

Semantics of the lexeme “Green”

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ABSTRACT--*Study of use of color in the work of fiction and how the described idea is reflected are the topic subjects. The degree of study of color in Uzbek language is studied through classification of words defining colors in the novel, various approaches and situations in use of colors, degrees of equivalence in symmetric and asymmetric relations between the original work and translation. The words defining colors, their use in Uzbek are the subject of the field of concept describing the color symbolism in the original work and translation. The subject was studied in the linguistics of the science of translation, comparative analysis of the conceptual and original and translated text. The novelty of the research is the study of interlingual asymmetry in the use of colors in the translation of the work of fiction. The scientific/theoretical conclusions gained in the process of this research are theoretically and practically important in addressing the colors and problems related to them. The research consists of introduction, three chapters, summary, the list of references and attachment.*

Keywords-- *color, symbolism, comparative analysis, conceptual, theoretically, practically, linguistics*

I. INTRODUCTION

Language is the spiritual wealth of the nation. Language is not only a means of communication, but also the culture, tradition, lifestyle and history of the people. Language is the mirror of the nation, the cradle of culture. The nation who cannot save one's language will become the most miserable, the poorest nation. Love for the language is an enchanted sense that absorbed into the human blood by mother's milk. Whatever is there in the world, all needs caring and preserving. So does the language. It is natural that the biggest responsibility will be given to the linguists. As the great Kyrgyz writer Chingiz Aytmatov noted, "Each of us is indebted to the Mothers who raised us and gave us their most valuable wealth – language. If we put all our energy into the purity and enrichment of our language, then we could do our duty".

It is known that, colour is one of the means of realizing and ordering the world. It doesn't always function as the natural sign of an object. It shows the existence of an idea. Therefore every colour has a certain aesthetic value. Colour is a means influencing on the spirit of human, it may awaken the feelings of happiness and despair, vigor or sadness, contentedness or worry in human.

In linguistics the words denoting colour, mainly, have been studied in adjectives. The history of studying the words related to this group dates back to the very ancient times. In "Devon-u lugatit turk" by Makhmud Koshgariy, "Mukaddimat-ul adab" and "Asos-ul baloga" by Makhmud Zamakhshariy, "Muhokamat-ul lugatayn" by Alisher

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Navoi there were certain opinions about the sign features of adjectives, their opportunities of making different similes and literary arts.

In particular, in “Kutadgu bilig” we can see the special attitude of Yusuf Xos Hojib towards the colour of red. “Red” is not just the symbol of beauty, it is symbol of the Sun in the culture of the East. This phenomenon can be seen in the Japanese, Korean and Chinese mythology and literature too. The colour of red was contrasted to the colours of black, yellow and green and beautiful literary images were created. According to the author of the article B. Tukhliyev, there was the meaning of “the other world” in green besides the meaning awakening and youth. Actually greenness is imagined in relation with the spring, awakening, action and good deeds. Even, it is known that Hizr alayhissalam who gives long life to people is also imagined in green clothes. But there is another mythological meaning of the green too that it connects with the other world. In the epos of “Manas” (the face turns blue or green) and in “Khamsa” by Navoiy (tragedic end of the king Bakhram’s life) we can see it.

As it was stated in S. Utanova’s article, in “Devon-u lugatit turk” by Makhmud Koshgariy examples of flowers given too:

“Qilnu bilsa kizil kizar
Japanu bilsa jashil kizar”

It means, when women want to talk with their husbands, they wear red silk dresses, while begging and flattering they wear green dresses. This proverb about women is used to gain one’s goals and to remind being polite. Due to a number of such reasons colour got a certain position. In fact, realizing beauty is, at the same time, being aware of the secrets of colour. In a literary work it is not important what to describe, but how to describe is, the role of colours is immense in this case.

In the works of Alisher Navoiy the colours were very masterly used. In S. Utanova’s article “Semantics of the colour of yellow in the lyrics of Alisher Navoiy” the semantics of the lexeme “yellow” used in the poet’s ghazals are focused on. From the ancient times our ancestors considered the colour of yellow to be the cure for hepatitis. Therefore the patient was dressed in yellow and the room which the patient was lying in was equipped with yellow things.

II. DISCUSSION

The Prophet Muhammad (sav) wore yellow turban too when he went to see a patient. Because the colour of yellow is the symbol of the ray of the sun, warmth and high mood. But the colour of yellow doesn’t treat the lyric hero of Navoiy, vice versa, yellow coat of his lover causes to increase his pain. The lyric hero becomes sick shedding bloody tears over separation and his face gets yellow.

