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SYMBOLIC INTERPRETATION OF COLORS

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ABSTRACT

This article discusses the historical basis of the creation of symbolic images associated with color in Uzbek literature, the role of the people in oral art, its role. Symbolic images associated with color serve to enhance the art, charm and influence of Uzbek folk proverbs. In folklore, color symbols have been explored using examples as a means of expressing ideas clearly, succinctly, and figuratively.

KEYWORDS: *Folklore, Symbols, Color Symbols, Folk Proverbs.*

INTRODUCTION

Art, especially poetry, has evolved from time immemorial in connection with symbolism. Therefore, it is difficult to imagine the poetic image, its essence, the content and idea of the poetic work without symbols. Especially in recent years in the unprecedented development of art in Uzbek poetry "blood of poetry" [Parandovsky Ya. Alchemy Slova.-M., 1972.-208.] One of the means of creating an image is the importance of the place of symbols.

Symbolism, especially color-related symbols, is the most ancient means of artistic thinking. z tarovati serves to reflect with its splendor. Because the use of poetic symbols, their appropriate and skillful use allows each artist to express the spirit of the time, the dreams of the people, human experiences in a concise, meaningful and impressive form. The connection of the symbolic image with color, on the other hand, serves to make the artistic expression deeper and more impressive, to arouse in the fans of poetry the extraordinary wonder and delight that the poet expects. The study of symbols is relevant on the one hand, as it reveals the essence of this magical creature, on the other hand, it reveals the power of its influence on the psyche of our time. Before discussing the symbolic images associated with color, it is necessary to briefly

dwell on what a symbol is in general, its place in human life, and the role it plays in a work of art.

What is a symbol? What is its essence? These questions have been posed to the people since the time of Aristotle, and since then, every scientist has been able to answer this question with great power. rather than expressing, but rather expressing our understanding by generalizing existing views about the symbol.

Symbolism, in the broadest sense, is an image created through live observation of an event. Based on this, it can be said that a symbol is a reflection of an event. By its very nature, a symbol is a specific generalization of an event, referring to the sole object of what it represents. As the well-known Russian philosopher AF Losev noted, a symbol is a symbol of something, but any content and essence cannot be a symbol of something. [Losev AF Logika symbol.-M., 1991.-P.258.] The conclusion to be drawn from this is that the essence of any content of an object cannot be its symbol. In order for the meaning and essence of an object to become a symbol, they must be re-perceived in a specific way, raised to a level that is universally accepted by the majority on a certain conditional basis. In order for the content of an object to become a symbol and for the generalization to rise to such a large scale, it must have many semantic horizons. consists of a view that represents an idea. For this reason, the symbol is not clearly and well defined in any scientific, journalistic, or encyclopedic or dictionary of industry terms. Because the symbol is so complex, so multifaceted, that it is impossible to cover all its features in one arithmetic. This is probably why in almost all dictionaries the term "symbol" is interpreted in two different ways.

1. In a narrow sense, the term refers to special symbols used in the natural, philosophical sciences, as well as in the practical life of man. For example, "x" (x) or "y" (igrek), all the signs in the rules of the road, state emblems and h, k.

2. In a broad sense, the term "symbol" encompasses the concept of image in all forms of art with all its complex aspects. [See: Philosophical Encyclopedic Dictionary, -M., 1983.-P.607-608.] B In order to understand the essence of the artistic symbol and its role in the poem, it is necessary to know the conditionality of the artistic movement in the nature of the symbol, the logical basis of the symbol, as well as the historical and national features. As noted by Ri, if artistic conditionality provides emotional arousal in the symbol, the logical basis allows to find the exaggerated meaning in it. [Sharopov A. Worlds within the worlds.-1978.70-71 pages] In correctly defining the logical basis The past and the beliefs of each nation play an important role. The logical basis of the symbol has a very complex nature, and its definition depends on the artistic symbolic image. It depends on the accuracy and the poet's ability to understand art. Because the artistic symbol moves the image. In the process of movement, the image shows its colorful edges.

There is no nation in the world that has not created masterpieces of wisdom, has not expressed its religious beliefs in them, and has not been nurtured for centuries like the apple of an eye. "Proverbs appear in the upper stages of primitive culture and have the character of living for a long time." Symbols that have become clear and obvious to many in the development of human artistic thought are widely used as a means of expressing thought clearly, succinctly, figuratively. One of such genres is folk proverbs. Color symbols play an important role in folk proverbs, which are an encyclopedia of exemplary ideas that have been confirmed thousands of times in

the centuries-old experience of the people. Of course, there are many symbols associated with different symbols in folk proverbs. It is impossible to dwell on all of them. Therefore, we will comment on some of them below.

G.Vemberi, a well-known European orientalist, visited our country in the second half of the last century and wrote when he returned; „ In Central Asia, which has long been a land of poetic sentiments, young lovers, priests and aristocrats, who fell in love with each other, are equally interested in all poetic works... Proverbs can be found both in written literature and in live speech, both in the palaces of the dead and in the nomadic pastures.

