

## THE INDICATIONS OF COLOUR “BLUE” IN THE PHRASEOLOGICAL AND PAREMIOLOGICAL VIEW OF THE WORLD IN GERMAN, RUSSIAN AND TATAR LANGUAGES

**Albina F. Mukhamadiarova**

*Kazan Federal University*

**Mariya A. Kulkova**

*Kazan Federal University*

**Juri W. Kobenko**

*Tomsk Polytechnic University*

**Natalia I. Khomutskaya**

*State University of Humanities and Social Studies (Kolomna, Moscow Region)*

*liliana\_muhamad@mail.ru*

**Abstract.** This article is devoted to the study of the symbolic denotations of blau/blue/blue/zenger/kuk colour meanings as a part of phraseological and paremiological units in German, Russian and Tatar languages. 52 phraseological and paremiological units with the blau/blue/blue/zenger/kuk component, selected by means of the continuous sample method from lexicographic sources (26 – in German, 21 – in Russian and 3 – in Tatar), have been analysed. The study provides us with the etymological characteristics of the colorview. It deals with 12 groups with the symbolic value of ‘suspense, action without purpose,’ ‘lies, deception, illusion’, ‘pipe dream, happiness’, ‘to be drunk’, ‘intensity’, ‘unpleasant surprise’, ‘beauty’, ‘warning’, ‘noble background’, ‘stupid’, ‘distance’, ‘physical labor’. The features of the linguo-colour view of the world of German, Russian and Tatar peoples have been revealed. The symbolic meaning of ‘pipe dream, happiness’ is observed in all three analyzed languages. The study of phraseological and paremiological units has demonstrated a high frequency of explication of the meanings of ‘uncertainty, action without purpose’ and ‘lie, deception, illusion’ in the German language. The symbolic meanings of ‘lie, deception, illusion’ and ‘beauty’ have proved to be typical only for phraseological and paremiological units of the German and Tatar languages.

**Keywords:** coloronym, paroemiological unit, phraseological unit, the German language, the Russian language, the Tatar language.

**1. Introduction.** Phraseological and paroemiological units (hereinafter PhU and PU) store the information about mentality of the people, a considerable contribution into the study of which has been made by W. Mieder [1], Cs.Földes [2], B.Wotjak [3], E.Piirainen, D.O.Dobrovolsky [4], G.L. Permyakov [5], Z.K. Tarlanov [6], N.F. Alefirenko [7], E.F. Arsent'yeva, R.A. Ayupova [8], T.G. Bochina [9], R.R. Zamaletdinov [10]. The characteristic features of world outlook of the speech community under consideration are illustrated by the examples with the component of a color name. Color symbolism is clearly comprehended in the PhU and PU, rituals, myths and religious rites. To date, there is extensive information on color symbolism. There is a traditional classification of colors proposed by optics and experimental psychology according to which colors are divided into two groups: warm, “stimulating”, and cold [11]. Color names remain to be in the scope of studying by psycholinguistics [12], cognitive linguistics [13], cultural linguistics [14]. Of particular importance are the works concerning the comparative study of phraseological and paroemiological units with a coloronym component, and also the detailed analysis of symbolic meanings of the colors [15].

**2. Methods.** The material of the study was PhU and PU with the component *blau/синий/голубой/зәңгәр/күк* (blue) in German, Russian and Tatar, which were collected by the method of continuous sampling from the phraseological, etymological, explanatory dictionaries of the three languages. The insight has been provided into 52 PhU and PU with the component *blau/синий/голубой/зәңгәр/күк* (blue), including 26 PhU and PU in German, 21 in Russian and 3 in Tatar.

**3. Results And Discussion.** Let us address the etymological characteristics of the analyzed color names. According to German etymological dictionary blau goes back to Indo-European roots \*bhel- ‘glänzen(d), weiß’ (‘блестящий, белый’ / glittering, white) or ‘blau, gelb, blond’ (‘синий, желтый, светло-русый’ / dark blue, yellow, blondish) and cognate to flāvus ‘goldgelb, rotgelb, blond’ (‘золотисто-желтый, красно-желтый, светло-русый’ / golden yellow, red-yellow, blondish) und lat. fulvus ‘rotgelb, braungelb’ (‘красно-желтый, коричнево-желтый’ / red-yellow, brown-yellow) [16]. The Etymological Dictionaries by M. Fasmer and Semenov treat the origin of the coloronym blue as follows: it goes back to the common Slavonic sinъ sinj and is related to the words сиять (shine) or сивый (grey). It is noted that the word *синий* in the meaning of “темно-голубой цвет” / “dark blue color” has been known since the 11th century and is the epithet of lightning and occurs in “The Song of Prince Igor” [17]. R.G. Akhmet'yanov in the concise historical and etymological dictionary of the Tatar language suggests that зәңгәр can go back to both Farsi “зангари” in the meaning of тутык (‘rusty’) and the Turkic “чәңкәр” with the meaning “blue, whitish”. The analysis has showed that the investigated coloronyms blau and синий (dark blue) are related to glänzen (d) (‘glittering’), to glitter. The German color blau, like the Tatar зәңгәр, are directly cognate with the Latin root and Farsi, respectively, with the meaning ‘golden yellow, red-yellow, brown-yellow’.

