

Relicts of Mythological Consciousness in the Linguistic Worldview

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Abstract: At the present stage of development of science, the anthropocentric paradigm prevails in linguistics, that is, the integration process in linguistics has won the first place, passing through the comparative historical approach of the XIX century and the structural-structural paradigms of the XX century. In the study of linguistic phenomena, comparative studies, mainly on the basis of an anthropocentric approach to linguocultural studies, are effective and useful. The formation of linguocultural research is often associated with archetypal concepts, which are based on the ideas of the mythological school, i.e., the concepts of the representatives of the school of comparative mythology.

Keywords: myth, mythoconcept, mythologeme, colour, representation, mythological worldview.

Terms such as "myth", "mythology", "mythological school", "mythological thinking", "mythology", "mythologem", "archetype", "mythoconcept" are the main terms in the study of the mythological worldview. Moreover, they are the main elements of linguistics, artistic, poetic and philosophical activities which are focused on the teachings of myth and mythology. Myth is described as a primitive form of thinking, a means of knowing and perceiving the phenomena of reality around man.

The evolution of the mythological school emerged as a result of the formation of comparative-mythology; the primary task of the founders of the school was to identify the original myths and legends using the positive descriptions of the mythological theory that formed the basis of poetic creation. To achieve specific goals, school representatives collected a number of written memorabilia, fairy tales, epics, songs, and other materials. The research of this school of comparative mythology has contributed to the transmission of folklore to generations and the development of mythology, and Karakalpak mythology has not been studied on the basis of the principles of comparative approach, and this is a sad situation.

Linguoculturology is one of the modern linguistic aspects that studies the manifestation of a living language by national and ethnic specifics in the spiritual and cultural life of a certain people. The cultural base that verbalizes through the text reveals the national-linguistic picture of the world. Linguistic and cultural units, colorisms, function in different discourses from different angles, linguistic units of a symbolic nature verbalized by color-denoting units were studied in various aspects of languages, in different methods (diachronic and synchronous), in a historical and comparative plan, on the basis of translation, in a cultural and historical aspect, from the point of view of psycholinguistics, as a folklore epithet, from the point of view of symbolism, within the framework of an artistic text, and therefore our interest was focused on the study of mythological relics in color-denoting units. Cultural information extracted from colorisms expresses the linguistic consciousness of the native speakers, specific abstract concepts in executive and implicit meanings, since color is a national-cultural verbalizer of the language picture of the world. As we know, the subjects of linguoculturological research are language units of a symbolic, figurative-metaphorical nature that reflect the archetypal and prototypical human consciousness, represented

in myths, legends, rituals, folklore and religious discourses, literary texts, phraseological units, proverbs, sayings, metaphors, symbols.

The subjects of linguoculturological research were linguistic units of a symbolic, figurative-metaphorical nature that reflect the archetypal and prototypical human consciousness, represented in myths, legends, rituals, folklore and religious discourses, literary texts, phraseological units, proverbs, sayings, metaphors, symbols. Linguistic and cultural units can function in different discourses from different angles, for example, in the Karakalpak language picture of the world, the concept “*hayal/woman*” is verbalized in the archetypal consciousness as “*Hawa ene/Eve mother*”, in the mythology “*Ummay ana*” (Kumar ana), in the phraseological fund “*Anasyn ko’rip kizin al/Marry after introducing with the mother*”, metaphors “*Ak zhawlykly/white covered*”, and therefore interest in studying the rudiments of mythological concepts aroused interest based on the fiction of the Karakalpak language. Cultural information extracted from linguistic units expresses an implicit character.

Archetypes and mythologemes are also the subject of linguoculturology research, where the mythologeme is represented as characters or situations that verbalize the myth. At the heart of the myth, the archetype is studied as a stable image in the individual cultural consciousness of a representative of a certain ethnic group. There are several definitions of the term mythologeme, N.I. Konovalova identifies eight meanings included in the volume of the concept of mythologeme, and we would like to focus on one of them. According to the definition of this researcher, a mythologeme is a lexical unit of a sign character that represents the mythological content of a text [Konovalova 2013: 210]. In semiotic terms, the mythologeme offers an opportunity to identify the relics of the mythological consciousness of the ethnos and compare them with the transformed variants.

