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Peculiarities of the Color Epithets Functioning in the Yakut Heroic Epic Olonkho Text

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Abstract

This article devoted to the semantics of color epithets in the text of the Yakut heroic epic olonkho analysis, as well as to the peculiarities of their functioning in the epic text. An epithet, as an artistic and visual mean, has been attracting the interest of linguists since ancient times. Theoretical and methodological basis of the research consists of the works of A.N. Veselovsky, A.A. Potebnya, V.M. Zhirmunsky, V.Ya. Propp, S.Y. Neklyudov, S.L. Neveleva, as well as of the works of the Yakut scientists I.V. Pukhov, G.U. Ergis, P.A. Sleptsov, N.I. Filippova, V.V. Illarionov and other epics of the Russian Federation peoples researchers. The study of color epithets semantics and their functioning in the text of the Yakut heroic epic olonkho has the purpose of expanding linguistic knowledge about national-cultural specifics of the Yakuts, saved in the epic of olonkho. The relevance of this work lies in the fact that the subject of research – color epithets – is a significant part of the epithet layer in the olonkho text, thus, study of them contributes to a systematic analysis of the vocabulary of the Yakut heroic epic olonkho as a whole. Color epithets are a set of color adjectives “үрүн/ман(5)ан” *white*, “хара” *black*, “кыһыл” *red*, “аалай” *scarlet*, “араҕас” *yellow*, “борон” *gray*, “күөх” *green/light blue/blue*. The object of the research is based on the texts of academic editions of “Nyurgun Bootur the Swift” olonkho by K.G. Orosin, “Kyys Debiliye” olonkho by N.P. Burnashev, “Mighty Er Sogotokh” by V.O. Karataev and “Obstinate Kulun Kullustur” by I.G. Timofeev-Teploukhov. At the initial stage, in the paper used the methods of computer analysis for the selection of color epithets from the olonkho text array, further, to characterize the color epithets and the determined words – methods of dictionary definitions analysis, as well as methods of quantitative, descriptive, contextual and comparative analysis. As shown by the study, color epithets are used in the text of the Yakut olonkho in the description of literally all elements of the epic narrative: time, place, appearance, clothing of heroes, weapons of heroes, their emotions and magical properties. It is established that the informativeness of color epithets, inherent into the semantics of the word and revealed in the combinations of color epithets with determined words, is very large – they express the worldview of the Yakuts, their attitude to the world, their assessment of the environment.

Keywords: Color epithets, “үрүн/ман(5)ан” *white*, “хара” *black*, “кыһыл” *red*, “аалай” *scarlet*, “араҕас” *yellow*, “борон” *gray*, “күөх” *green/light blue/blue*, Determined word, Epic formula, Denotative meaning, Connotative meaning.

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Introduction

Color adjectives, along with the terms of kinship, are numerals, somatisms to the most ancient layers of vocabulary of any national language. In the modern world, when Yakut language speakers can meet with native epic on paper only, and have not been absorbing since childhood listening to olonkho performers, olonkho text is hard to understand for native language speakers, who is only at a conversational level. Therefore, the idea of “interpretation” of the folklore word and, in particular, color epithets in the text of the Yakut heroic epic olonkho in this work is both relevant and interesting equally. Color epithets represent a significant part of the epithets in the text of olonkho and, thus, its study contributes to the systematic analysis of the vocabulary of the Yakut heroic epic olonkho as a whole. Color epithets are a set of color adjectives “үрүҥ/ маҥ(5)аҥ” *white*, “хаҥа” *black*, “кыһыл” *red*, “аалай” *scarlet*, “араҥас” *yellow*, “борон” *gray*, “күөх” *green/light blue/blue*, standing in attributive position before a noun. The epithet, as an artistic and visual means, attracted the interest of linguists since ancient times. Russian scientists at the forefront of the study of the epithet were A.N. Veselovsky, A.A. Potebnya, V.M. Zhirmunsky, V.Ya. Propp, S.Y. Neklyudov, S.L. Neveleva, etc. V.Ya. Propp rightly argues: “We can say that epithet is one of the main figurative means of the epic. ... The epithet gives the noun an exact visual or certainty, forcing the listener or reader to see or perceive the subject as it wants the singer, as it is necessary for the narrative” (Propp, 1958, p.524). A.I. Galperin characterizes the epithet as an expressive means based on the allocation of qualities and characteristic of the described phenomenon that the epithet always has the emotional meaning or emotional coloring (Galperin, 1958, p.138). L.Ts. Sanzheeva emphasizes that in the text of the epic epithets “have great artistic expressiveness and contribute to the creation of vivid images. Adjectives, which have been used in a figurative sense, or, more precisely, epithets perform additional semantic, expressive-emotional function” (Sanzheeva, 2011, p.287). In recent years, there have been many works on the study of epics of the peoples of the Russian Federation, in which in one way or another attention is paid to color epithets. According to the testimony of ethnographic materials associated with the mythological worldview, the Abkhaz have a special semantics of color epithets “red” (color close to their spirit, a very respected and revered, able to cure ailments) and “white” (symbolizes goodness, welfare) (Kogonia, 2014, pp.56-57). V.V. Salykova, considering coloration vocabulary in the language of Xinjiang Oirat and Kalmyk versions of the epic “Dzhangar”, focuses on the definition of the nouns semantics, combined with color epithets and their thematic differentiation (Salykova, 2013, pp.33-35). S.E. Bachaeva, in addition to the basic color adjectives, which are one-piece in structure, considers other *derivative* color names that occur in the Kalmyk epic, the focus of the researcher – the distribution of the color epithets for types of education, not more (Bachaeva, 2015, pp.86-96).

