A.A. Alipbayeva (iD)

Al-Farabi Kazakh National University, Kazakhstan, Almaty
e-mail: a.alipbayeva@gmail.com

CONCEPTUAL METAPHORS
IN ROLLAN SEISENBAYEV'S LITERARY WORKS

The article discusses theoretical and practical aspects of using conceptual metaphor from the point of view of cognitive approach. The use of cognitive approach allowed us to reveal new perspectives of literary studies as well as to better understand mechanisms of author's thinking and its reflection through cognitive models based on conceptual metaphors. The purpose of this study was to analyze features of conceptual metaphors R. Seisenbayev used in his literary works as a cognitive tool for creating various cognitive models and mental spaces. The study paid special attention to zoomorphic and colour conceptual metaphors in the works selected for analysis. The research results revealed that conceptual metaphors reflect connections between concepts related to different areas of knowledge, and are conditioned by the author's national mentality. Most of zoometaphors considered illustrate such negative qualities of characters as aggressiveness, cruelty, cunning, callousness, cowardice. In addition, zoometaphors are used to construct a special mental space, which demonstrates human understanding of hypothetical and fictional situations. Meanwhile, colour conceptual metaphor embodies characters' inner world experiences, their emotions, moods and intuitive feelings. Thus, studying the conceptual metaphor models in R. Seisenbayev's works showed potential of cognitive approach for comprehending nature of artistic creativity and features of constructing the author's world modeling, deeper understanding of his inner world and mental state.

Key words: conceptual metaphor theory, cognitive poetics, mental space, character, cognitive model.

А.А. Алипбаева

Әл-Фараби атындағы Қазақ ұлттық университеті, Қазақстан, Алматы қ.
e-mail: a.alipbayeva@gmail.com

Роллан Сейсенбаевтың шығармаларындағы
концептуалды метафоралар

Мақалада когнитивті тәсіл тұрғысында концептуалды метафораларды қолданудың теориялық және практикалық аспектілері қарастырылады. Когнитивтік көзқарасты қолдану әдебиеттанудың жаңа көріністерін ашуға, сондай-ақ көркем шығармалардағы концептуалды метафоралардың когнитивті моделі арқылы автордың ойын және оның көрінісін тереңінен түсінуге мүмкіндік берді. Берілген зерттеудің мақсаты түрлі когнитивті моделдерді және менталдық кеңістікті құру үшін когнитивті құрал ретінде Р. Сейсенбаевтың шығармаларындағы концептуалды метафораларды қолдану ерекшеліктерін талдау болды. Таңдалған шығармаларды талдау кезінде концептуалды метафоралардың зооморфтық және түстік түріне ерекше назар аударылды. Жасалған зерттеудің негізінде концептуалды метафоралар түрлі білім салаларына қатысты концептілердің арасында және автордың ұлттық менталитетіне байланысын көрсететіндігі анықталды. Көп жағдайда қарастырылған зоометафоралар агрессиялық, қатыгездік, зұлымдық, салқынқандылық, қорқақтық секілді кейіпкерлердің теріс қылықтарын мысалмен келтіреді. Одан бөлек, зоометафоралар болжамды және ойдан шығарылған жағдайларда адамның көзқарасын көрсететін ерекше менталдық кеңістікті құру үшін қолданылады. Сондай-ақ түстік концептуалды метафора кейіпкерлердің ішкі жан тебіренісін, олардың эмоцияларын, көңіл-күйін және интуициялық сезімін көрсетеді. Осылайша, Р. Сейсенбаевтың шығармаларындағы концептуалды метафоралардың үлгілерін зерттеу мысалында көркемдік шығарманың табиғатын түсіну үшін когнитивтік тәсілдің, автордың әлем үлгісін құру ерекшелігі және оның ішкі әлемін және психикалық күйін тереңінен түсінудің келешегі ашылып көрсетілді.

Түйін сөздер: концептуалды метафоралардың теориясы, когнитивтік поэтика, менталдық кеңістік, кейіпкер, когнитивті модель.

