

## Expression of Attitude to Colors in Turkic National Ritual Songs



### Literature

**Keywords:** folklore, tale, poem, legend, symbol, poetics, colour, symbolism, poetic symbols, animism, totemizm, symbolic meaning, colour, white, black, blue, red, yellow, green.

**Ruzieva Mokhichekhra  
Yoqubovna**

**Teacher of Bukhara State University. City Bukhara, Uzbekistan.**

### Abstract

In this article we can see that symbolism of colors have magic symbolic meaning in ritual songs, but in lyric songs they can have associating aesthetic character, these two meanings of symbolism can be seen in wedding songs. Wedding songs express lyric hero's inner world with the help of associative aesthetic symbols, in situations where ritual cases are depicted leading place is given to magic literary meaning. In folk songs depictions created by colors are main elements. Wide use of different color harmony is an old tradition; they can help more widely understand lyric hero's life. Genesis of color symbolism in ritual songs is connected with magic of color. In funeral songs and in wedding songs each genre is differentiated according demands and attitude of singer to the object. The use of color symbolism in ritual folklore genres is still in their specific feature.

In Turkic national ritual and folk songs the harmonic connection of meaning and white, red and black colors symbols can be seen. Exactly, the special attention is paid to color symbolism in traditional wedding ceremonies. For instance, white color has its special place in traditional rituals connected with wedding. White things (symbolic elements connected with white) express happy and shiny future, existence pureness of a young couple. White color is a special element in matchmaking which is the first stage of wedding. Matchmakers were given some white things (white headscarf, white sweets - holva) if the girl's parents agreed to give their daughter. Then groom's side sent white wedding dress and huge white headscarf to bride. In the wedding ceremony both bride and groom wore white clothing. On the clothing sent to the bride before wedding there was put a mirror wrapped to white tissue. This white tissue packet was opened on wedding day, when bride and groom were in "gushanga" (a special place in the corner of the room prepared for bride and groom) there was a ritual of "mirror showing". There is also a custom to put a white fiber equal to groom's height while his wearing "to'n" (caftan) during the wedding ceremony. The longevity of the fiber had to be equal to groom's height, and it was very special. It was a superstition which expressed the long and happy life road of future family. During the wedding day a bride, being sent to groom's house, bows to her father's foot and has his blessing which is called "oq fotiha" and receives his agreement. After wedding a bride brought to groom's house is met with white flour, white tissue spread on her way and white milk. The custom of meeting bride's relatives with smearing flour on their face is still used in all regions of our republic. Some regions a special white yurta is knitted for bride and groom. May be because of this there is mentioning of "white yurta" in yor-yor songs and kelinsalom – traditional bride's greetings her new relatives:

Оқ ўтовви бор эмиш,  
 Оқ ўтовнинг ичида  
 Оқ келинчак бор эмиш.  
 Оқ келинчак олдида  
 Тилла бешик бор эмиш. (7, p. 250)

Оқ ўтовлар қурилсин,  
 Айвонингга, ёр-ёр.  
 Ўғил-қизинг ўйнасин  
 Тўрт ёнингда, ёр-ёр. (1, p. 98)

(There is a <i>white yurta</i>	or:	Let's built <i>white yurtas</i>
And a white bride in it		In your porch, yor-yor
Before bride in yurta		Let your sons and daughters play
There is a cradle in it.		In all your side, yor-yor )

Symbolic feature of the white color can be seen in putting the bride's hands in the flour and oil in the kitchen of the groom's house, on the side of special white cover for flour. In "Groom calling" ceremony the groom is also met by stepping on the white cover (3, p. 101).

In Muchal ceremonies children, stepping from 12 to 13 are worn white dress. Historical roots of this tradition are connected with Zoroastrism. In this tradition of Zoroastrians each Zoroastrian, when he is 15, he is worn a white caftan, shirt, put a turban on his head and he had a special belt knitted of 72 strings of white sheep, and it was continued thirteen years. White dress is a symbol of Zoroastrians' religious belief. In "Yasht" and "Mitra ode" it is mentioned that white dress is a symbol of Zoroastrism (5, p. 66).