A certain contribution to the study of folklore epithet was made by Yakut folklore researchers such as V.I. Pukhov, G.U. Ergis, P.A. Sleptsov, N.I. Filippova, E.S. Sidorov, V.V. Illarionov, N. A. Ahanyanova et al. G.U. Ergis acknowledged that in the descriptive parts of olonkho the epithet is the main visual means (Ergis, 1947, p.8). In the article “Poetic syntax of the olonkho and the nature of epic epithetation” (1991), N.A. Ahanyanova investigated the function of definitive combinations and their place in the artistic part of the oral compositions. Proper names of the Yakut olonkho characters were the subject of N.I. Philippova`s study (1974, 1978). However, it should be emphasized that they considered the epithet as if in passing, turning to the consideration of individual issues on the epic olonkho.

In this study, we take as a basis following definition of the epithet: “Epithet is a kind of trope, a definition that gives the expression imagery and emotionality, emphasizing one of the signs of the object. The epithet distinguishes and emphasizes some sign with an emotional purpose” (Theory of literature: Work of art analysis). Material of the study based on 702 example of color epithets usage (including “үрүҥ/ маҥ(5)аҥ” *white* – 297 times, “хаҥа” *black* – 281 times, “кыһыл” *red* – 43 times, “аалай” *scarlet* – 7 times, “араҥ(5)ас” *yellow* – 28 times, “борон” *gray* – 7 times, “күөх” *green/light blue/blue* – 39 times)

extracted by computer processing from the texts of academic editions of “Nyurgun Bootur the Swift” olonkho by K.G. Orosin (hereinafter abbreviated as NB), “Kyys Debiliye” olonkho by N.P. Burnashev (abbreviated KD), “Mighty Er Sogotokh” by V.O. Karataev (abbreviated ES) and “Obstinate Kulun Kullustur” by I.G. Timofeev-Teploukhov (abbreviated KK). In the examples used translations on Russian language by G.U. Ergis, P.E. Efremov, N.V. Emelyanov, S.P. Oyunskeya taken from the appropriate editions of olonkho texts. In the interpretation of the words meanings used “Dictionary of the Yakut language” by E.K. Pekarsky in three volumes, dictionary definitions from the dictionary is given with an indication of columns (**col.**), not pages. This article discusses 702 color epithets. Examples with color epithets are given with the numbering of poetic lines (**lin.**), not pages. Color epithets denoting lear, and in combination “үрүн/кыһыл көмүс” *silver/gold* will not be considered. Dictionary definitions have been sufficiently analyzed in the dissertation works of Yakut researchers, color epithets – because they are included in the name of the precious metal and are epithets that express mostly the property of the object not by color, but by the material from which it is made. In the text of the Yakut epic color epithets are expressed by color adjectives standing in the attributive position before the noun. Being considered color epithets can be divided into simple, expressed by one of the color adjective (хара тыа *dark forest*, күөх далай *blue abyss*) and complex, expressed by several adjectives of color (араҕас маҕан лампаадалаах *with light yellow lamp*, үрүн маҕан ордуугун *bright expensive settlement*, күөх хара санаа *dark angry thoughts*).

Methods

The initial collection of material for the work was carried out using the method of computer processing, which allows to extract from the olonkho text specified color adjectives. The quantitative method helped to determine the frequency of each of the considered color epithets usage. In the interpretation of the words meanings used the three-volume “Dictionary of the Yakut language” by E. K. Pekarsky, the analysis of dictionary definitions is carried out. In the work also applied a descriptive method to show the denotative meaning of each color epithet and its determined words. For a complete understanding all the examples with color epithets are included to the study in the composition of epic formulas (hereinafter abbreviated e/f), which is a minimal context, taken from the text of the whole epic. In the Yakut epic “each epic formula consists of several verses related to each other in meaning and architectonics of the verse. The main idea of the verse is concentrated on the prop words combination” (Illarionov, 1988, p.75). The use of contextual analysis methods allowed us to trace the expansion of the color epithets values in different contexts. At the final stage of the research a comparative method helped to identify similarities and differences in the use of color epithets “үрүн/ ман(5)ан” *white*, “хара” *black*, “кыһыл” *red*, “аалай” *scarlet*, “араҕас” *yellow*, “борон” *gray*, “күөх” *green/light blue/blue* and in conjunction with all the previous methods to reveal the peculiarities of their functioning in the olonkho text.

