

# **REPUBLIC OF AZERBAIJAN**

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## **ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

### **LINGUISTIC AND POETICAL-SYMBOLIC CHARACTERISTICS OF COLOR MEANINGS (based on Russian and Azerbaijani languages)**

Specialities:           5707.01 – Slavic languages  
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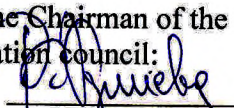
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## GENERAL CHARACTERISTIC OF THE RESEARCH

**Actuality of research and degree of its development.** The existing literature on color theory shows how diverse and multifaceted color is as an object of various Sciences and fields of research, which were formed as different aspects of human interests were reflected in the category of color. There are works that explore the purely physical aspect of color science-physical, physical and optical parameters of color. Researchers of the physical-optical aspect of color agree that the concept of color as a sensation or perception is much more complex and broader than a purely psychophysical assessment of color. Color was and continues to be an object not only psychophysical, but also psychophysiological. Researchers of the physical-optical aspect of color are unanimous that *"the concept of color as a sensation or perception is much broader and more complex than a purely psychophysical assessment of a particular color"*<sup>1</sup>. Consequently, color was and continues to be an object not only psychophysical, but also psychophysiological. To be convincing, it is enough to look at the scientific observations of F.N. Shemyakin and I. Nechaev

The ethnographic (ethnopsychological) aspect, which highlights the problem in terms of the ratio of ethnic culture and color (and the system of color values), was particularly relevant and intensive. Features of this aspect are clearly formulated by L.V.Samarina in her review article, which examines the main directions and problems of foreign research in terms of the ratio of ethnic culture and color. The author writes that *"...in relation to culture, color acts not only as an integral property of the environment, natural or artificial, but also as a peculiar but essential aspect of the spiritual experience of mankind, one of the primary forms of its fixation and systematization"*<sup>2</sup>. In the sphere of

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<sup>1</sup> Ивенс, Р. М. Введение в теорию цвета / Р. М. Ивенс. – Москва: Иностранная литература, – 1964. – 443 с.

<sup>2</sup> Самарина, Л.В. Традиционная этническая культура и цвет (основные направления и проблемы зарубежных исследований) // – Москва: Этнографическое обозрение, – 1992. №2, – с.147-156.

ethnopsychological coverage of issues of color and color meanings, more specific problems related to the measurement-physical and phenomenological understanding of color perceptions, such oppositions as a) color and time; b) color and space; C) color and axiological relations, etc.

The objective existence of marked oppositions confirms already become common the idea that a clear differentiation between aspects of color theory and systems of color terms cannot be performed because the dependence of color vision, "*zveroboynoe*" pervades not only the human being (his psyche, his biological data and the physiological structure of his view), but his abstract-cognitive parameters and its theoretical and practical (axiological, evaluative) relationship, presented in many descriptions of color conflicts. Thus, the ethno-cultural aspect of understanding the color theory and the system of color meanings is closely related to the socio-cultural interpretation and, especially, to the purely linguistic understanding of the color phenomenon.

The purely linguistic aspect of the study of the problem of color also has a large number of scientific studies. Among them, it should be noted the works of F.I.Shemyakin, R.M.Frumkina, N.B.Bakhilina, L.M.Granovskaya, M.A.Surovtsova, S.D.Katsnelson and many others, for whom the main object of study was the issues of the historical formation and development of the semantic structure of words-names of colors. The linguopoetic aspect of the study of the concept and the system of color meanings has recently become a springboard for a number of directions in the development of "*color linguistics*" – for comparative typological studies of the zone of color names in different languages.

Comparison of color naming systems in different languages was carried out, as noted by M.I.Cheremisina, Yu.V.Zolnikova, Kh.Kh.Friedman, G.S.Sveshnikova, A.P.Vasilevich, V.G.Kulpina and others.

Very often, in studies of color vocabulary, to explain the conceptual content of color words, authors draw on materials from other sciences, including medical coloristics. Such forms of syncretic analysis are actualized, in our opinion, primarily by the

multidimensionality and multi-layered nature of the most general concept “color” and the linguistic-psychological perception of various colors as ontological entities. Here the decisive word belongs to the poetic-metaphorical representation of colors and, especially, symbolic understanding, symbolic interpretation and use of colors and their names. These characteristics of colors and their designations will be discussed in the relevant chapters of this study.

Despite a large number of studies in the field of linguistics, linguopoetics and linguistic symbolism of colors and color terms, metalinguistic concepts (individual terms and term combinations, etc.) in this area are not particularly clear and systematic. This is also stated in the works of many authors, with whom we fully agree. Even a separate work by D.N.Borisova is devoted to the terminological discrepancy that exists in the science of colors (color science). *"On the problem of choosing a term to name forms of color designation in language"*<sup>3</sup>. There is also no clarity in the designation system for non-dominant forms of one color or another in a synonymous series. There is also no clarity in the designation system for non-dominant forms of one color or another in a synonymous series. Often, the meanings of chromatic and achromatic colors are classified undifferentiated: colors presented in the spectral system (chromatic) are equated to colors that are not included in the designated system, although these two ontologically opposed groups of colors and their designations differ not only in their linguo-derivatological capabilities, but and according to its potential for inclusion/non-entry into the symbol-forming system. Despite the numerous works in the field of color science, there is still no concrete answer to the question about the number (system) of original, ethnopsychologically primary and non-primary colors. This question – one of the central ones in color theory – is solved differently depending on biological, psychological, ethnocultural, and physical points of view.

