

THE ROLE OF COLOUR DEFINITIONS IN TATAR POETRY (AN EXAMPLE OF MARSEL GALIEV'S WORKS)

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Abstract: The article presents the results of an empirical research of colour designations in Tatar poetry based by the example of the works by the poet Marcel Galiev. Based on the experience and results obtained by the researchers in the field of colour terms, using the method of continuous sampling, the distribution method, the method of component analysis, and the statistical method, the authors have revealed the most characteristic features of using colours in the works of the famous Tatar poet. For M. Galiev, colour rendering is not only a literary device, but it carries a diversity of functional meanings. The poet resorts to colour naming most often to describe nature and less often to describe the appearance of a person, as well as his clothes and household items. M. Galiev is a romantic in his attitude to the world. He is adherent to *ак* – 'white' color. The favourite colours of the poet are also *сары* 'yellow', *яшел* 'green', *зәңгәр* 'blue', which is typical for the Tatar linguistic worldimage. The study of works by M. Galiev showed that the status of this or that lexeme having the meaning of colour is based on its genre and stylistic use by the poet. So, in the poems for children, he mainly uses colour terms in its direct meaning, and in his works for adults there prevail metonymic shifts of the meanings and metaphorization. This allows the poet to reach expressiveness of the poetic text. Analyzing the lexical and semantic field of colour terms in M. Galiev's works, the authors revealed the predominance of adjectives and the relatively rare use of nouns and verbs derived from them. At the same time, the poet rarely uses derivative adjectives in the texts of poems to convey nuances or subtle shades. According to the authors, this is explained by the poet's fascination with graphics that gravitates towards monochrome. In the course of the analysis, the potential of the author's individual images of M. Galiev was also exposed. The most active use of certain colours by the poet in his work gives grounds for asserting the structure of sensory imagery in his poetic text and its own linguistic nature, which is closely related to the specifics of folklore traditions of both the Turkic peoples and Tatars.

Keywords: Tatar poetry, colour, color naming, colour spectrum, individual style, monochrome, Marcel Galiev, Turkic and Tatar folklore.

1 Introduction

The subject of investigation in the article is colour terms in Tatar poetry by the example of Marsel Galiev's works and their role in his individual style. There is a great many works on studying colour naming in scientific literature ((Boguslawsky, 1970), (Terner, 1972), (Gel'gardt, 1967), (Kay, McDaniel, 1972), (Heider, Oliver, 1978), (Chamberlin, Chamberlin, 1980), (Ellis, 1980), (Davies, Gorbet, 1994), (Davies, 1998). All achievements in the area of studying colour designations ((Wierzbicka, 1990), (Uusküla, Sutrop, 2007), (Rjabinina, 2011)) are based on the

results of investigations by Brent Berlin Paul Kay (*Berlin, B., Kay, P.*). (Berlin, Kay, 1969).

The colour naming in Tatar philology was studied by V. Hakov (Hakov, 2003), M. Bakirov (Bakirov, 2014) (Bakirov, 2015), F. Safiullina (Safiullina, 1979), A. Jusupova (Jusupova, 2002), R. Kurbatov (Kurbatov, 1976), L. Usmanova (Usmanova, 2009), G. Gabbasova (Gabbasova, 2005), F. Sitdykova (Sitdykova, 2013), F. Sibgaeva, R. Zamaletdinov, G. Zamaletdinova (Sibgaeva F.R., Zamaletdinov R.R., Zamaletdinova G.F.)

The study of colour designations in M. Galiev's poetry is not contrived, but organically connected with the traditions of semantic-stylistic analysis of the literary text.

1.1 The Object of Investigation

The subject of our study was the colour designations in the poetry of the Tatar poet M. Galiev. The writer came to into contact with literature in the 1970s. In the writer's environment, he is called an esthete (Minnullin, 1996). In his works, the writer revives the best traditions of classical romanticism in the Tatar literature. None of the scholars before us have studied the colour terms in the writer's works.

M. Galiev looks at the world with the eye of the artist. In his youth he worked as a graphic designer. The photo archive of the book «Не трогай, пусть живет!» / «Leave him be, let him live!» (Galiev 2016, Galiev 2017) presents several early graphic works.

