

## Reflection of Color Symbolism in Paremiology of English, Uzbek and Karakalpak Languages

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### Abstract.

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The present article is devoted to analysis of English, Uzbek and Karakalpak proverbs with symbolic of color for describing anthropocentric characteristics. Psychologists are interested in problems associated with colour perception. The psychological aspect of colour perception is closely linked to social-cultural and historical heritage. This means that psychology focuses on symbolic nature of colour and establishes a direct connection between colour and brain perception, as well as associations arising from colour perception. The symbolism of colour acts as a means of reflecting the national culture of native speakers and has great cultural significance. Colour tokens convey the deep meanings and interpretations embedded in them, the emotions and experiences of peoples (in our case, English, Uzbek and Karakalpak). Researchers call the symbolism of colour the embodiment of cultural values and cultural realities, since the colour vision of the world is interpreted by each nation differently. Each color symbol in the studied languages can be used either as a separate word or in combination with other words, thereby forming phraseological and paremiological units. Lexemes for color designations can realize positive, neutral and negative assessments and are actively used in characterizing a person's appearance, age category, internal experiences, psychological reactions to phenomena and events of the surrounding world. Color designations are widely used to indicate a person's professional activity, his social status and financial situation. Color lexemes in the paremias of the English, Uzbek and Karakalpak languages express different assessments of human actions, behavioral models, life situations and personal characteristics.

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**Key words:** proverb, paremiological unit, symbolic of color, color-denotant, anthropocentric characteristics, lexemes for color, English, Uzbek and Karakalpak languages.

### Introduction

Colour has a certain stimulus that affects the mood and energy of a person. In this regard, not only physicists, but also psychologists are engaged in the properties of colour. Goethe proved that colour affects the emotional state of a person. In turn, this ability of colour is associated with objects related to a particular colour. So, for example, green colour is considered to have a beneficial effect on the human nervous system, since it is the colour of nature, greenery and trees.

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There is a whole concept about the history of the development of colour symbolism, in which the psychological effect of colour on a person, factors and mechanisms of colour preferences are studied. One of the important works in this direction is the work of B.A. Bazym's "Colour and psyche" [10].

Proverbs are aphoristically compressed sayings with an edifying meaning and a rhythmically organized form [6]. Proverbs, characterized by the imagery of the expression of one or another meaning, testify to the peculiarities of the imaginative thinking of each nation, the ways of its metaphorical understanding of the picture of the world, allow you to see the figuratively formulated system of values of the people and a list of recommended behavior models in almost any life situations [7].

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Proverbs are of interest in terms of their national and cultural semantics, because they reveal the features of the national and ethical nature, public order, folklore, fiction, art, everyday life and customs of different peoples of the world. Each language has its own treasury of paremiological units, like a mirror reflecting the history, culture, and everyday life of its speakers.

Proverbs from generation to generation convey the national identity and the national mentality of a particular people or ethnic group and become an important feature in the formation of a picture of the world. For this reason, proverbs are considered those linguistic units that describe or reveal the peculiarities of the national mentality. However, proverbs can evoke in a person, as a representative of a certain ethnic group, individual associations and imaginations, as well as the degree of perception. This is due to the fact that the image of the world of each nation is based on its own system of subject meanings, social stereotypes and cognitive schemes [3]. “Proverbs were not composed, but were born. Nobody knows who wrote the proverbs. This composition and property are common, as well as joy and sorrow itself, as experienced wisdom gained through suffering by a whole generation, expressed by such a sentence ... Proverbs are not composed, but forced by the force of circumstances, like a cry or an exclamation that involuntarily broke from the soul; these are whole sayings, brought together in one lump, in one inter-house” [2].

M.A. Cherkassky believes that the proverb refers to a special supra-linguistic tier, which differs from linguistic units and non-linguistic ones (music) [9]. G.L. Permyakov refers proverbs to the paremiological tier, which is the top one in the hierarchy of linguistic tiers [8].

Proverbs are pearls of worldly wisdom, spiritual wealth and cultural heritage of the people, tested on centuries of experience [1].

