Comparative – Contrastive Analyze of Anthropomorphic Figures of Evil in English and Georgian Languages

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Abstract

The article deals with the research of anthropomorphic figures which is related to the evil in folk tales. According to this our aims to pursue a typological analysis of the English and Georgian folk tales. Our research based on Georgian and English folk tales of XX-XIX centuries as the object of research – Georgian folk tales the publishing house “Nakaduli”, Tbilisi 1976 year and the English folk tales collected by Joseph Jacobs http://www.surlalunefairytales.com/. The articles aimed to make a comparative-contrastive study of the anthropomorphic figures that are shown as evil faces in Georgian and English folk tales and it was discovered that throughout the study more similarities than differences were observed in both of the collections. It was also observed that Georgian and English folk tales represent universals expressed with the anthropomorphic figures of evil and deal with similar cultures. The article argues that anthropomorphic figures of evil in these folk tales result from the feeling of envy, jealousy, greed, dread or the struggle for power and superiority.

Keywords:
anthropomorphic figures;
anthropomorphism;
folk tales;
mythology;
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1 Introduction

Folk art is a various and interesting phenomenon. It still records a positive contribution to the development of humanity. The main formation of the genius of the people is a fairy tale, which has the largest part information of people’s outlook, despite the seeming simplicity and linearity (Yani et al., 2018; Edung et al., 2018).

Fairy folk wisdom is one of the oldest and popular genres. It was created orally by our ancestors a long time ago as they were illiterate and didn’t know to write and read. By then people memorized these orally stories by listening and conveyed to posterity by heart again.

During the many hundreds of years, these verbal fantastic stories have moved around the corners and from generation to generation. The destination of the tale was especially great as long as the script developed by the people. But neither writing nor the book did not destroy tale. It was developing and spreading alongside the writers because it had its own function and tradition.

2 Materials and Methods

As it is known, the folklore tale is seen as related to the elements of the internal unity of the system caused by the formation of ideological and psychological content, motives, stories, genre composition and artistic styles of the signs.

3 Results and Discussions

The articles aimed to make comparative study anthropomorphic figures of evil in Georgian and British folk tales and it was discovered that throughout the study more similarities than differences were observed in both of the collections. It was also observed that Georgian and British folk tales represent universal psychological problems and deal with similar anxieties, regardless of culture.

The article argues that the anthropomorphic figures of evil in these fairy tales result from the feeling of envy, jealousy, greed, dread or the struggle for power and superiority. In these selected tales, the action of the anthropomorphic figures of evil is observed in the form of theft, violence, torture, transformation or even murder.

The term anthropomorphism is derived from the Greek words Anthropos (human) and morphe (form). Until the latter half of the nineteenth century, this term referred to the practices of attributing deities with humanlike characteristics or bodily form, but in the first decades of the twentieth century, anthropomorphism came to be regarded, in a pejorative sense, as the attribution of uniquely human characteristics to nonhuman animals (Molloy, 2006; Bahri, 2017; Nazara et al., 2019).

Folk tales are the artistic chronicle of the fight against evil. As for the plot of Georgian and English folklore, there are many names between two different languages of folk tales that served as a symbol of evil. On the basis of our research it is outlined that in Georgian and English folk tales as a symbol of evil there has been proved:


In English, we have found out: Giants: „Galligantua”, „Cucullin”, „Cormoran”, „Blunderbore”, „Sorcerer”, „Witches”, „Ogre”, „Ogress”, „Warlock Merlin”, „Dragon”, „Monster”, “Stepmother”.

The difference is minor between the languages. It has been revealed that all magical folk tales reflect in the relation of contradiction where kindness always wins.

One of the important supernatural beings in Georgian fairytales is the giant called Devi, a representative of the principle of evil, but with certain limitations, neither incorporeal nor immortal, but half demon half man, i.e. an unclean spirit in the form of a giant. He is subject to death even a man can kill, cheat and terrify him; he can marry a woman. His nature is also ambivalent like the snake: sometimes he is an enemy but sometimes a friend of the hero (Gogiashvili, 2013; Bahri et al., 2018; Subawa et al., 2019).

Devi (გვარი) - Many-headed ogres whose heads can regenerate if any of them are cut off. These malevolent giants live in the underworld or in remote mountains, where they hoard treasure troves and keep their captives.

In Mythology, ogres are often depicted as inhumanly large and tall and having a disproportionately large head, abundant hair, unusually colored skin, a voracious appetite, and a strong body. Ogres are closely linked with giants and with human cannibals in mythology. In both folklore and fiction, giants are often given ogre-like traits (such as the giants in "Jack and the Beanstalk" and "Jack the Giant Killer")

There has been proved the example from the English folk tale "Jack the Giant Killer". "So the ogre went off, and Jack was just going to jump out of the oven and run off when the woman told him not. "Wait till he's asleep," says she; "he always has a snooze after breakfast. Well, the ogre had his breakfast, and after that, he goes to a big chest and takes out of it a couple of bags of gold and sits down counting them till at last his head began to nod and he began to snore till the whole house shook again."