Researchers Babaitseva and Bednarskaya believe that linguistic discourse requires the use of specific methods for studying the hermeneutic and semiotic functions of language, which allows working with the meanings of the text and extralinguistic factors. Additional functions of the language will help to understand the features of the text as native speakers, and clearly formulate national and universal cultural specifics [Babaitseva, Bednarskaya 1997: 57-61].

O.A. Plakhova argues that the result of the activity of mythological thinking to reflect objective reality is a mythological picture of the world as an integral part of everyday consciousness, constructed from mythological concepts that are nominated using a special class of lexical units. The concepts that make up the mythological concept sphere are traditionally interpreted as units of collective consciousness, reflecting the objects of possible worlds and verbally represented in the national memory of native speakers, and in research papers are called mythological concepts, mythoconcepts, mythologemes [Plakhova 2013: 30]. Although A.P. Babushkin offers the following definition for this term, a mythologeme is the verbalizers of some mythologemes, which are defined in linguistics as names that do not have denotations in the reality around us [Babushkin 1997: 44], for example, a mermaid, a water one, a goblin, etc. We purely agree with the above definitions and conclude that this term is an abstract construction nominated by a lexical unit which is an unreal object associated with the reality of the objective world.

Mythologemes, together with one or another culturally significant word-concept, form cultural concepts, in our case they participate in the conceptualization of the linguistic and mythological picture of the world. Mythologemes are stable units fixed in the minds of the bearers of traditional culture and do not have an occasional character. Based on this understanding, we will consider mythologemes as a category of characteristic words used in concept formation in the mythological discourse of the Turkic peoples (on the material of Karakalpak mythology).

There are several definitions of the term mythologeme and they are ambiguous in the characteristics of the concept. And we are based on the definition of N.I. Konovalova, where she interprets mythologeme as a lexical unit of a sign character, acting as a representative of a folded text of mythological content (mythologeme in a semiotic perspective) [Konovalova 2013: 210]. The study of language units as a symbol is studied in various scientific directions and therefore we meet various descriptions and approaches to its study. Researchers M.R. Galieva and N.M. Dzhusupov interpret the symbol as a cognitively significant and universally tropeic unit with a conceptual nature in the aggregate of structural meanings and certain concepts [Galieva 2018: 34].

Yu. Vishnitskaya believes that a mythologeme is an independent author's image, built on a system of traditional cultural and literary paradigms, the structure of which is formed on ancient mythological foundations [Vishnitskaya 2003: 133]. Colorisms as adjectives have a certain implicit meaning, although these units are the author's images, they are built on the basis of the cultural and literary concepts of the author.

G.I. Isina under the concept of mythologeme understands the content units of linguistic consciousness, the product of the collective unconscious, stored in the national memory of a particular ethnic group, and their evolution in a particular national culture reflects the specifics of their refraction in the linguistic picture of the world [Isina 2015: 160]. The linguistic picture of the world, verbalized by color-designated units, retains a certain image, formed on the basis of associations and comparisons, which is deeply permeated in the depths of the unconscious consciousness of an ethnic group. In the mind of a linguistic personality, there is a naive picture of the world of color, which is fixed and displayed through the language: at the level of lexical meanings of words, phraseological units, sayings, proverbs, small and large precedent texts [Kulinskaya 2002: 154].

The oldest mythological ideas of man about the world, about the life of gods, saints and the environment, represented in myths with the help of mythologemes, constitute the code of culture. The semantics of the mythologeme in mythology is associated with special archetypal images, metaphoric symbols, going deep into antiquity. The most ancient symbols and stereotypes in the language picture of the world verbalize mythologemes in various discourses. Color designations are multi-valued and multi-functional linguo-cultural formations that affect the psychological and physiological states of a native speaker, enriching the figurative and informational structure of the language and culture.

