MODERN LINGUISTICS: ISSUES OF CONSTRUCTING A LINGUISTIC COLOR PICTURE AND THE FUNCTIONING OF COLOR LEXEMES

LINGUÍSTICA MODERNA: QUESTÕES DA CONSTRUÇÃO DE UMA IMAGEM LINGUÍSTICA COLORIDA E O FUNCIONAMENTO DOS LEXEMAS COLORIDOS

LINGÜÍSTICA MODERNA: PROBLEMAS DE LA CONSTRUCCIÓN DE UNA IMAGEN LINGÜÍSTICA EN COLOR Y EL FUNCIONAMIENTO DE LOS LEXEMAS DE COLOR

Larisa Khanbievna KHARAEVA[1]
Musadin Latifovich KARDANOV[2]
Madina Yurievna EZAOVA[3]
Lena Khabilovna KHEZHEVA[4]
Juleta Khabasovna SHUGUSHEVA[5]

ABSTRACT: Artistic discourse is understood as a communication system, which is a synthesis of specific linguistic forms, information about reality, reflected in a text that is distinguished by its pragmatic content. The pragmatic level of artistic discourse is represented by an individual set of characteristic linguistic means. The object of the research is the linguistic units denoting color, functioning in the language, mythopoetics, paremias, and literature in the Adyghe language. The subject of the research is the peculiarities of the manifestation and functioning of color painting in the Adyghe language and Adyghe literature, as well as the identification of the specifics of the coloristic embodiment of images in the works of Adyghe authors. The material of the research is based on the linguistic representations of color designations that form the "black-white-red" triad.

KEYWORDS: Coloronym. Artistic discourse. Color categorization. Lingua-color picture of the world. The evolution of color names.

[1] Kabardino-Balkarian State University named after H.M. Berbekov (KBSU), Nalchik – Russia. Department of German and Romance Philology. Professor. ORCID: https://orcid.org/0000-0002-8993-164X. E-mail: larisa_haraeva@rambler.ru

[2] Kabardino-Balkarian State University named after H.M. Berbekov (KBSU), Nalchik – Russia. Department of Kabardino-Circassian Language. Associate Professor. Candidate of Philological. ORCID: https://orcid.org/0000-0002-3393-549X. E-mail: musadin07@mail.ru

[3] Kabardino-Balkarian State University named after H.M. Berbekov (KBSU), Nalchik – Russia. Department of the Kabardino-Circassian Language and Literature. Professor. ORCID: 0000-0003-4369-181X. E-mail: m.yu.ezaova@mail.ru

[4] Kabardino-Balkarian State University named after H.M. Berbekov (KBSU), Nalchik – Russia. Department of the Kabardino-Circassian Language and Literature. Associate Professor. ORCID: https://orcid.org/0000-0001-6480-9819. E-mail: lenakhezheva@mail.ru

[5] Kabardino-Balkarian State University named after H.M. Berbekov (KBSU), Nalchik – Russia. Department of the Kabardino-Circassian Language and Literature. Associate Professor. ORCID: https://orcid.org/0000-0001-7162-5057. E-mail: shugushd@mail.ru

Larisa Khanbievna KHARAEVA; Musadin Latifovich KARDANOV; Madina Yurievna EZAOVA; Lena Khabilovna KHEZHEVA and Juleta Khabasovna SHUGUSHEVA

RESUMO: *O discurso artístico é entendido como um sistema de comunicação, que é uma síntese de formas linguísticas específicas, informações sobre a realidade, refletidas em um texto que se distingue por seu conteúdo pragmático. O nível pragmático do discurso artístico é representado por um conjunto individual de meios linguísticos característicos. O objeto da pesquisa são as unidades linguísticas que denotam cor, funcionamento na língua, mitopoética, parêmias e literatura na língua Adyghe. O tema da pesquisa são as peculiaridades da manifestação e funcionamento da pintura a cores na linguagem e na literatura Adyghe, bem como a identificação das especificidades da incorporação colorística das imagens nas obras de autores Adyghe. O material da pesquisa baseia-se nas representações linguísticas dos desenhos de cores que formam a tríade "preto-branco-vermelho".*

PALAVRAS-CHAVE: *Colorística. Discurso artístico. Categorização de cores. Imagem do mundo língua-cor. Evolução dos nomes das cores.*

RESUMEN: *El discurso artístico se entiende como un sistema de comunicación, que es una síntesis de formas lingüísticas específicas, información sobre la realidad, reflejada en un texto que se distingue por su contenido pragmático. El nivel pragmático del discurso artístico está representado por un conjunto individual de medios lingüísticos característicos. El objeto de la investigación son las unidades lingüísticas que denotan color, funcionamiento en la lengua, mitopoética, paremias y literatura en lengua adyghé. El tema de la investigación son las peculiaridades de la manifestación y el funcionamiento de la pintura en color en el idioma Adyghe y la literatura Adyghe, así como la identificación de los detalles de la encarnación colorística de las imágenes en las obras de los autores Adyghe. El material de la investigación se basa en las representaciones lingüísticas de los diseños de color que forman la tríada "negro-blanco-rojo".*

