

Symbolic of black in the Yakut and Japanese poetry (through the example of poems by Ivan Gogolev and Takamura Kotaro)

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Abstract. This paper is devoted to the issue of color symbolism in poetic text. The relevance of this study is in the fact that the specificity of the linguistic worldview of the people speaking this language is revealed through color epithets in a literary text. The purpose of the study is to identify the symbolism of black color in the poems of Ivan Gogolev and Takamura Kotaro, which will reveal the features of the traditional color symbols of the Yakuts and Japanese. The authors use a systemic, holistic, functional approaches in the study of a work of art, historical-literary and comparative-comparative research methods. The scientific novelty of the research is in the fact that the poetry of Ivan Gogolev and Takamura Kotaro was first considered in terms of the identification of the specific characteristics of color symbolism in works of art. As a result, the authors state that the black color in the culture of Sakha and the Japanese traditionally carries different semantic meanings, denoting practically opposite meanings: "xapa" (black) – "lower", "difficult", "bad / evil"; "Kuroi" (black) – "solemn", "wise". With all the differences, it can be noted that in these cultural traditions, a subtle perception of color symbolism is preserved, which is often expressed in numerous shades and half shades. Moreover, the main lexical expression of the color epithet "black" is expressed by a single adjective in both Yakut and Japanese.

1 Introduction

The perception of color as a part of the perception of the world forms the national-cultural worldview. "The individual author's worldview is set by a combination of multilevel linguistic and paralinguistic means. One of the linguistic levels can be attributed to the color range used by the author in his poetry to create a poetic alternative world" [1, p. 177].

The relevance of this study is in the fact that the color designations used by authors in prose and poetry reflect not only feelings and emotions, but, to a greater extent, the traditional worldview of the people.

The purpose of this study is to identify the symbolism of black color in poems in Japanese and Yakut languages, which will reveal the features of traditional color symbols.

The study of color designations is the object of scientific knowledge of many interdisciplinary studies. In linguistic works, there is the use of several terms such as color designation, color vocabulary, etc., and linguistic diversity is highlighted in cultural, psycholinguistic, cognitive and historical and cultural aspects [2], [3], [4], [5].

2 Materials and methods

In literary works, the study of color designations occurs both at the level of word semantics and at the level of the text, as one of the artistic techniques, the content element of the author's text [6], [2], [7], [1].

The most widespread are the terms "color designation" and "coloratives", which are understood as various linguistic or speech units. They include a root morph and they are semantically or etymologically associated with the expression of a color trait. Such units, possessing nominative, figurative and symbolic meanings, represent a special layer of vocabulary reflecting the ethnopsychological and cultural characteristics of the people speaking this language [1-3].

We talk about the symbolic and emotional functions of the color word in a literary text, emphasizing the importance of color designation not only as a pictorial means, but also as a means that reveals the subtext, expresses the thoughts and feelings of the heroes, builds their vision of the world and determines the emergence of a special emotional mood in the literary text.

In the framework of the functional approach, color designations are considered as "intensifiers of expressiveness and depiction of speech. They correlate with a number of tropes and stylistic figures that are actualizers of the pragmatics of the statement" [8, p. 21]. The use of color is reasoned by the desire of the author to create a certain emotional mood, the material world, the image and feelings of the characters.

The comparative approach allows obtaining information about the specific linguocultural features of color designations that determine the models of world perception and worldview. The authors use a systemic, holistic, functional approaches in the study of a work of art, historical-literary, comparative-comparative research

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methods. The scientific novelty of the research is in the fact that the poetry of Ivan Gogolev and Takamura Kotaro was first considered in terms of the identification of the specific characteristics of color symbolism in the works of art.

The material for the study was the collection of poems by Ivan Gogolev "Өксөкүлээх сэргэ" ("Hitching post with a sacred eagle") [9] and Takamura Kotaro "Poems about Chieko" [10], "Poems about sculpture" [11]. The methodological basis of the study was the works of O.A. Anischeva, E.P. Bagirova, L.V. Gataullina, L.A. Usmanova, L.Kh. Kharaeva, L.L. Gabysheva, E.V. Savvina, O.A. Melnichuk.

3 Results and Discussion

3.1 Symbolism of black color in Yakut poetry

Ivan Mikhailovich Gogolev-Kyndyl (1930–1998) is the people's poet of Yakutia, one of the brightest representatives of Yakut literature of the twentieth century. He is also known as a prose writer with his novel-trilogy "Хара кыталык" ("Black Siberian Crane"), in which he was one of the first to address the topic of shamanism. His works have been translated into several languages, including Russian. In this work, the author's translation of the examples was used, since in the course of the study it was found that the color epithet was often not reflected in translations into Russian.

"The Sakha people perceive color in close connection with nature. Colors of the Yakut nature – "үрүн, маҕан" (white), "хара" (black), "күөх" (green, blue, blue) are the traditional favorite colors of the Yakuts. The color perception of the ancient Yakut, formed over the centuries, reflected the mythological parallelism of the micro- and macrocosm, the three-dimensionality of the world, the universe: white is the upper, divine world, green is the middle, sunflower world, black is the lower world" [12, 151–153].

