

The Poetics of Colors in English Poetry

Qayumova Nigora Muxtor kizi¹, Ruziev Muxtor Qayumovich²

¹A teacher of ESP for Humanitarian Subjects, Bukhara State University

²A teacher of German and French languages department, Foreign Languages Faculty, Bukhara State University

Abstract:

The role of colors and their meanings in our life can hardly be overestimated. They are everywhere; they intersect with our life in almost all spheres and areas. Colors affect us; they can change mood, affect feelings and sensations. There is even such a method of treatment as color therapy. Even in ancient times, it was believed that the effect of color is not only able to restore mental balance, but also is a healing factor for numerous physical ailments.

Key words: traditions, human feelings, religious, color semantics and symbolism, artistic functions.

I. Introduction

Absolutely everyone has one or more favorite colors in stock. Some scientists believe that the brain perceives color in the same way as the stomach perceives food. Each color contains certain emotional messages and symbols and images attached to it. Poetic texts are aimed at awakening emotions and feelings in the reader, making them think and experience. Here, their effect is similar to the effect of colors on humans.

It is quite obvious that descriptions using colors in poems have an even greater emotional effect. Thus, all the necessary images and sensations automatically arise in the reader's brain; with the help of such descriptions the author instantly achieves his goal. This thesis will focus on English poetry and color symbolism in poetic texts.

II. Literature review

To begin with, it is worth understanding what a symbol is, how it manifests itself, which area it belongs to, and which science deals with issues related to various signs. Semiotics (sometimes the term semiology is found) is a science that studies methods of transmitting information, properties of signs and sign systems in human society (mainly natural and artificial languages, as well as some cultural phenomena, systems of myth, ritual), nature (communication in the animal world) or in the person himself (visual and auditory perception, etc.).

Semiotics is based on the very concept of a sign - the minimum unit of a sign system. We can say that semiotics is a means of studying any phenomena as sign systems and separate signs. Y.M. Lotman uses the term "semiotics" to describe the science of communication systems and signs used in the process of communication.

In semiotics, there are three aspects of the study of signs and sign systems:

1. syntax (syntactics) - the study of the internal properties of sign systems without regard to interpretation;
2. semantics considers the relation of signs to the designated;

3. pragmatics explores the connection of signs with the "addressee".

It is quite obvious that the function of any sign is to designate something. The designation of a mark is its content.

III. Analysis

Sometimes you can find other formulations of what is designated - meaning, or meaning. The content of the sign includes several elements:

1. an object that is indicated by the sign, for example, "knife" for the word "knife";
2. the meaning of the object as essential features of the object, for example, the features of a knife;
3. presentation of an object as various individual features of a sign, for example, a personal image of a table when a certain person uses the word "knife". There are an infinite number of sign systems, from the alphabet and notes, to markings and more abstract concepts like color.

Color is the strongest factor from the manifestations of the surrounding reality on the consciousness of each person, despite the fact that initially there are only three primary colors: red, yellow and blue, and all other colors are obtained by mixing them. For a long time, people have given each color their own designations. This is reflected in different aspects of life and culture, from religious teachings to fairy tales and perceptions of existence. The designation of colors and their effect on consciousness is much larger than it might seem at first glance. Each person, for example, prefers one color (sometimes no more than two or three).

Depending on the context, the meaning of the color can be interpreted in different ways, it can be ambiguous. For example, red can be associated with love, blood, fire, passion, belligerence, rebellion and struggle at the same time. Red color is usually associated with manifestations of aggression, or with vivid feelings and personal desires.

It is worth mentioning the cultural and historical peculiarities. Color can have completely opposite interpretations of different peoples, or its meaning can change historically. For example, in almost the entire world, yellow is primarily the color of gold and sunlight. At the same time, among the peoples of Asia, the yellow color often bears the designation of grief, sadness and mourning. For most peoples, blue and light blue bears a symbol of heaven, kindness, and light eternity. And at the same time, for some peoples its interpretation is similar to the meanings of black color. It was considered mourning in ancient Egypt and among the peoples of South Africa.

