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A.Q. Tangsyqbay¹, Q.K. Kenzhalin¹, A.V. Dybo²

¹L.N. Gumilyov Eurasian National University, Astana, 010000, Republic of Kazakhstan

²Institute of Linguistics, Russian Academy of Sciences, Moscow, 125009, Russia

FEATURES OF THE USE OF COLOR NAMES IN «BABURNAMA»

Zahīr ud-Dīn Muhammad's "Baburnama", written in the 16th century in the Chagatai language, stands as a pivotal historical and literary document for both the Turkic world and global research. This study investigates the lexical representation of colors and shades in "Baburnama", identifying 16 distinct color terms: aq, ala, qara, sariğ, yaşıl, qızıl, kök, qonqar, mällä, kälä, zard, sabz, nılä, sūsanī, banafş, and řūřī. Employing lexical and semantic analysis, the research examines not only the primary meanings of these terms but also their contextual nuances and symbolic connotations. The findings demonstrate that Babur employed color lexemes to enhance descriptive imagery and enrich his narrative with cultural and historical depth. This analysis highlights the aesthetic and conceptual frameworks of the time, offering insights into Babur's artistic and cultural vision. By explaining the lexical and stylistic dimensions of "Baburnama", this study contributes to

the broader understanding of the linguistic, cultural, and literary heritage reflected in this monumental work.

Key words: Baburnama, color names, vocabulary, semantics, stylistics, Chagatai language.

MAIN PROVISIONS

In modern linguistics, one can count hundreds of works devoted to the problem of color and color designations. It is studied by linguists and psychologists, art historians and physiologists, ethnographers, literary critics, cultural experts, etc. This list already indicates the complexity and multifaceted nature of the concept of color. Any natural phenomena, any of our ideas about the world around us necessarily takes on a color form and has a color expression.

As is known, researchers have not decided on the issue of terminology when describing this category of lexemes. Some of them use the already established term "color term". The terms "coloronym" and "chromatonym" are also used. The latter is also used in music, where it denotes one of the types of musical interval. In this study, the term "color name" will be used, meaning "a word denoting color."

A color name (or color term) is a word or phrase that refers to a specific color. This study examines the composition and semantic structure of color names, the features of this lexical-semantic group of words in «Baburnama».

Colours in historical texts often carry not only descriptive meaning, but also deep cultural, symbolic and social subtext. Studying colour names helps us understand how people of the past perceived the world around them, what symbolic meanings they attached to certain colours, and how this affected their culture, religion, politics and everyday life. For example, in the «Baburnama», the use of colours such as red, white and green can reveal not only the description of objects or phenomena, but also their meaning in the context of the culture and traditions of that time.

Studying color names in historical texts allows us to trace how the meanings and usage of words have changed over time. This helps us understand the evolution of language, changes in vocabulary and semantics, and the influence of other cultures and languages on the original language. For example, many of the color names used by Babur have survived in modern Turkic languages, including Kazakh, indicating long-standing linguistic and cultural connections.

The study of color names integrates linguistics, history, ethnography, and cultural studies, creating an interdisciplinary approach to the study of historical texts. This allows for a more complete and profound understanding of the era and culture in which the text was created, as well as the connections between language, culture, and society.

INTRODUCTION

«Baburnama» (or «Vaḡāyī») is an autobiographical literary work written by Zahīr ud-Dīn Muhammad (1483-1530), the founder of the Mughal Empire in India. Babur was a remarkable historical figure who left a lasting mark on history as a military leader, ruler, writer, and poet. The founder of the Mughal Empire in India, he was a multifaceted figure whose contributions spanned many fields, from military science to literature and natural science. Babur wrote in the Chagatai language and was renowned for his literary talent. His major work, Baburnama, is a memoir in which he details his life, military campaigns, political intrigues, and personal thoughts and observations. This work is one of the finest examples of autobiographical literature in medieval Muslim culture.

Babur had a deep interest in the natural world, which is evident in his descriptions of nature in the «Baburnama». He describes in detail the flora and fauna of the regions he visited, including descriptions of trees, flowers, birds, and animals. His observations show that he was an attentive and keen naturalist.

His descriptions of plants and gardens, especially in India, demonstrate his knowledge of botany and landscape design. Babur was also known for his efforts to create gardens in the traditional Persian style in new lands, emphasizing the importance of nature and beauty in everyday life.

This text is one of the most significant works written in the Chagatai language, combining historical information, autobiography and artistic description. In his work, Babur describes not only the political and military events of his life, but also carefully describes the surrounding nature and cultural environment. The description of the smallest details helps the reader to feel the atmosphere of the places and times described. This is especially noticeable when describing nature and seasonal changes, where Babur uses color names to convey his perceptions. The author often inserts descriptions of nature into the text, where the colors of various objects are mentioned, for example, the colors of flowers, the greenness of plants, the colors of animals and other elements of nature. Studying the use of color names in the Baburnama opens up great opportunities for a deep understanding of both the text itself and the language in which it is written.

"Color" words in Turkic languages have been actively used since ancient times in the creation of a linguacolor picture of the world, categorization (dismemberment) of color space, as well as in other Turkic languages without exception, both as part of common determinative composites and numerous onomastic constructions formed from the corresponding physical-geographical appellatives as a result of onymization. In these phrases, in most cases, the original nominative meaning of common lexemes is preserved, in some cases, lexicalization of meanings occurs, which is a process of semantic shift towards narrowing or expanding the meaning. In the semantic structure of two-component constructions with a color "filling", metonymic transfer can also be observed, i.e. the separate can be the name of the whole as a result of rethinking the component meanings.