In the works of Alisher Navoiy the colour of black has its own place. As it is stated in the article “About the interpretation of black colour again” by Ibrohim Hakkul, the black colour expresses the meaning of greatness in Navoiy’s works.

In the 60s the linguist M. Sodikova added her great contribution to the study of the adjective words in Uzbek linguistics. In Uzbek linguistics the peculiarity of every scientific work concerning the study of adjectives, variety of investigation methods catch a sight. M. Ganikhujayeva, in her candidate dissertation work, investigated the adjectives denoting colour in the Uzbek language in comparative-historical way and defined their dynamics of development, layers of pure turkic and borrowed words denoting colour. The research results indicate that in the

written monuments of the Old Uzbek language the words *red*, *blue* and *green* denoting colour were not used in figurative meanings, the word *black* which faced to sunstantivization was used in most eight meanings; the frequency of the use of the words denoting colour in the uzbek language is the following: *black* – 18,8 %, *white* – 15,8 %, *red* – 6,89 %, *blue* – 3,5 %, *green* – 2,5 %, *yellow* – 2,5 %.

Jumatova N. in her article “Symbolic images related to colour in Uzbek folk proverbs” analyzed the proverbs in which the colours “white” and “black” participated in all aspects. She focused on the beauty of colours in the proverbs and sayings that have been formed for thousand years.

Symbolic study of colour continued later too. N. Mirzayeva’s article “Symbols of colour in the poetics of A. Chekhov and A. Kahhor is among them. In the article harmony of colour and light in the poetics of A. Chekhov is greatly focused on. Abdulla Kahhor continued this tradition and found a particular way of “making beautiful” the text by means of colours. Red has a special significance in the works of A. Chekhov, and in the poetics of Abdulla Kahhor “happy” feeling – hope, love and happiness are expressed by the colour of blue.

In phraseological units, one of the units of folklore, colours are of significance too. In G.Ismoilov’s article “Idioethnic signs of the concepts of white and black in phraseological units” the difference of white and black colours used in phraseological units was studied in comparison in Uzbek, Kazak and Karakalpak languages. Certain relationships are expressed by means of the concept of colour in Turkic nations too. It can be seen by the example of white and black, that’s they are divided into commonhuman associative semas such as white “good deeds, purity” and black “cruelty” (symbols, often, occur in phraseological units).

Among the lexemes denoting colour “black” and “white” were greatly highlighted and studied more. Also, the lexeme “blue” is rich in meaning too. In Alisher Navoiy’s work “Muhokamat-ul lugatayn” several meanings of the lexeme “blue” are mentioned too: “...*va ko’k lafzin ham necha ma’ni bila iste’mol qilurlar. Biri ko’k—osmonid derlar. Yana ko’k ohangdur. Yana ko’ktegrada ko’klamdur. Yana ko’k qadog’ni ham derlar. Yana ko’k sabza va o’langni dog’i derlar. Bu nav alfoz hamki uch ma’ni va to’rt ma’ni va ortug’roqqim, iroda qilsa bo’lg’ay, ko’p borki, forsiy alfozda andoq yo’qtur...*” Navoiy mentioned several meanings of the word blue such as sky, spring, grass.

The linguist S.Karimov gives important opinions about the use of the adjectives such as *go’zal*(beautiful), *oq*(white), *ko’k*(blue), *aziz*(dear) in the function of epithet in the poetry of Zulfiya, her individual style and poetic skills. In the scholar’s opinion, the poetess Zulfiya increased the demand for words in her works, tried to discover new meanings of them. The researcher simultaneously continued his such delicate observations of epithets in his later works too

There given very many units, names of places related to the word blue in our linguistics. But whether they are really semantically connected with the lexeme blue or not has not been scientifically studied. For example, the toponym “Kukcha” is a place name that has existed since the ancient times up to now. It was noted in “Tarixi jadidai Toshkand” by Muhammad Solih that the term “Kukcha” was first mentioned in the 14 th century in the list of the gates of Tashkent. Many people think that the word “ko’k” (blue) in this toponym is connected with colour. But, according to some researchers, it was taken from the word “kokhcha”- a small fortress, in another researchers’ opinions, it was taken from the word “ko’hcha” – small mountain, hill, edge. As a result of the expansion of the territory of Binkat in the 11th and 12th centuries towards the West the Kokaldosh madrasah in the present Chorsu, the place where the Khuja Ahror jome mosque situated in, and the territories in the west and north of the edge

