

# LINGUOCULTURE OF COLOR IN RUSSIAN AND UZBEK PHRASEOLOGISTS

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## Abstract

Linguocultural information is knowledge of the entire system of cultural values expressed in language, wrote V.V. Vorobyov. It is believed that every nation has so-called key words, which are often used in proverbs and sayings, reflecting color interpretations of traditions and the spirit of the people. Phraseologisms are carriers of a special cultural and value code for the entire linguistic society.

**Keywords:** culture, people, language, phraseological units, color.

## Introduction

In Uzbekistan, as in other countries, there is an increased interest of modern linguistics in the study of linguistic conceptualization of the world and special attention to the study of vocabulary - color terms as representatives of national cultures. Despite the important role that the color picture of the world plays in the perception of the surrounding reality by speakers of the Russian and Uzbek languages, this phenomenon has not been fully described to date, which is explained not only by the variety of approaches to the study of this phenomenon, but also by the fact that this group of words is studied in a special way way. In our opinion, the problem also lies in the fact that the linguistic-color picture of the world exists not in one, but in several varieties, determined by the scope of application of color vocabulary.

## RESEARCH METHODOLOGY AND EMPIRICAL ANALYSIS

Linguistic culture is a part of the culture of a people, which is a set of interrelated cultural phenomena and language phenomena reflected in the consciousness of an individual. The term itself was obtained as a result of combining two concepts that are directly related to the education and development of a person in various areas of his life. As you know, culture is created by a person, an individual. It is in the individual that the social nature of a person comes to the fore, and the person himself acts as a result as a subject of sociocultural life. Personality should be considered from the perspective of the cultural tradition of a people, an ethnic group, because for the birth of a person in a person, a cultural-anthropological prototype is necessary, which is formed within the framework of culture. According to A.A. Piskoppel<sup>1</sup>, the relationship between language and culture must be studied, given that culture is a multifaceted phenomenon, and it finds direct expression in language. Consequently, it was found that language, as a complex system, interprets the constituent parts of culture differently. However,

<sup>1</sup> A.A. Piskoppel "The humanistic principle of personality and the subject of psychology", Methodology and history of psychology. 2006. Volume 1. Issue 1



the influence of language on the elements of culture, as well as on the social structure, is not decisive. A person's linguistic culture plays an important role in his spiritual world. It reflects the most important features of historical periods, political and socio-economic processes. Linguistic culture is, first of all, the norms of language that are formed in the process of social practice and recognized by society, its vocabulary. Their task is to ensure logical fluency of thinking through language and accuracy of content. Areas such as spelling, spelling, phonetics, morphology, syntax, and semantics are responsible for ensuring the inviolability and importance of language norms. Language reflects culture in all its aspects, and culture cannot be a perfect manifestation without language. Almost all researchers argue that the development of linguoculturology is based on the theory of V. von Humboldt, since it was he who was one of the first to see the reflection of the spirit of the people in the language<sup>2</sup>.

We all know that Russian culture dates back to the times of Kievan Rus. From folklore we know about the ancient Slavs who sailed on wooden boats, the spirits of water and fire, thunder and lightning, demons of the forest thicket and good, glorious heroes. In Russian fairy tales, good always triumphs over evil. They depict the image of the great Russian people, who always help those in need - and this is the main value of the culture of the Russian people. The language in which Pushkin and Lermontov, Tolstoy and Dostoevsky wrote and created - great personalities of the era of the "Golden Age" of Russian culture. In their works one can clearly see broad, complete and clear images of the life of Russian society of that time, both the ruling nobility and the serfs. The works of such writers play an important role during the period of a person's formation as a well-mannered and educated individual, when the foundations of civic qualities are laid and ideas about the world, society, and culture are formed.

