

CONCEPT «MAN» REPRESENTED BY NATURAL PHENOMENON

K. Abdimuratova,

*an English teacher at secondary school №22
Uzbekistan, Nukus*

Abstract: The article analyzes the concept "MAN" represented by natural phenomenon in English and Karakalpak linguistic culture.

Key words: concept, cultural linguistics, national concept, conceptual sphere, cognitive linguistics

The image of hair in English fiction reveals a close connection with various natural phenomena, bringing new meanings to the concept of Man.

For the Celts (the ancestors of the English), the sun was a symbol of the "bright divine principle", which was embodied not only in divine beings, but also in man. One of the solar deities of the ancient Celts was the most revered god Lug (Lugus) with fiery red hair.

The notes to Shakespeare's "Two Veronians" say that the dark complexion and hair was considered a disadvantage in a woman, and women with blond hair appeared beautiful, which in poetry, songs and works were called as «*perfect yellow*»: «*Her hair is auburn, mine is perfect yellow: / If that be all the difference in his love, / I'll get me such a colour'd periwig*» (Ол қара шашлы – мен сары шашлы/Бирақ егер ол оны сол ушын унатса/Мен ертең-ақ қара парик кийип аламан).

Blond hair was identified with the sun, light and gold. In fiction, they are described as «*gold hair*» (алтын шаш), «*golden hair, like sunlight streaming*» (алтын шаш, құяш нурларына уқсайтуғын), «*sunny locks*» (құяшлы шаш), «*hair is like the golden corn*» (буйдай шашларындай шаш). The so-called "solar" epithets used in relation to hair testify to the veneration of the Sun by the British.

The ancestors of the British also worshiped the moon. In honor of the goddess of the moon, the day of the week was named Monday: Monday - Moon day. The moon was revered as the "mistress" of fertility, and seasonal holidays

were subject to its rhythm. Among other things, the motif of the Moon occupies a leading place on ancient Celtic coins.

The relationship between the moon and hair is reflected in fiction. In the following example, the author compares hair to a golden full moon during the autumnal equinox: «*Her hair is like the golden corn / A low wind breathes upon: «Or like the golden harvest-moon / When all the mists are gone...»*» (Оның шаашы бийдай талларындай/Әсте самал есип турғандай: «Ямаса гүзги жыйын-теримдеги самалдай/Туман ашылып атырғандай») (translation by author).

The autumn equinox was a special holiday when the last and main harvest was collected. The patron god of this holiday was called Man Fauver (Mabon), and in Irish it was called Meán Fómhair. It is worth noting that in the part of his name Fómhair we also find a connection with hair. The name Mabon derives from a Welsh deity who symbolizes male fertility in the Arthurian cycle of myths.

In Lonnie Hicks' poem "Moon hair", the author describes a girl who has the moon in her hair, which symbolizes the beauty of a woman and, perhaps, a woman's fertile period: «*She had the moon in her hair / I'm sure its beams played there...»*» (Оның шаашларында ай бар еди/Мен оның нурларының ойнап турғанын анық көрдим) (translation by author).

Moonlight symbolizes the completion and the beginning of a new stage in a person's life. In *Gone with the Wind* by Margaret Mitchell, the character Scarlett describes Ashley's lover, whom she has not seen for a long time, paying special attention to her hair: «*His head was bowed as he looked down absently at her hand which he still held and she saw that his once bright hair was very gray, silver gray as moonlight on still water»*» (Ол бюасын ийип тур еди, утибарсыз оның қолына қарады, қолын жибермей қарап турғанында. Скарлетт оның алтын шаашлары азарып кеткенин көрип қалды, ай нурларындай зылтыр-сур реңге дөнгенин көрди). Here "shining" and "bright hair" symbolize "youth", "the prime of life", while "very gray", "silver gray as moonlight on still water" means "fading", "mature age".

At all times and in different parts of the globe, people endowed water with supernatural powers. Hair on the head symbolizes spiritual forces, spiritualized energy. Such energy fills a person with spiritual powers through water. In fiction, hair is compared to «суў сыңгырлап, алтын қатарларын шапты» (*golden threads*), «суў қатарлары» (*a cascade of brown waters*): «Her hair, like golden threads, play'd with her breath» (*Алтын қатарлары шашылып ағып тур/Бир демде*) and others.

In English linguistic culture, hair is also presented as a connection with the sky, with the universe, with the cosmos. Hair on the head symbolizes the influence of cosmic forces. For example, the names of the Celtic gods of the sky, whose mother was the deity Don, are recorded in heaven in the form of constellations. The shining constellation in the form of the letter W or M is called the Hair of Cassiopeia after the boastful Queen Cassiopeia. Чаще всего ее изображают сидящей на троне и расчесывающей свои волосы. Это созвездие у далеких предков-бриттов имело название Ллис Дон, то есть «Двором Дон» [204].

Hair in fiction is compared with various phenomena. For example, in the following passage, the hair looks like a "flaming meteor" (flaming meteor): «An harmless flaming meteor shone for hair, / And fell a down his shoulders with loose care» (*Хеш қандай айыбы жоқтай метеорда ушып жүрген шашлар* (translation by author).

The mythological thinking of a person is reflected both at the individual and at the collective level of consciousness, and is preserved at all stages of the historical development of the people. The mythological picture of the world is a pre-scientific, naive picture of the world, which was formed historically first. Anthropocentric perception of the surrounding reality contributed to the involuntary and conscious finding of oneself, which was reflected in the language. Somatic vocabulary is an important part of the mythological picture of the world, which contains the archetypal ideas of a person about the body and the

world around. These representations are embedded in the concept, which has a complex multi-component and multi-layer structure. Language is the key with which one can understand the cultural meanings encrypted in concepts.

References

1. Monaghan P. The Encyclopedia of Celtic Mythology and Folklore. -New York: Facts On File, Inc., 2004. –529 p.
2. Мелетинский Е.М., Неклюдов С.Ю., Новик Е.С., Сегал Д.М. Проблемы структурного описания волшебной сказки // Ученые записки Тартуского государственного университета. –Тарту, 1969. –Вып. 236. –С.86-135.
3. Неклюдов С.Ю. О некоторых аспектах исследования фольклорных мотивов // Фольклор и этнография: У этнографических истоков фольклорных сюжетов и образов. –Л.: Наука, Ленинградское отделение. 1984. –С.221-229.
4. Пропп В.Я. Исторические корни волшебной сказки. Научная редакция, текстологический комментарий И.В. Пешкова. –М.: «Лабиринт», 2000. – 336 с.
5. Пропп В.Я. Морфология волшебной сказки. –М.: Лабиринт, 2001. 144 с.
6. Франц М.-Л. Толкование волшебных сказок. –М.: БСК., 1998. –364 с.
7. Юнг К.Г. Архетип и символ / пер. с нем. –М.: Изд-во «Ренессанс», 1991. –299 с.

Ўзбекистон Республикасидаги
Ўзбекистон Республикасидаги
NÓKIS MÁMLEKETLIK
PEDAGOGIKALÍQ INSTITUTÍ
N M P I
1934