



Linguo-Culturological Aspect of Studying the Symbols of Color in Texts of Art Literature

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ARTICLE INFO	ABSTRACT
Published Online: 13 September 2022 Corresponding Author: Khodjalepesova Indira Mukhitdinovna	The article deals with the issues of linguo-culturological aspects of color symbolism in the texts of fiction. Color acts as a meaningful element of culture, with the help of which it is possible to characterize, systematize objects, social attitudes and moral and ethical concepts. The culturological analysis of a literary text involves the identification of a system of culturally marked units, the totality and interaction of which forms the linguo-culturological space of the entire text.
KEYWORDS: color symbolism, literary text, cultural analysis, elements of culture.	

At present, the study of the symbolism of color seems to be an important task of linguistics, since it will allow us to describe the national picture of the compared languages, explain the impact of a certain color on the human psyche, and reveal anthropocentric characteristics. In world linguistics, the anthropocentric approach, aimed at describing a person, occupies a leading position. Among the main tasks of world linguistics is the study of language units with color symbols used to describe a person, his external and internal qualities, emotional state and professional activity, as well as their functioning in communication and artistic discourse. Color acts as a content element of culture, with the help of which it is possible to characterize, systematize objects, social attitudes and moral and ethical concepts. [1, c. 21]. Revealing the national and cultural content of color symbols among representatives of different peoples, determining the semantic status and pragmatic assignment of color lexemes in the description of anthropocentric characteristics is of great importance.

It is known that the study of literature should be based on thoughtful reading and interpretation of a literary text in its ideological and artistic specificity; the object of close analysis should be the art of the word, artistically recreating and exploring the world, combining the image of reality with reflections on the place and role of man in this world [2, c. 78].

The culturological analysis of a literary text involves the identification of a system of culturally marked units, the totality and interaction of which forms the linguocultural space of the entire text. Of greatest interest in terms of cultural analysis is the conceptual metaphor, which is currently considered not only as a stylistic device, but also as a way of

thinking, as a cognitive mechanism for understanding and knowing the world. [3, 1980].

The symbolism of color directly depends on the situation of communication, the participants in the communicative act and the attitude of the communicants to the objects of speech [4, p. 114]. The unified semantics of color is formed from a complex of paradigmatic, syntagmatic and derivational relations between color symbols. N.D. Arutyunova considers the concept of "symbol" in the paragraph "Semiotic Concepts" in Part IV under the title "Towards Semiotics and Stylistics of her monograph "Language and the World of Man" [5, c. 202].

Color symbols form the so-called color picture of the world, which is realized in different ways by representatives of different linguistic cultures. This explains the difference in the classification of color terms in different languages. Here we are not talking about primary colors, but about their shades as well.

The study of an isolated word does not give an idea of the variety of connections it enters into in the context, of the associations that it can evoke in a particular environment, of the additional meaning that it acquires when used occasionally. All this is more applicable to phraseological units due to the complexity of their semantic structure and the high proportion of connotation in many of them. All this makes it extremely important to study the "behavior" of phraseological units in the context, which, undoubtedly, will be facilitated by the further development of text linguistics, which is becoming an independent linguistic discipline before our eyes. The context can be both reproducing the meaning of phraseological units or its occasional meaning, and generating them, therefore, one should distinguish between

the context of functioning and the context of generation [6, c. 232].

Understanding a significant part of the information contained in a text fragment requires background knowledge common to the author and the reader. As the analysis of the text showed, this knowledge, necessary for the interpretation of implicit information, is often encyclopedic in nature, since it mainly relates to such a field of knowledge as history [7, p. 98].

The basic principles of the contextual method should form the basis of any method of studying phraseology: maximum objectivity in considering the phenomena under study, the need to take into account the specifics of the language being studied, the study of phraseological units in the conditions of their speech use, clarifying the nature of the participation of lexical meanings of words in the implementation of this phrase nomination, the study of contextual interaction words in their combinations, establishing the degree of fixation of the composition and structure of a given phrase [6, p. 35].

An important part of the phraseological context is the phraseological actualizer. Phraseological actualizer is a word, phrase, sentence or group of sentences, semantically associated with phraseological units used in given contexts, introducing them into speech in the usual or occasional use. Context is a piece of text, isolated and united by a language unit or speech unit, which can turn into a language unit, being determined by an actualizer in the usual or occasional use. Any occasional changes, before they are fixed in the language, go through the stage of speech implementation in a written or oral generative context [6, p. 233]. Indeed, the contextological method makes it possible to reveal the difference between a phraseological unit fixed in lexicographic sources and a unit used in a particular context, moreover, in a modified form. Most often, verb phraseological units undergo morphological changes according to time, voice, number and other grammatical categories. Let's see how the verb changes in a phraseological unit with color symbols *show the white feather*:

Never before in the history of the service had a ranger shown the white feather [10, 328 p.].

Heely Clinker, who was in his regiment, said that he not only cheated at cards but showed the white feather [8, p.82].

In all three sentences, the same verbal component takes on a different form: a participle, a verb in the present tense singular, and a verb in the past tense. Phraseologism *show the white feather* realizes the meaning "to be afraid, to show cowardice, to be cowardly". Consider the etymology of this turnover: a white feather in the tail of a fighting cock was considered a sign of a bad breed. So, in England and Australia, the custom arose to send a white pen to persons evading military service [6, p. 386]:

The expression *bleed smb. white* actualizes a negative assessment: to bleed someone, to bring them to

exhaustion: *He believed that the workers were everywhere exploited and preyed upon, "bled white" by their employers [9, 592 p.].* In this context, it is used in the passive voice.

Color designations are especially often used in fiction texts for expressive description of the objects of the surrounding world. Colors play an important role in creating imagery in a work of art. As Yu.V. Dupin, "the ability of the human brain to create color images in the imagination, to generate a special color space is known" [11, p. 222]. From the position of cognitive linguistics, it can be argued that colors play an important role in creating the so-called mental pictures. Representation, or "mental picture" is expressed by lexical units that name a class of specific objects. Accordingly, their meanings are conveyed by generalized sensual images, a set of the most visual, sensually perceived signs [12, p. 57].

Description of hair color. The writer's color picture of the world is a component of his general artistic picture of the world [14, p. 7]. Different writers have developed their own method of using color symbols to describe artistic characters.

Description of eye color. Let's summarize the use of color symbols in a literary text:

cultural analysis of a literary text involves the identification of culturally marked language units in the system, the totality and interaction of which forms the linguocultural space of the entire text;

there are certain correlations between the stylistic marking and the cultural significance of language units, due to the fact that they are directly related to a person, his mentality and consciousness, his social and cultural activities;

stylistic devices, representation by figurative and propositional schemes, function in a literary text as cultural models that transmit cultural information;

a conceptual metaphor in a literary text is characterized by a number of distinctive features: a) correlation with the conceptual and cultural information of the entire text; b) an extensive network of textual and situational associations; c) the ability to act as a conceptual and semantic center of the entire text.

Thus, the symbolism of color is a necessary element of a work of art, in which bright and unique images are created with the help of color, emotions and feelings of characters are conveyed, their external and internal characteristics are described. The symbolism of color is widely used in the texts of works of art to describe the external and internal qualities of a person. In combination with other linguistic units, they bring a special zest to the anthropocentric characteristics of artistic characters and reveal the ethno-cultural, historical and pragmatic features of the color lexemes of the compared languages.

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