

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 Kartvelology¹ (Georgian Studies) at St. Peterburg's University was probably the first institutional frame with the main focus on the katrvelian 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.

¹ Crisis in the Caucasus: Russia, Georgia and the West 2009 (Ed. Paul B. Rich). Routledge; 1 edition. P. 141. Pp 272.

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.

“Kartvelology” as modifier

ქართველოლოგიური მეცნიერებები	Kartvelological sciences
ქართველოლოგიური დარგები	Kartvelological branches
ქართველოლოგიური ნაშრომები	Kartvelological works
ქართველოლოგიური ძიებები	Kartvelological researches
ქართველოლოგიური	Kartvelological comparatistics
კომპარატივისტიკა	
ქართველოლოგიური ფაკულტეტები	Kartvelological faculties

“Kartvelology” as head

ინგლისელი ქართველოლოგი	British Kartvelologist
შვეიცარიელი ქართველოლოგი	Swiss Kartvelologist
გერმანელი ქართველოლოგი	German Kartvelologist
საზღვარგარეთელი ქართველოლოგი	Foreign Kartvelologist
სომხური ქართველოლოგია	Armenian Kartvelology
ციფრული ქართველოლოგია	Digital Kartvelology

Table 1. The collocations for “Kartvelology” sorted by $MI \cdot \log(Freq)$

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 researches” can deal with plant names in north Caucasia 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

² <http://gnc.gov.ge/gnc/collocations>. With Regular Expression ["ქართველოლოგ.*"]. 03.12.2018.

into the let's say general-purpose term "Kartvelology". Supplementing 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.

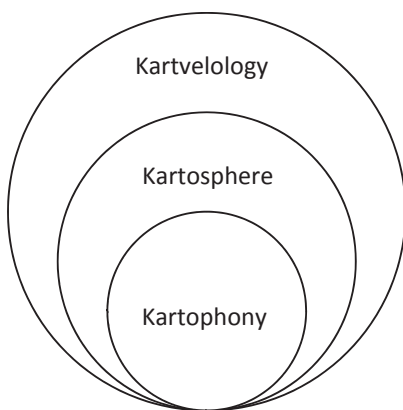
The overlap of these perspectives determines the scientific disciplines that prove to be relevant for the investigations.

By using *Kartosphere* (ქართოსფერო) 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, Iraq and Afghanistan as well as Georgian Migrants in the USA and thays participation within its political system can be recognized as the area of Kertosphere. *Kartosphere* also incorporates geographical dimensions like *ṭao-klarṣeti* 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* (ქართოფონია) 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 ethnicities 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 *Kartvelology* 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.

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რატომ არის დროული „ქართველოლოგიის“ გადააზრება?

შესავლის ნაცვლად

კრებული სათაურში და ტექსტში გამოყენებული ცნებათა სამეული – *ქართველოლოგია*, *ქართოსფერო*, *ქართოფონია* წარმოადგენს ცნების – *ქართველოლოგია* გადააზრების მცდელობას. ეს ცნება, სავარაუდოდ, მიემართება მე-19 საუკუნიდან ქართული კულტურის მეცნიერულ კვლევას მისი ფართო გაგებით. დღესდღეობით თვალსაჩინოა ამ ტერმინის მრავალმხრივი გამოყენება შინაარსობრივი სიზუსტის დამცრობის ხარჯზე. მეცნიერული ცნების ამგვარი ინფლაცია აქტუალურს ხდის მისი განვრცობისა და გადააზრების საკითხს.

ქართველოლოგია აქტუალურ ეტაპზე ჩამოყალიბდა, როგორც ქართულენოვანი ინტელექტუალური სამყაროს თვითაღქმის მეცნიერული ფორმა, მაშინ როცა, ქართველოლოგიის წარმოშობა უკავშირდება ქართული და ქართველური არტეფაქტების უცხოთა-აღქმას მეცნიერული კვლევის ფარგლებში. ქართველოლოგია დღეს უდავოდ წარმოადგენს ქართული მეცნიერული იდენტობის მსაზღვრელს.

ქართოსფერო მოიცავს ქართული ზეგავლენით შექმნილ მატერიალურ და ინტელექტუალურ კულტურის ძეგლებს, რომელთა ემპირიული საბუთები მეცნიერული ანალიზის საფუძველს ქმნიან. ამ ველის წიაღში თანაბრად მოიაზრება, მაგალითად, ტაო-კლარჯეთი, იერუსალიმი, ათონის მთა და პეტერბურგის ან იენის უნივერსიტეტების კავკასიოლოგიური კვლევის მეცნიერული ტრადიციები და მაგალითად გრაცის უნივერსიტეტის ხელნაწერთა არქივი.

ქართოფონია უკავშირდება ქართული და ქართველური ენების (სვანურის, მეგრულისა და ლაზურის) განვრცობას საქართველოში და მის გარეთ (მაგალითად, ენობრივ კუნძულებზე ფერეიდნულის, ინგილოურისა და ჩვენებურების მეტყველების სახით).

