

UDC 81' (574)

**Lexical and Symbolic Meaning of Some Colors in Kazakh Language**<sup>1</sup> Shara Mazhitaeva<sup>2</sup> Zhanar Kaskataeva

<sup>1-2</sup> Karaganda State University named after the academician E.A. Buketov, Kazakhstan  
100026, Mukanov street 14-84, Karaganda

<sup>1</sup> Dr. (Philology), Professor

E-mail: S\_mazhit@mail.ru

<sup>2</sup> Magister of Philology sciences

**Abstract.** Colour is objectified in language by means of lexical units' group - colour names, therefore colour namings attract a constant interest of the scholars who study mechanisms of categorizing the world around by the person, and they are one of the most investigated concepts in different languages.

Colour namings are frequently analyzed in the works devoted to studying color as a special lexical category with great attention paid to a problem of conceptualizing colour space by the person. However a colour owing to certain psychological influence on consciousness of the person possesses the wide associative potential defined not only by specific features of perception but also to great extent, by a cultural heritage of all society including mythological and religious representations. The basic research object is both paroemia and phraseological units and lexical-semantic group of color namings of the Kazakh language.

**Keywords:** colour naming; special lexical category; lexical-semantic group of color naming; fetishization of science; language; culture; cognition.

**Introduction.** Fetishization of science, scientific and technical progress led to the importance of physical and mathematical series of disciplines for contemporary society and education. Consequently logical type of human thought was extolled but emotional and sensitive aspect lowered. In XXI century during the developing period of natural science, with the help of new technologies colour studies has been introduced as a science. From the point of view of different sciences (physics, physiology, psychology, biology, mathematics etc.) overall science of colour studies was called scientific colour studies.

Colour takes a significant place in human mind. Therefore it is not surprising for a man to research this phenomenon widely. Different fields of sciences research colour. In physics the notion of "colour" is explained as definite waves and frequencies of electrical and magnetic wiggling. Chemists are interested in structure of colour connection. Specialists in the field of biology and physiology research the influence of colour on human eyes, their transfer to the mind and processing, psychologists investigate the basis of cognition and perception of colour. There are a lot of materials to study colour but it is difficult to cover everything. This opinion can be referred to colour studies in linguistics. Scientific discussions concerning this issue are continuing till the present time within traditional study of colours. In obtaining results of traditional colour research according to this theme scientific discussions are continuing. Recently the problem of human emotional susceptibleness, his axiological point of view (axiology – philosoph. "value") towards the phenomenon of surrounding existence are considered to be one of the main objectives within the anthropocentric field of linguistics, its aim is individual's perception of the emotional world as a constituent part of the ethnic group taking into account linguistic, cultural and cognitive peculiarities.

**Materials.** Naming units of colours denote the qualitative attributes of certain things, also it is considered to be a very complicated category that informs about the cultural life and history, customs, traditions and ways of life of certain nation.

Colour studies had been analyzed in a versatile way for nearly two centuries. At the beginning the nature of colour was studied in general according to its practical necessity. There are famous scholars such as Newton, Lomonosov, Werner, Sakkarde, Runge, Oswald, Goethe, Merz, Polya,

Rechter, Ratkin, M. Luscher and others among those who studied it. From linguistic point of view the studies of colour in general linguistics are connected with the names of A.Metyuz, R.Frumkina and others, in Turkic language with A.N.Kononov, E.V.Sevortyan, A.M.Sherbak and others. Most of the studies in modern linguistics are nowadays devoted to the problem of language and ethnos. The works of A.N. Kononov, E.V. Sevortyan, A.T. Kaidar, R.S. Syzdykova, Z. Akhtamberdieva, B. Omirbekov, Sh. Zharkynbekova, Y.B. Serikbayeva, K.T. Kaiurbayeva, R.T. Laulanbekova, and other scholars that touched upon their semantic peculiarities, symbolic meaning, and usage range are worth of mentioning in terms of analyzing the history of color studies in Turkic language, particularly in Kazakh language,.

We aim at reviewing symbolic peculiarities, meanings and function of colors in Kazakh language taking into consideration the scholarly works of A. Kaidar, Zh. Mankeeva, G. Gizdatov, K. Zhamanbayeva and others which studied language from the point of view of cognition, and those that analyzed ethnic and linguistic aspect of colors in Kazakh language.