The boy who is going on circumcision also wears white dress. During this process the boy's mother must keep her ring finger into the flour. In these rituals white color means purity, virginity and at the same time symbolically shows that the boy is at consent age. A well-known O.Safarov writes: "...truncated boy is in forty-days care and he must wear white shirt and pants" (19, p. 74). It is an evidence of the boy's being sponsored saint powers in leaving childhood and joining adults.

The signs of understanding the connection of white color with saint powers are still completely kept in Uzbek customs and traditions. For example, Khizir, who had drunk the eternal life water, is widely described as an old man with white beard, white turban, and in white dress. One more evidence is that, there is also belief that if white snake is met somewhere in the house, it was considered as an image of Khidir and owner of the house put a little flour or milk in order to treat him politely" Powdering flour on the snake or giving it some milk keeps some traditions in itself. According the ancient mythological outlook "...white is Gods color and as it is considered as invisible strong powers color" (14, p. 60) and its saint features are seen in the ritual of going all Muslims to "God's house" (Kaaba) in special white dress.

Red color, which is symbolically and closely connected with the sun, fire, victory, power, brevity, enthusiasm, war, blood, has its own place in folk rituals and songs. A special attention is

paid to red color in Surkhandarya wedding parties. According the data, a mother-in-law, bringing her bride to yurta – black house, in “Kelinsalom” – bride’s greeting vests her bride a red dress and says: “Yurta you live in is black, the sky is blue, fields are green, pots are black, your hair is black, and in order to make you individual I dressed you to red, and never wear blue dress, don’t get into black, never get ill with measles, let your face be always as red as your dress” (Ashirov, 2008, 3). Usually a new bride wore red dress until her giving a birth for the first child and this dress was considered her bride-dress. May be some songs have red dressed beloved depictions thanks to this ritual:

Эшик олди қизил жар,  
 Қизил кийган бизнинг ёр.  
 Тожихўроз бўйни бор,  
 Гул сасиган қўйни бор (11, p. 39).  
 (There is a red whole at the door  
 My beloved is in red cloth  
 She has long neck  
 Flower smelled she is.)

In wedding songs, red color is a symbol of a girl, a white color is a symbol of a boy. In his article about the research of color symbolism in lyric songs Sh.Turdimov showed in several examples that white and red used together usually express man and woman (22, p. 60-63). W.Turner wrote that in African local people’s life white and red has binary features and here also white means man and red means woman. The same feature of binary expression of colors can be found in Uzbek folk traditions and rituals.

In “Alpomysh” poem Barchin’s yurta in Kalmik is described in the following way: “Barchin’s being apart from people and building yurta on the hill is shown in the following way: “Leaving ten thousand houses Kungirat, Barchin raised her yurta somewhere on the hill. Barchin lived in this yurta with her forty maids”. We should stop in two points here. The first is Barchin’s yurta built on the hill. Mountains, hills are the places where souls of saint people live and these places are considered to be saint. The second is yurta’s being white and made of velvet material. White and red colors firstly express ancient understandings of two worlds, that’s to say the joining place of man and woman. That’s why these two colors have concrete symbolic meaning both in epos and rituals.

Speaking on shamans’ activity in Khorezm region, G.P.Snesarov gave the following idea: “In order to have a place for couples assistants used white and red materials put on two walls of the building; they had a belief that in the white material on eastern wall man fairies would gather, in the red material on western wall woman fairies would gather” (20, p. 50). The scientist also writes: “If we connect the color symbol with young father’s coming in “Groom calling” ceremony, in this meeting the material on which the groom would walk should be done of white material on surface and of red material on the bottom”.

