



THE COLOR AND ITS SEMANTICS IN THE WEDDING CEREMONY OF THE PEOPLES OF CENTRAL ASIA

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Article history:	Abstract:
Received: 28 th June 2021 Accepted: 10 th July 2021 Published: 31 th July 2021	In the culture of all peoples, color and its symbolic meaning were important, and were endowed with both negative and positive semantics. In almost any sphere of human society – social, household, religious-colors carry a certain load. The study of the role of color as a marker of ethnic preferences, the genesis of semantic meanings and ideas about it, their transformation at different stages of the history of a certain ethnic group, constitute an urgent task of modern ethnology.

Keywords: human society, social, household, religious-colors, ethnic group, constitute an urgent task of modern ethnology, negative and positive semantics, culture of all peoples, ethnic preferences

1. INTRODUCTION

In the culture of all peoples, color and its symbolic meaning were important, and were endowed with both negative and positive semantics. In almost any sphere of human society – social, household, religious-colors carry a certain load. The study of the role of color as a marker of ethnic preferences, the genesis of semantic meanings and ideas about it, their transformation at different stages of the history of a certain ethnic group, constitute an urgent task of modern ethnology.

In this regard, recently in cultural studies, we can talk about the allocation of a separate direction — chromaticism or color studies, the main task of which is "the interdisciplinary study of a person in a real color environment"[1]. Studies have shown that a person perceives part of the information that color carries on a rational level (consciousness), and the rest of it, which formal logic ignores, still affects a person through his subconscious, transmitting essential archetypal ideas of being through symbols and their conscious interpretation. Color and its symbolic meaning are the subject of study not only by historians, but also by social anthropologists, since the interpretation of symbols is based on the everyday experience of people and their ideas that go back to religious and mythological archetypes

2. MATERIAL AND METHODS

Archaic thinking is characterized mainly by an associative, rather than causal, perception of the surrounding world, and each specific color, even within the same tradition, usually "indicated" different properties and qualities, states and signs of the object.

In this article, the author would like to highlight the color and consider its specific symbolic meaning (archetypes according to Jung). And taking into account the subjective and objective side of color, we can trace the use of color, the color scheme, as a kind of "language", and the traditional way of transmitting the stereotypes of the cultural code of Korean society.

A systematic approach and its application helps to assemble the color into a single picture, consisting of interconnected, symbolic elements and semantic units. It is also important to use the method of historicism, which reveals the role of color in its development at different historical stages, as well as diachronic and historical – retrospective methods.

As noted, the symbolism of color is inherent in every ethnic culture. It plays an important role and, due to its special significance, stands out as a category. Colors in the traditional wedding ceremony of Koreans do not act as separate elements, rather their functions are ambiguous, secondary, and are designed to strengthen the meaning of a particular symbol. Therefore, color symbolism finds expression primarily on objects of material culture: in their monochrome or polychrome coloring in the decor of things, in the color design of clothes, and in the interior elements used in Korean wedding rituals.

Since all objects in the visible external world have a color attribute, color differences are always a convenient means for classification. But a limitless variety of things usually falls into one color class, so social metaphors of color are always potentially ambiguous. Therefore, each case should be investigated in its specific context[2]

3. RESULTS

In the life of all the peoples of Central Asia, color symbolism is present in all rites of the life cycle, from birth to funeral and memorial. But, it had a special significance in the traditional wedding ceremony. Since the end of the XIX century, there has been an extensive range of scientific research on the study of the wedding rites of the peoples of Central Asia. But, firstly, they almost never specifically addressed the issues of the special status of color symbols. Secondly, one of the last major ethnic groups that settled among the peoples of Central Asia were the Koreans, whose culture is distinctive and many of its issues are still poorly studied. Therefore, the informative base of the study was the material on the Koreans of Uzbekistan.

