

Metaphorical Options, Philosophical Interpretations of Cognitive-Mental Meaning Aspects

Laziza Djiyanbaeva¹

¹ Teacher of the Department of Foreign Languages for Technical Specialties of South Kazakhstan University named after Mukhtar Avezov

Abstract:

The article discusses the role of lexemes denoting color in human life, metonymic and metaphorical options, philosophical interpretations of cognitive-mental meaning aspects, linguopoetic possibilities of the element of color.

Keywords: color lexemes, connotative meaning, color seme, color philosophy, metaphorical representation of colors.

INTRODUCTION. The conceptual metaphor theory proposed by George Lakoff and his colleagues arose from linguistics, but became of interest to cognitive scientists due to its claims about the mind, the brain and their connections to the body. There is empirical evidence that supports the claim that at least some metaphors are conceptual. However, the empirical evidence for some aspects of the theory has been mixed. It is generally agreed that metaphors form an important part of human verbal conceptualization, but there is disagreement about the more specific claims conceptual metaphor theory makes about metaphor comprehension. For instance, metaphoric expressions of the form X is a Y (e.g. My job is a jail) may not activate conceptual mappings in the same way that other metaphoric expressions do. Furthermore, evidence suggests that the links between the body and conceptual metaphor, while present, may not be as extreme as some conceptual metaphor theorists have suggested.

METHODS. The research adopts a comparative linguistic approach, analyzing color expressions in English, Uzbek, and Russian. The study incorporates the findings of A.M. Bazarbaeva's PhD research on the cognitive-semantic structure of color expressions. Data sources include literary

texts, poetic discourse, and lexicographic materials. A qualitative methodology is used to identify conceptual metaphors related to color, their cognitive interpretations, and their cultural significance.

RESULTS. The lexical-semantic, connotative meaning characteristics, functional peculiarities of language units denoting color in world linguistics, anthropocentric issues of the color concept sphere as an object of linguistic research, systematization of the possibilities of expression of concepts related to color in the linguistic landscape of the world, in them, the unique national thinking of a certain people, a spiritual and cultural reflection of values, allows to study together with issues of ethnopsychological perception in the national psyche.

Studying the linguistic landscape of the world makes it possible to shed light on the lifestyle, geographical and biological environment, mental characteristics, and national-cultural character of the community of language speakers, linguistic and extralinguistic criteria of the ethnocultural national psyche, and verbal and non-verbal possibilities of communication behavior. Determining the aspects of the conceptsphere of color units related to national values, traditions, and stereotypes, and researching the linguistic perception of the human attitude to colors is important in completing the ideographic map of the national linguistic landscape of the world.

A.M. Bazarbaeva's PhD research work on the topic "Cognitive-semantic structure of color expression in English, Uzbek and Russian languages" is aimed at the comparative study of the description of colors in the case of English, Uzbek, and Russian languages, as well as their cognitive space and the meaning of color. It is known that man perceives the world around him with color. This means that it is an anthropocentric phenomenon. From this point of view, the researcher emphasizes the importance of entering into the physical and physiological nature of colors, understanding their impact on people's consciousness, and studying color aesthetics. It also notes that the role of the lexicon representing color is related to a number of extralinguistic factors such as national psychology and mental characteristics, people's customs, cultural traditions, and lifestyle, as well as various situations and facts of objective reality.

DISCUSSIONS. The philosophy of colors is so ingrained in the human psyche that philosophical conclusions can be made through metaphorical signs in connection with the mental properties of the mind. For example, the stereotype that greenness is a sign of newness, yellowed fallen leaves, that is, autumn - the end of life, is "accepted" by all mankind.

Yesterday's green leaves now,

Are lying on the saffron color as soulless.

While the autumn's hands cut them off,

Throws to the fate of winds...

When you walk alone through the gardens with fallen leaves,

I felt as if I realized the fate of the world.

Among the thousands of different saffron leaves,

I saw only one great equality.

(M. Mirzo, "Autumn Dreams")

Saffron [Arabic – spice plant, zafar] 1) noun. A plant with thin long leaves, orange flowers, onion-like roots, and a spice made from its flower, which adds flavor and color to food.

2 Adjective. Tawny, straw color. (UTIL, vol. 2, p. 165)

So, in the context, of metonymy, the tawny (orange) symbol in the saffron plant symbol becomes actualized and directly means color. Because of its connection with the color of the flower, it has become a poetic word and is widely used in artistic speech, especially in poetry.