А.А. Алипбаева

Казахский национальный университет имени аль-Фараби, Казахстан, г. Алматы
e-mail: a.alipbayeva@gmail.com

Концептуальные метафоры в произведениях
Роллана Сейсенбаева

В статье рассматриваются теоретические и практические аспекты применения концептуальной метафоры с точки зрения когнитивного подхода. Использование когнитивного подхода позволило раскрыть новые перспективы литературоведения, также глубже понять механизмы авторского мышления и его отражение через когнитивные модели концептуальных метафор в художественных произведениях. Целью данного исследования был анализ особенностей использования концептуальных метафор в произведениях Р. Сейсенбаева в качестве когнитивного инструмента для создания различных когнитивных моделей и ментальных пространств. Особое внимание обращается на зооморфные и цветовые концептуальные метафоры при анализе выбранных произведений. На основе проведенного исследования выявлено, что концептуальные метафоры отражают связи между концептами, относящимися к разным областям знания, и обусловлены национальным менталитетом автора. Большинство рассмотренных зоометафор иллюстрируют такие отрицательные качества персонажей, как агрессивность, жестокость, коварство, хладнокровие, трусость. Кроме того, зоометафоры используются для построения особого ментального пространства, которое демонстрирует человеческое понимание гипотетических и вымышленных ситуаций. В то же время цветовая концептуальная метафора отражает переживания внутреннего мира персонажей, их эмоции, настроение и интуитивные чувства. Таким образом, на примере изучения моделей концептуальной метафоры в произведениях Р. Сейсенбаева была раскрыта перспективность когнитивного подхода для постижения природы художественного творчества, особенностей построения авторского миромоделирования и более глубокого понимания его внутреннего мира и психического состояния.

Ключевые слова: теория концептуальной метафоры, когнитивная поэтика, ментальное пространство, персонаж, когнитивная модель.

Introduction

Cognitive literary studies are the new research area of literary phenomena in Kazakhstan, more developed in the countries of Western Europe and the United States. It should be noted they are closely related to such sciences as cognitive psychology, neuropsychology, and cognitive linguistics, using the interdisciplinary connections to analyze literary texts.

Most importantly, cognitive approach to understanding a piece of literature reveals new potential of literary studies. Therefore, cognitive research can be used in the study of author's artistic creativity, peculiarities of his worldview and attitude, deeper understanding of his inner world and mental state (Temirbolat, 2020, 1013).

One of the major problems in cognitive literary studies is the study of conceptual metaphor. A metaphor is most easily seen as the use of one concept to refer to another. Metaphor has been prototypically associated with poetic and literary use throughout the history. Apart from this, literary metaphor is one of the most common artistic techniques for authors. However, in cognitive science, metaphor is considered as a method of cognition and constructing the mental representation of the world around us (Stock-well, 2019, 119). Thus, cognitive poetics provides a framework for analyzing metaphors in fiction as a way to understand author's thinking style and mental models of fictional characters.

The theory of metaphorical modeling originated in the United States and was developed first in linguistics, then in literary studies. The theory of conceptual metaphor or cognitive theory of metaphor was proposed by researchers G. Lakoff and M. Johnson. They criticize representatives of Western philosophy, who consider metaphor exclusively as a poetic means. In turn, they consider metaphor as an integral part of human perception of reality and as a means to create new meanings (Lakoff & Johnson, 1980, 5).

Thus, this research paper deals with theoretical and practical aspects of conceptual metaphor used by the author to create unique mental models and spaces in fiction. The purpose of this study is to analyze features of using conceptual metaphors as a cognitive tool in the literary works by R. Seisenbayev.

Research materials and methods

As the methodological foundation for this research, we analyzed recent research papers in the

sphere of cognitive literary studies, linguistics and psychology by home and foreign scholars like A. Temirbolat, G. Fauconnier, G. Lakoff, M. Johnson, P. Stockwell, F. Reali, Z. Kövecses, and others. Based on the theoretical studies and their practical implications, the article analyzed the literary works by well-known Kazakh writer Rollan Seisenbayev, namely novel "The Satan's Throne" and short story "Requiem for a fur coat", which allowed us to reveal new aspects of his literary works.

The research methods used are typological, formal, psychological, linguistic, hermeneutic methods, which helped us reveal cognitive nature of imagery in Seisenbayev's prose, better understanding of author's worldview and perception, features of his creativity.

The typological method allowed us to identify common features of constructing cognitive models based on conceptual metaphor in the literary works studied. The typological study involves comparison of literary phenomena as the initial beginning of scientific analysis. In addition, the method takes into account the problems of traditions and innovations in literature.

The formal research method was used to analyze the literary phenomena from the point of view cognitive poetics and stylistics. Given that there is a dialectical relationship between a form and content, this method in literary studies asserts the view of artistic form as a category capable of self-development.

The psychological method sheds light on the inner world of main characters by considering peculiarities of their thought flow, emotions, both past and present experiences as well as verbalization of psychological processes in the author's speech. In addition, it contributed to examining the cognitive features of imagery and mental spaces presented.

