

COMPARATIVE ANALYSIS OF VALUE EXPRESSING PHRASEOLOGICAL UNITS WITH BLACK COLOR COMPONENT IN ENGLISH AND UZBEK LANGUAGES

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ABSTRACT

It is known that modern Linguistics developing with the interaction of many subjects like Psychology, Literature, Logics and Philosophy. The theory of value is one of them; it expresses intersubjective relations among Linguistics, Psychology and Logics. As a semantic category value expresses the speaker's subjective attitude to reality and speech cannot exist out of subjective expressiveness. In real speech participants of communication change information and share their feelings with their subjective value that based on different factors of communicators like nationality, culture, gender, religion, education and logics.

Keywords: semantic value, phraseological units, colors and value, axiological value, culture and value, axiological value.

For expressing personal value they use effectively units of levels such as phonetics, lexicology and grammar. By speaker's intonation, tone, stress, emotive words, phraseological units, grammatical components which expresses semantic value listener comprehends utterer's aim, senses his emotional state and by collaboration speech goes on this process. In the article authors analyzed positive value expressing phraseological units with colors in English and Uzbek languages.

It is not secret that colors do not only show visual color but also, they may express emotiveness, expressiveness and semantic value in many cultures in the world. For instance, the color white expresses priestesses in ancient Egypt and ancient Rome donned white attire as a representation of their purity, while the Romans wore white togas as an emblem of their citizenship. In the article we are going to analyze colors and their semantic, axiological value in English and Uzbek languages in comparison.

In the following phraseological units the color black expresses negative value: "black and blue", "black eye", "black as hades", "black code", "black sheep of the family" and "black magic".

The phraseological unit "black and blue" describes "bruised, either physically or metaphorically." For example: He came home **black** and blue from the cane. "Black eye" incomes the "severity of a black eye can vary, with some cases involving minor swelling, it general heal on their own over times." For sample: From William Shakespeare's play "Othello":

"O, beware, my lord, of jealousy!

It is the green-eyed monster which doth mock
The meat it feeds on. That cuckold lives in bliss
Who, certain of his fate, loves not his wronger;

But, O, what damned minutes tells he o'er
Who dotes, yet doubts, suspects, yet strongly loves!

Othello's occupation's gone!

(Act 3, Scene 3)

In this passage, Shakespeare refers to jealousy as the “green-eyed monster.” While not an exact use of “black and blue,” it highlights negative emotions and the destructive nature of jealousy. In the phraseological unit “black as hades” the word hades taken from the proper names Hades – the god of the dead and the king of the underworld in the ancient Greek religion and mythology. “Black as hades” means to be dark, cold, mysterious: “It is wonderful,” he said to them one day at supper. It is true rebirth. Her soul which was **black as night**. The next example is taken from Homer's "The Iliad": “Achilles spoke, and from his spear across his shoulder The great sword he slung, and black as Hades his heart was.”

(Book 9, lines 663-664)

In this passage, Achilles' heart is described as “black as Hades”, emphasizing his intense anger and dark emotions.

The phraseological unit “black code” gives meaning of directing response to abolition of slavery and the granting of legal rights.” For example: These **black codes** were occasionally knocked out under the reconstruction program of the radical republicans. The classic novel “To Kill a Mockingbird” by Harper Lee, explores racial injustice and prejudice in the 1930s American South. Although the term “black code” is not used, the story delves into the oppressive social codes that perpetuated discrimination against African Americans during that era. The influential novel “Uncle Tom's Cabin” by Harriet Beecher Stow, examines the cruelty of slavery in the United States. While it predates the specific term “**black code**,” it highlights the oppressive laws and social norms that enforced racial discrimination and dehumanization.

Referring to someone as the “black sheep” of their family or group typically means that they are seen as different, disapproved of, or considered to have undesirable qualities or behavior by others in that particular family or group. The term “black sheep” often carries a negative connotation and implies a sense of isolation or being an outsider within the group. For example: Heathcliff from “Wuthering Heights” by Emily Brontë: Heathcliff is an orphan who is adopted by the Earnshaw family. He is treated as an outsider and faces constant prejudice and mistreatment from his adopted family, particularly Hindley Earnshaw. Heathcliff's dark and brooding nature sets him apart from the rest of the characters in the novel. Edmund from "King Lear" by William Shakespeare: Edmund is the illegitimate son of the Earl of Gloucester. He is often seen as the "black sheep" of the family due to his illegitimate birth, and he schemes and manipulates his way to gain power and favor over his legitimate brother Edgar.