(М. Галиевнең «Тимә, яшәсен!» китабыннан PHOTO LIBRARY) (The photo archive to M. Galiev's book «Leave him be, let him live»). The artist drew out literary expressiveness from a combination of two colours: white and black (Habutdinova, Usmanova, 2017)). We underwent the analysis of the colour terms found in M. Galiev's poetry (Galiev, 2011).

2 Research Methods

In the course of the analysis, we used the method of continuous sampling, the distribution method, the method of component analysis. The statistical method allowed us to determine the frequency of a colour terms.

3 Results

The concept «төс» («colour») has a wide range of meanings in the Tatar language. The meaning of colour for M. Galiev is one of the basic (Ganiev, 2005, p. 595-596). M. Galiev in the poem «Приди в мой мир» / «Come to My World» admits that he has «discovered many colours that add beauty to this world» (Galiev, 2011, p. 334). We have recognized 217 cases of using colour terms by the poet. In 11 of them, the word «colour» is used to denote the «light tone of a physical body»: for example, «Булгарская девушка! На груди у тебя горят / пара иссиня-черных косичек» / «Bulgarian girl! You have a pair of blue-black plaits on your chest» («Пока кипит чай» / «While tea is boiling») (Galiev, 2011, p. 211).

Table 1 shows the results of statistical analysis of colour naming and their rating. To determine the main colour designations of the poet, the total frequency of word occurrence was taken into account.

Colour designations		Frequency	Rating
ак	'white'	78	1
сары	'yellow'	33	2
яшел	'green'	28	3
зәңгәр	'blue'	26	4
кара	'black'	15	5
кызыл	'red'	13	6
көмеш	'silver'	7	7

алтын	'golden'	6	8
кара-зәңгәр	'dark-blue'	3	9
алсу	'rosy'	2	10
зәңгәрсү	'pale blue'	1	11
шәмәхә	'violet'	1	11
бронза	'bronze'	1	11
алтынсу	'goldish'	1	11
көлсу	'podzolic'	1	11
соры	'grey'	1	11

In the course of the study, we found out that among the colour designations, the basic ones for M. Galiev are ак 'белый' / 'white', сары 'желтый' / 'yellow', яшел 'зеленый' / 'green', зәңгәр 'синий' / 'blue'. It does not contradict the data disclosed by R. Zakirov (Zakirov, 2009) and F. Sitdykova in the course of studying colour designations in the linguistic worldimage of the Tatar people (Sitdykova, 2013).

In M. Galiev's language the lexeme ак 'белый' / 'white' is characterized by a large semantic density. This peculiarity of the poet's individual style follows from the peculiarities of the linguistic view of the Tatar people, where this adjective is associated with various characteristics: physical, moral, aesthetic, emotiveness, socio-cultural factors. As M. Bakirov correctly noted, the frequency of the use of colour description ак 'белый' / 'white' is "due to the fact that in the ancient beliefs of the Turks it was regarded as a sign of holiness and miraculous" and used for the sacralization of images. In the folk lyric poetry and written poetry, we find many examples with the epithet "white", where it symbolizes purity, nobility, holiness (Bakirov, 2015, p. 116).

It is obvious that M. Galiev remains within the framework of the national poetic tradition. In his poetry in 77 cases ак 'белый' / 'white' is used as a positive evaluation (purity, holiness, innocence): for example, "Весь мир мечты / Визуализируется через белый цвет" / "The whole world of dreams / is visualized through white colour" ("Ты пока не приходи" / "Do not come yet") (Galiev, 2011, p. 74). We have found only one case with a negative connotation (death): "В последний раз, выполняя все установления, / Проводят тебя, обернув в белый саван" ("Когда я был богатый") / "The very last time, after having performed all settings, / They will you to rest, wrapped in a white shroud" ("When I was rich") (Galiev, 2011, p. 61) (Galiev, 2011, p. 61). Among the examples, there are cases when ак 'белый' / 'white' is placed in neighbouring with кара 'черный' / 'black' to create the contrast, the antithesis, which enhances the emotional potential of the epithet ("Если мы промолчим") / ("If we keep silent") (Galiev, 2011, p. 11).