The linguistic analysis involved study of various linguistic units such as metaphors and features of their functioning, taking into account their systemic connections within ideological and aesthetic content of text, systems of imagery and concepts in the literary works.

The hermeneutic method contributed to interpretation of thematic content of the work, major meanings and its significance. The approach takes into account objective situation of the time author has been creating his piece of writing, influence of traditions and cultural context in combination of cognitive features of his creativity.

Apart from these research methods, we used basic principles of artistic analysis (Yessin, 2000), principles of cognitive poetic analysis (Stockwell,

2019) and individual examples of conceptual metaphor analysis in the literary work (Crane, 2015; Demina 2012; Xun, 2016) for practical part of the study.

Literature review

A metaphor is an understanding of one conceptual sphere in terms of another, transfer from the source domain to the target domain. One concept is understood, ordered, and implemented through another concept: for instance, 'man is an animal' where 'man' is the target, 'animal' is the source. Metaphorization is based on the process of interaction between two conceptual domains – source domain and target domain. The study of conceptual structure allows us to identify properties of an object or phenomenon deeper and substantially. Such properties represent generalized features of an object or phenomenon, which are considered the most important and necessary for their identification. Often the basic conceptual metaphors go back to the archetypes that organize our consciousness and determine the picture of human world.

Recent literary studies in the field of conceptual metaphor analysis mostly related to the following research achievements:

Researcher Mary T. Crane adheres to the direction of 'cognitive historicism', where she applies the analysis of conceptual metaphors in the literary works by Shakespeare and Spencer. In her work, Crane argues that brain changes and is shaped by its environment. Accordingly, the ways in which we understand, discuss, and therefore experience brain functioning change over time. As a result, interaction of human brain with historically specific circumstances generates literary and cultural artifacts (Crane, 2016, 15). Thus, in the interpretation of a conceptual metaphor, it is necessary to take into account not only the linguistic and cognitive component, but also the cultural one. From this it follows that metaphors are also shaped by national and cultural concepts, fixed in the lexical meaning of a word as well as in people's minds.

The importance of cultural aspect in using and interpreting conceptual metaphors has been discussed by the scholar R.W. Gibbs who integrated anthropological studies with linguistic. His ideas refer mostly to the theory of cultural or national concepts used in metaphorical expressions. For instance, some peoples use metaphors as a tool to resolve social problems within political discourse. (Gibbs, 1994, 193). As the basis for such metaphors are concepts, literary theorists and interpreters

should pay attention to ethnic peculiarities (cultural belonging, cultural understanding, cultural mentality, cultural discourse). Meanwhile, similar views are presented by the Russian researcher Y.S. Stepanov, who defines the concept as the main cell of culture in a person's mind (Stepanov, 2004, 133) with specific historical allusions, collective associations and representation of cultural values. Concepts are mental entities which reflect the spirit of the people, its national and cultural specifics. This determines their anthropocentricity (Akhmetzhanova, 2014, 13)

Another aspect of metaphorical thinking is synesthesia, which is the integration or substitution of one sensation for another (for example, colour is perceived as music or sound). Synesthesia is a phenomenon of perception, when one sense organ is stimulated, along with sensations specific to it, sensations corresponding to another sense organ arise, in other words, signals coming from different sense organs are mixed and synthesized (Solso, 2014, 109). Otherwise stated, synesthetic metaphor is a type of metaphor that is seen as a bridge across the five perceptual modalities (visual, auditory, olfactory, gustatory, and tactile) (Chang Su, et al, 2019, 1). These cross-modalities create associations between source and target domains where one perceptual modality transfers its experience to the target domain of different sense.

Thus, we can classify synesthetic metaphor as a kind of conceptual metaphor since one sensation is expressed through another, shaping a new synthesized mental image. For example, *green music of the night* where music (a set of sounds) is coloured 'green' and heard in the night. This can be interpreted as follows: 'green' is associated with 'young people' who spend a lot of time at night, creating their own '*music*', which can be referred to conversing, laughing, singing, playing musical instruments and dancing.

The next approach to conceptual metaphor in literary analysis is related to metaphorical expressions of emotions. This helps author construct characters' mind styles. Thus, F. Reali proposes analysis of conceptual metaphors related to such emotions as sadness, happiness, anger, lust, pride, shame. Some of them are usually considered basic emotions (sadness, happiness, anger), the others are complex (lust, pride, shame). The researcher pays attention to metaphors as a way to reveal characters' mental tools to deal with negative emotions (Reali, 2020, 41).