G.P.Snesarov wrote the following about another wedding ceremony in Gurlan: “...one more interesting custom of Gurlan habitants is that, grooms mother while meeting her daughter-in-law, promises for three times to give her a red cow (the cow must not be of another color). The meaning of this symbolic custom is that, after the wedding party the mother-in-law and the daughter-in-law will live in peace, without arguments” (20, p. 87). In wedding songs we can see that white flower expresses the groom and the red flower expresses the bride:

Ёр -ёр айтиб келаман, (I am coming singing yor-yor)  
 Кимнинг тўйи ёр-ёр. (Whose wedding is it, yor-yor)  
 Оқ гул билан қизил гул – (White and red flower)  
 Қизнинг тўйи, ёр. (Girl’s wedding, yor-yor)  
 Куёв поччам отлари, (Brother-in-law’s horse, )  
 Ўйнаб кишна, ёр-ёр. (Growl playing, yor-yor)  
 Устидаги ёпиғи, (And its cover)  
 Ўтдай яшна, ёр-ёр (21, p. 34).

(Sparkles as fire, yor-yor. )

White color’s expressing a man, red one’s expressing a woman is special by having ancient base proofs and international common meaning among all expressions that they have in folklore. It is especially valuable that white and red colors have common feature in all customs and rituals of world nation’s folklore.

There are some sayings among people as “black food” (“қора ош”), “black meal” (“қора овқат”), “black soup” (“қора шўрва”). “Black meal”, “black soup” is usually met in national songs which satirically used to express poverty, need:

Азон билан кўшга кўшдим аравани,  
 Бўйнига илдим сомон тўрвани.  
 Чошкада юборди қора шўрвани,  
 Ёниб ўлдим хўжайиннинг дардидан (1, p. 192).  
 (I added the horse to plow  
 Hang the bag with hay on its neck,  
 He sent me a cup of *black soup*  
 I am tired of master’s greed. )

The working class bad conditions, suffering of social inequality are very impressively expressed with the help of “black soup”.

In eastern European countries black color also expresses the power against light, it means fog, cruelty, anger, sadness, sin and lack of faith. And also black symbolizes not only death (in all ways), but it means a reject from world luxuries, killing greed and devoting himself to pray.

That's why priests and monarchs wore black mantle. People in this dress were those who confessed death as a main and symbolized those who rejected world luxuries. Folklorist Sh.Turdimov paying attention to colors' symbolic meaning, gives the following opinion: "...scientists considered that "color trio" of white, black and red are the most ancient symbols that was created by mankind. The most important thing is that symbolic expression coming out from these three colors has harmonic features almost in all nationalities of the world" (Turdimov, 1987, 64). In common, examples given above prove that there is gradual changes in meaning depictions of colors that happen in life because of social relationships.

In the system of rituals and folklore examples there is a contrast, contrary meaning between the unity of white and red and black colors. The bright example of it can be the saint book "Avesta" the world is divided into two poles. These poles expressed two meanings contrary to each other. They are meanings of kindness and cruelty, and symbolized in the characters of Ahura Mazda and Ahriman. Cruelty and death are described in invisible point, in black; the world of alive, all natural goods are described in white (5, p. 171).

In the ancient times people believed that some concrete things, animals can have magical power to defend people, they paid a special attention to color magic. That's why primitive people usually painted their bodies to different colors. Red and white colors were widely used in this case. The head of the tribe or family was considered as a representative of God on the earth, that's why their faces and bodies were painted with special white lines. Ordinary representatives of the tribe painted their bodies with red color. And also they had jewelry of this color and had red feather on their head. During war and battle periods warriors painted their body with black color. They pretended to be the God Ahriman who usually believed to bring death, trouble (12, p. 107). There is still a tradition to paint soldiers face with black color.

The rudiments of belief are seen in various superstitions and customs in the magic of color. P.G.Bogatirev writes: "Red color is the most widespread element of putting an evil eye on people". Really, there are some rituals, ceremonies and superstitions among our people. For example, women's putting a flower on their ear, or traditions of knitting some flowers on clothing is the element of ancient outlook concerning traditions connected with color. There is also superstition that red clothing defends its owner from having an evil eye on. Such belief has also found its expression in folk songs:

Туймажон туя бойлаб тунда юрсанг,  
 Оқ бетингга кўз тегар, қора кийма,  
 Тол бўйингга кўз тегса, мандан кўрма.  
 (Tuymajon, when you ride on camel in the night  
 Don't wear black, you'll have an evil eye  
 If you have an evil eye, don't blame me) (15, p. 75).

