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 Sulkhan-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
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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 [Шемякин, 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 - (ბაგბათ წვევის ხელი) - the highest world, and the home of the gods. Black color is the color of Kveskneli - (ჭკვერძის დედა) - the lowest world or underworld, inhabited by the ogres, serpents, and demons. Red color is the color of Shuaskneli - (შუაქვანი) – 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 wilderness (Olderr 1986).

Three types of colors are discussed in the following Georgian folk tale “Folk tale about nude wolf” თეთრი წითელი ხელი თბილი ზუგურთმის

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: ძიმენი black beard, თეთრ ხელქვერძლო white beard, (tettrava khmali) sabre with white handle, ზეგვა sea, ჩითი bird, ხელქვერძლო black man, კლდე cliff.
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 call 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 folk tales.

“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.surlalunefairyttales.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:

Example: “A poor widow1 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 wor to do” http://www.surlalunefairyttales.com/rosered/

The three colors white, red and black are always diligent and always cheerful; 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.

REFERENCES

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