THE PRAGMATIC OCCURRENCE AND MENTAL PROPERTIES OF COLOR COMPONENT UNITS IN CONTEXT

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Annotation. A pragmatic study of color-expressing lexemes have not yet been carried out in linguistics. The mental studies of color component units have only been partially studied. It is important to reveal the pragmatic features of color-expressing lexemes and to be able to express them in text and discourse, to what extent the pragmatic mental content is expressed in them and to what extent the reader understands it.

The scientific/theoretical conclusions gained in the process of this research are theoretically and practically important in addressing the colors and problems related to them. The research consists of introduction, three chapters, summary, the list of references and attachment.

Key words. Context, character-trait, color, pragmalinguistics, pragmatic meaning, mental traits, text, lingvoculturology, blue discourse.

The image of realities directly related to color also plays an important role in our mentality. This is not an accident, of course. Because, the world in which Man was born and opened his eyes is a colorful world. So, color gives a special impression to every person. Indeed, several verses of the Qur`an state that all the creatures of the world are created in different colors.

From the XIX th century onwards, the problem of language and culture has been in the spotlight of many experts in the field—philosophers, linguists and culturologists—as a phenomenon based on the reflection of being in the human mind and the anthropocentric principle of thinking. In the history of mankind, colors have different symbolic meaning, which reflect one or another reality in the ethnic, socio-political, economic, spiritual life of certain groups of society.

Pragmatic analysis and study of adjectives and adverbs is almost non-existent in Uzbek. However, being able to understand and analyze pragmatic content also requires intelligence from the reader. Admittedly from a pragmatic linguistic point of view, the reader must know and understand well when, where, to whom, what, how to speak.

The pragmatic features of linguistic activity, the study of the factors that give rise to these features that gives to rise to these features are important for determining the social nature of language. This makes it possible to find evidence that linguistic communication takes place in accordance with social and psycho-psychological laws and at the same time, the development of the language system. If issues such as why a person uses a sign (for what purpose) and how it is done are important for pragmatics, then the involuntary combination of characters can form a linguistic structure (syntax) and the structure of these characters can express the meaning they want(semantics) also begin to move into the scope of pragmatic analysis.

Logicians and philosophers, who are concerned about the content of speech structures and their structure according to grammatical rules, pay special attention to the application of these structures in speech activities. In this case, the linguistic experience of the researcher determines the defining criterion. For example, in determining whether the phrase "Golden Rectangle" is false in content, G.Klaus relied on his social experience, the knowledge he has accumulated in life, while knowing that it is grammatically correct is more of a native language(others for this may be a foreign language) depends on the extent to which the grammatical rules have been mastered. The important of pragmatic analysis is also evident here.

It is important to reveal the pragmatic features of color-expressing lexemes and to be able to express them in text and discourse, to what extent the pragmatic content is expressed in them and to what extent the reader understands it.

In addition to their semantics, stylistics and linguoculturology, color-expressing lexemes are distinguished by the beauty of their pragmatics and the depth of meaning. It is in the text that these cases become more pronounced. First of all, we would like to dwell on the lexemes of white and black quality, which are among the most active lexemes in artistic creation among the qualities of color. Note that most people refer to "white" when they say "black". These colors, which are used in comparison to each other, come to life in the images of good and evil. This can also be seen in the proverbs and phrases of our people, such as "Fifteen of the moon is black, fifteen is white", "black inside", "black face", "white heart".

—Was it my fault that I was "black"? Did I hear that when I had four children?

—Don`t talk too much (from colloquial speech).

The lexeme "black" was used in this dialogue. But notice that "black" here comes in a completely different sense, not in the sense of color. In this, it is advisable to first look at the semantics of the word "black". When the lexeme of black quality is used in speech only for the purpose of showing the color of the object, it is free from emotional-expressiveness, iti function is limited to the message about colour, to information. The same can be said for not only the black quality lexeme, but all color qualities. For example, a black pencil, a white notebook, a blue sky, a blue pen, red

blood and so on. In these combinations we encounter no methodological semantic features. Because such compounds are free from stylistic dyeing. However, if the dominant part of these adjective lexeme combinations changes, the semantic aspects of the adjective lexemes may also change, gaining a more precise methodological meaning. For example, the black past, white heart, blue wheather, red world and so on.

