

Color-Related Cogniotypes in Landscape Texts by Alisher Navoi

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ABSTRACT

Landscape is an image of the natural environment of a person and any open space. Landscape as a place of action is often important for a particular work. It also acts as a tool of characterology to help reveal the inner world of the characters. Against the background of the action, it simultaneously serves as a means of objectifying the inner state of the hero. The attitude towards nature shows us some important aspects of the character's worldview. Color has the property of generating certain sensations, images and associations in a person. Any color can be read like a word or interpreted as a message, symbol. People of different nationalities perceive the colors of the object in different ways. Depending on the importance of some colors and the shade in people's daily lives, some of them may be more or less reflected in the language. For example, in the language of agricultural peoples, words representing green shades are common, which is a vital necessity associated with the control and assessment of the condition of planted crops. The article describes the function of the colors used in the landscape texts of Alisher Navoi, the processes of perception in their recipient consciousness.

Keywords: cognotype, cognitive linguistics, color, artistic text, linguocognitive approach, landscape text, semantic meaning, perception.

INTRODUCTION

Color is one of the main categories of culture, reflecting the worldview, emotional and psychic state of the individual, being able to be the key to the concept of the universe landscape of the individual. In his work, the author distinguishes between lexical and semantic meaning. Lexical meaning is the conditional, universally accepted meaning of a word. And the semantic meaning has a special individuality. Poetic creation, on the other hand, is the most subjective form of word-making, in which the lyrical hero expresses his own, present experiences, the glow of emotions, freedom of thought. In the author's opinion, it is for this reason that one color can have different interpretations in the work of one creator.

LITERATURE REVIEW

R. S. Lutsenko emphasizes the importance of the structural element in textual structure, the landscape, which reveals human perceptions of the world and allows us to observe the perception of the universe as individual-author through the prism of such an element. In the text, the issue of artistic reflection of the surrounding world is studied by the author in the framework of the directions of modern linguistics, cognitive linguistics and Linguistics. R. S. Lusenko believes that in English fiction of the XIX-XX centuries, the structure of the landscape concept differs in its complexity and hierarchy. It is enriched at the expense of nationwide, personal and sensomotor components. The main conceptual tasks in the description of the landscape by the author, that is, the feelings of the heroes, the description of their inner world, the reflection of the manifestation of the human psyche, have been identified. The concept of landscape is manifested in the anthropocentric paradigm, since through the image of the author nature is in close connection with humanity, while his sense of nature is reflected in the text and moves to the heroes.

The linguocognitive approach in landscape analysis is the most effective at the expense of the system of methods (frame and conceptual analysis), since their application allows you to

delve deeper into the artistic basis of the part and reconstruct its conceptual structure.

As a result, it will be possible to formulate the following definition of landscape. It is a complex structured multifunctional descriptive fragment of an artistic text, involved in the creation of its compositional integrity, which, unlike the interior, is an open outer world space, created by a certain system of language tools with pictorial semantics in this context, acts as one of the ways of embodying the author's form of existence and his artistic intention.

The oldest colors that originally appeared in human culture are white, black and red. In the analysis of the lexicon of color expressions in a fiction text, it is necessary to take into account all methods of color expression. From the point of view of philology, the text should be perceived as an fiction whole, and color as one of the elements of this whole. The study of color in this case implies the analysis of all artistic means. It is necessary to consider the semantics of color combinations presented in the text, the compatibility of this semantics with the traditional meanings of color or its transformation in the author's work. Color analysis clarifies the style of the writer, the poetics of his works, general and private issues of the psychology of creativity.

DISCUSSION

White is a symbol of purity, cleanliness.

The landscape texts of Alisher Navoi also used the words “kofur, kofuriy, kofurgun, kofurkirdor” to represent white. After all, these words mean “white fragrant substance, white, whiteness, white tint, white color.” For example:

*Chu septi dahr tun mushkiga kofur,
Sochildi Ahraman anfosidin nur. (F.Sh.)
Muningdek faslkim, tun mushkini charx etti kofuriy,
Sabuhiy maydin ulkim bo'lsa loya'qil erur a'qal. (X.M.)*

Green – the color of the grass and leaves.

At the same time, bright green is a symbol of life and bruising, rejuvenation, gray-green shade is a symbol of inanimity, death.

