

## THE EXPRESSION OF GREEN SEMANTIC METAPHORS IN UTKIR RAHMAT'S CREATIVITY

Feruza Olimovna Maxammatova,

Independent researcher at the Institute of Languages and Cultures of Central  
Asian People, Sharof Rashidov Samarkand State University

ORCID iD 0009-0005-5891-802X

feruzaolimovna0105@gmail.com

**Abstract:** In this article, “Dilroz,” by O‘tkir Rahmat, In the poems presented in the “Shaffof lahza” collections, the processes by which color-denoting lexemes generate metaphor in poetic discourse are examined semantically and stylistically. The theory of denotative meaning extension is theoretically grounded. The poet's skill in creating epithetical metaphors from the color green is analyzed using his poems as examples.

**Keywords:** metaphor, epithetical metaphor, connotative meaning, denotative meaning, poetic speech, sema, lexeme.

In the communication process, artistic figurative devices have a distinctive role in providing listeners or readers with information about real-life processes. In literary texts, in poetic texts, and in the process of speech communication, we make extensive use of metaphors, one of the means of artistic depiction. It is known that calling one thing by another word based on their similarity serves as a metaphor, that is, a figurative transfer of meaning. A thing takes its name from another thing that has similar properties—its shape, movement, color, size, and so on—based on a shared characteristic. When, by means of metaphor, the meaning of one word is transferred to another, the concept of a characteristic common to those objects is preserved. For example: when one speaks of a person with an iron will, it is meant that the person's will is as hard and strong as iron. [2, p. 100]

The linguist Andrey Bely, who expressed his views on the phenomenon of metaphor in our language, defined metaphor as “the completed form of comparison of signs” [1, 78], while Sh. Maxmaraimova, who has studied metaphors from an anthropocentric perspective, emphasizes that they serve to shape the lexical signifier of the invisible realm associated with the human psyche, which expresses human essence. [5, p. 220]

Metaphor helps us express the world around us, object shapes, natural phenomena, and emotions more precisely, vividly, and descriptively. Russian linguist G. Paul notes that “Metaphors are, in fact, one of the most important means of naming things and concepts that have no name.” However, the use of this device is not limited to that need alone; it

arises from a human inclination toward figurative expression and from an innate, natural drive to rename even named things metaphorically," he emphasizes. [6,144.]

To convey to a conversational partner a part of an object, the speed of a situation, the sounds of natural phenomena, and human emotional feelings, it is, of course, necessary to express them in words. In such cases, the semantic extension of a given lexeme—as a result of the development of the human mind—means that the semantic features of one lexeme come to serve the designation of another. This designation is expressed through word classes.

In linguistics, adjectives, nouns, adverbs, participles, gerunds, and onomatopoeic words explain the signifier meaning: “beautiful smile” (adjective + noun), “iron gate” (noun + noun), “broken hand” (participle + noun), “friendly meeting” (adverb + noun). In the examples given, the concrete attribute of things and events is expressed. In a figurative sense, that is, based on metaphor, it conveys symbolic, psychological, or abstract attributes. In its literal sense, the direct meaning ( a sweet apple) prevails, while in its figurative sense, the connotative meaning ( a sweet talk) takes precedence, depending on the context. As a result, polysemy arises. [4, p. 464]

In Uzbek poetry, word classes that convey signs not only represent a specific characteristic of an object or event but also reveal their stylistic possibilities. Through these possibilities, the poem's power of impact and expressive scope are enhanced. Abstract concepts in the human mind are clarified through metaphors. This also reveals the creator's mastery in word choice. By using the language's boundless possibilities in a work and elevating them to an art form, each writer or poet develops a distinctive style.

Renowned poet Utkir Rahmat is a talented creator who has discovered the distinctive stylistic possibilities of linguistic units in modern Uzbek poetry, particularly in his ability to forge new metaphorical imagery from signifying words. In his poems, the poet has shown that signifying words are not merely a descriptive device, but an art that helps to clarify abstract concepts.

The formation of metaphors by color-expressing words:

Color-denoting words are the most active semantic units in our language, not only representing the attributes of animate and inanimate objects but also enabling the expression of abstract concepts, social ideas, and aesthetic notions.

As if the garden braved the rain,

In emerald dreams the leaves remain.

A place for songs they seem to find,

And birds arrive on wings of wind

The green color, which imparts a sense of peace, holds its own place in people's lives. This color, which symbolizes the spring season, is defined in the Explanatory

Dictionary of the Uzbek Language as a shade between greenish-yellow and blue, having the color of a leaf or grass. [7, 127] In the dictionary, the lexeme “green” is given the meaning “dominant.” In this line, the leaves that have survived the hail are dreaming of a lush green. A dream is a subjective psychic phenomenon or process that occurs during sleep; it is the images or things seen in sleep. [7, 215] This is a psychological phenomenon inherent to humans. The poet transfers this phenomenon to the leaves that have survived the storms.

In the phrase “deep green dreams,” ‘yam’ functions as an adjective expressing the green color sememe, while “deep green” represents an intensified form of the sign. Phonetically, the change in the first syllable has produced an augmented form of the signifier, providing poetic expressiveness. The compound “deep green dreams” is a descriptive device in linguistics that represents an epithet-based metaphor. In this compound, the lexeme “green” extends its denotative meaning to convey semas such as hope, dream, and renewal. This compound is a new figurative metaphor that, in context, has formed a distinctive semantic layer.