When talking about the Koreans of Uzbekistan, most often the emphasis of study and perception is placed on the Korean traditional anthroponymic model. And the wedding ceremony was considered briefly. The dominant form of the family among the Koreans of Uzbekistan is the monogamous family. But a kind of patronymic system of relations between relatives, called "pon" in Korean, has survived to this day. Representatives of this group are considered close relatives. This, in turn, contributed to the preservation and stability of some patriarchal ideas in the wedding ceremony and even their adaptation to modern conditions.

We should immediately note that in the culture of the Koreans of Uzbekistan (including their wedding rites), the perception of color is inherent in both positive and negative beginnings. In the wedding ceremony, the color increased the importance of a particular element or gave it a special orientation. In the latter case, the color elements either build themselves in a certain syntagmatic chain, or adapt to it, strengthening its meaning. But, at the same time, it is on the example of this category that the essence of traditionalism is most clearly manifested, when the use of them as elements of symbolism is by default, i.e. according to custom. At the same time, the very concept of the color scale and its perception reflect both its direct meaning and auxiliary [3]

4. DISCUSSION

Throughout the traditional wedding ceremony of the Koreans, red, white, blue, green, yellow and black colors are widely used. According to V. Turner, in traditional societies, red, white and black represent a universal color triad, acting as a kind of initial classification trichotomic scheme, which he considers earlier than the dichotomic one. These three colors represent "abbreviated or concentrated designations of large areas of psychobiological experience that affect both the mind and all sense organs and are associated with primary group relations" [4].

In the classification system of color symbols, which is present in the traditional wedding ceremony of Koreans, the order of their location and meaning is important, because it reflects the significance as an indicator of the sign of the ceremony.

The most significant role and richness of specific shades throughout the wedding ceremony, has the red color. This color in its archetypal form, in the wedding ritual, has duality, ambivalence and simultaneous opposite meanings. According to traditional ideas about the nature of things, red was associated with the masculine and feminine principles. This is the color of life, conviviality, vitality, health and youth. He was considered the happiest and was associated with life, well-being, energy. And it was in this capacity that he acted as a symbol of the Shu dynasty. This color was also perceived as bringing light and warmth and one of the seasons – summer, where in the space-time orientation it was associated with the south. In the traditional view of the Koreans, he was assigned a certain role. This is probably why there are many elements of red color in the traditional wedding ceremony of Koreans. So, three bright red spots were applied to the whitewashed face of the bride: one in the middle of the forehead and one on the cheeks [5]. Along with the protective function, these red spots symbolized the sun, which is characteristic of the Eastern tradition and finds archaic origins in the myth. The cult of the Sun, as shown by the legend "The Tangym Girl" [6], was in Korean culture a general model according to which not only the functioning of the cosmos as a whole, and the life of an individual, but also plants (rice) were built.

The presence of red color in the elements of clothing: a red skirt, red ribbons, red jasper on the bride's headdress reflects the importance of color and the associated ideas about giving a new life, joy, happiness. In this case, a syntagmatic chain is formed: red = blood = life = joy.

All this peculiar chain of color symbols creates harmony, which, in turn, was designed to endow the newlyweds (young) with material benefits, grace and fertility in the future. And in this case, the white color is a sign of social cohesion and tradition, and a symbol of everything obvious, obvious and open in general. This is probably due to the physical nature of white, its ability to absorb all other colors and shades.

White is the absolute color of light and therefore is a symbol of purity, truth, innocence, sacrifice and divinity. The use of this color in the wedding ceremony of the Koreans symbolized the marriage, the transition to a different state or the conversion of a neophyte. In the wedding itself, the white color is assigned an equally sacred role. This color personified happiness and well-being, purity and nobility, honesty and kindness, honor and high position in society.