Represents youth, hope and joy, plus change, instability and jealousy (jealousy's eyes are green). Composed of blue and yellow (sky and Earth), Green also has mystical properties. To reflect the impression of equality, hope, wisdom of life, this color combines the cold blue color of intelligence and the emotional warmth of the yellow sun in itself. Green – the color of Venus and Mercury, in addition to being a symbol of love, it also represents spring, renewal, joy, trust, nature, paradise, abundance, prosperity, peace. For example, in the landscape texts of Alisher Navoi, we will cite the following examples related to green:

There was a thunderstorm, and the whole universe was drowned in the light. He was not a lightning rod, but a flying bird at lightning speed, and he also had a lightning rod of this type in his hand. One of them is a bird of the throne of excellence, and the other is a wanderer of paradise Bustle. while the tree in the seventh heaven Castle is a wandering space, this includes the garden of paradise as a green space. (S.I.)

As noted above, Green was used in this place as a sign of a paradise garden.

From this **sabza**, the whole universe looked like a lawn, and the color of the Earth was as if it had turned completely green; on the banks of the river there were burrowing flower trees, like the Prophet Khizr, lying Forever Green.

Sabza, which formed a synonymic series of green reciprocals. At this point, it is worth noting the association of green with the Prophet Khizr in classical literature. Further examples of this can be given.

In 'The story of the Kisasi Rabguziy': "The meaning of Khizr will be green. Whichever stone he sits on, the stone dwells. therefore, Khizr was called. They said: whichever place he sits on, the Earth has sprouted."

In Alisher Nawai's 'Hamsa', the image of Khizr was heavily used in a way that involved greenery. In particular, in the epic 'Farhad and Shirin':

*Qirg'og'inda daraxti ko'kka hambar,
Bu – hayvon suyi ul – Xizri payambar.*

We can see that in this line Xizr is compared to a tree in the sense of green.

It can also be observed that Alisher Navoi used other words to represent green. For example:

...bog' libosinkofirkirdor qilib. (F.Sh.)

In this place, the unit “garden dress” has expressed the meaning of green. In the *Explanatory Dictionary of the Language of the Works of Alisher Navoi*, the word *kofirkirdor* is described in the style of “Kafur-looking; white.” Hence, in the series, the word *kofirkirdor* is used to refer to white, and we witness that colors have brought about distinct cognitive processes in the author’s mind.

*Bo'yla mavsumda keraktur aysh bazmin tuzgali
Ham zumurrad rang yer, ham bodai yoqutrang. (X.M.)*

In the poem, ‘zumurrad – green-toned gemstone’ has come to represent green.

Red is the color of both blood and ripe strawberries. In general, the red color is aggressive, vital, full of energy, associated with fire and determined in the way of love, symbolizing the struggle for death, and not for life. For humans, Red is, first of all, the color of blood, which is very important for him and, in a sense, means life itself. Red color and its shades (reddish, crimson, blood red) are a destructive force.

...when this delightful sun turns out to be gilded, its effect turns the stone into a shiny Ruby and the curse into a fire... In the description of the cloud of guidance, when it rises from the air of donation, with its rain of thanks, it turns the soil into a Tulip and a Crimson Rose Garden.

In this landscape text, the words Ruby, curse, Tulip also served to mean color, in addition to the subject. After all, Ruby is a

mineral, a reddish type of corundum (Al₂O₃) that contains a small amount (up to 2%) of chromium ions (SgZ⁺). The color ranges from light pink to dark red ; since the lexical meaning of the word La'l is a reddish stone, in ghazals, red is often referred to. Apparently, these words also served for color gradation, serving for a vivid perception of the landscape.

*Gul qizil, sorig' emas gulshanda men ko'rgan zamon,
Oq gul erdikim, necha rang o'ldi ul yuz rashkidin.*

That is, the red, yellow flowers were actually white flowers, reddened and yellowed due to jealousy when they saw a lush face. In this place, Red and yellow colors represented the psychological state of the hero, forming the type of “psychological situationism: landscape-relaxation.”

*Ikkiyuzlik bo'lmakim, bu bog'ning ra'no guli,
Gar qizorur bir yuzi, lekin yana biri sorg'arur.*

In this place, the author expresses “psychological situationism: landscape-relaxation” through red and yellow colors, and makes the most of these colors when denouncing hypocrisy. That is, human embarrassment and suffering due to hypocrisy is given by cognotypes of redness and yellowing of the face.