The antiquity of color-related symbols is explained by the fact that they originated in connection with the beliefs of primitive man. Because the human mind still did not have the ability to create complex abstract concepts, it sought to symbolize simple empirical concepts. and distinguished the darkness. During the day he did not have any difficulty in hunting or fighting with others. The reason is that he was able to see his surroundings well, to fully understand the geographical structure of his place. In the darkness of the night, the opposite was true and he suffered a lot. That is why it is dark. He was afraid of death, and this fear led to the formation of black in his mind as a symbol of evil and horror. Light was embodied in white as goodness, comfort, and prosperity. The color of blood in people and animals killed in hunting or war. because it is red, this color was formed as a symbol of war, sacrifice.

In ancient times, the gods lived in heaven, and the idea that people's souls and souls were given to the will of these gods formed the color blue as a divine symbol. Blue is a divine color, as well as a force that unites the souls and souls of all the dead. It is clear from the above considerations that white, black, blue, red , the colors green and yellow were symbolized much earlier than other symbols associated with color as the most ancient religious notions. Even today, these colors have fully retained their religious essence. That is why the symbols associated with these colors are often used in art.

In Uzbek folk proverbs, black is used as a symbol of evil. Because, as mentioned above, this color has always been a symbol of evil and horror in the minds of the people. said But the figurative representation of the image of the bad man in black gave the article expressiveness, impact, conciseness, and conciseness. This is a concept that contradicts the spiritual and moral norms of our black-faced people. This concept is used as a poetic symbol in folklore. Therefore, in the article "The face that is separated from the people will be black", the face serves as a symbol of blackness, humiliation, inferiority. In folk proverbs, not only words that express color, but also other words become symbolic by obtaining color identifiers. For example, the word "earth" refers to the earth that provides food for all and carries the whole being on its shoulders. But before that word, the symbolic meaning of the scientist was created by quoting the color identifier "Black". The black color in the proverb "Be a land, if you are not a land, be a black land" and the symbolic images identified by this color have played an important role in concisely, effectively and figuratively expressing the wise, exemplary ideas of the people. All of them are led by the ancient ideas and views of the people associated with black. The fact that this color and imagination are equally understandable to all allowed the article to turn this color into an artistic image. The symbolic image serves to enhance the artistry, attractiveness and impact of the work.

One such color is white. This color symbolizes goodness, purity, elegance and youth. In Uzbek folk proverbs there are many symbolic images in white. They serve to summarize the content of the proverb. It is very rare in folklore that white is a special symbol. Because in many places this color is a determinant of something or an event. For example: "A white dog is a black dog, anyway a dog". The meaning of the compound symbol in this proverb is that all bad people have bad meanings. In such symbols, the core, that is, the defining meaning, is assigned to the dog. Therefore, the dog symbol in the proverb means a bad person. White and black do not matter in the article. That is why the symbols of the white dog and the black dog are not the black and white of the bad man in the article, because they all conclude that they are bad. In the following article, the color white symbolizes independently: "If you want my face to be white, do the right thing. The white face is the ancient symbol of goodness, peace, righteousness, not to be ashamed." Thus, the fact that the color white is a symbol in a particular case goes back to the ancient notions of the people about this color.

There is one more thing to note here. The ancient use of white as a symbol of goodness is due to the fact that some of the things in white are useful to man. For example, milk has long been known to be beneficial to humans. That is why people did not always say milk, but made a word from the category of adjectives that describe its color. As a result, the word that describes the quality of color has become a word that directly expresses the white thing itself. Because no is understood in the same way for all, the word serves as a symbol associated with color. For example, "Where there is whiteness, there is no pain." White milk is a word based on a white symbol meaning yoghurt. This word symbolizes that the patient should not drink milk and yoghurt in order not to get sick, that is, he should always consume milk and yoghurt. represents bread.

So, in Uzbek folk proverbs there are many symbols associated with the color white, and the meanings of all of them have long been associated with the meaning of this color, such as kindness, serenity, correctness, health, light. goes to mean.

The symbol of red is also common in Uzbek folklore. This symbol of color is also associated with the ancient cosmogonic views of the people. hemorrhage area. Later, redness became a symbol of both negative and positive meanings on the basis of dual (two different) views. As a symbol of negative meaning consists of war, bloodshed, etc., as a positive symbol, folklorist Sh. Turdimov As noted in the settings, it means such things as warmth, girl (woman), love, gold, wealth.

In the following article, the color red symbolizes love: "Girls fly to the red, the merchant - to the money."

In this article, the greed of girls for love is compared to the greed of a merchant for money and wealth. Indeed, grown-up girls fly to guys to express their love and admiration for them. This characteristic of young inexperienced girls is represented figuratively by the likeness of the merchants to the thirst for money. The "red" symbol played an important role in the clear and concise expression of the proverb.

In the following article, the color red is used to mean gold. "The red cup will lead Khidr astray." The proverb clearly and succinctly states that no one, not even a saint, has a human head in the face of a human trap. Therefore, while Khidr is a universal symbol, red is a symbol of money,

wealth and gold. Various variants of the proverb are used, such as “Kizil khizni aynitar”, “Kizil korsa, khizir ozar”, “Kizildan qazi da uyalar”.

In addition, in folklore, the color yellow is also used as a symbol of separation, need for something, illness, longing.

In folklore, the symbol of color is very ancient and very clearly used. In addition, it can be seen that the color symbols in folk proverbs are associated with the ancient religious beliefs of the people.

This means that, as they say, “Shortness is the sister of talent” (APChekhov), symbolic images associated with color can not only provide the leading condition of the small genre - brevity, but also serve to expand its "field of activity" and prolong its life. does.

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