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XII Халықаралық ғылыми конференциясының
БАЯНДАМАЛАР ЖИНАҒЫ

СБОРНИК МАТЕРИАЛОВ
XII Международной научной конференции
студентов и молодых ученых
«НАУКА И ОБРАЗОВАНИЕ – 2017»

PROCEEDINGS
of the XII International Scientific Conference
for students and young scholars
«SCIENCE AND EDUCATION - 2017»



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THE ROLE OF TRADITIONAL COLORS IN THE FORMATION OF THE JAPANESE LANGUAGE AND CULTURE

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Color symbolism is an important part of Japanese culture and its origin went into ancient time. But have you ever think why the sun is reflecting as a red circle in Japan? Why do people of the Land of the rising sun name green traffic light as a blue? Why should not give to Japanese white flowers? This article discloses a lot of confused questions, which is appeared among people who concerns Japanese culture. Particular emphasis has been placed on history from position of colors, how did they have an effect on life of Japanese and what part was introduced by foreign cultures? It also describes the interesting phenomenon about mystery Japanese blue color, which is in some variations translated as green.

Key words: dentouiro, phenomenon Ao, calendar of colors, aka, shiro, kuro, murasaki.

"Each color lives by its mysterious life"

Wassily Kandinsky

Japanese colors have divided into three groups: derivative which describes something (plants or animals) with its hieroglyph, colors' names which come from foreign language and traditional colors.

The first group expresses color by two hieroglyphs, the first of which is the object itself, and the second is hieroglyph of color – iro 色. The best example are traditional shades of red. Each of them received its own beautiful name many years ago. Akaneiro 茜色 is associated with deep red and obtained from same name plant's root. It also has a wide distribution as female name, such as Akane Ogura, Akane Omae, Akane Osawa, Akane Shibata. Concerning another shade shuiro 朱色 (vermilion) that colors traditional famous Japanese gate of Itsukushima Shrine – Torii 鳥居 ("bird abode").

The second group's formation better to analyze from English. After the World War II Japan was under occupation of the USA and adopted from American a set of words that are used in our days too. All these words are written through special alphabet – katakana カタカナ. For example, English "pink" is represented as pinku ピンク and others: gray – guree グレー, orange – orenji オレンジ, black – burakku ブラック, purple – paapuru パープル and so on.

The third group includes traditional colors – dentouiro 伝統色 that is mentioned in the earliest written history of the Land of the rising sun which consists of legends and mythology. The four oldest color name in the Japanese language: shiro 白 (white), kuro 黒 (black), aka 赤 (red) and ao 青 (blue, green, gray). For the reason that an ancient man verbally identified only a few fundamentally

important colors in his daily life. Some suggest that these terms originally concerned to the contrasting optical sensations of day and night, purity and impurity, hardness and softness. The eldest example of using those color terms have described in Kojiki 古事記 ("Records of Ancient Matters", 712) – collection of legends and stories concerning the origin of the world of Kami 神 (Japanese Gods) and the four home islands of Japan: Honshu, Kyuushu, Hokkaidou, Shikoku. According to it, the world was divided into three levels: Takama-ga-hara 高天原 (the Plain of High Heaven), Nakatsukuni 中国 (The middle country) and Yomi no kuni 夜見の国 (World of Darkness).

Takama-ga-hara is the dwelling valley, where all the Kami live. It is the kingdom of Heaven. This land is represented by shiro 白 (white) and aka 赤 (red) which express light, bright and pure. This part of the world posturizes the highest level. Nakatsukuni is the middle place, that locate between the Heaven and the Hall. Before people started to live on the Earth, the Kami of nature ruled on this land therefore this world colored by 青 (blue, green, gray). Yomi no kuni is the kingdom of timeless night. There is a belief that “once one has eaten at the hearth of Yomi it is impossible to return to the land of the living” [2, 25 p]. It’s imaged by kuro 黒 (black).

With time, dentouiro 伝統色 have stopped being just like colors, but they became part of law during the Asuka period (538-710) and reflected in the Twelve Level Cap and Rank System that was established in 603 by Prince Shotoku. Present system was based on the five Chinese elements: water, wood, fire, earth and metal, so two shades were taken from China and added to four basic colors. They are purple or in Japan known as murasaki 紫 and yellow or kiiro 黄色 [3, 74 p].

The murasaki 紫 have appeared on the pages of Man'youshu 万葉集 (“Collection of Ten Thousand Leaves”, 759). We can see it in the poem of Princess Nukada: “If I despised you, who are as beautiful, as the murasaki grass, would I be longing for you like this, though you are another man’s wife?” [1, 98 p].

In this signification murasaki is reflected as a murasaki plant (purple gromwell), from which this color is obtained. This beautiful name of color has also showed in another popular creation – the Genji Monogatari 源氏物語 (“The Tale of Genji”, during the Heian period). The author is considered to be Murasaki Shikibu, but her real name is still mystery. A crater on Mercury was named to her honor. Murasaki is a lady that has the wisteria court, but it is also her nickname which was given by Genji who considered that murasaki looks like the wisteria or fuji-no-ki 藤の木. The conception murasaki doesn’t express only the purple, but if regard to Edward Seidensticker’s opinion it includes the meanings: violet and lavender. Present shade is the shade of emperor and aristocracy, which shows ascendance, peace and serenity.