Additionally, the source domains associated with emotion concepts have wider application The emotion metaphor is a correspondence between physical source domain and more abstract target domain. The conceptualization of emotions conveys their detailed meaning within mental spaces. The latter derive conceptual structures from higher mental processes (Kövecses, 2020, 51). Apart from this, emotion metaphors typically refer to the model *from the particular to the abstract*.

From this it follows that conceptual metaphors are the creative material for building up "idealized cognitive models" (Fauconnier, 1994, 10), different from true representation of reality. Apart from this, formed mental spaces and cognitive mappings bring novel ways of analyzing the text and literary work as a holistic piece.

R.W. Gibbs Jr. and Okonski, L. associate the problem of cognitive metaphor with allegory. They believe that an embodied metaphor reveals patterns of allegorical thought as we try to connect our here and now reasoning with symbols using figurative language. Moreover, allegorical thinking within literary discourse leads to creation of so-called *embodied simulation* where readers imagine that they are active participants of the events in the story (Gibbs & Okonski, 2018, 43).

According to A.V. Demina, a prototypical metaphor is a stable semantic variant, which is based on changeable patterns of consciousness. More importantly, prototypical metaphors embody culturally accepted meanings, reflecting social and national values. The basic model of zoomorphic prototypical metaphors can be represented as 'human is an animal', for instance, a predatory animal (wolf, tiger) is a cruel or vile person, a non-predatory bird (goose) / animal (hare) is a stupid, cowardly person, etc. (Demina, 2012, 93). 'Zoomorphism' as a way of describing the inner world or personality can be represented by three groups: some features are typologically classified as inherent in animals (animalism), others – insects (entomism), and birds (ornithism).

Another example of conceptual metaphor is a colour metaphor, which is mostly used to demonstrate the range of author's or character's emotions and feelings (Xun, 2016, 122). Our emotional experiences caused by the perception of colour are highly subjective and ambiguous. Someone has an extremely sharp colour perception. Others, on the contrary, equally perceive both a picture of nature and a black-and-white photo of it. One of the strongest tools in the literature is the use of colour symbolism, which is based primarily on the meanings that are formed in the mind of a person at different stages of the development of society and personal development.

In addition, colour in many ethnic communities is considered to be the means of understanding the world:

by transmitting the characteristics of specific realities, it becomes a means of aesthetic and moral assessment, element of semiotic system and national value picture of the world (Aitmagambetova, 2015, 10).

For our research we mostly deal with the latter two kinds of conceptual metaphor: zoomorphic and colour metaphors. However, they are in a close relationship with other cognitive models author builds up within the work to create a vivid and pulsing fictional world, reflecting peculiarities of his creative process.

Results and discussion

4.1 Zoomorphic conceptual metaphors

Let us consider zoomorphic conceptual metaphors in the work "The Satan's Throne" by Rollan Seisenbayev, which are the basis for mental models of most characters we meet in the prison. The first character to go is Elephant. The author does not reveal his real name or anything about his life beyond the prison. The only thing we learn that he had been living in prison since he was born as his mother was a pregnant prisoner. As far as we know, an elephant is a symbol of wisdom, prudence and longevity. In the story Elephant is a character who has spent his entire life in prison, therefore, he becomes a wise mentor and always come to the rescue: *"Elephant who saved my life was twenty years older than me ... you could call him an academician of prison sciences – all his life he spent in prisons and has expereinced a lot"* (Seisenbayev, 2007, 414). At the same time, elephants are big animals which can often be aggressive both to animals and people: *"…he would keep the whole cell block terrified…"* (Seisenbayev, 2007, 414). According to Kobylandy, his co-prisoner, Elephant said once: *"You are still foals, and I am an old elephant ... I was born in prison, so I'm destined to die here"* (Seisenbayev, 2007, 414). His words support the significant feature these animals show: they are very social animals, do not like to be alone and easily interact with relatives. Thus, Elephant struggles with loneliness as many characters do throughout the entire book, refusing the life in freedom since people he knows and appeals to mostly work or reside in prison.

