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Article



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THE IMPORTANCE AND IMPLEMENTATION OF TERMS REPRESENTING CONCEPTS RELATED TO THE WORD «SYMBOL»

Abstract: Since every miraculous element in folk tales requires an explanation, it is necessary to carry out scientific research about the symbols used in them and the associations related to them. The aim of this article is to compare the symbolism of colors in English and Uzbek folk tales, to identify the common and different aspects between them.

Key words: aesthetic phenomena, symbolisms, primitive people, literature, folklore, images, colors, evil, good.

Language: English

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Introduction

Special attention is made in global folklore studies to identifying the elements distinctive to the artistic interpretation of symbols, particularly colors, and the components that serve as the foundation for their transformation into an aesthetic phenomena. It is essential to generalize the world's perspectives on color symbolism, to define the location and significance of color symbolism in folklore, in the education of the next generation, and to define the artistic essence, features, and functions of colors in fairy tales. The reforms implemented in our country in the last few years, including the Strategy of Actions for the Further Development of the Republic of Uzbekistan, provided further possibilities for expanding the scope of scientific research in the fields of science, literature, culture, and art, the development of our national culture, and the analysis of the historical-mythological foundations of folklore works, that have played an important role in the development and evaluation of the semantics, symbolism, and roles of colors in creative text in a comparative aspect with English folk tales, revealed the need of distinguishing their common and unique aspects.

The components that are the foundation for the development of existing colors from non-aesthetic to aesthetic phenomena and their historical-mythological

bases were discovered by examining the study of the artistic comprehension of images and symbols related to colors through the evolution of fairy tales created in the thinking of two English and Uzbek peoples. The investigation of the physical, psychological, philosophical, and artistic-aesthetic characteristics of color for scientific objectives began much earlier in the history of humanity, and significant progress has been made in this field. The attributes of symbolism in folklore, as well as color symbols as an aesthetic and symbolic tool, are covered in details.

Nonetheless, one of the most essential projects is to investigate the creative and aesthetic tasks of colors in a multidimensional approach using English and Uzbek folk tales as examples.

Methods.

Descriptive dictionary collections published in the Uzbek language, primarily in literary sources, provide general meanings. For instance, N. Hotamov and B. Sarimsakov define a symbol as follows: "symbol - the result of figurative thinking." A symbol is formed as a result of similes and metaphors that achieve exceptional stability and universal understanding. A symbol appears as a result of visualizing similar things or objects through their leading features or essential functions; thus, the

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conditional connection between things or events transforms into stable conceptions. The sun, for example, is an omen of light.¹

Light represents freedom, happiness represents life, and the list goes on. The following definition of the symbol can be found in D. Kuronov's Literary Dictionary: "In fiction, a symbol is also used as a kind of movement, which is essentially close to an allegory." A symbol differs from an allegory in that it functions both literally and symbolically within a certain context.² Cholpon's poetry, for example, has images such as "star," "cloud," "spring," and "winter." A. Kvyatkovsky's³, S.S. Averinsev's,⁴ L. Timofeev's, and N. Vengrov's⁵ dictionaries in Russian literary studies have distinct approaches to the term symbol. However, while expressing the primary signs and attributes of the symbol, opinions match and diverge in certain spots.

According to the Russian folklorist V.I. Yeremina, a symbol is defined as "an idea that shows a constant circle of relations in a specific poetic system and is significantly different in terms of imagination." And, as N.P. Kolpakova⁶ points out, attempting to tie one or more symbolic meanings to independent concepts is pointless; different trees and flowers exist as artistic imagery in songs and may express a sad or pleasant tone with respect to the content of each song. "These concepts support one another and can be distinguished by folklore materials.

Among the studies that approach the subject of symbols in Uzbek folklore from the perspective of theory are the works of Sh.Turdimov⁷, J.Eshonkulov, and D.Rajabov. J. Eshonkulov in his work "Folklore: Image and Interpretation" offered his views on the foundations of symbolic and figurative thinking in folklore, as well as interpretations of its visual appearance. First and foremost, the scientist observes that the language of myths is the language of symbols, that the world can be seen, valued, and reacted to in primitive human perceptions through symbols associated with myths and fairy tales.

Research.

When a primitive man witnessed a flood, a storm, a fire, or a flood, he panicked because he felt helpless in front of them. When the sun warmed his body, he was delighted. As a consequence, shade, fear, and sunlight were transformed into symbols. This astonishment and pleasure represented man's inner

world associated with to the outer world. Furthermore, a person who regards darkness as a demon and light as an angel, has given these two symbols the meanings of goodness and evil. Because the primitive human being had no abstract concepts. As V. M. Melitinsky described it, as they grasped the environment and reacted to it through their imagination. Symbol and imagination became twins. For this, reason, there is an idea that all symbols are founded on human imagination and experience.

