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OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2020 Issue: 02 Volume: 82

Published: 29.02.2020 <http://T-Science.org>

QR – Issue



QR – Article



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SEMANTICS OF THE SYMBOLS CONNECTED WITH COLOR IN THE QUATRAINS OF “DIVANI LUGATI-T-TURK”

Abstract: The article discusses the role of color-description in the oral works of the Turkic people, its semantics and meaning in public life in Turkic society. The article speaks about toponyms, ethnonyms associated with the colors-paintings used in the everyday life of the Turkic peoples, and also shows the role of colors in reflecting the quality of a person.

Key words: folklore, color, symbol, image, artistic thought, artistic style, culture, semantics.

Language: English

Citation: Rakhmatova, G. O. (2020). Semantics of the symbols connected with color in the quatrains of “Divani lugati-t-turk”. *ISJ Theoretical & Applied Science*, 02 (82), 558-562.

Soi: <http://s-o-i.org/1.1/TAS-02-82-92> **Doi:**  <https://dx.doi.org/10.15863/TAS.2020.02.82.92>

Scopus ASCC: 1203.

Introduction

“The antiquity of color-related symbols is explained by the fact that they appeared in relation to the beliefs of a primitive person. Because the human mind not yet being able to create complex abstract concepts, sought to symbolize simple empirical representations” [1, p. 13]. Therefore the word *anj* – color [4, p. 31] since long has been regarded as an “important symbol of the relationship between human and nature, between human and the universe” [6, p. 3], in the way of life of the Eastern peoples, in particular the Turkic people.

Color-related symbols were first used extensively in folklore. They mainly served to express the idea artistically and figuratively. White, black, green (blue), red, and yellow were eponymized the Turkic peoples’ folklore. “Even today, these colors have fully retained their religious identity. Therefore, many symbols associated with these colors are often used in poetry” [1, p. 13-14]. “We can witness that white, black, red, green (blue) colors are widely symbolized in the folklore of Turkic peoples in the poems “Divani lugati-t-turk”.

White color. “White color, meaning “the color of snow, milk, cotton” [10, p. 557] has long been

widely used in ancient onomastics, ethnonyms, toponymics, and adjectives describing a person [2, p. 170-172].

“In the poem fragments of “Divani lugati-t-turk”, white color was used as a symbol of purity, kindness, prosperity and light. For example:

*Quydi bulut yağmurin,
Kerip tutar aq torin.
Qirqa qodti ol qarın,
Aqin aqar enjäsür* [4, p. 337].

In this tetrastich, the sky spreads its white net and pours down the rain. The main reason for using specifically white color (*aq*) for the word net is that, it’s the symbol of goodness and prosperity.

In the following poem white color is represented as the symbol of “prosperity” as well:

*Ay qopub ewläniüp,
Aq bulit örläniüp.
Bir-bir üzä öklünüp,
Saçlib suwi anjäsür* [4, p. 110].

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Black color. The specific character of the colors is closely connected with the people's imagination and the country in which they lived. For example, as known from Avesto, black color has always been a symbol of calamity, misfortune, along with the evil and misdeed in the lifestyle of ancient peoples. In these texts, Ahriman's image is given in black. However, ancient Turkic people used the black color in a completely different way. In particular, having an onomastic aspect, the word "qara" – was added to the names of the Turkish khagans – which meant the adjective great, respected and nobled [4, p. 161-170].

Anciently, the people of the meadow and their life was closely related to nature. The purpose of the meadow people was not to disobey nature, but rather try to live peacefully with nature, which has been achieved through certain experience [3, p. 34-37]. In the process of reconciling with natural phenomena, people have experienced the good (white) and the bad (the black) things. There has always existed white opposite the black.

A.N. Kononov cites the meanings of black as darkness, cold, thick, large, strong, violent, mass, discontent, uncertainty, difficulty, distress, poverty, and others [2, p. 161-170]. In the "Explanatory dictionary of the Uzbek language", there are about twenty meanings of this word.