behind them were improved and new residences, the future Kukcha district was founded. Later, phonetically changed in public language, this place name was formed under the toponym of Kukcha. Another historical word Kukaldosh is often met when looking at the history. So, there arisen a question that what semantic connection of the lexeme blue is there under the meaning of this term. “Kukaldosh” in general means brothers which have nursed the same mother, a strange boy who has nursed the same mother with her own son. Thus, such brothers of the king were given the nickname of “Kukaltoshkhon”. The term “Kukaltosh, as it is noted in “Giyos ul-lugat” (“Helper of dictionaries”), contains the turkic words “ko’ka” (“a son of the nurse”) and “tosh” or “dosh” (“partner”). The letter between these two words was added later, before there hadn’t been “l”. Besides these terms, more units, toponyms and anthroponyms, which were formed on the basis of the word blue, can be given as an example that they haven’t been completely studied historically and scientifically up to the present.

In the present Uzbek language we can see the following semantic opportunities of the adjective green:

1) *Green, green growth, green grass: Qarshimda tebranan ko’k barglar har on (In every moment green leaves are shaking opposite me).*

2) *Grass: Yomg’irlar yog’ib, yerda o’t-o’lan ko’rina boshladi, hayvonlarni og’zi ko’kka tegdi. Ko’k terish bahonasi bilan dalalarni tusay boshlagan edi. (Cho’lpon) (It rained and the grass began to appear on the ground, animals could eat the grass. With the reason for picking grass the fields began to be desired.)*

3) *spices: Ko’k solib qatqlangan mastavaning lazzatli hidi keldi. (A.Muxtor) (There was a sweet smell of soup with spices)*

4) *dollars: Bir pachka ko’ki bilan qo’lga tushibdi, ish chatoq. (He was caught with a pack of dollars, it is grim.)*

The word green as the attribute of the object denotes the colour of it and also can show the natural states of being unripe, green. *Ko’k uzum, ko’k qalampir, ko’k piyoz, ko’k no’xat, ko’k novda* va b. *Bir tupida olma endi sarg’ayib, yiltiramoqda, bir tupida mushtday yirik olmalar ko’m-ko’k, ularga boqishning bilan tishing qamashib, og’zingga so’lak to’ladi. (Oybek) (Green grapes, green pepper, green onion, green peas, green stalk and others. On one tree the apples are sparkling yellow, on another tree there are big green apples, as you look at them your teeth will set on the edges and make your mouth full of saliva)*

In our language the sema of “green” is sometimes expressed by the lexeme ko’k (blue): *Yiroqda samoviy ufq... Ko’zi o’ynaydi (Boqar, boqar...) Ko’ngli sovub, Ko’k o’t chaynaydi (M.Ali). (The sky blue horizon in the far. Eyes are playing (glancing, gazing...) Feeling disappointed, chews green grass). In this example the lexeme ko’k (blue, green) denotes the type (unripe, green growth) of the object. The same case can be seen when the lexeme green comes together with the word tea.*

Or:

Ko’klamoyim ko’kingdan ber bir chimdim... (Green Spring, give me your green a little)

Here the lexeme green denotes the season of Spring and its blessings besides the meaning of colour. The season of Spring is expressed by green and the blessings of it, particularly, mint, shepherd’s purse, spinach and other plants are expressed by green too.

Every colour has its linguoculturological characteristics in the culture of every nation. It is defined according to the lifestyle, culture and social status of that nation in the society. Particularly, the colour of green is a unique symbolic colour in the world of Muslim. Besides, it expresses the signs of renewal. The colour red means the blood

flowing in our body and expresses attractiveness, vivacity and stubbornness. The colour yellow sometimes denotes the meaning of gold, sometimes the meaning of illness. Colours are tightly connected with the social and cultural life, customs, ceremonies and ancient thoughts of any nations. Mythological and religious concerns of nations are also reflected differently in colours. Besides, social life of nations, geographical conditions lead to the variety of attitudes towards colours too. In particular, the Pole of the world are imagined in four colours: the East Pole is green, The South Pole is red, The North Pole is black and The West Pole is white. On this base these colours are sacred for the inhabitants living in every region.

The first forms of using symbolic images related to colours in our mentality and culture, mainly, found its reflection in folklore, public traditions and customs. It is known to us, folklore came into being before writing appeared, its creation and spread is connected with lively oral traditions. If we have a look at the historical roots of the symbols of colours which reflect traditional meaning in folklore, we can see the symbolic meaning of colours in the progress of human mind, that is in the awakening of the emotions like happiness and sadness, joy and grief in one's soul. Because, as Sh.Turdimov noted in his article "Colourful world", colours are mostly like sounds in awakening emotions in human. They are not only limited by enriching the imagination with the secrets of nature, they also function to express various feelings and experiences deeply and impressively. Especially, this feature in colours can be observed in the example of tradition symbolic meanings formed in the art of word by them.

