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SEMANTIC DIFFERENCES OF COLOR-DENOTING LEXEMES

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ABSTRACT

In the article, opinions about the use of color-denoting lexemes in Turkic languages were analyzed. The world of color has a symbolic meaning in the culture of every people, that is, color is a factor reflecting the culture of the people.

KEYWORDS

Turkic languages, subjective evaluation, ancient writing, polysemous lexemes, aspects of colors.

INTRODUCTION

The range of use of color-denoting lexemes (oq. qora, sariq, ko'k, yashil, etc.) in Turkic languages is wide. These units of words are called adverbs in grammar and they denote different signs of an object. Adjectives express color, appearance, and beauty through their lexical meaning.

In the effective depiction of the objective world, nature, life, the human soul, its inner spiritual experiences, excitements, heartfelt feelings, in depicting them in vivid pictures, artistic scenes, images, the image becomes a necessary artistic tool,

identifying their unique and colorful features. Comparisons in works of art open up opportunities for word masters to fulfill the strict requirements of word art.

In world linguistics, lexemes expressing a sign have been studied to some extent. A number of studies have been devoted to this issue in Turkic languages, and in Uzbek linguistics, adverbs related to volume and subjective evaluation have been specifically studied. In Karakalpak linguistics, the stylistic function of adverbs

was specifically studied in the works of the renowned poet I. Yusupov.

However, to date, no research has been conducted on the lexical-semantic and linguocultural aspects of lexemes expressing a sign in limited works of art.

The color world in the culture of each nation has a symbolic meaning, that is, color is a factor that expresses the culture of the nation. Especially through the signs that our population views from a religious point of view, it becomes clear that good and evil, greatness and evil in life figuratively reflect the diverse characteristics of humanity. The emotions that are difficult to explain convey the unique symbolic meanings of the world of colors. The emerging additional meanings of color-denoting polysemantic lexemes appear in the base meaning, and since they assimilate a part of this meaning in their semantic structure, the additional meaning cannot leave the associative thematic field of the base meaning. The semantic role of the word "qara" in Turkic languages is extremely broad. The word "qara" in Turkic languages is expressed in various phonetic and semantic variants. The origin of this word from ancient times is evidenced by ancient Turkic written monuments and the evidence of some modern Turkic languages. If we look at the archetype of the word "qara," the old Turkic language itself had several meanings. Each word in the Mongolian language corresponds to the word "qara" in the Karakalpak language. It seems that both in Old

Turkic, Mongolian, and other Turkic languages, the expression of the meaning is the same as the meaning of curses. In all languages, it is used both in a canyon and in a mixed form. Qara(black): I. Qara (reñ); 2. Túnek (jariq joq); 3. Awıs. Baxıtsızlıq, sátsızlık, qayǵılı; 4. Awıs. Jamanlıq, qara kewil; 5. Awıs. Kúndelikli, jay; 6. Ílas; 7. Sıya; qara jer – awıs. Tabıt, shirik; qara juz –xızmetshi; qara orun - áwlie; qara jel – qattı samal; qara jag – neft; qara boguq – isiktiń túri; qara ot – ósimlik; qara mirc - qara burish; qara qaraq –qarashıq; qara – búrkit; qara erik – qárelı; Qara terim yugurtı (Ton,52); Qara terimdi aǵızdım. II. Topar, kópshilik: qara bodun - puqara; qara bas – qul (DTS, 108,169,423-b). Words in this sense formed the basis for the formation of other compound words: qarataban, qaratag'an, qaratal, qaratalak, qara chay, qara puqara, qara toǵay, qara g'arg'a, qoramal, qora so'z and etc. In the "Explanatory Dictionary of the Karakalpak Language" the meanings of the word "qora" are given as follows: qara bawır – inner world. Qara baǵrım meniń sonı tiledi, Bul dúnyaǵa shıqqanımnan ne payda (Ótesh). Qara gúz - late autumn. Qara qayǵı – wretched. Qaranar - form of camel; Qarapáreń – man's dark skin; Qara soyıw – to slaughter cattle; Qara tigiliw – to be a widow; Qara kesek – lean meat; Qara kiyiw – the wife of the deceased family to wear black, grief; Qarapayım xalıq – simple people; Qara suwıq – it is very cold when there is little snow on the ground and there is a wet wind; Qara ter bolıw – sweat; Qara basqır – to curse; Qara júrek – evil-minded man; Qaraqanı bolıw – to be cursed;