The analysis of the poetic texts allows us to distinguish the following basic components of the conceptual field ак 'белый' / 'white': 1) colour, 2) purity (internal and external), 3) positive emotions, and 4) general groups of metonymic meanings that come into focus from the context. Ак 'белый' / 'white' goes to make up the metaphors: "ак күбәләк" ("белые бабочки") ("Засмущался котенок") / ("white butterflies" - about the snow) ("The kitten began to be confused") (Galiev, 2011, p. 316), as well as the covert comparisons: «ак чәчәклә күнелен» / "душой как белые цветы" ("С Туфаном") / "like white flowers in soul" ("With Tufan") (Galiev, 2011, p. 209).

M. Galiev's favourite colour is сары 'жёлтый' / 'yellow'. The "Short History and Etymology Dictionary of the Tatar Language" represents the origin of the lexeme as follows: common Turk сары, сарыг – 'жёлтый' / 'yellow', 'белёсый' / whitish, 'светлый' / 'light' (Әхмәтъянов, 2001, p. 172). M. Galiev uses сары 'жёлтый' / 'yellow' in direct standard meaning for giving names of colours to the objects about us: "сары яфрак" / "желтые листья" ("И гуси тоскуют") / "yellow leaves" ("The geese are sad too") (Galiev, 2011, p. 115).

Among the examples, the overrepresentation of the metaphorized meanings is obvious: «желтая ладонь» осени ("Этюд") / "yellow palm" of autumn ("Etude") (Galiev, 2011, p. 118); «желтая тоска» («Возвращение») / "Yellow melancholy" ("Return") (Galiev, 2011, p. 245).

The author himself in one of his poems explains the meaning of this colour: "В желтых цветах – мелодия тоски" / "In yellow colours - the melody of melancholy" ("Миләшле көз" / "Рябиновая осень" / "Vermeil red autumn") (Galiev, 2011, p. 347)

There is also a negative connotation of this colour associated with death: "Осень втянула его в свою желтую душу." ("На краю двух лесов") / "Autumn breathed him into its yellow soul." ("On the Edge of Two Forests") (Galiev, 2011, p. 221). Сары – 'жёлтый' / 'yellow' and its derivatives are used by the poet as an information-bearing connotation 'старость' / 'old age', 'телесная ветхость' / 'material decay', 'увядание' / 'withering', 'тоска' / 'melancholy', 'болезнь' / 'illness', etc.

The next colour in frequency is: яшел – 'зеленый' / 'green'. M. Galiev associates it with the colour of wild life and becomes a symbol of life and young blossoming: «Зеленая трава проклюнулась...» ("Когда рождается листва") / "Green grass has pierced ..." ("When foliage is born") (Galiev, 2011, p. 50). In terms of the national tradition M. Galiev, following the Turkic and Tatar poets, refers яшел – 'зеленый' / 'green' to "the category of four things that are "pleasing to the human soul"" (Galiev, 2011, p. 115), which is connected with the psychophysiological characteristics of people's perception of green colour, in particular its calming effect on the human body: "Если бы увидел, как проклонется зеленая трава, / я бы выздоровел" ("Камень фундамента содрогнулся в ночь, когда не стало отца") "If I saw how the green grass shoots, / I would have recovered" ("The stone of the foundation collapsed at night when his father passed away") (Galiev, 2011, p. 224). In the light of the established poetic tradition the poet never uses this colour as a sign or designation of a confession and adherence to Islam. Interesting metonymic displacements in the meaning of this colour in M. Galiev's poetry (M. Galiev) are striking: "яшел кан" ("биение зеленой крови") ("Кто услышал?") / ("the beat of green blood") ("Who heard?") (Galiev, 2011, p. 196). It is obvious that this colour is for him an important metaphorical component, which entails the creation of unique author's images: the person is equal to "the green world" (".... will be) (Galiev, 2011, p. 187).