Color terms in the lexical system of Turkic languages were created over a long period of time in direct connection with historical-geographical, social, linguistic and extralinguistic conditions.

The significant place of color symbolism in culture explains the extensive scientific study of its semantics in the studies of folklore by Yu.A. Krashennikova [1, 107-112], E.N.Devitskaya [2, 120-124]; linguistics (V.Kh.Khakov, S.S.Zhabaeva, L.A.Usmanova, G.Z.Gabbasova, A.A.Boyarkina) [3, 131-144], L.G. Popova, I.V. Shvedova [4, 61-72], Yu.V.Dyupina, T. V. Shakirova, N.A. Chumanova [5, 187-189] etc. The symbolic meaning of color, largely derived from its internal properties, was correlated with the images of planets traditionally assigned to each color, or connections deduced through logic and mythology. The range of characteristics of adjectives in the Chagatai language is very wide. Let us consider some basic aspects related to color vocabulary.

The color names in the Baburnama are rich in semantics and can tell the modern researcher much about the worldview of Babur's era. The use of a color palette allows Babur not only to describe physical objects such as clothing, natural landscapes, and buildings, but also to express emotions, social and cultural norms, and symbolic meanings associated with different colors. These descriptions reflect the influence of Turkic, Persian, and Indian cultures intertwined in one text, making the study of the semantics of color names particularly relevant.

MATERIALS AND METHODS

The study used the Hyderabad copy of the «Baburnama», republished in 1993 along with the English translation by W.M. Thackston [6]. This source is a valuable resource that provides access to the original text and its interpretation in English. Lexical analysis involves the analysis of words and expressions associated with flowers in «Baburnama». This includes determining the meanings of color terms in different contexts.

Studying color names in the context of culture and history allows us to better understand their meaning and evolution. In language, such words often carry not only a direct meaning, but also reflect the worldview, symbolism, and traditions of the people. This approach helps to reveal how lexical units are connected with cultural and historical traditions, showing that language is not just a means of communication, but also a reflection of worldview and cultural heritage.

Researching the cultural context helps to understand what cultural, religious or social associations accompany the use of different colors. This includes an analysis of the customs, traditions and symbolism associated with different colors in Turkic and other cultures.

The study of the semantics of color names in the Baburnama is an interdisciplinary research approach that includes lexical-semantic analysis, cultural and historical aspects. This analysis reveals how specific color designations convey unique cultural and social connotations, as well as how they interact with the aesthetic and symbolic traditions of the era. Understanding the meanings and use of colors in the text helps to penetrate deeper into Babur's literary legacy, as well as the cultural and historical contexts that shaped his worldview and creativity.

RESULTS

The «Baburnama» uses many color names, reflecting the richness of Babur's vocabulary and his attention to detail. Babur was fascinated by nature and often described landscapes, plants, and animals in detail. His descriptions of nature include a variety of color palettes that help the reader visualize the scene. For example, he often mentions the colors of plants and flowers to convey their beauty and uniqueness. Babur was an observer and naturalist, fascinated by the flora and fauna of the regions he traveled through. His interest in detail is reflected in the way he describes the world around him, including the precise colors of plants, skies, water, and other natural elements.

The conducted study of the semantics of color names in «Baburnama» allowed us to identify their multifaceted meaning and importance for understanding the cultural, historical and literary features of the work. The analysis showed that color names in the text not only perform a descriptive function, but also serve as a powerful tool for conveying symbolism and emotions, reflecting the worldview and cultural traditions of the era of Babur.

The color names in the Baburnama have a rich semantic structure, which includes not only basic color terms, but also their numerous shades and symbolic meanings, which emphasizes the cultural and historical diversity of the text.

From the text of «Baburnama» it is clear that Babur often used the names of flowers both literally and figuratively. He described people and nature. The names of flowers served as a tool for him to convey the colorfulness and cultural context of his observations. The text of «Baburnama» contains 16 color names: *aq* «white» [6, 5], *qara* «black» [6, 341], *kālā* «black» [6, 591], *qızıl* «red» [6, 5], *sarığ* «yellow» [6, 113], *zard* «gold» [6, 275], *yaşıl* «green» [6, 609], *sabz* «green» [6, 101], *kök* «sky blue» [6, 375], *kök* «green» [6, 595], *nīlā* «blue» [6, 591], *sūsanī* «lilied» [6, 595], *ala* «black» [6, 601], *qonqar* «brown» [6, 35], *banafş* «violet» [6, 595], *tūfī* «green» [6, 595], *mällä* «yellow» [6, 603] and their combinations. Shade names: *āwraŋ* «colorful» [6, 747], *rawşan* «light» [6, 613], *rangāranga* «colorful» [6, 281], *hafrang* «seven-color» [6, 513], *xošrang* «nice color» [6, 275] etc. Names of colors in intensified form: *apaq* «very white» [6, 513], *qapqara* «dark black» [6, 195], *qipqızıl* «very red» [6, 275], *köpkök* «very green» [6, 511], *sapsarığ* «very yellow» [6, 523]. Many color names used by Babur in the «Baburnama» are found in modern Kazakh and other Turkic literary languages. This is explained by both historical and cultural ties and the common Turkic roots of the languages. The Kazakh language has preserved the names of flowers that are of Turkic origin, as well as those that came through Arabic and Persian influence.

The word *qara* is known for its many meanings. A.N. Kononov says that in Turkic languages it is used mainly in the following meanings:

- 1) «black»;
- 2) «dark»;
- 3) «gloomy», «harsh», «sad», «unfortunate»
- 4) «cattle», «crowd», «people», «army»;
- 5) «land», «earth»;
- 6) «hill», «bump», «high mound» [7, 161].