Qara jarma – crustless cereal; Qara kórim – the distance is about a kilometer; Qara kókshil – a mixture of black and blue, colour; Qaramañlay – sad; Qara tigiliw – to be unhappy; Qara tiyin – monetary unit; Qara malayliq – blacksmith, worker; Qara túnek – a) dark night, b) difficulty, hard days; qara topıraq – black soil; Qara úy – cottage; Qara xızmet – manual labour; Qarasın kóriw – to see in the distance; Qarası shógiw – to be blind, disappear; Qarası batıw – a) not to come, b) bewildered, to be disappointed; Qarası semiw – to go away, disappear; Qara sóz – conversation without lyrics; Qara aspandı qapılıw – to make it difficult, to finish; Qara suwıq – drought freezing; Qara shimıldıq – cloudy sky; Qara qağaz – to go to war, wartime newsletter, letter; Qara qayğı – grief; Qara shirik – decay of the grass; Qaraquptan – bedtime; Qara jamğır – heavy rain; Qara jer – a) soil, b) to crush; Qara zil – a) heavy thing; b) wretched. As can be seen from the examples, the semantic structure and stylistic features of this color-denoting word are clearly visible in the process of combining with the noun lexeme. Their stylistic possibilities, the ability to express occasional meanings, are realized in the speech process or in the text. Speaking about the occasional semantics of the lexeme "black" in the Uzbek language, Z.N. Pardayev identifies eleven different semantics and cites examples from works of art. These are 1. Mourning; 2. Grief; 3. Day; 4. Sham; 5. Status, degree; 6. Light-darkness; 7. Bidatli, zararlı, yomon; 8. Uncertainty, assumption; 9. Ayb, aybdor, gunohkor; 10. Tired,

exhausted; 11. Lies, lies. By searching for examples from works of art in the Karakalpak language, it was found that the lexeme "qara" has even more semantic meaning. The semantic structure of the lexeme "qara" in the Karakalpak language:

1. Tús, boyaw
2. Qarańǵı, qalıń
3. Qarapayımlıq
4. Ádil, hadal
5. Qarayıp kórinetuǵın zat
6. Kólem, mólsher, san, shama
7. Jobası, túri
8. Jamanlıq
9. Qayǵı, uwayım
10. Sulıwlıq
11. Qorqınısh
12. Jalǵızlıq
13. Shıdamlılıq, tózimlilik
14. Túnek
15. Ílas
16. Baxıtsızlıq

17. Qulliq
18. Tabit
19. Kópshilik, topar
20. Zulimliq
21. Belgisizlik
22. Qásietlilik, kieli
23. Dáslepki
24. Berekeli
25. Jawizliq
26. Qaza, ólim
27. Qara nietlilik
28. Muń, hásiret
29. Kúsh
30. Tún, qarańǵılıq
31. Zulimliq.

The frequency of use of color-denoting lexemes, the possibilities of word sequencing in the text are different. As a result of the research, the main lexemes expressing color have their own semantic structure (area).

The first colour denotes black and its additional colours: black, burgundy, amber, burgundy, blackish,

blackish, blackish; the second colour denotes white and its additional colours: white, whitish, light white, whiteish, whitish; the third colour denotes red and its additional colours: red, redish, redish, redish, redish, redish; the fourth colour denotes red and its additional colours: redish, redish, yellowish, yellowish, brownish, yellowish-brownish,

Text materials in the Karakalpak and Uzbek languages clearly show that colors have a broad semantics in the aspect of linguoculturology.

To lower the black sky to the black earth is to knock it down, to say that what is possible is impossible. Your days are ruined, your days are ruined!" said Arsentiy, turning the black sky to the black earth.

To think about the black head is to think about oneself, to say it to one's advantage. He wrote only to please you, thinking about his black head (A.Karlibaev).

To be black is to be evil. Sometimes your tongue will be black on your forehead (A.Otepbergenov).

Don't move - don't worry. - What does this immovable black say? (A.Atajanov).

To drown in black mud is to blame."You don't feel ashamed to drown in black mud, seeing everyone as you are? (A.Atajanov).

The earthquake is fatigue. The body of the old man, flying like a bird, again feels like a black cloud (M. Nizanov).

Color-denoting expressions are productively used in the poet's works. When using adverbs, the poet pays attention to the words, especially their synonyms.

Example:

Qáreliler qara kózin,

Súzgende ol qızıl anar,

Íshqı otında kúyip janar,

Qırmızı ton kiyip anar gúlledi (I.YUsupov).

In some of these examples, the author uses the word "qizil" to denote the color associated with the mother, while in the second example, he uses the word "qirmizi," which is a synonym.

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