The Twelve Level Cap and Rank System defined ranks of officials by feather’s color of their silk caps. The top was the murasaki 紫 (purple) and the low – kuro 黒 (black). The names of ranks were taken from Confucianism: sincerity, justice, benevolence, virtue, propriety and knowledge. This system we can better tend through the following table.

Rank	Rank’s name on English	Rank’s name on Japanese	Color	
1	Greater Virtue	Daitoku 大徳	murasaki 紫 (purple)	dark
2	Lesser Virtue	Shotoku 小徳		light
3	Greater Benevolence	Daijin 大仁	ao 青 (blue)	dark
4	Lesser Benevolence	Shojin 小仁		light
5	Greater Propriety	Dairei 大礼	aka 赤 (red)	dark
6	Lesser Propriety	Shorei 小礼		light
7	Greater Sincerity	Daishin 大信	kiiro 黄色	dark
8	Lesser Sincerity	Shoshin 小信		light
9	Greater Justice	Daigi 大義	shiro 白	dark

10	Lesser Justice	Shogi 小義	(white)	light
11	Greater Knowledge	Daichi 大智	kuro 黒	dark
12	Lesser Knowledge	Shochi 小智	(black)	light

Table 1. The Twelve Level Cap and Rank System

Japanese culture the whole is replete with color symbolism. It concerns all kinds of art: painting, weaving, flower arrangement, fictile art, kimono and so on. The last is the best notable to see the importance of coloring set. The tradition of kimono coloration had formed for centuries and become separate kind of art and part of many others. For example, geisha knows how to set the tradition's rules of kimono with changing style and by lapse of time color combinations have formed. They drew inspiration from nature during every season of year, as a result, according to features of season, plants and flowers' bloom special calendar of colors has arisen. To see the table № 2.

Month	Plant or flower	Colors of kimono
January	Pine	Sprout green and deep purple
February	Redblossom plum	Crimson and purple
March	Peach	Peach and khaki
April	Cherry	White and burgundy
May	Orange flower	Deadleaf yellow and purple
June	Artemesia	Sprout green and yellow
July	Lily	Red and deadleaf yellow
August	Cicada wing	Cedar bark and sky blue
September	Aster	Lavender and burgundy
October	Bush clover	Rose and slate blue
November	Maple	Vermillion and grey-green
December	Chrysanthemum	Lavender and deep blue

Table 2. Calendar of colors

Concerning shiro 白(white) and kuro 黒(black) we have two opinions among Japanese that opposite each other.

In one hand, shiro expresses the purity and divine energy. Emperor is the highest priest of the Shinto religion. He and his family are the direct descendants of the sun-goddess Amaterasu. According to the Shinto when he observes rituals, he wears white robe. Japanese bride's headdress and kimono are white as a symbol of the spiritual and physical purity. White color shows bride's decision to accept new colors created by the family. It also protects future wife against the development of negative qualities - contentiousness, anger, aggression and etc.

In the other hand, regard to the Buddhism concepts white is the color of death and nothingness. It's the main reason why Japanese don't give white flowers each other, except for funeral.

Kuro 黒(black) – traditionally the male color in Japan. It symbolized military class, for men's wedding attire. Also the parents and relatives often wear black kimono with embroidered flowers and birds. As we can notice here a contradiction with the Chinese system of the 5 elements, where black was identified with the Yin principle. Shinto priests wear black hats, as a symbol of enlightenment.

As the same as shiro 白(white) kuro 黒 (black) is used for sad occasions, especially mourning.

Time moves on and development of colors moves too. The time of aka 赤 (red) came in VI - XVIII centuries. Present shade symbolizes peace, security, prosperity of the family. Later, to the main meaning power and wealth were added too.

The aka 赤 (red) is obtained from special flower – safflower. It was prevalent practice to paint own clothes by safflower's tones in the Heian period (794-1185). Even more than 1200 years later some of them are still well-preserved at Todaiji Temple. Also it concerns Horyuji Temple, which is

the oldest wooden building around the world and their walls were all painted with vermilion as well as ootorii大鳥居 (gate of Shinto) on Miyajima island. In the theater "kabuki" the actors dye red stripes on their faces. This coloring means justice, valor, and scarlet - magic, witchcraft.

The red shade decorates a variety of holiday gifts and a lot of religion charm-seals. Painted in aka 赤 (red) charm-seal protects children against evil spirit. For example, akabeko 赤べこ that is a legendary cow from the Aizu region of Japan. According to local legend recorded by Thomas Madden, akabeko toys are based upon a real cow that lived in 807. At that time, a monk named Tokuichi was supervising the construction of Enzo-ji, a temple in Yanaizu, Fukushima. Upon the temple's completion, the akabeko gave its spirit to Buddha, and its flesh immediately turned to stone [3, p-55].