PALABRAS CLAVE: *Colorónimo. Discurso artístico. Categorización del color. Imagen lingua-color del mundo. Evolución de los nombres de los colores.*

Introduction

Two approaches are distinguished in the study of color lexemes: cultural relativism and linguistic universalism. According to the first approach, the process of color definition in different languages is arbitrary, implying the absence of clear boundaries in the meanings of color designations. The second approach is due to the understanding of color as a semantic universal with three interrelated features - hue, brightness, saturation. The base unit is the primary color term that meets the following criteria. The color designation has several structural and formal features, namely, it can be conveyed by a monolexeme or a single-root word, endowed with a differential meaning and the ability to objectify various items. The color designation must be recognizable in the speech stream; thus, the word with the color meaning must be general and refer to the basic vocabulary of the language (GATAULLINA,

2005). The color category is a continuous center of scientific interests because of its visual features and the presence of environmental color position, which naturally requires verbalization, as well as the possibility of highlighting the color lexemes in a certain verbal cluster available for linguistic analysis in various aspects.

Historical background

The study of color lexemes is based on the universal perception of human color, the objective existence of the lingua-color picture of the world, which is in constant development, complication, and refinement, detailing the color spectrum requiring verbalization. In solving these problems, two main directions are distinguished: the hypothesis of linguistic relativity by Sapir-Whorf and the theory of Berlin and Kay. According to the Sapir–Whorf hypothesis, we perceive the world filtered through the semantic categories of our native language, and color denomination in different languages is formed by both universal and language-specific factors. The Berlin and Kay theory postulates the universal nature of the evolution of color denominates as semantic universals. One of the problems of the color picture of the world is the issue of the possible categorization of the color (BERLIN; KAY, 1969). Scientists conclude the possibility of the categorical color study, including the selection and analysis of the entire spectrum: primary colors and shades. The category of color is universal, since it is determined by the general perception of color, the presence of color space, and, as a consequence, the existence of the world color picture, as a segment of the naive picture of the world, and if we consider color in the framework of the concept theory, as a segment of the conceptual picture of the world (KHARAEVA, 2017, p. 133). The problem of categorization of the color space directly logically follows the Sapir-Whorf hypothesis of linguistic relativity, which comes down to the main idea that the possibility of different categorization of reality is due to the relationship between the languages, its influence on speech behavior. The theory under consideration postulates the influence of the native language on various ethnic traits of behavior, thinking, and life of a separate human community. Despite the universality of human thinking and the linguistic division of the world, in different languages, the color space has its nationally colored specificity of color designation, which is consistent with the principles of anthropocentricity of linguistic activity.

The scientific novelty of this work is determined by the issues of the linguistic picture description of the world, its linguistic color segment, cultural perception of color, the importance of color lexemes in literature, and color designations in the work of Adyghe

writers and poets, as well as the role and place of color denominates in the construction of artistic images.

Methods

The work uses traditional methods - descriptive, semantic-stylistic, semantic field, and modern approaches to linguistic research - cognitive, linguacultural, and anthropocentric. The research is based on scientific works of scientists such as E.N. Basovskaya (2004), Vezhbitskaya (1997), Zhanturina (2012), Kudaeva (2008), Frumkina (1984), Fedorov (1988), Turner (1983), Kharaeva (2017), etc.

The main source of experimental material is the color denomination in the Adyghe language at the level of mythopoetics and individual authors used in the literary text.

Results and discussion

The formation of color systems in the culture of different peoples occurs simultaneously with the emergence of the first cosmogonic symbols, the first magical rites, and rituals... Studies of ancient cultures, as well as works on theoretical semantics, show that already in the Stone Age, people singled out three basic colors: white, red, and black. The confrontation between God and the Devil as the central concept of Christianity determined the binary nature of coloristic representations and was subsequently projected onto the axiological tiers of perception. However, the confessional consciousness only strengthened the already existing opposition to colorations. The most stable and frequent color opposition "white" - "black" - goes back to the ancient prototype "light" - "darkness", which in turn is an aesthetic modernization of the philosophical conflict "Chaos" - "Universum", in which the last term is understood as "ordering" (FEDOROV, 1988, p. 581-582). The conclusion about the opposition of contrasting colors - black and white - in almost all evaluative, sensory and emotional characteristics looks quite predictable. The second stage is characterized by the appearance of red in the universal human color perception. V. Turner was the first to single out this pattern, who asserts the primacy and universality, as well as the outstanding value of the triad "white-black-red" (TURNER, 1972, p. 76). Most researchers agree with this opinion. At the same time, some scientists argue that in the universal triad white-black-red, the last color is red, stood out first in the cultural and linguistic development of the color space, the

importance of which in the life of people at an early stage of human development is since this color designation corresponds to the color of blood and fire (SHEMYAKIN, 1960, p. 29, 48).

Identification of the red color is due to different ethnic groups, which is due to the specifics of life and habitat.