An important place in the colouristics of the poet is given to зәңгәр / "blue" colour. It is common knowledge that blue colour is directly related to the colouration of the divine sky revered by the ancient Turks. M. Galiev often uses this colour to characterize the sky, water, snow: "Зәңгәр күкне" ("Синего неба") / ("Of the Blue Sky"), ("Яшел соната" / "Зеленая соната") / ("Green Sonata") (Galiev, 2011, p. 128). The poet's creative thinking astonishes us more than once, which manifests itself in the amazing vision of the surrounding world: "Зәңгәр күк дугасына" / "На дугу синего неба" / "Onto the arc of the blue sky" ("Бозагар ай") ("Ледоходный месяц") / ("The Ice Moon") (Galiev, 2011, p. 49); «Яз кояшы – зәңгәр өлгедә..» / "Весеннее солнце – на синей занавеске" / "The spring sun - on a blue curtain" ("Моя страна детства") / ("My country of childhood") (Galiev, 2011, p. 228).

The colour name *кара* 'черный' / 'black' is used by the poet in direct meaning to describe the black colour: "Капа рояль" / «Черный рояль» / "The Black Piano" ("Рояль, на котором Он играл") / ("The Piano He Played") (Galiev, 2011, p. 194). And at the same time, it acts as a means of expressiveness that functions in the composition of the tropes: *Капа толым кебек буразналар / Аның гомерен узганлыр* ("Борозды словно черные косы / Пролегли через ее жизнь") ("Evening mercy") (Galiev, 2011, p. 215). Of these meaningful details, the mother is portrayed. M. Galiev, poetizing his native land, resorts to the common linguistic metaphor, actively used in Tatar folklore and written poetry in the meaning of "дремучий лес" ("Родимый край") / "dense forest" ("Native land") (Galiev, 2011, p. 248). At the same time, there are examples where *кара* 'черный' / 'black' is used to convey sadness, mourning, death: "Я одену черное платье" ("Последнее желание") / "I'll wear a black dress" ("Last desire") (Galiev, 2011, p. 336). Among the examples there are bright metaphorical images – the author's individual finds: "Тучи – черная пена" ("Ночь") / "The clouds - black foam" ("Night") (Galiev, 2011, p. 157).

3.1 The Results of the Research

Colour depiction for M. Galiev is not just a literary device with which he recreates the real world, expresses his ideas, and the phenomenon is essential. For him, the characteristic of colour has a number of functional meanings. The presence of colour spectrum in M. Galiev's works is determined by the peculiarities of the author's poetic thinking, expressed in an unrivaled ability to discover something new, unique in the realities of the world and paint it in new colours. M. Galiev uses colour designations more often to describe nature, less often to describe appearance, clothes of the person and objects of life.

The Tatar poet is a romantic in his attitude. His inclination to idealization manifested itself in his adherence to *ак* / 'white' colour. The favourite colours of the Tatar poet are also *сары* 'желтый' / 'yellow', *яшил* 'зеленый' / 'green', and *зәңгәр* 'синий' / 'blue', which corresponds to the Tatar linguistic image of the world. With the help of colour, the poet emphasizes the continuity of his soul with the nature of his native land.

4 Summary

The analysis of examples testifies that the status of a certain lexeme with a colour meaning is based on its genre and style use by M. Galiev. If in the poems for children the poet prefers to use colour naming in the direct sense, in the poems for adults we see metonymic shifts of meanings, metaphorization, etc., which allows him to achieve the expressiveness of the poetic text. Colour names in his work primarily perform symbolic, semantic, emotional, expressive, moral and ethical functions, and then - the subject and the image.

5 Conclusion

The analysis of the lexical and semantic field of colour terms in the works by M. Galiev showed the predominance of adjectives. Nouns and verbs are used by the poet less frequent, which are derived from them. At the same time, we observe that M. Galiev very rarely uses the derived adjectives in poetic texts to convey nuances or subtle shades of meanings. So the poet's fascination with graphics, gravitating toward monochrome, manifests itself. Often, M. Galiev resorts to the device of contrast. The poet's adherence to certain colours allows us to make general conclusions about the structure of sensory picturesqueness in a poetic text and its linguistic nature per se, closely connected with the traditions of the Turkic and Tatar folklore.

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