In the Baburnama the word *qara* and its derivatives are used in the following meanings (look at the table №1):

Table №1. Meanings of words with the base *qara* in «Baburnama»

| № | Word | Location | Definition |
|---|------------------------|----------|---|
| 1 | <i>qara</i> | (BN219a) | «Közläri ham qara edi» (BN219a) (and his eyes were black). |
| 2 | <i>qara</i> | (BN114a) | «silhouette of a person or group of people from a distance»: «Tüzdä yıraqdın bir qara köründi» (BN114a) (we saw someone from afar); «army»: «Tambalning qarası Nawkand sarıdın paydā boldı» (BN72b) (Tambal's army left the Nawkand side) |
| 3 | <i>qara saqallıǵ</i> | (BN240b) | through <i>qara saqallıǵ</i> (blackbeard) the meaning «young», «not an elder» is conveyed: «Sen sipāhī va yigit va qapqara saqallıǵ hargiz içmäs sen» (BN240b) (You are a soldier, a young man, and you have a black beard, but you never drink wine). |
| 4 | <i>qara rasm</i> | (BN157a) | «day of mourning»: «Qara rasmni keltürgändin song aş va ta`ām faqır u masākīnǵa tartılıp...» (BN157a) (After the funeral, food was distributed to all those in need). |
| 5 | <i>qara</i> | (BN134b) | «black clothing worn during funeral ceremonies and days of mourning»: «Anası ölgändä yıǵlamas `azā tutmas qara çırmamas...» (BN134b) (When his mother died, he didn't cry, he didn't mourn, he didn't wear black clothes). |
| 6 | <i>qara</i> | (BN157a) | «grief», «sorrow»: «xatīm va du`ālar barǵanlarning arwāhıǵa qılıp köngüllärni alıp qaralarını salıp...» (BN157a) (after prayers dedicated to the souls of the departed, [they] were comforted and left their sorrows...). |
| 7 | <i>kälä-qara</i> | (BN149a) | «cattle»: «Çerig eli saynı qazıp özläri va kälä-qaralarıǵa su aldılar» (BN149a) (The army dug a ditch and got water for themselves and their cattle). |
| 8 | <i>qara tayaq qıl-</i> | BN62a | <i>qara tayaq qıl-</i> «beat up»: (...qara tayaq qılıp Axsīning taş qorǵanıdaqılarını darb-i rāst arggä tıqıp...) (BN62a) (...beaten, and while beating dragged to the stone fortress of Akhsi...); <i>qızıl ayaq qara tayaq qıl-</i> «beat up»: «Oşda ham qızıl ayaq qara tayaq qılıp darb-i rāst ura ura Oşdın qavlap qorǵannı bizing üçün saxlap bizgä kişi yibärdilär» (BN63b) (in Osh they beat them, and driving them out of Osh, they saved the city for us and sent a messenger). |
| 9 | <i>qara</i> | (BN167b) | «bad» (<i>aq-qara qıl-</i> do everything): «Agarçi Qandahārni berip edi, valī – aq qılsa, qara qılsa – Şāh Beg Arǵun qılır edi» (BN167b) (Even if Kandahar was given to him as his possession, Shah Beg Arghun ruled over everything). The linguistic units «white» – "black" form oppositional concepts |

| | | | |
|----|---------------------------|----------------------|---|
| | | | of «purity», «honesty» – «impudence». The first member of the opposition represents the concept of purity, honesty. |
| 10 | <i>qaraču</i> | (BN170b) | «advisor to the ruler»: «Pādšāhliqta qačan rāst kelgäy kim bir qaraču kişini özi bilä šarık qılğay?» (BN170b) (When was it ever seen that a king made his adviser his colleague?) |
| 11 | <i>qaranğu</i> | (BN232b) (BN106a) | «dark»: «...qaranğu üykinä dür» (BN232b) (dark house); <i>qaranğu</i> (dark night): «Qaranğuda qorğanğa yaqın sığınıp barmaq beşavāb dur» (BN106a) (It would be wrong to sneak up on the fortress in the dark). |
| 12 | <i>qara keyik</i> | (BN276a) | Antelope cervicapra – a species of antelope native to India. |
| 13 | <i>qara qaşuq</i> | (BN285b) | black spoon – a kind of spoon made of hookah wood. |
| 14 | <i>qara quzi börk</i> | (BN164a) | headdress made of black lamb's wool. |
| 15 | <i>qara su</i> | (BN338a) | this is dry, stagnant water, protruding from the ground and flowing slowly, with reeds on the banks. |
| 16 | <i>qara üzüm</i> | (BN283b) | type of grape. |
| 17 | <i>qara yemiş</i> | (BN133b) | Diospyros lotos – Caucasian persimmon. |
| 18 | <i>qara yiğaç</i> | (BN93b) | Ebony – plant species. |
| 19 | <i>amān-qara</i> | (BN283a) | Ungernia victoris – aman-kara fruit. |

U. Serikbaeva connects the polysemy of the word *qara*, firstly, with its wide distribution, clarity and tendency to express mixed colors, and secondly, with its character and phenomena of social life, with the appearance, image, silhouette of most of them, grief, etc. and explains that this is associated with dark aspects. [8, 11].

In the Baburnama, the color black does have some negative associations and can symbolize unfavorable events or characteristics. Here are some of the contexts in which black is used with a negative connotation:

Unfavorable Events: Black can be associated with misfortune or calamity. For example, it can appear in descriptions of dark and difficult periods in Babur's life, such as defeats or dangerous situations.