Particularly, there are several proverbs in the treasure of meanings of Uzbek nation that the ideas put forward have been typalized in the images connected with colour. The colours which make symbolism connected with colour in them are, mainly, the lexemes white and black. By means of these contrast colours together with good deeds, purity, happiness, health and high rank, the most disgusting characters, misfortune, sadness, grief, slander, illness in the society are expressed. For instance, in the proverb "Oqqa qora yo'q, qoraga chora yo'q" (No black for the white, no measure for the black) the lexemes white and black are substantivized and risen to the level of symbolic image. The White is the symbolic image of an innocent person, no matter how much he is blamed, anyway, in the consequence he will be found not guilty and stay pure. Because, truth can be bent, folded, but never broken. The black, that is a guilty person will stay guilty anyway, no matter how much he tries to defend himself, there is no way of exonerating him completely, it is impossible. In the proverb "Qora ko'ngil—yara ko'ngil" (Black soul – ill soul) it is meant that our people hate evil-natured, ill-intentioned, afflicted men, their real face should be revealed and definitely they will be punished for what they have done.

In this case the symbolic image "Black soul" is not very fixed, not inchangeable, because as the wound is treated, that's as other but death is a lie, the "black" soul is hoped to return to its original state in the consequence of some particular measures. Because, it is obvious to everyone that in this world babies are not born with black souls by their mothers.

As our ancestors lived in the society, they taught us what attitude should be assumed to whom, not to conclude about a person according to his appearance, beauty or ugliness, impressiveness and charm or disabilities or invalidness, and vice versa every one should be respected according to his intelligence, grace and perfection, meaningful and pleasant talks, good works he has done and is doing, reputation in the society and in this sense they created the following proverbs such as "Har yuzi oqning ko'ngli oq bo'lavermasa, har yuzi qoraning ko'ngli qora bo'lavermas" (Every innocent is not always pure-hearted, every guilty is not always evil-natured), "Qora tovuq ham oq tuxum qiladi" (A black hen lays a white egg), "Qora bulutdan tiniq suv tomar" (Clear water drops

from black clouds), “Qora sigir ham oq sut beradi”(A black cow gives white milk). In the proverb “Eri o‘lib erga tekkan el to‘rasi, eri bo‘lib erga tekkan bet qorasi” (She is noble who got married after her husband’s death, She is the black of the face who got married while having a husband) “the black of the face” expresses the symbol of betrayal to the husband and to the family, the unforgivable and irremovable spot in a woman’s reputation, a wonderful magic of the nature. In this case “black” includes several nuisances such as being dishonorable, being cursed and denounced, even being separated from people, cut of the human relationships with people around. This concept expressing the traditional symbolism is equally familiar to everyone, it can be interpreted in different colours.

In the proverb “Ikki oshiq bir bo‘lsa, qo‘ymaydi bag‘ri qoralar” (If two beloved are together, the black-hearted people envy them) the black-hearted people are those who envy the lovers, the couples living happily together and also close friends, they are bad people who spread rumours behind them and disseminate disgusting lies and nonsensical slanders about them. The proverb reminds that it is necessary to be careful from such black-hearted people in order not to repeat such situations. In the proverb “Mol olasi tashida, odam olasi ichida” (The pied of cow is outside, the pied of man is inside) the substantivized adjective “pied” consists of the mixture of two colours, it is the symbolic expression of a good or a bad person, that’s of an unknown person with a secret behavior for us. Thus, the colour of an animal is known by appearance but the behavior of people cannot be known by appearance. Because appearance does not define the inner features, “Qora tovuq ham oq tuxum qiladi”(A black hen lays a white egg) is known to everyone.

Besides white and black, in some cases yellow, red, green are used that they denote the sign of the object in their original meanings, in figurative meanings they carry unique symbolic meanings. For example, the proverb “Ko‘k bedanani ko‘rsa, qari ot ham o‘ynoqlaydi” (As soon as seeing the green alfalfa, an old horse will dash about) mainly expresses a figurative meaning, the adjective green in it is interpreted as the symbol of youth and beauty.

In the proverb “Ona yurtning omon bo‘lsa, rangi ro‘ying somon bo‘lmas” (If your Motherland is in peace, your colour won’t be as yellow as straw) the image straw is the expression of the colour yellow. It describes that if there is no peace in the country, as a result it is definite that there will be death, finish in life. The straw in the proverb is used as the expression of symbolic meaning of yellow.