## Results and Discussion

As you know, the problem of colour symbolism has become of interest to linguists since the 18th century. In this regard, in modern linguistics, the so-called coloristic vocabulary has been highlighted, demonstrating the features of colours in the linguistic picture of the world. Colour vocabulary is unique for each language based on the uniqueness and national specificity of the languages of the world. So, if the white colour in many nations is considered the colour of happiness (for this reason, brides wear a white dress), in other nations (for example, Indians), white is considered a mourning colour. Green is associated with security for American lingual culture and with crime for French people. Consequently, colour is a means of reflecting the culture of a particular nation and is associated with its history, customs, traditions, folk traditions and beliefs. Therefore, the same colour can be perceived differently in different language cultures. This suggests that the symbolism of colour is also a sociocultural index indicating the emotions, images, experiences and psychological conditions of people.

Colour has an ancient history and plays an important role in characterizing objects of the picture of the world. Colour semantics, names of colours and their shades are included in the vocabulary of any language. Moreover, colour semantics has rich resources for the formation of new colour shades and related expressive-shaped values: English *ripe cherry* – the colour of ripe cherries, Uzbek *osmonrang* – colour of blue sky. Similar lexical colour designations are easily perceived by the human brain and easily form associations with the colour of the object being compared: ripe cherries in the first example and clear sky in the second example.

It should be noted that each nation perceives the surrounding reality in different ways, therefore the number of tokens denoting colours varies in different languages. So, in Russian there is a strict border between light blue – *goluboy* and dark blue – *sinij*, in Uzbek and English the same lexeme is used to denote light blue and dark blue: blue for English and *kuk*. The African tribes of Liberia have only two tokens for colour designation: one is used for all warm tones, and the other for all cold tones.

American linguists B. Berlin and P. Kay were engaged in the number of tokens for designating colours on the material of about 100 different languages. According to their conclusion, in any developed language there are eleven basic colour markers, including English: white, black, brown, gray, blue, purple, green, yellow, red, orange, pink. This theory was supported by the linguist U.L. Chafe, arguing that although different languages record a different number of colour categories in their vocabulary, there is a universal set of eleven colours.

A.P. Vasilevich expresses the idea that the categorization of many names in a language is immanent to the speakers of that language. The members of a given linguistic community, when perceiving the colour space, identify in it a certain number of meanings for which the language has a set of lexical means of expression [12]. This set and the number of colour values included in it depends on the development of the social development of the language culture. Some linguists claim that in addition to the eleven primary colours, there are thousands of colour shades.

Especially often used colour notation in the texts of fiction, when they are used for expressive descriptions of objects of the world, as well as characterization of artistic characters.

A comprehensive analysis of the symbolism of colour is a necessary task of modern linguistics, since it will allow you to deeply comprehend the linguistic picture of the world and the reality surrounding us, understand the effect of colour on a person and his attitude, as well as describe human qualities using colour-marking means of the language.

Colour has a universal classification function and combines language designations of various objects and phenomena of reality, human nominations, social and social, religious and moral, emotional and interpersonal relationships, revealing a clear logic and a relatively strict system.

The symbolism of colour acts as a means of reflecting the national culture of native speakers and has great cultural significance. Colour tokens convey the deep meanings and interpretations embedded in them, the emotions and experiences of peoples (in our case, English, Uzbek and Karakalpak). Researchers call the symbolism of colour the embodiment of cultural values and cultural realities, since the colour vision of the world is interpreted by each nation differently. Colour designations in each language culture have their own history and national-cultural specificity. For example, the English have the expression yellow journal – tabloid magazine, yellow magazine. This is due to the year 1895, when a colour photograph was placed in one of the issues of the New York World magazine, which was rare at the time. This was done in the expectation of sensation and attracting readers. The photograph depicted a child in yellow [5].

In the compared languages, proverbs were found that contain lexemes of color designation and reveal different spheres of human activity, everyday life, lifestyle and character, views on the phenomena of the surrounding world.

Many colours are used primarily to describe the appearance of a person. Some phraseological units are unique because they simultaneously transmit several types of information. So, in Uzbek phraseology, *sochiga oke tushgan* means that a person has gray hair which appears with age [14]. Here not only information about the appearance is transmitted, but also about the elderly age of a person when he has gray hair. The gray hair in this expression is denoted by the Uzbek lexeme *oke* – white. The same meaning is the English phraseology *gray hair* – old age (live to gray hair) [5] with the lexeme *gray*. The analysis shows that the same information (in this case, about an elderly person) is transmitted in different language cultures using different colours: white - in the Uzbek language and gray - in English.

