



Colorative Lexicon is the Embodiment of Figurative Features of the Mythological Conceptual Sphere

Kdirbaeva Gulzira Kurbanbaevna

kdirbaevagulzira@gmail.com

Annotation: The given article deals with symbolic meanings of colour-formation linguistic units in the linguistic worldview of Karakalpak. Colour-formation linguistic units verbalize vary concepts which were identified by detailed studying literary texts and various types of dictionaries. Detailed analysis of linguistic units identifies differences between definitions of dictionaries and represented colour-formation linguistic units in linguistic cognition of Karakalpak.

Keywords: myth, mythology, mythological worldview, colorative units, phraseological units, mythological conceptual sphere.

Introduction: In traditional culture, a man has always been interested in the problems of studying unreal phenomena, as a result of which mythological thinking is formed and myths are born as an understandable reflection of an incomprehensible reality. Over the centuries, the unreal world has changed, but the supernatural and incomprehensible phenomena have retained their importance in modern society, including the solution of such areas as religion, ideology and culture. The ways of expressing an unreal phenomenon change depending on the specificity of a particular language, culture and tradition, which are already formed from the general concepts of mythological thinking as a component of the conceptosphere that exists in the national landscape of the world.

Concepts are mythologemes of everyday worldview, although they can change and adapt to new conditions, can cross borders and continents, and can be assimilated in a new national-cultural environment. Taking into account these processes seems to be a very relevant and attractive task, because the material itself and research methods allow to obtain the main achievements of linguistics, cultural studies, folklore, ethnography, dialectology, history, archeology, philosophy, sociology and politics. The importance of combining scientific disciplines in the consideration of linguistic problems has been repeatedly emphasized in recent studies by scholars. In our opinion, research that can most accurately interpret a number of unanswered questions in linguistics is scientific work at the intersection of several fields. An integral approach is used in the study of the mythological landscape of the world as a reflection of everyday mass and individual consciousness, and the manifestation of the uniqueness of reality with the help of mythologemes seems to be a very urgent issue. For example, foreign and local linguists did not pay enough attention to these problems in domestic and social life.

Literature review: Colours terms are multi-valued and multi-functional linguo-cultural forms that affect the psychological and physiological state of the native speaker enrich the figurative and informational structure of language and culture. Each linguistic unit represents a certain value that represents the mythological landscape of the universe. The studied colorative linguistic units express symbolic meaning, have archetypal characteristics and embody the remnants of the mythological consciousness of the ethnic group. Similar to this meaning, A.L. Toporkov offers the following definition of the concept of mythologeme, in which the researcher connects mythologeme with a symbolic meaning: "Mythologeme is a unit of a mythological system with independent semantics"[Топорков 1993: 154].

Methods: Some characters may not be possible or seem impossible depending on the intention - the characters should not match (for example, ақ алтын/black gold, нотик сқунат, үнсиз сөйлеу/silent speech). The sum of such features creates a negative implicative meaning (ambiguous). It is involved as a negative information potential in the ambiguous sense. The attribute of incompatible properties indicates the specific nature of the denomination and the combination of meanings. In this type of conjunctions, the literal meanings of the words do not match, but the words are revised and used in secondary meanings so that the feature of incompatibility is eliminated. After all, the incompatibility of primary meanings "shines" as a background of real secondary meanings and creates the effect of a combination of incompatible concepts. The name of the attribute (false silence) or the name of the item (ақ алтын /black gold) or both can be revised. In the colorative lexicon under consideration, two mutually coordinated processes aimed at a semantic result take place: 1) revision of the word as a result of its correlation with a new concept for it - a derivational-semantic process of defining a certain concept using a secondary nomination; 2) word revision as a result of the interaction of the lexical meanings of compound words is a combinatorial semantic process.

Thus, together with ақ алтын /black gold, the connotation of yellow is combinatorially erased, and the reference to oil not only erases the connotations of yellow color and metal, but also restores the meaning of the word gold - something precious - on a metaphorical basis.

The interaction of incompatible direct meanings leads to the extinction of the feature in the word reconstructed from two incompatible features, its place in the meaning of the phrase is replaced by one of the remaining contrasting features and the rethought meaning, the word itself is generalized in the combinatorial-semantic process.

Analysis: Cultural information from colorative languages manifests the linguistic consciousness of speakers, because color is a national cultural verbalizer of the linguistic landscape of the world, and they express specific abstract concepts in explicit and implicit meanings. It is known that linguistic units of a symbolic, figurative-metaphorical character, reflecting archetypal and prototypical human consciousness represented by language material, are the subjects of the aspect of linguistic and cultural studies.

Сары бояу – кеулимдеги кайғы – муң,

Қара бояу – тәғдиримнің гүңгәсы.

Жасыл бояу - әрманлары жаслықтың,

Қызыл бояу - жүрегимнің жарасы

Yellow is the sadness in my heart,

Black is the sins of my destiny.

Green is the dreams of youth,

Red is the medicine of my heart.