Sh.Turdimov, a folklorist, discusses the concept of symbol and the basis of poetic symbols, as well as the general and specific characteristics of symbolic imagery in folklore and literature, and the attributes of poetic symbols in a given folklore genre. "Usually, the term symbol is widely used not only in literature and art, but also in all aspects of life and science," says the expert. The common trait that links the concept of "symbol" in all of these domains is that the interpreted thing (whatever it is) that appears as a symbol combines numerous concepts and generates a solid association. While writing, the author observes that symbols are uniquely expressed in life, science, literature, and art, that symbols in life provide an expressive function, that symbols in science express specific concepts, that symbols in literature and art represent experience, and that it serves the artistic-aesthetic interpretation of reality. "In the context of any piece of art (in folklore and literature), a symbol is an element (image or detail) and a series of words, along with the lexical significance expressed by itself, conditional we realize that it creates a stable artistic association," he claims. It is highlighted that the symbols in folklore are of conventional character, that this tradition has been created for ages, and that it is historically tied to the people's lengthy past and varied mythological beliefs in numerous areas. It points out that whereas symbols in folklore can be seen in a private way related to the creator's talent, symbols in literature developed the leading characteristics of traditions, popularity, and the possession of a stable meaning.

We shall attempt to comprehend the meaning of common signs, that is, symbols that are frequently seen in folk tales and are directly related to the research topic. Fairy tales, as you may know, are rich with symbols and archetypes: awful witches, charmed forests, magical beans, talking animals, and so on. The perception of these symbols enables for a deeper knowledge of fairy tales in reader's mind

¹ Hotamov, N., Sarimsoqov B. Ruscha-Uzbekcha adabiyotshunoslik terminlarining izoxli lug'ati. – Toshkent, 1983. – B.293-294.

² Quronov D., Mamajonov Z., va boshqalar. Adabiyotshunoslik lug'ati. – Toshkent: Akademya nashr, 1997. – B.400.

³ Kvyatkovskiy A.K. Поэтический словарь. – М., 1966. – С.263.

⁴ Краткая литературная энциклопедия. Т.6. – М., 1971. – С.826-831.

⁵ Тимофеев Л., Венгров Н. Краткий словарь литературных терминов. – М., 1952.

⁶ Колпакова Н.П. Русская народная бытовая песня. – М.-Л., 1962. – С.206-207

⁷ Turdimov Sh. Qo'shiq manosining kaliti (birinchi maqola) // Marifat. – Toshkent, 2013. – 6-fevral. – №11, (8556). – B.8-9.

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However, symbol interpretation ranges among cultures and continues to evolve. In the West, females tend to be symbolized by the color pink, whereas in the East, boys are generally represented by pink and girls by blue in color. The Eastern perspective is simple: pink-red is most similar to the "fire" color, indicating a man's character, while blue, the color of water, represents a woman.

Analysis and discussions.

The significance of the symbols remains essentially the same in the majority of popular fairy tales in world literature. As a consequence of the observations, it was discovered that the following symbolic images, which are commonly seen in folk stories, were mentioned numerous times:

Witches: In fairy tales, witches represent the dark and wicked aspect of humanity. The term "witch" is derived from the Latin word "wica," which means "wise." They were herbalists, healers, and midwives in real life, not the terrible forces described in fairy tales. Such depictions that are negative developed as a result of Christians' desire to separate God from nature, as opposed to pagan faiths that worshiped gods associated with animals and the ground. If divinity existed in the air/heaven, then evil had to exist on Earth. Because of their great healing and psychic powers, these witches are associated with earthlings and are frequently said to cooperate with dark forces associated with the devil.

Stepmothers - the image of them with the same meaning can be used instead of witches. They are presented as the exact reverse of a protecting mother, and, like witches, represent a power that must be destroyed in order for the main character to survive and grow. They address the nature of the ego, or the "I" within a person. The stepmother character, like a witch, uses her inner ego for manipulation. The witch from the fairy tale "Hansel and Gretel" seeks to persuade the children that she wants to help them by providing them with food and a cozy bed. His true purpose was to eat Hansel. Ego is a force that attempts to rule over the person's being. If a person desires something, he will go to any extent to achieve it. Children's love of sweets and pastries also puts them in risky situations. As consequently, self-indulgence is the core of all pain. We fall into the ego's trap as it feeds our need and lust. As a result, we become victims of our own ego, like Hansel, who was seduced by the old witch and fell into the prison.

The illustration of birds. Birds are used as messengers from the upper worlds for humanity to hear messages from God because of their ability to fly. Different civilizations have different beliefs about shamans, who dressed in feathers and attempted to communicate with the gods. Birds also signify the ability to pull the human soul out of difficulties. They usually support the heroes of the fairy tale,

communicate frequently, and can provide with useful suggestions.

The image of rose. Gretel transforms into a rose in early versions of Hansel and Gretel. In the folk tale "Beauty and The Beast" The Beauty asks his father for a rose and injures herself with a rose thorn. This is one of the most common symbols in folklore. The rose represents the holy path. According to legend, the red rose is made from the blood of Jesus Christ shed on the cross. In other words, Christians thought that by his death and the path he demonstrated, people would be able to conquer their sins and find their way to the heavenly home. Rose thorns were used to express the negative actions and sins of a person in the form of pain and suffering, to maintain balance and help in choosing the right path.