The Japanese national flag presents a red circle on the white background. Japanese call it – “Hinomaru 日の丸”, which literally means “the sun's circle”. As a result, from ancient time for Japanese people the red color represents the sun.

In addition to Japanese often use a word called “hinomaru-bentou 日の丸弁当”. “Bentou” is a Japanese lunch-box. It consisted of a bed of white rice with a red pickled plum, which is usually named “umeboshi”. It was circulated as a simple meal during the World War II, a time that was very hard for everyone. But now, this type of bentou is still popular.

The conjunction of white and red that is named – koushaku 紅白 is a symbol for favorable or fortunate occasions. It is better to analyze from position of Japanese wedding ceremony. For example, there is a tradition to hang the long curtains with red and white stripes in the wedding receptions. “Koushaku manjuu” – pairs of red and white steamed rice cakes with sweet beans fillings, that are often offered as gifts at weddings, graduations and other solemn ceremonies [4, 36 p].

Also Japanese use as a gift ceremonial paper strings – “mizuhiki”. As for ceremonial dish which is usually served on auspicious occasions – “sekihan 赤飯” that literally means “red rice”. The color is obtained by cooking rice with red beans. The given color makes the dish more festive mood.

When XVIII – XIX centuries come, the world of the Land of the rising sun was painted by ao 青. It coincided with Edo period when Japanese society was under the rule of the Tokugawa shogunate that injected majority of new laws including the prohibition of luxury. As a result, most people dressed in gray and blue colors.

Ao 青 is obtained from the plant "Indigo", the smell of which is believed to repel insects and poisonous snakes, so the color was more often presented in the colors of everyday life. For example, for working clothes such as hanten 半纏 - very brief jacket, for coloring mosquito nets, blankets and so on.

Ao 青 is often used in colors of katabira 帷子 and yukata 浴衣 - Japanese summer clothes. In the hot season of the year Japanese clothes are designed by ornaments of lakes, running water of rivers, grasses and other plants that convey a sense of coolness.

In the traditional theater "kabuki" blue color means evil and fear, supernatural beginning. When the actor plays the role of villain, his face is painted by blue lines that have branches down.

But at the same time ao 青 does not only express the color of blue, but also a variety of tones of green and in some cases even gray. For example, in the word aoshingou 青信号 which means “green traffic light”, aona 青菜 – “leafy greens”, aoba 青葉 “young light-green foliage”, aota 青田 “green rice field”. There is also a tradition of the inspection of horses in New Year's days at the imperial court, which is called aouma-no-setsukai 青馬の節会.

In addition to the concept ao 青 does not always convey only color's meaning. There are other expressions that carry different significances. For example, 青息吐息 - "hardly breathe" that means “to be under a cloud”, aoiroshinkoku 青色 申告 - "declaration", which is also printed on a blue paper, aonisai 青二才 expresses “greenhorn” that is commonly used to young employees in

the company.

During the Occupation period of Japan history, a new word with meaning of green has appeared among Japanese – midori 緑. But it used in generally for things that were new to the Land of the rising sun. The simple example is a green car. For habitual things have still used ao 青. It especially concerns words and phrases that were indicated above.

Thus, we could see the formation of Japanese language and culture through their traditional colors. They play a big role in communication, learning history and culture and show all-important features of Japanese mentality. Moments, which were discovered, helped to see the world from Japanese position. As any other culture, culture of the Land of the rising sun is developing and new popular colors will become part of it. However, the traditional colors have been progressing and we consider that they will continue to form Japanese language in the future. As time goes ahead, as colors will be developing and open their secrets for us.

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FORMATION AND DEVELOPMENT OF TERMS OF THE SYSTEM OF ECOLOGY IN THE ENGLISH LANGUAGE

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By the beginning of the third millennium, the word «*ecology*» had become one of the most widely terms used not only by scientists but also by economists, politicians, journalists and specialists in many branches of the industrial and social sectors of the economic complex.

This is connected, according to N.F. Reimers, with the specifics of modern ecology, since «*it has turned from a strictly biological science into a significant cycle of knowledges, incorporating geography, geology, chemistry, physics, sociology, the theory of culture, economics, even theology and, in fact, all known scientific disciplines*» (Reimers, 1994, p. 12).

In the conditions when the boundaries of the structures of the ecological cycle of sciences are blurred, arises the problem of studying and ordering terminological vocabulary in the given branch of knowledge with the special urgency and importance in order to use the widely used English terminology in the world in terms of its identical understanding.

Thus, *the relevance of this study* is determined by the presence of increased interest in the study of the linguistic features of ecological terminological vocabulary.

The purpose of this work is a comprehensive study of the formation and development of English environmental terminology, the definition of a system of this terminology, as well as the structural analysis of its constituent terms.

The term is one of the main components of a scientific text. According to V.N. Komissarov «*Terms are words and phrases denoting specific objects and concepts that are used by specialists of a certain field of science or technology*» (Komissarov, 1990: 110). The term must satisfy the following requirements: accuracy, unambiguity and strict correspondence to the notion