According to scholarly opinions there are not so many works in Turkic studies and Kazakh linguistics that have studied the problem of color in a versatile way, revealing their personal-meaningful peculiarities on the basis of linguistic material. A prominent academician A.N. Kononov was the first who studied the semantics of color namings of Turkic languages. The works of A.N. Kononov «On the semantics of the words 'white' and "black" in Turkic geographical terminology», «The semantics of color namings in Turkic languages» that analyzed the semantics of the words 'white' and "black" in Turkic geographical terminology and their connotation peculiarities are referred to those covering this issue [1]. In the above-mentioned works author investigates the ways of color namings composition and their meanings in the language of Turkic people. Academician A. Kaidarov is considered to be the first scholar in Kazakh linguistics who studied color namings from a different aspect.

Kazakh scholar researched the colours existing in the nature, made a review on their connotative meaning in the composition of lands and water names, and vastly investigated semantic and ethnographic word combinations relating to colors denoting the cattle [2, p.108].

The origin of the most part of colors existing in the nature is still unknown. The scholars in their works define them by analyzing etymological means. Some colors do not need any analysis because their origin is obvious. Colorful meaning of these words occurring in many Turkic languages refers to early times. For example, in Turkic languages "ak" (white) was used in akh/ag/a:k forms and denote three meaningful groups: «ak» derived from the color itself «white», «white of the eye», white of the egg and other meanings; «ak» in its figurative meaning denotes: pure, innocent, kind and generous; «ak» also means wonderful, brilliant [3, p.8].

The etymology and its nature and origin of the word «ak» have been carefully discussed by many Turkic scholars and had different interpretations. According to E.V. Sevortyan words "aga" and "ake" were derived from the verb – "ak" – "ok" (turn grey). Generally the name "ak" which denotes the dairy products (kumyz, sut, shubat, kurt and etc.) originated from the verb "ak"(to flow down, pour). In ancient Turkic language the name "urun" was replaced by the word "ak" through conversion. This idea was proved by well known scholar B. Sagyndukuly [4, p.137].

**Discussion.** Analysis made on the data given in the works of the scholars show us that the word "ak" was also used in other meaning such as "su" (water): Su means ak (white). In Japanese language 'su' sounds similar to the word 'ak' [5, p.148].

A. Wierzbicka in her work "Language, Culture and Cognition" explains the necessity of considering the 'color' concept in connection with the 'nature' concept in the following way: "In this paper, I suggested that the universal tendencies of color categories in our perception can be associated with the universals of human experience in general and in particular - with the universal features of human life on earth. I interpreted color concepts through notions of environment in English words such as *fire, sun, sky, grass, sea, and ground*. They are also considered as construction built by the people on the basis of their personal experience acquired on earth." [6, p.7].

In fact every human being after having perceived the world surrounding him tries his best to understand himself. A man was not limited to perceive only his personal qualities, inner self, traits of character, behavior and other peculiarities, but also paid great attention to perceiving the way one looks, his face, healthy complexion, beauty, body (eyes, eyebrows, hair, moustache and beard

and etc.) as well. Hundreds of color combinations, epithets and similies emerged as a result of this [2, p.132].

According to the data given by G.K. Kortabayeva in the chapter about the symbolic signs of types and colours in poetonims there are nearly 2000 to 3000 colors that can be seen with eyes and special instrument. Not all colors existing in the nature can denote nomination of subject and phenomenon. Sometimes they even can be referred to meanings that are not related to the colour at all. Except direct meanings of the types and colours, there are symbolic meanings of colours that provide figurative, additional information. Colours convey religious meanings as well, Christians worship white, Muslims worship green, Buddhists worship orange. Every nation and culture has its sacred color that is worth of being worshipped [7, p.96-97]. A. Margulan speaking about symbolic meaning of types and colours writes: "Blue is the color associated with worshipping of the sky, the symbol of the sky, red is the symbol of fire and the sun, white is the symbol of honesty, joy and happiness, yellow – wisdom, black - ground, and green is the symbol of spring and the youth."

Numbers of significant phraseological units which are given special place in the outlook of Kazakh people are phraseological units having the blue color (kok) as the basis. Nowadays «kok» (blue) color is considered to be the purest, sacred and esteemed color for Kazakh people. Our national flag that is our blue banner is the proof of this. It is not accidental that our state flag is blue as the sky. Blue color denotes the idea of unity and friendship, and depicts the open sky which is considered to be the sign of peace, stability and abundance. National mentality, outlook, culture and special benevolence towards this color lead to such thought. Nature is not only an environment of existence, but an integral part of all the existence as well. Fair sky, high mountain, clean water, glaze ridge striving to skyline, all of these attracts us just because of the blue color. Moreover sometimes even green color seems like blue. Instead of saying green grass we say blue grass [8, p.1090].

