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Kartvelology, Kartosphere, Kartophony
Language, Culture and Identity - The festschrift dedicated to Prof. Jujuna Peikrishvili

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Why is it time to rethink the Kartvelology?

As an alternative to the introduction

The conceptual triad as the title of the present festschrift Kartvelology-Kartosphere-Kartophony represents a try to create a new perspective by establishing the continua, which contains traditional view (Kartvelology), current development and future vision regarding Kartvelian studies.

The traditional term Kartvelology covers a set of the flanking disciplines with Georgian culture in focus. There are constitutional components for the often interpreted and not always clear branch of the Kartvelology like Georgian linguistics, literary, history, archaeology, architecture, art, philosophy, folklore and ethnography. Presumably, the term Kartvelology was created in the University of St. Petersburg in the earlier 19th century as a research field of humanities covering Kartvelian history, languages, religion and/or culture. The Department of Kartvelology\(^1\) (Georgian Studies) at St. Peterburg’s University was probably the first institutional frame with the main focus on the kattrvelian topics. The chronology of institutionalization was continued by the Historico-Ethnographical Institute (founded by Nikolaj Marr) and the Institute of Caucasian Studies, which was refounded as the Institute of Language, History and Material Culture (ENIMKI). It seems credible that the discipline of catrvelology was created by scientists outside Georgia to take a scientific look at Georgian. Such efforts were occasionally supported by popular publications such as that of Göttingen scholar Johann Friedrich Blumenbach in 1790. The famous skull of the “Beautiful Georgian Woman” (Germ. Schöne Georgierin), a 25–29-year-old woman from Georgia, was, in Blumenbach’s opinion, the most symmetric and beautiful in form compared to all other skulls. There were different branches with dominant positions within Kartvelian studies. The Ethnology, as a united field for many flanking disciplines, was replaced by Archeology and Linguistics in Caucasian context. Only then did Kartvelology develop into the field of activity of Georgian scientists. Empirical works from and around Ivane Javakhishvili in the twenties and thirties of the 20th century have provided a strong fundament for the growth of the Kartvelology. The label has become the melting pot with vague borders between contributed cognate disciplines.

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The branch – Kartvelology – was characterized by extreme methodological diversity, which is not always scientifically ensured (like Nostratic hypothesis) or empirically verifiable.

The collocations for “Kartvelology” according to GRC² show the broad spectrum of the terminological combinations.

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| “Kartvelology” as head | British Kartvelologist                                             |
|                       | Swiss Kartvelologist                                                |
|                       | German Kartvelologist                                               |
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**Table 1.** The collocations for “Kartvelology” sorted by $\text{MI}^\log(Freq)$

The number of the volumes with ambition to deal with Kartvelological topics raised in the last decades is beyond comprehension. The “British Kartvelologist” can refer to a British diplomat in Georgia with a strong interest in Georgian medieval poetry and the “Kartvelological researchs” can deal with plant names in north Caucasus as well as international relations between the Russian Empire and Shah’s Iran in the context of Georgia. The term Kartvelology became a technical term with a broad spectrum of content, so that the limiting function of the scientific terminology gets faded. Perhaps, the object of research of the Kartvelology no longer fits

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into the let’s say general-purpose term “Kartvelology”. Supplemneting by terminological alternatives is needed.

The scientific research field of Kartvelology at its current stage of development can be defined as a form of scientific perception from the internal (self-perception of the Kartvelian) and external (foreign-perception) perspectives.

The overlap of these perspectives determines the scientific disciplines that prove to be relevant for the investigations.