A number of issues of color ( color theory) is, in our opinion, with the staging and adequate characteristic of the question of the

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<sup>3</sup> Борисова, Д.Н. К проблеме выбора термина для названия форм цветообозначения в языке// – Челябинск: Вестник Челябинского государственного университета, – 2008, № 21, – с.32-37.

relationship between the functional use of color terms within a) everyday language; b) poetic-metaphorical system; C) logical-symbolic sphere.

In the absolute majority of studies of ethnocultural-logical and ethnopsychological orientation, the authors' conclusions are based on the material of everyday speech of native speakers of non – written or so-called undeveloped languages. Here, apparently, use conservative layers of language-speech ethnic group, people, those segments of the lexicon and lexico-grammatical structures, which themselves bear the stamp of mental and poetic-symbolic possibilities of the people. Such a base, therefore, can be the paremiological Fund of a particular language, Proverbs, sayings, riddles, Proverbs, omens, and other small genres of folklore.

In this regard, I would like to quote the wonderful words of S.D.Katsnelson, said about the study of primitive ethnic thinking: *“In order for deeper thoughts to emerge about the nature of primitive consciousness, it is necessary to pay attention not to the strange and untenable statements of wild people or to the imaginary elements of primitive ideology, but to those valuable aspects of objective and productive thinking, which in ancient times served as the basis for the development of rational thinking in the future. The most complete and direct expression of the rational content of primitive thinking can be found in the facts associated with language, which was the basis of practical thinking in that period.”*<sup>4</sup> The tasks that actualize our research determine the choice of analysis material, i.e. sources of linguistic factors that will be subject to complex semantic-structural and poetic-metaphorical analysis. Our intention of a “end-to-end” consideration of color designation units in the system of the three positions noted above involves the involvement of active and passive material both from everyday language, both from the individual author’s speech, and from the paremio-phraseological fund of the language. Our card index contains about 3000 units of microtexts, which represent color designations. Of particular interest to us are

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<sup>4</sup> Кацнельсон, С.Д. Язык поэзии и первобытно-образная речь// – Ленинград: Общее и типологическое языкознание, – 1986, – с.86-106.

lexicographical sources, phraseological, paremiological reference dictionaries, works on the theory of metaphor, as well as all kinds of encyclopedias of coloristic symbols traditionally used in various religious-philosophical, socio-historical and ethnocultural spheres.

**The object and subject of investigation.** The object is the functional significance of color designations within the correlated spheres of language-everyday speech, the poetical-metaphorical sphere and the philosophical-symbolic area. The subject of research is linguistic units-color concepts (i.e. color name) of two unrelated languages and patterns, and their functioning within the specified logical-linguistic spheres.

**The aims and objectives of the study.** Purpose of research comprehensive representation of the functioning of a special group of lexical units in two different languages at different semantic and semantic levels – everyday speech, paremiological constructions, poetic-metaphorical and symbolic systems, establishing on this basis the typology of achromatic and chromatic, as well as basic and non-basic colors and color meanings. Research problem– To achieve this goal, the following main tasks are solved: a) establishing the main parameters of the meaning of color names that determine their semantic structure in purely linguistic terms; b) identifying the reasons for the wide semantic use of some color names and narrow semantic use of others; c) considering the volume of correlation of this group of lexical units in both languages; d) arguing for the presence of stable use of color names in both languages and the universality / specificity of semantic bundles of these units for both languages; e) determining the patterns of functioning of color meanings in various areas of human linguistic activity, ranging from casual speech up to the heraldic system; e) describing the possibilities of displaying the idiostyle of a writer and its influence on the expansion of the semantic scope of color meanings; g) identifying the reasons for the grammatical multifunctionality of some color meanings and monofunctionality of others and the actual universality of this phenomenon for both languages.

**Method of research.** The research process uses traditional complex linguistic analysis involving elements of cognitive analysis

(in terms of establishing fragments of a special "picture of the world").

**Research sources.** The sources of the research are academic literature, fiction, dictionaries, conference materials, newspaper material and some footnotes to the site are also used.

**The scientific novelty research.** the problem of the system manifestation of semantic polyfunction of color meanings in different languages – Russian and Azerbaijani-is considered for the first time. b) an attempt is made to theoretically represent the concept of color naming in the function of a language unit, which, due to the presence of a special semantic energy in the semantic structure, has the ability to implicitly (hidden) combine the categories of time and space; C) it is argued that the noted property of these language units serves as the basis for the formation of both poetic-metaphorical and symbolic meanings in ontology and phenomenology; d) color names in all basic manifestations of meaning constitute the Fund of universal means of expression in both languages.

**Scientific -theoretical and practical importanse of reserch** of the study is due in principle to the above-mentioned provisions. This material in the marked cross-section, combining ordinary speech and the sphere of poetic and symbolic application (and on the material of two unrelated languages), was not studied. The paper reveals the possibilities of systematic and occasional use of the analyzed units, and provides some basis for the category of "basic / non-basic colors" from the point of view of not only linguistic, but also linguistic and cultural, logical and philosophical. It is noted the special role of the individual styles (of idiostyle) of masters of artistic expression in the development of the semantic volume of a designation, its semantic structure, qualify the basic parameters parametrisations of using color names and put forward the idea of the need to use properties of units of that Fund in determining etnokulturologiya categories, since there are no stable and well-established mechanisms of various experiments with "ABO-igennem contingent".

The practical significance of the study is determined by the possibility of using the results of the analysis widely in the practice



of drawing up special courses in General language theory, ethno-liguoculturology, as well as in the theory of signs (semiology). This is an opportunity for both turkologists and Russian specialists dealing with coloristics and symbolic systems.