The lexeme ''black'' expressed the concept of ''sign'' color in the ancient Turkic language. Coming in figurative senses:1. "happiness is black", "sad"; 2. "heavy"; 3."bad"; 4."simple", "low-grade", "rough"; 5. "ink", "color". By the time of the old Uzbek literary language, there was an expansion in the semantic structure of the "black" lexeme. "Black" is used in fifteen different senses in modern Uzbek. It was the basis for the formation of about fifty artificial and compound words. The semantics of the modern Uzbek literary lexeme "chess pieces", "uneducated", "unhappy", "sad, unpleasant", "wrong, guilty" are not observed in the old Uzbek literary language. This is determined by the expansion of the semantic structure of the lexeme.

—He explained that black drugs had come out of the luggage.

After that, Asadbek did not speak for a few seconds.

If we look at this example, the pragmatics of the word "black" is shown. In the "black drug" combination, we actually observe a completely different meaning than the color of the drug. In fact, we can know that there is no such drug, on the contrary, it is poison, it is a drug, as a result of which many people's lives are ruined, its work is "black". Maybe that is why this poison is called a "black drug". We can also see this example too:

"Blacks" are ahead! The poor "white" is left…

Don't be too happy. You don't know what is happened…

In this debate, the words "black" and "white" are not about color, but about the pieces of the game of chess that everyone loves. Initially, the listener can not understand what the talk is about by saying "Blacks are ahead". The listener may not understand which "Black" is being said and why, but once the "Poor white" is remembered, it's not hard to see that it's about chess. So, it's not about color here, it's about something else altogether. Pragmatic analysis helps us to understand this inner meaning.

The white lexeme is widely used in art as a symbol of innocence, purity and peace. White is represented in the culture of almost all nations as a symbol of softness, honesty and kindness. In Uzbek culture, white is a symbol of purity and goodness. In some linguocultures, white comes as a symbol of cowardice. For example, white feathers were sent to a French soldier or officer who had fled military

service in World War I as a symbol of cowardice. The pragmatic meaning of the white lexeme is reflected in the discourse. We can see in these examples:

—How many greedy tyrants, who can not distinguish between black and white, thirst for each other's blood in the way of pleasure and as a result, the horrors of the future!

While sitting in such grief, Hasanali entered the room with a letter.

—I think this letter from Tashkent is from your father.

The "white" and "black" used in this passage from the work did not come in the sense of color, but in the sense of good and evil, good and bad of people.

— Put down your tea, put fifty in the white, — he ordered.

Asadbek had never sat in this room before, he had never asked for "fifty gramm of alcohol". He looked at his master as if he did not understand the porridge.

Here too, the lexeme "white" was used and it meant the type of drink, not in the sense of color. In these examples it can be seen that the white lexeme has moved away from its own semantics and manifested its exact pragmatics. In addition to white and black lexemes, we can also see the word red. Red is a symbol of vitality and life that flows from the blood in almost all cultures. Pragmatic expression of the red lexeme in the literary text:

—Dehqonqul! Hear it with your right ear and hear it with your left ear too! Red colour is not good!

What would happen to this man if it were red!

Dehqonqul! Red colour is bad, very bad. Because, red colour is the colour of blood!

In this text, red is not the colour, but the Tsarist Russian soldiers, the government.

We feel compelled to do pragmatic analysis in the following example:

—You drive in red.

—Sorry. (from Newspaper)

Even in this context, it is a bit difficult to know what the speaker is talking about, if we pay attention to it, it is not difficult to know that the conversation is about a red traffic light, that the driver violated the traffic rules. We can also see how important colors are in our lives from the red, yellow and green colors of traffic lights. Among the color-expressing lexemes, the green, blue and yellow lexemes also have a special place.

