



THE RATIO OF BLACK AND WHITE COLORS IN UZBEK AND RUSSIAN LANGUAGES

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Abstract: Russian Russian Abstract: this article examines the ratio of black and white colors in the Uzbek and Russian languages, and also shows their significance and influence on the mentality of the Uzbek and Russian peoples. The place of each element of the color palette, which is an expression of moral and ethical values and ideological attitudes, is considered

Keywords: linguistic and cultural description, color designation, associative images, symbolism, color semantics, color concepts, conceptual features.

The purpose of our work is a linguocultural description of the symbolism of color in paroemias with a component-color designation in the Russian language.

In modern science, the problems of color vision and color perception are given one of the main places. Since ancient times,

a certain range of priority colors has begun to take shape in the culture of each nation. All national colors are traditional and historically explicable, they correspond to the temperament and character of the people, as well as the surrounding nature.

Color is one of the indicators of human abilities to feel and perceive the world around us on a physical level. At the psychic level, at the level of consciousness, color also serves as an indicator of a person's assessment of this world.

These two levels are combined in the form of certain associations, symbols that become landmarks for society and individuals. Visual associative images, in turn, take a linguistic form, expressed by individual words, idioms, phraseological units, proverbs, and so on.



Thus, color is very important both for the normal development of a person and for the functioning of a society based on various reference points, including color ones. People perceive color not only with their eyes, that is, physically. They associate it with their feelings, spiritual impulses, that is, they pass it through their consciousness, through their intellect.

The color designation in various languages reflects the understanding of the realities of the surrounding world. This article discusses the nuclear conceptual features of the names of white and black colors. The analysis of the selected concepts of colors in two linguistic and cultural traditions allows us to identify the general and specific in their functioning.

The theoretical significance of our work is determined by the fact that the use of the conceptual analysis methodology contributes to the disclosure of the semantic richness of the studied color concepts and the study of the peculiarities of thinking possessed by native speakers of the languages under consideration. Studies of this kind allow us to get closer to solving the question of the influence of language on the perception of the world by its native speakers. Color concepts, being a product of human consciousness, reflect deeply psychological characteristics.

Every nation has some symbolic meaning attached to the color. So in Russian linguoculture, white is the color of a holiday, a wedding dress, the flowering of gardens; black is the color of trouble, mourning, funerals; red is the color of love; yellow is the color of separation; green is the color of hope, the color of spring nature. The word white, according to etymological dictionaries, has been known in the Russian language since very ancient times, in ancient Russian monuments it is found in the XI century.

The Old Russian *bly* is borrowed from the Old Slavonic from "bly-bly" and goes back to the common Slavic *bel* and to the Indo-European *bhel-* - "white" (Chernykh, Fasmer, Preobrazhensky) In the explanatory dictionaries of the Russian language, the word white is defined as follows: 1) The color of the holiday, wedding dress 2) Very light. 3) Light-skinned (as a sign of race). 4) Clear, bright (about the time of day, light). 5) Clean. 6) In the early years

Soviet power: counter-revolutionary, acting against the Soviet government or directed against it; White Army. White terror. 7) As an integral part of some zoological and botanical names: White partridge. Polar bear. White mushroom. The composition of the proverbs of the Russian



language reflected four meanings of the adjective white.

In the meaning of 'the color of snow, milk, chalk', the adjective white is used in the following proverbs: A boatman is an orphan: when a white shirt, then a holiday; And white sand turns black in the mud; A white shirt, and a black soul; A black cow, and white milk gives; A black dog, a white dog – and all one dog (Dal2004).

Most often, in the composition of proverbs, the word white and its derivatives are realized in the meaning of 'clean': Wash, even if you erase your skin, but you won't be whiter than water; Soap is gray, but it washes white; Round, white, like a washed turnip; Wash white– guests are close. In Russian, the adjective black was directly related to the color of ink, with the word "ink" - "black liquid intended for writing" (MAC), after the appearance of red, green, purple ink, the connection between these words was lost.

The dictionaries of synonyms of the Russian language contain more than 30 units that convey the shades and meanings of this word. In Russian, black is one of the main elements of color symbolism, is opposed to white on the basis of "dark / light"; has unambiguous negative symbolism, associated with misfortune, darkness, earth, death, uncleanness, with "alien", evil or demonic origin, with the other world, Black

color is opposed to white as evil - to the good, sinful - to the righteous.

Black is the color of death, mourning. In Russian culture (as well as in European), there is a stable associative relationship between the color black and the idea of evil, lowness, etc. The symbolic meaning in the paremia can be assigned to a component with a direct meaning. For example: The birch bark is white, but the tar is black; The land is black, and the white bread will give birth; "The black color, the negation of color, is a symbol of sin, non-existence and is associated with night, with everything false.