(I.Yusupov "The truth about the carpet maker lady", - p. 114)

Despite the research conducted in this field and the diversity of colours, it is argued that there are still no universal criteria for the description and designation of colour. Researchers come to the conclusion that the colorative lexicon is characterized by rich meaning, associative links, the breadth of activity areas, the ability to define material and abstract properties and events. From the point of view of the morphological structure of color units, they easily adapt to different semantic nouns and different semantic shifts, the meanings of language units change in different ways. Based on the above hypotheses, we assume that there is a connection between the units of color terms and mythologemes.

Supporters of linguistic universalism, B. Berlin, P. Key and E. N. Rosh, claim that color represents semantic universality [Berlin, Key 1969:114]. A.Vejbitskaya, based on conceptual analysis, concluded that color and light symbols in different systematic languages are not universal, but only common

"visual perception is universal"[Вежбицкая 1996: 232-284]. When a person describes the color property of the objects of the material world, it is related to his perception of this color, which is one of the main aspects of cognitive activity, and it is noted in the works of many linguists working in the field of ethnolinguistics and psycholinguistics [Ойноткинова 2021: 47]. Agreeing with this opinion, we emphasize that it is very important to describe how a person sees the world around him in culture.

Some colors express certain concepts in words, some participate in the conceptualization of mythonyms, some of them help to form a mythological picture of the world: white symbolizes "purity", "sanctity", white color also embodies the concept of "time", including this color has the property of realizing several concepts, also means: "beginning", "last", "male", "female", "status", "wealth/prosperity", "food", "age", "mind", "God" and "spirits" ; white color embodies "light", "purity", "spirituality", "peace", and their semantic indicators are: sun, shining, sunlight, daylight.

In Karakalpak culture, white color is expressed as a symbol of purity, sanctity, light, happiness, luck, well-being, honesty, innocence, caution, intelligence, experience. White as a symbol of light is opposed to black as a symbol of darkness, darkness, evil spirits, evil, death, cruelty. For example: *ақ жарық—қара жер*. In Turko-Mongol mythology, black is a symbol of Erlik, the god of darkness, and main God of the Upper world - Ulgen represents the symbolic symbol of white. Descriptions of Erlik from various sources are given below; Erlik is a tall powerful old man who is also called "Father" and "Man", according to electronic encyclopedic sources he is described as he has a knee-length beard, messy hair, black ear whiskers, dark eyebrows and eyes. He rides a black bull and a pacer, sails in a black boat, has a black snake, and wraps him in a beaver blanket. He lives in a palace made of black clay or black iron, stands on the shore of the underground sea or near the confluence of nine rivers into one river, the river flows with the tears of people, over this bridge a bridge of horsehair (narrow bridge) is thrown, and no one can cross in the opposite direction [https://gufo.me/dict/mythology_encyclopedia].

In the process of studying the colorative lexicon, it was found that they have positive and negative symbolic meaning in both English and Karakalpak language. Analysis of language material shows that in the studied cultures, negative symbolism prevails over positive (look at 3.1.1-table):

Table 3.1.1

Symbolism of colorative lexicon in English and Karakalpak culture

Colorative lexicon	Positive	Negative
White	+	-
Ақ	+	
Black		-
Қара	+	-
Blue	+	
Көк	+	-
Yellow		-
Сары	+	-
Red	+	-
ҚЫЗЫЛ	+	-
Green	+	-
ЖАСЫЛ	+	

This table shows that while blue has a positive symbolic meaning in English culture, it has both negative and positive meanings in Karakalpak culture (*көк тигилгир, көк көйлек, көк жамылды*). Black and yellow represent negative symbolism, but the equivalents of black and yellow in the Karakalpak language are realized in both symbols (*қара уй, қара маңлай, аузынан сарысы кетпеген, туси сарғайып кеткен*); The color symbols of green, white, and red represent both positive and negative meanings, but in the mythological and linguistic mind of the Karakalpaks, the color unity has only a positive meaning.

During the analysis of linguistic materials, the symbolic meanings of color units showed the following peculiarities:

White - clarity, purity, beauty, mourning, fear, illness, death, greatness, peace, youth, impudence.

Ақ (white) - time, male, female, status, wealth/prosperity, food, age, intelligence, God, spirits.

Black - fear, darkness, death, magic, peace, desire, beauty, evil, sadness.

Қара (black) - anger, fear, negativity, suffering, joy, comfort, state, mood.

Green - joy, life, growth, freshness, awakening, decay, fear, anger, alien space, beauty.

Жасыл (green) - growth, fertility, awakening, reproduction, prosperity, youth, permanence, life, faith.

Red - anger, fire, danger, love, birth, joy, beauty, evil, death, greatness.

Қызыл (red)- anger, age, holiday, nature, organism, life, human.

Yellow - fear, joy, danger, disease, withering, death, autumn, harvest.

Сапы (yellow) - enlightenment, calmness, age, quality, damage.