Do we wait so long for green? What do they do in big countries?! Life goes by waiting for the green! (from newspaper)

In this example it came in the sense of a green traffic light and carried a pragmatic meaning. Only when a sentence is analyzed pragmatically does its inner meaning become apparent.

—Are you yellow?

—Yes. (from newspaper)

Here, yellow is used not in its own sense, but in the sense of disease.In medicine, there is a hypothesis that this is referred to as yellowing of the patient's color as a symptom of the disease.

Or:

—Give me a piece of blueberry…

Here the lexeme blue, in addition to the meaning of color, signifies spring and its bounties. Spring is given in blue and the blessings of spring are also given in the blue example of plants, including mint and spinach.

—Caught with a bundle of blue, the work is bad.

In this sentence, too, blue has moved away from its meaning and expressed a pragmatic content.

In the Uzbek language, the world color has thirty-one meanings. The first and most popular are such as white, black and red and sometimes the "colour" means the face too. There are many words that express the concept of colour. When we say golden autumn, turquoise sky, emerald field, we mean yellow, blue and green.

As humanity`s intellect grew and society developed, so did its views on color. As a result, people understand the world in their mythological imaginations (for example, those who understand fire, sun or blood, the excitement of life through red), their customs (black and blue as a sign of mourning), the political life of the state and society and even dreams(for example, green is a symbol of happiness and motherhood), the meaning is directly decorated with colors.

There are a special scientific institute in Japan that studies colors. The color of the universe, the effect of colors on a person`s mood, the harmony of different colors, from the process of formation of human taste to colors, to the simple choice of the right tie are studied here. The Japanese are very attentive to colors. We have no less space than them. Our country is ten times more colorful than theirs and our poetry is ten times richer.

Each color has its own lingocultural character in the culture of each nation. It is determined by the lifestyle, culture and social status of the population of that nation. In particular, green is a unique symbolic color in the Muslim world. It also represents a sign of renewal, rejuvenation. Red, on the other hand, represents the blood flowing in our body and creates attraction, curiosity and stubbornness. Yellow sometimes means gold, sometimes it means disease. Colors are closely connected with the social-cultural life, customs, rituals, ancient views of this or that people. The mythological and religious views of the people are also reflected differently in color. In addition, the social life of nations, the geographical environment also leads to a diversity of attitudes towards colors. In particular, the poles of the earth are

represented in four different colors: east-green, south-red, north-black and west-white. At the same time, that color is considered sacred to the inhabitants of each of the regions.

The first manifestations of the use of symbolic images associated with color in our mentality and culture are mainly reflected in the folklore, folk customs and traditions. We know that folk oral art originated before the advent of writing and that its creation and spread are associated with living oral traditions. If we look at the historical roots of the symbol of colors, which have a traditional meaning in the works of folklore, we can see that the symbolic meaning of colors is in the perfection of the human mind—that is joy and sorrow, joy and sorrow in the human heart, we see that they are associated with awakening. As Sh. Turdimov admits in his article "The color of the color world" colors are more like sounds in terms of arousing emotions in a person. They not only enrich the imagination with the mysteries of nature, but also serve to express deep and touching emotions.In particular, these features in colors can be observed through them in the example of traditional symbolic meanings formed long ago in the art of speech.

In particular, in the treasury of meaning of the Uzbek people, there are a number of proverbs typed in images related to the idea, the color of the idea. The colors that create the symbolism associated with color in them are mainly white and black lexemes. Through these contrasting colors, the most disgusting, hateful traits in society, unhappiness, sorrow, slander, along with illness, goodness, purification, happiness, health and rank are expressed. For example, the white and black lexemes in the proverb "There is no black for white, there is no remedy for black" have become a noun phrase and have risen to the level of a symbolic image. White is a symbolic image of an innocent person, no matter how much they try to condemn him, he will eventually turn white and remain white. Because, the truth can bend, but not break. Black means that no matter how much a person who has committed a crime tries to justify himself, he will remain black and guilt, there is no way to fully justify him. The article "Black Heart-Wounded Heart" understands that it is inevitable that our people will hate black people, that is, they will be punished according to their deeds.

