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## ARTISTIC INTERPRETATION OF NATIONAL COLOR IN PROSE OF UZBEK YOUNG PEOPLE

**Abstract:** The use of color in visual arts and fiction. The expression of Uzbek youth in prose, as well as the manifestation of features of the Uzbek nation, such as language, clothing, customs, and character, are described.

**Key words:** color, fiction, national spirit, pictorial expression, artistic expression, theme, idea, landscape.

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### Introduction

The universe was created full of different colors and images. Humanity has studied and is studying the miraculousness of visual media. The colorful world that has been attracting humanity is still fascinating. This colorful world has always been beautiful. In the history of fine art, there was a special innovation for the first time in the 15th century. This innovation brought the concept of colorism to the science of fine art in realistic color painting by Italian artists. Colorite is an Italian word that means color, paint. This color term was used for the first time in the science of fine arts. Of course, an artist can paint colors to depict someone, something, or the surrounding nature. Of course, colors clearly describe that period (which century it belongs to), that environment and those conditions. The colors and the clothes and appearance of the depicted person represent the nationality. Even the literature depicted with colors shows the psychological state of a person who has been studying for centuries. Color represents the uniqueness of the thing. The use of color in fine art was later observed to be expressed in other types of art. Fine art means a variety of colors, and in fiction, plots, compositions, landscape, content, theme and idea images is represented by being different. In the work of art, the artistic interpretation of the spiritual world of a person is reflected, that is, in the expression of a number of characteristic features such as era, nationality,

language, clothing, customs. Represents not only the color image of the object, but also the local color level perceived from it. It is appropriate to understand the local representation of the color image in terms of the image of the locality of a certain area. It is known that the color image is different: the sun is yellow, cotton is white, coal is black. By seeing their colors, the tasks of those objects find their visual expression in our subconscious. These colors are not documents, but an expressive image with a proven level of accuracy inherent in objectivity. What determines the clarity of the symbols that we see around us. Of course, conditions, location in nature and internal structure will cause it to appear. It depends on the skill of the artist to describe the distance and closeness, dark and light conditions. Colorite is a miraculous manifestation of creatures on earth. In fine arts, the word colorism was first used by Italian artists in the 15th century, then Spanish artist Diego Velasquez and Dutch artist Rembrandt Van Rijn continued the work. Venetian painters proved that colorite is a sign of bright color image. He continued to use it widely and productively in his creations. By the time of Romanticism, Eisen Delacour showed in artistic images that the expression of color in an artistic image is an innovative solution. The image of artistic expression brings out the emotional feelings and mood of a person with expression. He noted that figurative expression shows different feelings in

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artistic expression. Depending on the development of the plot in the work of art, visual expression is also given. Colorful expression in fiction also represents the appearance of symbolism. Colors play an important role in revealing reality. As we know, every color has expressive power. If colors did not have expressive power, colors would lose their importance in both visual arts and fiction. The color of animate and inanimate objects, which are the wonders of nature, and the colors of things made by human hands, evoke different feelings in our human psychology. The colors of the portrait depicted in the work of art provide the reader with a closer study of the impressions of the work and bring the reader into the atmosphere of the work. When describing images with words, the writer uses figurative expression to enrich the image, and achieves an effective result. The writer used all his skills through his methodical and psychological approach to deliver the content of the artistic work to the reader. The effect of the work comes from the words. The expressiveness of the image plays an important role in increasing the colorfulness of the work. The image of colors serves as an important tool for understanding the subtle and complex aspects of artistic textures. When the reader is able to understand the writer's ability to follow, he will feel the strong essence of the work and understand the content of the work. Kolorit studies the nationality of the artistic work, the spiritual properties of the words, and the functional aspects. It is called "locality" if it represents the property of the subject in a constant state in the composition of the work of art. Depicting the idea put forward in the work and the development of the plots that gave rise to the idea through the local image enriches the level of coloring of the content of the work. The local image increases the authenticity of the expression in the work of art.

### Materials and Methods

Color is reflected in the customs, colloquial speech, character, clothing, language and environment of each nation. It can be found anywhere in the entire form of a work of art. In a work of art, it can be found in any corner of any plot because of its customs, colloquial speech, character, clothing, language and environment. It should also be said that colors also have symbolic meanings in fiction. In Uzbek works, white is a symbol of independence. Also, the colors can have the expressiveness of the work of art, the information of that time and some kind of symbolism. Uzbek artists such as P. Benkov and O. Tansikboyev were able to depict national and cultural manifestations of color in their works. We see that our color is depicted in our historical clothes, historical items, work tools and household items. So, such a pictorial expression also acts as a carrier. In what sense we say portability, of course, to transmit to generations through visual expression. The subject, item, etc. depicted in the image describes the periodic

state of the nation. History shows how much culture it has. Our historical clothing, historical items, tools, work tools and household items are in what condition, style and why they are needed. It should also be said that color is widely used in words, phrases, idioms and sentences. From the works of A. Suyun and S. Tursin, we can see such words as checha, ongir, suvliq, tutam, sovliq, and phrases like "Suyagi butun" and "Kampir oldi".