Totemic beliefs of our predecessors show that white colored trees were saint at that time. For instance, some Turkic tribes living in Siberia considered white birch as their sponsor and defender. But the red rose bush in ancient Turkic people, especially in Uzbek folklore is interpreted as an element calling bad powered souls, and hurts alive creatures, especially, people around it.

According to national acceptance, the handmade thing sewed from different-shaped various tissues' connection – “quroq” also considered to be an element which saved people from having an evil eye on them. That's why everything sewed for bride and groom including a curtain surrounding their corner – “gushanga”, all mattresses and pillows were made of the pieces of different tissues. It is well known that different shaped tissue pieces are placed according the harmony of colors. This process which is for the preparing “quroq” has its own value also. Base of the colors in it are white, red or sometimes white and black. A new born baby's dresses and cradle accessories also include such different tissue pieces as a main part of his clothing. This tradition means that they wish young couple happy life, and pieces in cradle mean more children in the family, and at the same time they prevent evil eyes both on parents and on baby.

Primitive people spent some rituals preventing them from outer forces, invisible powers, which was based on their religious beliefs, primitive understandings. That's why social life of people, their existence was closely connected with bearing, getting married, and death, at the same time colors played leading role in all those processes.

There is a special ritual-holiday “Holly” in India, which is connected with colors. In this holiday, based on belief of colors' magic power, people throw to each other powder of different colors and by this wish each other peaceful, happy and lucky life. Holly is usually ritual-holiday of joy and fun (w.3).

As in other countries of the world in history of Turkic tribes people also were eager to symbolize every event and situation. Especially, they had a tradition to express symbolically by each color their dreams, aims, ambitions, imaginations about life in different colors. This tradition finds its expression in our people's customs, rituals, traditions and oral literary creations. A great attention is paid to color and ritual relationship, because color began to have a value in various national rituals, holidays and festivities. For example, red color expresses festival and majesty, black color means sadness, white shows freedom and virginity, green is a symbol of wish and dream.

Colors can be classified according their meaning and different use in various rituals. These are followings:

A. **The use of color symbolism in folklore of wedding ceremonies.** In Uzbek weddings folklore genres of lyric character play a valuable role. “Yor-yor”, “Kelin salom” (Bride’s greeting), “Kuyov salom” (Groom’s greeting) “O’lan” can be a good examples of it. There are several ideas about symbolic images that can be in lyrics of rituals. Here is an example, scientist V.I.Yeryomina who interpreted nature of color symbolism in Russian songs, firstly stopped on the idea that symbols in folklore are specifically seen in every genre, and underlined that case’s being taken into consideration plays a great role in stating the meaning of symbols (8, p. 110). Studying comparatively Russian national lyric songs and wedding songs, this scientist stated the followings: “Lyric songs have specific feature of symbols’ integrating, ritual songs specify on magic symbols, but wedding songs poetics contain both of these features. If there are integrating symbols in lyric cases, magic-ritual cases have concrete symbols” (8, p. 134-135). The same can be seen in Uzbek ritual lyric materials. Here we give an example of “white yashmak” which is closely connected with ritual and is a magic element in “Yor-yor”:

*Оқ паранжи оғир деб,  
Ўтга солди, ёр-ёр.  
Отам мени ёмон деб,  
Ётга солди, ёр-ёр.  
(Saying white yashmak is heavy  
Put it into fire, yor-yor  
Father saying me bad,  
Gave to stranger, yor-yor.)* (15, p. 56).