*"My friends, I stay in the gardens until dawn,
I console the night with fallen leaves.
The saffron leaves are complaining of someone,
They look unmindful to the next day."*

(Chulpon Ergash)

In particular, Minhojiddin Mirzo created a figurative image of the philosophical antinomy of life and death through the expressions "yesterday's green leaves" and "a thousands of different saffron leaves" in the poem "Autumn Dreams". In this case, the green leaves are in their own meaning, and the saffron leaves are figuratively yellow, and at the same time, both colors are symbolic. It can be said that the word saffron in this text has formed a two-fold (folded transition).

The Color of Parting

The color of love is fiery,
Became colorful fire for the heart of my heart,
The red color defies a heart in itself,
Tell me, what is the color of the parting?
The color of patience is blue, the color of happiness is pink,
The color of happiness has changed to yellow,
Emotions came to the soul as colors:
Tell me, what is the color of the parting?
Hope is green, dreams are blue,
There is love in my heart with the color of the universe,
Lives destined to wait, continuously,
Tell me, what is the color of the parting?
My feelings are red, my sorrows are gray,
Sorrow is violet, my tears are rose-like,
Will that color paint the parting to the meeting?
Tell me, what is the color of the parting?
My feelings are iridescent, my happiness is blue,
The moan of my heart is crimson.
There is even the face of jealousy,
Tell me, what is the color of the parting?
Meeting is an ember, the color of anticipation is like the moon,
The color of passion is like a hot fire.
Meeting warms the heart like the sun,
I found that the color of the parting is transparent!

(Sohiba Hayitboeva)

In Sohiba Hayitboeva's poem "The Color of Parting" the philosophy of colors is very beautifully interpreted, and the cognitive-semantic interpretations of the roots of the concept of color are very beautiful and important because they are chosen appropriately: love - --fire color (passion), patience - blue (restraint), happiness - pink (foulard), felicity - yellow (dazzling), hope - green (aliveness, life), dreams - blue (distant, elusive, elegant), amour - heavenly color (divinity), feelings - purple (burning the heart), sorrows - gray (moist), anguish - purple (hope for goodness), tears – flower color (elegance of the heart), feelings - iridescent (diversity), heartbreak - crimson (blood color), meeting - ember (passion), longing is like a hot fire (hope for light), enthusiasm is like a bright moon, meetings like a sun, i.e. fiery (warming), parting is transparent (purity, purification).

CONCLUSION. This study underscores the significance of color in linguistic and cognitive structures. Color metaphors are not only artistic devices but also cognitive mechanisms that facilitate abstract thinking. Future research should explore further cross-linguistic comparisons and the role of color in non-verbal communication. Understanding color metaphors enhances our comprehension of human cognition, cultural identity, and linguistic diversity.

Literature:

1. Arutyunova N.D. Language and the human world. - M.: Languages of Russian culture, 1999.
2. Bazarbaeva A.M. Cognitive-semantic structure of color representation in English, Uzbek and Russian languages: Ph.D. thesis on philological sciences... author's ref. Tashkent, 2019.
3. Kurbanov T. Issues of the historical work of art and the language of the period. Monograph. - Tashkent.: National Encyclopedia of Uzbekistan, 2006.
4. Ozerov L. Rabota poeta. M.: "Progress", 1968. -S.168.
5. Yoldoshev M. Basics of literary text and its linguopoetic analysis. - T., 2006.
6. Ganiev S. The linguopoetics of Minhojiddin Mirzo's poetry. Doctor of Philosophy (PhD) dissertation. Fergana, 2023.
7. Galumov E. Basic PR. M.: Letopis XXI, 2004. - P.160-161
8. Haqqul I. More about the interpretation of black // <https://kh-davron.uz/kutubkhona>
9. Iskanderov Sh. Food related to the mourning ceremony of the Arabs of Uzbekistan // Looking back on the past. 2nd special issue, Tashkent, 2022. - B. 75-80.
10. Kononov A. Semantics tsvetooboznacheniy v tyurkskikh yazykax // Turkologicheskiy sbornik. Moscow: Nauka, 1975. - S. 159-179.
11. Razzakov A. Mir Arab madrasa in Bukhara //Uzbekistan makonvazamonarosha. Tashkent: Sugdiyona, 2011. -P.79.
12. Sodikova M. Quality in modern Uzbek. Monograph. Tashkent: Science, 1974.
13. Umarova N. Researching the vocabulary of Navoi's works based on lexical-semantic paradigms // inlibrary.uz/index.php/eastern-torch/article/...