

# LINGUOCULTUROLOGICAL AND COGNITIVE INVESTIGATION OF COLORONYMS IN THE UZBEK LANGUAGE: THE ANALYSIS OF "SABBAI SAYYOR" AND MODERN LINGUISTIC PERCEPTION

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## Abstract

This article explores the linguoculturological and cognitive essence of color-expressing units (coloronyms) in the Uzbek language within the paradigm of anthropocentric linguistics. Rather than operating merely as surface-level lexical tokens, color terms function as deeply embedded conceptual structures that encapsulate centuries of empirical wisdom, mythopoetic archetypes, and ethno-cultural codes specific to the Uzbek nation. Utilizing Alisher Navo'i's epic masterpiece "*Sabbai Sayyor*" ("Seven Planets") as a primary textual locus, this study decodes the symbolic hierarchy of colors and substantiates their cognitive trajectories within modern linguistic consciousness. The research methodology synthesizes textual hermeneutics, cognitive modeling, and empirical associative testing. The findings demonstrate a profound semantic continuity, revealing that the socio-cultural and mystical frameworks assigned to colors in classical Chagatai (Old Uzbek) literature remain vigorously active within contemporary Uzbek conceptualizations.

**Keywords:** linguoculturology, coloronym, cognitive semantics, linguistic worldview, concept, ethno-cultural code, "Sabbai Sayyor", axiological value.

## Introduction

In the cognitive architecture of the human mind, the linguistic perception of the world transforms color from a mere physical phenomenon into a complex semiotic web overlaid with subjective, psychological, and socio-cultural attributes. Within the contemporary anthropocentric paradigm of linguistics, coloronyms (color-expressing terms) are no longer treated as strictly denotative adjectives indicating visual wavelengths. Instead, they are recognized as vital linguacultural codes that mirror national mentalities, collective psychology, and ethnic worldviews.

In the lexical system of the Uzbek language, coloronyms occupy a distinctive position characterized by ancient historical roots, rich mythopoetic layers, and diverse connotative shifts. Investigating these terms provides a crucial window into how the Uzbek people categorize reality. This study aims to provide a comprehensive, multi-layered analysis of the linguoculturological and cognitive specificities of Uzbek coloronyms by drawing a structural parallel between the classical literary cosmos of Alisher Navo'i's XV-century epic "*Sabbai Sayyor*" and the empirical linguistic consciousness of modern native speakers.

## I. Theoretical And Methodological Frameworks

The linguoculturological nature of color names manifests at the dynamic intersection of language, culture, and human cognition. In Western linguistics, the foundational baseline established by Brent Berlin and Paul Kay (1969) argued for the evolutionary universality of

basic color terms. Conversely, Anna Wierzbicka (1996) challenged rigid universalism by interpreting color configurations as idiosyncratic cultural "key words" that cannot be fully decoupled from the specific historical experiences of a speech community.

In Uzbek linguistics, scholars such as N. Mahmudov (2012) and Sh. Safarov (2006) have pioneered the transition toward cognitive and anthropocentric methodologies, illustrating that color systems are intrinsically evaluative. In the Uzbek cultural matrix, color selection operates as an ethical and aesthetic barometer. For instance, the lexeme "oq" (white) routinely transcends its physical spectrum to model moral purity ("oq ko'ngil" – pure-hearted), whereas "qora" (black) is systematically deployed to conceptualize malevolent intent or existential dread ("qora niyat" – malicious intent). Consequently, in literary discourse, coloronyms fulfill three overlapping functions:

1. **Denotative Function:** Mapping the objective physical properties of an object.
2. **Expressive-Connotative Function:** Exteriorizing internal psychological states and emotional gradations.
3. **Symbolic (Semiotic) Function:** Encoding deeply rooted ethno-religious values and metaphysical beliefs.

## II. Color Semantics In Classical Literature: The Case Of "Sabbai Sayyor"

Alisher Navo'i's "Sabbai Sayyor" (part of his monumental *Khamsa*) represents the pinnacle of medieval Turkic cognitive synthesis. In this epic, the structural arrangement of seven colors tied to seven distinct climates, seven planets, and seven psychological domains constitutes a highly sophisticated cognitive framework.

### 1. The Mythopoeics of the Black Concept (*Qora*)

Associated with Saturday, the planet Saturn, and the first palace visited by King Bahram, the color black (*qora*) in Navo'i's philosophical framework serves as the visual representation of *fano* (the mystical annihilation of the self) and the agonizing, transformative weight of spiritual love:

*Shanba kuni qora qasri ichra shoh,*

*Bo'ldi qora kiymak ila jilvaxoh.*

*Qoradin kiyib shohi barkamol,*

*Qildi ko'ngli qorasig'a hasbi hol.*

*(On Saturday, the perfect king entered the black palace, arrayed in black attire; dressing himself in black, he shared the deep grief of his sorrowful heart).*

### 2. The White Concept (*Oq*) as the Zenith of Radiance

Dedicated to Wednesday and the planet Mercury, the white palace represents the apex of cosmic harmony, intellectual clarity, and divine benevolence. In the Uzbek worldview, *oq* holds an elevated axiological status, structurally reinforcing notions of maternal blessing, untainted destiny, and divine approval.