In the German Dictionary “Wahrig. Deutsches Wörterbuch” blau is treated as “von blauer Farbe, von der Farbe des Himmels” (“color of the sky”), in addition to the main lexical meaning, blau has also a figurative meaning, namely:

scherzh. betrunken, übermäßig alkoholisiert ('drunk') [18]. In Russian-language dictionary entries, the adjective синий (dark blue) is explained as «имеющий окраску одного из основных цветов спектра - среднего между фиолетовым и зелёным» ("having a color of one of the primary colors of the spectrum - the middle between violet and green"), and голубой (blue) is «светло-синий, цвета незабудки» ("light-blue, the color of forget-me-not") [19]. The explanatory dictionary of the Tatar language explains зәңгәр as "спектрдагы төп төсләрнең берсе: аяз күк йөзе аңлата" ("one of the primary colors in the spectrum, the color of the clear sky") [20]. It should be noted that the treatment of the lexical meaning of the German and the Tatar languages is practically the same, the sky is a natural prototype, there is an associative relation of this coloronym and the concept of sky.

Based on the sampling from lexicographic sources, it should be noted that the dark blue color is represented by a single lexeme blau. Having compared the system of coloronyms of the German, Russian and Tatar languages, it should be noted the fact that two color names exist in Russian and Tatar to designate the dark blue color – синий and голубой, зәңгәр and күк (dark blue and blue). But the coloronym күк can designate "bluish", "grey (dialect) about color". Синий (dark blue) is cognate with the words 'сиять or сивый' ('shine or grey'), 'черный, темный' ('black, dark') [17]. As A.F. Sitdykova notes, semantics of dark blue came to the culture of the Tatar people from pagan beliefs. Синий (dark blue) is the color of the sky, the Tengri, the use of this color designation means beauty, happiness, dream [21]. After having analyzed PhU and PU, based on the symbolic meaning of the coloronym blau, one can divide them into the following groups:

1) **uncertainty, action without purpose:** *eine Fahrt ins Blaue* 'trip without a definite goal, leap into the unknown' [22], *ins Blaue hineinfahren* – 'without a definite goal, at random, on a miracle' [22].

2) **lie, deception, illusion:** *ins Blaue hineinreden* – 'городить вздор, молоть чушь; говорить наобум' (to talk nonsense, talk rubbish, talk at large), *er lügt das Blaue vom Himmel herunter* – 'рассказывать небылицы; наговорить с три короба' (to tell tall stories, to talk nineteen to the dozen) [23], *jmdm. das Blaue vom Himmel versprechen* – 'сулить золотые горы' (to promise the earth) [22], *Von blauen Enten predigen* [23], *Er macht uns blaue Blümchen weis* [24], *Weiberlieb und Herrengunst sind nicht mehr als blauer Dunst* [25]. The Tatar language has the phraseological unit *зәңгәр күзлек аша карау* – to see everything through rose-colored glasses. The meaning of the phraseological unit 'seeing everything in a positive way' is conveyed via various color names, in the Tatar language – via dark blue, in Russian – via rosy, as well as in the German language – *durch die rosarote Brille sehen*.

3) **dream wish, happiness:** *die blaue Blume, голубая мечта, зәңгәр хыял (wild dream)*. As noted by M. Pasturo, in the symbolism of the early Western European Middle Ages, dark blue was an unimportant and unreasonable color [26]. But in the era of Romanticism, since the 1780s, dark blue and blue became popular, especially in German Romanticism, these colors were poetized. Blau acquired the symbolic meaning of 'dream wish, an unrealizable ideal'. The combination of *die blaue Blume* ('blue flower') goes back to the novel of German romantic Novalis (1772-1801) 'Henry von Ofterdingen' (1802), the main character of which is the famous German meistersinger (poet and singer). The blue flower becomes a symbol of yearning of the romantics for the mystical ideal. On the basis of the symbol created by Novalis, the meaning of the word голубой / blue in many European languages began to be formed. As a result of the semantic calquing in phraseology *голубая мечта (blue dream)* the adjective голубой (blue) acquires the meaning 'created by the imagination, unreal'. The figurative meaning of the coloronym синий (dark blue) appeared in the Russian language in the 20th century under the influence of the popular fairy tale by M. Maeterlinck "The Bluebird" [27]. *The blue bird* is a symbol of happiness; a beautiful dream, but unfulfilled. He, who finds the bluebird, will know everything and see everything [27]. *Seek after the bluebird* means to seek happiness [27].