Sometimes colour symbolism may not match in different languages. For example, English phraseology *Judas hair* - red-haired [5] does not contain a token denoting colour, but actualizes the meaning of “red-haired”. Most likely, this is due to the name of the person who had red hair colour, which led to the replacement of the word red-haired, meaning red hair colour, with Judas - proper name. In this phraseology, one feels the national-cultural specificity associated with the history of the English people.

The English expression *lily white* - consisting only of white-skinned people, not having a single Negro in the group, only white [5] dropped out of everyday use and entered the list of archaisms. But in everyday speech, phraseology (*as*) *white as a sheet (as ashes or as death)* is often used – it means pale as a canvas, deadly pale. This expression is used either to describe the complexion of a person, or to characterize his reaction to any news, event or incident. Often, phraseology (*as*) *white as chalk (as driven snow, as milk, as snow or as wool)* is used to describe skin colour – white, snow-white [5].

If the white colour in English is mainly used to characterize the colour of a person's skin, then in the Uzbek language the same colour is used to express old age by describing gray hair: *soch-sokoliga oke kirdi* - he turned gray, aged [14]; *oke tushgan* – became gray-haired, with gray hair [14].

A healthy and flourishing person, “blood with milk” is nominated by the Uzbek expression *oki ok, kizilikizil* [14].

White colour is used not only to describe the external characteristics of a person, but also his internal qualities, one of which is intelligibility in people: *ok-koraniajratmok (tanimos)* - to understand between people [14].

As can be seen from the examples, the symbolism of colour is a unique means of transmitting information of a very diverse nature. So, the Uzbek expression *oke podsho* (white king) [14] conveys historical information - it was used to designate the Russian Tsar.

An interesting semantics is the paremiological unit *Every white bath its black, and every sweet its sour* - there is no sweet without bitter (and there are spots in the sun) [5]. Usually this proverb is used to emphasize that there is no ideal person, each has its own shortcomings.

In the Uzbek language there is an expression *ok ichmok (urmok)*, which means “drink to the dregs” [14]. This phraseologism reflects a model of human behavior in a certain situation, which means it conveys anthropocentric information.

The Uzbek-benevolent expression *ok yul* (etiquette, benevolence) means “have a good journey” [14]. National phraseological expressions can be called Uzbek phraseological units *ok yulbersin* – it’s a wish to a pregnant woman; *ok fotiha (bermok)* - blessing (give blessing) [14]. These expressions have no English equivalents; they convey the high culture, kindness and benevolence of the Uzbek people. Typically, these expressions are pronounced by older people in relation to the younger ones, before traveling, getting married, having a baby, or just starting a business.

Among the Uzbek phraseological units with a purely national-cultural specificity, the following can be noted: *ok subergan (ona)* - mother who was breastfeeding; *ok sutimgaroziman / roziemasman*- the words of a mother in relation to her children when she is happy or unhappy with their attitude towards her. The biggest curse in Uzbek linguistic culture is the expression *ok kilmok* - to curse, reject a son or daughter.

Parental care for children is reflected in the Uzbek expression *ok yuvib, ok taramok*- to look after, to look after [14]. Let's try to translate it into English: to take care. At first glance, it seems that the English analogue of this Uzbek expression is selected, although without the presence of white symbols. In fact, it is impossible to reflect that fullness, sincere love and infinite parental care, which is reflected in the semantics of the expression *ok yuvib, ok taramok*.

White colour can indicate the social status of a person: *white-collar job* - (American) work in an institution, office, *white-collar worker* - employee. “White” work is metaphorically transmitted using the combination of *white collar* - a white collar, that is, one who wears a white shirt and works in an office.

In the English language, red color is expressed mainly by the lexeme *red*, in the Uzbek language the lexeme *kizil* and in Karakalpak language the lexeme is *kyzyl*. In English, various shades of red are also expressed by tokens: *scarlet, crimson, ruby, cherry, bloody-red, fire-red*. In the Uzbek language, there are similar shades of red that are conveyed by tokens: *alvon*- scarlet, crimson, bright red, scarlet, *kirmizij* - red, scarlet, *pushti* - pink, *olov rang* – fire-red, *ochkizil* - light red, *tukkizil* - dark red, bordo. These shades are widely used to describe mainly the external characteristics of a person: English: *cherry cheeks* - red cheeks, Uzbek: *olovranglisoq* - red hair, *pushti rang lablar* - pink lips.