Having identified a group of "basic" color designations, Berlin and Kay further investigated the stadial nature of the appearance of various color concepts. Thus, the evolution of color designations is also universal, which, in our opinion, is a consequence of numerous factors of a linguistic and extra linguistic nature, as well as a consequence of the widespread use of contronyms for artistic purposes as the most important expressive means, the tradition of using which goes back to the distant past (KHARAEVA, 2017, p. 134).

We can also talk about the ethnic features of the color picture of the world, the specifics of its segmentation, due to the habitat and the traditional material and spiritual culture of the linguistic community (VASILEVICH, 2003, p. 13).

According to Vezhbitskaya (1997, p. 286) color designations are the result of the influence of perceptual-conceptual factors on the formation of linguistic categories and their correlation with reality.

Each color writes Zhanturina is associated with prototypical denotations - standard carriers of color. However, color terms do not reflect the entire field of color, which leads to the need for the emergence of secondary color nominations using a variety of linguistic resources. Nevertheless, undoubtedly, there is also the existence of color as a linguacultural category, fixed in the minds of native speakers, which in the process of its development is in the process of hierarchization in culture (ZHANTURINA, 2012, p. 68). A language can express the idea of color, appealing to the visual modality of perception, that is, the symbolism of color is conveyed by color lexemes, words in the semantic structure of which there is a color meaning or denoting a certain reality associated with any color. The processes of formation of color designations by psycholinguists are explained within the framework of the theory of prototypes, which postulates the formation of most color lexemes from the names of objects that have a certain color (RODIONOVA, 2007). Thus, the idea of the ability of color to objectify is confirmed, the connection of these words and their meanings with objects for which one of their main characteristics is color is substantiated. Consequently, we can talk about the motivation of these color lexemes, that the basis of nominative activity is the motivational feature of color. Motivated color denominates are of particular interest due to their great associativity, which makes it easier to clarify the color preferences of

representatives of different linguistic cultures in the choice of color motivation (KHARAEVA, 2017, p. 136-138).

The motivation of color lexemes, which goes back to protopic denotations, is most clearly manifested in naive linguistic consciousness, is reflected in mythopoetics and folklore, therefore it is logical to preface the analysis of color denominates in the Adyghe picture of the world with notes on the symbolism of color in the system of Adyghe mythopoetic representations.

Color designations in the Adyghe picture of the world are filled with deep symbolic meaning and semantic content, representing both the material world and ethnic moral, ethical and aesthetic principles and foundations. The Adygeyan picture of the world distinguishes several concepts in the writer's work (by the example of A.P. Keshokov) connected to the peculiarities study of his artistic worldview, it seems especially relevant on the phraseological linguistic material, in which the "spirit of the people" is most clearly manifested. These are the concepts *gu* "heart", *psè* "soul", *zèman* "time", etc. (SHUGUSHEVA, 2017). Among the color-forming concepts, the semiotically significant colors are red, black, and white. Well-known ethnocultural traditions describe visible reality in oppositions, starting with universal ones, which develop more complex binary oppositions later. Color designations also form cultural codes that are inherent in humans and are universal. Moreover, their verbalization in a separate culture, in which they are realized, is nationally determined (EZAOVA, 2017). The universal color picture of the world marks everything positive with white and negative with black. However, in the universal picture of the world, there are also mutually exclusive tendencies that demonstrate the polysemy of coloronyms. For example, as Z.Zh. Kudaeva, in the Adyghe legends and rituals, favorable implications are associated with white, but in the paremias, the symbolism of white reveals contradictory tendencies. *Šym i l"ak"uiplIri l"ak"uèhumè, ug"ursyzŝ, žaIèrt*. «If a horse has all four legs white, then it is malicious, they said».

In Adyghe mythology and folklore, attributes of various pagan gods are associated with white and black flowers. The myth-ritual complex regulated the white color of the sacrificed animals. Animals of white color are associated with the "white-bodied and white-handed" deity of the Mazitha forest. Animals of black color were sacrificed to Šible - the god of thunder and lightning, as well as to the god Ahyn, the patron saint of cattle, to whom a black buffalo was sacrificed in the spring before sowing. Ahyn also corresponds to the water, sea elements. As you know, Ahyn was called the Black Sea. The iconic nature of black and white symbolism in the Adyghe mythological-ritual complex reveals a symbolic connection

of black with the element of rain, and more broadly, with the chthonic world, which is characteristic of many ethnocultural traditions (KUMAKHOV; KUMAKHOVA, 1998, p. 96-98).

In the national epic, red is associated with the juxtaposition of the sexes, in which white corresponds to the feminine principle, and red - to the masculine principle (PROKOFIEVA, 2004).