As a result of historical developments, religious factors and cultural exchanges in the life of Turkic people, the words indicating the color began to move away from their meaning. Let's focus at the meaning of the word black (qara) in Turkish folklore samples below:

*Ani yetip süjüladi,
Başın yanduru yañiladi.
Erän bayup müñiladi,
Aniñ alpin qara boğdi.*

The poem describes a man that defeated the army: He reached him, stabbed a spear in him, renewed healed its wound, and divided the robbed goods among the people. The black strangled the enemy's heroes [4, p. 462].

Here the word black means "powerful" and "fearful". As the defeating the enemy's army by the hero is described as a black death. In other words, the word black (qara) has been a definition of *boğdi*. The expression "Qara boğdi" shows the power of a young man attacking the enemy like a calamity.

In the following passage we can see that the word *qara* (black) means "tribulation":

*Bermiş seniñ, bil,
Yalıñuq tapar qarınqa.
Qalmış tawar adinnñ
Kirsä qara orunqa.*

The meaning of the poem: You should know that what you give to someone or what you own is yours, because the man strives have a full belly. When a person enters the grave (dies), his property is someone else's [4, p. 400]. After that Mahmud Kashghari points out that the original meaning of *قارا اران qara orun* means "dark earth".

If in the first verses of this chunk *whatever you give is yours, you should work to be fed* is noted in the form of advice, the last verses state that when a person enters the grave (dies), material wealth will be left to others. Thus, ancient Turkics the words, especially the color-related adjectives began to shift into different meanings through time and cultural exchanges.

In the poem fragments of "Divani lugati-t-turk" also the word black is used in the meaning "strong". For example:

*Keldi esin esnäyü,
Qaðqa tügäl üsnäyü.
Kirdi bođun qusnayü,
Qara bulit kökräsür.*

The meaning of the poem: The wind blew. It (wind) is like a tearing storm. The people shivered from the cold, the black clouds rumbled [4, p. 275].

Colors play an important role in literature descriptions and illustrations. This is because when describing someone or something color adjectives are used often. Colors played that role in the literature of ancient Turkic people. Take note of the following poem:

*Bulnar meni ulas köz,
Qara meñiz, qizil yüz.
Andın tamar tükäl tüz,
Bulnap yana ol qačar*

The meaning of the poem: A drunken-eyed, handsome, my dark-skinned lover, captivates me as if his cheeks are dripping with sweetness. He captives and then escapes [4, p. 37].

One more sample:

*Beriñ meñä söz-kiyä,
Meñlig qara tuz-qiya.
Yalwin tutar köz-kiyä,
Muñum meniñ bilin-ä.*

The meaning of the poem: Just tell me one word, promise me, oh the one with black beauty spot, with a beautiful face, and a pretty one hunting with magic eyes. Understand my pain of love [4, p. 444-445].

Black and red colors in the above given poems have been used as the symbol of "beauty" and "youthfulness".

In Eastern poetry, the black beauty spot is considered one of the attributes of beauty. Turkish folklore also has a positive connotation of the word

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black (*qara*). In particular, the mistress is always described as black haired and black eyed. It means “youth, beauty, prettiness”.

The days of the lover yearning for the meeting with the mistress are described as *qara tün*, that is as “a painful torment that is difficult to pass”. For example:

*Qara tünüg keçürsädim,
Ağır unı uçursadım.
Yetikänig qaçursadım,
Saqiş icrä küñüm tuğdı.*

The meaning: I wanted a dark night to pass. I wanted to disperse heavy sleep, I counted the rotations of the Great Bear several times. The morning sun rose while I was counting [4, p. 410].

Red color expresses positive and negative [1, p. 18] meanings in Turkic nations. In particular, in poetic extracts in the “Divani lugati-t-turk”, this color refers to “war”, “blood”, “courage”, “fire” [9, p. 30], “joy and happiness” [11, p. 15] and “love” [7, p. 12-15; 5, p. 19-25].