As we have witnessed, the colors red and yellow were most often used together in the landscape texts of Alisher Navoi and served as a vivid perception of the text.

Alisher Navoi also uses the words “kibrit – red ruby, gold”, “rummony – pomegranate color; crimson, dark red” in the sense of red.

Yellow is used to express meanings such as separation, weakness.

Alisher Navoi also used the word *za'faroniy* to represent yellow, in fact from the meaning *za'faron* – a fragrant plant with a yellowish tint, the adjective *za'faroniy* – color, yellow color, yellow, the noun phrase *za'faronzor* – garden planted with saffron” was formed and served to represent psychological states such as a broken, crushed, rubbery-yellowed face:

*Bo'lmayin subh za'faroniy chehr,
Charx ko'rguzmas anga hargiz mehr. (S.S.)
Ko'rma sorig' barg-u qil nazzora ruxsorim sari,
Qo'y xazon bog'in, guzar qil za'faronzorim sari. (X.M.)*

Black is the color of soot and charcoal. This is the color of executioners, killers, robbers; the phrases “black day” and “blackness inside” are well known. For example, in the epic of Alisher Navoi “Saddi Iskandary”, the following landscape images are found, connected with a “black” color: “the sky of pure black smoke completely covered the catastrophe, resulting in terrible darkness. The people who saw the condition called it a “candle.” It would be even more correct to say that it was not a “candle,” but a felt of darkness, and that the whole universe was shrouded in darkness – a robe of mourning. This scene, as if the accident was to kill for the abundance of my sins-he reminds us that the people of the world are wearing mourning robes. In this passage we can see that the associations of the word black in the author's perception are represented by cognitions such as “darkness, candle, dark felt, mourning dress.” The adjectives “black smoke,” “black sadness,” which are also used in the text, indicate that “Black” is associated with negative sensations in the Uzbek mentality, as in most other peoples. At this point, the combinations associated with black, as well as the author's associations, came into conflict with the “dawn of **subh**,” that is, to represent white as an antonym to all units denoting black, the author introduces the artistic image of the “dawn of **subh**,” the element of nature. This text describes the internal experiences of the individual in connection with natural phenomenon, giving an example of the type of landscape “psychological situationism: landscape-mood; landscape-nightlife.” At this point, it can be said that these colors in the author's perception were applied as the main cognitions that express the feelings of the individual.

Again, the following texts can be cited as an example for the type of landscape “psychological situationism: landscape-mood; landscape-relaxation.” “Despite that much grief, falak turned my black destiny towards whiteness-clarity. If you ask what was the basis, say – the dawn of darkness was the cause of the rebellion.”

The author expressed the conflict in the internal experiences of the individual with black and white cognitions. It was for the artistic depiction of his black and white cognitions that he used expressions in the style of “black destiny, clarity, revolt of darkness, shining dawn, white dawn, darkness, dark night, darkness of the candle, death,” linking the senses in the hero's psyche with high skill through the contrast state of nature. In the author's perception, “black “in this place gave rise to the cognitions “death,” and “white” – “white Dawn,” “cotton.” The process of evolutionary formation of cognitions is clearly expressed in the sentence “the dark rebellion was caused by a shining dawn.” In general, the whole text is composed of the evolutionary development of cognitions, in fact.

RESULTS

After all, as noted by Jalaliddin Rumi, the essence of all things is clarified in conflict with each other.

Such an image develops the cognitive mechanisms of the recession, the state is perceived in a bright, impressive way. Cognitive development is the development of thought processes such as perception, memory, concept formation, problem solving, imagination and logic. In turn, it is worth noting that in order to provoke, develop such mechanisms in the receipt, a high intellectual potential is required from the author of the text, which axiom indicates that the text is the owner of a wide, highly developed intellect within the author's cognitive range.

“Assuming that the place where “may” drinks is a dark butchery, consider me an old Majestic who does not appreciate the good in it. That is the face of the black people, the messenger, the beggars, but I will never despair of you, for I am not despondent of the river of forgiveness”. In this regard, Black has associated with religious concepts using the degree of attainment of its quality, which clarifies the author's religious views.