Yashmak is a ritual dress used in wedding parties. Many regions of our republic still have tradition while bringing her to groom’s house a bride is worn a yashmak in order to prevent her magically. That’s why there is an image of yashmak in our nation’s weddings. White yashmak symbolizes new life of a girl getting married. The above given song opens image of daughter who is made marry a man whom she does not love, she couldn’t get learned to new style of life, and the song expresses her sufferings, complains. At the same time we can see that how some symbols used in ritual songs turn to psychological symbols expressing hero’s life experience and inner world. Most symbolic images in these songs before concerned historical ritual symbols and now they are completely psychological symbols.

*Сари қамиш тагига  
Сирғам тушди, ёр-ёр.  
Сирим билмас ёт элга,  
Синглим тушди, ёр-ёр* (15, p. 45).  
(Under the yellow rush  
My earring has fallen, yor-yor  
My sister had married  
To unfamiliar place, yor-yor.)

Alliteration of “C” shows that yellow rush is a symbol of divorce. The symbol of earring lost in it is our predecessors’ belief that jewelry is a magic defense, this magic belief is connected with tradition of giving earring to a girl on her wedding day as a symbol of bride. It is still a tradition that groom’s mother still gives to her future daughter-in-law special earring “Shibirma” in Bukhara region, and “Oybaldoq” in Fergana region.

Thanks to yellow rush and earring used in the song the reader can imagine the girl who is leaving her house. In the latter lines this is more concretely proved. Feeling pity for the girl who is leaving for far dominates in the lines of the song.

We can come across with the feeling that positive features with white color are given in most folk songs:

*Оқ кўйлагим енгини  
Сўкдим яна, ёр-ёр.  
Оқ сутингга рози бўл,  
Кетдим она, ёр-ёр. (16, p. 29).  
(I have torn my white dress’s sleeve, yor-yor  
I am leaving, mother,  
be content for your white milk, yor-yor)*

Such elements as white dress and white milk are widely used in yor-yor songs. It has some features, of course. Usually yor-yors are wedding songs and they are devoted to the girls who are leaving for grooms’ house in a white dress after marriage. The girl, getting married asks her parents agreement by putting her head on their feet. The traditional custom is still being kept. The use of white elements, white color’s becoming saint, its pureness; greatness is connected with people’s beliefs. By the word combination “white milk” is used to strengthen symbolic features of mother’s milk which has a strong power and majesty. “White dress” expresses the dress of happiness. White color in this combination means virginity, pureness. As they are sung to the girl who is leaving for groom’s house, they express farewell as in Uzbek it is expressed by “oq yo`l” – “white way”:

*Оқ йўл тилаб йўл узра,  
Ҳайрон бўлиб, ёр-ёр.  
Шивирлаган япроқлар,  
Яхши қолинг, ёр-ёр (21, p. 12).  
(Saying farewell on the way  
Being surprised, yor-yor.  
Whispering lists,  
Farewell to you, yor-yor.)*

In this lines word combination “oq yo`l” is opened in meaning by metonymic features of white color. In our Uzbek mentality there is a tradition to wish those people who are going to long



travel “oq yo`l” – save and sound travel. That’s why in this “Yor-yor” we can see the wishing farewell to the girl. As a poetic symbol to “way” the color white forms this combination as an epithet and symbolizes right, straight, quiet and peaceful life of a girl.

Symbolic images play a leading role also in “Kelin salom” rituals as literary devices and show also symbolic features of color:

Оқ саллалар ўраган,  
 Тўй қачон деб сўраган,  
 Буваларига салом (21, p. 121).  
 (Having *white turban*  
 Asking about wedding  
 Greeting to grandfathers.)

“White turban” in this song symbolizes majesty, age and respect. Understanding and explaining white was different in various places of our country. For instance, in the tale “A thousand and one nights” white prisoner, depicting herself, says the following: “I am a symbol of happiness and majesty, I am compared with moon, as I am as bright and beautiful as the moon” (Ming bir kecha, 1976). And also as white color was saint in Muslims belief they were proud of their white turban, and considered white as one of the best colors. So, white turban used in the song became a symbol of respect and greatness of old men in Uzbek nationality. Folklorists M.Juraev and O.Ismonova write the followings about colors used in kelin salom traditions: “Colors functioned as poetic symbol in creating images of trees, flowers, clothing, sky elements, and natural causes. For instance, red color symbolizes joy, love, happiness, and friendship, white color is a symbol of pure and aged people” (17, p. 7).