In the legends about the war, the red color is a symbol of fire, blood and war. Here is an example:

*Qatunsini çoğiladi,
Tajut begin yağiladi.
Qanı aqıp zağiladi,
Boyun suwin qizil sağdı [4, p. 432-433].*

In the extract along with *qan* (*blood*) the word *qizil* (*red*) is also used as a symbol of blood and thereby avoiding stylistic awkwardness.

The same meaning can be seen in passages dedicated to hunting. Black and red colors are used to describe the hunter's skill and heroism during the hunting process. For example:

*Keča turup yorir erdim,
Qara, qizil böri kördüm.
Qatıg yanı qura kördüm,
Qaya körüp baqu ağdı [4, p. 399].*

It is important to note in this passage why the wolf is described in black and red colors. In the poem, these colors are selected for a purpose. In many cases, the strength of the wolf, wildness is represented by black and hunger for blood by red. In this way, the hunter vividly portrays his fearless behavior in front of the wolf.

In fragments related to the war, the red color (*qizil*) is a symbol of fire. In particular, let's pay attention to the quadrant where enemy horses are described:

*Yügürdi kewäl at,
Çaqıldı qizil ot,
Küyürdi arut ot,*

Saçrab änin örtänür [4, 248].

There are three words in the poem connected with the tone. They are *at*- horse, animal, and *ot*- fire and - grass [4, p. 28]. The word *qizil* (*red*) in the second verse is the adjective of the word grass. But in this quadrant, it came before the word fire and served to reinforce its meaning.

The change of the color from one form to another can be observed in the fragment. That is, this passage describes how the fire first turns yellow and becomes red when intensified [7, p. 12]. This served to describe the state of the enemy's horses when they are severe with energy.

The red color in the text specimen devoted to the nature is mainly an expression of “joy and happiness”. Here is an example:

*Qizil, sariğ arqaşip,
Yepkin, yaşil yüzkäşip,
Bir-birgärü yörgäşip,
Yalıñuq anı tañlaşur [4, p. 158].*

The meaning: The red and yellow flowers are intertwined, and the green basils are seen intertwined. Anyone who sees them will be amazed.

The Turkic people, who had built their state in a vast area, lived in vast fields, hills and mountains. Spring has turned the places of dwelling of the Turkic people into a beautiful place. Therefore, the color of the flowers in the fragments are red (symbol of joy and happiness), yellow (symbol of sun and spring) and green (symbol of revival and renewal). These colors also played the role of a metaphor of the flower in the song.

In lyrical poems in the “Divani lugati-t-turk”, red is used as a symbol of beauty and love. Here is an example:

*Bulnar meni ulas köz,
Qara meñiz, qizil yüz.
Andın tamar tükäl tüz,
Bulnap yana ol qaçar [4, p. 37].*

As can be seen from the examples above, the red color is distinguished by with its breadth of meanings in the folklore of the Turkic people..

Yellow color. Although, the yellow color has long been a symbol of “fire, heat, sunshine and wealth” in Central Asia, it has often been used in literature to express conditions of anguish of mind as an allegory for autumn, leaf fall, ending life, regret, separation and gives poetic emotionality to the belles lettres. For example, the combination of “red flower” used in belles lettres is often interpreted as “love, family” and “yellow flower” is interpreted as a sign of “separation, unfaithfulness”.

It is worth noting that the word *sariğ* (*yellow*) in Turkic languages has different forms and meanings.

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In particular, in addition to the forms *sariğ*, *sariğ*, *sariğ* and the meaning yellow, we can meet the meanings of the word as *colorless*, *reddish*, *light brown*, *yellow*, *egg-colored* [2, p. 174].

In poetry, if a lover suffers because of the beloved, cries saying that his face turns yellow. In the literary passages of “Divani lugati-t-turk”, the word yellow is used as *sarğaymaq* with the purpose to show superlative form, which means the endless suffering of a lover. Here is an example:

*Üdik meni qumittî,
Saqinç meñä yumittî.
Köñlüm añar emitti,
Yüzüm meniñ sarğarur.*

The meaning: Love and affection has excited me. My yearning has also grown. I gave my heart to him (lover). That’s why my face is yellow [4, p. 41].