When the hair is braided, their twisting filling reminds of two black snakes, and the body of the treasure.

In the examples in the above texts, where black is mainly associated with the depressing, negative states of the lyrical hero, in this place we can see that in the Uzbek mentality, the concepts that cause two negative associations, the words “black” and “snake”, are combined to form an opposite landscape. That is, two plums of hair – compared to two black snakes.

“Give God to the Nawai, light his black candle with the light of truth! From the calamities of the dark night, not the calamities, nor the darkness, May he draw water like Khizr, and May he reach Mr. Alexander.” The black candle served to represent the inner suppleness of the lyrical hero figuratively, forming a gradation in relation to the Dark night – black Candle, in relation to the disaster – dark candle, and finally, in relation to the darkness – disaster. Through this, it is possible to see the depth, breadth of the author's imagination of reality, as well as the process of perception, such a gradation serves for the brighter perception of the text by the recipient. It is possible to reflect through Naisser’s “perceptual cycle” scheme.

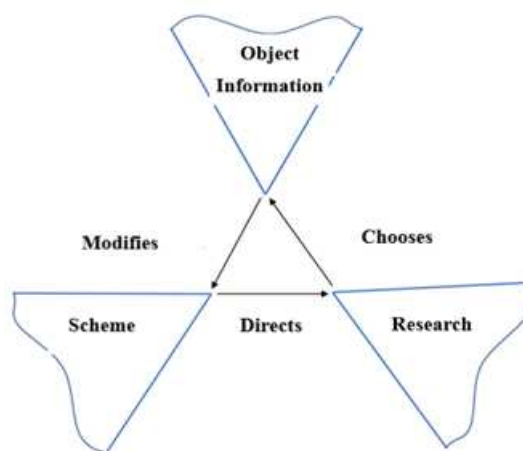


Figure 1. U. Naisser’s “Perceptual cycle” scheme

The perceptual cycle (Eng. The perceptual circle model) – representative of the school of cognitive psychology, American psychologist U. Is naiser's model and studies cognition as the

result of three structures: the object (available information), the perceptual scheme, and the cyclic interaction of research. U. Naisser's perceptual schemes prepare the subject to receive some kind of information, thus leading him to research activity. This activity (e.g. eye movement), in turn, leads to a specific object (to the existing information), while this new information modifies to the corresponding scheme. The modified scheme will redirect to the next study, which will lead to additional information. This cycle is expressed in Figure 1.

The perceptual cycle works not only with visual information, but with any type of sensory modality. Humans do not perceive visual, auditory, and tactile information in real life as isolated from each other. Schemas therefore tend to have a generalizing perceptual nature, while the work activity of the perceptual cycle is based on the co-ordinated activity of multiple sensory systems at the same time.

In U. Naisser's view, perception is the result of the interaction of schema and available information as well as such interaction.

Based on the perceptual cycle model, the computer metaphor stands because the process of human processing of information takes place across certain applications, such as the process of computer processing of information.

In a general sense, a schema is a cognitive structure whose function is to gather the available information around it. The circuit is part of the perceptual cycle, which perceives information in various sensory modalities through sensory channels, changes under the influence of this information, and directs it to future research activity. In addition, the schema is a cognitive structure that localizes in the "mind" of the recipient. It is also part of the schema – nervous system. It is not a clear Center in the brain, but also embodies a system made up of some physiological structure and processes. U. Naisser believes that a person will have a limited set of perceptual schemes from birth. However, most of the schemes are formed by gaining experience through perceptual learning. Schemas can work at different levels of information abstraction, since the same information can work on one level and not on the other. For example, seeing a smiling person, we can have information such as the shapes of this

human tooth, the condition of his lips, or changes in his mood. Hence, mood perception is one perceptual cycle, while the perception of The Shape of the teeth is another perceptual cycle. In different perceptual cycles, different sets of assumptions are formed, different data are separated, and this information is used for different purposes, remaining in memory in different ways. Also, schemes are “foresight”, which depends on the existing motivation, program of action and experience of a particular individual. Experience also affects the distribution of attention and the resulting image.

When a particular person is confronted with a textile product (for example, trousers) in everyday life, he often evaluates it according to his appearance and sets it for himself in the style of “liked/disliked”. In this case, the specialist in this circle mainly focuses on what kind of fabric the product is sewn from, the purity of the seams, the flatness and what type of seam it is.