Epithets Expressed by Color Adjectives

“үрүн/ ман(5)ан” *white* and “хара” *black*

The number of samples indicates on the most frequent use in the text of the Yakut epic of color epithets “үрүн/ ман(5)ан”, which are synonymous and denote the white color (297), and the color epithet “хара” black (281). The interpretation of the lexemes values we are interested in, are given in the dictionary by Pekarsky as: **үрүн**: 1. White (opposite хара); 2. White. Light, clean (Pekarsky, 1959, Vol. 3, col.200). – The lexeme “үрүн” has two meanings and these two meanings can act as an epithet. **Маҕан = манан**: 1. White. 2. Whiteness (of face), white suit of horse cattle (Pekarsky, 1959, T. 2, col.1499-1500). – given three values, of which in two lexeme “ман(5)ан” can act as an epithet. **Хара**: 1. Black, dark, dusky; 4. black, simple, ordinary; 5. black, bad, angry, unhappy; (Pekarsky, 1959, Vol. 3, col.3329-3332). – Given seven interpretations of the meaning of the lexeme “хара”, of which in three it can act as an epithet.

First of all, attention need to be paid to the determined words: it is revealed that with the epithet “үрүн/ман(5)ан” *white*, as determined words most often are used the lexemes: күн *sun*, халлаан *sky*, дойду *country*, үорук/ордүү /туона *place/dwelling*, дьиэ *house*, аартык *pass*, былыт *cloud*, толоон *field*, хонүү *meadow, field*, хочо *valley*, хомурах *snowdrift*, тойон *sir/master*, хотун *madam*, кыргыттар *girls*, сүүрүк *runner*, сирэй *face*, тарбахтар *fingers*, хары *hand*, сүннүү *vertebral column* (Pekarsky, 1959, vol. 2, col.2413), булаайах *mallet*, дүнүр *tambourine*, өтүү *cord*, остуол *table*, кынат *wing*, тыын *breath*, илгэ *abundance*, бурүо *smoke*. With the epithet “хара” as determined words are used following lexemes: былыт *cloud*, бүор *earth*, тыа *forest*, ааттык *pass*, таас *stone*, түүн *night*, сүүрүк *runner*, тойон *master*, кьи *man*, уолаттар *sons*, тарбахтар *fingers*, ас *hair*, хаан *blood*, быар *liver*, тыын *breath*, күлүк *shadow*, дьай *evil*, төлөн *flame*, быа *cord*, санаа *thought, meditation*.

As you can see, with the color epithets “үрүн/ман(5)ан” *white, bright* and “хара” *black, dark* endowed in the first place the lexemes denoting objects of nature, which occupies in the mythological worldview and everyday life of the Yakuts a significant place (күн *sun*, халлаан *sky*, аартык *pass*, былыт *cloud*, толоон *field*, хонүү *meadow, field*, бүор *earth*, тыа *forest*, таас *stone*), also animate beings (characters – the inhabitants of the three worlds, animals, and birds) and their body parts (тойон *master*, кьи *man*, уолаттар *sons*, тарбахтар *fingers*, ас *hair*, хаан *blood*, быар *liver*, тыын *breath*, хары *hand*), the processes of characters life (санаа *thought, meditation*, дьай *impact*, тыын *breath*, күлүк *shadow*), household items of shamans (булаайах *mallet*, дүнүр *tambourine*, өтүү *cord*).

Depending on which of the color adjectives values “үрүн/ман(5)ан” and “хара” are implemented in combination with the identified determined words, they (these words) can be divided into three groups: 1) nouns with which the adjectives “үрүн/ман(5)ан” *white, bright* and “хара” *black, dark* implement denotative meaning and appear only in the color function: бүор *earth*, ас *hair*, таас *stone*, тыа *forest* etc. 2) nouns with which these epithets form a new concept: тыын *breath*, сүүрүк *runner* (with the epithets “үрүн/манан/мабан” and “хара”), хаан *blood*, быар *liver* (with “хара”), илгэ *abundance* (with “үрүн”); 3) nouns, which in combination with the epithet “үрүн/ман(5)ан” *white, bright* and “хара” *black, dark* acquire a positive or negative connotative meaning: кьи *man*, быа *cord*, санаа *thought, meditation*, былыт *cloud*, дьай *impact*, төлөн *flame*, ааттык *pass*, уолаттар *sons* etc.

