

Typological Interrelationship of Symbolic Colors in Georgian and English Languages

(Based on Georgian and English Folk Tales)

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ABSTRACT

The article deals with the typological analyses (semantic and structural) of color categorization in Georgian and English folk tales. The symbolic meaning of the colors in folk tales, the sense implied in it is the sense of the folk genius and folk wisdom.

Georgian and English folk tales are rich with the symbols of colors. It has been found chromatic and achromatic colors. It has been defined the symbols of death and underworld with the black color. In English there have been outlined black and blue colors.

There are ascertained allomorphs and isomorphs of color categorization in folk tales, their role and place in folk tales. The most interesting is what kind of colors do come across in Georgian and English Folk tales and What is it connected with and what do these colors mean in folk tales with the study of two different languages. We think that presented issue make interesting research material and enable us to analyze the problem with the help of contrastive analysis.

Keywords: Typological analyses, symbolic color, Georgian and English folk tales, allomorphs, isomorphs.

INTRODUCTION

In Georgian folklore the color is stable element, but not any variable. It is defined for the different artistic-aesthetic and special symbolic contents. As a rule, these contents are usually accompanied by data from the traditional elementary system of colors, and the national specifics.

From the more global point of view, language is a universal-conceptual system. Berlin and Kay think, that the category of colors is not an individual peculiarity of the language. It is a common conceptual system of the human race. However, it should be specified that the category of colors is not only an individual peculiarity from the conceptual point of view, but it is characterized with the universal features traditional and typical for the mankind. It is interesting, how the specificity of the color terminology is revealed in this conceptual system and which features of the words denoting colors are presented in the

language <http://www.spekali.tsu.ge/index.php/en/article/viewArticle/4/34/>

Special research of the color symbols in Georgian magic fairy tales was dedicated by T. Okroshidze [Okroshidze, 1973]. In her opinion, fragments of old fairy tales and traditions that survive to this date are folklore genres.

Georgian writer Sul Khan-Saba Orbeliani specifically emphasizes the types of colors in his dictionary: "Colored white, red, black and white", he says [Orbeliani S.S, 1949].

The aim and objectives of the research is the typological analysis of symbolic colors of folk tales based on the Georgian and English materials; identification of isomorphs and allomorphs. Structural-semantic relations of folk tales are identified as a specific task of the research.

THE OBJECT OF THE RESEARCH

Georgian and English folk tales of XX-XIX centuries are used as the main sources for

analysis (Georgian folk tales – published “Nakaduli” in Tbilisi in 1976; English folk tales by Joseph Jacobs <http://www.surlalunefairytales.com>.

RESEARCH AND MATERIALS

The colors are divided into chromatic and achromatic (chromaticos - colored) species. They differ from one of the main features - the quality of the light. The three colors such as: white, black and gray belong to the chromatic species [Шемьякин, 1967: 77].

Generally, folk tales are rich in color symbolism, with a very high frequency range of colors: chromatic – red color, achromatic – white and black colors.

In English folk tales different from Georgian, dominates such chromatic colors as: green and blue.

According to the Georgian mythology, in Georgian magic folk tales the colors white, black and red have its symbolic meaning. White is the color of **Zeskneli** - (ზე ს კ ნ ე ლ) - the highest world, and the home of the gods. Black color is the color of **Kveskneli** - (ქ ვ ე ს კ ნ ე ლ) - the lowest world or underworld, inhabited by the ogres, serpents, and demons. Red color is the color of **Shuaskneli** – (შ უ ა ს კ ნ ე ლ) – the midway between the home of the gods “heaven” and the lowest world which is called “hell” https://en.wikipedia.org/wiki/Georgian_mythology

It is well known that in Georgian and English folk tales white color portrays sunlight and the light of day. White is the color of purity, simplicity, wisdom, humility, integrity, joy, and perfection (Olderr 1986). At the same time, it is also the color of happiness, chastity, peace and love. Black color- death, evil, rage and jealousy. As for red color is considered as a passion color in folk tales. It is the color of love, courage, creative force, charity, loyalty, and primitive wildness (Olderr 1986).