4) **be drunk:** *voll / blau wie eine Strandhaubitze sein* - быть пьяным в стельку (be drunk as a fiddler)[22]; *Blauer Montag, volle Kröpfe, Leere Beutel, tolle Köpfe* – в воскресенье веселье, в понедельник похмелье (on Sunday – merriment, on Monday – hangover). Не то спасенье, что пьян в воскресенье (It is not a rescue that one is drunk on Sunday). *Blauer Montag* means absence from work, this leads to poverty [25], *Blauer Engel* – a drunk girl, the image was taken from the first German movietone titled „Der blaue Engel“, which was made after G. Mann's novel "Teacher Gnus". The derivatives of the adjective синий (dark blue) have acquired the metaphorical meaning of 'drunk', which we have singled out in the Russian language as well, for example, the jargons синяк, синька (bruise) (drunkard, alcoholic) [28]. A. A. Parfenova notes that in two Slavic languages - Slovak and Czech - the phrase синий понедельник / blue Monday (compare *der blaue Montag*) occurs [28].

5) **intensity:** *jemanden grün und blau schlagen* [22] – to fiercely beat somebody. In the phraseological unit *синь порох* (obsolete) with the meaning 'little, ultimate particle' we can trace the preserved the common Slavic meaning 'черный, темный' (black, dark)[27]. The intensity, strengthening of expressiveness can be observed in the Russian language: *на блюдечке с голубой каемочкой [подать, принести](on a silver platter [to hand smth to smb, to fetch])*, that is, to present the desired to smb. without the slightest effort on one's part [27].

6) **unpleasant surprise:** *sein blaues Wunder erleben* (ugs.) – 'to experience an unpleasant surprise' [22].

7) **beauty:** *etwas nicht nur um jmds. schöner/blauer Augen willen tun*, [22], *зәңгәр кашлы йөзегем кемдә булыр, минем күңелем шунда булыр* [29], *күк төймәм минем кемдәдер, минем күңелем шундадыр* [29]. *Зәңгәр күзлек кигәнгә зәңгәрдер бу дөнья; / Кара күзлек кигәнгә карадыр бу дөнья* – 'if the person wears blue glasses, then the world is blue for him, and if black glasses, the world is black' [29]. The meaning of this proverb is that the person himself decides what the world is. Here we observe the opposition зәңгәр – кара (синий – черный) в значении 'good, beautiful – bad'. Man's harmonious existence depends on his perception of the world and view of life.

8) **warning:** the phraseological unit *blauer Brief* (ugs.) is used in two meanings: 1) notification of dismissal from work, 2) warning letter from school [22]. Blue paper was used in the Ottoman Empire to write the orders for execution [30]. But the phraseological and paroemological funds of the Tatar language do not fix the combinations with a similar meaning, which would comprehend the coloronym зәңгәр.

9) **aristocratic origin:** *blaues Blut in den Adern haben, blue blood (bookish, often ironical), blue bone (bone)* - about a man of noble, aristocratic origin. It is believed that the expression implies that fair-skinned people have the veins of bluish color, and which is not observed in people with wheatish complexion [27].

10) **stupidity:** In the era of the Reformation the coloronym blau was used to designate the church leader: *blauer Bischof*. There are the preserved literary monuments to corroborate it, in particular the poems “De Gelderschen in Utrecht” (1527), in which the symbolic meaning of “false, stupid” of the coloronym blau is reflected. The following expression *den blauen Enten predigen (sagen): den dummen Menschen predigen (sagen)* has the meaning of ‘preaching to stupid people’. Doctor Paracelsus in his work “Wundarzney” uses the phraseological unit *blaue Ärzte* to name ignorant, bad doctors, in the work “Pharmacology” by Aristotle, he calls *blauer Philosoph* (‘dark blue philosopher’) [31].

Let us consider the symbolic meanings of the coloronym синий (dark blue), presented in the Russian language only:

1) **expanse:** *синее море / the dark blue sea* (people-poet) – about a faraway place. It is noted that in the folk songs, folkloric and ethnographic records, the word *mope* (sea) is often a symbol of uncertainty and perdition, and the combination of *синее море* (the dark blue sea) is used to designate a very far place, the end of the world. The constant epithet dark blue not only conveys the essence of the object but also serves as an original article of “being far away” [27].