Low Social Status: In some cases, black can be associated with low social status or common people. It can be used to represent a humble or disadvantaged life.

Hostile Forces: Black can also symbolize hostile forces or opponents, making it a color associated with threats and danger.

Death and Mourning: In traditional culture, black is often associated with death and mourning, which can also be reflected in the text as a symbol of bad events or grief.

The use of colour in Baburnama highlights the depth and complexity of the cultural and emotional layers, and the colour black plays its part in creating a certain atmosphere and conveying moods.

DISCUSSION

In the text, color terms are used in their literal meaning: «`Umar-Şayx Mīrzāning āxir zamānlarida qızıl bilä aq mawjlıġ taş oşbu taġda paydā boldı» = «Toward the end of Umar-Shaykh Mirza's time a stone with red and white variegations was found on this mountain» [6, 5], «Yana bir Hindüstān `akkası dur. Mata derlär. `Akkadın juzvī kiçikrāk bolġay. `Akka aq ala dur. Matā mällä ala dur» = «The Hindustan magpie is called *mara* and is slightly smaller than a common magpie. The magpie is mottled {black and} white; the mata is pale mottled» [6, 603], «Bu Urwāning üç ʔarafı yakpāra taġ vāqi` boluptur. Taşning rangı Bayāna taşları dek qızıl emāstür. Bir nemā beranġraq tur» = «Urwahi is surrounded on three sides by a single mountain, the stone of which is not so red as that of Bayana but somewhat paler» [6, 729] etc.

In the literal sense, flower names are especially often used to describe nature. Babur, as a naturalist, could not help but use these words when describing, for example, the flora and fauna of India. For example, this is how he describes the starling (*şārak*) and its species called «baindawali» (?): «Başı qara, qanatları ala, jussası çoġurçuqdın bir nemā uluġ va qobaraq tur. Söz örgätürlär. Bir naw`ı pandvāy derlär. Bangāladın keltürürlär. Yakrang qara dur» = «Its head is black, its wings are spotted, its body is a bit larger and rounder than a lark. It can be taught to talk. Another kind brought from Bengal is called baindawali. It is solid black» [6, 597], or for example a description of a peacock, a characteristic feature of which is the colorfulness of its feathers: «Bir ʔāūs dur. Purrang u purzeb jānvarı dur» = «Peacock. The peacock is a colorful and ornamental animal» [6, 593]. The feathers and tails of male peacocks are known to be more colorful than those of females. Babur writes about this: «Narining başı ʔawq sūsānī dur. Boynı xoşrang kök tür. Boynıdın qoyı arqası sarıġ ʔütı va kök va banafş ranglar bilä munaqqaş vāqi` boluptur» = «The male's head has an iridescent collar, and its neck is a beautiful blue. Below the neck its back is painted yellow, green, blue and violet» [6, 593]. The word for «parrot» طوطی [ʔūtı], which is borrowed from Persian, means «green» in this context. An interesting fact is that the next bird that Babur described was a parrot (ʔūtı). This is a distinctive feature of the author when he uses words with different meanings in the same context, or places them close to each other. The word of Persian origin سوسنی [sūsānı] is used to mean «lilied; a blueish colour» [9, 709].

Color names are often used in word formation in various languages, and this phenomenon plays a significant role in enriching vocabulary and creating new words and expressions. Due to their special characteristics and meanings, they serve as a source of inspiration for the formation of new words. Babur draws attention to this when he considers the etymology of some words. For example, Babur defines the etymology of the toponym Shakhrisabz (city in Uzbekistan) *şahr* (city) and *sabz* (green, blooming) [10, 47]: «Bahārlar şahrāsı va şahrı va bāmı u tamı xūb sabz bolur üçün Şahr-i Sabz ham derlär» [6, 101] = «Since in the spring the countryside, city, roofs and walls all turn beautifully green, it is also called Shahr-sabz (Green City)» [6, 100].

Names of colors and shades can often be found as part of animal names. One of the main reasons for using color and shade names in animal names is to describe the external characteristics of animals, such as the color of their coat, plumage, or skin. This helps people easily identify and differentiate between species and subspecies of animals. Babur provides information about the origin of the animal's name “*Boselaphus tragocamelus*”, which in Hindi is *nīlagāv*: «Yana *nīlagāv* dur. Bulandlıqı atça bolġay. Attın bir nemā inçkäräk tür. Erkäki kök tür. Bu jihattın ġālibā *nīla-gāv* derlär» [6, 591] = «Nilgau. The nilgau is as tall as but slenderer than a horse. The male is blue, which is probably why it is called nilgau» [6, 590]. In Hindi, *gāv* means “cow”, *nīlā* means “blue”, that is, *nīla gāv* literally means “blue cow”. Due to their resemblance to a cow, the nilgava is considered a sacred animal in India, and their killing is prohibited in many parts of their range.