Three types of colors are discussed in the following Georgian folk tale “Folk tale about nude wolf” კლდის კარში შესულმა მწყემსებმა ყელამოჭრილ ლკაცვის მახლობლად ქერში სამი წვეკლ დაინახეს. შავმა წვეკლმა თქვა „ამ ვაჟკაცს ვინმე რომ დამკრავდეს, მკვდარ თავი მოუბმებოო თუთმა თქვა: ამ მკვდარ ვინმე რომ დემკრავდეს, პირში სულ ჩაეღმებოო ხლო წითელმა წვეკლმა დასძინა: მე

რომ ვინმე დემკრავდეს ეს ვაჟკაცი მაშინვე თხუ დღებო“ {*Kldis karshi shesulma mtsyemsebma yelgamochrili katsis makhloblad chershi samim tskepla dainaxes. Shavma tskeplam tqva “am vajkacs vinme rom damkravdes, mkvdars tavi moebmebao. Tetrma tqva: am mkvdars vinme rom damkravdes, pirshi suli chaedgmebao. Kholo tsitelma tskeplam dasdzina: me rom vinme damkravdes es vajkaci mashinve pexze dadgebao”*} - [the shepherds who entered the gate of cliffs saw three sticks in the ceiling and near there they saw a man with slashed throat. Black stick said: if anyone hits me this courageous man, it will keep dead’s head above water, white said: if anyone hits me this courageous man, it will put spirit into his mouth, red said: if anyone hits me this courageous man, he will stand on his own legs]- [Okroshidze, 1973: 119].

These three colors of Georgian folk tales that we discussed in this example are expressed with their following symbolic meanings: black – to have his cut head on his neck i.e the symbol of integrity, white expresses - to put spirit into somebody, red expresses the raise from the dead.

In some English folk tales, some color is associated with certain beliefs and creates a system of colors (red, blue), where red color emphasis defeat and the blue color - death. Here is the example from the English folk tale “Black Bull of Norroway”.

„Here you must stay till I go and fight the Old One. You must seat yourself on that stone, and move neither hand nor foot till I come back, else I'll never find you again. And if everything round about you turns **blue**, I have beaten the Old One; but should all things turn **red**, he'll have conquered me.' She set herself down on the stone, and by and by all round her turned **blue**“ <http://www.surlalunefairytales.com/authors/jacobs/moreenglish/blackbull.html>

It is noteworthy that the color dominates in epithets in different kinds of system languages of folk tales. For example in Georgian folk tales: თეთრი წვეერი {tetra tsveri} **white beard**, თერთარა ხმალი {tetrara khmali} **sabre with white handle**, კუდათეთრი ხარები {kudatetra kharebi} **bulls with white tail**, შავი კაცი {shavi katsi} **black man**, (კლდე {klde} **cliff**, ზღვა {zgva} **sea**, ჩიტი {chiti} **bird**, რაში {rashi} **horse**) წითელ ხარი

{tsiteli khari} **red bull**, ლურჯი თევზი {lurji tevzi} **blue fish**, ჭრელო ფრინველი {chreli prinveli} **colored bird** and etc.

In English folk tales: **Black horse, black bull, black rock, black water, black cloak, White horse, white stone, white cow, white swan, white field, snow white, rose red, Red rock, red lane, red calf** and etc.

In English folk tale “Jack and the Beanstalk”, it has been found the epithet “**Milky-white**” it is cow named Milky-white. In this version of folk tales the white color is emphasis as a main and important accent in English folks.