Осмондаги оқ ғоздай,  
 Дўппилари қоғоздай,  
 Ёр-ёро, чоҳор ёро,  
 Қайнотасига бир салом! (21, p. 11)  
 (Like a white goose in the sky  
 Skullcaps are like paper  
 Yor-yor, chohor yor  
 Greetings to father-in-law!)

Father has a special role in the family, he is an organizer of wedding ceremony, and the main person who does everything for the best future of his children, that’s why he is symbolized to white goose. Goose in Turkic nations folklore is a symbol of good event, kindness.

Father also is a leader of all deeds in the family. That’s why he is described as a symbol of white goose in “Kelin salom”.

In some songs girl is described together with the images of garden and gardener. As white flower appears in the garden, gardener wants to give to person who appreciates it, the same can be said about parent; they want their girl to marry a young man who appreciates her. Thus there is a similarity between the destiny of girl and red flower. Lively similarity between flower and girl finds its impressive literary reflection in the song.

Куёв тўра ўтирмаса, булбулни бердим.  
 Ҳовлимда очилган оқ гулни бердим.  
 Ўтирсинлар, куёв, ўтирсинлар (21, p. 104).  
 (let the groom have sit, if he won't  
 I will give him a nightingale  
 A white flower of my garden  
 Have a sit, dear son, have a sit.)

In this extract taken from “Kuyov utirsin” (groom’s taking sit) the girl has similar features with nightingale, and beautiful and pleasant white flower. It shows that pleasant voice of a girl is like nightingale’s, her slimness, virginity and pureness is as a symbol of white flower. Also, nightingale’s giving place to white flower in the next line show some comparative literary logical expression. It shows the girl’s who has not left the childhood yet, stepping new, independent life.

**B. Colors in funeral rituals and ceremonies.** In Turkic people’s folk songs black and yellow headscarves have contrary meaning to white. Headscarf is used in its straight meaning but its color meaning is changed. Because among people there is a belief that black expresses the symbol sadness, yellow expresses parting, disappointment. It is kept since Zoroastrism spread, and song also have the symbol as a basic one:

Қора рўмол кўлимда,  
 Қараб қолдим йўлингда.  
 Сарғайибман йўлингда,  
 Сарғайибман йўлингда (1, p. 18).  
 (Black headscarf is in my hands  
 Looking forward your coming  
 Yellow headscarf is in your hands  
 I am getting yellow waiting you.)

Black and white headscarves in the song express woman’s psychological condition who is tired of calamity, and seems upset.

In “Avesta” Ahriman is described in the image of black horse. It is because he interprets the symbol of cruelty and death. Because of such depiction black horse’s bringing death can be seen in some folk songs:

Олатоғнинг бошидан кўч келади,  
*Қора йўрға* селкиллаб бўш келади.  
Ўз ёрингдан айрилиш ёмон экан,  
*Қора кўздан мўлтиллаб* ёш келади (21, p. 23).  
(Avalanche is coming from Olatau  
*Black horse* is coming without rider  
It is bad to lose your beloved  
*Black eyes* filled with tears.)

Coffin is depicted as “wood horse” in our nationality. It is because in ancient times the deceased is put onto the horse and horse is sent to mountains. When the body fell down from the horse, it returned to tribe’s place. But this horse was never taken into any task or place again, that’s to say it was out of use. It was a bad superstition to ride it. Ears and tail of such horses was cut as a symbol.

In the poem given above “black horse” is a symbol of coffin and depicts funeral, sad, painful parting and unrealized dream.

Colors are symbolic elements used to strengthen the imagery in folk creations. Black is a color which has double symbolic features, the first is that it contains cruelty, death, horror, underground life, bad luck, sufferings, sad, unhappy days, night, dark, fear, illness; the second meaning is secret features, magic, hidden majesty, hidden events, feelings, beauty, youth.