**The main postulates, represented for defence:**

- The questions of color theory (coloristics) and the system of color designations need many details, either in a completely new interpretation, or in the correction of their theoretical understanding.

- In many cases, with the exception of a specific linguistic description of the semantic structure of an individual word, the scientific analysis of the system of color meanings naturally goes beyond a purely linguistic (speech) analysis, including aspects of the socio-psychological, physical, ethnocultural, and even logical-philosophical understanding of the subject; this is due to the indissoluble versatility of the object itself.

- The mentioned group of words (according to A.P.Vasilevich's calculations – about 250 names in Russian, according to our calculations – about 170 – in Azerbaijani) should be involved in functional analysis in a complex way-combining the levels of their functioning – everyday speech, poetic-metaphorical system and the system of symbolic application.

- The poetic-metaphorical field provides answers to questions: about the possible "prospects" for expanding the semantic scope of a given designation, about the system / non-system forms of using color meanings, about the possibilities of their grammatical functioning (as predicates, definitions, circumstances, in a short form, in the form of a comparative degree), and about word-forming potentials. This aspect of learning the color-lexeme block is equally relevant for both languages.

- To establish many properties of categorical color names, and color in General, in our view, serious enough to "see" color premiere-geologicheskies language units – these monuments of the language, psychology and philosophy of mirovedenie person. Experiments with the aboriginal population still remain strained. The symbolic function of color values is studied in fragments. This function is itself conservative of all the functions that are performed

by titlekey. Therefore, it deserves a particularly systematic study: we believe that, although weak, we have made a beginning.

**The approbation of dissertation, its and application.** The main provisions of the thesis are presented in reports made at national and international scientific conferences abroad; the main results of the research are published in the form of articles in the collections "Questions of Philology", "Scientific notes" of the BSU, "Actual problems of studying the Humanities", etc. the Thesis was discussed at a joint meeting of the departments of modern Russian and modern Azerbaijani of the BSU and recommended for defense.

**The name of organization, the scientific work is executed.** The dissertation was completed at the Department of Modern Russian language of the Baku Slavic University

**The structure and total volume of research with indication of dissertation parts in signs.** The dissertation consists of introduction – 9 pages, 15031 signs, three chapters, the first chapter – 16 pages, 24769 signs, the second chapter – 59 pages, 94201 signs, the third chapter – 45 pages, 73017 signs, conclusion – 7 pages, 8737 signs and a list of literature – 18 pages, 24316 signs. The general volume of dissertation work 135 pages and 215755 signs.

## THE MAIN CONTENT OF DISSERTATION

In **Introduction** the actuality of theme is substantiated, the aim and duties of research, its scope, scientific novelty, theoretical and practical importance are defined. Besides, in introduction the main postulates, represented for defense are recounted.

The first chapter of dissertation is named "**Some questions of color theory, ethnoculturological perception of colors**" consists of two sub-chapters.

The first paragraph, "**Man-the world around us-colors**," provides information about theoretical directions and discussions concerning General and particular issues of color theory, as well as data related to the phenomenon of color and its essence. Since the most ancient times, man has been thinking about the phenomenon of color, wondering whether color is a substance (an identified entity)

or whether it is nothing more than an accident (an accidental property, a transient quality, something non-substantial). One of the main questions of color theory is the question of the ontological essence of color, the form of the physical reality of color. Until now, there is no clear theoretically valid explanation of the ontology of color – what it represents as a physical reality. Scientific definitions of color in its ontology, in its "pre-conscious" existence as a property of the human environment as a whole are reduced to the following provisions: color is defined as the property of light to cause certain visual sensations in accordance with the spectral composition of the reflected or emitted radiation. Thus, initially, the science of color acquired a certain "human-centricity" in all its refractions and aspects. As M.F.Muryanov rightly notes, *"color, generated by matter, in its coloristic quality exists only as a property of the perceiving nervous system, which has specific features. The only difference in the color of a given thing is that it emits waves of a certain length. What follows is a psychic process, with all the apparent materiality of color, which should not be confused with the actual materiality of the color carrier paint. Materiality resumes the moment we pronounce the names of the color we see or write it"*<sup>5</sup>. This opinion is taken by us as the fundamental basis of our research, because it supports and scientifically argues for our understanding of the functional diversity of the color category and color values.

The second paragraph **"Color as unconscious energy"**, color is considered as an object, as a concept that is always associated with something objective. Has an object constant by itself, without being an object. The "energy" essence of color has been noticed in the history of color science for a long time, although we do not have a reliable explanation for it until now. Apparently, the conservative characterology of the object itself and the lack of a meta-linguistic description system that does not fall into the mainstream of the linguistic (and generally philological) representation of colors from the history of the formation of the science of coloristics.

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<sup>5</sup> Мурьянов, М.Ф. К интерпретации старославянских цветообозначений// – Москва: Вопросы языкознания, – 1978. № 5, – с.93-109.

In all cases of targeted study of color perceptions and color names, researchers put the primacy of the material uncomplicated by other socio-philosophical categories at the forefront. It is possible that such "prototypes" of observations and their fixation were justified in some way. For example, the scientific justification for separation первоцветов» как белый – черный – красный или белый – красный – синий, perhaps it requires a reference to primitive cultures. The establishment of a preferred attitude on the part of some ethnic groups to a particular color, of course, presupposed the search for a dominant indicator of the habitat, since *"the color of direct sources of existence was the starting point of the development of color values of all peoples"*.<sup>6</sup> It was also important to take into account the main forms of activity of peoples in terms of systematization of color sensations or names of colors. By the very fact that color names dominate the speech of the population, one could, for example, guess the habitat.