The next important character is Panther. As Elephant he also has lost his human name and is called out only by his nickname. A panther is a graceful, but at the same time ruthless predator, which can effortlessly catch and tear its prey apart. Like this animal, Panther has a slender and flexible body, his eyes as are cutting and evil, sometimes flashing with madness in the hunt or fight. He is the main antago-

nist in the story, constantly showing his superiority, mocking and torturing the weak in the prison, 'playing with the prey' – other prisoners – by humiliating or making fun of them. In the final confrontation with the main hero his animal guise is depicted to the fullest: when mocking and attacking the kind and brave poet Alyosha, Panther *'was snarling'*, then *'hissing'* at Abylai and *'grinning'* while stabbing him with the shank, after attack from Koba *"only squeaks and hisses were bursting out of his throat"* (Seisenbayev, 2007, 426). Panther's accomplice is Fox, a very cunning, cruel and manipulative man: *"there is nothing in him but foxy cunning and jackal grip"* (Seisenbayev, 2007, 399). As we know a fox is a symbol of cunning and subtlety, so Fox set his cellmates up against each other and always found the easiest, not always honest, way to do something: *"Let others work hard for you…"* (Seisenbayev, 2007, 417). Thus, Panther and Fox have totally lost their human characteristics, being absorbed by the animalistic nature and behaving as if they are in the wild, ready to attack, abuse, hurt and even kill.

On the other hand, the story presents characters in the prison who have not lost their humanity yet, balancing between animal and human parts. One of such characters is Cobra, whose real name is Kobylandy after greatest Kazakh batyr (hero). Kobylandy aka Koba is one of the heroes who has not been completely deprived from his humanity, as he always helps Abylai and stands up for the weak, but at the same time, in a fit of anger, he behaves like an animal. The author sometimes calls him by the name of Kobylandy, when he demonstrates dignity and bravery, sometimes by the prison alias, distinguishing between 'human' and 'animal' manifestations. In the realm of the wild cobra is a cold-blooded animal whose bite is fatal to any living creature: *"Koba vindictively continued his terrible work [strangling Panther] in cold blood…"* (Seisenbayev, 2007, 426). However, these snakes never bite or attack without prior warning: *"Don't hiss, cobra, don't hiss. You'll calm down when Panther cuts the straps out of your skin"* (Seisenbayev, 2007, 417). In general, Koba 'Cobra' always *"looked coldly, suspiciously, and his whole appearance exposed the character of a man with a quick temper, cruel and uncompromising"* (Seisenbayev, 2007, 421). Nevertheless, in the last scene with a fight, Koba shows his humanity through *'blood-chilling scream'* as protest against injustice. According to the author, *"for the first time all the humanity left in Koba was screaming, and his soul was being released from the power of Satan with wild unbridled ferocity…"* (Seisenbayev, 2007, 426).

"Hare" is another character who has not been transformed into an animal yet. Actually, the nickname 'Hare' was given to Alyosha Semyonov, a poet of prison newspaper, by his cellmates. Apparently, he is a target for ridicule and mockery from "predators" like Panther and Fox. At the same time, he sometimes shows courage by publishing accusing articles about his cellmates and even participating in direct confrontations: "*Hello, brave hare! Hare, you see, is snapping at us… all because he wants to become a human, imagines himself a human…*" (Seisenbayev, 2007, 425). In the final scene, Alyosha aka Hare demonstrates the highest level of courage and readiness to face the consequences by reciting Yesenin's words "*The 'poet' signature will not destroy me…*" (Seisenbayev, 2007, 425).

Elephant, Panther, Fox, Cobra and Hare are heroes who have become not only prisoners in their real life, they have become prisoners of their animalistic nature, which have totally erased (Panther, Fox, Elephant) or almost erased their humanity (Cobra, Hare). However, not only those who are imprisoned have turned into beasts. Some free people refer to the same category as Panther or Fox. Koba's stepfather who is usually named by his last name *Nadmogilniy*, which can be translated from Russian as '*above the grave*'. In the conversation with his mother Koba says: "*… people like him don't have a heart at all. A lump of soil instead of his heart...*

one name is worth something! Nadmogilniy. Grave worm, that is what your hubby is..." (Seisenbayev, 2007, 410). Obviously, grave worm is a symbol of decomposition and decay, of immoral and dishonest behavior. Therefore, the character does plenty of awful things: takes his anger out on his stepson and wife, hurts them physically and mentally, and in the end, his actions lead to a child's death, for which he is arrested.

