STYLISTIC FUNCTIONS OF BASIC COLOR TERMS IN LITERARY TEXTS

M. Sayfitdinova[1], N. Jiyanova[2]
Master's Student of Linguistics (Chinese Language), Department of Near Eastern Languages, Uzbekistan State World Languages University[1]
Scientific Supervisor, Associate Professor of the Department of Uzbek Language and Literature, Candidate of Philological Sciences[2]
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Abstract. *This article analyzes the stylistic functions of lexemes expressing the main color meaning in the content of the literary text. It also addresses the scientific and theoretical views of scientists about the specific properties of colors and their impact on the human mind. The stylistic functions of lexemes expressing the main color meaning in poetry are illustrated using examples.*
Keywords: *lexeme, primary colors, white, black, red, yellow, pink, blue, stylistic task, feature.*

Introduction. Information from online sources indicates that there are three primary colors: red, blue, and yellow [6. Internet source]. All other colors are formed by mixing these. However, we know that our world is perceived through seven colors: white, black, red, yellow, blue, and green. These colors are closely connected with human psychology. Therefore, we perceive the world in various colors—for example, we associate the sky with blue, spring with green, autumn with yellow, and winter with white. Such perception demonstrates the influence of colors on human consciousness and their harmony with it.

Literature review. Scholars have presented various scientific and theoretical perspectives on colors and their specific characteristics. Academic opinions have also been expressed regarding the semantic analysis of basic colors used in different nations [4.11; 5.38]. Information about the influence of colors on human psychology, including the positive or negative effects of certain colors, is also provided in online sources [1.16].

It is even possible to observe the use of colors in our national symbol—the state flag. For example, the blue color on the flag represents vitality and symbolizes goodness, wisdom, honesty, glory, and loyalty.

The white color represents sacred peace and is mainly associated with purity, innocence, and clarity.

The green color on the flag symbolizes the renewal of nature and, in many cultures, represents youth, hope, and joy.

The red stripes on the flag symbolize the power and life force flowing vigorously through the human body.

Thus, colors are not merely visual signs but phenomena closely connected with human lifestyle, traditions, and psychology. Each color carries its own semantic meaning. The functions of colors can be observed in various fields, such as fine arts, artistic creativity, scientific discoveries, psychology, and even in literary texts.

In this article, we discuss the stylistic functions of basic colors within literary texts.

Methodology and analysis. The color white is generally used across all cultures as a symbol of purity, innocence, and clarity. For this reason, it performs a distinct stylistic function in literary texts. Writers and poets employ it in connection with human emotions and psychological states—for example, associating youth with spring and a melancholic mood with autumn.

Let us analyze lexemes denoting basic colors through examples from poetry. In one of Guljahon Asqarova's poems, the following lines appear:

Men bulutni oq deb yuribman,
Yuragingiz buncha oq, ota?
Toshkentida o'ynab yuribman,
Dunyo menga o'yingoh, ota.(Guljamol Asqarova)
I keep thinking the cloud is white,
How pure your heart is, father?
I wander and play in Tashkent,
The world is my playground, father.

In this poem, the word *white* is used stylistically to convey a positive connotation. Although clouds are associated with a whitish color, they may also carry negative shades of meaning. However, the poet seeks goodness in this image. In the next line, *"How pure your heart is, father"*, the word *white* expresses the meaning of a kind, innocent, and pure-hearted person.

However, in literary texts, the word *white* can also carry a negative connotation. For example, the phrase *"to white someone"* (*oq qilmoq*) can mean *to curse or disown*. As illustrated in the sentence: *"While living in Syrdarya, one day I met a girl disowned by her parents and brought her to my home"* (A. Qorjovov).

Muhammad Yusuf also writes:

Har kimning ham sochlariga oq tushsin,
Ajin tushsin yuzlariga, dog' tushsin.
Har kimning ham quvvat ketib belidan,
Qo'llariga aso – bir tayoq tushsin. (M.Y.)
May everyone's hair turn white,
May wrinkles and marks appear on their faces.
May strength leave their bodies,
May a staff fall into their hands.

In these lines, *white* (referring to gray hair) symbolizes aging and the hardships of life, thus carrying a more negative or somber connotation.

In these poetic lines, the word *white* is used with a positive connotation, expressing wishes for people to experience the blessings of old age, to mature, and to live a long life.

In a poem by Xosiyat Bobomurodova, the word *white* is used to indicate aging:

Sen meni unutding,
Yillar unutmadi.
Hadya qildi sochlarimga oq,
Manglayimga sendan xotira chizdi,
Tinmayin o'rgatdi yashamoqni toq. (X.B.)
You forgot me,
But the years did not.
They gifted my hair with white,
Drew your memory upon my forehead,

And tirelessly taught me how to live alone.

Here, *white* symbolizes the passage of time and the process of growing older.