A. L. Toporkov offers this definition for the concept of mythologeme: “A mythologeme is a unit of a mythological system that has an independent semantics” [Toporkov 1993:154]. Each unit denotes a certain value, representing the mythological picture of the world. The studied colorisms express a symbolic meaning, have archetypal characteristics and verbalize the relics of the ethnic group's mythological consciousness.

The Turkic mythological picture of the world is very saturated with the mythology “color”, including in the fiction of the Turkic peoples, traditional colors are characteristic, representing the mythological picture of the world: *ak* (white), *kara* (black), *sari* (yellow), *ko'k* (blue) and *zhasil* (green). Some colors verbalize certain concepts, some participate in the conceptualization of mythonyms, some help form a mythological picture of the world: “*ko'k*” (blue) verbalizes concepts such as “harmony”, “consent”, “good”, “fidelity”, “infinity”, “joy”, “happiness”; “*sari*” (yellow) verbalizes “enlightenment”, “calm”, “age”, “quality”; *zhasil* (green) verbalizes “growth”, “fertility”, “awakening”, “multiplication”, “prosperity”, “youth”, “constancy”, “life” and “faith”, for example:

Sari boyaw – kewlimdegi kayg'I – mun',

Kara boyaw – ta'g'dirimnin' gu'nasi.

Jasil boyaw - a'rmanlari jasliktin',

Kizil boyaw – jureg'imnin' jarasi

Yellow colour expresses agony of my soul,

Black colour expresses sin of fate;

Green colour expresses dreams of youth,

Red colour expresses wound of my heart.

(I.Yusupov “Truth about weaver”, - p. 114)

Although there are several variants of colors in the Karakalpak language, there is no name for pink, and there are also some borrowed colors in the modern language, such as beige, orange, pistachio, light green and purple, which do not have Karakalpak equivalents. The universality of symbolic opposition can be found in almost all languages and cultures, for example: sacred, good, light, favorable characteristics are verbalized using white, and opposition to black (dark, devilish, evil, death). The next part of the work is devoted to the analysis of the semantic features of words, the concept-forming word-forming function of the mythoconcept.

In Karakalpak culture, the color *ak* is verbalized as a symbol of purity, holiness, light, happiness, good luck, prosperity, honesty, innocence, prudence, intelligence, experience. *Ak* as a symbol of light is opposed to black as a symbol of darkness, gloom, evil spirits, evil, death, cruelty. For example: *ak zharyk— kara jer* (white light-dark earth). In the Turkic-Mongolian mythology, *kara* “black” verbalizes the figurative sign of the dark deity Erlik, and the figurative sign of the main deity of the Upper World - Ulgen - *ak* (white).

Description of Erlik from various sources is given in the following descriptions, Erlik is a mighty old man of high stature, he is also called "father", as well as "man", in electronic encyclopedic sources he has a description as a long beard to the knees, messy hair, a mustache to the ears of black color, dark eyebrows and eyes. He rides a black bull and a pacer, sails in a black boat, has a black snake and wraps himself in a beaver blanket. Lives in a palace made of black mud or black iron, stands on the shores of the underground sea or near the confluence of nine rivers into one, flowing with human tears, across which a horsehair bridge (*kil ko'pir*) is thrown, which cannot be crossed by anyone in the opposite direction [https://gufo.me/dict/mythology_encyclopedia].