"The color epithet "хара" (black) contains in its meaning the concept of impurity, black appears in olonkho as an attribute of the Lower World" [12, 11]. Black color in the Yakut language, as in many other languages, carries a negative character. "For Sakha, black is a symbol of evil, darkness, dirt (хара санаалаах киһи – a man with black thoughts; villain, villainous); a symbol of mourning" [7, 48]. "In the social aspect, the sign "black" was correlated with the lower strata of society: хара киһи, хара дьон – "Black man, black people", i.e. poor man, commoner. Үрүн унуохтаах киһи – "a man of the white bone" about an epic hero" [12, 5].

In addition to contrasting "black and white" as "good and bad", "Upper world and Lower world", in the Yakut language there was a kind of classification of objects and signs by color. Thus, the Yakuts called the left, northern half of the house "хара дьэ" (black house), the southern, right side was called "үрүн дьэ" (white house). Livestock was also divided into "white and black": horses are "үрүн сүүрүк" (white horse), cattle - "хара сүүрүк" (black horse). Dairy food is called "үрүн

ac" (white food) as opposed to meat food "хара ac" (black food) [12, 5].

The color epithet "black" is often used in poems by Ivan Gogolev. In most cases, "хара" (black) is used to indicate the color of an object. It occurs when describing animals and birds ("хара саһыл" (black fox) [9, 81], "хара суор" (black crow) [9, 390]), but most often when describing a person's appearance: "хара харах хараначчы" (black-eyed swallow) [9, 16], "хара харах" (black eyes) [9, 393], "хара баттабын" (your black hair) [9, 65]. In the description of the appearance, black hair color also has the additional meaning of youth, young age. In the author's lines, the description of an elderly man with gray black hair is more common – "хара чанчыкпын хаһын хаарыйдаҕа" (my black temples were touched by gray hair) [9, 328].

There is the use of the color epithet "хара" (black) with a negative connotation in the meaning of "bad, evil": "хара дьай" (evil spirits), "хаххалыыр хара санаа" (crushing black thoughts). Most often, the author uses this meaning in poems on military topics, for example, comparing fascism with the black plague as some kind of terrible pandemic that got many lives:

*«Кун анныттан симэлийдин
Фашист хара чумаата!»
(Let it disappear from the face of the earth
Fascism is a black plague!) [9, 59]*

The national specificity of color designations is most clearly showed not by the colors themselves, but by their combinations or shades [13]. The color designation "хара" has several shades: "буор хара" (earthy black), "хара суу" (black with a silvery sheen), "ыас хара" (resinous black), "үлүйбүт хара" (dirty black), "хара бараан" (dark brown), etc. The shade used by the author to describe the night at the height of the war, when a young soldier dies, was interesting:

*Саманнык түүн буолбатах,
Өһөх хара түүн этэ,
Унуор харбаан туораабыта
Буойун саха кинитэ.
(That night was very different
Blood black
When that young
soldier swam this river) [9, 23].*

In this example, the color epithet "өһөх хара" (black with a reddish tint) very clearly shows the terrible tragedy of that night, where the red tint of black symbolizes ruthless bloodshed, the human tragedy of war as a whole.

In general, it can be argued that the color epithet "хара" (black) in the poetry of Ivan Gogolev expresses not only universal concepts, but also national and cultural specifics. It is in poetry that through color designations the author expresses his attitude, feelings,

experiences, verbalizing semantic meaning with the linguistic worldview.

3.2 Symbolism of black color in Japanese poetry

In addition to the basic universal colors in Japanese culture, there are a fairly large number of different shades. An interesting fact is that the names of colors and shades are denoted by the names of natural carriers of color: "arahairo" (the reverse side of leaves and grasses) means a greenish-ash, dull shade; "uguisuiro" (the color of the wings of the Japanese nightingale) – grayish-bluish-greenish; "akuiro" (cooled ash) – whitish-gray, etc.

Black color in traditional Japanese culture is a symbol of nobility, experience and wisdom. For example, it is common to wear black at the wedding of children, black color of the belt symbolizes the highest rank in many martial arts.

In Japanese proverbs, black is combined with white to show opposition. For example, there are the following proverbs, which include both black and white:

黒白を弁ぜず

(do not distinguish between black and white),

黒牛白犢を生む

(black cow has a white calf)

The first proverb is about a person who can not distinguish good from bad, necessary from unnecessary, and the second one shows that contrasting black and white colors, shows that luck is not always good luck, and unhappiness is not always bad luck, which seemed like luck can lead to misfortune, but what seemed like misfortune is fortunate.

In other meanings, "black" is used to mean "important, major" – 女房は家の大黒柱 (wife is the black pillar of the house) – which means that a wife is the center of the house, a keeper of the hearth).