The symbolic image of the "black heart" in this place is extremely hardened, unchanging, because the "darkened" soul is again to itself, as if the wound had been healed, that is, as if nothing but death had lied. It is hoped that it will be restored as a result of specific measures. Because, in this world, it is clear to everyone that black babies are not born from mothers. As our forefather lived in a human society, they taught us how to treat whom, to draw conclusions based on the appearance, beauty or ugliness of this or that person, whether he was noble, handsome or unseen, disabled and so on. It is not necessary to respond accordingly, but to treat each person

according to his intellect, perfection, meaningful or pleasant speech, good deeds and respect in society. In this sense, "If every white face is not white and every black face is not black", "A black hen also lays white eggs", "Clear water flows from a black cloud", "Black cow also also gives white milk". The betrayal of both the husband and the family, the beautiful miracle of nature, the unforgivable and has been a symbol of an indestructible stain. At this point, "blackness" embodies anumber of frustrations, such as not being able to stand on one's own tw feet, being under curses and curses and even being separated from one`s country and one`s human relationships. This concept, which represents traditional symbolism, is familiar to all and can be interpreted in a variety of colors.

According to the article "If two lovers are one, they will not leave", those who do not know behind them are evil-minded villains who incite corruption, slander and libel. The proverb reminds us to be careful of black people so that such cases do not happen again. "The cow's black is outside, the man black is inside", in this proverb the symbol of mysterious people is expressed. This means that one can know the color of a cow by its appearance, but nobody can know the behavior of a person by his appearance. For it is well known that "the black hen also lays a white egg", as the inner essence is not determined by the appearance.

In addition to white and black, yellow, red and blue are also used in some places which in the original sense represent the subject symbol, while in the figurative sense they have their own symbolic meanings. For example, the proverb "When he sees a blue quail, the old horse also plays" is mostly figurative and the adjective "blue" in it is interpreted as a symbol of youth, beauty.

The word "yellow" was used in this article "If your motherland is alive, your color will not be yellow", which describes the inevitability of death and yellowing of the country due to the lack of peace and prosperity in the country. The yellowness in the proverb is symbolic.

In general, many of the symbolic images in Uzbek folklore are associated with colors that have acquired traditional symbolic meaning as a result of centuries of life experiences.

The complex state of mind of a person is most clearly manifested through colors. In this case, the colors are applied in a way that is specific to their natural properties. These properties are important because they are divided into hot and cold. While colors are an adjective of the detail that was initially expressed during the development of literature and served to enhance the artistic image, its function was later focused on performing a complex compositional task.

In Uzbek literature, a number of works on the use of colors in poetry have been discussed in general terms. The opinions of A.Kayumov, A.Hayitmetov, I.Hakkulov are noteworthy. Y. Is'hakov monography "Navoi Poetics" focuses mainly on the

figurative features of colors, religious and traditional aspects of our classical literature. Sh. Turdimov on the other hand, thought more about the poetic symbolism and the symbolism of color in Uzbek folk songs, relying more on the traditional point of view.

Color is first and foremost a natural phenomenon, not a religious concept. Due to this natural feature, humanity has used color in the way of its socio-ideologically, religious, goals, first of all, by assimilating its natural properties.

Colors began to be approached as a symbolic tool and the use of colors as a traditional approach. The symbolic and linguocultural features of colors are reflected not only in the proverbs of folk oral art, but also in folk songs and games. For example, the game "white poplar, blue poplar", "red flower" festivals are among them. A large part of the games were created in the past, the origin of which was the basis of the animistic, totemistic, fetishistic, various magical notions, religious views of our ancient ancestors. This can be seen either in the name of the games or in some of the motives that occur in them. For example, the popular "White poplar, blue poplar" game among children is based on the mythological views of primitive people about the colors white and blue, as well as totemistic imagery concepts related to the worship of trees.