I long to stroke your hair, O willow fair,  
What stirs within your heart in moments green and rare?  
Perhaps you feel a trembling heartbeat deep inside,  
And suddenly bow down, with words you cannot hide...

In the following verses included in the “Transparent Moment” collection by the pen of Utkir Rahmat, the lexeme “deep green” in the epithet-laden metaphor is not semantically a color-denoting signifier but rather, from a stylistic standpoint, conveys the sense of youthful vigor and innocent childhood, symbolically conveys the concept of “life.

Through the lexeme denoting the color green, the creator has created an entirely new metaphorical image in other verses:

You’ve taken roads so distant, far away,  
O gentle Spring, cast all your charms my way.  
I wait for you with longing in my sight,  
Draw me into your arms of green delight.

In this line, the author uses a metaphorical phrase with the epithet “green liver.” The lexeme “liver,” when described as green, has its meaning expanded to convey the sense of affection that expresses human emotion. The lexeme “bag’ir,” in its literal sense, denotes a part of the human body; in a figurative sense, it conveys notions of space and the ocean. By combining these lexical units, the concept of a loving ocean is created, and both components give rise to a figurative meaning. The author expresses the word

“spring” not in the sense of a season of the year but as a symbol of the beloved. By equating the lexicon of spring with that of the beloved, the creator intends to convey beauty and vitality to the reader.

In Utkir Rahmat's poetry, by departing from the literal meaning of the color green, he creates a poetic figure that illustrates abstract concepts in a figurative form. In his poetic context, the poet repeatedly turns to the lexeme “green” and generates unexpected new epithetical metaphors. For example, the leaves and autumn foliage are draped in a blue-tinged green blanket, the seasons have returned once more, and in the desert a green “work” has risen. green dream, green cloak. Through these epithetical metaphors, the poet's cognitive realm—and his ability to evoke the world's landscapes in words—is revealed in his skillful use of the language's lexicon. Sharply, “Rahmat” has been able to employ the lexicon—and even the grammatical means of the language—at an artistic level; for example, “the world turned green,” “greenery” gave the eyes longing. Through the formation of the verb “became green” from the adjective ‘green’ and the abstract noun “greenary” from the same root, the poet skillfully demonstrates the role of the productive suffix in heightening the poem's aesthetic pleasure.

We can witness that the creator, alongside the lexeme “green,” has also discovered distinctive shifts in the lexeme “sabza,” (greenery) understood as its synonym, for example:

This heart is green like tender grass,  
Come, see the field where soft winds pass.  
Buds of hope have gently grown,  
Till gardens bloom in colors shown.  
Our mother—Eve, the ancient grace,  
May bless this world, this blooming place.  
Our father—Adam, first of all,  
Made it a home, a sacred call.

Sabza – in the “Explanatory Dictionary of the Uzbek Language” it is used to mean green, emerald-colored, and is said to be applied to fresh grass and turf. [7,409]. In the “Explanatory Dictionary of Synonyms of the Uzbek Language,” the lexemes ‘green’ and “sabza”(greenery) are explained as a synonymic pair. [11]. In I. Rahmonaliyeva's study, it is noted that sabzirang today, as a result of semantic shift, means dark yellow, while in classical literature it expressed the meaning of green, with words like “xazrorang,” “axzar,” “sabzorang” – all of which are its synonyms – is noted [3, p. 28].

In this poem by the pen of the sharp-witted Rahmat, the lexeme sabza has, in its dominant sense, expanded to apply to the heart, linking it with the color of nature and

conveying the meaning of a heart full of dreams. Elsewhere, we witness the lexeme sabza being used in yet another sense.

I waited long for you to come,  
When snowdrops rose, so frail, so young.  
In nature secrets lay concealed,  
To her alone are truths revealed.  
Before your face could yet appear,  
The snow set out upon its sphere.  
The tender grass, in early bloom,  
Was wrapped as in a white kerchief's plume.

In the poem's text, the protagonist eagerly awaits spring; the emergence of the snowdrop and the distinctive features of the season influence the human psyche. During this period, the emergence of a springtime mood is expressed through the lexeme sabza. The lexeme sabza is characteristic of the artistic style, used in poetry to exert an aesthetic influence on the reader. It serves to enhance the poem's impact. In the quoted line, the combination of “sabza urgan maysalar” is meant to convey to the reader the hope and dreams that have arisen in the creator's heart.

The use of the word “green” across various semantic fields, with each use revealing new nuances of meaning, is a unique example of the artist's literary mastery.

In conclusion, sign-denoting metaphors are one of the primary means of demonstrating the semantic and stylistic richness of our lexicon. Through this device, one's cognitive world, attitude toward objective reality, and aesthetic taste are revealed. These aesthetically pleasing metaphors demonstrate the writer's talent for giving words imagery. In analyzing the signifying shifts employed in O'tkir Rahmat's work, we observed the semantic and stylistic expression of the green semantic lexeme through color-expressing metaphors. In the poems included in the collections “Dilroz” and “Shaffov Lahzalar,” the various stylistic possibilities of the green semantic lexeme were analyzed using the poem context as an example. In color poetics, green represents nature. O'tkir Rahmat's cognitive world perceives the color green as dreams, hope, rebirth, the beloved, the kind ocean, and the gardens created by humans as examples of green “works.” Lexemes associated with the green sememe have produced metaphorical epithets in the poet's verses. In the selected collections, it was observed that the synonym “sabzarang” became the most current variant of the word “green.”

In our upcoming articles, we will reflect on the poetics of other colors expressed in O'tkir Rahmat's poems.



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