



CHARACTERISTIC FEATURES OF THE SEMANTICS OF COLOR IN THE PHRASEOLOGY OF THE UZBEK LANGUAGE

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Abstract:

The article examines the semantics of color in the phraseological units of the Uzbek language, emphasizing the cultural, social and religious aspects of color perception. The study is based on the analysis of phraseological units associated with white, black, green, red and blue colors. The revealed features show that colors in the Uzbek language not only reflect natural phenomena, but also are symbols of social status, emotions and religious values. The results emphasize the importance of color semantics as a key element reflecting the mentality of the Uzbek people and their cultural traditions. The study offers an in-depth look at the interaction of color and language, which may be useful for further linguistic and cultural studies.

Keywords: Phraseology, Semantics of color, Uzbek language, Linguoculturology, Cultural traditions, Emotional symbolism, Social status, Religious symbolism, Natural associations.

Introduction

Phraseological units play an important role in the language system, reflecting the culture, traditions and mentality of the people. One of the key components of phraseology is color semantics, which expresses cultural and national peculiarities of perception of the world [2; 68-b]. The study of the meaning of flowers in the phraseological units of the Uzbek language allows us to identify the unique features of the national worldview and the symbolism inherent in this culture. This study examines the characteristic features of color semantics in Uzbek phraseology, with an emphasis on religious, social and emotional associations that are transmitted through colors. The purpose of the work is to determine the main symbolic



meanings of flowers and their cultural conditionality in the Uzbek language. Color semantics occupies a central place in the study of language and culture, serving as a powerful tool for expressing cultural identities and emotional states [1; 50-b]. In the Uzbek language, as in other languages, colors not only denote certain visual objects, but also carry ambiguous symbolic meanings reflecting the traditions, customs and worldview of the people. Uzbek phraseology, rich in color semantics, is a unique field for analysis, since cultural, historical and social elements are intertwined in it. Knowledge of the color associations characteristic of the Uzbek language allows for a deeper understanding of the mentality of the people and cultural traditions, as well as their reflection in the language. In general, this study is aimed at identifying and analyzing color semantics in the Uzbek language, which will contribute to a deeper understanding of the culture and language of the Uzbek people.

Methods The linguistic and cultural method of analysis aimed at studying the phraseological units of the study. Data from Uzbek dictionaries of phraseological units, works of fiction and folk proverbs were analyzed. In the course of the work, methods of linguistic analysis were used, including contextual and semantic analysis of phraseological units. For a deeper understanding of cultural aspects, work was carried out with ethnographic and cultural sources, as well as the study of literary works reflecting color symbols.

Discussion The results of the analysis show that the color semantics in the Uzbek language is closely related to cultural and religious characteristics. White and green colors have a special meaning in the Islamic context, reflecting righteousness and spiritual elevation. Black and red, on the contrary, are associated with negative emotions, which may be the result of historical and socio-cultural factors [3; 35-37-b]. It is interesting to note that in the phraseological units of the Uzbek language, natural and social associations occupy key positions, which distinguishes them from European languages, where more abstract symbolic meanings dominate. In addition, the revealed contrast of white and black colors emphasizes the dualistic perception of the world, which is typical for many traditional cultures, where there is a clear division into good and evil, light and darkness. This indicates the deep cultural roots of the perception of color and its symbols in Uzbek society. Phraseological units associated with flowers serve as a reflection of cultural beliefs and customs. For example, the white color (ok) is associated with purity and righteousness, which is an important aspect in Islamic culture. Considering that



Islam is the main religion in Uzbekistan, phraseological units using white color emphasize values such as honesty and nobility [4; 65-b]. This shows how religious beliefs penetrate language and form cultural identities. Green color (yashil) It also has a special meaning in Uzbek culture, as it symbolizes spring, fertility and hope. In the context of cultural customs, green is often used at weddings and holidays, which indicates its positive connotations. This is confirmed by phrases that reflect joy and happiness, for example, "yashil doone" (green world), which emphasizes the importance of nature and vitality. The color symbolism in Uzbek phraseology is deeply rooted in cultural and historical contexts. For example, the use of green (yashil) in Islamic culture indicates its sanctity, which is reflected in religious texts and traditions (Sharipova, 2017). This highlights how language serves as a means of conveying cultural codes and meanings that are essential to the identity and mentality of a people. In the context of globalization, color semantics may be influenced by other cultures and languages, which makes the analysis of color symbols especially relevant [2; 72-b]. The Uzbek language, like many other languages, interacts with foreign languages and cultures, which can lead to the borrowing of new phraseological units related to colors. This raises questions about how traditional meanings are changing and how new cultural associations affect the understanding of color in the Uzbek language. It is important to note that the values of colors may vary depending on the context and historical conditions. For example, the color red (cornel) in various cultural contexts can symbolize both danger and energy or love. In the Uzbek context, red can also be associated with wealth and holidays, which is confirmed by phrases associated with red fabrics and decorations. However, its connection with negativity is also present, as in the expression "kizil yuz bilan" (with a red face), which may indicate shame or emotional stress[8; 35-b]. The results revealed during the study open up new horizons for future research. An in-depth analysis of the interaction of color semantics with other elements of language, such as music, art, and rituals, can help to better understand the cultural codes reflected in the language. In addition, comparing color symbols in Uzbek and other languages can lead to interesting conclusions about cultural differences and similarities. The semantics of color in Uzbek phraseology is an important aspect of linguoculturology, reflecting the complex interaction between language, culture and emotional experiences. The study of color symbols can serve as a key to understanding not only the language,