In the process of language evolution, the names of colors included in words may change, which makes it necessary to highlight them for correct understanding and interpretation. This phenomenon is observed in various languages and is due to both phonetic and morphological changes that occur over time. As language evolves, the pronunciation of words may become simpler, leading to changes

in the form of words. For example, complex combinations of sounds can be shortened or modified to make pronunciation easier. An example of this is Kalhara. Babur determines that the name of the Kalhara antelope, which lives in India, is associated with the dark shades of the animal's fur: «Hindustānī *kalahara* der. Aşlda *kālā haran* egändür, ya'nī *qara keyik*, taxfif qılıp *kalahara* deptürlär» [6, 591] = «The Hindustanis call it *kalhara*. Originally it was *kala haran*, “black deer,” but they shortened it to *kalhara*» [6, 591]. That is, the word is formed by combining the Sanskrit word *kāla*, meaning “black”, “dark” or “dark blue” [11, 224] and *haran* (*hiran* in Hindi) meaning «deer» [12, 1226]. Sometimes the color indicated in the name of the animal does not always and completely coincide with its real color. For example: «Oşbu kün yana bir sarıĝ quş tüşti. Ol daĝı qara edi» [6, 465] = «On this same day a yellow-bird was felled, and it too was black» [6, 465]. *Sarıĝ quş* is Oriolus oriolus, each individual having a different proportion of black to yellow.

Babur describes many historical figures and his contemporaries: their appearance, behavior, character, and so on. At the same time, he masterfully uses the names of colors. This is how Babur describes the appearance of Sultan Ahmad Mirza: «Buland boyluĝ, qonqar saqallıĝ, qızıl yüzlüĝ, tambal kişi erdi» [6, 35] = «He was tall of stature, had a brown beard and ared face and was fat» [6, 35].

In literature, the clothing style of characters is often used by authors as a tool to characterize them and create a visual image. This method allows readers to better understand the inner world, social status and personal qualities of the character. Clothing often reflects a character's personality, such as neatness, eccentricity, conservatism, or avant-gardeism. For example, a character who prefers bright and extravagant clothing may be presented as a bold and unconventional person. This is how the author describes Iskandar Mirza: «Qıyıq közlüĝ, şer-andām boyluĝ kişi edi. Belidin qoyı inčkä edi. Bāvujūd kim uluĝ yaş yaşap aq saqallıĝ bolup edi, xoşrang qızıl yaşıl abrīşamīna keyär edi. Qara quzı börk keyär edi, ya qalpaq» [6, 339] = «His eyes were slanted, and he had the build of a lion, slender from the waist down. Even when he was very old and had a white beard he wore beautiful red and green silk. He wore either a karakul cap or a qalpaq» [6, 339]. Descriptions of clothing help readers visualize the character and make them seem more alive and realistic. Babur skillfully uses this method.

In various cultures and literature, beard color is often used as an indicator of wisdom, age and social status. This is especially true for the image of *aqsaqals* – elders, whose gray beards symbolize their life experience and authority. So Babur, based on the wisdom of Qutluĝ Xwāja, reproaches his comrade Muĝammad Sārbān, who became a dervish, for refusing to drink: «Darveş bolup edi. Yaşı ham xaylı bar edi. Saqalı xud apaq aqarıp edi. Hameşa bu şuĝbatlarda ħarif-i şarāb edi. Men Darveş Muĝammadqa dedim kim “Qutluĝ Xwājanıng saqalıdım uyat! Darveş va qarı va aq saqallıĝ hameşa çağır içär. Sen sipāhī va yigit va qapqara saqallıĝ hargiz içmäs sen. Ne ma'nā?» [6, 513] = «He's a dervish and an old man with a snow-white beard, but he always drinks wine. You are a soldier and a warrior with a black beard, but you never drink. What's wrong?» [6, 512-513]. A gray beard is a universal symbol of wisdom and life experience. In most cultures, including Turkic, gray hair is associated with age and knowledge accumulated over a long life. Aksakals, as a rule, are depicted with gray beards, which emphasizes their role in society as bearers of wisdom and advisors. A gray beard is also a symbol of respect and honor. Elders with gray beards hold a special place in the community, and their words are listened to with special attention. They personify traditions and principles passed on from generation to generation. Of course, in this case, in addition to the white beard, it also acts as an indicator of Qutluĝ Xwāja's age. As for Muĝammad Sārbān, the color of his beard may indicate maturity and strength, but without the deep wisdom that is inherent in gray hair. This is typical for middle-aged characters who are at the top of their physical and intellectual form, but have not yet reached the level of elders.

In the Kazakh language there is a phrase «isting aq-qarası», literally «white and black», which means all the nuances and nature of the matter, including: 1) truth and lies; 2) explicit and hidden; 3) good and evil and so on. It is in these meanings that the names white (*aq*) and black (*qara*) are used in this sentence: «Ağarçi Qandahārnı berip edi, valı – *aq* qılsa, *qara* qılsa – Şāh Beg Arĝun qılır edi» [6, 347] = «Although he was given Kandahar, no matter what he did it was really Shah Beg Arghun

who did everything» [6, 346]. In this episode, Babur points out that the nominal ruler of Kandahar, Muḥammad-Ma`šūm Mīrẓā, was not the actual ruler. The author reports that Šāh Beg Arḡun had all the power in the region.

In traditional Turkic culture, the concepts of *aqsüyek* and *qara halıq* reflect the social division into upper and lower strata of society. These terms denote not only social and economic status, but also cultural, historical and tribal differences. It is in this semantics that a word derived from the word *qara* (black) – *qaraču* (commoner) is used: «Pādšāhlıqta qačan rāst kelgäy kim bir *qaraču* kişini özi bilä šarik qılğay?» [6, 353] = «When one is king how can it be right to make a subject a co-ruler?». In particular, in the text of «Baburnama» the word *kişi-qara* [6, 49] is often found, which means «common people», «rabble».

Qara also means the silhouette of one or a group of people, which is visible from afar: «Kün iki namāz arası bolğay edi kim Tambalning *qarası* Nawkand sarıdın paydā boldı» [6, 149] = «It was late afternoon when the outline of Tambal's troops could be seen in the irection of Nawkand» [6, 148], «Tüzdä yıraqdın bir *qara* köründi» [6, 233] = «On the plain, off in the distance, a mass of people could be seen» etc.