Red is the color of fertility, prosperity, and abundance. *Nartyhu pl″yž″ dyhèpsèmè, g″avèr bèv mèh″u, žaIèrt.* "If you plant red corn along with grain, there will be a bountiful harvest, they said."*G″ath″èm âpèu h'èndyrabg″uè pl″yž' pl″ag″unu fIyŝ, žaIèrt.* "In the spring, to see a red butterfly for the first time is good, they said." *žèm l″huag″aŝIèm i kIèm h″ydan pl″yž' kIèraŝIèrt, nè temyhuèn ŝh'èkIè.* "A red rag was tied to the tail of a calving cow so that it would not be jinxed." In the rules-omens, the red symbolism has a pronounced sacred motivation and an unambiguously positive assessment. Red is the color of the life principle, therefore red clothing is unacceptable in the cemetery, so red, symbolizing life and prosperity, is not compatible with the territory of death. Here the dichotomy "life" - "death", "this world" - "that world". *Ŝyg″yn pl″yž' pŝyg″yu kh″èm udyh'ènu fIyk″ym, žaIèrt.* "It's not good to go to the cemetery in red clothes, they said" (KUMAKHOV; KUMAKHOVA, 1998, p. 97).

Psycho-emotional states of a person are associated with universal prototypical denotations of color, that is, colors are associated with certain emotions. Color-emotional association is due to the physiology of emotional experience. Associations that arise are based on metonymic and metaphorical thinking, color perception creates specific emotional reactions, and color and emotion terms have the same connotative structure in the language. The color field is not limited only to primitive color values but is supplemented by tint or secondary names that appeared in the process of secondary nomination from the names of various objects of the surrounding reality in the course of metonymic and metaphorical transfers. The decisive role of the surrounding reality in the formation of the psychoemotional state of a person, which exerts its influence on the perception of color, is undeniable and is recognized by most researchers (KHARAEVA, 2017, p. 136-138).

Connotation is defined as a set of semantic aspects of a word that go beyond its simple designation or reference. The emotional meaning seems to be mediated by the association of color terms with situations or objects in real life where this coloring is present. This can be the coloration of natural things (blood red, grassy green, sky blue) or cultural artifacts (black mourning clothes, red alarm lights, little girls dressed in pink), both of which can lead to connotation. color terms (more or less standardized) and even culturally sanctioned color

symbology. Even if a color connotation ultimately depends on associations in inexperience of which are the same for all people, the specific value of that connotation can vary from language to language, from culture to culture, and even from person to person. Nevertheless, E.N. Basovskaya in her experimental study shows that color names, representing a rather closed group, despite the mobility of the lexical system and its dependence on extralinguistic reality, the emotional component of the associative field of words of the main lexical fund, which includes color designations, is highly stable (BASOVSKAYA, 2004, p. 205). Color designations, making up a fragment of the linguocultural picture of the world, in addition to the explicit expression of color in the language, include wide implicit layers that are isolated in the course of linguistic analysis of the emotional component of the word expressing color. Color associations are built based on memories, experienced emotions, sensory images, mental states (PROKOFIEVA, 2004, p. 237).

Color is a concept since its meaning is not limited to the denotative meaning enshrined in dictionaries. In addition to the stable, common for most, reactions to a particular color or color combination, there are also individual reactions for different linguistic personalities and even for the same person at different stages of his development. This is part of the concept of color, which depends on the worldview, experience, and emotional state of the individual; it can be isolated in the process of interpretive work with specific texts, as well as with fiction, works of an autobiographical nature. These works provide rich material for conceptual analysis, since showing the real picture of the world from the point of view of the personality is part of the author's task in the process of formation, the reflection of her fantasies, will, experience and emotions. Speaking about color as a concept, we consider its primitive meaning, as well as the entire system of concepts, connotations that form a specific semantic field that reflects the entire palette of shades of one neutral color, which is the concept of a particular color. The expansion and complication of the color nomination occur resulting in the creation and formation of stylistic synonyms, the expansion of the semantic structure of commonly used color designations based on color individual author's associations that acquire aesthetic significance in a literary text (KHARAEVA, 2017, p. 134). The creative refraction of the color picture of the world in the works of any author is due to the impossibility

> to talk about the color picture of the world in isolation from the individual who perceives it. For every native speaker, the perception of one color or another is associated with life experience, the psychophysical state is determined by several objective and subjective factors, therefore, it is quite individual and is part of a naive picture of the world (FRUMKINA, 1984, p. 30).

Black is the darkest color, and in reality, it is the negation of color itself. Life ends beyond this absolute limit. Black expresses the idea of non-being, extinction. Black is no as opposed to white yes. Black and white are the two extremes, the beginning, and the end. Black as denial symbolizes renunciation, complete rejection; it has a strong influence on any color that is in the same group with it, emphasizing and enhancing its characteristics. "With the help of black, hatred, enmity is expressed:

ŜIy fIycIèm ihun – Squeeze out of the light (lit. drive out from the black earth)

ŜIy fIycIèm ŝIèg"èl"èdèn – Bury in the ground; squeeze from the light (lit. put under black earth);

Bij fIycIè – Enemy (lit. black enemy);

Džèdu fIycIè âku dèžaŝ – Quarreled (lite. a black cat ran between them);

Džèdu fIycIè uiIènu fIyk"ym, žaIèrt. – It's not good to have a black cat, they said.