The image of mirror. Previously, a mirror was considered an expensive item, and it was only in the houses of wealthy people. Mirrors were also used to see one's own reflection to predict the future and see the past. There is also information that they were treated with chemicals prepared in a special alchemical way to increase human mental abilities. Thus, the mirror is not a mirror as we know it, but an instrument of the seer, which is why it is often assumed that Snow White's stepmother's mirror can speak. Crystal balls and pure water have similar properties. So, mirrors are a gateway between this world and other worlds or levels of consciousness.

Wolf and other animals. In Christian symbolism, the new recruits are often compared to sheep, and the wolf is seen as a monster and an instrument of Satan. A wolf also can be seen as predatory person. In some versions of Little Red Riding Hood, she goes to bed with the wolf, believing it to be her grandmother. He is innocent and cannot distinguish between the sweet goodness of his fake grandmother and the evil nature of the wolf. A wolf demands attention, it seeks satisfaction in any situation. His conscience allows him to cheat both of them by eating his grandmother. Other wolf-like figures, such as the rabbit, cat, fox, sheep, or crow, are "wise" fools who use tricks.

Like old jokes, these symbols highlight the flaws in society and nature. These characters can be rebellious, humorous, mocking authority and playing with the laws and accepted norms of the universe. Because their work is fictional, such characters can live, die, change their appearance, cast spells, and even speak in animal form.

For example, Puss in Boots depicts a cat wearing a big fur hat and boots. He is also associated with the wizard Merlin in Artorias legend.

As the trickster, Hermes represents good versus evil, chaos in creation as opposed to the reality of order. He is not the creator of the world, but the destroyer of peace. By questioning his own norms, he changes those around him and encourages the reader to imagine the world through time and physical illusions. He is depicted in books of the same name by

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Joel Chandler Harris, Carlos Castañeda or Brer Rabbit, as he deceives his students and teaches Coyote in the Indian medicine tradition.

Brer Rabbit is a braggart and a big liar. Depicted as half-god, half-beast, the Trickster is a divine and "wise" fool who answers to no one. He often thinks of his own interests and rebels against the authorities, makes serious jokes and often makes clever plans that destroy him. Its purpose is to challenge established ways of thinking and encourage a light-hearted look at it. In this case, it is a transformation matrix. A trickster often appears in mythology as a response to a problem, a dragon/witch/negative demon.

Tricksters are used as a masculine figure because they have qualities usually associated with men, such as aggression or anger, sensuality, and self-destruction, and are associated with lust or ego. However, the Trickster can be a woman as well as a man. When one finds signs or people appearing in one's life, it indicates that changes are taking place, which may be internal, external, or perhaps both.

Trees or forests. Sometimes in life we get lost in the dark, impenetrable, emotional forest. Like the 12th-century writer and poet Dante, many fairy-tale heroes find themselves in this predicament. They suffer from betrayal, fear loneliness and need physical and spiritual strength to face them. If we remember that Snow White was left alone in the forest when her stepmother demanded that the woodcutter kill her, we can see the forest from the trees, as if the world was depressed and unable to find a way out. However, this confusion gives us the opportunity to change our lives and start on a more meaningful path.

The forest is considered feminine or consciousness because the light (masculine) cannot shine in its depths. To heal, you have to deal with the shadow side of the mind, you can't live in fear of being unacceptable. The image of the forest also has positive aspects. Likened to strong female energy, it can represent shelter and protection. It means diving into our unconscious. Tapping into our dark, unknown sides is common in many fairy tales and is represented by enchanted forests, wild beasts, deep oceans, deserts, among other things (Even in religion, Jesus

goes to the desert like Prophet Muhammad). This is a place of testing and we must learn to replace fear with faith. We cannot find our way out of the forest or turn back until we have completed this stage of our journey, but it also comes with danger and we need courage to overcome its dangers. In the forest, if we want to enter the light, we must fight against the forces of darkness within us.

Conclusion.

If the lexeme "symbol" evokes the connotations of a sign, a sign in the human imagination, the word "symbolism" means ownership of a symbol, a sign, a sign. As evidence of our opinion, we considered it permissible to cite the explanation given to these concepts from the explanatory dictionaries of the English and Uzbek languages.

The language of folklore works is literally the language of symbols. Understanding symbols in folklore makes it possible to reach the essence of any work. In the system of symbols in folklore, images related to color are widespread in all nations of the world and have entered into a traditional form.

2. If colors make it possible to distinguish the color and sign of all things in nature, when they are transferred to folklore and art, they show different moods, emotions, thoughts awakened in the mind, faces in life used as a means of artistic expression of various events. Among the colors, the trio of white, red and black plays a very important role. The harmony in the semantics of these colors in the rituals and folklore of the peoples of the world was related to the processes of understanding and meaning in the beginning of human thinking.

3. Colors have different meanings according to the nature of each field. In English and Uzbek folklore and literature, colors primarily carry symbolic meaning. It served as an expression of the inner world of a person adapted to "rework" the external world. In general, if the comments in English and Uzbek are compared, it is shown that their first meaning is denotative, and the second and subsequent meanings are connotative.

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