

## SYMBOLISM OF MYTH, SYMBOL AND COLOR

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***Abstract** – In Uzbek folklore studies, in recent years, the interest in studying images created on the basis of mythological ideas has had a significant effect. In particular, there is a strong desire to study the basics of their absorption into the composition of genres, to clarify the reasons for their traditionalism. On this basis, the peculiarities of the use of colors as an aesthetic phenomenon in folklore genres, the historical-mythological roots of folk views related to colors, the semantics and symbolism of colors, and the artistic functions are being deeply researched. Because the position of colors in folk art is incomparable.*

***Key words:** myth, folklore, tale, poem, legend, symbol, poetics, color symbolism, poetic symbols, animism, symbolic meaning, color, white, black, blue, red, yellow, green.*

**I. Introduction.** In the examples of Uzbek folk art, colors have an important artistic significance and attract attention with their poetic appearance. It is very difficult to reveal the symbolic meaning and essence of colors in folklore and literature, classify them, and study their structural and semantic layers. Because colors are closely related to the socio-cultural life, customs, rituals, and ancient views of one or another nation and do not always fit into one mold. It is known that folklore and literature are primarily the art of words, and their main object is to serve the perfection of humanity through the artistic description of the processes of the human heart and thinking. Colors also appear as a means of representation in this process. For this reason, attention to colors is strong in world literature studies and folklore studies.

**II. Literature review.** In folklore and literature, colors primarily carry symbolic meaning. This situation requires clarifying the question of what a symbol or a symbol is in literary studies and folklore studies before studying the symbolism of colors used in folklore. In this case, it is natural that explanatory dictionaries of literary terms should be the first source of reference. Because in this type of dictionaries, they try to define the terms as short and precise as possible. Dictionaries made in Uzbek literary studies mainly contain definitions of a general nature, as examples of literary sources. For example, N. Hotamov and B. Sarimsakov's definition of a symbol is as follows: "Symbol, symbol is a product of figurative thinking. A symbol arises as a result of similes and metaphors achieving extreme stability and the same understanding by everyone. A symbol appears as a result of imagining similar things or objects through the leading features, main functions of things, that is, the conditional similarity between things or events turns into stable concepts. For example, the sun is a symbol of light. Light is a symbol of freedom, happiness, life, etc."

At the moment, in Russian literary studies, dictionaries authored by A. Kvyatkovsky, S.S. Averintsev, L. Timofeev, and N. Vengrov have different approaches to the term symbol. But when

showing the main signs and characteristics of the symbol, opinions intersect and differ in certain places.

Definitions given in the studies of Russian folklorists V.I.Eremina, N.P.Kolpakova are characterized by the fact that they are spoken directly on the example of Russian folk songs. For example, V.I. Eremina writes: "... under a symbol is understood a thought that shows a constant circle of relations in a certain poetic system and is significantly different in terms of imagination." And N.P. Kolpakova: "Trying to connect one or another symbolic meaning to separate concepts is useless. Different trees and flowers can appear as artistic images in songs and give a sad or happy meaning depending on the lyrics of each song. Complementarity of these ideas is characterized by the fact that they are told on the example of folklore materials.

**III. Analysis.** The works of Sh.Turdimov, J.Eshonkulov, and D.Rajabov can be cited among the studies that approach the issue of symbols in Uzbek folklore from a theoretical point of view. In the book "Folklore: image and interpretation", J.Eshonkulov expressed his opinions on the foundations of symbolic and figurative thinking in folklore and the interpretations of its artistic appearance. First of all, the scientist notes that the language of myths is the language of symbols, that the world is perceived, evaluated and reacted to through symbols in the imagination of primitive man, relying on the materials of myths and fairy tales.

When we study the origin and semantic scope of color symbols in folklore, we understand the thoughts and experiences of our ancestors about the world and people. We know closely the nature of symbolic, symbolic observation. From this point of view, the opinions of the scientist about the nature of symbolic observation, such as "A symbol is a reflection of the external world in our inner world, in our heart and mind" are extremely important.

So, in our inner world there is a special feature of accepting the outer world. He is adapted to perceive the outside world through symbols and symbols, that is, by perceiving it in his own way. A person comes into the world with such a spiritual ability at birth. It is not for nothing that the first people received the secrets of nature and the universe through symbols.

The following songs prove that the white flower symbolizes the groom and the red flower symbolizes the bride in wedding songs:

<i>Yor -yor aytib kelaman,</i>	[I'll say it here and there,
<i>Kimning to 'yi yor-yor.</i>	Whose wedding is in trouble.
<i>Oq gul bilan qizil gul –</i>	A red flower with a white flower -
<i>Qizning to 'yi, yor.</i>	It's a girl's wedding.
<i>Kuyov pochcham otlari,</i>	Groom's horses,
<i>O 'ynab kishnar, yor-yor.</i>	He was playing and playing.
<i>Ustidagi yopig 'i,</i>	The lid on it,
<i>O 'tday yashnar, yor-yor</i>	It's bright as grass, it's bright].