Blue - beauty, status, alien space, purity, light, danger, fear, greatness, peace, tranquility, mourning, change.

Көк (blue) - harmony, agreement, kindness, loyalty, infinity, joy, happiness.

The above mentioned symbolic meanings make it possible to form the conceptual spheres of two cultures (English and Karakalpak) with identifiers representing colour. The compiled list of allonyms and identifiers taken from the linguistic material has a common semantic component and is embodied in the mythological landscape of the universe of a collective nature, united under one common sign.



Cross-analysis of explanatory dictionaries of the studied languages proves the correctness of the semantic factor (SF). Including: S1 + SM2 + SM3 ...= SF (S – symbol, SM – semantic multiplier). Colorative lexicon is presented with examples taken from literary texts, allonyms are shown in parentheses. In the process of studying the examples, positive meanings were identified with the color symbol “жасыл” in Karakalpak culture, but it was stated that there are also negative symbolic meanings of this color in English culture:

S1 (updated) + S2 (prosperity) + S3 (youth) + S4 (growth) + S5 (awakening) + S6 (life) = SF(spring)

S1 (joy) + S2 (life) + S3 (growth), S4 (condolence) + S5 (awakening) + S6 (fear) + S7 (anger) + S8 (alien space) = SF (supernatural power)

The symbolic meaning of the colorative lexicon is found in both studied languages, but the specificity of each ethnic group embodies its own living conditions and fills the semantic load of color terms. As we mentioned above, the symbolism and meaning of the colorative lexicon has regional and social norms. Lower mythology as a part of the mythological conceptual sphere and the mythologemes that implement it represent an important layer of mythology and reflect the national-cultural features of everyday consciousness. The study of the functioning of mythologemes in a certain linguistic and cultural situation made it possible to fully present the specific refraction of mythological thinking in a certain language and culture. A necessary condition for such a comprehensive study of the mythological conceptual sphere is the integration of cognitive directions in ethnolinguistics, comparative studies, linguistics, semantics, lexicography, folklore, dialectology, literary studies, as well as cultural studies, history and sociology.

The images of the lower mythology, the conceptualized mythologemes that make up the lower demonarius, tend to adapt to the changing conditions of reality. They are either demythologized or transformed into ideologies, or they are demythologized, transformed, and revised; filled with new, authentic semantics at the level of simple mass or individual consciousness.

Analyzing the mythological concepts created using the colorative lexicon, we divided them into semantic-thematic groups:

Clothes: black-coat brigade (black coat); white collars; , her white dress;

Profession: blue collars; black gown; white hat; buff-coat,

Social status: blue stocking; white apron,

Nationality: blue cap; red shanks; black/white race relations

Time: a white crow; a black swan or while crow;

Money-cost: a white elephant;

Movement: Throw in the [white] towel

Appearance: as white as milk, the yellow silken hair, her little golden head, with her cherry cheeks and golden hair, sweet pale face, funny-looking; as white as white can be, a small little black thing, little black thing, the funniest little black thing, a yellow dowdy

Behavior: white bird in a terrible temper, cruel princess, a very good-hearted woman, cunning and full of tricks, a sprightly dove, a brave girl,, queen was jealous, a very brave girl, the contrariest Brownie you ever knew, be in a good;

Age: my little brother, an old soldier, pretty young woman, his poor old mother, his young and beautiful wife, bonny young, a little son, his little boy, the little girl, a little lass, a young and beautiful cook, the young prince, the young prince;

Strength: to show the white feather; to show the white feather, cooling dove, the sick prince, the sick prince, the sick son, the well sister, the well son, the sick sister, sick people

Mind: you foolish man, you blockhead, you simpleton, a very learned man, a foolish lad, the silly fellow, the most learned and skilfid enchante);

Emotion: sad and sorry, very angry, in a rage, fine jolly, a sprightly dove, such a gutless girl, gutless girl, the funniest little black thing sad and doleful,

Size: nice little laddie, teeny-tiny, not a bit bigger than his father's thumb, a small little black thing, little black thing, the funniest little black thing);

Grade: my dear father, like an angel out of heaven, sweet bird, nice little laddie, fine jolly, my good, the good woman, a noted witch;

During the analysis of the selected examples in this work, it was found that the symbolism of color in folklore and artistic discourse is voiced and often used with the help of epithets and metaphors, which "denote the object from one of its sides, for example, "white bird", "blue" waves, <... > " go green "- to be younger" and so on. These embodiments find their expression in folklore and artistic works.

In conclusion, it can be said that the comparative analysis of the consciousness of the English and Karakalpak languages showed that they have external similarities, although behind these similarities we see a different way of life and way of life. And these similarities were revealed in the analysis of worldview, such as linguistic and mythological, and we identified the same verbalizers of the conceptual sphere in the studied worldview. Many similarities in the linguistic and mythological worldviews are found in the symbolic functions of the colorful vocabulary and in the semantic factors, and partial similarity is found in the verbalizers of the conceptual domains.

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