სამივე ცნება შეიცავს ბერძნულ ძირებს: -*λῳγος*, -*σφαιρα*, -*φωνη*, აქედან შესაძლებელია ახალი ცნებების წარმოება ბერძნულად: *იბეროსფერო* - *იბეროფონია*, თუმცა მოცემულ კრებულში უპირატესობა ენიჭება ცნებათწარმოების დამკვიდრებულ წესს: *ქართველოლოგია* – *ქართოსფერო* – *ქართოფონია*.

ზაქარია ფურცხვანიძე

2019 წლის 1-ლი მაისი, მაინის ფრანკფურ

“Natural Sound Metaphors” in the Phonosemantic Vocabular

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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 sounds¹.

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”: ჩაწიკწიკება /čaçikčikeba/ “ordered sequence”² contains the imitation of sound, წიკწიკი /čikčiki/ “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 – ჩაწიკწიკებს, /čaačikčikebs/ ჩაწიკწიკებული /čaçikčikebuli/ (Pochkhua 1974:80). According to his opinion, the /čaçikčikebuli čera/ “write properly” (“beautiful calligraphy”) intend to see and not hear, so in these cases, we cannot speak about onomatopoeia.

¹ A brief cross-language overview of the topic at: Butler, Raleigh Anne, "Cross-Linguistic Phonosemantics" (2017). University of Tennessee Honors Thesis Projects. https://trace.tennessee.edu/utk_chanhonoproj/2068.

² In: Donald Rayfield et al.: ჩაწიკწიკება vn (< ჩაწიკწიკდება) © 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.

- ბღვრიალი /brdgviali/ – 1. “Roaring”, 2. “Powerful Light”
- კარკარა /karkara/ – “Transparent”,
- კარკარი /karkari/ – რაკრაკი /rakraki/,
- ბჟუტური /bžuturi/ – “Non-stop speak Out”³,
- ბჟუტავს /bžutavs/ – “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 ბეზუა /bezua/ “beating”, “hitting”, “slapping” (hitting the gun), გობიზინაფილი /gobizinapili/ “Full”, რანწკაფი /rančkapi/ “sorted move out” რაწკი-რუწკი /račk-i-ručk-i/, რანწკუა /rančkua/ “line up” დორანწკილი /dorančkili/ “folded”, ჩაწიკწიკებული /čaçikčikebuli/ (Kobalia 2010:28).

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

- ბიზინი /bizini/ – გაბიზინება /gabizineba/, გაზიზინება /gazizineba/ to eat too much, full, pump (Ghlonti 1984). For comparison: გაბიზინება /gabizineba/ (Lechkhumi) Filling the slopes, fullness (Ghlonti 1984).
- ბლადუნი /bladuni/ (Imeretian, Gurian, Meskhian) – 1. Bad walk 2. Missing walk. 3. Lazy walk. 4. Mindless talk. ბლადაბლუდი /bladabludi/ (Kartlian) mindless speak out (Ghlonti 1984).

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

³ In: Donald Rayfield et al.: Georgian-English Dictionary. ბჟუტური vn Gu twaddle, waffle.

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

- რიკრიკი /rikriki/, რიკ-რიკი-ი /rik-rik-i/, რიკრიკისა /rik-rik-is-a/ 1. Birds singing – რაკრაკი /rakraki/.⁴ 2. When a small river flows over the.
- სისინი /sisini/⁵ სისინი-ი /si-sin-i/ (სისინისა /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*:

- კავკავი /kavkavi/⁶ კავ-კავი-ი /kav-kav-i/ (კავკავისა, /kav-kav-is-a/) Shiver through the cold. For compare: წკავწკავი /čkavčkavi/⁷ 1. The bark of the dog. 2. Crane call.

Movement of light and sound or type of movement:

- ჩახჩახი /čaxčaxi/⁸ (ჩახ-ჩახ-ის-ა /čax-čax-is-a/) Shine, brightness.
- ჩხრიალი /čxriali/⁹ Noise.
- ცქრიალი /ckriali/¹⁰ 1. Sparkling, graceful movement. 2. Being clean, shining.

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

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

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

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

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

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

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

¹⁰ In: Donald Rayfield et al.: Georgian-English Dictionary. ცქრიალი 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: ბიბინებს /bibinebs/¹¹, ციმციმებს /cimcimebs/¹², გიზგიზებს /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 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 პჭკენა /pčkenə/ or ჩქმეტა /čkmeta/ “pinching” represent the kinematic sequence of movements. The consonant clusters პჭკ /pčk/ or ჩქმ /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

¹¹ In: Donald Rayfield et al.: Georgian-English Dictionary. ბიბინებს (იბიბინა, უბიბინია) vt1 (grass) waves, is verdant. ბიბინი 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. ციმციმებს (იციმციმა, უციმციმია) (light) flickers, glimmers. ციმციმი vn flickering, shimmering.

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