

Summary

Colours in Bulgarian language and culture

The monograph presents all possible aspects colour naming and lexis formed using colour names in modern Bulgarian. Each of the eight chapters is thus devoted to a separate issue.

The first chapter focuses on the origin of Bulgarian lexemes corresponding to the Polish terms *kolor* and *barwa*. Bulgarian has as many as five words denoting colour: *цвет*, *боя*, *багра*, *шар*, *шарка*, and online dictionaries also acknowledge the word *окраска*, indicating that it refers to the colouring of animals and plants. The author presents their etymology and changing range of usage over time.

Chapter Two contains onomastic inquiries and deals with the contribution of colour names to the formation of toponyms - including river, mountain and place names - and anthroponyms. The reasons for the popularity and productivity of names of some colours are presented, along with those for the lack of interest in others. In the study of people's names, the focus is on their original symbolic meaning, reflected in both the popularity of a given name and its longevity. At the same time, the basic word-formation mechanisms used in anthroponymy are presented.

The next chapter analyses phytonyms taken from dictionaries of folk plant names. It presents the use of colour names to create botanical terminology used in colloquial communication. The analysis covers 290 folk names relating to colours, which refer to 123 plants. The linguistic material compiled proves how important plants' connotative features, related to their general appearance, leaf shape and colour, flower shape and colour, scent, flowering season, possible medicinal properties are in the folk naming of plants.

The Bulgarian phraseologisms containing the names of colours which are described in Chapter Four prove that it is in phraseology

that the human tendency to understand and describe the world metaphorically is most fully expressed. The analysis here includes both specifically Bulgarian phraseologisms and those that are international in their scope. Nine names of colours were used to create them, with the greatest number of phraseological units being created using the name of the colour white, and only two referring to the brown. Thus, phraseology is such a component of language in which the symbolic value of its individual components is most important.

The author's research into the symbolic meaning of colours led her to an analysis of folklore texts - folk songs, incantations and orders used during the ritual of healing with words. The variety of folk songs means that their lyrics also reflect folk sensitivity to colours to varying degrees: there is a different saturation of colour names in festive songs, a different one in ritual songs, and a different one in hajduk, junak, mythical, and feast songs, or songs sung during work. The analysis of lyrics shows that the world of colours in folk songs is extremely rich and varied, with a wealth of symbolic meanings and references hidden behind each colour, and that the greatest variety of meanings pertain to white, black and red. There is an even greater degree of metaphorization in the case of incantations and orders, where most of the words used by healers have a symbolic value. Therefore, references to colours in these lyrics should be treated not as simple descriptions of the surrounding reality, but as metaphorical descriptions. The code to read these metaphors correctly constitutes a cultural competence.

Chapter Six contains a study of how colour names participate in the content of works important from the point of view of the history of the New Bulgarian literary language. It begins with a lexical analysis of Saint Paisius of Hilendar's Slav-Bulgarian History, then presents the world of colours in selected works of Bishop Sophronius of Vratsa and in the first textbook for secular schools - Petar Beron's Fish Primer. Unexpectedly, the greatest variety of lexemes related to colours is brought by the first Bulgarian cookbook, namely, Готварска книга или наставления за всякаквы гостбы by Petek Slavejkov.

These reflections on colours in Bulgarian conclude with chapters on modern colour names, developed for industrial and commercial purposes, and chrematonyms, i.e. the names of paints and varnishes.

Translated by Rob Pagett