Color designation, as a rule, is binary-both names and estimates; it always combines the quality and the temporal origin of this property in its axiological section. Primitive and mediaeval man expressed himself polarly, not pointwise. Polarity does not mean mechanical complexity. It means generalized dialectics, when the property, quality, did not break away from the carrier of this quality, when this quality very often replaced the object – the permanent carrier of this quality. And this is very logical. When he called an object a tree, he did not call it green: trees are not always green. And by calling it green, he also called the time of fixation – when it is green.

Color is a special kind of substance, an integral essential form of an object, a special type of human orientation in the surrounding world. In their material basis, as is commonly believed, colors are transformed light. Without a subject basis there is no color. Therefore, we believe that the "energetic" understanding of color

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<sup>6</sup> Селиверстова, О.Н. Опыт семантического анализа группы русских и английских глаголов с общим компонентом «излучать свет» // – Москва: Актуальные проблемы психологии речи и психологии обучения языку, – 1970, – с.98-116.

sensations provides grounds for explaining the question of why color sensations (and, naturally, color designations) are equally widely included in all three environments of language - everyday speech, the poetic-metaphorical area and the area of logical-linguistic symbols. Considering color in all three of these manifestations, we come to the conclusion that color conveys meaning differently, i.e. from its direct meaning to its figurative one.

The color designation system, based on the results of color perception, color perception and color perception, thus has its own dialectical basis. This base is the ability to combine axiological (evaluative, connotative) and spatio-temporal principles. The strict dialectical combination of the noted constants in the semantic structure of color terms is the basis of the three-dimensional expression of the latter: a) their dictionary and lexical application, b) their poetic and metaphorical use and c) their logical and symbolic comprehension.

*The main provisions and materials of this chapter are presented in the following articles and conference materials<sup>7</sup>*

The second chapter of dissertation is named "**Linguistic and poetic-metaphorical features of color meanings**" consists of four paragraphs.

The first paragraph "**Language (lexical-semantic) characteristics of color names**", we consider the volume of information about the semantic structure of two groups of color names-the opposition black and white and the complex of spectral chromatonyms, i.e. colors included in the spectral system. It is particularly difficult to determine what color is. The substance of color can not be defined linguistically, and in dictionaries the concept of "color" is defined, as a rule, indirectly-through carriers-objects for which this color is constitutive, defining. And in order to more

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<sup>7</sup> Алиева, К.Н. Лингвистический и символический аспект цветообозначений // Proceedings of the 1st International Scientific and Practical Conference science: development and factors its influence, – Amsterdam, – 26-28 dekabr, – 2022, – s.104-109.; Теория цвета и этнокультурологическое восприятие цветов // – Пятигорск: Вестник Пятигорского государственного лингвистического университета, – 2013, № 1, – с. 163-168.

clearly represent the semantic appearance of a particular color epithet, to find a way to most expressively call a pure, bright, without impurity color, writers resort to such analytical and comparative constructions as *белый как снег, как молоко*», «*красный как мак*», «*зеленый как молодая трава*». Thus, L.M.Granovskaya, who studied the peculiarities of using adjectives-color meanings in the language of I.A.Bunin, notes: "*the Internal psychological state of his characters is most often depicted by Bunin through its external manifestation. The author does not describe in detail the inner spiritual movements, but reveals them by depicting the external world of things in the perception of the hero*".<sup>8</sup> The comparison of quantitative indicators of the use of color names in poetry and in prose, as we assumed, should help us to clarify some particular questions – about the composition of "main" and "peripheral" colors, about the possibilities of using the semantic power of a color name in the formation of metaphorical structures in the writer's language. Observations have shown that a) the higher the level of poetic language, poetic and philosophical understanding of reality, the less chromatonyms are used in the language; C) prose texts master a wider range of color meanings due to genre-language freedom and lack of strict description requirements.

Thus, in the poem "Azərbaycan" by S. Vurgun, the coloronyms ağ and qara are used both as the primary color nomination, as an element of a metaphorical construction, and as an element of a symbolic concept:

*Qara xallı ağ üzlərə*  
Könül istər şeir yazsa<sup>9</sup>.

Note that both in Russian and in Azerbaijani, black and white are mostly used, while others are mostly used in the primary

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<sup>8</sup> Грановская, Л.М. Из наблюдений над языком И.А.Бунина (о некоторых особенностях употребления определений-прилагательных) // – Баку: Ученые записки Азербайджанского педагогического института языков им. М.Ф.Ахундова, – 1961. № IX. – с.253-266.

<sup>9</sup> Vurgun, S. Seçilmiş əsərləri: [5 cildə] / S.Vurgun. – Bakı: Şərq-Qərb, - 1 cild, - 2005, - 264 s.

category, i.e. the color Designation is used in the following contexts to determine the color:

1) color naming as part of paremias-phraseological constructions; 2) the use of color values of the text of the primary color nomination function; 3) the use of color names in texts of generalized metaphorical, subjective and associative meaning.

The widest palette of color terms is typical for prose. It realizes great possibilities for unambiguous color assessment of what is seen. Thus, M. İbrahimov uses color terms in the following contexts.

1. Color nominations as part of paremiophraseological constructions (usual designations *ağ, qara*): – *Allah kasıblığın üzün qara eləsin! – dedi*; – *O, xalqın bədənində qara bir yaradır ki, kəsilib atılmayınca bu bədən sağalmayacaqdır*<sup>10</sup>.