Turkic funeral songs also contain white camel, and black camel:

Ҳой жонивор, *қора нор*, ақиринг бор,  
Ўрқачингни тагида пақиринг бор.  
Кўй кўрага келганда, бўй етган қиз,  
Кўйчи акангни кўйнингга чақириб ол (11, p. 141).  
(Hey creature, black camel, you have hump  
You have a basket under hump  
When you reach sheep house, hey girl,  
Call and hug your shepherd brother.)  
or:  
*Оқ туядай* оқариб,  
Эшигимда чўкдингми?  
Обинайсон сувидек,  
Кўз ёшимни тўкдингми? (6, p. 125).  
(Getting pale as *white camel*  
Have you fallen at my door?  
Have you poured my tears  
As drops of rain?)

According to the belief of people, a white camel symbolically expresses a ghost. If people dream of a white camel, they think it is a ghost and that good deeds or charity is given. Even in funeral songs, a camel is depicted as “ghost” or “death”.

In the above given poem, a white camel symbolizes death. It is closely connected with the genesis of primitive funeral rituals. As scientific sources show, in ancient times there was a tradition that the deceased was packed into the skin of a bull or camel, and in order to clean his bones of meat, the body was left in deserts. In this case, the skin of an animal helped to keep safe the bones from wild animals' attack and their taking the bones away. This tradition was a reason for people's accepting a camel as a symbol of death, ghost.

In some songs, a white camel symbolizes a coffin. Because in historical times, the deceased was taken to the cemetery on a white horse or white camel. Then he was taken down and buried. These realistic cases are still seen in legends and tales. Examples of it are legends of “Boboi Kabir”, “Bibi Zubayda cemetery”. They appeared in the places where a white camel stopped and knelt (10, p. 102).

Among people, there is a belief connected with a white camel and the appearance of cemeteries where it had stopped. It was the cause of creating stable symbolic images in poetic works also.

Colors' depiction in people's psychological condition can also be found in Mahmud Koshgariy's “Devoni lug`otit turk”:

Бэглаp атін арғурур,  
Қазғу ані турғуруб,  
Мәнзі жүзі *сарғаріб*,  
Кўркүм анаp тўртулур.

In this elegy devoted to Afrasiyab's death, the author describes the king's people's sufferings, how they got thin and yellow because of their ruler's death.

Color functions are important in magic. Color symbols' genesis is connected with color magic in songs and in its development it is ideologically connected with animistic, totemic, shamanistic, fetishistic cults and forms some compound features thanks to it. Later colors were used in social life and songs of people to express social, genetic, sexual and age differences, to show lyric heroes' inner world and overcoming. But in any case, color is important in social life. They have literary aesthetic value in art and lyrical works.

C. **Symbolism of colors in cradle songs.** In cradle songs colors serve to express child's poetic image:

Ухла кўзим, дўмбоғим, алла,  
 Ширингинам, *оттоғим*, алла (2, p. 86).  
 (Sleep my dear, sleep  
 My sweetie, cutie, sleep.)

In national songs we mostly come across with word combination “white face”. It expresses pureness, clearness and. In folk song this word combination is used both for young man and young woman. The word combination “white face” can express beauty and pureness even it is used to beloved man or lovely woman. Together with “white face” there is also an expression “red face” in folk songs. this word combination expresses health, victory, quietness, and peace:

*Юзимнинг қизили*, алла,  
 Тилимнинг узунни, алла (2, p. 22).  
 (My face's redness, sleep,  
 My tongue's sharpness, sleep.)  
 or:  
*Оппоқ қизим*, алла,  
 Қаймоқ қизим, алла (2, p. 20).  
 (my snow-white, sleep  
 My sweet cream, sleep.)

“Snow-white” is a metaphor which shows pureness, virginity of child, and it gives the text literary features and style.