There are various kinds of witches in Georgian folk tales. One of them is "devis deda {დევის დედა} - "the mother of the devi". She is dangerous but if the hero speaks politely and respectfully to her, she will help him.

Further witches in Georgian folk tales are "dedaberi {დედაბერი} - The old wise woman. All of them have an ambivalent nature. Whether they show their negative power depends on the hero’s behavior. (Gogiashvili, 2013)."
It is noted that in Georgian folk tales there are various kinds of portraits of dedaberi (debliame) – (the old wise woman). Among them are: „dedaberi ogre’s wife” – (an old treacherous woman), “Jewel ogre debliame” – (beldame), „dedaberi rainbow” – (an old healer woman). An old treacherous woman is a liar, like Al. Glonti notes (Glonti et al., 1963), she is an example of Georgian folk tales.

“Dressed in a headscarf, an old woman, a spiderhead crone, a large woman, a liar and a treacherous woman, a lying and treacherous woman, and she wore a cloak of red color, a cloak of black color, a cloak of white color, and she wore a cloak of scarlet color” (Georgian folk tales, 1963) (gamis gasatevd ert dedaberian mivedi. Dedaberma jer vari mitxra, magram oqroti saves qisa rom davanaxe, damtanxmda da shin shemishva. Dedaberma pulebi rom daigula, mashine xalxs sheatyobina da mteli sopeli tavze damca. Tsamartves ogroebit savse qisa da ert bnel kharoshic hamagdes) - “I went to Dedaberi to spend the night. The mother has just refused me yet, but when I saw a purse full of gold, she agreed to me and gave me her place where she lived. When Dedaberi kept the money, she immediately informed the people. They took me the whole gold and drop in a dark pit” [Translated by Tamar Shiukashvili].

Kudiani (kudiana) - A type of hideous hunchbacked witch, having large teeth and a tail, from the latter of which her name is derived (kudi, კუდი, “tail”) http://www.wikiwand.com/en/Georgian_mythology. She is a form of evil. Outwardly she is a kind with a sweet word that mocks her sacrifice, materially she has a bad and evil soul. She takes different poses to persuade naive people younger and give them a trap. Because of this people called her a Beldame (Glonti et al., 1963).

One morning when the mother was away from the house, jealous and childless Kudiani Dedaberi (beldame) came in their garden. Kudiani Dedaberi (an old treacherous woman) is a doctor. In one cycle of folklore stories, she is treated people as a doctor (Glonti et al., 1963). „mashinve xalxs sheatyobina da mteli sopeli tavze damca. Tsamartves ogroebit savse qisa da ert bnel kharoshic hamagdes] - “I went to Dedaberi to spend the night. The mother has just refused me yet, but when I saw a purse full of gold, she agreed to me and gave me her place where she lived. When Dedaberi kept the money, she immediately informed the people. They took me the whole gold and drop in a dark pit” [Translated by Tamar Shiukashvili].

In Georgian folk tales sometimes Dedaberi (an old healer woman) is a doctor. In one cycle of folklore stories, she is treated people as a doctor (Glonti et al., 1963). „mashinve xalxs sheatyobina da mteli sopeli tavze damca. Tsamartves ogroebit savse qisa da ert bnel kharoshic hamagdes] - “I went to Dedaberi to spend the night. The mother has just refused me yet, but when I saw a purse full of gold, she agreed to me and gave me her place where she lived. When Dedaberi kept the money, she immediately informed the people. They took me the whole gold and drop in a dark pit” [Translated by Tamar Shiukashvili].

In Georgian folk tales, in English tales, there are also revealed one of the evil faces of the woman and it is called – Witch, Sorcerer.

Old English witch "female magician, sorceress," in later use especially "a woman supposed to have dealings with the devil or evil spirits and to be able to perform supernatural acts" http://www.etymonline.com

The action of Witch is clearly seen in one of the examples of English folk tales.

“The third daughter says to her mother: Mother, bake me a bannock, and roast me a collop, for I’m going away to seek my fortune. Her mother did so, and away she went to the old witch. She bade her look out of her back door, and see what she could see. She did so; and when she came back, said she saw naught. The second day she did the same and saw naught. The third day she looked again, and on coming back said to the old wife, she saw naught but a great Black Bull coming crooning along the road. “Well, quoth the old witch, “yen’s for you.” On hearing this she was next to distracted with grief and terror, but she was lifted up and set on his back, and away they went” http://www.surlalunefairytales.com/authors/jacobs/moreenglish/blackbull.html

In the English folk tale, there is one such face, "Warlock Merlin". The etymological dictionary explains: "Warlock" - Old English waerloga "traitor, liar, enemy, devil," [http://www.etymonline.com](http://www.etymonline.com)

So Childe Rowland said good-bye to the good queen, his mother, and went to the cave of the Warlock Merlin. "Once more, and but once more," he said to the Warlock, "tell how man or mother's son may rescue Burd Ellen and her brother's twain."