but also the very essence of Uzbek culture, its values and traditions. A comparative analysis of color semantics in Uzbek and other languages (for example, Spanish) reveals cultural differences and similarities [5; 15-20-b]. In Spanish culture, white is also associated with purity and innocence, while black symbolizes sadness and grief. However, some colors may have different meanings: for example, in Spanish culture, red is more often associated with love and passion, while in Uzbek it may also indicate danger. The analysis of color semantics in Uzbek phraseology highlights how color is not only a linguistic element, but also a deep cultural symbol reflecting the social, historical and emotional aspects of the life of the Uzbek people. The study showed that color symbolism in language serves not only to designate objects and phenomena, but also to convey complex concepts and emotions associated with cultural traditions and social norms.

Results.

The analysis revealed the following key features of the semantics of color in Uzbek phraseological units:

1. The connection of color with nature and the environment: Phraseological units associated with green (yashil) represent nature, spring and fertility. For example, the expression "Yashil doone" (green world) symbolizes a heavenly place. Blue (kyk) is associated with the sky and purity, which is confirmed by the phraseology "kykda shtirish" (to sit in heaven).
2. Color as a symbol of social status: White is associated with high status and purity, for example, "ok yuzli" (white-faced) is used to describe a respected person. Gold (tillo) symbolizes wealth and value.
3. Emotional symbolism: Black (kora) in Uzbek phraseological units is often associated with grief and trouble, for example, "kora kunlar" (black days). Red (kizil) can mean both energy and brightness, as well as danger or stress, as in the expression "kizil yuz bilan" (with a red face).
4. Religious symbols: Green (yashil) in Islamic culture is associated with the Prophet Muhammad and paradise, which is emphasized in expressions related to righteousness and spirituality. The white color also symbolizes purity and righteousness.



5. Contrast and oppositions: White and black are used to denote opposites in culture, for example, "ok yil" (white road) is a safe path, and "kora kunlar" (black days) is a symbol of hard times.

Conclusion. The study showed that the semantics of color in Uzbek phraseological units reflect a close connection with nature, religion and social traditions. White and green have positive connotations associated with purity and holiness, while black and red express negative emotions and events. Phraseological units related to flowers serve as an important source for understanding the cultural and national characteristics of the Uzbek people. In the future, research may deepen the analysis of the interaction of color semantics with other elements of culture, such as music and folk art. Color semantics in the Uzbek language demonstrates the influence of historical, social and cultural factors [9; 80-82-b]. For example, the white color (ok), associated with purity and innocence, reflects the Islamic traditions and cultural values of the Uzbek people. While the color black (kora) is a symbol of sadness and grief, its use in the language indicates deep historical roots and traditions associated with the life trials of the people. Colors in phraseology serve not only to convey aesthetic perception, but also to express emotional states. Using phrases containing color symbols allows the speaker to convey his feelings, condition, and even social status. For example, expressions associated with the color red (dogwood) emphasize complex emotions — from love and passion to anger and danger. These ambiguous meanings make Uzbek phraseology rich and expressive, which contributes to a deeper understanding of the cultural and emotional aspects of communication. A comparative analysis of the semantics of color in Uzbek and other languages, such as Spanish, demonstrates both similarities and differences in the perception of color and its. This opens up opportunities for broader intercultural dialogue and research that can deepen understanding of how language shapes and reflects cultural characteristics. It is important to note that each color can carry unique meanings depending on the cultural context, which emphasizes the diversity of human perception and expression. This study provides the basis for further research in the field of linguacultural and semantics of color [6; 100-b]. Future work may include a deeper analysis of color semantics in other Central Asian languages and their comparative study with other cultural contexts. This will create a more complete picture of the interrelationships between language, culture and color perception. It is also advisable to study the impact of



modern changes in society on color semantics and phraseology. The results of this study are of practical importance not only for linguists, but also for cultural scientists, teachers and translators. Understanding color semantics can help in cross-cultural communication, especially in the context of translation and language learning. Understanding how color affects the perception and expression of cultural codes can significantly improve the quality of translation work and cultural exchange.

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