



FEATURES OF COLOR PERCEPTION IN UZBEK CULTURE

Вардияшвили Назли Афдандил кизи
магистр КарГ

Пардаева Дильфуза Раимовна
научный рук. PhD доцент КарГУ

Abstract

The perception and symbolism of color in Uzbek culture differ significantly from European and even from other Turkic and Eastern traditions. The perception of color in Uzbek culture is a complex system, where each shade is filled with deep meaning, associated with nature, history and worldview of the people.

Keywords: Symbolism, tradition, color, nature, culture, shade.

Introduction

Content

In Uzbek culture, color occupies a special place and is perceived not only as an aesthetic category, but also as an important element that reflects the worldview of the people, their emotional mood, connection with nature and sacred ideas. The main feature of Uzbek coloristics is a predilection for open, bright, juicy colors, which is associated with vital optimism, energy and richness of the region's nature. national clothes, carpets, embroidery and other types of decorative and applied art.

Red occupies a priority position in the folk palette. It is associated with life and death (blood), fire (hearth), energy, the warmth of the sun, protection and fertility. In traditional beliefs, the red color was also considered a talisman capable of scaring away evil spirits [Sadykova, 1989: 325].

The white color symbolizes purity of thoughts, faith, well-being and harmony. In Uzbek culture, there are many good wishes associated with white, for example, the expression "oq yo'l" ("happy trip"). White was often used in wedding ceremonies as a guarantor of a bright and prosperous life [Sadykova, 1989: 336].

Research Methods

In Uzbek culture, black is associated with fertile soil, land, and a necessary element of the life cycle. In combination with white, it symbolizes the dualism of good and evil, their inextricable connection [Sadykova, 1989: 352].





Yellow is the color of warmth, sun, well-being and light. In architecture and ornaments, it symbolizes purity and light, and is also revered by Sufis as the color of unity and spirituality [Sadykova, 1989: 361].

Green is a symbol of life, nature, fertility, harmony and faith. It denotes the hope and age-old values of the Uzbek people, is often present in embroidery and national patterns, reflecting the connection of man with nature and the spiritual nature [Bragina, 1972].

Blue (light blue) traditionally symbolizes strength, power, peace, stability. In the history of Uzbekistan, the blue color is associated with the ancient Turkic dynasties and is considered the color of eternity and spirituality. In folk art, it is often combined with other bright colors, creating harmonious and expressive compositions [Bragina, 1972].

Discussion

Purple is less common in Uzbek culture, but in ornaments and fabrics it can symbolize wealth, spirituality, and connection with traditions. Its shades are used in combination with red and blue to create expressive and festive patterns [Bragina, 1972].

The perception and symbolism of color in Uzbek culture differ significantly from European and even from other Turkic and Eastern traditions. The perception of color in Uzbek culture is a complex system, where each shade is filled with deep meaning, associated with nature, history and worldview of the people. Colors not only decorate everyday life, but also serve as carriers of sacred meanings, wishes and amulets. Cultural differences in the perception of color are observed both in language and in artistic customs, which makes Uzbek coloristics an original phenomenon in the world cultural field.

In Uzbek literature, color symbolism has deep roots in folk customs, folklore and religious ideas.

The red shade symbolizes passion, love, energy, renewal, fertility, but also anger, danger and war. Here, the red hue of blush symbolizes inner fire, passion and liveliness of feelings:

"Is the color of camphor to the blush of their musk cheeks? My flame is under the snow" [quoted by Navoi, 1470].

The white shade here symbolizes purity, simplicity, light and the beginning of something new:

"I have your white handkerchief in my hands,
I wish you white (pure, bright) happiness..." [Vakhidov, 1995].



Analysis of the literature on the article

Black in the Uzbek tradition does not carry exclusively negative connotations, as in European culture. It is associated with fertility, land, the cycle of life and death, often acting as a symbol of necessary transition and inner depth:

"When I'm alone in the arms of a black night,
Thousands and one thoughts are born in my heart" [Oripov, 1989].

In Uzbek literature, colors are used to create images, reveal the characters and emotional state of the characters, as well as to convey the national flavor

The triad of yellow, red, and green colors with their religious and philosophical overtones is a common motif in classical poetry and prose. Red usually symbolizes the divine, yellow - knowledge, light, and green - nature and life. Examples:

"The flaming red color crowned the divine flame in the poet's heart, illuminating the path to the highest truth" [Vakhidov, 1995].

"The yellow light of dawn penetrated the soul, filling it with knowledge and wisdom, like the rays of the sun that illuminate the darkness of ignorance" [Vakhidov, 1998].

"Green meadows and trees symbolized living nature, eternal life and fertility granted by the Almighty" [Oripov, 1996].

Outcomes

In the literature of the Jadidists, the modernist movement of the early 20th century, color symbolism played an important role as they sought to adapt traditional symbols to new social and cultural realities. Jadidists such as Chulpon, Abdurauf Fitrat, Hamza Hakimzoda Niyazi used color symbols as a means of expressing spiritual quests, national revival, and the struggle for progress. revealing the inner world of the lyrical hero and his feelings. For example, the red color in his poems is often associated with love and passion, and white with purity and hope [Galabaeva, 1996: 120].

In Uzbek folk songs, fairy tales, poems, color symbolism also occupies a significant place. Colors are used to indicate emotional experiences, moral qualities and social roles of characters. For example, in Alisher Navoi's poem "Leyli and Majnun", white is often associated with purity and innocence:

"Oh Leyli, your soul is as white as the first snow of spring..." [Navoi, 1484].

Here, the white color emphasizes the purity and sublimity of the heroine.

Summary

In the fairy tales of Hamza Hakimzade Niyazi, color symbolism is used to denote social status: "The village elder came out in a white coat, a sign of his wisdom and justice" [Niyazi, 1918].





The white color emphasizes the authority and moral purity of the character.

In Chulpan's works, the black color is often associated with grief and trials: "The black shadow of separation fell on his heart" [Chulpan, 1936].

The black color here reflects the pain and anguish of the hero.

In Uzbek literature, colors are inextricably linked with linguistic expressions, proverbs and phraseological units that reflect a unique national picture of the world and cultural priorities. For example, the expression "oq yo'l" (white path) symbolizes good luck and prosperity, which indicates a positive perception of the color white in Uzbek culture [Kodrova, 2020:147].

Color symbolism in the works of Uzbek authors is a complex cultural code that combines traditions, religious ideas, natural motifs and social meanings. Through color images, writers convey emotional moods, reveal the characters and form national identity. Thus, color in Uzbek literature is not just a visual element, but a deep symbol that reflects the spirit of the people and their worldview.

References

1. Abdurakhmonova G. Representation of color names in translation from Russian to Uzbek language. - T: Fan, 2018.
2. Bunin, I.A. "Clean Monday". Novels and Stories, Moscow, "Children's Literature", 2017.
3. Gogol N.V. Collected works in 6 volumes. Gosizdat, 1952-1953
4. Dostoevsky F. M. Prestuplenie i nakazanie [Crime and punishment]. Moscow, Izdat Publ., 1986. – 264 p.
5. Navoi A. Poems and poems. Leningrad: Soviet Writer, 1484.
6. Niyazi Kh.Kh. Selected works. – Tashkent: Soviet Writer, 1918.
7. Turgenev I.S. Ottsy i deti [Fathers and children]. Moscow, Eksmo Publ., 2018.