In considering color epithets primarily attracts attention that, despite on that the epithets “үрүн/ман(5)ан” *white, bright* and “хара” *black, dark* are antonyms in meanings in the olonkho text they are often used in pairs:

“үрүн хомурах” диэбитэ	To him it looked, that the bright snow drifts (lie),
үргүүк үрүн сүүрүктээх дойду буолла;	it turned out to be herds of white-furred horses;
“хара халбаһа” диэбитэ	he thought the mass of ice sludge (is coming),
ханыл хара сүүрүктээх дойду буолла.	it turned out the herd of black-furred cows

(НБ, 1947, 159)

- in this e/f domain-logical information, expressed by determined words “хомурах” *snow drifts* (Pekarsky, 1959, vol. 3, col.3475) and “халбаһа” *mass of ice sludge* (Pekarsky, 1959, vol. 3, col.3265), supplemented by the presence of opposite in meanings color epithets, “second type” information – emotionally-evaluative, expressive, meaning “very, very much”. Here there is an appeal to the cultural thesaurus of the listener – the thesaurus refers to the content of memory, i.e. all stored information about objects, phenomena surrounding the life – abundance of snow in winter, and boundless mass of ice slush during spring floods on the rivers was well known to every Yakut (Arnoldt, 1974, p.7). As a result, in front of the mental eye of the audience there was a bright image, the whole picture. Thus, the combinations “үрүн

сүүрүк” *white lear runners = herds of white-furred horses* and “хара сүүрүк” *black lear runners = herds of black-furred cows* – the color epithets “үрүн” and “хара”, initially acted as a constant epithet of the lexeme “сүүрүк” *runner*, over time “grow together” with determined word and form a new concept: a metonymy-euphemism for “үрүн сүүрүк” it is *a white livestock* (of horses), “хара сүүрүк” is *a black cattle* (of cows) (Gabysheva, 2009, p.9), and are no longer seen as color epithets.

Хара дьээлэрин хараначчытын,	Swallow of their black house,
Сырдык дьээлэрин сыдыаайын,	Shining of their bright house,
Үрүн дьээлэрин үрүмэччитин,...	Moth of their white house,
(KD, 1993, col.1695)	...

- in this example, usage of the opposite meanings of the color epithets with the same determined word “дьэ” *house, home* is used to create values of multitude in the superlative degree, i.e. the denotative meaning of color epithets overlaps by the acquired connotative value of quantitative multitude superlatives “*of all existing dwellings*”.

Өлөр күн дьэ үтүрээтэ,-	Then came the day of the death,
Үрүн тыыммын дьэ өрүһүй!	Guard my white breath!
Хаалар күнүм дьэ хабырыйда,-	Death came, began to press me –
Хара тыыммын дьэ харыһый!	Protect my black breath!
(KK, 1985, col.4625)	

- in six examples from the KD olonkho text lexemes “үрүн” and “хара” are the permanent epithets to the word “тыын” *breath, breeze; breath, soul, spirit* (Pekarsky, 1959, vol. 3, lin.2948); and the combination of “хара тыын” *black breath* and “үрүн тыын” *white breath* are used in context only when it comes to saving lives, i.e. these combinations act as euphemisms, figuratively denoting the concept “soul/life” and, therefore, the lexemes “үрүн” and “хара” in these combinations are not epithets. For comparison: “танараба тыыны биэр” *give your soul to God, give up the Ghost* (Pekarsky, 1959, vol. 3, lin.2949). The same happens with the lexeme “үрүн” in the common combination “үрүн илгэ” *white abundance*, which is a euphemism, figuratively denoting all the dairy products of the Yakuts (milk, soured milk, sour cream, national drink kumiss – fermenting mare's milk) combined.

Thus, these examples of use the opposite values of the color epithets “үрүн/ман(5)ан” *white* and “хара” *black* demonstrate that in pair usage of these epithets it is losing actual-color values (with determined words “сүүрүк” *runner*, “тыын” *breath, life*) or extending the meaning of these color epithets to denote a quantitative set (with determined words “хомурах” *snow* and “халбаһа” *mass of ice sludge*; “дьэ” *house*). In addition, in paired usage of the opposite meanings of the color epithets in constructions “үрүн+determ. word” / “хара+determ. word” we observe the phenomenon of artistic variation. Artistic variation, according to M.I. Steblin-Kamensky, is a repetition of what has already been said in other words. It is a kind of semantic alliteration, repetition of meaning in different expressions. ... variation, in its most frequent form ... links individual poems between themselves, being a kind of compositional technique (Steblin-Kamensky, 2003). Thus, it can be argued that the opposite meanings of the color epithets “үрүн/ ман(5)ан” *white* and “хара” *black, dark*, traditionally being the elements of artistic variations are used as a compositional connection to certain verses in the text of olonkho, as well as to generate imagery in the epic story.

The phenomenon of artistic variation is observed in the paired usage of synonymous in the meaning color epithets “үрүн/манган” *white* with the same determined word “күн” *sun*:

Манган күнэ	White sun [in the eye of the Aiyu] has dimmed,
Маџан балаакка курдук	Began to seem to him a white tent;
Балаадыан көстөр буолла,	The time has come when the bright sun
Үрүн күнэ	Like blue silk
Күөх торџо курдук	Began to seem to him blue.
Көџөрөн көстөр күнэ буолла	
(КК, 1985, ст.4509)	

- this variation is used to create imagery, as well as to create an elevated narrative in the text of olonkho. It should also be noted that the choice of one of the two epithets “үрүн/ман(џ)ан” with a value of *white* in each of the epic formulas due to the operation of the law of vocalic harmony in the alliterative system of the Yakut poetry.

