



Lexical understanding of basic colors according to the poems of Georgian symbolists

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ABSTRACT

In the paper, we have analyzed such a semantic component from linguistic-cultural positions as the vocabulary of color in poetic language. Therefore, the main focus of the article is on understanding the words of the Georgian symbolists - the colors of the creative circle of the literary circle of the "Blues". Practical examples are given.

By observing the works of Georgian symbolists, in the paper we tried to explain the meanings of color words according to specific verses, for this we had to quote excerpts from the verses frequently in order to present more specifically the function and meaning of color in a literary text.

In fiction, the symbolic meanings of colors are generally not stable. The same color is sometimes subject to mutually exclusive explanations. In the poems of Georgian Symbolists, blue - mainly sadness, red - is the color of evil, war and aggression, while yellow is the color of sickness and death. In their poetry, the symbolic meaning of color is multifaceted, sometimes even different. It is true that bright sunshine is the color of nobility, and yellow is the color of life, joy, but this is when the color is in balance.

Thus, each color expresses an appropriate event or feature (sadness, melancholy, heartache, beauty ...). The nature and abundance of the use of the color phenomenon depends on the author. The authors apply either color variation or colors are rarely realized in their works. Different colors, depending on the context, evoke both positive and negative emotions. Therefore, their readers' evaluation is also doubled.

In the Georgian poetry of the beginning of the twentieth century, mainly white and black colors predominate. Then there are blue / blue / navy, yellow, red, green and the rest of the colors. The poetry of the "Rainbows" is full of distinctive colors, which intensifies the feeling, creates color, it is also a kind of poetic way of intuitive access. Color allows to present an unusual and at the same time, vague poetic face. Due to the specifics of a certain field of art, the subject gives his interpretation to this attitude and enriches it with new symbolic content.

Thus, among the features that determine the individuality of writers, a certain place is occupied by the use of colors. The symbolism of color is so variable and multifaceted that over time its function has become diverse. It is therefore impossible to study its essence thoroughly.

Although the content of the color symbols undergoes significant changes, from an interpretive point of view, the core of the color symbolism still remains unchanged. In poetry he deals with so many comprehensive issues that his understanding is sometimes different.

Keywords:

Color, Georgian Symbolists, Poetry.

In the present work, we discuss the load of basic colors in the artistic work of the Georgian literary circle - "Rainbows". We will find out what semantic field is covered by the vocabulary related to blue, red, yellow and what range of associative meanings the peripheral part of this vocabulary ga

Language is a system. Therefore, it also has its own structure. The discovery of systemic signs in the vocabulary is facilitated by the semantic classification of the lexical fund and, consequently, the study of these separate groups. One of such lexical-semantic components is the vocabulary of colors.thers and what symbolic blocks it unites in the poetry of the "Blues".

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Let us find out what semantic field is covered by the vocabulary related to blue, red, yellow, and what range of associative meanings is collected by the peripheral part of this vocabulary and what symbolic blocks it combines in the poetry of "Blues".

Different languages mean different worldviews. Therefore, when we want to study the vocabulary of colors, we must take into account the national character and peculiarities of the national culture of each, for without taking them into account it will be impossible to carry out a full analysis of colors.

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Color terms in language are divided into basic (simple morphological structure) and non-basic (secondary, descriptive, morphologically non-simple) terms.

When studying the semantics of color vocabulary, special attention is paid to the selection and study of primary colors. This question was first presented by b. In an article by Berlin and P. Kay (1969), known as the Universal Model for Color Categorization. The authors chose a universal category of 11

primary colors (White, Black, Red, Green, Yellow, Blue, Brown, Purple, Pink, Orange, Gray) based on the example of studying the color designations of 98 languages.

Berlin and Kay developed basic criteria for establishing basic color terms, according to which the basic color term should be monolexic; Its meaning should not be included in the meaning of another term; Its use should not be limited to a narrow class of objects; Should be relatively visible, frequent and public. We can say that the Georgian language meets the requirements of the basic criteria: white, black, red, yellow, green and blue.

The study of color vocabulary is related to the semantics of the word color itself. For example, the descriptive meaning of red is color, but in symbolic terms, red can be a symbol of war, joy or blood.

The self-proclaimed coercive flower blooms in the Georgian artistic creed with a symbolic meaning. Accentuation flourishes and turning it into the main composition of the poem can be traced to the merits of the Georgian poet-symbolists in the Georgian positions of the twentieth century [Sturua, 1974: 16].

Symbolism in Georgia originated in literature in the 10s of the twentieth century. In 1915-1916, a group of young creators (Paolo Iashvili, Titian Tabidze, Valerian Gaprindashvili ...) founded a literary union - "Rainbows". Before that, there was no literary school in Georgia with its own program and manifesto. A life. Their task was to assimilate and introduce novelties of European poetry. Georgian Symbolists had to work in a difficult historical era. This group has been around for 17 years. In the early 1930s, it was legally abolished as a result of the policy of the current government (the domination of communist ideology).

For the Georgian Symbolists, the word not only contains certain semantics, but is also a color, a melody. The authors refer to a color variation, where primary colors predominate, including different colors. Consequently, their attitude to a particular color, reflected in their work, is positive or negative. For example, red is associated with love, but in Paolo Iashvili's poems it is the color of evil. The same goes for yellow. Or at least: white is the color of purity

and purity, and in poetry it plays with a shade of cold, winter, cold, loneliness.

