

Symbolic Images Associated with Color in Folk Songs



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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 folklore in folklore. Symbolic images associated with color serve to enhance the art, charm and impact of Uzbek folk songs. In folk songs, color symbols have been explored using examples as a means of expressing ideas clearly, succinctly, and figuratively.

KEYWORDS: Folklore, symbols, color symbols, folk songs.

INTRODUCTION

The earliest examples of color-related symbols are reflected in folklore, folk rituals and customs. We know that they are related to birth. One aspect of what affects the human senses - the shape, color, smell, taste - predominates and evokes certain feelings in the heart. In this case, he either rejoices. , either resents or hates.

In the development of human artistic thinking, color symbols, which became clear and vivid for many, began to be widely used as a means of clear, concise, figurative expression of thought. Playful weight in Uzbek folk songs, full rhyme It is especially difficult to imagine lyrical songs without symbols. It is difficult to understand the depth and richness of the content of lyrical songs without defining the semantic glitter expressed in the symbols, because the symbols are real The artistic idea serves as a criterion for assessing the aesthetic effectiveness, the key.

After all, the singer strives to express in the song his heart, the emotional experiences that do not fit into ordinary words, in a stable artistic form that affects everyone equally. Unlike symbols in the written literature, they are formed over a long period of time and live for centuries due to the fact that they do not have a special symbol of the individual artist and are traditional. [Turdimov Sh. , P. 196]]

In lyrical songs, we see that the symbolic images associated with colors such as white, black, red, yellow, and blue serve to explain the content of the songs, the ideas underlying them, and help to reveal the art of the song.

THE MAIN FINDINGS AND RESULTS

Therefore, in the research of Sh.Turdimov we find the interpretation of poetic symbols in Uzbek folk lyrical songs and their traditional meanings related to colors. [Turdimov.Sh.Rango-rang dunyo.//Yoshlik,1987,8-son , Pp. 60-62.] He rightly admits that colors are more like sounds in terms of arousing emotions in a person. , while separation, disaster, death, mourning from time immemorial are expressed in black, the feelings of peace, happiness, purification, goodness, joy and gladness are expressed in symbolic figurative combinations with traditional red and white. has a unique content and tone.

White apples, red apples are not ripe,
Unless the two fall into a good place,
When two fall into a good place
He doesn't know he's gone.

The song sings with the wish that two loving souls will not get married, and that life will be full of joy and happiness when they get married.

In this case, the "white" and "red" apples in the song symbolize a boy and a girl in love. represents the symbol of a tall, mature, well-rounded girl:

White apple, red apple,
Your hips are full.
Nozing is so cute,

Gal bona, gal uyolma. [Masterpieces of Khorezm oral creation.-Urgench, 1993, p. 11]

Or:

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White apples, red apples,
Whoever kisses your white face is your father.
Your father's hot man has enough room,
If two hearts are one, the khan's natar.

The symbols of the "white and red apple" in these songs have always been a symbol of beauty, which is ripe, white-white, red-red.

In addition, lyrical songs contain symbolic images of red and black, which, instead of being expressed, serve to convey different meanings. For example:

I'm in love with your black eye,
From sugar to sweet words.
On your beautiful face,
I'd like to turn around.
You can't make friends in the first place,
A friend will never be forgotten.
You can't buy a red flower,
I'd like to turn around.

The image of the "Red Flower" in the song symbolizes love, affection, and the lover's desire to get married (a red flower cannot be bought!).

Or:

Man nani wonder, that wonder,
The black eye stared in amazement.
When I look in the stone mirror, my head is covered,
I look up and see a black telpak.
I saw a month in the hole,
I saw a white wedding.
When I was fifteen,
I saw an eighty-year-old man.

[Masterpieces of Khorezm folklore - Urgench, 1993, p. 18]

The images of "black telpakli" and "ak kashka toy" associated with the colors of both quartets represent the symbol of a young man in love. that is, the fact that the head is tied is given as a sign of this.

One of the Khorezm folk songs "Khabar olgin" expresses the pain of misfortune, separation and captivity through the symbolic combination of "black":

The pain of separation is heartbreaking,
I never knew why I was so happy,
My friends are dying,
Get a message from a stranger.
When I screamed, he didn't hear me,
These misfortunes awaken my two eyes,
I was dying and I was dying.

Get a message from a stranger. [Ibid., P. 40]

In addition, black is found in lyrical songs in the form of a combination of black horse, black shirt, black beads. Each person is a world of individual passions, feelings, dreams, thoughts, but this passion, this feeling, this dream, this thought does not belong to any one person, but is a common property of nature common to all people VGBelinsky's opinion also applies to folk songs. Indeed, the familiarity of folk songs to every soul has embodied this world of common passions, feelings, dreams and thoughts over the centuries. we see in the songs that the people are the great artists of their spiritual world.

Symbolic images associated with color can be found in lyrical songs as

well as in songs.
In the Dark Heart,
Unfaithful friend,
Tell you what, they're dead
It's too loose.

In this song, the deeds of a lover who was not faithful to the bride are embodied in the symbolic combination of "dark heart".

We also come across the traditional symbolic poetic combinations of colors in the collections of folk oral poetry. We know that there is no way to die. It is not courageous to die after death. It is courage to live and overcome. It is clear that such mournful songs, called mourning, come from antiquity.

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The child is very dear and dear to the parents. People who are afraid of this loss say, "The death of a parent is an inheritance, but let the child protect himself from the stain." There is a saying among the people: But death does not choose age. Sometimes it tears the child out of the arms of the parents.

Without breaking the red
Without spreading the green
Not spread, wow boy.
I have a black handkerchief
I'm dark on your way
Woe is me.
I have a yellow handkerchief
I'm yellow on your way,
Woe is me.
A box full of yellow flowers,
I can't pay,
Woe is me.

Here, red means that life has not yet reached its goal, and green means that the spring and summer of human life have not yet faded.

In the symbolic image of the "black veil" in the next verse, the traditional concept is death, unexpected separation, grief, pain, sorrow. here the fact that the kerchief is represented not in white or in any other color, but in black, is a dark day for this family, a sign of grief and loss. As a result, the mother's complexion darkened.

The "yellow scarf" and "yellowing" in the next verse are also used to express the symbol of separation and hijra more strongly. non-death-related separation, emigrants may eventually turn their backs on the visor.

CONCLUSION

So, the unfulfilled desires of a mother who is suffering from childbirth are expressed through symbols associated with red and green, that is, through stable symbols.

We know that the symbols associated with red, used in folk proverbs, songs, and mourning, are based on beliefs, cosmogonic notions about a particular color that have emerged in the centuries-old history of the people. and they remain stable over time. Therefore, they are stable symbols.

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