The historical meanings of each color are worth mentioning. Red is perhaps one of the brightest colors in the palette, which contains the same vivid images - blood, life, strength, love, war, courage, passion. White is associated with various benefits, health, peace, joy, innocence and purity. However, sometimes a person associates white with thoughts of moving to another world. For most peoples, black color carries a negative connotation. Black is a symbol of evil and is always opposed to white. It is considered the color of sorrow, sadness and death, is associated with negative human traits - anger, envy, meanness.

Green is in the center between calming and energizing colors. It acts neutrally on the human nervous system. Invariably green color carries the symbol of nature, earth, spring. Sometimes it carries a negative meaning associated with poison, longing and deceit. The color yellow (sometimes described as gold) carries the meanings of the sun, flame, gold, and is often associated with divinity and royalty. However, opposite meanings can also be found here. Now in the symbolism of yellow one can find negative moments.

The word combinations "yellow press", "yellow house", "yellow card" - carry a negative attitude

towards the color yellow. Blue is quite passive and is considered to be the most calming color. The sea and the sky are symbolized in the mind with something deep, soft and endless. But, at the same time, in large quantities, blue can have a depressing effect. Despite some negative associations, people regard color as one of the greatest joys in life. The colors of forests, plants, lakes, sunrise or sunset are sources of very deep and genuine emotions, exalting them above simple interests in ordinary things.

Even textual descriptions of poets force a person to imagine landscapes in reality, to see the beauty of nature in his mind. One of the spheres of manifestation of the significant role of color in human life is the poetic text. The use of color designations in a poetic text should obey linguistic laws. These patterns are determined by the text nomination and are manifested in different ways, depending on the type of text. A poet or writer draws images using only words, and not brushes and paints, which is why color associatively plays a huge role and achieves the greatest imagery, expressiveness, metaphor, symbolism and ambiguity of meanings. With the help of color phrases, the author can make the reader imagine absolutely any image and various color sensations, from a green lawn to a damp cellar - our consciousness will unmistakably and in a split second will project any image described with the help of color. Color carries not only sensations, but also the meaning behind which there are associations.

IV. Discussion

V. Kandinsky described the features of the impact of color (namely, those associative-semantic structures that it causes) on the consciousness of the reader in his work "On Spiritual Art": "Direct physical the effect of color is forgotten when you turn away from it, but if the effect of color penetrates deeper, then it evokes deeper feelings, and not just physical ones, since a whole chain of mental experiences arises in consciousness". In short, the images of poetic works, described with the help of color, reach directly to the soul of the reader.

Colors have an impact on a person and have a mental effect on different levels, including emotional experiences. The philosopher Levi-Strauss deduced such a concept as "symbolization of the unconscious". Thanks to this phenomenon, color associations and harmony of colors in poetry are a means that affects the soul of the reader.

Some experts point out that there is a connection between color and sound. That is why in our speech we use the combination "harmony of color" - this term originates from musical art. New York Ph.D. Mount Blair invented a special micrograph that established the connection between color and sound, in this case, singing on English language. Due to a certain number of sound vibrations per second, it was possible to obtain results in the form of numerical values, which had to be compared using a special table. For example, the tenor's voice was equal to red (400 points), and the soprano was identical to purple (700 points).

In English poetry, red is also the lowest in the spectrum and has similar meanings. Red means life, vigor, love, enthusiasm, courage and courage. Courage was considered a gift from Mars, the god of war, so the color red was often associated with war, especially with its cruel, barbaric form. Even astrologers have assigned Mars the color red in its symbolic meaning. Sometimes the absence of red when describing a man indicated a lack of courage. This description of the boy can be seen in Shakespeare's play Macbeth:

"Go prick thy face and over-red thy fear,
Thou lily-livered boy."

W. Shakespeare [53] Red was also directly associated with flame and love.

"Oh, my Love is like a red, red rose,
That's newly sprung in June."

R. Burns

In many nations, red berries, such as mountain ash, symbolize the Spirit of God. In English, these berries are often called "holy seed" or "fructifying honey dew". The biblical character Adam also means "red" in translation; he symbolizes an unregenerate person, donated by the earth.

Wine has the same definite holy subtext in literature. In Alfred Tennyson's *Holy Grail*, one can observe a beautiful description of the mystical cup.