2) **manual labor:** the example from the National corpus of the Russian language: «Линий раскола множество: Москва/ регионы, областной город / районный центр, бюрократия / трудящиеся, “белые воротнички”/ “синие воротнички”» (There are a lot of lines of split: Moscow/ regions, oblast city / capital of the region, bureaucracy / working people, white collars / blue collars). *Синий воротничок (blue collar)* – is a notion implies the belonging of a hired man to the working class. The dictionary by Ozhegov defines the word-combination «белые воротнички» (white collars) as follows: «обиходное название учрежденческих служащих в некоторых странах» (the common name for office workers in some countries). In German the word *Blaumann* is used in the meaning of ‘working cloth, overalls’.

**4. Summary.** The quantitative relation of the idioms with the coloronym in its symbolic meaning fixed in the lexicographical sources is presented in the following table:

Table 1. Quantitative analysis of phraseological and paroemological units with the coloronym blau / синий / голубой/ зәңгәр/күк (dark blue/ blue) in German, Russian and Tatar 1

Symbolic meaning	The quantity of PhU and PU with the coloronym component <i>blau</i> in the German language	The quantity of Ph and PU with the coloronym component с <i>синий/голубой</i> in the Russian language	The quantity of PhU and PU with the coloronym component <i>зәңгәр/күк</i> in the Tatar language
uncertainty, action without purpose	5	0	0
lie, deception, illusion	7	0	1
dream wish, happiness	1	3	1
be drunk	3	0	0
intensity	1	2	0
unpleasant surprise	1	0	0
beauty	2	0	3
warning	1	0	0
aristocratic origin	1	2	0
stupidity	4	0	0
manual labor	0	1	0
expanse	0	1	0

When compiling the systems of color naming blau/синий/ голубой/зәңгәр/күк (dark blue/blue) we have found some similarities and differences. In Russian and Tatar two lexemes are used to designate blue and dark blue colors.

The coloronym blau acquires the figurative meanings of ‘uncertainty’, ‘be drunk’, ‘unpleasant surprise’, ‘warning, stupidity’ in the German language, which are absent in Russian and Tatar. The metaphoric meanings of “intensity, strengthening of expressiveness”, “mental fuzziness, the state of being dead drunk” are presented in German and Russian images of the world. High frequency of explications of the meanings ‘uncertainty, action without purpose’ and ‘lie, deception, illusion’ has been revealed in the German language. It has been already established that the symbolic meanings ‘intensity’ and ‘aristocratic origin’ are inherent only in the PhU and PU of German and Russian. The symbolic meanings ‘lie, deception, illusion’ and ‘beauty’ are characteristic of German and Tatar. The meaning ‘dream wish, happiness’ has been revealed in the three languages.

**5. Conclusions .** Based on the analysis of the phraseological and paroemiological units that contain the coloronyms blau/синий/ голубой/зәңгәр/күк (dark blue / blue), we have displayed the features of linguistic color world image of the German, Russian and Tatar peoples. The ambivalence of the analyzed color names is worth noting.