In general, many symbolic images in the Uzbek folk proverbs are connected with colours that have expressed traditional symbolic meanings as the conclusion of life experiences for ages.

The complicated spiritual state of a man is seen more clearly by colours. In this case colours are used appropriately to their natural features. These features are of significance by their division into cold and hot. Colours served to emphasize the literary description during the progress of literature as the adjective of a component being expressed at first, later, its function was directed to fulfill a complex compositional function. In Uzbek literature studies in several works the use of colours in poetry was mentioned in general, on the way. Among them the opinions of A.Kayumov, A.Hayitmetov, I.Hakkullov are worth of attention. In Y.Iskhoqov’s monograph named “Poetics of Navoiy”, mainly, figurative characteristics of colours in classical literature, their credal-traditional

aspects are more focused on. Sh.Turdimov gave his opinion about the poetic symbol and symbolism of colour in the folk songs depending on the traditional view point.

Colour, first of all, is not a credal concept, but it is a natural phenomenon. According to the feature of this natural phenomenon, human beings used the colour for their socio-ideological and credal purposes, firstly, by learning its natural features. Approaching the colours as a means of symbol and the use of colours in a traditional relationship began.

Symbolic and linguoculturological features of colours have found their reflection not only in the proverbs of folklore, but also in folk songs and song-games (plays) too. For example, The game “White poplar or green poplar”, the festival “Red flower” are among them. The most part of the games were created in the past, their origin was based on the animistic and totemistic, fetishistic different magic imaginations and credal thoughts of our ancestors. It can be noticed from the name of the games or some motives in them. For example, on the base of the game “White poplar or green polar” which was widespread among children there lies mythological thoughts of primitive people about the colours of white and green and their totemistic imaginations related to trees.

“White poplar or green polar” has been living in the repertoire of children for a long time as a game-song. In every work dedicated to the children’s folklore there have given certain opinions about this game. G.Jahongirov tried to have a look at the historical-genetic roots of the game and noted that its origin was influenced by the forms of battles and their rules.

The game “White rice, green rice” which is still played among the children of Khorezm people is worth of attention. This game was developed, mainly, among the people dealing with farming, the meaning indicating good or bad harvest of the rice is emphasized in it. It is noticed that “white rice” denoted white, full, good quality rice, “green rice” denotes sickened, darkened and bad quality rice. In these colours too mythological imaginations of people about the colours of white and green, consequently, in white the symbolic meaning such as happiness, luck and brightness; in green the symbolic meaning of death is reflected.

While analyzing the poetic symbolic language of this game, Sh.Galiyev describes the colours of “white” and “green” according to the seasons. According to the researcher’s opinion, the green is the spring, the time the whole world is covered with green, and the white is the poetic analogue of winter with white snow. In our opinion, the colours of “white” and “green” have kept the first mythological concepts in themselves. That’s, the meaning of keeping the white, good quality rice during the whole winter and plant it again in the spring, and that the low quality rice should be consumed and finished till the spring is leading in the game-song.

It can be seen from this that every traditional children’s games has their own unique history of origin, like other types of art they also passed through the certain historical-literary process. By studying them we can know about the history of long centuries culture of our nation. The games introduce the children with the past and the road of historical development of our nation.

The traditional public festival “Red flower” which is connected with the awakening of the nature in the spring has been a tradition since the ancient times among the Khorezmians. The festival “Red flower” has been held every year in the graveyard Bavoris bobo near Khiva city. All the classes of the population – youth, children, adults could take part in this festival. In folklore the festival of red flower is interpreted as a symbol of love and family. N.M.Lobacheva, who collected the ethnographic materials related to the festival of red flower of Khorezmians, considers this public festival to be “the holiday which finishes the spring festivities and starts the summer ones”. The blossom of red flowers is in May and June. In some places the demonstrations concerning this festival have been held for a month continuously. Giving flowers or roses to one’s relatives and friends is one of the particular traditions of the holiday.

It can be seen from these examples, in our national culture mentality the significance of colours is great, in every field of our society they exist. Our task is to realize, feel the colours fully and use them correctly.

It can be said as a conclusion that in the works done on the adjectives of colour, mainly, their semantics and symbolic meanings were greatly focused on. In some works their connotative meanings were also focused on. But historical semas of the lexeme “green” have not been less focused or not studied at all. If historically studied, many more meanings of the lexeme green can be revealed again.

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