Among the Turks (especially the Kazakhs), whose main occupation is animal husbandry, the word *qara* is still used to this day in the meaning of “cattle”. In «Baburnama»: «Čerig eli saynı qazıp özläri va *kälä-qaralarığa* su aldılar» [6, 309] = «The soldiers dug in the dry riverbed and got water for themselves and their animals» [6, 308].

As we see from the examples, in Turkic languages the name of the color black is polysemantic and is determined by context.

The color black in various cultures and traditions signifies mourning for several reasons that have deep historical and cultural roots. Firstly, the color black is associated with night and darkness, symbolizing the end of life and death. Secondly, black is considered a modest and moderate color, which corresponds to the mood of mourning and respect for the deceased. Black is the traditional color of clothing for funeral rites in many cultures. Thus, the color black has become a symbol of mourning due to its deep historical and cultural significance, reflecting respect for the dead and expressing the grief and sadness of loved ones and society. As the great poet of the Kazakh people Abay said: «Bireuding kişisi ölse, qaralı – ol, qaza körgen juregi jaralı – ol» (when a person's loved one dies, he grieves and his heart is broken). In the text of the «Baburnama», the burial rite is called the *qara rasm* and it is indicated that the people participating in this rite come dressed in black: «*Qara rasmni* keltürgändin song aš va ta`ām faqir u masākīnğa tartılıp xatim va du`alar barganlarning arwāhığa qılıp köngüllärni alıp *qaralarını* salıp...» [6, 325] = «After performing the rites of mourning, distributing food to the poor and unfortunate, and praying for the souls of the departed, we pulled ourselves together and took off our black mourning» [6, 324]. In this case, *qaralarını sal-* «take off mourning clothes» also means «let go of sadness».

The significance of color semantics as a cultural component for each nation has a complex and diverse sacred system of meanings, interpretations, and becomes the embodiment of certain cultural values since this is due to historical and cultural, religious, climatic, environmental and other characteristics [13, 3].

The names of metals in Turkic languages were often associated with certain colors due to their visual features. This has to do with both the appearance of the metals and the symbolic meaning they carried in the culture. For example, the names of the colors white, red and black were used to denote currency, namely the material from which coins and other things are made (*aq* – silver, *qızıl* – gold, *qara* – copper): «Qandahār vilāyatını Nāşir Mīrẓāğa berdim. Xizānalarını dabı qılıp yüklöp çıkar maḥallda argtaqı xizānadın bir qitār tevā yüki *aq* tanka Nāşir Mīrẓā alıp qalıptur» [6, 449] = «I gave the province of Kandahar to Nasir Mirza. When the treasury was inventoried and loaded to go, Nasir Mirza took a camel train of silver tankas from the citadel treasury and kept them» [6, 448], «Jamī` salātın u xavānın u akābir u umarā ašdın burun *qızıldın aqdın qaradın* raxttın jinsdın saçıqlar kivürdilər» [6, 747] = «Before the meal, all the princes, khans, grandees and amirs brought in their gifts of gold, silver and copper coins, textiles and other goods» [6, 747]. Silver has a bright, shiny white color that is easily associated with purity and light. White color in Turkic culture is “a symbol

of holiness, purity, the upper world and light, happiness and luck, well-being and prosperity” [14, 268]. White (*aq*) is a natural color to describe this metal. The color white often symbolizes purity, holiness and nobility, which corresponds to the value of silver as a precious metal. Although copper in its pure form is reddish-brown in color, when oxidized it takes on a dark, almost black hue. This could lead to an association with the color black (*qara*). Also, the name black has the meaning «simple; not rich». Gold has a characteristic yellow-red hue, especially in bright light, which makes the association with the color red (*qızıl*) logical. With changing economic realities, at the moment these meanings are archaic, but they can be found in proverbs. For example, in the Kazakh language there is a saying: «Qızdın közi qızılда», as if «Girls look at gold», which means that women like gold jewelry. These associations show how the visual characteristics and cultural meanings of colors were used to describe different metals. This not only made it easier to identify metals, but also gave them additional symbolic meanings in society.

The names of colors were also recorded as part of these phraseological units: *aq kiyiz üstigä olturğuz-* [6, 21] «to proclaim khan», *qara tayaq qıl-* [6, 127] / *qızıl ayaq qara tayaq qıl-* [6, 129] «beat up», *yer bilä kökning arası* «between earth and sky» [6, 317.]. Let us note the names of words based on color names: *aq böz* «coarse calico» [6, 201], *aq üy* «white house/ government house» [6, 183]; *aq raxt* «white cloth» [6, 265], *aq keyik* «saiga» (Saiga tatarica) [6, 7], *aq buzak* «ibis» (Eudocimus albus) [6, 601]; *amān-qara* «Ungernia Victoris» [6, 607], *qara keyik* «kalahara» (one of the antelope species) [6, 591], *bağrıqara* «black-bellied sandgrouse» (Pterocles orientalis) [6, 101], *qara qaşuq* «black spoon» (the cutting material is nargil wood) [6, 613], *qara üzüm* «grape» (Vitis vinifera) [6, 609]; *qara yemiş* «common buckthorn» (Rhamnus) [6, 609], *qara yığaç* «ebony» [6, 187], *qara su* «ples» [6, 33]; *ala qarğa* «common raven» (Corvus corax) [6, 603]; *sarığ arğavān* «yellow Cercis» [6, 283], *sarığ quş* «golden oriole» (Oriolus oriolus); *qızıl gul* «rose» [6, 281], *qızıl keyik* «saiga» (Saiga tatarica mongolica) [6, 293], *qızıl arğavān* «red Cercis» [6, 283], *qızıl kaner* «hardy red» (Oleander) [6, 617], *qızılbaş* «Kizilbash» (Shī'ite military force) [6, 349]; *kök şıbaq* (one type of wormwood) [6, 297], *kök xaved* (one type of herbal) [6, 315].