Furthermore, all these "animal people" form a new mental space parallel to the space of the prison, where these characters interact. This mental space can be conditionally called "The World of wild animals" or "Hell", since it is based on another conceptual metaphor "The Satan's Throne" (see fig. 1). According to the main character Abylai: "*…Satan longed for the throne and got it, because he is Satan, not a man. All of you want to rule, you want to build up pressure and humiliate, scold and trample down, make people tremble, so that they lose their human form and also become inhumans. I am talking about Panther, about Shaft, about Fox... and there are people like these outside the prison too. Are humans those who put me in jail?*" (Seisenbayev, 2007, 419). His words prove that desire for power turn people into wild animals, who are in constant state of fighting for the throne which brings only humiliation, destruction, injury and death.

Figure 1 – Mental space "World of Wild Animals / "Hell" in the novel
"The Satan's Throne" by Rollan Seisenbayev
Note: photos used are from public domains

According to Fauconnier, mental spaces explain the flexibility of language tools generating metaphors and unusual expressions. Within the mental space, various kinds of mental movements and transformations are possible (Fauconnier, 1994, 12). Mental spaces can replace possible existing worlds

and situations, since they, taken from specific linear texts, reflect human understanding of hypothetical and fictional situations. Similarly, the author uses a conceptual zoometaphor to create a new mental space parallel to the real one in the work "The Satan's Throne". These spaces reflect our ability to create fictional models of the world, using information about the real world.

4.2 Colour conceptual metaphors

The colour scheme helps to convey mood and inner state of main characters, gives artistic spirituality to the imagery and usually has a symbolic meaning. The main function of the colour metaphor is to embody mood or emotions. In this case, the target area is the colour, and the source area is the inner world of a person. The Table 1 illustrates the source domain (emotion / feeling) and target domain (colour) of colour conceptual metaphors in the works selected for analysis.

Table 1 – Display of mood/ emotional state using a colour metaphor in the works selected

Source domain	Target domain
mood, emotions and feelings	colour
peace, liberation, emptiness/ recuperation	white
calmness, spirituality, faith	blue
anxiety, unhappiness	red
liveliness of the young	green
joy, elation, high spirit, vital energy	orange/ginger
boredom, lack of interest, complete apathy	grey
feeling of loss, despair	black

Now let us consider some conceptual metaphors associated with the following colours:

a) *Red colour:*

Eskendir, father of main character Abylai, looks at the red bench and thinks: "*The red bench, the rays of the setting sun were shining brightly… It was where Makpal, Eskendir's mother, liked sitting. …*" (Seisenbayev, 2007, 29). First, red colour is a symbol of danger and misfortune, in this context, the author conveys character's anxiety for family hearth and his children, since he was left alone, his mother and wife died some time ago. In addition, red bench, one of the main signs and symbols in the story, makes Eskendir think about life, namely, how we can ruin our life in an instant: in the beginning of the story, he thinks about how his mother helped him save the family hearth when his wife was ill; at

the end, when his house is going to be demolished, the house where he has spent all his life, and several more generations before him. The red bench is an omen that some tragic events are about to happen: in the first case, Eskendir's son Abylai stabs a man with a knife in a fight, defending the honor of young girl and her father, in the second – Abylai himself gets stabbed in a skirmish with fellow inmates in prison, defending the honor of his friend Alyosha. Second, red colour causes such associations as blood and anger, as it happens in the story: bloodshed in a fit of anger and aggression. At the same time, red colour carries an archetypal meaning not only 'creatively destructive', but also 'destructively creative': red bench becomes a source of strength and will to overcome life troubles, saves from melancholy and even gives hope for brighter future, leaving heavy memories behind. Eventually, negative perception of red colour still prevails, since in both cases the image of red bench precedes mourning events and leads to destruction of hopes for a better future: "*rain was still raging outside …his face instantly grew old, turned grey and rigid*" (Seisenbayev, 2007, 431).

b) *White colour:*

"*Grandma lies covered with a white sheet…*" (Seisenbayev, 2007, 54). Bayan, Abylai's sister, remembers the funeral of their grandmother. The white colour also has several meanings here. First of all, white colour symbolizes peace and liberation from earthly worries, spirituality and sublimity. It is in the white canvas that the deceased is buried according to Kazakh traditions. In addition, it should be noted that this is the colour of the Great mother and women's wisdom in the Kazakh culture. The colour reminds us to follow the traditions of society. Bayan and Eskendir often recall Makpal's sayings and mentally seek advice in difficult situations by recalling her wise words and moral support. On the other hand, white is the colour of snow: "*Rain, gray rain is sure to be replaced by white snow*" (Seisenbayev, 2007, 55). In this context, the heroine hopes that it will snow, that is, the time will come when pain of loss is neutralized, there is a renewal, and sad memories remain in the past.