It should be noted that the symbolism of red is positive in English. So, in addition to the above notations, this colour also symbolizes a healthy looking face: *(as) red as cherry* - ruddy, with a blush all over the cheek, blood with milk [5]. If the color of the human face becomes red from any news, strong unrest or feelings of shame, the British use the expressions *(as) red as a lobster* - red as a turkey [5]. Expressions appearing in the Karakalpak language emphasize the connection of red color with a sense of shame: *bet kyzyrpketti* - cheeks are burning, *uyalganmankyzar* - burn with shame [11].

It is very interesting that the red colour (as well as other colours) can mean professional employment of a person: *red coat* - an English soldier; *the red-coated gentry* - British soldiers; *red tab* - (military jarg.) staff officer [13].

The symbolism of black in paremiology may indicate not so much a color as a person's flaws: *Every bean has its black - And there are spots in the sun*. Usually this proverb is used in the case of describing the shortcomings of a perfect person who, like all other people, can make some mistake. In the Uzbek language, the following analogue of this proverb is revealed: *Хар бир дуқакнинг јз қорачиги бор*. Note that the proverb also contains black semantics.

Consider another English proverb with the meaning of black: *There are black sheep in every flock* - (lit.) *There is a black sheep in every flock* = *There are black sheep in the family*. The proverb indicates metaphorically that in any human society, be it a family or a professional labor collective, there is a person who differs from others in any negative characteristics and spoils the overall assessment of this society. Let's cite the Uzbek identical paremia: *Хар поданинг јз қора қўйи бор*- There is a “black” sheep in each flock.

An interesting antithesis of the color spectrum is revealed in the English proverb *Two blacks do not make a white* - (lit.) *Two blacks will not create white* = *You cannot redeem yourself by someone else's sin*. Uzbek and Karakalpak proverbs are built on a similar antithesis: *Қора итнинг уяти оқ итга тегар*- Black always sticks to white.

In the Karakalpak language, on the contrary, another idea is expressed: *Аққа қара жоқ, қараға шаға жоқ* - Black will not stick to white. Note that in the above examples, under the semantics of black and white, there are two oppositions: bad and good, or evil and good. It follows from this that in the picture of the world of the speakers of the compared languages, this perception of black and white is the same.

In English, the proverb The devil is not so black as it is painted has become especially popular - the devil is not so terrible as he is painted. This proverb has no Uzbek and Karakalpak equivalent. There are proverbs with color coding derived from the names of precious metals: Kill the goose that laid the golden eggs - Kill the goose that lays the golden eggs. In this proverb, we are talking about the component golden - golden, golden, which is based on the word gold - gold. The Karakalpak paremia *Sabyrtubisaryaltyn* is popular - (lit.) At the bottom of patience there is yellow gold.

Blushing is a virtue's color - (lit.) Redness is a sign of conscience, as it is associated with a feeling of shame or conscience. Such proverbs were not found in the Uzbek and Karakalpak languages. But in related languages (Uzbek and Karakalpak), the reddening of the face of a young man is criticized: *Емендегенагаиштыңийилгенисынғаны, кызылжүзлийигиттиңуялғаны – өлгени* - (lit.) If an oak bends, it is like it is broken, if a dzhigit (young man) blushes it's like he died; *Қизил юзли йигитнинг қизарғани – јлғани* In the last example, the value of the red color is actualized twice: in the first case, the red color indicates the complexion: *қизил юзли*, and the word *қизарғани* means redness of the face, most likely from shame.

The following English proverb with gray semantics nominates the identity of human nature in the dark based on the metaphor of the zoo component: All cats are gray in the dark - All cats are dark at night. The Uzbek equivalent is matched to the proverb: *Қоронғида қора кўринасан, ёруғда – оқ*.

Green is often found in English proverbs: The grass is always greener on the other side of the fence - (lit.) The grass is greener on the other side of the fence = In someone else's porridge, the grains are larger. The proverb is used in the context of a person's comparison of their own benefits with the benefits of other people, especially when it seems that other people have more and better. An Uzbek analogue of this proverb was discovered, however, without preserving the green color: *Қўшининингтовузигозқўринар* - A neighbor's chicken looks like a goose. Here is another English proverb, in which green stands for constancy, vitality: A hedge between keeps friendship green - A wall between friends will keep friendship forever. The English paremia Bring somebody's gray hair to the grave has a purely negative assessment - (lit.) Bring someone's gray hair to the grave = A futile alien age seizes. The proverb denotes a bad and disrespectful attitude towards older people (more often parents). In the Uzbek and Karakalpak language cultures, no identical proverbs were found, which is associated with the mentality and respectful attitude of young people to the older generation.