As shows many examples, color epithets “үрүн/манган/маџан” very often in the olonkho text act as a constant epithet of lexemes: күн *sun*, халлаан *sky*, дойду/уорук/ордуу *place/dwelling*, аартык *pass*, былыт *cloud*, хонуу *meadow, field*, түллүк *bullfinch*, кыргыттар *girls*, остуол *table*, кынат *wing*, although these words would be better suited with other color epithets. In this case, as writes A.N. Veselovsky “... real, physiological impression of light and color is an expression caused by mental sensations, and in this meaning, is transferred to the objects which is not subjected to sensory evaluation” (Veselovsky, 1940, p.83) and the epithets “үрүн/манган/маџан” reflect a reverent, worshipful attitude to the native nature, native dwelling, and everything that is connected with Middle and Upper worlds inhabited by light deities. Thus, color epithets “үрүн/манган/маџан” acquire connotative meaning “very dear, darling, divine light, Holy” and are used to express the highest veneration: “Кыыда маџан халлаанна үөскээбит Кыыс Дэбилийэ Бухатыыр” *Born on clean, without dust, snow-white sky Kyys Debiliye* (KD, 1993, lin.896); “Күннэтэ күөрэйэр Күндү маган күннээх” (КК, 198); *Here rises every day revered white sun*; “Манник кэнкэбэлээх киэн маган уорукка (КК, 1985, 328) *This man grew up (in very) spacious, vast and bright home*. The epithets “үрүн/манган/маџан” and in the description of the attributes of white shamans, helpers of Aiyu heroes, acquire connotative meaning “is intended for making light, good exposure”: “Көлүйэ күөл саџа Дүөрбэ маган дүнгүрдээх... Кырыылаах сылбаран маган булаайахтаах” (КК, 1985, lin.570) *With oval white tambourine the size of a small lake...With a glossy white, sharp-edged mallet*.

In the description of the mythical great bird, into which turns hero Aiyu, *white wings* is as much a sign of colors as of divine origin of this bird: “Алаас сыныы быһаџанын саџа Аар маган кынатын Тэнитэ баттаан баран, Көтөн күүгүнээтэ” (КК, 1985, lin.7060) *straightening their the white half of Yelan sized wings, humming on the fly*. Where required, reinforcement of white color, as a sign of the superlative degree of the lightness, color epithets “үрүн/манган/маџан” preceded by adjectives formed from nouns names of various white objects and phenomena of reality: “үүт” *milk*, “туман” *fog*, “түүс” *salt*: “Тобус күн холбоспутун курдук Түүс маган туналџаннаах ньуура” (КК, lin.890) *Dazzling white, clear face of her, Like the nine suns combined in one*; “...үүт маџан көлүйэџэ киирэн сүүнаџалаан кэбистэ” (КК, 1985, p.6471) *Entering the small milky-white lake, she washed*. In the texts of olonkho is also found simultaneous use of two color epithets “үрүн” and “ман(џ)ан”: “...көмүс үйаларын, үрүн маџан ньээкэлэрин...” (NB, 1947, lin.109) *their silver nests, bright dwellings...; “Үргүннээх саџа Үрүн маган*

ордуубун үрэйимэ!” (КК, 1985, lin.3800) *Do not pillage bright, Dear, as pericardial fat, Outpost mine;* - seems that the use of such a sophisticated color epithets is intended to show the *veneration highest degree* of the dwelling, the area of native wildlife.

No less interesting examples with the epithet “хара”. Thus, in olonkho texts, the epithet “хара” in combination with the noun “күлүк” *shadow* is found only in the composition of the small e/f “үс бараа хара күлүк” *three identical black (dark) shadows*, which through the centuries carried information about the traditional beliefs of the Yakuts, according to which the human soul (күт) consists of three parts: *бүөр-күт* (earth), *салгын-күт* (air) and *ийэ-күт* (mother).

Further, in the Yakut olonkho epithet “хара” *dark, brooding* is a regular epithet to the noun “тыя” *forest, pine wood, taiga* (Pekarsky, 1959, vol. 3, col.2929), although the color value more suitable to it is epithet “күөх” *green*. Of the 74 examples with the lexeme “тыя” 71 – with the epithet хара, with the epithet күөх “green” – 3 (only in one of the four olonkho, KD): “Баай хара тыаттан... ” (NB, 1947, lin. 97) *In a rich dark forest;*

“Арбаа...	West side of the neighborhood have looked around, saw:
<u>Ардай хара тыалаах</u>	black forest-field woodland
Собуруу...	South side of the neighborhood have looked around, saw:
<u>Сүһал хара тыалаах</u>	splitting dark forests
Илин...	East side of the neighborhood have looked around, saw:
<u>Эрис хара тыалаах</u>	thick black forests
Хоту...	North side of the neighborhood have looked around, saw:
<u>Хохудал хара тыалаах”</u>	smoothbore black forests....
(ES, 1996, col.142)	

In these examples, to constant epithet *хара* necessarily precedes any simple structure of the epithet with emotional-evaluative semantics: *баай* “rich”, *ардай* “with intervals”, *сүһал* “growing on the slopes”, *эрис* “thick”, *хохудал* “smoothbore”, *босхо* “detached”. Thanks to them, the meaning of the epithet *хара* each time updated and expanded – and, despite the repetition, the image of “хара тыя” “black/dense forest” appears each time in a new form. If we compare the combination of “күөх тыя” and “хара тыя”, it turns out that the value of the latter is much more voluminous, deeper – it is a small epic formula. It is the epithet “хара” in combination with other artistic means (epithets, figurative comparisons, artistic variation), is used to create an image of impassable and vast forests, which are an integral part of the space in which the epic characters live (Koryakina, 2012, p.154).

