



# MODERN ASPECTS OF ECONOMIC AND SOCIAL SUSTAINABLE DEVELOPMENT

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## REPRESENTATION OF COLOR SYMBOLISM IN ENGLISH AND UZBEK FAIRY TALES

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**Abstract** - Colorism words in Uzbek and English play an important role in creating and revealing a character's image. They carry culturally significant information about a certain people, help to show the relationship of a person in society, to see the national and cultural characteristics of both societies. Within the framework of an artistic text, color can not only convey external portrait characteristics, but also indicate the mental world and physical state of a person.

**Key words:** national and cultural characteristics, artistic text, color, literary text, phraseological units, proverbs, sayings.

### I. Introduction

The central place in the space of the artistic world is occupied by the so-called concepts. As a result of the interaction of concepts, the conceptualization of a literary text occurs. Functioning at the level of concepts, color designations create a concept phone and an individual author's concept sphere. The concept phone includes color in its literal meaning (the lexical-semantic structure of color adjectives, phraseological units, proverbs and sayings), as well as stable connotations recorded in phraseology.

Color-cognitotype of appearance is a system of representing human knowledge based on stereotypical ideas about a person's appearance in a particular society. Thus, in the works of English writers there is a tendency to depict representatives of the English nation, the "true" Englishmen, as fair-haired (barley - white, fairy white, etc.) and blue-eyed or gray-eyed (blue eyes, grey-blue eyes, etc.).

### II. Main part

A feature of Uzbek and English works of art when creating a cognitotype of appearance is the identification of socially differentiating features in it (color of hands, clothes).

Thus, delicate, pastel colors of women's clothing are a sign of high material and social status, and bright, colorful, flashy clothing is the clothing of representatives of the middle and lower strata of society. Interestingly, black clothing has a double meaning. On the one hand, black is the color of mourning, so black clothes are associated with mourning, sadness, and the loss of loved ones. On the



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other hand, black is festive, solemn, official, therefore the black color of a men's suit and women's dress at official receptions is generally accepted.

Color can convey the unique character and actions of a character. For example, red hair is consistently associated in the linguistic consciousness of Uzbeks and English with unusual behavior.

Color is not a constant, universal mode. Color fashion is changeable, it depends on the development of society. In Uzbek and English works of art there is a tendency to consider a person as a representative of a certain social class. The color characteristics of the hero's clothing also determine his position in society.

When studying the color terms of the Uzbek and English languages, significant areas of overlap were noted in the worldview of both peoples, which is associated with belonging to a single European language group, with the existence of a number of general cultural values. Individual characteristics characteristic only of the Uzbek or only English people were also noted, recorded in the works of art of authors who subtly sense the ability to convey the national, cultural, social characteristics of a person through color designations.

Language, as the most important means of human communication, as a means of exchanging thoughts, exists in society, and the entire life of society is closely connected with language. Informativeness and content are those essential properties of a linguistic sign that underlie its cumulative function. It is in this function that language acts as a connecting link between generations, serves as a “storage” and a means of transmitting extra-linguistic collective experience. Language always remains a constant participant in changing all aspects of human life and activity without exception. It is closely connected with culture and is unthinkable outside of it, just as culture is unthinkable without language. Mutually reflecting, reinforcing and complementing each other, they create a linguistic picture of the world, which largely determines the norms of behavior and human relationships in the world. The linguistic picture of the world is a set of generalized human knowledge about the world, presented in language, collected into a whole and helping a person in his further perception and knowledge of the world. When studying the linguistic picture of the world, concepts that serve as the key to a broader understanding of the cultural and historical meanings of the corresponding reality are of great importance. A concept is something “through which a person himself enters into culture, and in some cases influences it.”

Language, with the help of concepts, consolidates realities, abstract concepts characteristic of a given people, which owe their existence to the specific conditions of labor and cultural life, and historical development.

Color designations, conceptualized in language, represent the essential properties of phenomena and objects and images of the world that underlie the human worldview. Since perceived sensations can be conceptualized in different ways, different color concepts are embodied in different languages, and, for example, the color blue is associated in Uzbek with dreams, with hopes (blue dreams, blue flower).

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In English, blue is the color of melancholy, panic, negative emotions (blue joke, blue frank, to feel blue, out of blue).

Color concepts associated with cultural and social traditions acquire a certain national connotation in the language. For example, in the last century in Victorian England it was indecent to pronounce words such as breast, leg, even when talking about chicken, so the combinations black meat and white meat appeared.

Color terms are formed according to morphological, semantic, stylistic, word-formation rules and patterns, and are included in the class of adjectives, the primary functions of which are nominative, identifying and differentiating. Recognition of the lexical meaning of adjectives of color allows us to say that this is a large and diversely organized group of words, in the structure of which the names of “main” and “peripheral” colors are distinguished.

At the lexical-semantic level, the adjective color additionally develops figurative and symbolic meanings, which are verbalized in phraseological units. An important feature of phraseological units with adjectives of color is the expressive or emotive function, as well as situationally and modality. When analyzing the functioning of phraseological units with adjectives oq/white, qora/black, qizil/red, yashil/green, sariq/yellow, ko’k/blue, kulrang/grey, malla/brown, which form a significant layer of phraseology in both languages criteria were identified for the selection and study of color terms - non-derivativeness, free compatibility, their constant, “living” functioning in phraseological dictionaries of the Uzbek and English languages. When considering phraseological units with color adjectives, phraseological units with incremental meanings common to both languages are identified, the first place among which is occupied by the adjective black -11, followed by frequency by white - 10, red - 7, green - 5, blue / cyan - 7, yellow - 4, gray - 3, brown - 0.

In both languages, in addition, there are phraseological units that differ in the implementation of national-cultural incremental meanings, reflecting the peculiarities of the mentality, psychology and culture of peoples. Each national language has its own original phraseology, that is, its own stock of phraseological units that implement the national-cultural increments of their constituent components.

### III. Conclusion

In a literary text, color designations are regularly conceptualized units that create a concept phone and the individual author’s concept sphere of the work. Color designations are capable of creating a color “cogniotype of appearance”, which mainly reflects the national and individual preferences of the writer. When studying the color terms of Uzbek and English artistic works, significant areas of overlap were identified in the worldview of both peoples, which is associated with belonging to a single Indo-European language group, with the existence of a number of general cultural values.

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In further research, one should turn to the consideration of the changes that occurred in the “color” picture of the world of the Uzbeks and the British at the end - beginning of the centuries, for which we should involve the stable units that have emerged recently (from the press, advertising, films), as well as literary texts.

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