### 3. The Yellow Concept (*Sariq*) of Separation

The narrative progression shifts to Sunday in the yellow palace. For Navo'i, yellow (*sariq*) serves as the visual indicator of *hijron* (unfulfilled longing, separation) and the physical wasting away of the suffering lover (the *zafaron* face):

*Mehr sori qilib yakshanba azm,*

*Sariq qasr ichra tuzub dabdabali bazm.*

*Yuzi sarg'aymish ersa dahr aro,*

*Sariq kiygan bilan bo'ldi oshno.*

(On Sunday, turning toward the sun, he feasted in the yellow palace; he who bore a faded, yellow face in this world found familiarity in donning yellow robes).

#### 4. The Symbolology of Green (*Yashil*) and Blue (*Ko'k*)

Green (*yashil*), celebrated on Monday, symbolizes eternal life, renewal, and Islamic paradise. Blue (*ko'k* / *ko'k-yashil* nuances), aligned with Jupiter, anchors the conceptual domain of cosmic infinity, spiritual hope, and transcendent freedom. These colors establish the positive axiological pole in the epic, tracing the human soul's upward journey toward spiritual enlightenment.

### III. The Phraseological Field And Cultural Codes

The deep-seated cultural semes of Uzbek coloronyms are most vividly preserved within the language's phraseological fund. Analyzing these idioms exposes how historical-cultural models remain frozen within current conversational structures.

- **"Oq yuhib, oq taramoq"** (literally, *to wash in white, to comb in white*): The repetition of the *oq* (white) component goes beyond physical hygiene. It operates as an intensive linguacultural code for a mother's selfless, pure, and exhaustive devotion to raising her children.
- **"Ko'kka bo'yamoq"** (literally, *to paint in blue/sky-color*): Historically linked to mourning rituals, this idiom captures deep grief, societal bereavement, and existential loss.
- **"Ko'ziga qora ko'rinmoq"** (literally, *for everything to appear black to one's eyes*): This phrase maps extreme psychological distress, panic, and the sudden collapse of hope onto the visual field of darkness.

### IV. Empirical Research: The Modern Uzbek Linguistic Consciousness

To measure the modern cognitive vitality of these traditional models, a controlled free-association experiment was conducted involving **100 native Uzbek speakers** aged 18 to 60. The objective was to ascertain whether the classical semantic values of coloronyms survive in contemporary mental lexicons.

The empirical data yielded striking psychological correlations:

- **White (*Oq*): 85%** of respondents instantly linked this color to "*Poklik*" (Purity/Innocence) and "*Yorug'lik*" (Light).
- **Green (*Yashil*): 92%** mapped it directly to "*Tabiat*" (Nature) and "*Islom*" (Islamic identity).
- **Black (*Qora*): 65%** associated it with "*Motam*" (Mourning) or "*Yovuzlik*" (Evil), while **35%** linked it to "*Kuch/Qudrat*" (Power/Authority).
- **Yellow (*Sariq*): 70%** associated it with "*Sog'inch*" (Longing/Separation) or "*Xastalik*" (Illness).

This experimental data confirms a remarkable **genetic continuity** in the cognitive processing of color. The symbolic associations utilized by Alisher Navo'i in the XV century are not dead literary artifacts; they continue to structure the linguistic worldview and daily conceptual choices of modern Uzbek speakers.

### V. Cognitive Modeling Matrix

The structural mapping below demonstrates how color concepts move from primary cognitive frames to classical poetic applications and modern cultural codes:

Color Concept	Cognitive Model	Frame	/ Classical Interpretation in " <i>Sabbai Sayyor</i> "	Contemporary Cultural Code	Ethno-
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<b>OQ (White)</b>	\([PURITY \rightarrow BLISS]\)	Cosmic enlightenment, perfection, divine radiance	Good luck ( <i>oq yo'l</i> ), maternal blessing, institutional approval
<b>QORA (Black)</b>	\([GRIEF \rightarrow POWER]\)	Spiritual annihilation ( <i>fano</i> ), absolute devotion in love	Mourning ( <i>motam</i> ), institutional power, hidden threat
<b>SARIQ (Yellow)</b>	\([SEPARATION \rightarrow AUTUMN]\)	The <i>zafaron</i> (saffron) face of the melancholic, yearning lover	Anticipation, waiting, physical frailty/illness
<b>KO'K (Blue)</b>	\([INFINITY \rightarrow HOPE]\)	Planet Jupiter, the vastness of the heavens	Aspiration, untamed freedom, cosmic order

### Conclusion

The linguoculturological and cognitive scrutiny of coloronyms in the Uzbek language reveals that color terms are far more than tools for sensory description. They serve as active **cultural genes** that preserve and transmit ethnic memory across generations. The intricate cosmic and psychological architecture of colors constructed by Alisher Navo'i in "*Sabbai Sayyor*" provides the foundational baseline for the phraseological systems, idiomatic nuances, and associative paradigms observed in modern linguistic consciousness today.

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