“*Kil ko'pir*” or the image of a thin bridge is common in Zoroastrianism and Islam, and even in Russian paganism. In the Karakalpak explanatory dictionary of “*Kil Ko'pir*” it is described both denotative and connotative meaning: 1) *suw ag'ip turg'an zhap, arna, kanal, darya, ha'm bassqada irkinish-tosikliklardan o'tiw ushin ag'ashtan, temirden, shoiynnan ha'r tu'li o'lshemdegi saling'an o'tkil/bridge*; 2) *bir na'rseni baylanystyriwshy, zhalgastyrywshy/connector. Payapyl ko'pir - piyadalarga arnalgan ko'pir. Kil ko'pir, kiyamet ko'pir - a) musylman dininiñ tu'sinigi boyinsha lawlap zhanyp turgan dozak otynyn u'stinde o'tetugyn kylyshytyn' zhu'zinende zhin'ishke o'tkel* [KTC 1976:17-18]. The connotative meaning proves that the image of “*Kil ko'pir*” verbalizes the religious picture of the world, and implicitly represents the mythoanthroponyms Erlik and Ulgen, which are identical with the Islamic version, and take equal part in the creation of the world. In almost all sources, the scales, the book of fate and the mirror are Erlik's attributes, with the help of which human sins are weighed, enrolled and visible to everyone [<https://stihi.ru/rec.html?2014/03/20/3404>]. Most often, the components of phraseological units act as cognitive foundations that form phraseological images. According to R.Kh. Khairullin: “Words-concepts, behind which there is a symbolic understanding of the realities of the world, can

consolidate the universal perception of objects and events, then phraseological units with a common meaning in many languages arise” [Hayrullina 2012:32]. The phraseological unit "*Kil ko'pir*" verbalizes the universal mythology in all mythological pictures of the world.

Dualism in the human worldview verbalizes the general nature of life in all its manifestations as good-evil, heaven-earth, fire-water, love-hate, life-death, white-black, etc. Contrasting colors in the moral, ethical and mythological picture of the world verbalize the concepts of “light and dark world”, and definitely represent the moral and ethical attitudes of the people, expressed in the norms of good and evil.

“Ak” is found in the components of the concept “deity” and “good”, for the analysis of these components on the basis of differential analysis, we suggest considering the semantic meaning of the lexeme in explanatory dictionaries and examples from fiction:

Ak adj. 1) white, as rice, good, fate; 2) correct, hadal, without bad emotion, without bad thoughts, actions, faults; 3) Milk products; 4) Spot, dust, dirt [Karakalpak monolingual Dictionary 1976: 53-54].

Ak I. 1) white; 2) white, grey, ash; 3) propitious [Old Turkic Dictionary, 48].

Ak II. (chin. evil, angry) contemptible, worthy to neglecting [the same source].

- 1) *Biy zayibinin' aq shashinan sipalap, «sorama, soyleme» degen isharat penen, miymanlarg'a sa'lemge kirdi* (T.Kaypbergenov «Mamanbiy Legend», -str. 165).
- 2) *Aq jawlig'in bu'kengen Aqbiyday esikten suwirip shig'ip, biyge mirat qildi* (the same source 290)
- 3) *Shabiliwdan son' xaliq «aq taban shubirindi» atanip, ha'r jaqqa bo'linip ko'shkende, Kuqiyar aldi menen o'z bayinin' jilqisin alip ko'shti de, ag'asi Da'niyar ko'shke ere almay, ag'ainlerine qosildi* (the same source 314).
- 4) *Aq jalaw menen kiyatirg'an qos atlini ko'rip, ku'tiwge ma'bu'r boldi* (the same source 315).
- 5) *Ol jalpaq juqa ju'liden kelgen aq quba g'ana jas kelinshek edi* (the same source 376).
- 6) *Bazda ortadan aq atlilar aq jalaw uslap shawip o'tedi* (the same source 94);
- 7) *Aq su'yek – высокопоставленный человек, аристократ (досл. – белая кость);*
- 8) *Aq degeni alg'is, qara degeni qarq'is bolip turg'an, kimsen pa'lenshe* – importance person, VIP (word by word – when someone says white, it is blessing; when says black, it is damnation);
- 9) *Aq iyyiq boliw* – being bored, be blue (to be white chin);
- 10) *Aq ayaq* – liar, sly (white foot).