Colors are considered one of the most productive ways of developing perception. Visual receptors are “part of the brain.” However, the perception of color expressions in the text requires several circular movements of the “perceptual cycle”. Because color is perceived not through the receptors of vision, but through the word and the meaning it implies. In the text presented above, several circular movements of the “perceptive cycle” are performed to perceive the color representation of words with ruby or Khizr, since the perception of these words is based on the cognitive knowledge of the individual.

Extensional (wider) schemes generally involve slightly wider schemes and perform a motivating function compared to the later ones.

Format

If the scheme is studied from the point of view of the method of receiving information, the scheme can be compared with informative technologies, in particular, the concept of “format,” which is used in programming. The format indicates what type of information the system should work with and what type of information should be included in order to interpret this information in the same way. The fact that the cloud made the

leopard bust with rain, that the night reflected in the bust as if it were a black spike, and the day as an opening yellow flower, that the flower made the night of the world darker with its pleasant scent, that the garden of heaven glorified its yellow flowers (stars) and scattered gold in the universe, of the gold that has been shed, the land will spring from you, as all the universe is irradiated. In this landscape text, the perceptual process of color-related elements can be explained according to the following scheme (Figure 2).

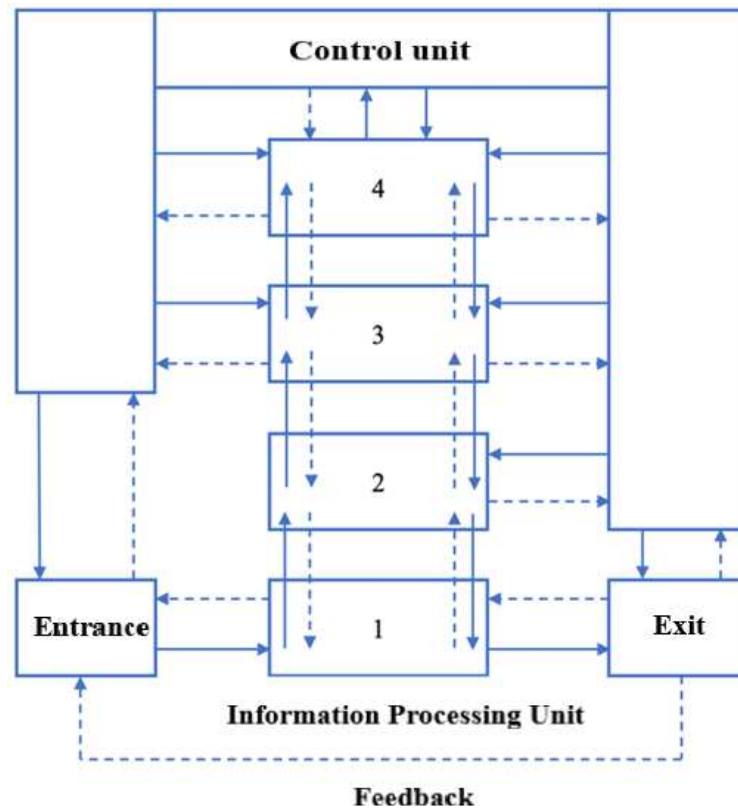


Figure 2. Structure-level model with feedback connection

In the theory of a structure-level model with feedback communication, different structures of perception are

consistently formed at different stages in human development. In this, each successive structure controls the work of the previous ones, while the previous level collects information for the next. The highest level structure concentrates the previous structures and this ensures that the entire system is complete.

Over time, it became known that “blocky” structures characterize the structure of the central nervous system, and not the psyche.

While the night-black flower, the day – opening yellow flower served for the previous level, the stars – yellow flowers created the next level; the Golden scattering on the universe formed the structure of the highest level and concentrated the previous structures.

Black has been the main cognotype of Alisher Navoi to the following rubois of Doctor of philology A.Hayitmetov describes: “the most beloved man was probably created on the occasion of the death of his beloved girl.”