There is an interesting use of the epithets “үрүн” *white* and “хара” *black* in Proper names (PN) of olonkho characters. Written out 5 PN with epithet “үрүн” *white* (Үрүн Аар тойон, Үрүмэтчи маҕан аттаах Үрүн Уолан (NB), etc.), 5 – with the epithet “хара” *black* (Тимир Ыйыста Хара бухатыыр, Алып Хара бухатыыр etc.): this is a reflection of the dual world of olonkho – the epithet “үрүн” *white* is a component of the PN of the inhabitants of Middle and Upper worlds, emphasizing the affiliation of their media to the tribe or to the top Aiyy deities and pointing to their ability only to good deeds. The word “хара” *black*, by contrast, is primarily a PN component of the Lower world (Filippova, 1978, p.169). Thus, color epithets “үрүн” *white* and “хара” *black* in the composition of the PN characters of olonkho, in addition to the denotative values of color are becoming the predominant connotation of “belonging to the world Aiyy

(*godships*) /*abáhy* (*demons*)”, which is used both for the completeness of the images and to reflect the dual world of olonkho.

Epithets Expressed by Color Adjectives “кыһыл” *red*, “аалай” *Scarlet*

The epithet “кыһыл” *red* is found in the olonkho texts 43 times. As the examples above show, it is a constant epithet for the noun “күмах” *sand*, “эбир” (4) *diversity, ripples* (Pekarsky, 1959, vol. 1, lin.220), “эт” (11) *flesh, body* (Pekarsky, 1959, Vol. 1, lin.311), “хаан” *blood*, “илии/сүтүрүк” *hand/fist* “үот” *fire*, “чааскы” *cup*, “солко” *silk*, сүкүна *cloth*, “талах” *willow branch*, “үөн” *worm*. With such nouns as “күмах” *sand* “эт” *flesh, body* “хаан” *blood*, “илии/сүтүрүк” *hand/fist* “үот” *fire*, “чааскы” *cup*, “солко” *silk*, сүкүна *cloth* epithet “кыһыл” appears in denotative meaning, by the structure refers to simple and is used to create imagery and beauty, epic storytelling.

Attention is drawn to the combination of “кыһыл эбир” *red ripples*, where the color meaning of the epithet “кыһыл” *red* expands to connotative “unusual”, “dangerous”, “awe-inspiring, and even horror”. This combination appears exclusively in the composition of e/f:

Үлүскэннээх үрдүк маҥан халлаан диэкиттэн	fierce high sky,
Дьэс алтан күөнү түҥнэри уурбут курдук Кыһыл эбир түһэн кээспитин кэлин өттүттэн,	like the bottom of a copper overturned boiler,
Үөнээнэн кыталык көтөр көтөн кэлэн, .. (ES, 1996, col.338)	became covered with red ripples , and then Siberian crane-bird...start to speak

which tells the story of the culmination moment of the epic text, when the sky is split and painted in unusual for the sky red and therefore awe-inspiring color, and then come down from the Upper world messengers in the form of Siberian cranes or crows, speaking human language. And, apparently, the combination of “кыһыл эбир” *red ripples* in this e/f is used to emphasize the singularity of what is happening. Thus, it can be argued that the color epithet “кыһыл” *red* in combination “кыһыл эбир” *red ripples* uses to emphasize the originality of the moment and it is an integral part of the composite technique of the narrator. Also attracts the interest appearance of the epithet “кыһыл” *red* in the e/f, which describes the ritual of purification of kidnapped Айуу hero’s wife Кыыс Nyurgun a shaman from evil spirits, in the combinations “кыһыл үөн” *red worms* “кыһыл талах” *red willow branch* (KK, 1985, lin.10790-10800). When Кыыс Nyurgun has being tortured with iron rods, hanging upside down over a fire in a deep pit, so many red worms fall out of her flesh that almost extinguishes the fire. In this case, the unusual red color of worms symbolizes disgusting repulsive color of evil, struck the unfortunate woman on the inside under the influence of the alien who kidnapped her – the shaman Ardzhaman-Dzhardzhaman. That is, the denotative meaning of the epithet “кыһыл” *red* expands significantly and acquires a negative connotative meaning “*repulsive*”, “*disgusting*”.