The analysis showed that these lexical units verbalize various concepts, for example: *ak shash* (white hair), *ak zhawlik* (white cover) - time, woman, mother and holiness; *ak taban* (white sole) - poverty and defenselessness; *ak zhalaw* (to lick white) - food; *ak kuba* (white-skinned) - color; *ak atly* (with white horse) - wealth; *ak ayak* (white foot) - cunning; *ak suyek* (white bone) – aristocracy: *ak degeni algys, kara degeni gargys* - high status in society. Example 3 is a phraseological unit and has an equivalent with an antonymous component "*kara taban*" (common people), but identical in meaning: *kara taban* - the poor, lack of provision, poor peasant. *Shyg'yn' maidanga kara taban gedeiler*/Come to filed poor peasants (K. Sultanov). *Kara taban*/The poor – hardworking people, poor peasants, workers.

Example 5 is the appropriate translation of the color name as “avery”, “ivory” or “beige”, since the component of this unit “*kuba*” is an adjective that is marked as “*akshyl sary, kuwkyl, boz, bozgytlaw, surlaw tu’s*” and a combination with *ak* gives the lightness of the hue to the given color. The white color is present in the composition of example 3 “*Ak zhawlyk*” (lit. ‘White Raft’), this unit also exists with the “*ana*” component and in all equivalents verbalizes the mother of the desired woman.

Many researchers agree that it is the phraseological model of the world that more clearly represents information about myths, beliefs, rituals, customs of the people, that is, about folk spiritual culture. The examples show that phraseological units with the *ak* component verbalize positive connotations and provide information about myths associated with a positive outcome, a religious motive and sacred components, but only one of the examples “*ak ayak*” expresses a negative connotation as “a deceiver, a cunning unprincipled person”. This meaning is marked in the explanatory dictionary of the Karakalpak language as a spot and it acquires an implicit character in this phraseological unit, and in the mythological picture of the world we can find both negative and positive information in this meaning.

Thus, *ak* ‘white’ in the mythological picture of the world verbalizes the concepts of “time”, “man”, “woman”, “status”, “wealth / prosperity”, “food”, “age”, “intelligence”, “God” and “spirits”. Based on the analysis of fiction and etymological, explanatory dictionaries, we propose to name the variant of the color “beige” in the Karakalpak language as “*ak kuba*”.

Ko’k (blue). The primary semantics of the word *ko’k* - ‘sky’ in the Karakalpak explanatory dictionary, additionally the following meanings are defined there: 1) *Aspan ken’isligi*; 2) *erte ba’ha’rde kogerip shygatugyn sho’pler*; 3) *kara uydin keregesin bir-birine baylanystyratugyn teri tuyme*; 4) *adamnyn’ denesine tu’siriletugyn dak*; 5) *zatlardyn tu’ri tu’si*. Blue in the mythological consciousness of the Karakalpaks, are verbalized at the same time joy and sadness – *ko’k ko’ilek* (joy, wedding), *ko’k oramal* (cover of mourning), *ko’k kiyim* (clothes of mourning), *ko’k tigilsin* (swearing). Examples for these definitions were selected from the collections of songs of the poet, hero of Uzbekistan I. Yusupov:

- 1) ***Ko’k ten’izge qawishqan jerde,...*** [I.Yusupov «Selected works 2 volume»: - p. 223];
- 2) ***Kesteli ko’k koylek, sa’nli sa’wkele, Ha’ykel, o’n’ir monshaq, jaqqiliq desti*** [the same source 235];
- 3) ***Ko’k jal at abaysiz u’kip ketti de, In’q etip jig’ildi qam semiz “begim”...*** [the same source 238];
- 4) ***Aq qayiqtin’ ko’k jelqomin jel u’rlep, Za’wlip biyik qarag’aylar ko’k su’zgen. Jol tog’aydan ko’k shalg’igan shig’adi. Ko’k suwli bir o’zek bunda ag’adi*** [the same source 250];
- 5) **“*Ko’k da’pterden*” o’tiredi** [the same source 21];
- 6) ***Bo’rini ko’k bolg’ani ushin umaydi,***
Qoydi jegeni ushin uradi.