*Yoshung'on emish qaro bulutqa mohim,
Gardunni sovurmog'lik erur dilxohim.
Kirmish qaro tufroqqa quyoshdek shohim,
Nevchun qaro qilmasun quyoshni ohim.*

This ruboie was studied by the doctor of philological sciences, professor I. Haqqulov analyzes: "the deposition of the moon in the bosom of the black cloud is a phenomenon that often occurs in nature. But Alisher Navoi has not taken a pen to hand to draw a landscape. Perhaps through the medium of the landscape, the “moon”, that is, expressed the grief of losing a lover. So, the “black cloud” in ruboi is a symbol of death. Is it really? Did people imagine death in "black cloud"? To find answers to these questions, it is like a condition to turn to past visions.

According to one of the Legends of the Turkic peoples, in ancient times a Khan had a very beautiful daughter. The fame of a beautiful girl spread throughout the world. While the princess loves to climb a mountain hike with forty concubines. As usual, one day he made his way to the mountain surrounded by his concubines. They drink water from springs at the foot of the

mountain and pick tulips. Suddenly, the sky darkens and lightning strikes. On a pass, the ground is the sound of Thunder. Rain began to fall, and the waters turned into floods... The girls panicked and clung to each other. What happened then? A ball of black cloud came nearby, lifted the Queen and forty girls to the level, and disappeared. The air, as if waiting for it, opened up in an instant. But no suction from girls. When this news reached Khan, he pulled an army and came to the mountain. The girls grew up on a large cliff in search of them. Looking, a ball of black cloud stood on top of the cliff. Sir pretends to be revealed. When the army approached the black cloud, the environment swayed terribly, and the people all turned to stone. Then the roar, the mountain burst, and the black cloud disappeared inside.

Alisher Navoi did not use the word “suck” in vain when he said: “sucking hidden is my love for a black cloud.” Through this word, the poet made allusions to the tragedies narrated in such legends. For a poet of that time, the gesture itself was enough. Because they immediately understood that it was about cruel death. So the black cloud is the ambassador of death. She seduced the heroine of the poem from her lover. Now look at the attitude to tragedy. He also has a heavenly essence, that is, the desire to “cool the sky.” This sentence will mean that I will tear the world apart and cool it down. Sunset is a natural event. But its transformation into a thirst that embodies the part is a sad landscape and phenomenon in an emergency. The Black color in the first verse becomes even darker in the “black soil.” But he is nothing in the face of human signs. Therefore, the poet cries with such confidence that even in reality, the sun is buried in black in front of the poet's eyes. In our opinion, this is how the art of penetrating into the human soul through nature, elements and landscapes in it, animating spiritual anguish in vivid images.” When analyzing color perception in this ruboia as well using a “Reverse-linked structure-level model”, the recipient is required to be aware of the myth mentioned above in order for the “black cloud” to mean death. It is then that the “black cloud” unit forms the Association of death in the recession, and the brown cloud unit forms Level 1, The Legend Association levels 2, The Black Earth-the next level and the sun to Black – is considered the

structure of the highest level, concentrating the previous structures in itself, which ensures the fullness of the entire system.

*Ul qaro kun boshig'a kelgan qori,
Ro'zg'ori ham qaro tobe'lari. (L.T.)*

Even in this poem, it can be seen that Black has caused negative association in poet's cognition.

In addition, we can also see that Alisher Navoi represented black, that is, darkness, with specific phrases:

*Layli kun ichra kun tutti taskin,
Hajr anduhidin kun o'ldi g'amgin. (L.M.)*

This line describes the state of light that has passed into darkness through the phrase "the day has been sad".

CONCLUSION

We see that the Black color has caused various (about 50) specific associations and cognitions in the perception of Navoi: black soil, black face, black earth, black spot like charcoal, black spot, black Dungeon, Black Night, Black Day, Black dust, black cloud, black tribulation, black smoke, black dude, Black Mountain, Black Day, Black intent, Black arc, black dust, black coal, black beetle, dark rebellion, black as a candle, black dust, black dress, black fastener, black mourning felt, Black Sea, Black sadness, black fate, face blackness, baggy butchery, baggy hair, black snake, black soil, to look at the sun, the country is immersed in mourning, to be draped in black clothes, a mourning dress, etc.

Artistic in-depth representation of colorful states and phenom in this way through colors testifies to the infinity of the author's cognitive processes, and the non-repetition of Navoi's linguistic personality confirms his unique perception of the universe.

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