“There was once upon a time a poor widow who had an only son named Jack, and a cow named **Milky-white**. And all they had to live on was the milk the cow gave every morning, which they carried to the market and sold. But one morning **Milky-white** gave no milk, and they didn’t know what to do” <http://www.surlalunefairytales.com/authors/jacobs/english/jackbeanstalk.html>

White and red colors are dominated in English folk tales “Snow White”, where white is the color of purity, simplicity, wisdom, humility, integrity, joy, and perfection and red is the color of passion, love, courage, creative force, charity, loyalty, and primitive wildness.

Snow-white: Snow-white's description fits her name. She is more sedate and quiet without the outward passion her sister represents. Snow-white prefers to stay inside with her mother which also accounts for her lighter coloring since the sun cannot darken her skin. She prefers the winter with its muted colors. This is the time in which she is most active in keeping their home warm and cozy <http://www.surlalunefairytales.com/rosered/notes.html#FIVE>

Rose-red: Rose-red is described as active and passionate with her favorite activities of being outside. She runs about and gathers flower. She is later described as keeping their home bright and pretty in the spring and summer when she would be happiest <http://www.surlalunefairytales.com/rosered/notes.html#FIVE>

Example: “A poor widow once lived in a little cottage with a garden in front of it, in which grew two rose trees, one bearing white roses and the other red. She had two children, who were

just like the two rose trees; one was called **Snow-white** and the other **Rose-red**, and they were the sweetest and best children in the world, always diligent and always cheerful; but **Snow-white** was quieter and more gentle than **Rose-red**. **Rose-red** loved to run about the fields and meadows, and to pick flowers and catch butterflies; but **Snow-white** sat at home with her mother and helped her in the household, or read aloud to her when there was no work to do” <http://www.surlalunefairytales.com/rosered/index.html>

The name of Snow-white can be found in other tales, especially the more famous “**Snow White and the Seven Dwarfs**”.

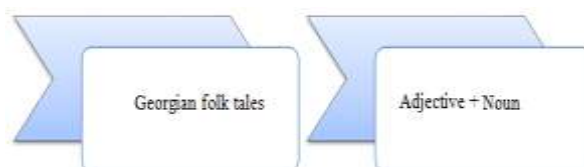
Example: Soon after that she had a little daughter, who was **as white as snow, and as red as blood, and her hair was as black as ebony**; and she was therefore called Little **Snow-white**. And when the child was born, the Queen died

The three colours white, red and black represent the three aspects of the Triple Goddess: maiden/mother/crone.

Example: “the red looked pretty upon the **white snow**, and she thought to herself, “Would that I had a child as **white as snow**, as **red as blood**, and as **black as the wood** of the window-frame.”

The three colors are focused as epithet in Georgian folk tales “The hunter's son” “My mother brought my father's bow and arrow, and warned him:” My daughter God has made you a luckier hunter, remember these words and don’t forget: You can go to a **white mountain** in the **Black Mountain**, but not in the **Red Mountain** Go away, otherwise you would be regret [Georgian folk tales, 1976: 476].

With the structural points of view in Georgian folk tales colors have been outlined with the following:



In English folk tales colors have been outlined as in Georgian folk tales adjective + noun, but sometimes there has been pointed out conversely: noun + adjective.



CONCLUSION

On the basis of our research it is outlined that Georgian and English folk tales are distinguished with various characteristics. They are represented as interesting and specific structural and semantic wholeness, where there are realized the features of all levels of languages. Typological analysis (structural-semantic, contrastive-comparative) of the following cases have been outlined:

Georgian folk tales are rich with the symbols of colors. It has been found chromatic and achromatic colors. It has been defined the symbols of death and underworld with the black color. In English there have been outlined black and blue colors.

In English folk tales as a symbol of death has been proved black and blue. According to this it can be concluded that both the Georgian and English folk tales have their specific colors and symbols of importance.

According to the structural points of view I Georgian folk tales there have been confirmed

such epithets that begin the following formulae adjective + noun, but in this regard we've got the different picture in English folk tales where have been outlined the following way: adjective + noun and sometimes noun + adjective.

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