**6. Acknowledgements.** The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

## References

1. Mieder W. Sprichwort – Wahrwort: Studien zur Geschichte, Bedeutung – Funktion deutscher Sprichwörter. Peter Lang GmbH, Internationaler Verlag der Wissenschaften. 1992. – 288 S.
2. Földes Cs. Deutsche Phraseologie in Sprachsystem und Sprachverwendung. Wien, 1992. – 172 S.
3. Wotjak B. Verbale Phraseolexeme in System und Text. Tübingen: Verlag Niemeyer, 1992. – 202 S.
4. Dobrovól'skij D., Piirainen E. Zur Theorie der Phraseologie. Kognitive und kulturelle Aspekte. Tübingen: Stauffenburg Verlag, 2009. – 202 S.
5. Permyakov G.L. Foundations of Structural Paroemiology. M.: Nauka, 1988. – 225 p.
6. Tarlanov Z.K. Russian Proverbs: Syntax and Poetics. – Petyrozavodsk, 1999. – 447 p.
7. Alefirenko I. F. Phraseology and Cognitive Science in Respect of the Aspect of Linguistic Post-Modernism. Belgorod: Belgorod State University, 2008. - 152 p.
8. Iana Byiyk, Elena Arsenteva, Roza Ayupova. MOTIVATED MEANING OF PHRASEOLOGICAL UNITS WITH COLORATIVE COMPONENTS IN ENGLISH AND TURKISH. THE TURKISH ONLINE JOURNAL OF DESIGN, ART AND COMMUNICATION TOJDAC APRIL 2017 SPECIAL EDITION. Vol. 7, Issue 9 / 1, September 2017. Pp. 946-951
9. Bochina, T. G., and P. Adamka. "Proverb and mythopoeic model of the world // XLinguae. – 2015. – Vol. 8 (2). – P. 18-27.
10. Zamaletdinov Radif R., Khasanzyanova Gulnara I., Sibaeva Firuza R. Reflection of Emotions in the Phraseology of the Tatar Language //HELIX. - 2018. - Vol.8, Is.1. - Pp.3004-3007.
11. Tressider J. The Complete Dictionary of Symbols. Chronicle Books, 2005. – 544 p.
12. Matandare, M. A. (2018). Botswana Unemployment Rate Trends by Gender: Relative Analysis with Upper Middle Income Southern African Countries (2000-2016). Dutch Journal of Finance and Management, 2(2), 04. <https://doi.org/10.20897/djfm/3837>
13. Brunner, José Joaquín, and Francisco Ganga-Contreras. "Factores a considerar en la reforma de la educación superior: un análisis a partir del caso chileno1, 2." Opción 34.86 (2018): 49-70.
14. Ter-Minasova S.G. Language and Cross-Cultural Communication // S.G. Ter-Minasova. – M., 2000. [Electronic Resource] – URL: <http://www.ffl.msu.ru/research/publications/terminasova-lang-and-icc/ter-minasova-yazik-i-mkk-BOOK.pdf> (Access Date: 13.05.2018).
15. Iana A. Byiyk, Elena F. Arsenteva, Natalia G. Med. NATIVE PHRASEOLOGICAL UNITS CONTAINING COLORATIVE COMPONENT IN THE ENGLISH AND TURKISH LANGUAGES/ Modern Journal of Language Teaching Methods (MJTM) // Vol. 7, Iss. 9 / 1 , September 2017, Pp. 11-16.
16. Pfeifer W. Etymologisches Wörterbuch des Deutschen. – URL: <http://www.dwds.de/wb/>
17. Garcia-Santillana, A., Rojas-Kramerb, C., Venegas-Martinez, F., & Lopez-Morales, J. S. (2017). A Model to Manage Debt through Equivalent Equations. IEJME, 12(2), 145-153.
18. Wahrig Deutsches Wörterbuch. 8., vollst. neu bearb. und aktualisierte Auflage. Gütersloh: Wissen – Media – Verlag. 2010. – 1728 S.
19. Explanatory Dictionary by E.F.Efremova. URL: <http://efremova-online.ru/>
20. Safiullina F.S. Татарча – руссча фразеологик сүзлек. – Казан: Мәгариф, 2001. – 335 б.
21. Sitdykova A. F. Towards the Problem of Definition of Basic Concept «төс» and Its Semantic Field by Way of the Example of Color Naming in Tatar. Philological Sciences. The Issues of Theory and Practice. Tambov: Gramota, 2013. № 5 (23): In 2-Volumes. V. I. p. 163-168.
22. Duden. Redewendungen. Bd. 11. 2., neu bearb. und aktualisierte Auflage.
23. Röhrich L. Lexikon der sprichwörtlichen Redensarten. Freiburg, 2001. – 1910 S.
24. Deutsches Sprichwörter-Lexicon von Karl Friedrich Wilhelm Wander. – <http://woerterbuchnetz.de/Wander/>
25. Simrock K. Die deutschen Sprichwörter. Patmos; Auflage: 1, 2003. – 630 S.
26. Pastoureau M. Bleu. Histoire d'une couleur, Paris, Le Seuil, 2000. – 216 p.
27. Birikh A.K., Mokievko V.M., Stepanova L.I. The Dictionary of Russian Phraseology. History and Etymology Reference Book. – SP.: Folio – Press, 1999. – 704 p.
28. Parfenova A.A. Blue Monday – Drunk and Lazy. – URL: [http://elar.urfu.ru/bitstream/10995/38403/1/et\\_1915\\_76.pdf](http://elar.urfu.ru/bitstream/10995/38403/1/et_1915_76.pdf)
29. Исәнбәт Н. Татар халык мәкальләре: мәкальләр жыелмасы: 3 томда – 2нче басма. – Казан: Татар. кит. нәшр., 2010. – 749 б.
30. Миллият сүзлеге: Аңлатмалы сүзлек. – Казан: Мәгариф, 2007. – 575 б.
31. Wanzeck Ch. Zur Etymologie lexikalischer Farbwortverbindungen. Amsterdam New-York NY 2003. – 430 S.