Literature is a science that studies the spiritual world of a person. Literature is a universal masterpiece that indirectly connects the history, present and future of every nation, unites spiritual, cultural and national points. There is a concept of colority in fiction. Color represents the tradition, national speech and several other characteristics of each nation. National color is also widely used in prose works. Any artistic work written in prose is distinguished by the manifestation of the colorfulness characteristic of that nation. Whether it is in poetry or prose, it is known which national poet or writer he is by the idea covered in the work. In his work, the writer expresses national universal characters through national color. In his work, the artist incorporates the national customs, values, and national color of this nation into his work. On the basis of this absorption, the work of art gains value. The concept of color, which is a component of the means of effective representation of reality, represents concepts related to the idea, content, period, style and author's personality of the work. In the encyclopedia, it is stated that "Colorite also means a set of specific aspects of something" (period, nationality, etc.).

### Results and Discussions

Let's take a look at the works of Anvar Suyun and Sanjar Tursun, writers who embodied the national color in their works. In the work of Anvar Suyun, we pay attention to the words characteristic of color: "Checha - bride", "Ongir - the place washed by the flood", "suvliq - horse's neck", "Tutam - piece", "sovliq -old sheep", "gujum - kairaghoch", "janda - old", "khomchot - chamalash". Through similar concepts, the concept of local color emerges. Local color is the reflection of the local conditions, customs and local life, landscape image, language features of a nation in fiction. The words and terms related to this national color are called realias, that is, words specific to the nation. The word realia is also Latin and means "relating to a thing". When translating a work of art, it is always difficult to give the realities of a unique reflection of nationality. Although great experiments and researches have been carried out in this regard, we still face problems. In fact, the depicted environment is transferred to the ground of translation. Sometimes the names of the heroes of the work are also translated. But it is natural to give up quickly. Sometimes, when translating a work, we have to face the situation of partial nationalization. In this case, it would be

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appropriate to simplify the translation in order to avoid religious differences, ideological restrictions, and to make the translation understandable to the public. Beliefs characteristic of Buddhism are reflected in epic works. It is a Hindu tradition to burn the body of a dead person on fire and take the ashes to the river Ganges to be washed away. Such a situation does not suit our nation and our national traditions. We pay attention to local colors: In this case, the situation of national colors has arisen. Let's get acquainted with the words that express the national color in the works of Anvar Suyun and Sanjar Tursun: atar – household equipments, koton - temporary place of residence, tuyur - a piece of meat, hamsoya - neighbor, it yikilish - betrothal, shapaloq - slap, olish - fight, otov - living house, address, dustaman - fall with a person's face, momotugun - the biggest prize, koskhana - temporary residence of shepherds, ushok - goods, porim kiyinib - well-dressed, "ravdari" - the appearance of the body, "sarka" - the cutting of the taka, "gur" - a place where people are sitting in a circle, "qahatchilik" - prices increase, hungry, "poson" - wear appropriate clothes, "sizot" - water that seeps under the ground, kurut - dried yogurt, a national dish, Hut - a Latin word, one of the constellations. Fish is also called "Hut", supra - is used in making bread, it is made by processing sheep and goat skin.

In the works of Sanjar Tursun, there are many words expressing such color. Let's get acquainted with these words: The tail side of the village is the end of the village, Jondor is a wolf, kopkari is a game of a goat, tegirmonga dovur is to the mill, put is the upper part of the leg, urchug is a job used by women to spin cotton. , toqim - a type of saddle (made from a plant), kalish - galosh, bakovul - fighting or telling the breed in a goat, bastirma - a porch in front of a barn, chil - a method used in fighting. Transliteration is the transfer of one written letter to another written letter. For example: words such as bazar-market, kishlak-village, kasa-bowl, payola-cup the use of words specific to the nation with a different language sign. Analogy is likeness, likeness to each other or to others, i.e. giving with an alternative concept. For example: if Sanjar Tursun translates the word "sholcha" into Russian in the sentence "My friend Sanam was spreading carpet and picking cotton" in the story "Between the Mountains", it will be translated as "palas". In this case, the meaning of the words is given correctly, but the national historical color is lost. In Uzbeks, the word "sholcha" has its place according to its use in history. Realities and barbarism - We express barbarism in different ways in literature. "According to A.A.Reformatsky, barbarisms are appropriated words that serve to express unfamiliar realities and customs."

