala+MÁND: Section in Hungary (Part of the City SZOL+NOK), Town in the New Guinea Highland, River in the Guyana Jungle. TOTO+LOM Hill: TOTO: Magyar Family Name, LOM: Creek in Hungary, Pata+LOM: Town in Western Hungary. TOTO+Nak: Tribe in Mexico, Bakó+NAK: Town in Hungary, Bak+NAK: Pass in Tibet, Kar+NAK: Site in Egypt and in Brittany, France. Buga+LOM: Creek in New Guinea, Manda+LOM: River in Eritrea, Mata+LOM: River in the Philippines, Tita+LOM: River in Cameroon, Saka+LOM: Site in Maya-YUKA+TAN - northeast of the TOTO+Nak Tribe there! BAK, BUGA, MANDA, MÁTA, TITA, SZÁKA are all Carpathian toponyms and Magyar Family names respectively. PATA+PAT Hill: the same PATA+PAT is a Hill in the Philippines too, PATA+Lom and Kala+PAT are Rivers in Mindanao (See: Tamana Map of Mindanao, Tamana Web-Site) and(!) Pata+LOM Town and the Section Kala+PAT are both in Western Hungary. KAL+ONGA+VAR Town: KÁL+ONGA, VÁR are toponyms, toponym+structures in Hungary and Magyar Family names. KAL+ONGA: in 26 countries-regions of the five continents. Buda+VÁR: City in Hungary, Town in Pakistan. Kanta+VÁR: Forest, Temes+VÁR: City in CB, Kanda+VAR, and Temes+VAR are towns in Iran. Bayo+VAR: Town in Peru, Mako+VAR: Ancient Town in Ethiopia, Tana+VÁR: Town in the Philippines, Ura+VAR: Town in New Guinea near the Town LIKA+BODA (10.14-150.51) - but LIKI+BODA is an Ancient Town in South Hungary. BAJÓ, MAKÓ, TANA, URA are all Magyar Family names too.

¹³ Here we find the DUNA Tribe (6.30-144.30) also along the River VÁGI and the DUNA Peaks (5.50-142.32) and the Town DUNA (6.12-142.52); but VÁG: River in the Carpathian Basin, River in India and VAG+MAGYAR: Town in West-India (21.06-71.48). Then: BUDA+DUNA: Isle in New Guinea (9.28-134.20) and the City BUDA is along the River DUNA in Hungary.. MARAVAKA: Mountain in Venezuela in the company of

Nine toponyms all of which are called PARA+PARA, but the same MARA+VAKA is a Town in Trinidad near the Creek TUR+URI; at the foot or the Mountain TAMANA there. And (!) VAKA+MARA: Town in Maori-Zealand near the Hill PARA+PARA. There are Four PARAPARA Creeks in Maori-Zealand and (!) Four PARAPARA Rivers in Ivory Coast also (!), and the same PARAPARA: Town in Turkey and (!) in Mesopotamia too! MÁRA+MAROS, Kató+VÁKA, PARA+Gát, Posz+PARA are toponyms in the Carpathian Basin also! Then KARA+Kula: Mountain; Tabi+BUGA and Tura+BURA are towns. In the Guyana Highland Jungle KARA+BUKA+BURA is a Creek near the Creek ASO+VARI, but VARI+ASO: Town in Pakistan and VAR+ASZO, Secluded Mountain-Town in Hungary. KARA, BUKA, BURA are all Magyar Family Names. KARA+KULA and KARA+BURA and TAMANA are neighboring Wells in Western Australia; KARA+BUKA, Bár+EURA, Tisza+BURA are Carpathian toponyms.

AUTHOR & COLLABORATOR BIOGRAPHIES

Arjun Sabharwal (author), born in Budapest, Hungary in 1966 to parents of Hungarian and Indian descent. Lived in India and from 1973, in Hungary also. Migrated with family to the United States in 1983. Earned M.A. in Music History, M.A. in Ethno/Musicology, and M.L.I.S. with interests in archiving, knowledge management, and information architecture. From 1997-2004: adjunct faculty teaching World Music at Wayne State University in Detroit with assignments to teach Music History, Music Theory, Music Bibliography, and Interdisciplinary cross-cultural Humanities also at Detroit-area colleges. Since 2004: Librarian and Instructor at Baker Online and Center for Graduate Studies. Served on the executive committee for the Center for Peace and Conflict Studies and for the Advisory Committee for Curriculum Design. Privately taught classical guitar and Hungarian language. Current research focuses on the application of knowledge management in the e-learning environment. Principal Investigator of the Folklore Digitization and Database Project at Wayne State University, Ethnomusicology Consultant for the Detroit Tricentennial celebrations in 2001, collaborator with Dr. Bátor Vámos-Tóth for the *Tamana* Research Project between 1999 and 2006. Currently residing in Ypsilanti, Michigan.

Dr. Bátor Vámos-Tóth (collaborator) - born in Köröstarcsa, Hungary in 1928. Secondary School Teacher of English, German, Russian, Esperanto. Child Guidance Counselor for the School System, Budapest. Associate Professor in Educational Psychology, the Hungarian Research Center for Education; Author and contributor of several related textbooks and in-service material. Dissertation on the "Effects of Divorce on Children." In 1966 delegated by UNESCO to Sierra Leone: Associate Professor of Educational Psychology and head of the UNESCO team at the Teachers' Training College there. A Montessori School Head-Teacher, California, Correctional Chief Counselor, the Oregon State Correctional Institution. Language Teacher, Berlitz School, Honolulu. From 1983 Fellow of the Asian Research Service, Hong Kong, author of 11 Symposium Papers there. A Honorary Golden Diploma, the Eötvös Loránd University, Budapest, 2000. Founder of the *Tamana* Science, Honolulu, 1977 and continuously working on the *Tamana* Project now living in Mukilteo, WA, USA. Author of the *Tamana* Compendium covering 6,500 pages. Author of several *Tamana* studies, written in Magyar, English, German, published in the professional journals all over the globe. Editing the *Tamana* Newsletter monthly and running the *Tamana* World Map Web-Site having five correlative links. From 2000 working together with Arjun Sabharwal, (at Wayne State University at the time) in preparing a *Tamana* Database.

In Memoriam

Sadly, Dr. Vámos-Tóth passed away on March 1, 2006 in Seattle, Washington, USA. Bátor was a friend to me and has earned my deep respect (and many others' as well) even if we did not agree on everything. His commendable legacy of fierce independence from mainstream science and serving humanity is actively kept alive by his colleagues, supporters, and friends who still maintain Web sites devoted to Tamana research and new spin-off projects.

Contact information:

Arjun Sabharwal
Email: Sabharwal_a@tds.net