As we can see, the names of colors are actively used in word formation. For example, if we take the word «deer», it refers to the semantic environment «wildfowl». PT **gejik*, Chagat. *kejik* «gazelle» (trans. Pers. *āhū*). We note that in East Turkestan gazelles are found only gazelle; therefore, when we see the translation «gazelle» in the Karakhanid and Chagatai monuments, it most likely means gazelle (*Gazella subgutturosa*). **Gejik*, as the names of artiodactyls, are often used with qualifiers – color designations that differentiate the species of the animal, for example, Kirg. *kızıl kiyik* «females and males of roe deer»; «capricorn», *boz kiyik* «capricorn; mountain goat; females and males of saiga and gazelle», *ak kiyik* «females and males of mountain sheep»; *ak kiyik* «saiga»; cond. «deer»; cond. *sar kiyik* «saiga» [15, 141-144].

The Baburnama uses color symbolism to convey different meanings and emotions, reflecting both the cultural context of the time and Babur’s personal experiences. Here are some common features of color symbolism in the text (look at the second table).

Table №2. Characteristics of the use of color names

| Characteristic | Description |
|----------------------------|--|
| Emotional Expression | Colors in the «Baburnama» often symbolize different emotional states. For example, bright and warm colors can represent joy and prosperity, while darker or muted colors can indicate sadness or hardship. |
| Social Status and Identity | Colors can reflect social status or identity. Bright and saturated colors can be associated with royalty and wealth, while muted or dark |

| | |
|-------------------------|--|
| | colors can be associated with commoners or less favorable conditions. |
| Cultural Significance | The meanings of colors in the «Baburnama» are deeply rooted in the cultural and ethnic context of the period. Symbolism can reveal insights into the values and beliefs of the time, as well as how color perception varies across cultures. |
| Symbolic representation | Colors are used symbolically to represent broader concepts such as strength, purity, danger, or peace. This use of color helps to enrich the narrative and provide deeper layers of meaning. |

CONCLUSION

As we see, language is not only a set of elements of a sign system, but also means their functioning in speech, entering into semantic connections and actualization as a result of interaction with each other. It is in word combinations that the connection between consciousness and the structure of language is most clearly realized. The interaction of a person and the reality surrounding him gives impetus to the process of its cognition and evaluation, creates a holistic vision of the world, the basis of the people's value system and forms its mentality.

In conclusion, the study of color vocabulary in the «Baburnama» reveals the depth and complexity of Zahīr ud-Dīn Muhammad Babur's descriptive artistry. By identifying and analyzing 16 specific color names within the text, the research highlights how Babur used colors not only to depict the physical world but also to convey a rich tapestry of symbolic and emotional meanings. This nuanced use of color enriches the text's descriptive power, offering valuable insights into the cultural and historical context of the 16th century. The findings underscore the significance of color in reflecting the aesthetics and worldview of the time, thereby enhancing our understanding of Babur's literary techniques and the broader cultural landscape. This study contributes significantly to the exploration of the Baburnama's lexical and stylistic characteristics, providing a deeper appreciation of its artistic and historical value.

Color is a multifaceted and complex category of reality, which manifests itself in its own way in every aspect of human activity. The peculiarity of color as a complex phenomenon is that it is rich in symbols. It is possible to distinguish various layers of color symbolism: cultural, philosophical, religious, etc. In language, color is represented by color designations, the semantics of which, in turn, is also symbolically saturated. The study of the symbolic component of the semantics of color names seems relevant and promising, since it allows us to see what is hidden in color: a person puts something more into color words than just a color designation. This means that a linguistic symbol brings us closer to understanding the processes of consciousness and linguistic consciousness, as well as to understanding their interaction and relationship.

Color terms in Turkic languages, including Chagatai, are polysemantic and can have different meanings depending on the context. This makes the analysis of color terms complex, but at the same time interesting and multifaceted. For example, black can mean not only color, but also social status, sadness, strength, or even animals.

Babur's vocabulary also reflects his cultural background and education. The «Baburnama» contains influences from Turkic, Persian and Arabic cultures, enriching the text with a variety of words and terms. Babur uses this richness of language to convey subtle nuances of his experiences and perceptions of the world.

In the Turkic worldview, the color black had significant symbolic significance and was often associated with the concept of plurality or majority. This is due to several cultural and historical factors. Black can be associated with size and power. In the Turkic culture, as in some other cultures, black can symbolize scale, strength and power, which may explain its connection with the concept of plurality. Black in nature is often associated with evening time, darkness and the night sky, which can be perceived as endless and multifaceted. These natural associations may have strengthened the connection of black with the concept of plurality and infinity. These factors together formed the idea of black as a symbol of plurality or majority in the Turkic worldview.

Overall, color in Baburnama serves not only as a descriptive tool but also as a way to express and explore cultural values and personal experiences.

Analysis of the use of color terms in «Baburnama» allows us to draw several important conclusions about the role and meaning of colors in the culture and literature of Central Asia during the reign of Babur, as well as about the linguistic features of that time.