2. Color designations in the function of primary color nominations: *Faytonçu qırmanğı havada yellədikdə, boynu qırmızı qotazlı və zınqırovlu atlar hərəkətə gəldi*; – *Şəmsiyyə<...> ingilis malından sarı şal paltar, qırmızı və göy zolaqlı üstü açıq tufli geymiş, başına şlyapa qoymuşdu*.<sup>11</sup>

3. Color names in texts of generalized metaphorical, subjective and associative meaning: *Yarıbuludlu bir hava idi. Uzaqda buludların arasında, mavi göylərdə ulduzlar parlayırdı*.<sup>12</sup>

From the above, we see that color designation is used in the following contexts: 1) color nomination as part of paremiophraseological constructions; 2) the use of color terms in the text of the primary color nomination function; 3) the use of color names in texts of generalized metaphorical, subjective and associative meaning.

The second paragraph "**On the semantic structure of color-related words**", the semantic structure of color-related words is explained.

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<sup>10</sup> İbrahimov, M. Seçilmiş əsərləri: [2 cildə] \ M.İbrahimov. – Bakı: Şərq-Qərb, – c.2, – 2005. – 504 s.

<sup>11</sup> İbrahimov, M. Seçilmiş əsərləri: [2 cildə] \ M.İbrahimov. – Bakı: Şərq-Qərb, – c.2, – 2005. – 504 s.

<sup>12</sup> In the same place

The problem of the structure of the meaning of an individual word remains debatable in many of its details. The meaning of a word is determined either a) from the point of view of the special linguistic forms of reflection of reality, or b) "*as a relation between a sound complex and a concept*"<sup>13</sup>, which develops in an associative memory or in) as the relatedness observed sound complex to the phenomena of reality to objects, facts, situations .

I would like to note another sphere of functioning of color lexemes, in which the maximum interweaving of semantic elements occurs. This is the field of poetic metaphor, and the definition of the mechanism of "work" of metaphorical constructions is one of the elusive components of the system of functioning of language units.

As for the theoretical explanation of the semantic structure of a metaphorical combination, where the color-lexeme is involved, this question should be considered too problematic. This issue may be the subject of special research. Since it is well known that in the structure of metaphor, two cognitive worlds necessarily collide – the world of logic, logical thinking, and the world of myth, mythological thinking. For example, Nietzsche believed that human cognition and its cognitive models are metaphorical in principle, "*have an aesthetic nature and do not operate with the concept of verifiability*".<sup>14</sup> This thesis quite objectively paints a picture of the most complex mechanism of metaphor's "vital activity" as a system in which aesthetic, philosophical, logical, and linguistic parameters are functionally indissoluble,

The third paragraph **"Color values in units of the paremiological fund of language"** The paremio-phraseological fund of the Russian and Azerbaijani languages is considered. Naturally, in order to best understand the spirit of a nation, researchers mainly turn to the paremiological fund of a particular language. Proverbs and sayings are also considered. The use of color designs in these combinations certainly takes place. Since through the frequency of

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<sup>13</sup> Шмелев, Д.Н. Очерки по семасиологии русского языка / Д.Н.Шмелев. – Москва: Просвещение, – 1964. – с.69.

<sup>14</sup> Теория метафоры. – Москва: Прогресс, – 1990. – с.12.



use of color designations one can recognize the type of activity, nature, spirit of a particular people.

For the purpose of linguistic-psychological understanding of the system of “color facts” and color designations, it is best and most effective, in our opinion, to seriously study the language of folklore, especially medieval, monuments, the language of the paremiological fund. The primary stage of color perceptions and their designation in language is the comprehension of the opposition of black and white colors, which were initially (and amazingly correctly) perceived syncretically - as colors and as the presence / absence of light. This has been proven by modern linguistic and psychological developments. The paremio -phraseological fund of the language materially confirms this line of assessment of color perception and its designation. In the paremio-phraseological lexicon of the Russian and Azerbaijani languages, the “color range” is represented mainly by the designations black and white. Occasionally, some proverbial and phraseological constructions include the word “red”. For example: *Qaradan artıq rəng yoxdur; Ağ divara hansı rəng çəksən tutar; Бело – бело, черно – черно.*

Red had the meaning of something light and beautiful. Red was used in popular beliefs not so much as a color from the rainbow series, but the same physical state of the environment. Observations show that achromatic colors occupy the dominant position in the paremiological Fund of both Russian and Azerbaijani *ağ-qara (black and white)*. Among the chromatic ones, of course, red stands out (red) with its own semantic variants, the functioning of which is equally characteristic for the paremiofund of the Russian language. The color of the name *зеленый (green)* and *желтый (yellow)* for the paremiological Fund of both languages is atypical. These designations appear in their quality-dependent values. bayats are an example of this:

- |  |   |
|--|---|
| 1. Yar geyinib tamam al,<br>Tamam yaşıl, tamam al... | 2. Bir qız gördüm biçində,<br>Sarı sünbül içində. <sup>15</sup> |
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Color designations representing the main colors (black, white, red, blue, yellow) show remarkable activity in the system of word-

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<sup>15</sup> Bayatılar. – Bakı: Azərnəşr, - 1960. – 225 s.

forming semantics. They make up a group of words, a group of adjectives that are converted into verbs. And in the same form are used in almost all "genres" of language-speech: *белый – белее – белеет, становится белым (или белее) – бел / бела / бело; беловатый / беловатее* и т. п.