c) *Orange/ginger colour:*

"*A sorrel (ginger stallion), engulfed in flames, is clattering loudly on the asphalt, not moving away, rushing straight to Sailau...*" (Seisenbayev, 2007, 468). In the short story "Requiem for a fur coat" the sorrel (ginger stallion) is associated with the energy of life. According to the Kazakh national worldview, a stallion represents a close spiritual connection with the sky, it is considered to be a creature of the sun. Thus, for the main character, stallion is an incentive

to return to the roots, find an occupation that will enrich him spiritually and bring joy, happiness, give energy to live the next day. Orange/ginger colour characterizes maturity of an individual. It is formed by combining yellow colour, which expresses activity, and red colour, which symbolizes passion. This is the colour of warmth and bliss, incandescent heat, scorching flame, and, at the same time, soft glow of sunset. In addition, orange is, like the colour of the sun, colour of enlightenment. Orange is associated with the desire for achievement and self-affirmation. It carries energy, just like a celestial body. The sun also symbolizes eternal youth (daily rebirth), intelligence, beauty, knowledge, wisdom, representing all the qualities a person can be proud of and rise above others.

d) *Blue colour:*

"*Clear summer sky is blue, the eyes of this girl are the flowers of pure summer blueness...*" (Seisenbayev, 2007, 473). The blue colour gives a feeling of coolness, peace and spaciousness. Moreover, it has a cleansing effect, helps to restore life forces. When main character wakes up from the rescue of horses from fire, his sees these beautiful blue eyes, which calm him down and bring bliss. Finally, blue is the colour of the sky. Wherever we look, we see the blue distance of the sky. So the main character of the story Sailau finds peace and security in her blue eyes as well as recalls the blue sky of the summers he has spent as a boy in the steppe. Thus, the blue sky helps him revive his spirituality and find mental strength.

e) *Grey colour*

"*But 20 years of his life before you [his wife] – darkness, grey, uninteresting emptiness. How many times he has tried to dispel this gloom...*" (Seisenbayev, 2007, 472). Grey is a barren, neutral colour, everyday 'evil', such as ash, smoke, and dust. As we can see from the quote above, hero Sailau sees his current life in grey colour: his boring life in the city in comparison with life in the aul (village) where bright colours burst out: blue sky, green grass, golden and red horses.

f) *Black colour*

"*He was dreaming of the fur coat. Black and terrifying, like a stormy cloud, it has covered him, choking…*" (Seisenbayev, 2007, 481). The black colour is usually associated with unconsciousness, experience of obscuration, hate, life negation and destruction, which can be also interpreted as psychological death. Apparently, the black fur coat represents everything in Sailau's life that makes it miserable and desperate for change (death of this state): working days, city and its gloomy surroundings, petty squabbles with his wife. Thus, when Sailau accidentally burns his black fur coat in fire trying to rescue horses trapped, he actually starts cleansing from the influence of black colour, reviving positive colourful moments from his life, filling it with vivid colours of paintings by Gaugin, Mane and Cezanne. As if he was unconscious, covered by black blanket, and now he is awoken and aware of beauty and feels inspired to move forward.

Another example is as follows "…*blue-black clouds roll down from the horizon*" (Seisenbayev, 2007, 430). The storm approaching and brining darkness with it is Eskendir's unconscious state. He is trapped by the premonition that something horrific is about to happen: some time later he learns that his son has been seriously injured and rushed to the hospital, and the father is on the verge to lose his son. Needless to say, the Kazakh people often associate black colour with profound suffering and death, as exaggeration of troubles to come.

Thus, colour conceptual metaphor reflects characters' inner world experiences, emotions, mood and intuitive feelings. However, we should take into consideration symbolic and archetypical interpretation as well as national system of colour symbolism to build up the whole system of colour imagery in the literary work.

Conclusion

To summarize, scholars highlight that previous consideration of metaphor as a stylistic tool is limited. The new cognitive approach makes it possible to analyze conceptual metaphors as the way to understand and structure the author's worldview. Conceptual metaphor is one of the most important cognitive mechanisms, based on establishment of links between concepts, related to different areas of knowledge (domains). In addition, metaphorization of thought is primarily a mental action. However, conceptual metaphor is always conditioned by culture and environment (society, historical era). Thus, artistic thinking is the thinking of metaphors, concepts and images, integration of perceptions and sensations that allow us to determine features of author's world modeling.