Babur pays considerable attention to the description of natural phenomena and the environment, using colors to create accurate and detailed images. Color descriptions of nature help the reader visualize landscapes, plants and animals, which makes the text more visual and closer to reality. Such descriptions also demonstrate Babur's deep connection with nature and his ability to convey its beauty and diversity.

The colors in «Baburnama» have not only a literal but also a symbolic meaning. Babur uses colors to create symbols and metaphors that help better understand his worldview and the cultural aspects of his time. For example, white can symbolize purity and holiness, black – sadness and mourning, red – wealth and luxury. This allows for a deeper understanding of the cultural and religious associations associated with different colors. For example, among the adjectives denoting color, the adjective *qara* "black" occupies a special place among almost all peoples of the world as, first of all, a symbol of mourning and death. When a loved one dies, people wear black clothes; when a prominent political figure dies, a black flag is hung out. It is this adjective that evokes a large number of associations and therefore is capable of conveying many features of an object or phenomenon.

The use of color terms in «Baburnama» also reflects the social and cultural contexts of the time. For example, color combinations may indicate social status, occupation, or membership in a particular group. This is evident from descriptions of the clothing, appearance and behavior of historical figures, where colors play an important role in their characterization and creation of images.

In conclusion, Babur's meticulous use of color names in the "Baburnama" not only enriches his narrative but also provides insights into the linguistic evolution and cultural significance of color terminology in Turkic languages. His blend of literal and figurative usage underscores the versatility and expressive power of these words, showcasing their ability to convey both tangible qualities and abstract concepts. By examining Babur's writings through this lens, we gain a deeper appreciation for how color names shape perceptions and narratives in historical and literary contexts.

Overall, the analysis of color terms in Baburnama allows for a deeper understanding of the cultural, historical and linguistic aspects of that era, as well as the role and meaning of colors in literature and society. These findings may be useful for further research in the fields of literary studies, cultural studies and linguistics.

Thus, the use of color names and shades in the Baburnama and other texts can be multi-layered, conveying not only visual images but also deep emotional and cultural meanings.

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Түс атауларының «Бабырнамада» қолданылу сипаты

Ә.Қ. Таңсықбай¹, Қ.К. Кенжалин¹, А.В. Дыбо²

¹Л.Н. Гумилев атындағы Еуразия ұлттық университеті, Астана, 010000, Қазақстан Республикасы

²РҒА Тіл білімі институты, Мәскеу, 125009, Ресей

XVI ғасырда Захириддин Мұхаммед Бабыр шағатай тілінде жазып қалдырған «Бабырнама» өмірбаяндық еңбегі – түркі әлемі және жалпы әлем үшін аса маңызды тарихи-әдеби жазба ескерткіштерінің бірі. Бұл мақалада аталған шығармадағы түр-түс атаулары қарастырылады. Лексикалық талдау нәтижесінде жазба ескерткіште 16 түс атауы тіркелгені анықталған. Атап айтқанда: aq, ala, qara, sarıǵ, yaşıl, qızıl, kök, qonqar, mällä, kälä, zard, sabz, nılā, sūsānī, banafş, řiřī. Бұл лексемалардың мағыналарын анықтау арқылы олардың қолданылу сипаты айқындалады. Семантикалық талдау нәтежелері Бабырдың түс атауларын тура мағынамен қатар ауыспалы мағынада қолданғанын көрсетеді. Бұл жайт

автордың көркемдік тәсілдері туралы түсінігімізді кеңейтіп қана қоймай, сонымен қатар олардың мәдени және тарихи мәнін ашады. Зерттеу нәтижелері «Бабырнамадағы» түр-түс атауларының сол дәуірдің дүниетанымына қатысты мәлімет бере отыра, Бабырдың тілдік бейнелеу өнерінен сыр шертеді. Бұл зерттеу жазба ескерткішінің лексикалық және стильдік ерекшеліктерін зерттеуге үлес қосады деген үміттеміз.

Кілт сөздер: Бабырнама, түс атаулары, лексика, семантика, стилистика, шағатай тілі.

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Характеристика употребления цветоназваний в «Бабурнаме»

А.К. Тансыкбай¹, К.К. Кенжалин¹, А.В. Дыбо²

¹Евразийский национальный университет имени Л.Н. Гумилева, Астана, 010000, Республика Казахстан

²Институт языкознания РАН, Москва, 125009, Россия

Одним из важнейших историко-литературных текстов для тюркского мира и мира в целом является автобиографическое произведение Захириддина Мухаммада Бабурнаме «Бабурнаме», написанное в XVI веке на чагатайском языке. В данной статье исследуется лексика цветов и оттенков. В результате лексического анализа установлено, что в письменном памятнике зафиксировано 16 цветоназваний, а именно: aq, ala, qara, sarıǵ, yaşıl, qızıl, kök, qonqar, mällä, kälä, zard, sabz, nılä, süsanı, bapafş, řıřı. Анализ углубляется в функциональные аспекты этих лексем путем изучения их значений. Семантический анализ показывает, что Бабур использовал цветоназвания в различных значениях. Такой подход не только расширяет наше представление о художественных приемах автора, но и освещает их культурно-историческую значимость. Результаты дают представления о том, как цветовая лексика в «Бабурнаме» усиливает свои описательные возможности, предлагая понимание эстетики и мировоззрения того времени. Авторы надеются, что исследование в данном направлении внесет вклад в изучение лексических и стилистических особенностей текста.

Ключевые слова: Бабурнаме, цветоназвания, лексика, семантика, стилистика, чагатайский язык.

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