– *Врет и не краснеет; – Изба красна не углами, а порогами; – Сколько ни мой гагару (черного кабеля), белее не станет.*

"Secondary category" type color designations *шафрановый, серебряный, гранатный, железный, бутылочный, изумрудный, бирюзовый, вишневый* and others, as well as a wide list of complex color values (*бело-голубой, черно-бурый* etc.) they do not have such wide opportunities for creating new names. This pattern, which is common to both languages, provides the basis for linguistic systematization of basic chromatic and achromatic names as opposed to non-basic chromatic color names. The derivatological possibilities of white, black, red, and so on basic colors create a solid language ground for their opposition to the so-called secondary chromatic color values.

The fourth paragraph "**Questions of poetic-metaphorical (idiostylistic) characteristics of color values**", the questions of poetic-metaphorical characteristics of color values are considered.

A number of researchers are trying to determine the "color taste" of an ethnic group of a people through the prism of linguistic data of the modern era. The modern language, especially in its national speech form, does not present any special differential norms in terms of establishing the degree of significance of a particular color (and its designation) for an ethnic group. Many modern languages show interest in covering the entire variety of "color manifestations", due to which there is a tendency in them towards "scrupulous" accuracy in conveying color shades.

Since the research topic is based on the development of these problems based on the Russian and Azerbaijani languages. Then, taking these two languages as a basis, we see that the understanding of colors has distinctions. For example: the attitude towards the color white among a Russian or towards green among an Azerbaijani in

different historical eras cannot be considered uniquely stable. One of the proofs of this may be observations on the use of color vocabulary by individual authors, especially observations on the evolution of the semantic structure of one specific lexeme – the color name (see the works of N.B.Bakhilina on various color lexemes, as well as the works of Yu.S.Yazikova, L.M.Granovskaya, N.V.Kopteva, V.M.Adilova, etc.).

The study of color vocabulary in the works of individual masters of the artistic word is one of the aspects of studying the system of color meanings of a particular language. In an artistic and poetic text, as we know, every color name lives its triple life – as an ordinary adjective with the meaning of color, as an element of a metaphorical construction, and, finally, as a special symbolic, philosophical and generalized conceptual sign. Such coverage of the problem of idiostyle helps to identify the so-called author's (non-system) uses in contrast to the national use of this lexeme and its national meaning, since in the structure of the artistic (especially poetic) text, each level of construction corresponds to the General artistic, philosophical and ethical orientation of the author's individual creative system. The degree of mastery in the artistic use of chromolexemes is really one of the highlights of an author's idiostyle. Considering the functional and semantic strengthening of the concept due to the combination of incongruous (oxymoronization) in the language of I.Bunin, L.M.Granovskaya gives, in our opinion, a deep interpretation of this technique, widely used by the writer: *"in some cases, adjectives denoting color are combined with nouns that themselves conclude the meaning of color. Such as малиновая краснота, черная темнота, голубая бледность, темная смуглость, лиловая синева and others. In creating such combinations, the writer's ability to give very clear shades of tone, available in most cases only to the artist's perception, was shown. Bunin, in fact, solves purely pictorial problems here"*.<sup>16</sup>

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<sup>16</sup> Грановская, Л.М. Из наблюдений над языком И.А. Бунина (о некоторых особенностях употребления определений-прилагательных) // – Баку: Ученые записки Азербайджанского педагогического института языков им. М.Ф.Ахундова, – 1961. № IX, – с. 259.

Each poet or writer has his own favorite concepts, which he "manipulates" in a way that none of the others do. For example, A. Blok shows a special attitude to blue and black colors.

In the one-volume book of A. Blok, which contains his significant works (poems and poems in the volume of about 700 pages) *лазурный* (from the semantic field blue) in semantics-lexical variants of the type azure, azure, etc. is used about sixty times. In the work of A. Akhmatova black prevails (*Рыдая у черных ворот; Закрой эту черную рану* etc.). The idiostyle of the author's individuality "is most clearly manifested in his" color science", which participates more actively in the system of metaphor-transfers. Color names are actively included in the system of parameters that form a special kind of predicative form – "nominative predication" and discursive predicative division. For a complete illustration of what has been noted, let's turn to the following example:

*Qara cilddə çap eləyin kitabımı  
Məndən sonra.  
Qara cildə  
Tünd qara.  
Qoy qara kağızım olsun  
O kitab dostlara, tanışlara.*<sup>17</sup>

In the poem, the word qara can be said to be presented in all its paradigmatic completeness, which is achieved by using: a) in the direct, primary meaning; b) in the metaphorical (secondary); C) in various phraseological units of the system form and idiostilistically marked.

*The main provisions and materials of this chapter are presented in the following articles and conference materials*<sup>18</sup>

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<sup>17</sup> Araz, M. Vəsiyyət. [electron resurs] / [www.memmedaraz.az](http://www.memmedaraz.az)

<sup>18</sup> Идиолистическая характеристика цветообозначений//– Баку: Dil və ədəbiyyat. Bakı Dövlət Universiteti. Beynəlxalq elmi-nəzəri jurnal, – 2020, – с.144 –147.; Символика цвета во фразеологических оборотах русского и азербайджанского языков // Межнаучная интеграция: лингводидактический, лингвокультурологический и психолингвистический аспекты, – Сумгаит. СГУ, – 19–20 декабря, – 2019, – с.110–111.

The third chapter of dissertation is named "**Symbolic understanding of colors and color meanings**", the linguistic and symbolic paradigms of primary colors are considered, and the symbolic paradigms of all spectral colors are covered in detail.