The symbolic meaning of white color is male and red color is female, among all the meanings they represent, they are distinguished by having an ancient basis and an international general content. It is particularly noteworthy that this layer of meaning of white and red color is common to all rituals

and folklore of the peoples of the world. Black color is imagined as the color of the world of the dead, the kingdom of the dead, fear, darkness, ignorance, evil, sadness. A hint of this can be clearly observed in the folk songs:

<i>Cho 'bin otizga minib,</i>	[Wooden rode his horse,
<i>Qorong 'ulikka singdingiz.</i>	You are absorbed in the darkness.
<i>Mani – suygan farzandiyizi</i>	Mani is your beloved child
<i>Kimlarga tashlab ketdingiz.</i>	Who did you leave?
<i>Otajonim, voy otam-a,</i>	My father, my father,
<i>Mehribonim, voy otam-otam</i>	Oh dear, my father].

In the song, "chobin ot" (wooden horse) means a coffin, and the concept of "absorbing into darkness" means death, leaving this bright world.

In Eastern European countries, the black color is also interpreted as fog against light, ignorance, evil, sadness, unbelief, and sinfulness. Also, the black color does not only mean death (in all respects), but it is also a symbol of giving up worldly pleasures, overcoming one's ego, and entering into obedience. That is why priests and monks wore black. That is, the people in this dress were a symbolic sign of the class that accepted death and abstained from the fleeting pleasures of this world.

Folklorist Sh.Turdimov draws attention to the essence of the symbolism of colors: "...scientists consider the symbolic "triad" of white, black, and red colors to be one of the most ancient symbols created by mankind. The important thing is that the symbolic concept of these three colors is compatible with each other in the majority of peoples of the world. In general, the above-mentioned examples confirm that the meanings of red, white, and black colors have gradually changed under the influence of social relations in life.

In the system of ceremonies and folklore examples, the black color opposite to the unity of white and red color has an ancient basis. In particular, the world is divided into two poles in the Zoroastrian holy book "Avesta" is a vivid example of this. These poles represent two opposing concepts. They are the concepts of good and evil, interpreted in the form of Ahuramazda and Ahriman. In this case, evil and death are imagined in the form of a world of darkness, in black color; visible material existence, and the world of the living is described in white.

In general, the animistic concepts of our ancient ancestors related to colors are clearly observed in the system of worldviews related to the Momo cult. Each color referred to in this article has its own color quality and name. The generalization of traditional views closely related to this color in the imaginations of the speaker and the listener serves for the understanding and spiritual impact of the ceremony. From this point of view, the meaning of color symbolism in shamanic ritual utterances is characterized by extreme stability. In ancient Turkish shaman folklore, shamans-bakhshis were distinguished by their color attributes. Depending on whether the shaman spirits serve good or evil, the shamans who chose them are also divided into white and black. The white shaman is associated with the blue (heavenly spirits), the black shaman is associated with the underworld.

Each pain was addressed to a white or black shaman, depending on which level of existence it was associated with.

The shamans who conduct the shaman ritual and lead it choose the type of the ceremony, the location of the disease, and the things and objects needed in this ceremony according to their color. White, red and black cloths are placed in front of the patient during the *khochina* and *badik* rituals performed by *badikkhans*. During the ceremony, it is interpreted that the spirits and spirits that help the shaman come and land on objects and things determined by their color and help the shaman:

*Qora badik bo 'lsang, ko 'ch-ko 'ch,*

*Qizil badik bo 'lsang, ko 'ch-ko 'ch,*

*Oq badik bo 'lsang, ko 'ch-ko 'ch.*

[If you are a black badik, move around,

If you're a redhead, move around.

If you are white, move around.]

**V. Conclusion.** The finished images of the white donkey and the blue donkey just don't come. They explain the concepts of imagination related to badik saying and *gulafshan* pain. Badikchi sings about red rashes turning into white and blue, pain passing into the animal world. The white, black, blue, and red colors of the Badik sayings are related to the ancient color symbolism of the people, and their roots are connected to the ancient ideas of the Turkic peoples. In particular, Altai people sacrificed a white sheep to *Ulgen* (the Turkic God of goodness and goodness) and a black sheep to *Erlik* (the ancient Turkic God of the underworld - hell and evil), which is the origin of the concept of black and white. This means that the shaman's imagination, worldview and the color symbols that appear in them come as a tradition from the beginning of human thought.

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