In Russian proverbs, this idea is clarified and concretized: he says the deed, but does it black; the end of death is black to everyone; a black day is on the soul; call bad good, and black white; take care of the money about a rainy day; other relatives only until a black day; the handle is white — the soul of a black one; the black soul is neither alive nor dead you can't wash with water; you can't wash a black soul with soap" Negative semantics of black color is reflected in phraseology, so black words are 'abuse', 'curse'; black ingratitude, menial work, saving for a rainy day, keeping in a black body,

Black days are poverty, failure, grief; A black eye is a person who wants evil; A black raven is a symbol of death; A black



duma is bad thoughts Studying the linguistic representation of color concepts shows the unity of a person and the surrounding reality, where color is a permanent attribute.

Through conceptual analysis in the semantics of color names representing white, black, red, yellow, green, blue (blue) colors in Uzbek and Russian, three groups of nuclear conceptual features were identified and analyzed: "Vital realities", "Man" and "Artifacts". The group "Vital realities" includes cases of describing the surrounding reality, natural phenomena, landscape, animal and plant worlds.

Concepts of white color define such vital realities as snow, daytime, white (northern) nights, light, night heavenly bodies (moon, stars), clouds, fog, smoke, dust, water expanses. Black color is a stable sign of dark, lightless elements of the surrounding reality, such as night, shadows, stormy sky, dark storm clouds, earth, various reservoirs. The vital realities described by the names of red are fire, blood, the sun in all its hypostases, the animal and plant world.[2] The group of nuclear conceptual features defined by the concepts of yellow includes the sun, moon, light, fog, thunderclouds. The green color designations in the studied languages are a stable characteristic of green vegetation, sky, water, and open spaces.

The second group of nuclear conceptual signs "Man" represents cases of describing elements of a person's appearance, as well as its changes due to the body's reactions to any external (cold, excessive alcohol consumption, blows, bruises, etc.) and internal (illness, various emotional states) stimuli.

The analysis of the factual material showed that the concepts of color under consideration broadly describe both a person as a whole and individual parts of his body. Color concepts, describing a person's appearance, may indicate more specific features, such as age, (Oppoq soqolli chol (An old man with a white beard.) a white strand appeared in brown hair), physical condition (for example, reaction to cold: (Uning burni qizarib ketdi. (Her nose was red and she looked very cold);

Face. dosin is frozen), mental state, more often negative (irritation: Bu qizil yuzli yigit qorayib ketganligidan yuzlariga ajin bosdi (This ruddy man. blackened and wrinkled); (reddened, angry): He turned so pale that even his lips turned blue; embarrassment, shame: U uyalib ketganidan xatto lablari ko'karib ketdi. (The boy was embarrassed and blushed)); state of health (with a deathly pale face); and her face. it seemed to him. feverish yellow, like a disease).



The third group of nuclear conceptual features "Artifacts" consists of items of clothing and household utensils, everyday life and other spheres of human activity. This group also includes food products that are vital for humans. The analysis of the actual material showed that the studied color designations have a wide compatibility with nouns naming various material phenomena created by man

Moreover, the color sign often indicates some additional characteristics of the object. So, additional signs of white objects are 'clean, neat', 'wedding', 'festive', 'medical', 'noticeable in the dark (or against the background of something dark)', 'dietary (about meat)'; black — 'mourning'; 'official, business', 'modest' (about clothes); 'dirty'; Our analysis showed that in the names of these color concepts in two languages there are some quantitative and qualitative differences, which can be presented in the form of the following table: Uzbek language, Russian language: qora –black, qizil- red, qariq- yellow, yashil-blue, havo rang- blue, yashil-green. As can be seen, there is almost complete coincidence of color names in Uzbek and Russian.

The conducted comprehensive analysis indicates significant coincidences in the conceptualization of the studied color meanings, which, apparently, is due to some universal features of perception of reality

phenomena, similar climatic conditions, individual coincidences of living conditions, language contact and interaction of cultures.

[4]So, for example, the white color in two languages is a stable sign of such a vital reality as snow:qor, (Both forests and fields were covered with white snow) dalalar oppoq qor bilan burkangan edi. (against the background of fresh white snow); the snow on the peaks has become whiter and brighter; red, the color is the color of fire:

(The car drove Ikram home red as hot coals); Maydalangan ko'mirday qip-qizil avtomobil Ikromni olib keldi (big fire The result of the interaction of cultures may be that, for example, the white color of clothing in the studied linguistic cultures is considered wedding, festive, solemn, and black - mourning, official, business. Interlanguage differences in the representation of the studied color concepts may be related to the peculiarities of cultural, social, geographical, historical conditions of the development of a particular language. An example of such inconsistencies can be differences in the linguistic representation of color concepts representing blue, light blue and green in Uzbek and Russian. Our research is an attempt to consider the phenomenon of color as a kind of worldview concept with a wide nominative potential, diversity and semantic ambiguity. As a prospect for further

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research, it is possible to consider the study of color concepts based on the material of paremias, texts of various genres, as well as by interviewing informants, which will allow a sufficiently deep study of their national and cultural specifics.

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