The sacred attitude to the white color is associated with the traditional Korean culture, a special attitude to rice. This is an important component not only of the main diet of Koreans, but also a kind of medium. Therefore, it is not surprising that rice is associated with prosperity (fertility, wealth), but also corresponds to sacrificial food for deities, spirits and souls of ancestors. It is no coincidence that the custom of cooking rice porridge by the bride is a pub, where the element of the rite "rice" acts as a sacrificial food intended for the spirits of the ancestors of the husband's family. In this rite, sacred ritual actions are modeled. All this can be isolated as a symbolic and syntagmatic

chain: "the bride-rice-fire-hearth-the spirit of the ancestors". A similar situation is observed in the funeral and memorial rites, where there is a mechanism of influence on the sacred forces.

The symbolic meaning of the white color is carried by some elements of the bride's wedding dress. These include a white silk towel embroidered with birds and hieroglyphs symbolizing the "union of two surnames" With this towel the bride covers her hands and face [7]. The ritual meaning of towels is revealed in the ritual action of the bride, where the white color acts as a kind of curtain, screen, protection from evil magical forces, because it is during the liminal[8] period that she becomes more vulnerable. And the white color of the fabric increases the symbolic load, and acts as a symbol of wealth, prosperity, fertility, all the highest values inherent in any traditional society.

Such an element of the wedding custom is also indicative, a letter in a white envelope with the consent of the girl, which the father took to the groom's house[9]. Even such a seemingly insignificant element as a white envelope is endowed with a certain symbolism. It was wrapped with red and blue ribbons, which symbolized consent to marriage, as well as the connection of the male and female principles. The semantics of the white color here appears in close relationship with these colors. In general, this element of the ceremony confirmed not only the actions for marriage, but also symbolically meant a happy, kind, bright beginning for the newlyweds. It should be noted that each color shade, acting in the traditional wedding ceremony of the Koreans, not only carried its own purpose, but also complemented the other throughout the ceremony. Thus, the rite with an envelope associated with a life change indicates a close connection with the white color, where the liminal state is overcome in the next period of social life. The white color or "purity" turns out to be identical to the legal recognition of social status.

The white color is also a symbol of education. It also symbolized the continuity between generations and is associated with breastfeeding – mother's milk.

Thus, the symbolism of the white color in the wedding ceremony is associated with the ideas of harmony, purity, innocence, the legal legitimacy of marriage, which played an important role for traditional Korean society.

At the same time, the red color could also carry a negative meaning as a symbol of evil, rage, spilled blood, and even death. It was sometimes associated with evil, especially in Egyptian mythology, where red was the color of the gods Set and Chaos [10]. Hence, red = misfortune = evil.

In this regard, the analysis of the relationship between red and white colors is most interesting. These colors form a binary opposition to each other, but together they stand in opposition to the black color. Black, on the contrary, is associated with body secretions and sewage. But at the same time, these colors had an unequal meaning. As a binary opposition, white and red symbolize the active state. In the traditional view of the Koreans, the red color was associated and symbolized the continuation of the family, the reproduction of offspring. According to the Koreans, blood was identified with the soul. Accordingly, in the symbolism of the wedding ceremony, the red color was given a magical significance of animation and strength, while the white color in the traditional view was more associated with the life of the plant world, since it was the color of rice grains and flour. But, there is another important difference between white and red. The red color symbolizes the preservation and continuation of life, at the same time, the white color is the color of winter and old age, the taking of life, mourning. Therefore, in the traditional culture of Korea, the white color symbolized old age, sadness and death. Similar ideas about the white color are found among the Japanese, Chinese, Vietnamese and other peoples of the Far East [11]. Although currently under the influence of globalist (Eurocentric) trends, the white wedding dress of the bride is intended to symbolize her purity and innocence.

As you can see, red and white form a single meaning of "life" in the symbolic plan. When color is associated with purity, it is represented as blood, life transferred to other hands for procreation. Consequently, the red color becomes not only an addition to the white color, but in some contexts of the wedding ceremony it is also the antithesis of white.

Red = life : white = death.