The most common and vivid conceptual metaphors created by Rollan Seysenbayev in his works are zoomorphic and colour metaphors, which are a key mechanism when creating mental models of characters and artistic imageries. Most zoometaphors identified have negative colouring. Predatory animals like Panther and Fox reveal such personal qualities as aggressiveness, cruelty, cunning, harm-

less animals such as Hare, on the contrary, are associated with defenselessness and cowardice. Moreover, zoometaphors are used to build up a special mental space in the artistic world, paying attention to cognitive construction of artistic reality. Most of the colour metaphors identified reflect a person's mood and emotions and can be presented by the following cognitive models: red is anxiety, blue is calmness, white is a state of freedom, orange/ginger is vitality, grey is apathy, black is despair. The colour concepts have symbolic meaning, may include references to archetypes and involve associations, imageries, cultural values connected in the mind with selected segments of colour spectrum.

Thus, research results have theoretical and practical significance. The cognitive analysis of conceptual metaphors allows us to grasp deeper content of the story as well as understand author's cognitive mechanisms of creating imagery and mental models of characters. Furthermore, findings and conclusions can be used for further study of conceptual metaphor, cognitive models and artistic creativity from the perspectives of cognitive literary studies.

References

Ahmetzhanova Z. (2012) Ocherki po natsionalnoi kontseptologii [Essays on national conceptology]: monograph. Almaty: Yeltanym, 147 p. [in Russian]

Aitmagambetova M.B. (2014) Kulturno-natsionalnie osobennosti kontseptualizatsii tsveta [National-cultural peculiarities of color conceptualization] //Bulletin of Kemerovo State University, 2015, Vol.4, Issue 4 (64), p. 10-13 [in Russian]

Chang Su, Xiaomei Wanga, et al. (2019) A model of synesthetic metaphor interpretation based on crossmodality similarity// Computer Speech and Language, Issue 58, p. 1-16 https://doi.org/10.1016/j.csl.2019.03.003.

Demina A.V. (2012) Prototipichnye metafory v romanah V.Vulf [Prototypical metaphors in the novels by W.Wolf]// Translation and comparative linguistics, Issue No.8, p. 92-95. [in Russian]

Esin A.B. (2000) Printsipy i priyomy analiza literaturnogo proizvedeniya [Principles and techniques of literary work analysis: textbook], 3rd edition. – M.: Flinta, Nauka, 248 p. [in Russian]

Fauconnier G. (1994) Mental Spaces: Aspects of Meaning Construction in Natural Language. New York: Cambridge University Press, p. 240.

Gibbs, R.W. (1994) The Poetics of Mind Figurative Thought, Language, and Understanding. Cambridge University Press, 527 p.

Gibbs, R.W., Jr., Okonski, L. (2018) Cognitive poetics of allegorical experience. Expressive Minds and Artistic Creations: Studies in Cognitive Poetics. Oxford University Press, p.33-53, DOI:10.1093/oso/9780190457747.003.0003

Kövecses Z. (2020) Emotion concepts in a new light // Rivista Italiana di Filosofia del Linguaggio, p. 42-54, DOI: 10.4396/SFL2019I7

Lakoff G., Johnson M. (1980) Metaphors We Live by. Chicago: University of Chicago Press, 256 p.

Reali F. (2020) Emotion metaphors in James Joyce's A Portrait of the artist as a young man // Journal of Literary Semantics, April, vol. 49 (1), pp. 40-60, DOI: 10.1515/jls-2020-2016

Seisenbayev R. (2007) Tron Satany [The Satan's Throne]. Semei: Abai International Club, 277 p. [in Russian]

Solso R. (2014) Cognitive psychology. Pearson Education Limited, 553 p.

Stepanov Yu.S. (2007) Kontsepty. Tonkaya plyonka tsivilizatsii [Concepts. The thin wrap of civilization. – M.: Yazyky slavyanskih kultur, 248 p. [in Russian]

Stockwell P. (2019) Cognitive poetics: An Introduction, London: Routledge, 2nd edition, 356 p.

Temirbolat A., Kozhashev M., et al. (2020) Cognitive aspects of a poetic work // Opción, Año 36, Regular No.91, p.1006-985.

Xun M. (2016) Ispolzovanie kontseptualnoi metafory v poezii S. Esenina [The use of conceptual metaphor in S.Yesenin's poetry] // Philological sciences. Issues of Theory and Practice, Issue 12(66), p. 120-123. [in Russian]

Zunshine L., et al. (2015) The Handbook of Cognitive Literary Studies. Oxford University Press, 2015, 681 p.