Human psychology is closely connected with colors. Such harmony can be observed in literary works through characters, while in poetry it is revealed through the inner world of the poet:

Oqqushlarim, oq yomg‘irda ucharlar,
Saharlardan shudring-sharob icharlar.
Tanlamayin qabrlarni qucharlar,
Kapalaklar odamlardan mehribon…(M.Y.).
My swans, they fly in white rain,
At dawn they drink the wine of dew.
They embrace graves without distinction,
Butterflies are kinder than humans… (M.Y.)

In reality, we all know that rain is not white. However, in the perception of the lyrical hero, there is a tendency to associate it with whiteness. Therefore, the poet deliberately employs the lexeme *white* to reflect this subjective emotional state.

In another poem, Muhammad Yusuf effectively uses color lexemes *white* and *black* in place of the words *people* and *nation*:

...Millatlar,
Elatlar.
Oq tan, qora tan.
Hammasi.
Bir tan. (M.Y.)
…Nations,
Peoples.
White bodies, black bodies—
All of them,
One body.

According to online sources, the color terms included in the basic color system—blue, red, yellow, white, black, and brown—are considered to be of pure Turkic origin. It is also emphasized that the colors *blue* and *green* were historically used with overlapping meanings. For instance, the expression *Kök Tengri* referred to the sky, while *köklem* denoted the early days of spring when the earth becomes covered with greenery [2. Internet source].

As a linguistic unit, the lexeme *blue* (*ko‘k*) is also used in the meaning of *sky*. In a poem by Guljahon Asqarova, the color-denoting lexeme *ko‘k* is used in this sense:

…Artolsaydim etigingizni,
Yer qattig‘-u, ko‘k yiroq, ota.
O‘pib yashar oyog‘ingizni,
Tuproq mendan baxtliroq ota….(Guljamol Asqarova)
…If only I could carry your boots,
The earth is hard, and the sky is far, father.
The soil that kisses your feet and lives,
Is happier than I am, father…

It can also be observed that Alisher Navoi made extensive use of basic colors in his literary heritage:

Qizil, sorig‘, yashi

Xil’atin to aylamish jonon qizil, sorig‘, yashil,
Shu’layi ohim esar har yon qizil, sorig‘, yashil.
Gulshan etdim ishq sahrosin, samumi ohdin,
Kim esar ul dasht aro har on qizil, sorig‘, yashil.
Orazi, xoling oila xatting xayolidin erur,
Ko‘zlarimning oldida davron qizil, sorig‘, yashil.
Shishadek ko‘nglimdadir gulzori husning yodidin
Tobadoning aksidek alvon qizil, sorig‘, yashil...
La’lgun may tutqil oltin jom birlan sabzada,
Kim bulardin yaxshi yo‘q imkon qizil, sorig‘, yashil:
Faqr aro beranglik dushvor erur behad, valek,
Hirqada tikmak erur oson qizil, sorig‘, yashil.
Ey, Navoiy, oltinu shingarfu zangor istama,
Bo‘ldi nazming rangidin devon qizil, sorig‘, yashil...

Red, Yellow, Green
When my beloved adorned herself in garments of red, yellow, green,
The flames of my sighs spread everywhere—red, yellow, green.
I turned the desert of love into a blooming garden with the heat of my sighs,
Wherever the wind blows across that land—red, yellow, green.
From the vision of your face, your beauty mark, and your hair,
Before my eyes, the whole world appears—red, yellow, green.
In my glass-like heart lives the memory of your garden-like beauty,
Like reflections in a cup, shimmering—red, yellow, green…
Offer ruby-colored wine in a golden cup upon the greenery,
For nothing is more fitting than these—red, yellow, green.
In poverty, colorlessness is unbearably difficult, yet
To stitch a patched cloak is easy—red, yellow, green.
O Navoi, do not seek gold, cinnabar, or azure,
Your divan is already filled with colors—red, yellow, green.

This ghazal is considered one of the finest works of the great poet. Many poets have composed *muhammas* based on it. Throughout the ghazal, the basic color lexemes *red*, *yellow*, and *green* are consistently employed. Through his inner spiritual world, Alisher Navoi perceives the entire existence in these three colors.

Using these colors, the poet conveys the uniqueness and mystery of human psychological states, harmonizing the universe with the human image. Furthermore, through these three colors, deeper meanings are expressed: the beloved’s suffering, appearance, and beauty; the lover’s condition; and the nature of the times. All these are philosophically interpreted through the interconnected concepts of the human being and the universe [3.11].

Conclusion. In conclusion, it can be stated that lexemes expressing basic color meanings are used in literary texts to convey various stylistic nuances. Their use, especially in poetry, is closely connected with the poet’s inner world and emotional state. Basic colors can be found not only in classical literature but also in the works of contemporary poets. This indicates that lexemes denoting basic colors possess a wide range of stylistic functions. Therefore, analyzing the connotative meanings of basic colors remains an important issue in linguistic and literary studies.

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