It is typical for a person to think in terms of diode (binary) relations. And in this regard, it is important to understand the original color symbolism, which acts as a triad, the main color scheme in traditional culture[12].

Thus, when white and red are considered as additional colors, and not antithetical, we can assume the existence of a ternary relationship in which black is also present in the elements of the wedding, but acts as a "zero". Therefore, it is not for nothing that in the traditional view of Koreans, the black color symbolized secrecy, secrecy, obscurity, and perhaps the opposite to the real. And the combination of white and red colors, forming pairs in different manifestations of the male and female principle, together symbolize "life"; both colors in the wedding ceremony are opposed to black as death and denial. Hence it follows:

Red = white = life, joy: black = death, sadness

The classification partner of the white color in binary opposition is not only red, but also black. At the same time, he did not play a dominant role, except for those cases when he marked the status of the groom, his belonging to the bureaucracy. In the traditional wedding ceremony of the Koreans, the groom's hat was black, which symbolically returned to the status, but was also associated with open love, mystery, something intimate and desirable. The binary opposition of black and white is also manifested in the symbolism of yang-yin. Although in other cultures, black was perceived with darkness, evil and misfortune. And for Ndembu, it symbolized marriage and love[13]. It follows from this:

black color = death: black color = marriage = love
white color = life = joy: black color = death = sadness.

The comparison of white and black colors shows that when these colors are considered in distraction from the ritual context of the wedding, they are understood as the antithesis. However, in the context of the wedding ceremony, white and red appear in close connection with each other, while black is rarely pronounced. In abstraction from actual situations, red seems to have some properties in common with black and white. But in real contexts, red forms a pair with white [14].

An important role in the wedding ceremony of the Koreans was also assigned to the blue color. The blue color symbolized the Sky and this is its prerogative. Infinity, truth, eternity, devotion, faith, purity and chastity were also associated with the symbolism of this color. These associations originated in many ancient cultures of the world, and express the general idea that blue is the most calm of all colors. According to Korean tradition, this color symbolized education and a happy marriage. The symbolism of the blue color among Koreans has common archaic roots with the Turkic peoples and goes back to a single archaic mythologeme. This opinion is widely spread in the scientific world. The presence of blue color in the clothes of the groom (cloak) and the bride, on the roof of the palanquin and in the elements throughout the wedding ceremony made significant additions and was interpreted as a masculine principle, a trigram. Probably, the use of clothing and jewelry of this color was a desire to be in harmony with the surrounding world, the area in which they live. And the passage of the wedding ceremony with the presence of blue color balances the balance between "own" and "strangers" not only in the internal space, but also creates harmony beyond it. Therefore, it is not surprising that for a traditional society, the closer it is to nature as a whole, the more natural, clean and bright colors that symbolize grace and fertility for young spouses are. A similar perception of the blue color existed in medieval Europe, where it symbolized loyalty, played a large role in the religious and ethnic representations of different peoples [15].

No less significant in the wedding ceremony is the symbolism of the green color, which symbolized the feminine principle. In the traditional view, this color was associated with the life of plants, youth, renewal, freshness, hope and fertility, one of the important wishes for the newlyweds. This is the color of spring, the color of young shoots and unfolded foliage. It well expresses the essence of the element of the Tree-Mu, i.e. vegetation. Spring is the beginning of the year, the East is the place where a new day is born, so it is not for nothing that the green color symbolizes the East, birth, youth and radiance. Traditionally, its symbolism is important in ritual, where it was expressed by an emotional state and the ability to identify a new life, procreation, all earthly goods, and especially fertility. The personification of green with a feminine origin finds an analogy in the ideas of the Malays and Chinese [16]. In addition, the green color in the ritual symbolized the power and magical power that protects the bride and groom from evil.

The green jade hairpins on the bride's headdress in the traditional view symbolized perfection, strength, immortality and the wish for long years of life. It was in this regard that the symbolism of jade stood out in the traditional culture of the peoples of the East.