Many phraseological units by their nature have a figurative meaning. V.N. Telia writes about phraseology as a mirror "in which a linguocultural community identifies its national identity."<sup>3</sup> In the Russian and Uzbek languages there are phraseological units that denote the symbolic meaning of color and have a strong national identity. Color is a category of words that is realized both as individual lexemes, as part of phrases, and in phraseological units. Phraseologisms are carriers of a special cultural and value code for the entire linguistic society; proverbs act as unique moral regulators of human behavior and worldview. From time immemorial, proverbs and phraseological units were perceived by people as a real storehouse of the wisdom of their ancestors. For example, for Russian culture such words are: "**глаза бирюза, а душа сажа**" - this means that one cannot judge by appearance, because the appearance can be beautiful, but the soul is callous or empty. The phraseological unit "**зеленая тоска**" is used to express an oppressive painful feeling, mental languor from idleness, lack of interest in the environment, unbearable boredom. The phraseological unit "**белые или обельные крестьяне**" according to V. Dahl's dictionary<sup>4</sup>, are peasants free from all taxes and duties, and the phraseological unit "**голубая кровь**" is understood as an aristocrat. In the Russian language, a contrast based on social affiliation has been preserved: черная кость и

2 Humboldt V. Language and philosophy of culture. – M.: Progress, 1985. – 448 p.

3 V.N. Telia "Russian phraseology", Moscow, 1996

4 V. Dal "Explanatory Dictionary of the Living Great Russian Language" Moscow, 1955



белая кость - low and high origin. Perhaps in these units there is an allusion to the earthly and heavenly: **темная кость** is the color of the earth and **светлая кость** is the color of the sky. Thus, such an expression as **черная кость** (a modest person, a person of humble origin, belonging to the poor class of pre-revolutionary Russia) became an outdated concept and phenomenon and went down in history. In the XII–XVII centuries the rural population and the population of the suburbs, who paid state taxes, were called **черные люди** and **черносошные крестьяне**.

It is common for Russian culture to designate banknotes that have gone out of circulation by their color. As a rule, these are historicisms: a white swan is a banknote of 100 rubles; yellow piece of paper - one ruble; a green piece of paper - three rubles credit card; red piece of paper - ten rubles; blue piece of paper - five rubles.

Thus, we can conclude that the worldview of the Russian people has a national character. In texts and microtexts, color reflects the perception of the multicolored world of Russian people. Just as an artist sees the world around him in his own way and chooses certain colors for his paintings, so a linguistic personality has his own idea of the world and his own individual preferences in choosing lexical means to describe it, based on the cultural heritage of his people<sup>5</sup>. The picture of the world of the Uzbek language reflects cultural and national experience, which historically developed over many centuries and was consolidated in linguistic units.

Black is one of the ancient color terms of the Uzbek vocabulary, and is associated with the forces of evil, the other world of spirits, personifies anger, difficult days, incitement, intrigue, humiliation. The adjective is based on the concept of black color: ko'mir, qorakuya, qurum, mo'm. Black is often used as a component in stable units with a negative, negative meaning: Qora ko'ngil, niyati qora (black soul, black intentions). Black is also used to enhance, to a certain extent, black objects: **qop qora ko'mir, qop qora tun, qop qora zulmat, qop qora yer**<sup>6</sup>; determination of the abundance of skin sweat: qoro terga botdi; very dirty clothes: kiymi qoro kir; expressions of a large amount of blood: qoro qoniga belanib qoldi<sup>7</sup>.

## CONCLUSION AND DISCUSSION

Stable phrases play a special role in creating a linguistic picture of the world. Their content is closely related to the knowledge of a native speaker, the practical experience of a person, and the cultural and historical traditions of the people. This is especially noticeable in microtexts with a color component.

V.N. Telia writes about phraseology as a mirror “in which a linguocultural community identifies its national identity<sup>8</sup>.” In the historical culture of mankind, color has always been of

5 Anna Belaya “Color in nature, business, fashion, painting, education and psychotherapy”, 2017

6 Kodirova F.K. “Black color in Uzbek phraseology”, “Trends and prospects for the development of science and education in the context of globalization” 2020/7/31, Vol. 61, pp.122-124.

7 Kodirova F.K. “Linguocultural features of the representation of colors in the Russian and Uzbek languages,” Multidisciplinary research, 2020/11, 6 (11), 481-483.

8 V. N. Telia “Russian phraseology”, Moscow, 1996



great importance, since it is closely related to the philosophical aesthetic understanding of the world.

The linguistic-color picture of the world is realized in the form of color terms, which constitute a certain group of lexical units, phrases, phraseological units, etc.

Aristotle wrote: "Every living thing strives for color... Colors, by the pleasantness of their correspondences, can relate to each other like musical harmonies and be mutually proportional."

So, there is no doubt that the national and cultural aspects of language are expressed in phraseological units.

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