However it is known that sometimes these colors can be used in various meanings. We can refer to lots of examples of poets and writers skillfully using the colors in their works for certain stylistic purposes. For example, white is associated with wisdom, yellow with wealth, red with light-heartedness in Abai's works. In fictions the authors traditionally use three colors such as white, black and red. That are peculiar to the national worldview in describing characters, for instance in describing the face, complexion of the beautiful girl. These colors have been formed in the national worldview.

As we see from the above mentioned examples the face of the beautiful girl in the perception of Kazakh people is depicted as bright, light, that is close to the meaning of white and the most beautiful eyes are black and brown eyes. Also we can see that Russian combinations like *white-faced, blue-eyed, and golden-haired* that are used as a model of beauty denote *white, red, yellow* (golden color). Whereas in Kazakh language one can find 3 main colors in describing a beauty: radiant big eyes, hazel eyes, eyes as black as currants, black as coal, white-faced, red lips and etc. The main meaning of white, black and red in the national perception of Kazakh people is associated with the beauty. For instance if a girl has big black eyes they are compared with currants. M.B. Abdrakhmanova in her work proved that it is absolutely appropriate to use the word "karakat" (currant) in the meaning of attractive, cute in describing beautiful eyes. By carefully analyzing 'koru' (to see) concept the scholar found out that black color has the following features: beautiful, cute, attractive, warm, deep, pure, gentle [9, p. 20-22].

Phraseological units made by means of color nominations form various concepts within our language, in other words they function as the tool representing an individual's personal perception of the world based on his own life experience and knowledge about it [8, p.1091].

Furthermore if commonly used combination "kara koz" (black eyes) is used in relation to the beautiful woman, combination 'kara bet" (black face) is usually referred to a dishonest, shameless person. According to academician A. N. Kononov who has purposefully studied the meanings of colours in Turkic languages there are 20 extra, figurative meanings of the 'kara' (black) adjective while A.T. Kaidarov, Z. Akhtamberdieyeva, B.Omirbekov point to 23 different figurative meanings of black color.

**Conclusion.** In any language colours are considered to be a cross functional category in the national perception which denote nominative and other different lexical-semantic, symbolic meanings as well. And these meanings are known to be transmitted from one generation to another. Color namings frequently occur in the lexical stock of any nation.

Summing up, by means of color symbols formed in the national world view of any nation it is possible to get to know their customs and traditions, mentality, traits of character. We hope to study colour namings further and analyze concepts and notions related to the colours used in literary texts in the future. We have no any doubt that this will be of great significance in translating literary works from one language to another.

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УДК 81' (574)

### Лексические и символические значения некоторых цветов в казахском языке

<sup>1</sup> Шара Мажитаева  
<sup>2</sup> Жанар Каскатаева

<sup>1-2</sup> Карагандинский госуниверситет им. академика Е.А.Букетова, Казахстан  
100026 г. Караганда ул. Муқанова, д.14, кв. 84

<sup>1</sup> доктор филологических наук, профессор  
E-mail: S\_mazhit@mail.ru

<sup>2</sup> магистр филологии

**Аннотация.** Цвет объективируется в языке с помощью группы лексических единиц - названий цветов, поэтому цветообозначения привлекают постоянное внимание ученых, изучающих механизмы категоризации мира человеком, и являющихся одним из наиболее изученных понятий в разных языках.

Цветообозначения часто анализируются в работах, посвященных изучению цвета в качестве специальной лексической категории, определяющей проблему концептуализации цветового пространства человеком. Однако цвет вследствие определенного психологического влияния на сознание человека обладает широким ассоциативным потенциалом, выражающимся не только через особенности восприятия, но и в значительной степени через культурное наследие всего общества, в том числе мифологические и религиозные представления.

Основным объектом исследования являются как изречения и фразеологические единицы, так и лексико-семантическая группа цветообозначения казахского языка.

**Ключевые слова:** Цветовое обозначение; специальная лексическая категория; лексико-семантическая группа цветовых обозначений; фетишизация науки; язык; культура; познание.