Black is often the culmination of the symbolism of many negative emotions, experiences, conditions, misfortune, torment:

Symadžèm i nègur k"yzèIyh'aŝ, i napŝIèhèr ezyr-ezyru zèhèufèžaŝ, pšè fIycIè ž'auè k"itriŝIam huèdèu. – The patient's face became gloomy, the eyelids sagged by themselves as if black clouds had cast a shadow.

ŜIy fIycIèm ŝIyh'ami k"èg"uèt – An abyss, find it even under the ground (literally: find it even if it has gone under the black earth);

Ièl fIycIèu k"yzèkIuèkIaŝ – Very angry (lit. changed into a black savage);

H'èkIašè k"yŝIoh'èž, pšè fIycIèm huèdèu zyk"yzèŝIiŝIauè. – Hakyasho entered, puffing up like a black cloud.

Si gur ufIycIaŝ – Exhaustion (lit. my heart turned black).

ŜIy fIycIèž'ym eg"èIèn – Burden (lit. make him pull the old black earth);

Ž'èn fIycIè siŝIaŝ – Pulled out, tortured (lit. made my lungs black).

Black reflects an extreme degree of rejection attitude:

Dzè fIycIèm huèdè – Like a horde (lit. looks like a black army).

Vyndym huèdèu fIycIèŝ – Very black (lit. black as a rook).

Ŝaj fIycIèž' iuasèk"ym – Not worth a penny (lit. not worth a black penny).

With the help of black, an unflattering characterization is given, a moral assessment by comparison with animals that cause negative emotions.

Bèdž fIycIèm huèdèŝ – Like a black spider; dangerous.

Zi šèrèz bzadžèr blè fIycIèŝ – Sharp on the tongue like a snake; slander (literally: whoever has a cunning sting, that black snake).

Black is present in communicative warning statements such as:

Fyz fIycIè naŝh"uè uèri k"yumyšè, fIyuè pl"ag"umi k"yumyg"ašè. (GUTOVA, 2006, p. 8) – Do not marry a black woman with gray eyes, and do not let your friend marry one like that.

Fyz fIycIè nè k"uèlèn ui dzyh' jomyg"èz. (GUTOVA, 2006, p. 9) – Do not trust a dark brown-eyed woman.

In these warnings finds expression, in our opinion, the archetypal connection between black and darkness, darkness, misfortune.

Black in the Adyghe picture of the world is polyphonic, as it has both negative and positive features. In our opinion, this is because any quality can be transformed into the opposite, under appropriate conditions. Black can thus represent strength, power, good quality, a high degree of quality, and of course physical beauty:

LIy fIycIè g"uŝIynè – strong, courageous (lit. a black man like steel);

ŜIalè fIycIè nèkIufIè, ah"šè fIycIè gufIakIè – A dark, good-natured guy, full of money (literally: a black guy with a happy face, a bosom with black money);

ByrtIym ež'èu ŝytt Laucè kIèstum fIycIè dahè ŝyŝitIèg"auè. – Liautsa, dressed in a beautiful black suit, was waiting for Byrtyma.

I tepl"èkIè Musèrbij ŝIalè zèkIužŝ, ŝh'èc fIycIè nabdzè fIycIèŝ, i nè pIaŝitIym nuryr k'yŝIeh. – Musarbij looks like a solid guy, black hair, black eyebrows, and big eyes shine.

I paŝIè fIycIèm Iè dil"auè. – Stroking his black mustache.

Nè fIycIè pIaŝèhèr k"yzèpl"mè. – Big black eyes are looking at me.

MèčrèIil ith'èk"uat nè fIycIè lydym. – Mačrail was mesmerized by the shiny black eyes.

GufIèg"uèr i nè fIycèšhuitIym k"aŝIolydykI, nèkIuŝh'itIym ŝonèhu, pIyrypI Iupèpl"hèm ŝyzoŝè. – Joy radiates from his large black eyes, his cheeks glow, they are visible on his red, physalis lips.

Šh'èg"ubžèm teg"èŝIauè ŝytyhu k"eŝètèha ŝh'èc nal"è fIycIèhèr zyŝiIètyžym iredzèkIyž, arŝh'èkIè adrej ŝh'èc ŝIyl"ènyk"uèr zèkIèŝIol"èl"ri ŝh'èg"ubžaŝh'èm tez mèh"u. – Rising, she brushed off a lock of black hair that had slipped while she was leaning against the window, but the rest of the hair fell apart and fell on the windowsill.

The face, which has three colors - Black, white, and red, is associated with beauty, harmony, and health and in many cultures is considered a universal standard of beauty.

Communication units that reflect the experience of communicating with people, warn against bias, the surface of judgments has positive connotations.

I fèr fIycIè ŝh'èkIè, i kIuècIyr dag"èŝ – Although black on the outside, but oily inside; do not judge by appearance (lit. although the skin is black, inside is oily).

Ezyr fIycIèmi i kIuècIyr k"abzèŝ – do not judge by appearance (literally: although he is black himself, everything is clean inside).

H'è huž'ri h'èŝ, h'è fIycIèri h'èŝ – A white dog is a dog, a black dog is a dog.

Black has a great emotional impact in describing nature.