Кыһыл талабы быһа баттаан,	She cut the branch of the red willow
Үс сиринэн эриэнии охсон баран,	Has made on it patterns in <u>three spots</u>
Кэлэн, бии үөнэ-курдыҕата бараммыт	And returned to the woman,
Дьахтары <u>үстэ</u> быһа биэрдэ.	From which already spilled (all) out worms and reptiles,
Сырдык ыраас хаана	
Маныха сыыйылла биэрдэ	<u>Thrice</u> whipped up her, so that streams scored of Clean, fresh blood.

(КК, 1985, col.10800).

This e/f describes the final stage of the purification ceremony and here the appearance of a red willow branch is characteristic, since the Yakuts knew and used the healing properties of this type of willow tree from ancient times. But in addition to the healing properties, this context contains information about the sacred property of the red willow branch: before use had been made three incisions on the branch, and the woman was hit by this branch three times – only then from the flesh of Kyys Nyurgun scored light purified blood. That is, it can be argued that in this case the color epithet “кыһыл” serves both for the transmission of traditional cultural and sacred information of the ancient Yakuts.

The synonym of the color epithet “кыһыл” - “аалай” *scarlet* is found in the texts of olonkho only 7 times, in olonkho KD and ES. It is a regular epithet for the lexeme “мохсоҕол” *falcon* and serves to indicate the magical power of heroes Aiyg to turn into a falcon of fancy feathers. Also it can be found in the e/f once, which is a description-portrait of the main character of olonkho Kyys Debiliye (KD, 1993, lin.2402) and used to express the special beauty of her silky hair.

Epithets Expressed by Color Adjectives:

“аран(ҕ)ас” yellow, “борон” gray, “күөх” green/blue

Color adjective “аран(ҕ)ас” means in Yakut language *yellow, yellowish, fawn, golden, ginger, red, reddish* (Pekarsky, 1959, vol. 1, col.127). In the considered olonkho text this epithet occurs 28 times, and unlike the previous epithets, it acts as a constant epithet only to a small number of lexemes: *далбар center, womb; чэчир birch, халлаан sky, лампаада lamp, тараах comb*. The combination of “аранас **далбар**” is a part of the e/f-description “Аан ийэ дойдугу” – of Mother earth: “Абыс иилээх-саҕалаах Алыгыр-налыгыр Аан ийэ дойдугу **Аранас далбарын...**” (KD, 1993, 230, lin.4212) *on eight-sided and eight-edged, tranquil and calm of the primordial mother earth, in a Golden (=dear) bosom of her*. In this case the epithet “аран(ҕ)ас” in addition to the color values of the “golden” has a connotative meaning “*dearest to heart*”, as by the colors of precious metals “golden”, “silver” storytellers have given to lexemes denoting events, objects and concepts, which occupies the top in the scale of values of the Yakuts.

In the e/f “Алтан сэргэ анньыллыбыт, Аар түптэ аҥаарыйбыт, Аранас чэчир саайыллыбыт ...” (KD, 1993, lin.1111) *copper hitching post set, thick smoky fire is made, yellow birches are stuck around* the epithet “аранас” appears in the actual color value, and “аранас чэчир” carries information about the traditional culture of Yakuts of the ceremonies to throw a celebration in honor of the upper Aiyg deities, during which on the location where the Ysyakh was thrown to stick young birches (Pekarsky, 1959, vol. 3, lin.3613).

In several e/f epithet “аран(ҕ)ас” combined with other color epithet “манан” *white, light* is constant:

- to the lexeme “халлаан” *sky* in the combination “араҕас манан халлаан”. In the small e/f: “Абыс хаттыгастаах **Араҕас манан** халлаан” (ES, 1996, p.4624) *eight-tier, pure white sky*, which is a description of the sky that points to the natural color of the sky illuminated by sun light and is used to create imagery.

- to the lexeme “лампаада” in combination “**Араҕас маҕан** лампаадалаах” (КК, 1985, p.1692) *with a pale yellow lamp* – the epithet “аран(ҕ)ас” used in the same meaning and function as in the previous example.

- to the lexeme “тараах” *comb* in combination “**араҕас манан** тараабынан” (КК, 1985, p.6811) *by yellow-white comb* the epithet “аран(ҕ)ас” also conveys the natural color of the comb made of bone.

Color epithet “борон” *gray* found 6 times, including 5 times in the composition of the small e/f “орто борон туруу дьабыл дойдугу” *Middle grayish world* (NB, 1947, p.13) and small e/f “Босхо бастаах Борон

ураанхай” *with revolving head grey uraanhai* (KD, 1993, lin.976). As rightly noted by academician P.A. Sleptsov in the interpretation of the epithet “**борон**”: “folk custom believed that posture of self-abasement in front of threatening forces and vital troubles, that surrounded the helpless person, is the most appropriate” (Sleptsov, 1990, pp.16-17) and in these examples, the use of color epithet “**борон**” *gray* expresses this derogatory attitude of *uraanhai*-Yakut to themselves and to their own Land, which is in a strong dependence from both the grace of the Upper deities and evils of Lower world. Hence, the epithet “**борон**” in addition to the color values becomes predominant connotative meaning “*helpless, wasted*”.