The phraseological unit “black magic” gives meaning of supernatural powers in different culture.” For example: The vicar, Mr. Robinson arrived. He always gave the commodore the impression that he had once been a large pink hearty clergyman but was now being rapidly melted down, perhaps by black magic.

From H.P. Lovecraft's short story “The Dunwich Horror”:

“They were not altogether crows, nor moles, nor buzzards, nor ants, nor vampire bats, nor decomposed human beings; but something I cannot and must not recall. They flopped limply along, half with their webbed feet and half with their membranous wings; and as they reached the throng of celebrants the cowed figures seized and mounted them, and rode off one by one along the reaches of that unlighted coast, toward a black line of distant hills.” Lovecraft's story delves into themes of cosmic horror and forbidden knowledge, with black magic playing a

significant role. This passage describes grotesque creatures and mysterious figures engaging in dark rituals, evoking a sense of dread and malevolence.

The color black expresses not only negative value but it can show positive semantic value in the following phraseological units in English language: "be in the black", "black gold".

The phraseological unit "be in the black" gives the meaning of "have money in the bank and are not in debt or independent financially." For example: All the independent television companies are well in the black.

The phrase "black gold" is often used to refer to oil due to its color and value. In the example from English literature Rudyard Kipling's poem "The Ballad of East and West" where "black gold" is used metaphorically or in a positive context:

"Oh, East is East, and West is West, and never the twain shall meet,

Till Earth and Sky stand presently at God's great Judgment Seat;

But there is neither East nor West, Border, nor Breed, nor Birth,

When two strong men stand face to face, though they come from the ends of the earth!"

In this poem, Kipling uses the phrase "black gold" to describe the unity and solidarity that can be achieved when people from different backgrounds and cultures come together. Here, "black gold" symbolizes a valuable connection or bond.

In Uzbek language the color black expresses negative value, it denotes sadness in life and the phraseological units with black color gives negative meaning. For instance, the phraseological units "qora yurak", "ichi qora" are used for describing negative description of a person: Qora yurak dushmanning mash'um changali sevikli do'stimiz, mehribon onamiz, bizning qo'rqmas Jo'raxonimizni oramizdan yulib oldi. (A. Muxtor, Opa-singilar romanidan).

"Qorasi o'chdi" is also used to express negative description of a person or object: Xoji xolaning **qorasi o'chgandan** keyin Dilshod tomga chiqdi. (M. Ismoiliy Farg'ona tong otguncha).

"Qora terga botmoq" is used for negative value description: Sojida qilgan ishiga nima deb javob berishini bilmay qora terga botdi. (gazetadan).

"Kecha kunduzi **qora bo'lib o'tdi**", Moziyg'a qaytib ish ko'rish xayrlik, deydilar. Shunga ko'ra mavzu'ni moziydan, yaqin o'tkan kunlardan, tariximizning eng kirlik, **qora kunlari** bo'lg'an keyingi «xon zamonlari»dan belguladim. (A. Qodiriy. O'tkan kunlar). This phrases suggest a sense of darkness and despair, as if the night was gloomy and devoid of any light or hope. The color black in this context represents a negative and oppressive atmosphere, emphasizing the heaviness and darkness of the situation being described.

It's important to note that the interpretation of colors in as English literature in Uzbek literature can vary depending on the specific context and the writer's intention. Different authors may use colors in different ways, so this example is just some illustrations of how black color can be expressed negatively in Uzbek literature.

But in the following examples we can see the usage of black color as a positive value:

Qaro qoshing, qalam qoshing,

Qiyiq qayrilma qoshing, qiz.

Qilur qatlima qasd qayrab –

Qilich qotil qaroshing, qiz. (E. Vohidov)

Uning **qora zulfi** par yostiqning turlik tomonig'a tartibsiz suratda to'z'g'ib, quyuq jinggila kiprak ostidag'i **timqora ko'zlari** bir nuqtag'a tikilgan-da, nimadir bir narsani ko'rgan kabi... **qop-qora**

kamon, o'tib ketkan nafis, qiyig' **qoshlari** chimirilgan-da, nimadir bir narsadan cho'chigan kabi... (A.Qodiriy. O'tkan kunlar). These examples showcase how the color black can be portrayed positively in Uzbek literature, highlighting its associations with beauty, depth, and hidden potential.

However, it's important to note that the interpretation of colors can vary among different literary works and authors, so these examples provide a glimpse into the diverse ways in which black can be perceived and depicted in English and Uzbek literature.

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