In contrast to the new life and flourishing, in the English idiom, green symbolizes immaturity, envy and jealousy. This color is also associated with the other world. Sometimes Satan is depicted as green, perhaps due to the fact that unhealthy skin has a greenish tinge. Hence it follows:

Green = new life = dawn: green = envy = jealousy.

In general, in the world symbolism, the green color had a special meaning and was associated with the plant renewal of nature, with flowering. It is this symbolism that has acquired great importance in the traditional culture of Koreans.

Yellow also played a special role in the symbolism of color, as well as the associations and semantics associated with it in the wedding ceremony of the Koreans. This color enjoyed exceptional honor and symbolized the cult of the Center, i.e. the Earth. It is also important that the yellow (golden) color corresponds to the idea of the primordial nature of all things and is everywhere associated with the sun. The idea of the Sun woman and the myth of her creation permeated the Korean culture of antiquity and the Middle Ages, manifesting itself not only in the agrarian ritual, but also in the wedding ritual.

It is noteworthy that in the wedding ceremony one can see the most ancient mythology, where a woman, i.e. the bride, is likened to the Sun, like the goddess Amaterasu [17].

Ideas about the Sun were common in Korean culture, along with ideas about a woman as the "legs" of the appearance of a socially significant person [18]. In this case, in the ritual, the groom is "hands", and the bride is "feet" [19], and any rejection was stopped so as not to disturb the harmony. The legs were an essential ritual sign of a woman, along with the head and mouth. During the ritual, they had to be "set in motion" to ensure conception and birth. Thus, the presence of yellow in the wedding ceremony of Koreans and its association with the Sun has archaic roots associated with the main function of a woman – to reproduce offspring [20].

Another meaning of yellow was associated with gold, as the highest value, the beginning of the beginning, which never loses its luster. It is very characteristic that the stable connection of gold (yellow) with the feminine principle is preserved, and silver – with the masculine, although in folklore they complement each other. Yellow color in Korean mythology has the highest value. In essence, this is a universal cosmic symbol, which is associated with the appearance of the earth and the first man, the ancestors of the rulers and the rulers themselves, the concept of eternity, incorruptibility, and its use in the wedding ceremony symbolized the strength and truth of marriage.

Gold was a common symbol in various ancient and medieval cultures of the Old and New World, where the yellow color (gold) is associated with a complex complex of symbols and associations, in which you can isolate the tetragram gold – sun – fire.

An interesting fact is that the analogies in the perception of yellow with gold in the cultures of the Old and New World are determined by a universal, psychological archetype. This explains the high and central place that gold occupies even in the system of medieval alchemy[21].

It is noteworthy that all colors that carry a positive emotional and moral principle are correlated with certain stones, and sometimes metals that are considered embodiments of their properties: blue – with turquoise and steel, yellow – with gold and amber, white – with pearls and silver, red – with ruby, coral, copper. All these types of stones, combined with gold and silver, form the main material from which women's jewelry (head, chest) was made, as well as for men, in the form of belts, pipes, caskets and caskets.

Thus, the desire to wear clothes, jewelry and surround yourself with color symbols during the wedding ceremony is associated with the well-wishes of grace, fertility and happiness of the formed new family. Traditional society has always been close to nature, and therefore it is not surprising that the objects of material culture and their combinations are natural, bright, represent an archaic modeling of natural processes during the passage of the ritual.