Color adjective “**күөх**” has two color meanings in the Yakut language: light blue, blue; green, greenish (Pekarsky, 1959, vol. 2, lin.1323).

In total identified 39 examples of the epithet “**күөх**” from the texts and its color value in olonkho clarified by determined word. In the meaning of *light blue, blue* it is used with the words “*мүора*” *sea* (8), “*халлаан*” *sky* (5), “*былыт*” *cloud*, “*иннэ*” *needle*, “*үот*” *fire*, “*тыл*” *tongue*, “*көлөһүн*” *sweat*; in the meaning of *green* – with determined words “*от*” *grass* (9), “*кырыс*” *turf* (3), “*тыя*” *forest*, “*харыйа*” *spruce*, “*дьай*” *evil* (6). From the first row of defined words fall out lexemes “*тыл*” *tongue*, “*көлөһүн*” *sweat*, from the second row – “*дьай*” *evil spirits* – we will allocate them in a separate group. In other cases, denotative values of the epithet “**күөх**” coincide with the natural colors of the objects designated by the words (*sea* – *blue*, *grass* – *green*, etc.). Thus, the combination of “**күөх от**” is found in combination of figurative small e/f “*Тоһус салаалаах локүора күөх от*” *green grass with nine stems* (KK, 1985, lin.2341, 2479, 5264, 6834), which is a complex epithet, creating a vivid visual image of an epic nature.

Lexemes from a separate group are united by one thing –the epithet “**күөх**” acquires a negative connotation “*associated with the Lower world = bad*”:

- “**күөх тыл**” *blue* unusually repulsive colored *tongue* of hero abáhy Buor Kudustai, here the epithet “**күөх**” is used for expression, to create the ugly, monstrous image of the hero of the Lower world;
- “**күөх көлөһүн**” *blue* with an unpleasant smell of *sweat* (NB, 1947, lin.113), which washes away off him hero Aiyу with dead water after a deadly battle with the hero abáhy (demons);
- “**күөх дьай**” *green* life-threatening *evil spirits*, from which being purified Aiyу hero Kun Erili, who was kidnapped at birth and suckled by a wench abáhy Sarahana Kyukenik.

These examples show that the epithet “**күөх**” in denotative meaning used to create an expressive picture of the epic nature, and in connotative meaning, reflecting the duality of the world of olonkho, used for the expression and dynamics of the narrative.

Conclusion

As the study showed, color epithets are used in the text of the Yakut olonkho in description of literally all elements of the epic narrative: time, place, appearance, clothing of heroes, weapons of heroes, their emotions and magical properties. Examples from the olonkho texts clearly demonstrate that the informativeness of color epithets, inherent in the word semantics and revealed in combinations of color epithets with determined words, is very large – color epithets express the worldview of the Yakuts, their attitude to the world, their assessment of the environment. The following conclusions about the peculiarities of the color epithets functioning in the Yakut olonkho text has been made:

1. Although the color epithets “*үрүн/маһан/маһан*” *white, bright* and “*хаһа*” *black, dark* in meaning are antonyms in the text of olonkho they are **traditionally** used in pairs:

- in some cases of paired usage, merged with determined word, color epithets lose actual color value (“сүүрүк” *runner*, “тыын” *breath*) or the values of this color epithets can extend to denote a quantitative set (“хомурах” *snow* and “халбаһа” *mass of ice sludge*; “дьиз” *house*);

- traditionally, as elements of artistic variation, color epithets are used as a compositional method to connect separate verses in the olonkho text, as well as for creation of imagery in the epic narrative;

2. Epithets “үрүн” *white* (Үрүмэтчи маҕан аттаах Үрүн Уолан, etc.) “хара” *black* (Тимир Ыйыста Хара бухатыыр, etc.) in Proper names of the olonkho characters are used to complete the images of the characters and a reflection of the dual world of Olonkho.

3. Although the number of examples show the predominant frequency usage of color epithets “үрүн/ман(ҕ)ан” *white* (297) and “хара” *black* (281) in the Yakut epic text, nonetheless other color epithets, giving them that (prevalence), have a niche where they cannot be replaced by another epithet, because in combination with its determined word they contain certain information about the national-cultural specificity of the Yakuts (“кыһыл эбир” *red ripples*, “аалай мохсоҕол” *scarlet Falcon*, “күөх тыл” *blue tongue*, etc.).

4. Color epithets in the olonkho text often are used in connotative meaning, expressing a superlative degree of positive or negative sign (“Күндү маҕан күн” *revered white sun* - “хара дьай” *black evil*), and at the same time: 1) are used to enhance the expression of both the images of olonkho and the events depicted in them; 2) reflect the dual world of olonkho.

Thus, the color epithets in the text of the Yakut olonkho are used for emotional perception of the events, focusing on the exceptional qualities inherent in epic heroes, for additional detail of any characteristic features. Color epithets help to fully express the ideological content of the work, to enhance the expressiveness of the characters’ images, the events depicted in them.

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