White is the "progenitor" of all colors, it stood out as a special color already in ancient times, stood out as the lightest of all colors. White is a light-bearing color, and by and large it does not "denote" the color, but is it. In the culture of Islam, white is especially revered: Allah himself – "the light of heaven and earth" and the Prophet Muhammad himself wear white turbans. This is probably why in Turkic languages, including Azerbaijani, the word ağ (white) has mostly positive meanings – "*ağ, təmiz, ləkəsiz, bakirə, sədaqətli, düz, gözəl; ağılıq, göz ağı; ağartı (süd məhsulları)*".<sup>19</sup> In almost all positive senses-meanings realized at the level of everyday speech, poetic and metaphorical semantics and symbolic sphere, the word white is clearly opposed to the word black in almost all verbal and linguistic senses.

Symbolic paradigm of black colour. Black is always systemically correlated only with white. This is evidenced not only by the physical data of coloristics (light is not light), but also by the language explications of the essence of black and white colors. In this regard, the Azerbaijani proverbial constructions are particularly expressive in their philosophical and ontological meanings *Qaradan artıq rəng yoxdur; Qaramı ağdan seçəndə gəl; Qara ağ günün günü də var*.<sup>20</sup> In folk phraseology, the meaning of dependence, bad luck, intimidation, and so on is very common: *qara qorxu gəlmək (qara gözlük gəlmək); qara şmək (doğulan körpəsi ölən qadın)*;<sup>21</sup> у него черный глаз – он полон зависти.<sup>22</sup> Black color, its original semantic function – to be a counterweight to white color (in the system connection, the presence / absence of color).

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<sup>19</sup> Кононов А.Н. Семантика цветообозначений в тюркских языках // Тюркологический сборник – 1975, М., Наука, 1978, с. 170-172.

<sup>20</sup> Altaylı Seyfəddin. Azərbaycan türkcəsi deyimlər sözlüyü. Ankara, 2005, s. 354.

<sup>21</sup> Altaylı Seyfəddin. Azərbaycan türkcəsi deyimlər sözlüyü. Ankara, 2005, s. 352.

<sup>22</sup> Афанасьев А.Н. Древо жизни. Избранные статьи. М. Современник, 1982, с. 67.

Symbolic paradigm of red colour. Red is the most poetic color among all colors. It occupies a wide field in the system of stable phraseological and other established language expressions: *малиновый звон, Красная площадь, Красный яр, королевский нур-нур* и *qızıl meydan, qırmızı duvaq, qırmızı adam* etc.

In our opinion, the inner form of the " *meaning of red* " and its deep semantic parameters are still purely cosmogonic connections and representations, although the main associative base is the color of blood.

The color red is rarely found in the paremiological fund of the Russian and Azerbaijani languages. But the meaning of the transmission is basically the same. In both cultures it is used as something beautiful, as a talisman for the eyes, as a symbol of love and devotion.

Symbolic paradigm of green colour. The linguistic and poetic-symbolic fate of green in Russian and Azerbaijani languages differ in many ways. In the Azerbaijani language, the adjective *yaşıl* is not etymologized. It came most likely from the poetic language, and probably represents a later education. Special specific semantic use, semantics is not characterized, since it mainly acts as a synonymous lexeme with respect to the words *göy, mavi*. Green color for a Russian person (Orthodox) and for an Azerbaijani (Muslim) can not be adequate. First, because the word *yaşıl* now only establishes its rights in the Azerbaijani language. However, its symbolic (even heraldic) meaning is clear to every Azerbaijani from the time of understanding their religious preferences. For example:

*А за то, что истомился ты в своих трудах,  
Изумрудный стяг твой будет реять в двух мирах*<sup>23</sup>

*А когда свой плащ зеленый Мухаммед надел,  
Перед ним Бахрам багряным цветом заблестел*<sup>24</sup>

Symbolic paradigm of yellow colour. Yellow, being one of the spectral colors, has a specific place in both the color symbol and the

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<sup>23</sup> Гянджеви, Низами. Собрание сочинений (на русском языке): [в 3-х томах] / Низами Гянджеви. – Баку: Азернешр, Том 2. – 1991. – 686 с.

<sup>24</sup> In same place

geo symbol. N.Kopteva, to consider the subject and the verbal symbolism of yellow in Russian ethnic culture, argues that the subject is the symbolism of yellow in Russian language and subject culture negative: "*yellow symbolises the fading autumn nature, colour painful human condition, a particular disease*".<sup>25</sup> But yellow takes a different place in the color symbolism of Islam: gold (yellow) symbolizes glory, success, wealth, and triumph. Yellow color mainly in its symbolic meaning conveys suffering, illness, separation. For example, giving yellow flowers to your loved one leads to separation. Therefore, it basically symbolizes something dying and fading, but of course this does not apply to all languages.

Symbolic paradigm of blue colour. Blue was originally associated with the sky, purity. This meaning is especially developed in Turkic mythology, where Tanrı – Tengri) - the God of the Sky, the Supreme God was designated by one word Göy. So in Azerbaijani folklore, especially in the Bayat system, göy (blue) is attributed to the horse of a hero who seeks to perform significant good deeds. Along with positive – sacred symbols, blue can also Express in the mythology of different Turkic ethnicities the deep sadness associated with the death of young warriors:

– *Anam mənim üçün qara göy geyib sarımsın*<sup>26</sup>

The blue color is considered a "satellite" of the blue color. Therefore, almost in the absolute majority of encyclopedic sources, the definitions are purely coloristic and even symbolic for these colors. The blue color is a blue color "diluted" with white. Therefore, the archetypal symbolic basis of the blue color remains the same concepts as the white and blue colors (purity, nobility, clear sky), with the only difference that the negative symbolic side of the white and blue colors is not attributed to the blue color.