Sample in another poem:

*Beglär atin arğurup,
Qadğu anî turğurup,
Meñzi yüzi sarğarip,
Kürküm añar türtülür.*

He is speaking regretting about the death of *Afrāsiyāb*: The lords came exhausting their horses. The lords have lost weight due to grief, their faces turned yellow as the daffodils [4, p. 192].

In these extracts, yellow is used as a symbolic expression to mean “weakness” and “malice”.

In fact, the word in the form *sarğaymaq* (turn yellow) has been used extensively in among contemporary Uzbek poets. This is because by using the word *sarğaymaq* (turn yellow), rather than the word *sarğarmaq* (wander), the poet increases the dye and sensitivity of this word. Thus, it is clear that the delicate relationship with the various facets of such words is even more ancient in Turkic poetry. We can see this in the poetic fragments of the “Divani lugati-t-turk”.

Green color. The Turkic people have interpreted their religious views in various poetic terms. The most noteworthy aspect is that they mainly used colors. The main prevailing color is blue. “Historically, the word *kök* had meanings “sky”, “color”, “root, original”. The name *kök türk* given in the legends comes in the meaning “original Turk”. [8, p. 6].

One should not confuse the notion *kök täñri* in ancient Turkic people with the color-related phenomena. There is no any relation of the *kök täñri* with the color: it gives the concept of “Sky-God” [8, p. 7].

It is mentioned in the quadrant “Divani lugati-t-turk” that sky is created in green (blue):

*Yarattî yaşil çaş,
Sawurdî örünğ qaş,*

*Tizildi Qaraquş,
Tün-kün üzä yörgänür.*

The meaning: (God created the sky) in clear turquoise color and sprayed white beads (ring stone) over it. The Eagle (Libra) was formed. The night covered the day. [4, p. 136].

If we stop on the meaning and features of the colors in the poem, it is necessary to know their meaning first. In particular, the word *yaşil* in the first verses of the poem actually refers to *blue*. The poem mentions that God created the sky blue and decorated it with stars. According to the view of Turkic people, in addition to “purity, clarity” blue is also a symbol of divine power.

Summary. When we observe the samples of the folklore of Turkic people, mostly white, yellow, red, blue, and black colors created the symbolic images. Religious views of people, their artistic thinking, and their perceptions about nature are expressed through these colors.

Each color in the fragments of the poem “Divani lugati-t-turk” represents a specific meaning. White – kindness and prosperity; red – strength, vigor; green – revival, renewal; yellow – separation, hegemon; black is a symbol of greatness, nobility, youth.

Word combinations related to color in poetic fragments are distinguished by their artistic, semantics and stylistic features. The adjectives indicating color qualities are important in making the image colorful and playful, creating metaphors and metonymies.

This study aims to reveal the meaning of colors in the eleventh century.

Colors from ancient times are inextricably linked with the socio-cultural life, ceremonies, ancient views of a particular nation. In particular, colors have a special place in artistic thinking for the Turkic people. An example of this is the poetic extracts in the “Divani lugati-t-turk”.

The article discusses the role of color in the folklore of Turkic people, its semantics, and its importance in the social life of Turkic. The role of colors in indicating the adjective of of the toponym, ethnonym, and the quality in the life of the Turkic people were shown here. The artistic and stylistic features of color-related compounds in poetic essays were analyzed.

The results of the analysis showed that the color used in poetic extracts in the “Divani lugati-t-turk” can be considered as an important symbol of the relationship between human and nature, human and the universe in Turkic people. One can meet white color as the symbol of well-being, prosperity, black as the symbol of greatness, grandeur, youth, green (blue) as renewal and revival, and red as strength and enthusiasm, and yellow as separation and hegemony in the poems of the literary composition. These colors, as the earliest religious beliefs, were represented much earlier than the other symbols associated with color

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