Bluebirds prefer white, black, blue, red, yellow and synonymous units in this group. Contrasting white and black It is light and darkness that are the main philosophical colors of the world; The rest are transitional, intermediate colors.

The analysis of the material used showed that the fairytale representations are much more used by Valerian Gaprindashvili compared to the other members of the group, whose poetry is dominated by white. Has used the vocabulary of white many times: bright, light, faded, bleached, pale, pale, crystal ... In addition, Val. In Gaprindashvili's poetic linguistic spectrum, words that are united in the semantic field of black are especially frequent: daisy, dark, nocturnal, gray, fog, mud, cloudy, dark, night.

Colors hold a special place in the poetry of Galaktion Tabidze, holder of the Order of Solitude. In his poems, color has a voice (black hum), a soul (a blue spirit), a dream (motley), a dream (color-colored), day (white), night (motley, white, black), hope (a thousand colors).), air (blue), navy), memory (blue, color), life (burgundy), thinking (white), shadow (color-color), time (red, light), misfortune (black), death (pink)., blue, white) and A. Sh.

Tsveta occupies a special place in the positions of Galaktion Tabidze, the Knight of the Order of Fellowship. In this verse, a flower has a flower (black flower), a soul (a dull spirit), a dream (a flower), a dream (a flower-flower), a day (white), a night (blue, white, black), hope (you).) air, blue)., синий, белый) and A. Sh.

In poetry, blue / blue has acquired a mystical load. In this color is also the notion of memory, which is associated with the ideal. Let us recall, at least, Novalis's "Blue Flower", Maeterlinck's "Blue Bird", Nikoloz Baratashvili's "Sky Color, Blue Color ..." and others.

Particularly interesting and varied in the Georgian language are the synonymous units in the semantic field that flourishes or otherwise. Synonyms *vstrechayts* as a possibility for the flowering of flowers, *яющвляющегося, в общем, одним цветом*. For example, blue: blue, dove, dove, black, brown (dove), blue, muted,

dark blue, yellow, blue, blue, blue // blue-yellow, black.

In Galaktion Tabidze's poems, yellow (golden and amber yellow) contains anti-blue content. Blue is a color close to darkness, while yellow is a color close to light. Yellow, like red, has a two-sided symbolic load. From a semantic point of view, on the one hand, it can be the color of the sick, the color of the dead, the color of curses; Yellow, on the other hand, is a warm color, a symbol of hope and optimism, of the sun, of life.

Georgian symbolists also used the color yellow to denote the enemy. It is the color of evil and doom in the following face symbols: "Yellow Death", "Yellow Horror", "Yellow Dante" (Dante Paolo Iashvili calls yellow as boring), "Yellow Orpheus", "Yellow Face" "Yellow Hordes", "Yellow Poems".

In the poem "Red Bull" by the Georgian symbolist poet Paolo Iashvili, we find the face "Yellow Death" - "To invite to the grave / We send a yellow death".

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With a fragment of one of Galaktion Tabidze's poems ("Yellow Leaf"), we depict the "literary aspect" of yellow here:

The symbolic meaning of red is multifaceted. Red expresses love, energy, life, courage (positive meaning), enmity, aggression, war, blood, struggle, fire, sin (unjust blood), revolution (negative).

Red is associated with Georgian symbolists with war, Red Army, bloodshed, Red Russia. F. The symbol of red trouble with Gaprindashvili is: "The ship of the night visited the shore, // with a blood-red flag" ("Dream"); Or at least: "October is the Commune, // and its flag is bloody // shot ..." ("Paris Commune").

Each color represents a corresponding event or feature. In the literature it is stimulated by symbolic thought; All face-symbols can be understood differently by the reader and all understandings can be correct.

In the poems of Georgian symbolists we can find "blue", "white", "black", "yellow", "red" and others. Derived words that also affect the

meaning of the word (yellowed, yellowed, yellowed; bluish, bluish, bluish; reddened,

Georgian language offers nuanced expressive poems. Redness, redness; Whitened, whitened, whiteness; Blackened, blackened, blackness). Here is an excerpt from the poems:

"The moon will rise and whiten with its powder" ("High Moon", Val. Gaprindashvili); ,, ... and Shabiaman blushes on the vine leaves there ("Letter to Mother", P. Iashvili); "The Mtkvari was reddened and blood was created" ("Aspindza War", P. Iashvili); "Fear and Yellowing!" ("Sanbenito", Sh. Carmel).

It should be noted that the phonetic form affects the meaning. The same meaning ("blue") with the same denominator ("blue") is presented in different ways ("blue").

Thus, the vocabulary of colors is of special importance in the poetry of Georgian Symbolists, in whose artistic system it is difficult to distinguish colors sharply, although in terms of frequency, white, red, yellow and black are distinguished. In terms of morphological structure, it is confirmed as simple-stemmed (white, black, red, green, blue, yellow, gray), formed stem (reddish, bluish, whitish, yellowish ...), hard-stemmed (black-white, white-pink, red-green ..) Color names and two-component syntagms (light blue, dark blue).

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