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<sup>25</sup> Коптева Н.В. Предметная и вербальная символика желтого в русской этнической культуре // Язык как система и деятельность. Мат. Научн. Конференции, посвященной 80-летию проф. Ю.А. Гвоздарева. Ростов-на-Дону, 2005, с. 28.

<sup>26</sup> Kitabı-Dədə Qorqud / Tərtib edən S. Əlizadə – Bakı: Öndər, – 2004. – 375 s.

*The main provisions and materials of this chapter are presented in the following articles and conference materials<sup>27</sup>.*

In **conclusion**, the main conclusions and generalizations arising from the content of the thesis are presented.

As a result of our research, we came to the conclusion that in all the layers of language we are considering, the main colors in both the Russian and Azerbaijani languages are white and black. Our method for determining primary colors is based on taking into account the peculiarities of the action of color terms at all three levels of linguistic functioning – in everyday speech, in the system of poetic-metaphorical and in the system of logical-symbolic constructions. Observations have shown that the wider the possibilities of a particular color name in all three spheres, the stronger its position in geosymbolism, anthroposymbolism, heraldry, etc. In the dissertation, we noted that essentially, white and black are not colors and do not stand in opposition, but are the physical state of the environment according to the maximum presence or absence of light. The rest of the colors are also found in the language, but not as often as white and black. Much has been done in the study of the color designation system. One can note a number of serious monographic works and a sufficient number of interesting theoretical articles. In our work, an attempt is made to translinguistically

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<sup>27</sup> Алиева, К.Н. Символическая парадигма желтого цвета в русском и азербайджанском языках // Doktorantların və gənc tədqiqatçıların XXI Respublika Elmi konfransının materialları. II hissə, – Bakı: BDU, – 24-25 dekabr, – 2017, s.173–175; Символическая характеристика красного и зеленого цвета в русском и азербайджанском языках // – Карачаевск: Традиции и инновации в системе образования, – 2020. № 19, – 12-17; Синий, как саттелит голубого цвета в русской и азербайджанской литературе// XII International scientific and practical internet conference Modern movement of science, – Днепр: – 10 апреля, – 2021, – с.238-239.; Символическая парадигма белого цвета в русском и азербайджанском языках //– Баку: Вопросы филологии, – 2012, № 7, – с. 78-83.; Символическая парадигма белого цвета в русском и азербайджанском языках // Актуальные проблемы азербайджановедения. Международная конференция, – Баку: БСУ, – 2 – 5 мая, – 2012, – с. 315 – 319.; Символическая парадигма красного цвета // – Баку: Актуальные проблемы изучения гуманитарных наук, БСУ, – 2011, № 4, – с. 78-81.; Символическая парадигма черного цвета в русском и азербайджанском языках //– Баку: Вопросы филологии, – 2011, № 13, – с. 479-483.



characterize color terms, i.e. we consider color terms as linguistic means that permeate all three layers of language-speech – everyday speech, the sphere of poetic-metaphorical structures and the structure of symbolic meanings. The analysis involves materials from the Russian and Azerbaijani languages, establishing points of intersection of meanings in both languages and points of specification when the linguistic understanding and presentation of a particular color concept looks unique.

As a starting point, we determined that there is no isolated understanding of color as a real object; color is always associated with the object, being its constant. In doing so, we proceed from the energetic nature of color. This obligatory property could not be ignored by a person who comprehended and realized color over a long history.

**The main provisions of the thesis are reflected in the following publications of the author:**

1. Прилагательное зеленый понятийно-синтаксическая сочетаемость и метафорические смыслы // – Баку: Актуальные проблемы изучения гуманитарных наук, – 2009, № 6, – с. 55-59.
2. Некоторые соображения о корреляции черного и белого цветов // – Баку: Ученые записки, – 2010, № 4, – с. 87-93.
3. Символическая парадигма голубого цвета // – Баку: Ученые записки, – 2011, № 4, – с. 136-139.
4. Символическая парадигма красного цвета // – Баку: Актуальные проблемы изучения гуманитарных наук, БСУ, – 2011, № 4, – с. 78-81.
5. Символическая парадигма черного цвета в русском и азербайджанском языках //– Баку: Вопросы филологии, – 2011, № 13, – с. 479-483.
6. Символическая парадигма белого цвета в русском и азербайджанском языках //– Баку: Вопросы филологии, – 2012, № 7, – с. 78-83.
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10. Символика цвета во фразеологических оборотах русского и азербайджанского языков // Межнаучная интеграция: лингводидактический, лингвокультурологический и психолингвистический аспекты, – Сумгаит. – СГУ, – 19-20 декабря, – 2019, – с.110-111.
11. Символическая характеристика красного и зеленого цвета в русском и азербайджанском языках // – Карачаевск: Традиции и инновации в системе образования, – 2020. № 19, – с.12-17.
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13. Синий, как сателлит голубого цветв в русской и азербайджанской литературе // XII International scientific and practical internet conference Modern movement of science, – Днепр: – 10 апреля, – 2021, – с.238-239.
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16. Ахроматические цвета в паремиио-фразеологическом фонде русского и азербайджанского языков // Azərbaycanşünaslığın aktual məsələləri: tədqiqat, elmi diskurs, beynəlmilləşmə, – Bakı. II cild, – 04-05 may, – 2023. – s.320-321.

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