"And down the long beam stole the Holy Grail,
Rose-red with beatings in't, as if alive,
Till all the white walls of my cell were dyed
With rosy colors leaping on the wall;
And then the music faded, and the Grail
Passed, and the beam decayed, and from the walls
The rosy quivering died into the night."

A. Tennyson

Sometimes red can be used as a sign of cheerfulness, for example, in the expression "to paint the town red".

V. Conclusion

The ancients looked at color magic with particular confidence, realizing that objects of a certain color had the power to magically protect human beings. That is why primitive people often painted their bodies and faces in different colors. In this, mainly red and white colors were used more. The chief of the tribe or clan was considered to be the shadow of God on earth, with special marks on his face and body with a white color associated with the gods. Ordinary members of the tribe painted their bodies and faces red. They also wore red jewelry and feathers.

The symbiosis of poetry and colors is a "powerful discharge" of feelings and emotions. When reading poems, the reader perceives and projects in his mind the colors and images that the author wanted to convey. Words are the only thing a poet can operate with. Every word used in the poem is important and used for a reason. A work of poetry is a complete product, absolutely verified to the smallest detail, aimed at perception. If in prose there is a huge scope for describing an object or phenomenon, then in a poem the author must convey each image as briefly as possible, while not losing accuracy and imagery. It does not matter the meter of the poem or the complexity of the language - the poetic text should be enjoyable, make you think, awaken emotions in the reader and be "alive".

Symbols associated with colors allow us to express human experiences in a concise, meaningful, impressive way. Colors in folk songs vividly and impressively reflect the feelings, emotions, thoughts of the lyrical hero.

References:

1. Bent, M.M. Metaphor in the poetry of Thomas Sterns Eliot 1910-20s. in the light of his aesthetic theory [Text] / M.M. Bent // Abstract of the dissertation for the degree of candidate of

- philological sciences. - Yekaterinburg: Publishing house of the South Ural State University (National Research University), 2011 .-- 27 p.
2. Grushke, N.F. Chaucer [Text] / N. Grushke // Encyclopedic Dictionary of Brockhaus and Efron: In 86 volumes (82 volumes and 4 additional). - SPb .: JSC "F.A. Brockhaus - I.A. Efron ", 1890-1907. - pp. 380-390
 3. Ivanova, Y.V. Color coding in the structure of poetic text and approaches to their study [Text] / Y.V. Ivanova // Social and Humanitarian Sciences. - M .: Publishing house of the Moscow State Pedagogical University, 2008 .-- Pp. 112-118
 4. Kazarin, Y.V. Poetic text as a system [Text] / Y.V. Kazarin. - Yekaterinburg: Publishing house of the Ural University, 1999 .-- 260 p.
 5. Kasyuk, N.S. Philological analysis of the poetic text [Text] / N.S. Kasyuk // Textolinguistics: problems of idiostyle and analysis of communicatively significant elements. - Minsk: Publishing house of the Belarusian State University, 2011. - P. 73-76
 6. Lotman, Y.M. People and signs [Text] / Y.M. Lotman // Semiosphere. - SPb .: Art-SPB, 2010 .-- 720 p.
 7. Maslova, V.A. Russian poetry of the XX century [Text] / V.A. Maslova // Linguoculturological view. - M .: Higher school, 2006 .-- 256 p.
 8. Paustovsky, K.G. Rediard Kipling [Text] / K.G. Paustovsky // Collected works in 6 volumes, Volume 5. - M .: State Publishing House of Fiction, 1958 .-- Pp. 549-551
 9. Urnov, D.M. Poetry: English Literature XIV - XIV centuries. [Text] / D.M. Urnov // History of World Literature: T. 3. - Moscow: Nauka, 1985. - 301 p.
 10. Language and Literature [Text] // Children's Encyclopedia. Volume 11. - M .: Education, 1968. - S. 156-158
 11. Conroy, E. The Symbolism of Colour [Text] / E. Conroy. – London: William Rider & Son, Limited, 1921. – 68 p.
 12. Graves, R. On English Poetry [Text] / R. Graves. – London, 1922. – 149 p.
 13. Jeffares, A.N. W.B. Yeats, a new biography [Text] / A.N. Jeffares. – London and New York: Continuum, 1988. – 319 p.