Let us dwell on the example of a proverb with the division of colors into good and bad: A good horse cannot be of bad color - A good horse cannot be of a bad color *Тучияхшиданчекинма*. The meaning of the proverb is based on the correspondence of a beautiful appearance and internal content. The use of shades "dark / light" in the paremiological units of the languages being compared is noteworthy: The darkest hour is that before the dawn - The darkest hour comes before dawn = There is a silver lining; *Ойнинг ўн беш куни қоронғи, ўн беш куни ёруғ* - There are fifteen dark days in a month, and fifteen light days, i.e. after the dark stripe comes the light stripe. Here is the direct Karakalpak equivalent of this proverb: *Айдың он беси қараңғы, он беси жарық* - Not all bad weather, there will be a red sun. In the Karakalpak paremiological picture of the world, knowledge is associated with light *Билимли ерге нур жауар* - (lit.) Light falls on the land of knowledge.

It should be noted that the antithesis often manifests itself with color designations of black and white colors: Wash a black amoor white - Black wool will not turn white from washing = *Қорани ювган билан оқ бўлмас*.

Among the representatives of the Uzbek and Karakalpak peoples, a number of proverbs have an identical structure and semantics: *Жақсы қатын ерин ер қылады, жаман қатын ерин қара жер қылады* - (lit.) A good wife makes her husband a husband, and a bad wife makes her husband black soil. Uzbek analogue: *Эрни эр қиладиган хотин, қора ер қиладиган хотин*. In the paremiology of the compared languages, darkness symbolizes sadness, unhappiness, and light, on the contrary, on the contrary, hope, joy and happiness: Light shining in the darkness - A glimpse of hope [4]; Look on the bright side - Where there is hope, there is a glimpse = *Яхшиният, яримдавлат*.

Sometimes color means the ability to distinguish between people and understand the essence of the matter: Blind men can judge no colors - A blind person does not see well. This proverb actualizes its meaning based on a metaphorical rethinking.

Time intervals in proverbs can also be conveyed using color designations: Once in a blue moon - For once = *Кунининкунинбулгаида* The suddenness of something is reflected in the following pair: Out of a blue sky - Like a bolt from the blue = *Кутмагантоишбоиёраф*[4].

The simplicity of the human soul is reflected in the following proverb: The darkest place is under the candlestick - There is enough simplicity for every sage = *Шам ёрузи тубига тушмас*.

The dignity of a noble person is actualized in the proverb True blue will never stain - A nobleman will not throw honor, even though the little head will die = *Аёл одам ҳеч ўлмас*

Red has gained particular popularity in English paremiology: Like a red rag to a bull - Like red for a bull, Don't tease a dog - it will bite.

## Conclusion

Based on the above study obtained conclusion that is: the symbolism of colour in the description of man and objects-phenomena of the surrounding reality has both similarities and differences in different linguistic cultures, and this is due to the moral-religious, ethnospecific, social-historical background of peoples and native speakers. Each of the languages studied has a unique meaning, symbolism and specificity of use. This specificity is especially evident in the description of a person, his age, appearance, social status, professional employment, personal characteristics and psychological conditions. The colours most vividly and expressively create vivid and unique images, sometimes metaphorical and hyperbolic in the description of anthropocentric characteristics.

Each color symbol in the studied languages can be used either as a separate word or in combination with other words, thereby forming phraseological and paremiological units. Lexemes for color designations can realize positive, neutral and negative assessments and are actively used in characterizing a person's appearance, age category, internal experiences, psychological reactions to phenomena and events of the surrounding world. Color designations are widely used to indicate a person's professional activity, his social status and financial situation.

Color lexemes in the paremias of the English, Uzbek and Karakalpak languages express different assessments of human actions, behavioral models, life situations and personal characteristics. In the composition of proverbs and phraseological units, components with color symbolism often realize their meaning on the basis of metaphorical or metonymic rethinking, as well as associations with certain color symbols.

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