By using *Kartosphere* (ქართოსფერი) we mean the empirically verifiable Kartvelian cultural sphere of any type in and out of the Georgian. We can also remain linguistically consistent and replace the term *Kartosphere* with the term *Iberosphere*, because -sphere is Greek and the Greeks called the Georgians *Iberians*. It contains the artefacts, which indicate Georgian identity, mentality and traditions exist in the historical and current contact countries of Georgia. The Georgian Mamluks in Egypt, Irak and Aphgahanistan as well as Georgian Migrants in the USA and thays participation within its political system can be recognized as the area of Kartosphere. *Kartosphere* also incorporates geographical dimensions like ҭao-klarʒeti and an important centre of Georgian Orthodox monasticism – *Mount Athos*, as well as cultural fluidum to other regions of the world, which are empirically perceptible. The Kartvelian traces impact other cultures. Different scientific areas recognise and investigate such of strata with Kartvelian features of any type. The Archaeology and at least two hundred years of scientific tradition associated with it represent a prominent field of Kartosphere.

The term *Kartophony* combines the geographical aspect with the linguistic aspect (similar to the term *Persophony*). The linguistically defined area is covered here, such as *Saingilo* and *Fereydani* as well as Georgia itself also in diachronic meaning. Also here we can set up a Greek version of the term: *Iberophony*. The term *Kartophony* (ქართოფონი) covers Georgian scientific perspective to peri-Kartvelian problems like history of the Georgian-speaking cultures; the Georgian influenced cultures in the past and present; tradition and modernity; contact enthnicities and shared customs etc. Kartophony shows the interfaces with established research areas such as Slavic studies, Turkology, Iranian studies, Ar-
menology, Greek studies. Here the whole research tradition of the Caucasian languages comes into play.

The integration of the terms in a coherent hierarchy presents the term *Katrvelology* as the generic term with the aforementioned mentioned deficits of vagueness.

*Kartvelology* – study of the internal (self-) and external (foreign-) perception of the Kartvelian.

*Kartosphere* – empirically verifiable Kartvelian cultural sphere (material culture).

*Kartophony* – linguistically defined area of the Kartvelian.

The terms Kartosphere and Kartophony are shared on the basis of material culture such as architecture, archaeological artefacts, cultural objects, intellectual goods etc. and the linguistic spread in history and present.

This anthology deals with topics from all three of the interface disciplines. The authors are committed to traditional research in kartvelology and initiate a scientific debate on the repositioning of kartvelology.

Zakharia Pourtskhvanidze

Mai, 2019. Frankfurt am Main
Why is it time to rethink the Kartvelology?

საქართველოს ხისიდალური და ქვემოთ გამარჯვებული გზისა საბჭო – ქართების მთავრობით, ქართულმა, ქართულობაში წარმოჩენამ გზის – ქართების მთავრობრივ სასაფლაოს მდგომარეობა. ეს სიტუაცია, საბრძოლო მიზნებით, მიუხედავად მო-19 საუკუნის ქართული ეკუთვნის შემდეგნაირ პროცესის მიზანი არ გადავიდა. გამოჯანსრთოლი თვალსაზრისით ამ ფერმნის სიმპათიური გამოყენებათი შეიძლება მხოლოდ სახელის და უფალთა ხარჯში. მუდმივობით ცხოველი ადგილზე ადგილი გაწევომ ხალხის მხოლოდ და ფაქტური პატარა.

ქართულობათა პოლიტიკა ქართული უნივერსალურ ქართულმა საქართველოს თეორიაში გამოხატავა შედეგი, ნიშანად, ქართულობათა სისტემაში უამრავი მაქსიმიან შექმნილ წარმოქმნილ ვაურამ და ქართულობათა არტისტების უმნიშვნელო პატივით და ქართულობა ფუნქციაში მიმღებმა. ქართულობათა დედოფალ უცვლილ სისტემაში ქართული ტექნიკური ღიროსთა შესართავად.

ქართულობის პირველი ქართული უნივერსალურ ქართული რევოლუცია და მოქალაქეთა ქართული ბრძოლა შესრულდა, რომელიც ცნობილი საქართველოს მოქალაქობის საფრანგეთი ქართულმა. ამ პერიოდში როგორც შეიძლო, განვითარება, წინ-დაღმა, საქართველო, საერთაშორისო მას და ბალამუქდა იგი ქართული უნივერსალურ ღიროსთა შესრულების ტაქტიან და მაგალითი გამორჩეული ბრძოლის დროხელთან ამოჭიბნება.