Takamura Kotaro (1883–1956) is a bright representative of 20th century Japanese poetry. As a symbolist poet, he became famous due to the lyric poems of the collection Poems about Chieko, dedicated to his deceased wife.

Black color in the poetry of Takamura Kotaro is found in different semantic meanings. In most cases, it is used in a direct meaning, indicating the color of an object ("kuroki tsuchi wo fumeri" (walking on black ground), "kuroi kemuri" (black smoke) [10].

It also occurs in the meaning of "wise", reflecting the national and cultural specifics of color symbols: "kurobotoke sama" (wise Buddha) [11].

It is interesting to compare eternal love with a black rose in the poem "Rodin in the Garden" [11]: "kurobara no you na eien na ai" (eternal love, similar to a black rose). Such a comparison is a vivid example of the expression of the Japanese aesthetic worldview "mono-no-avare", which is revealed in the perception of beauty in the ordinary and simple, but at the same time it

presupposes a dreary contemplation of the transience of the world. According to the conceptual principles of "mono-no-avare", it can be stated that nothing is eternal in this world like death, so the poet compared endless love with a black rose as a symbol of sadness.

However, in the poetry of Takamura Kotaro, there is also a more European understanding of color designation. For example, the use of "black" in the poem "Fear":

あの蒼黒い空に汗ばんでゐる円い月だ
世界を夢に導き、刹那を永遠に置きかへようとする月だ

(In this blue-black sky, the round moon is sweating. The moon leading the world to a dream, turning a moment into eternity) [10]

In this poem, the full moon is like a path to a dream among the blue-black sky. The sky in these lines is not just "black", but more hostile black, cold, symbolizing a world full of hardships and problems.

In a negative sense, the color epithet "black" is found in the poem "The Journey of Owl":

森のくらのやみに住む梟の黒き毒に染みたるこゝろ
ちまたと木々にひびき

...

わが耳は夜陰に痛みて。

(The voice of an owl living in the darkness of the forest, penetrating with black poison,

It sounds in the city and between the trees -

My ears ache in the dead night) [10]

In this poem, the image of an owl appears in the allegorical figure of night, traditional for European culture. The voice of owl, like the coming darkness, is compared to the penetrating black poison that makes the ears ache and drives the author crazy. The use of the color epithet "black" in this particular example is dictated by the desire not only to indicate the darkness of the night, but also, possibly, to emphasize the "harmfulness" of the penetrating poison. The author enhances the emotional component, giving imagery to this comparison. The use of the color epithet "black" in the meaning of "bad, harmful" can be explained by the influence of Western culture, where black is traditionally a symbol of evil, misfortune and mourning.

Undoubtedly, color designations have an amplifying function in the poetry of Takamura Kotaro, imparting imagery to poetic speech and emphasizing traditional symbolism.

4 Conclusion

Color epithets are studied in connection with the ethnocultural component and reflect the national specifics of the poet's worldview.

As an essential characteristic correlated with a moral, ethical and aesthetic assessment, a semiotic and value worldview of a given national culture, color appears as one of the central categories of conceptual and linguistic pictures of the world, which allows talking about color perception, ethnic color mentality, color universals, and in general about the color worldview.

Thus, through the example of the use of the color epithet "black" in the poetry of the Yakut and Japanese poets, the polysemantic and multifunctionality of the color epithet "black" is revealed. Moreover, intercultural differences and similarities are also revealed. In the poems of Ivan Gogolev, through the color epithet "xapa" (black), the expression of the traditional worldview of the Yakuts prevails in the meaning: "inferior", "difficult", "bad/ evil". It can be stated that in the poems of the Yakut poet, it is possible to trace the traditional perception of color, which has been formed over many centuries, which reflects the three-dimensionality of the perception of the universe.

The use of color shades in the texts of poems can be attributed to the specificity of the author's self-expression of Ivan Gogolev, when the meaning of the image is enhanced through shades and half shades and a clearer perception of the symbol is acquired.

In the poems of the Japanese poet Takamura Kotaro, the culturally specific component in black symbolism is revealed not only in the meaning of "wisdom", "triumph", but it also acquires the additional meaning of "the sad charm of things", one of the basic principles of aesthetics characteristic of Japanese culture in general. However, with all the traditional perception of color in the poems of the Japanese poet, there are examples in which the color epithet "black" is used in the meaning of "evil/ bad". This is explained not only by the influence of Western culture on the development of Japanese literature, but most likely indicates the universality of such basic color as "black".

Thus, it can be stated that black color in the culture of Sakha and the Japanese traditionally carries a different semantic meaning, denoting practically opposite meanings.

Taking into account all the differences, it can be noted that in these cultural traditions, a subtle perception of color symbolism is preserved, which is often expressed in numerous shades and half shades. Moreover, the main lexical expression of the color epithet "black" is expressed by a single adjective in both Yakut and Japanese.

In the Yakut and Japanese poetry of the 20th century, color designations are one of the main categories, reflecting information about the colors of the surrounding nature, the material world, the originality of ethnic traditions and the peculiarities of the artistic worldview.

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