The ornament of clothing and wedding utensils are closely connected with the color symbolism. In the ornament, color and pattern are merged in an inseparable unity, which turns this ornament into a symbol, behind which there are universal and ethnic images and concepts with their rhythmic and symmetrical repetition of identical motifs. The symbolism of the ornament expresses the image of unity in diversity and, conversely, the image of the design of matter; they are also associated with proportionality, symmetry, and the play of forms. Its use in the wedding dress of the bride and groom personified creation and renewal, the interconnection of processes, the unity of opposites. Each of the elements of ornamentation was assigned a strictly defined place and given a clear meaning. Thus, birds and letters (hieroglyphs) embroidered on the white cloth of the bride represent the idea of intertwining and connecting two lives and destinies, eternity and the unity of being. The intertwined plants symbolize the idea of youth and fertility. The curls of the plant speak about the cyclicity and rhythm of nature, the change of seasons and days, and their green color acts as an indicator of new life, spring, growth. Probably, in this image of the plant, as in the image of the world tree, the concept of the macrocosm corresponding to the general system of the universe is transmitted. Basically, the peach was chosen as an ornament of vegetation, which was a symbol that gives immortality and performs the function of a talisman. And the peach color symbolized the feminine principle. It was the blooming peach branch that was presented to the brides.

The color symbolism in the wedding ceremony is complemented by zoomorphic, for example, the image of birds, most often pheasants. The pheasant is associated with astral symbolism and can act as the personification of the masculine principle of yang. It is associated with fertility and immortality. No wonder it is placed next to the vegetation, which emphasizes the symbolism of wishing the bride abundance and fertility. The paired symmetrical image of pheasants on both sides probably comes from ancient Persia, which personified duality and its superior unity.

The pheasant was also associated with thunder, which produced the flapping of its wings, and in terms of the brightness of its plumage was the bird of the emperor, like the peacock in the Middle East[22].

The next element-ornament should be called a pair of storks embroidered on the groom's cloak. The stork in the East was depicted as an emblem of longevity, and in Taoism-immortality. It symbolized filial and filial devotion, because of the belief that storks feed their parents, as well as their children. These ideas about caring and a new life were the parents' wish for the son to have abundant offspring and take care of his parents when they are at an advanced age. Perhaps these beliefs formed the basis for the idea in the West that storks bring babies[23]

5. CONCLUSION

Thus, the consideration of the elements of the traditional wedding ceremony of the Koreans shows that color symbolism is widespread in the traditional culture of this people. The analysis of the collected material allows us to draw the following conclusions:

1. Color, as a universal element, is widely represented in the traditional culture of the peoples of Central Asia. In the wedding ceremony, this takes on a special meaning. Moreover, the perception of color and the endowment of individual colors with stable symbolic connotations go back to archaic archetypes that form broad, but at the same time, clearly defined semantic fields that show universality and cultural diversity. The semantics of color has a social status, and is important when moving from one social group to another.
2. A wide range of color symbols is represented in the wedding ceremony of Koreans. Red, blue, yellow, black, green, white and others—all these colors are endowed with a certain symbolism and reflect both traditional ideas and a complex of existing superstitions (often fragments of previous religious beliefs or their transformation in popular culture). Definitely, all these colors in the elements of clothing, jewelry and surrounding objects in the wedding ceremony in the semantic meaning were designed to protect the future family (the bride and groom) from the influence of evil forces and endow them with fertility and future prosperity. The general outline of the color symbolism is benevolent.
3. Having developed in ancient times, the categories of color develop together with the ethnic group and take very complex forms, becoming overgrown in developed societies with their complex systems with a

philosophical background, where the influence of Confucianism and the color perception of the Buddhist tradition were superimposed on archaic ideas. At the same time, the categories of color considered in the traditional Korean wedding ceremony are interesting because, on the one hand, they reflect the general trends in the development of human culture at different stages. On the other hand, they show the specifics and originality of the traditional culture of Koreans. An important trend is the preservation of the traditional color perception in the modern wedding ceremony of the Koreans of Uzbekistan, which, however, is perceived not only as a tribute to ancient customs, but as one of the elements of self-identification

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However, the semantics and symbolism of color in the culture of the Koreans of Uzbekistan has not been studied practically, although, as in the culture of other peoples, colors play an important role and often go back to the mythological ideas of Koreans.

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