Tafèr ŝh"uantIag"èm âmyŝtè ŝIykIè, g"athè vakIuèlIym kolhoz gubg"uè inhèr uIèg"è fIycIèkIè zèŝIeŝtè, uafèg"uag"uè uèŝhyr vag"uè Iègu uŝIahèm irekIutè, nartyhu h'èdzè pIaŝèu. – Until the field is covered with green shoots, the spring plowman covers a large field with black wounds, a thunderstorm rain falls on his open palms, in the form of large corn grains.

Uèzdyg"ènèfyr unkIyfIypaŝ, ŝh'èteph"uè fIycIèkIè žèŝym h"ureâg"yr iufyh'aŝ. – The smokehouse went out completely; the night covered everything around as if with a black handkerchief.

Ŝihu l"agèhèm ŝIakIuè fIycIèm eŝh'u nybž' âdzyrt. – Tall poplars gave shade like black cloaks.

The Adyghe color perception of the world is characterized by an associative connection between the water environment and black color, dating back to the worship of the pagan god of thunder and lightning Shible, as mentioned above.

Aby el"ag"u Bešto Iuaŝh'èŝhuèm ufafèu k"yŝh'èŝytadžè pŝè fIycIè guèrènhèr. – He sees a cluster of black clouds swaying looming over Beshto Hill.

ZèkIèl"ypytu uafèh"uèpskIyr mèlydri i mafIè šabzèhèmkIè pŝè fIycIè fènd abrag"uèr zèpheupŝIykI. – Lightning after lightning shines and breaks through large inflated black clouds with its fiery arrows.

If black color mainly evokes negative emotions, white color actualizes the meaning of neutrality, indifference. The linguistic symbolism of white in the Circassians, as in almost all known linguocultures, reflects the system of ethical values, such as nobility, spiritual purity, honesty, honor, dignity, love, which found its refraction in proverbs and sayings expressing the ethnic principles of morality and morality:

Zi psal"è nahuèm i napèr huž'ŝ – With a pure soul (literally: whoever has clear, truthful words, his face is white);

Uèsym huèdèu huž'ŝ – Pure as white snow;

Napè huž'kIè - With a clear conscience (lit. with a white face);

K"uarg"rè pèt, i šyrym «huž' cIykIukIè jodžè». – To love one's own (literally: even the raven calls its child "little white");

Ari pèžŝ, šak"è huž'yrŝ uè nèh" uk"èzycIèlènur. – And the truth is, you will be more stained with white ink.

Huž' zaŝIynu â gug"èžu. – Trying to be clean (white);

PcIyr Iudanè huž'kIè daŝ – The lie will become apparent (lit. the lie is sewn with white thread).

Status-role relationships in many national cultural traditions are marked with the color antinomy "white - black".

K"upŝh'è huž' – Know white bone. In the popular mind, white takes on the opposite negative meaning of laziness, idleness.

Ièpè huž' - ŝh'èh myŝIè – A white-handed woman who does not know fatigue.

White can be a metaphor for breed, uncommonness, singularity.

Šym i natIèm huž'yšhuè ismè, natIè g"udžèŝ, huž' maŝIè ismè, natIè vag"uèŝ. (superstitious beliefs) – If the horse has a large white spot, it is a mirrored forehead, and if the white spot is small, it is a forehead with a star.

K"uarg" huž' – like a white crow, different from the rest.

The role of white is significant in denoting the beauty of a person, of his entire appearance. A beautiful woman is called the *″ èryk ″ uè pŝèhu* – white-breasted dove, нэкIуху – white-faced.

Syt huèdizrè k"edèhèŝIa, syt huèdizrè k"eŝèbèkIa lèž'yg"è kuèdym ažmyž vèg"u ŝIiŝIykIa a Ièshuèr H"anguaŝè i ŝIyfè huž'ym! – How many times have these large hands, hardened from work, been stroked, how long were soft for the white skin of the Hanguasho.

Si pŝèm pIaŝIèu irešèkI Iè huž'itIyr. – Hastily wraps her white arms around my neck.

Uèsu bostej huž'ybzèm džèdynèu h"urej fIycIè cIykIuhèr hèph"auè ŝyg"t. – She was dressed in a snow-white dress, strewn with black, like chicken eyes, dots.

The presence of white in the description of the surrounding realities, subject-spatial environment is explained by the impact of the natural environment. As a rule, white in the description of natural phenomena has a positive connotation, as it is symbolically associated with purity.

DènèkIè upl"èmi uès huž' dahèr Ui tafè g"uabžèhèm k"ytoh'è; Čèsej huž' džanèhèr di h'èsèm. – Wherever you look, pure white snow Lays on the ground; Like white shirts in the garden.

Nyšèdibè k"ènžalyr huž'u nèhu k"ekIaŝ, arŝh'èkIè k"ul"šyk"u h"uhukIè tekIyžaŝ. – In the morning the roof was white, but by ten o'clock in the morning everything melted.