Example 5 is the author's metaphor, which is based on the archetypal meaning of this lexeme, and the semantic evolution of this value does not make it possible to understand the essence of this lexeme. In the etymological dictionary of Turkic languages edited by Sevortyan, there is a seme “joy, happiness” and, based on the given meaning, “*ko’k da’pter*” is understood as “a notebook for a list of gifts and gifts from guests for various events”. In examples from artistic discourse, verbalized by the lexical unit *ko’k* is associated not only with the sky, but also with the elements of water, cold, ice, as in the examples: *ko’k tenizge* (blue ocean), *ko’k zhelkomyn* (blue sail), *ko’k*

suzgen (swimming in the blue), *ko 'k shalgynga* (blue road), *ko 'k suwly* (blue water), *ko 'k bori* (blue wolf).

Ko 'k is inherent in the zoomorphic mythical character *ko 'k eshek* ‘blue donkey’, personifying a magical animal with supernatural abilities, *Ko 'k bori*, *ko 'k zhal* ‘grey wolf’ – a strong and fast animal. In example 6, we are faced with three meanings of this linguistic unit, such as “strong wolf”, “inexperienced, young wolf” and “black sheep”. Although they all correspond to the general concept of the proverb: A wolf is not beaten simply because he is strong; A wolf is not beaten simply because he is young; A wolf is not beaten simply because he is strange. In the Karakalpak mythological picture of the world, there are myths “*Zherdi ko 'tergen ko 'k ogiz* / Blue bull holding the earth” and “*Ibrahim paygambardyn balasy Ismayil hakkynda* / About the son of Saint Ibrahim Ismayil” associated with mythical characters where we can see signs of blue. In the myth of the blue bull, he describes a sacred and powerful animal associated with the rudiments of Zoroastrianism. The myth associated with the Islamic religion, where God descends from heaven a sacred ram with a black head and a blue body, also represents the religious picture of the world with a zoomorphic verbalizer.

Phraseological units *to 'besi ko 'kke zhetiw* (to be very joyful), *ko 'k bet* (harmful, stubborn), *ko 'k miy* (brainless), *ko 'k mush* (furious) have a color-forming linguistic element “*ko 'k*” which defines various meanings with negative connotations, although explanatory dictionaries do not have a negative value.

Ҳаял жерден шыққан жоқ,

Ол да еркектің баласы.

Еркек көктен түскен жоқ,

Ҳаял оның анасы.

Woman doesn't appear beneath the earth,

She is also child of the father.

Man doesn't fall down the sky,

He is also child of the mother.

In this proverb-saying, we meet the meaning of “sky”, in the Karakalpak national picture of the world, men are respected as saints. And this proverb denies that men were brought down from heaven, that they are not saints, but just people.

In conclusion, the analysis of the blue color in the mythological picture of the world revealed that it is associated with the archetypes of air and water. Air is the deification of the sky, which is a sacred relic (Zoroastrianism, Christianity, Islam), water is personified by the images of saints (the spirit of water). Verbalizes the concepts “Power”, “Happiness”, “Bitterness”, “Mercy”, “Joy”.

Zhasil (green) is a neutral verbalizing characteristic of nature. The semantic group of this vocabulary defines additional meanings representing the age and life experience of a person.

In the Karakalpak mythological picture of the world, the mythoanthroponym *Kydyr* verbalizes well-being, the magic of wish fulfillment, prosperity and longevity. According to legend, people say that *Kydyr* is a saint and he gave prosperity, fulfillment of desires and a rich harvest to people who met him. Rabguziy revealing the etymology of the name of the above-named saint in his work notes that the lexical unit “*khizr*” means “green” color: “*Khizr manosi yashil bulur. Kayu tom uzra Khizr olaihissalom ultursa, tom yasarur erdi. Aning uchun khizr atashdi*”. The house where *Khizr*

granted turned green and radiant because of this quality of the saint, they named Khizr interprets Rabguziy [Rabguziy 1991: 68].

Summarizing the materials on the analysis of green color in the mythological discourse we can say that it verbalizes vegetation, the beginning of life and the age of a person.