Borrowed words still have the same meaning. Sometimes there can be barbarism only in exceptional cases. Also, barbarisms can take place in dictionaries, unlike realities. For example: in the story "Solin Yoli"

by Anvar Suyun, when Boyish's car breaks down, a man named Bayish tells his friend Mirabrор that he will add money for gas. And Mirabrор said, "- I don't have soums, brother, do it yourself, I'll give you the blue ones when I go to the city." uses "blue" with the meaning dollar. Realism and Localism - As for the term localism, a household word close to it is ethnographies. If localism is a combination of such words and words, they are limited to a specific area that cannot be clearly defined in the literature. In my opinion, localisms are semantically very close to reality. Because this locality applies to concepts and the objects that represent them. But we use realities as a broader concept. For example: Anvar Suyun's "Ikki tong orasi" in the process of trading in the market means that Suyagi is whole - healthy. The concept of lacuna has entered through the science of linguoculturalology and is applied to the cultural gap. Some researchers apply the lacuna to situations that exist in the customs and culture of one nation and are not observed in another. We can see it in the words of Zulfiya old woman in the collection "Muzaffar tong" by Sanjar Tursun: "When the old woman dies, I will be myself." Connotation is a type of pragmatic information that reflects a certain attitude to the objects and events themselves. Words and phrases consist of additional emotional expressive meanings and their stylistic shades are available. When understood in this sense, realities also express the connotative meanings of things. We have phrases like "Suyagi butun" and "Kampir oldi".

Lacunas are lexemes denoting objects or phenomena of material culture, ethnic-national characteristics, traditions, rituals, as well as historical facts or processes. They usually have no lexical equivalents in other languages. We can find several terms in Sanjar Tursun's work. Let's pay attention to the following words and focus on our national color: ovul, khurjun, otin, kapa, oyna, bolta, qora kuya, qurt, qatiq, sut and eshak are examples of relia.

When it comes to the subject of nationalism and universal humanity in fiction, special attention is paid to the definition of "literature is the mirror of the nation". It is also emphasized that any literature is a reflection of the nation it serves. In this regard, the great thinker Abdulla Avloni said, "The mirror of every nation's presence in the world, its life is its language and literature. "To lose the national language is to lose the soul of the nation," he said. "Any national literature at the same time appears as a literature of universal character. Because every nation cannot imagine its way of life, its aspirations, separated from other nations." In fact, nationalism and universality are considered to be the most important and relevant topics of every nation's literature. What should the writer pay attention to in order to ensure the national spirit. Factors that serve to express the national spirit in fiction:

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- a) Speech expressing nationality and national character;
- b) National psychology;
- d) Spiritual and moral rules that ensure nationality;
- e) Ethnographic features and customs;
- f) Landscape image showing nationality.

In literature, the reflection of people's life is considered as a natural phenomenon compared to the artistic expression of national, universal aspects of social life. T. Boboyev "Adabiyot asoslari" nationality and universal characteristics, social phenomena and concepts form the basis of every literature. He argues that fiction is an aesthetic phenomenon, given that it is imbued with the soul. "Without understanding the essence of nationalism and humanity as an aesthetic category, it is difficult to understand the general laws, uniqueness, socio-aesthetic function of fiction - the dialectical relationship between life and literature." Nationality and universality are concepts in a mutual relationship that complement each other. Nationalism and universalism, regardless of the literature of any nation, must describe the national language, national spirit, and national character of that nation. According to T. Boboyev's book "Adabiyot asoslari", "Language is a national form of fiction". A. Suyun and S. Tursun widely used national speech. The expression of

nationalism in the literary language is definitely noticeable. The artist's ability to instill the national spirit in a work of art depends on the strength of the writer's artistic skills, his thorough knowledge of the literary language of the people, and the wise use of dialectal words. It shows that the style of speech, the history of origin, as well as the phonetic, lexical, and stylistic spelling, can effectively use the opportunities available in the national image. Literature is valuable because it reflects people's life, living conditions, socialization, nationalism in their minds, and expresses their national character.

### Conclusion

The special features of the literature of each nation that provide nationalism: the unique features of the nation, socio-political, typology, the image of the nation's spirit, the character's speech, appearance, clothing, traditions, customs, social and political life is determined by how well it reflects its socio-economic experience and national interests. In literature, the spiritual experiences that express the nationality appear as a reflection of this nation. The speech of the character in the work of art is expressed in the national ethnic form of the nation, in the rules of etiquette.

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