K"uažèm psydzè k"yŝIèua huèdèu, dènèkIi g"azè, psy inar uèramhèm dèzt, žyghèri, unèhèri, uafè ŝh"uantIè, pšè huž' Ièramèhèri ŝyzèryzeh'èu k"iŝu. – It is like a flood in the village, puddles are visible everywhere, where trees, houses, the sky is blue, white clouds.

Mes, šè l"èdij huž'hèr zyr zym kIèl"ykIuèu uèru pègunym jol"adè. – Here, the white milk splashes, one by one, are sent into the bucket.

Mazèr Iè huž'kIè bgym tol"aŝIè. – The moon is stroking the mountains with white hands.

Mysh'ud i gug"è hihyžypat my dunejm zy huž'ag" il"èg"užyn imygug"èu. – Myshud lost all hope that he would someday see something light (literally, whiteness, that is, the beauty of the world) in this world.

White can mean extreme excitement, negative emotion, nostalgia. *Aphuèdèurè i fèr huž'ybzè h"uat, psèumi lIami umyŝIèu.* – He turned pale, it was impossible to determine whether he was alive or dead.

In addition, in the speech of the Circassians, allegorical, taboo statements using color designations are used, designed to hide the negative character traits of the older generation, for example: after all, respect for age is so tightly woven into the people's picture of the world that formed taboos have become the norm of life (EZAOVA; KARDANOV; SHUGUSHEVA, 2019).

Ž'akIèr huž' h"umè, fIycIè h"užk"ym – что прошло, того не вернуть (lit. if the beard has turned white (turned gray), then it will no longer turn black).

One of the dominant colors is red. Red, as one of the components of the universal triad, personifies passion, aggression, love, joy, struggle, a challenge to fate, rage, inspiration, irritation, rejection, energy, delight, movement, warmth, sexuality, tension, attention, danger. The sensory sensation of thirst corresponds to it, and its emotional content is desire. In the Adyghe picture of the world, red is an indicator of strong emotions, most often shame or, on the contrary, pride, joy.
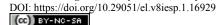
MaskIèm huèdèu k"yzèŝIènèn – blush (lit. blush like red coals, hot coal);

CIypl"u k"yzèŝIènèn – blush;

I nèr Iudanè pl"yž'kIè k"èdyh'aŝ – reddened eyes (lit. eyes trimmed with red thread);

PcIy iups pètrè pl"yž' h"uk"ym – lies and does not blush.

Zamirèt nèh" pl"yž'yž k"èh"uaŝ. – Zamirat blushed even more.

A psor zèrig"èzahuèu, iŝIènur imyŝIèžu zèm pl"yž', zèm huž' h"uuè ŝyst Zamirèt, psal"èmak"ri zèhimyhyu. – Pondering all this, not knowing what to do, Zamirat sits now blushing, now turning white, not hearing the conversation.

Sofât zèuè pl"yž' mèh"uri i ŝh'èr eg"èl"ah"šè, i napIèhèr ireh'èh. – Sophiat immediately blushed and lowered her head, lowering her eyes.

Aružan pl"yž'u k"yzyŝIènat, i nèkIum pŝIèntIèps k"ekIuat, gušhuag"èkIè i gur zel"atèrt, guhèh"uè inkIè i nitIyr lydyrt. – Aružan blushed, her face became sweaty, but her heart fluttered with pride, her eyes shone with joy.

Red is associated with anger, danger, physical ailment.

Hyv bostej pl"yž" il"èg"ua huèdè – furious; get angry very much (literally: looks like a bull who sees a red dress);

Dèp pl"yž'u k"yzèŝIènaŝ – get angry (lit. turned red like hot coal);

Šè pl"yž' k"yraph"yh. – red-hot (red) bullets are raining down.

I pl"yrž'èrag"ri nèh' maŝIè h'uaŝ. – The redness and heat are less.

But in general, red has a life-affirming symbolism, detailing in images that express beauty, brightness, elegance, festivity.

Myr sytu thyl" pl"yž' kuèd! – How many red books!

Pèžu, ar pl"yž' ig"uèdžèk"ym – nèkIuŝh'èpl" zèkIužŝ, eg"èleâuè fè lej zèrih'èrk"ym, i pk"ym jokIuž. – True, not too red - the blush is beautiful, and not too plump, beautiful in its own way.

Musè k"uè k"yhual"huati kh"uejpl"yž'kIèryŝIè imyŝIu idak"ym. – Musa had a son, and in honor of this he insisted on the game of "hanging red cheese."

Sof'ât i nitIyr k"yzètreh erag"kIè, pIèm k"otIysh'èri, šhyIèn pl"yž' hèdykIar l"ènyk"uèkIè iredzèkI. – Sofyat barely opens her eyes, sits down on the bed, and throws aside the embroidered red blanket.

Mes, kh"uèŝynyŝh'è th"uèpl"hèr nèh"ri zèŝIeg"anè, žyg Ièdijhèm dyŝèps ârekIyh, «Zor'kèm» i bg"uèŝIyr zèrypl"yž'ym i lejuè dèp ž'èraž'è eŝI, šyg"uègu h'èsè bg"ufIèhèri zèŝIeŝtè — psori mèth"uèpl", guapèu zèŝosykI. – Here, the red tiles flare-up, even more, the trees are covered with gold, despite the redness the slope of the "Dawn" becomes fiery red, embracing wide paths - everything turns red, glowing beautifully.