Sari (yellow) in the mythological picture of the world is represented by the lexical meanings “sari/yellow”, “sargish/yellow”, “altin/gold”, for example: sary tan ‘yellow dawn’, sary altyn “gold, wheat, harvest”. In the mythological picture of the world, yellow symbolizes illness, wilting, poison, harvest, wear and tear. *Ar-sari konak ashtan o’ler/A tired guest will die of hunger. In the song which is given next, the metaphor “sari altin”/yellow gold denotes wealth, “sari awiz” / yellow mouth - small, helpless, one year old:*

- 1) *Jetim qalg’an sari awiz palapan, Qaydan sezsin ne ekenin alaqan? [Yusupov «Selected works», -p. 129]*
- 2) *Sari altin sari atizlar, Tolqin gu’zdin’ samalinan [Yusupov «Selected works», -p. 67].*
- 3) *Suwret tozg’an, qag’azi da sari dim.*

Ekewin suwg’arar qawin qarag’in [Yusupov «Selected works», -p. 124].

- 4) *Sabir siypan awilin sonin’ ati menen aytayin desem, kelispedi, awilindag’I issi urg’an iyt tuynektey to’rt-bes sarisin eslep, «bessari» ruwi dedim [Kaypbergenov «Mamanbiy»: -p. 478].*

In the word-forming function, the word *sari* ‘yellow’ is found in the mythological and anthroponym of *Bessari* - ‘five yellow’, denoting the Karakalpak clan, which is part of one large group of clans as Kytai, the above novel describes the process of naming this clan and it is described in the following interpretation: it was necessary to supplement the name of the clans and I tried to give names according to various signs as much as possible, in that village there were 4-5 ripened melons so as not to forget them I called this clan as “five yellow / Bessari”. The prefix *ar-* expresses lethargy, fatigue and weakness, the color-forming component of *sara* enhances the meaning and verbalizes withering in the mythological picture of the world of the Karakalpaks.

Thus, the yellow color in the mythological picture of the world of the Karakalpaks is associated with aging, withering, illness, deterioration, infancy and the clan.

In conclusion, the color-forming language unit is a kind of linguoculturological code of each ethnic group, it is important in the conceptualization of the mythological picture of the world. The analysis of the language material reveals the national and cultural specifics of color terms and their compatibility with the names of concepts that verbalize objects and phenomena of the world. A color-forming linguistic unit is the main word-forming component of various names of supernatural beings, deities, spirits, their clothes and other linguistic units, which are the rudiments of a religious picture of the world in fiction.

The main palette of colors *ak*, *kara*, *sari*, *ko’k* and *zhasil* revealed in the traditional language picture of the world of the Karakalpaks takes part in the conceptualization of the mythologemes of the unreal (invisible) world on the basis of their deep archetypal features that have arisen as a result of associative metaphorical transfer. In combination with mythological concepts, white is a sign of divine purity, holiness, blue is a sign of the sky, green is a sign of greenery, red and yellow are a sign of a shining sun. In combination with mythological images, some colors have explicit meanings, black as the antipode of white symbolizes darkness, death; red - blood, infernal hell, enmity; yellow - wilting, illness, evil spirits; blue - cold, water, development; green - light in the darkness, victory over death, hope.

A phased analysis of linguoculturological mythologemes, represented by language units expressing the palette of colors, revealed discrepancies between the definitions of explanatory dictionaries and the representation of colors in the Karakalpak language consciousness of the people. Language units of a color-forming nature represent sacred concepts that have a special symbolism where a relic of mythological consciousness is reflected. These symbolic characteristics of language units are associated with universal meanings, which are losing the primary mythological and sacred meaning.

Conceptualization of various irrational phenomena and elements of the world occurs, in addition to direct nominations, due to figurative nominations. So, along with other direct nominations, the used metaphorical names of animals (*ak tulpar* 'white horse' verbalize transport, *ak tuye* 'white camel' verbalize imagery thing, *kara buga* 'black bull'/verbalize importance) in this discourse serve as the main building material in the creation of mythologemes of the unreal world; they are also used to conceptualize the category of various elemental spirits (fire, water, air, earth), which confirms the generally accepted idea that the unreal world is displayed in the image and likeness of the real.

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