ქართულობის გამოყენება ქართული და ქართულობა ტექნიკის (ხმაურები, ფერგული და თომები) განვითარება საქართველოში, და ამიტომ (მსგავსად, ქართულ უნივერსალურ ფერებით, ხმაურები და ლექსიკონთა ჩვეულების სხვაობა).


ჰერმოტერაპია - იყივიქვები - ჰერმოტერაპია

ჰერმოტერაპია - იყივიქვები - ჰერმოტერაპია

2019 წლის 1-ე მაისი, მარიო ჯანჯაველი
The Phonosemantics is the idea that sounds have inherent meanings. The question of how things are named has been raised and discussed since Ancient Times. A branch of linguistics, phonosemantics (also as sound symbolism, phonesthesia) assumes that the meanings come from sounds\(^1\).

According to the phonosemantic word stems, the languages are different from each other, and this difference appears with diachronic aspects and dialectic diversity in the macro and microsystems of the language.

In the Georgian standard language and dialects the phonosemantic word stems can express not only sounds of animate or inanimate things but also the kind of movement. In addition, the sounds of such events as filling a pot with water, being thick or thin, the density of things, come into play. The classification of phonosemantic word stems can also be done by color and age.

The phonosemantic vocabulary of Georgian includes cases in which the onomatopoeic word stems do not differ from the non-onomatopoeic ones.

B. Pochkhua gives us a few examples in his book “Georgian Lexicology”: აჯაკები /caćikçikeba/ “ordered sequence”\(^2\) contains the imitation of sound, ჯოჯი /çiçäki/ “ticking (of clock)” is such an activity, which is published by the clock mechanism during the work, but the basis of the “writing with small and beautiful letters” sounds similar – აჯაკები /caćikçikebs/, აჯაკე /caćikcebi/ (Pochkhua 1974:80). According to his opinion, the /caćikçikebi/ çera/ “write properly” (“beautiful calligraphy”) intend to see and not hear, so in these cases, we cannot speak about onomatopoeia.

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2 In: Donald Rayfield et al.: აჯლ /caćikçideb/ ნ ( < აჯ /cać /) © 1 writing in a fine even hand; 2 laying out neatly; 3 playing (accordion) well.
For illustration, Pochkhua mentions such kinds of common bases that describe the events connected not only with the light and the light of the fire, but with silence as well.

- კარკარა /karkara/ – “Transparent”
- კარკარი /karkari/ – რაჭა /rakraki/,
- ბჭუთური /bżuturi/ – “Non-stop speak Out”
- ბჭუთს /bţutavs/ – “Barely shines”.

Pochkhua assumes that the number of such word stems is very high and that their linguistic documentation is an elaborate work. Today we can connect this phenomenon with the issue of “sound gestures” (Pochkhua 1974:80).

Such fonosemantic words are confirmed in the Georgian language dialects, we believe that this event is common within Kartvelian languages too. For example in Megrelian Language ძუძუ /bezua/ “beating”, “hitting”, “slapping” (hitting the gun), გობიზინაძილი /gobzinapili/ “Full”, რანჯი /ranckapi/ “sorted move out” რაჭკი /rakki/, რაჭკი /rakcki/ “folded”, ჩაიჭიტ /çačikčikeli/ (Kobalia 2010:28).

For comparison, in the Imeretian dialect of the Georgian language we find the following similar word stem – ძუძუ /bezval/. გახარე /gabezva/ is explained as to eat too much (...), means also throwing in a target.


Additionally, we will take examples from the Georgian Language Dictionary and Georgian Reference Corpus (GNC).

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The phonosemantic root expresses the sound issued by various animate and inanimate things:


- სინი /sisini/ 5 სინ–სი /si-sin- / (სინ–სი–ს- /si-sin-is-a/) 1. The sound made by the snake, duck. 2. The sound of wind blowing. 3. continuous spelling of sound /s/ (To call somebody, to make somebody silent.)