In many Georgian folktales, we have found one of the figures of evil Gveleshapi - a feature, a supernatural being with an ambivalent character: the Gveleshapi ("snake-whale") which represented the dragon. In general, the word dragon in the folklore of the peoples of Europe (as well as its variants such as German Drache, English dragon) is derived from the Latin word Draco, which means 'snake' (Gogiashvili, 2013).

In English folk tales, unlike Georgian, there has revealed the "Dragon" and "Monster". According to the etymological dictionary, Dragon is explained as follows - a fabulous animal common to the conceptions of many races and peoples, from Old French dragon and directly from Latin Dragoness (nominative Draco) [https://www.etymonline.com](https://www.etymonline.com)

In etymology, Monster derives from the Latin monstrosus or unusual thing [https://www.etymonline.com](https://www.etymonline.com)

In many English tales, it has been outlined that we have found the Dragon as a synonym of Monster. "And soon he heard it coming, roaring and raging from afar off, and at last it came near, spitting fire, and with a tongue like a great spear, and you could hear it roaring for miles, and it was making for the place where the king's daughter was staked down. But when it came up to them, the lad just hit it on the head with the bladder and the dragon fell down dead, but Before it died, it bit off the little boy's forefinger" [http://www.surlalunefairytales.com/authors/jacobs/moreenglish/littlebullcalf.html](http://www.surlalunefairytales.com/authors/jacobs/moreenglish/littlebullcalf.html)

In Georgian tales there are spread the figures of evils such as: ქაჯური - {tsyeuli}, გველეშაპი - {avsuli}, ოვიჭი - {qaji}.Kaji (ოვიჭი) - A race of spirits who are often portrayed as magic-wielding, demonic metal-workers (compare Sons of Ivaldi). They lived in Kajeti (ქაჯური) and had magic powers that they used against humans [http://www.wikiwand.com/en/Georgian_mythology]

Tsyeuli (ქაჯეთი) - has all the attributes of the wicked. Sulkan-Saba Orbeliani explains Tsyeuli (ქაჯეთი) as cursed" (Orbeliani, 1949). This term is often synonymous with function. Even today, we are often used to describe the "Snake" in oral speech. According to the folk tales, Tsyeuli (ქაჯეთი) is called Avsuli (ავსული) and it is a symbol to release of a man from the evil spirit". In Georgian folk tales, Avsuli (ავსული) is called გველეშაპი - {avsuli}. Stepmother is also related to the evil in both research languages. The term "stepmother" is defined by the Cambridge Dictionary of English - the woman who is married to someone's father but who is not their real mother [https://dictionary.cambridge.org/dictionary](https://dictionary.cambridge.org/dictionary), who is often evil, jealous to her stepchild in folk tales. The figure of the stepmother as Georgian folk tales so the English folk tales are actually not really different from the figure of other stepmothers.

Stepmothers are almost invariably depicted as wicked, the stepchild as their completely innocent victim. This may be explained in terms of both the one-dimensional character of the folktale (Watson, 1995).

The stepmother was angry, but she pretended not to mind the loss. She said to the child: "Come, lay your head on my lap that I may comb your hair." So the little one laid her head in the woman's lap, who proceeded to comb the yellow silken hair. And when she combed, the hair fell over her knees and rolled right down to the ground. Then the stepmother hated her more for the beauty of her hair; so she said to her: "I cannot part your hair on my knee, fetch me an axe." So she fetched it. Then said the stepmother, "I cannot part your hair with a comb, fetch me an axe." So she fetched it [http://www.sacred-texts.com/neu/eng/eft/eft04.htm](http://www.sacred-texts.com/neu/eng/eft/eft04.htm)

In Georgian folk tales "Tsica" "The stepmother learned the story about the friendship between the bull and the boy and get worse. She realized that she could not do anything until her stepchild had a tsica in his sideways, and decided to get rid of it. She pretended that she was ill and asked her husband to help her.

4 Conclusion

In conclusion, Folk tales, first of all, are fictional fights against evil. In Georgian folk tales the symbol of evil is demonstrated: ღუჯუ - {devi}, ღუჯუბუღჯი - {devisdeda}, კუდიანიდედაბერი - {kudianidedaberi}, ქაჯეთი - {tsyeuli}, გველეშაპი - {avsuli}, ოვიჭი - {qaji}, ქაჯეთი - {gveleshaphi}. In English the evil face
is shown as: "Sorcerer", "Giant", "Witches", "Ogre", "Ogress", "Warlock Merlin", "Dragon", "Monster", "Stepmother".

After comparative-contrastive analyses of our research, we find out that the anthropomorphic figures of evil are the cultural universals in both research languages. The distinction between the analytical languages in this respect is insignificant. Rarely, however, in both fairy tales, their goal is humane.

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The author has a responsibility for the conception and design of the study. The author has approved the final article.

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