"White poplar, blue poplar" is a play-song that has long lived in children's repertoire. Almost every work on Uzbek children`s folklore has commented on this game to one degree or another. G. Jahongirov trying to look at the historical and genetic roots of the game, argues that its origin was unfluenced by the appearance of war in the tribal period, its rules.

The game "White rice, blue rice" which is still played among the children of Khorezm is noteworthy. This game was formed mainly among the farming population, in which the emphasis was placed on the meaning of rice, indicating whether it yielded good or bad. In this case, while "white rice" means white, high-quality, good rice grains, it seems that the compound "blue rice" is applied to diseased, darkened, poor-quality rice. In these colors, too, the mythological notions of the ancients about white and blue and therefore in white—happiness, luck, light, goodness; in blue—death like symbolic reflections were reflected.

Analyzing the poetic symbolic language of this play, Sh. Galiyev describes the "white" and "blue" colors in it according to the seasons. According to the researcher, blue- spring is a period of the whole world dressed in green, while white is a poetic analogue of winter, which passes with white snow. In our opinion, the colors "white" and "blue" retained the original mythological concepts. In other words, the content of storing white, high-quality rice throughout the winter and replanting it in the spring and consuming low-quality rice before spring is leading the game. In the game, poplars are not brought in vain with "white" and "blue" colors. This reaffirms that

primitive people understood the concept of "white" as a symbol of happiness, goodness, health, peaceful life, blue as a symbol of death, evil.

It is obvious that each traditional children's game has its own history of origin and like other arts, they have undergone a certain historical-artistic process. By studying them, we can learn about the centuries-old cultural history of our people. The games introduce children to the past of our people, the path of historical development.

The traditional folk holiday "The red flower" associated with the spring awakening of nature has long been a traditional among the Khorezmians. "The red flower" festival is held every spring at the Bavoris bobo cemetery near Khiva. The holiday was attended by all segments of the population—younghs, children and adults. In folklore, the red flower festival is interpreted as a symbol of love and family. N.M.Lobacheva who collected ethnographic materials on the Khorezm people's red flower festival, considers this public holiday "a holiday that completes the spring festivities and begins the traditions of the summer season". The opening of red flowers occur in May-June. In some places, the festivals have been held for a month. That is, giving a red flower or rose to relatives, including friends was considered one of the unique customs of this holiday.

It is clear from these examples that colors play an important role in our national culture and mentality and they are reflected in every aspect of our society. It is our job to fully understand, feel and use colors properly. The long-cultural and symbolic study of disturbing colors in our lives in various forms is one of the most pressing issues facing our linguistics.

Much attention has been paid to semantics and symbolic meanings in symbolic words, including work on color qualities. In some works their connotative meanings are also taken into account. But no scientific work has been done to analyze them pragmalinguistically. For a pragmalinguistic analysis of color-expressing words, of course, examples are taken from lively conversations in life, so that its pragmatic features are more clearly demonstrated.

In our culture, however, colors with their different meanings are examples of folk oral art and lead in almost every aspect of society. Colors are closely connected with the socio-cultural life, customs, rituals, ancient views of this or that nation. The mythological and religious views of the people are also reflected differtly in color. In addition, the social life of nations, the geographical environment also leads to a diversity of attitudes toward colors. In particular, the poles of the earth are represented in four different colors: east-green, south-red, north-black and west-white. At the same time, that color is considered sacred to the inhabitants of each of the regions.

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In conclusion, it can be said that colors grow into a unique treasure and the more you go into it, the richer and more wonderful it becomes. Futher study of color-expressing lexemes from a linguocultural, pragmatic point of view is another topical issue facing our linguistics.

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