The phonosemantic roots following represent the features of the speaking or motion:


Movement of light and sound or type of movement:

- ქახ /çaaxi/ (ქახ–ქ /çaax- /) Shine, brightness.

- ქვალი /çriali/8 Noise.

- ქრია /çriali/ 1. Sparkling, graceful movement. 2. Being clean, shining.

The shifting of the meaning of the phonoserantic words is characteristic for the Georgian language in synchronous or diachronic levels. Holisky

4 In: Donald Rayfield et al.: Georgian-English Dictionary. გართ–გართ (water) glugging; (stream) burbling; (birds, high voices) trilling, warbling; (window etc) banging: ~ გართ It’s shiny clean.

5 In: Donald Rayfield et al.: Georgian-English Dictionary. სინ 1 (goose, wind) hissing; 2 shushing (noisy child); saying ‘psst’ (to get sb’s attention).

6 In: Donald Rayfield et al.: Georgian-English Dictionary. კავ–კა 1 vn shivering (with cold); 2 (puppy’s) whimper; 3 orn cry (of crane).

7 In: Donald Rayfield et al.: Georgian-English Dictionary. გართ–გართ–გართ vn (dog’s) yapping (and yelping).

8 In: Donald Rayfield et al.: Georgian-English Dictionary. ქახ vn 1 bright shining; 2 (water) burbling; 3 (birds) shrieking.

9 In: Donald Rayfield et al.: Georgian-English Dictionary. ქვალ vn 1 roar (of waterfall); 2 jingling, tinkling.

10 In: Donald Rayfield et al.: Georgian-English Dictionary. ქრია vn 1 moving nimbly/quickly; 2 shimmering, glimmering.
believes that the verbs connected with imitation, expression of light, and the movement are “expressing the integrity of the perception, the psychological reaction of the speaker to the distinctive features of the objects, so it’s often the crossing of meanings: /bibinebs/\(^{11}\), /cimcimebs/\(^{12}\), /gizgizebs/\(^{13}\). They express not only the light but also the movement.” (Machavariani 1989:320).

Ashramin explains the reason for this root variety. In the beginning, people expressed the different imitations of sounds with similar roots. This is the reason why many meanings are covered with few variants. Kudaybergenov doesn’t agree with Achramin. He claims that the reason lies in their phonetic similarity. His evidence is onomatopoeic words that develop abstract meanings from concrete meanings (Kudaybergenov 1957). Such differences of opinion make the question of the common polysemy of phonosemantic words in language controversial.

An experienced impression justifies the use of articulatory organs, which can initially be described as a gesture. The sound that is produced is secondary and is associated with the experienced or heard sound due to the movement of articulators. When the phonetic associations take on an emotional form, natural phonetic metaphors are created (Wundt 1911:345, 348).

According to Melikishvili (1999:84) the words /p’ckena/ or /čkmeta/ “pinching” represent the kinematic sequence of movements. The consonant clusters /p’ck/ or /čkm/ associate the sequence of movements such as passing over (hand from top), pulling (sth. towards o.s.) and releasing. There remains the question of the empirical verifiability of such association.

Certain phonetic correspondences are associated with certain emotions. This connection creates the framework for phonetic symbolism. Similar

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\(^{11}\) In: Donald Rayfield et al.: Georgian-English Dictionary. (grass) waves, is verdant. vn 1 waving, swaying (grass); 2 Ps Kv noise (of guns); 3 Kv flight (of eagle); (horse’s) gallop; (villagers) taking flight.

\(^{12}\) In: Donald Rayfield et al.: Georgian-English Dictionary. (light) flickers, glimmers..vn flickering, shimmering.

\(^{13}\) In: Donald Rayfield et al.: Georgian-English Dictionary. io 1 (fire) crackles, roars; 2 is brilliant vn crackling, roar (of fire).