Red is dynamic, ambivalent because it can symbolize both a life-affirming principle and destruction, illness, death, destruction, which is a continuation of the mythopoetic tradition.

Conclusions. Color-denoting vocabulary is studied from two mutually exclusive positions: human perception of color (ontology and pragmatics) and the structure of specific color meanings (semantics and semiotics of color).

In creating a holistic picture of the world, color perception plays an important role as part of visual information. Text units with color semantics create not only a visual image; they carry additional information and certain emotionally expressive shades.

The global problem of the color picture of the world is the problem of possible color categorization. When describing color denominates in linguistics, researchers are faced primarily with the problem of classifying color adjectives. In the area of color-coding, the concept of a prototype is used. A prototype is a member of a category that fully embodies the properties and characteristics characteristic of a given category, therefore, color values can be qualified according to the principle of correlation with a color prototype.

The color denominates of a particular language have a pronounced national and cultural specificity and are significant elements for building a fragment of the national picture of the world of the corresponding linguacultural community. Based on the data on the names of colors in the language, one can judge its historical and cultural development, if we understand by this development the order of appearance in the language of certain names of flowers.

Conclusions

The universal world is refracted in the Adyghe color picture of the world. In general, the mythopoetic picture of color and the individual author's coloristic images do not go beyond the well-known framework of the worldview, originally laid down in the black-white-red triad, remaining in the context of traditional color painting. At the same time, the Adyghe national color perception of the world within the analyzed color denominates is distinguished by brightness, a high degree of monochrome, and integrity, which reflects ethnic ideas about moral principles and the meaning of life.

Larisa Khanbievna KHARAEVA; Musadin Latifovich KARDANOV; Madina Yurievna EZAOVA; Lena Khabilovna KHEZHEVA and Juleta Khabasovna SHUGUSHEVA

REFERENCES

BASOVSKAYA, E. N. **Associative field of adjectives - color meanings in the Russian language picture of the world (according to the linguistic experiment)**. Kazan: Kazan University, 2004.

BERLIN, B.; KAY, R. **Basic Color Terms**: Their Universality and Evolution. Los Angeles: California Press, 1969.

EZAOVA, M. YU. **Linguistic cultural codes in the lexical and semantic field of kinship of the Kabardino-Circassian language**. Tambov: publishing house "Gramota", 2017.

EZAOVA, M. YU.; KARDANOV, M. L.; SHUGUSHEVA, D. H. **The manifestation of taboo in the system of kinship of the Adyghe languages**. Yelets: Yelets State University named after I.A. Bunin, 2019.

FEDOROV, F. P. **Romantic art world**: Space and time. Riga: Zinantne, 1988.

FRUMKINA, R. M. **Color, meaning, similarity**: Aspect of psycholinguistic analysis. Moscow: Nauka, 1984.

GATAULLINA, L. V. **The role of color values in the conceptualization of the world**: Autoref. for the degree of Candidate of Sciences. Ufa: Bashkir University, 2005.

GUTOVA, L. A. **Adyghe proverbs and sayings**: Situational context of functioning. Nalchik: Polygraphservice and T, 2006.

KHARAEVA, L. H. **The symbolism of color meanings in the language of poetry by Arthur Rimbaud**. Nalchik: Kab.Balk. un-nt, 2017.

KUDAEVA, Z. ZH. **Mythopoetic model of the Adyghe verbal culture**. Nalchik: Elbrus, 2008.

KUMAKHOV, M. A.; KUMAKHOVA, Z. YU. **The Nart epic**: Language and culture. Moscow: Heritage, 1998.

PROKOFIEVA, L. P. **Lingvotsvetovaya picture of the world of Alexander Blok**. Kazan: Kazan University, 2004.

RODIONOVA, E. V. **Linguistic actualization of color designation in the anthropo-cognitive aspect**: Autoref. for the degree of Candidate of sciences. St. Petersburg, 2007.

SHEMYAKIN, F. I. On the question of the relation of the word and the visual image (color and its meaning). **Thinking and speech**, n. 13, p. 5-48, 1960.

SHUGUSHEVA, D. H. **Phraseological representation of the concept of gu (heart) in the works of A.P. Keshokov**. Tambov: Publishing house "Gramota", 2017.

TURNER, V. U. **The problem of color classification in primitive cultures** (based on the material of the Ndembu ritual). Moscow, 1972.

VASILEVICH, A. P. **The linguistic picture of the world of color**: Research methods and applied aspects. 2003. Dissertation (Doctor of Philological Sciences) – Moscow, 2003.

VEZHBITSKAYA, A. **Language. Culture. Cognition**. Moscow: Russian Dictionaries, 1997.

ZHANTURINA, B. N. **Metaphors based on the perceptual component** (based on the material of the Russian and English languages). Moscow: "Print Lux", 2012.

How to reference this article