



Research Article

COLORFUL NATIONAL AND CULTURAL UNITS IN POETRY TEXTS

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ABSTRACT

This article discusses the features of color in the cultural life of the people, its customs, the use of color words in the poems of modern Fergana poets.

KEYWORDS

Color, human psyche, symbol, means of image, national spirit, ethnolinguistics.

INTRODUCTION

Colors are closely connected with the socio-cultural life, customs, rituals, ancient views of a nation. Through color, the artist depicts a being or

an imaginary world in visible forms, can show the infinity of space, the diversity, materiality, size and texture of things in it, the movement, changes

in the human psyche, complex emotional experiences, thoughts. In lyrical works, units representing colors are actively used to enhance the expressiveness of an artistic text. After all, it is difficult to describe artistic speech without symbols, without metaphors. In this case, the colors play a worthy role in creating this symbolism and metaphor. Especially in folk songs, colors are used as an important means of image in their meaning (black eyebrows, black eyes, white face) and in a figurative sense (black heart, white dream), and they serve to determine a person's mental state, bright reflection of emotions.

MATERIALS AND METHODS

M. Ruzieva's article "People's views on colors" states the following: "Colors can be light or dark. In particular, white is a light color and black is a closed color. This characteristic of theirs caused the colors to be associated with solutions. After all, white is a color that opens the way, removes obstacles, protects, while black, on the contrary, is a color that blocks the way, obstructs the way of people, hinders the development of their work. Therefore, in fairy tales and epics, when heroes are helped by white animals (e.g., white ram,

white snake, white horse, white deer), black ones (e.g., black giant, black old woman) compete with them. In ancient times, white was considered the mythological equivalent of day and light day, milk and wheat, water and sky, while black was accepted as the mythological equivalent of night, the underworld. For example, in the epic Malikai Ayyar, the name of the place where the giants and fairies live means Tajikistan, which means "a place of black and darkness", which is a proof that this underground is associated with black "[1].

Professor M.Kurbanova and researcher M.Khirojiddinova's article "Navoi's word-use skills" also comments on the qualities of color: "It is known that in the history of the cultural life of every nation the role of coloring qualities and their place in social life is of special importance. It is important to be able to distinguish between neutral and portable meanings of color-expressing quality. Only then, is it possible to understand whether an adjective denoting color comes in a denotative sense or is used in a connotative sense. For example, if the word "white" has a positive connotation in all nations, the word "red" can mean positive in one nation and negative in another. Alternatively, the word "black" was widely used in the ancient Turks in

the sense of color in a neutral sense, as well as in the sense of great, noble, incomparable, while in the combinations of "black intention", "wearing black" it had a negative connotation. "[2]

RESULTS AND DISCUSSIONS

The national-cultural units associated with colors are clearly visible in art. For example, in the poems of the People's Poet of Uzbekistan Akhunjon Hakim, we see that the national spirit, expressed through colors, prevails. In the poet's poem "Urikzorimda", the "white king's scarf", a national-cultural unit that expresses color, served to express a unique image: Another spring, Navruz, Sochpopugin shakes the willow. My apricot is like a beautiful bride Covered with a white king scarf.

In this poem, the poet expressed how spring would come and what changes would take place in nature. That is, he described the coming of spring and the beautification of nature. He compares the apricot tree to a beautiful bride, and the blossoming of the trees in it to a bride wrapped in a white robe. Are you worried, my apricots, they wrapped themselves in a green scarf. Whispering blue leaves The mysterious conversation dried up. Now the "white scarf" has

been replaced by the "green scarf". Because it is a natural phenomenon, the trees bloom first when spring comes, the poet compares this to a white cloth, then the flowers fall and are replaced by leaves, and this is compared to a green cloth. Hence, the poet was able to make effective use of color-expressing lexemes in this poem. In the poem "White Yaktak" by the poet Bakhodir Isa, the color white is used together with the yaktak, which is our national dress, and reveals the meaning of purity, national pride, and, in general, the Uzbek national dress. Hence, white reflects the character of positivity and also expresses positive content in poetry. In the poem "Faryod" by the sensitive poet Maksuda Ergasheva, the phrase "my black dresses" is used: My dear child, I will weep for you, my children, The black shirts I wear are my tears. The poem depicts a mother who lost her child. In the poem, a black shirt is used during the mourning dress, in which the lexeme of black expresses the meaning of grief. In the poet's poem "Tulip" you can also see the national and cultural units that express color. Wearing a green shirt and a red shirt, Tulips grew on the side of the main road. In honor of the sun, turquoise blue khinoli stretched out her hands tulips. In this poem, the author draws a picture of a tulip using the sentences "green waist" and "red

shirt". The red tulip leaf is depicted as a red shirt and the twig as a green shirt. Our national costumes are beautifully depicted in the image of tulips. Only green and red are represented here. When we observe the views of the people, we see that they reflect seven different primary colors. They are - white, yellow, red, green, blue, brown, black. These colors have features that express emotion, state of mind, place. In the examples we have mentioned above, the diversity of thoughts, emotions, and imagery in situations are also expressed through colors. In Uzbek poetry, there are many artistic images of goodness in white, sorrow in black, life in green, and joy in red.

CONCLUSION

In general, popular views on colors, the emergence of artistic emblems and images created in connection with them, the comparative sources of colors, along with our folklore, is one of the most pressing issues that need to be studied in depth ethnolinguistically.

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RICHARDSON "PAMELA OR THE REWARDED VIRTUE".

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