The image of daughter is usually resembled to flower. It is too difficult to take care of a flower and it should be gentler, the same can be said about upbringing the child. The child is as naïve and sweet as flower. So, they can be synonymously of the same meaning. That's why our Uzbek proverbs usually say “Mother and child – flower and tulip”. In some cradle songs red flower straightly expresses the image of child:

*Қизил гуллардан хирмоним*,  
 Дардимга керак дармоним.  
 Алла, кўзим, алла (2, p. 40).  
 (My pile of red flowers  
 My support in troubles  
 Sleep, my baby, sleep.)

This cradle song associates symbol of red flower with a boy. If the red color is a symbol of joy, fun and happiness, and combination “my pile of red flowers” means her lovely attitude towards child.

We also can face word combinations “black eye” and “black” in cradle songs which also mean the image of child:

Қантдак ўрик донаси, алла,  
Қора кўзимнинг қораси, алла.  
Алла-ё алла, алла-ё алла (2, p. 62).  
(Seed of sweet apricot, sleep  
Pupil of my black eye, sleep)

It is not so difficult to understand that this song is sung by grandmother to her grandchild, because “pupil of my black eye” expresses attitude of grandmother.

Color symbolism which roots are closely connected with rituals has a special place in ceremonial folklore. It is noticeable that instead of geographical situation, social economic conditions, all nationalities and tribes, all colors used in ritual folklore have harmony in their use. Interpretation of mythological imagination and images support this association.

Symbolic images connected with colors have their individual interpretation in all branches of folklore, literature and art which is developed by time, and formed system of specific meanings.

In Turkic rituals we can see two cases in symbolic image depiction, the first is connected with humanism, and the second is layer of meaning connected with the lifestyle of a concrete nation. Ethnic layer of Uzbek people, historical events happened in the life of our nation, social economical changes found their expression in color symbolism of ritual folklore. In this meaning the history of color symbolism is a history of nation, and also can be classified as biography of its cultural life.

## References

1. Alaviya M. 1959. O'zbek xalq qo'shiqlari. Toshkent: O'z FA nashriyoti.
2. Alla-yo alla. 1999. To'plab, nashrga tayyorlovchi O.Safarov. Toshkent: O'qituvchi.
3. Ashirov A. 2008. O'zbek xalqining qadimiy e'tiqod va marosimlari. Toshkent. Sharq nashriyoti.
4. Ashirov A. 2008. Ranglar ma'no tashiydi. O'z AS № 38. 19 september.
5. Avesto: 2001. Yasht kitobi. M.Ishoqov tarjimasi/Tarixiy-adabiy yodgorlik. Toshkent: Sharq.
6. Bo'zlardan uchgan g'azal-ay. 2004. O'zbek xalq yig'ilari va yo'qlovlari. To'plovchi va nashrga tayyorlovchilar: O.Safarov, D.O'raeva. Buxoro: “Buxoro”.
7. Boychechak. 1984. Bolalar folklori. Mehnat qo'shiqlari. Ko'p tomlik/Tuzuvchi va nashrga tayyorlovchilar: O.Safarov va K.Ochilov. Toshkent: Adabiyot va san'at nashriyoti.

8. Eremina, V.I. 1972. Poeticheskiy stroy russkiy narodnoy liriki. Moskva: Nauka  
<http://www.4chakra.ru>.
9. Ipak yo'li afsonalari. 1993. (Joy nomlari bilan bog'liq afsonalar). Tuzuvchi, nashrga tayyorlovchi, so'zboshi va izohlar muallifi M.Jo'raev.Toshkent: Fan.
10. Kelinoy qo'shiqlari/Xalq qo'shiqlari va termalari.1981.Yozib oluvchi va nashrga tayyorlovchi: O.Sobirov. Toshkent: G'.G'ulom nomidagi Adabiyot va san'at nashriyoti  
Mifi narodov mira. 1982. Ensiklopediya. Tom 2. M.
11. Ming bir kecha. Arab xalq ertaklari.1976. Toshkent: Adabiyot va san'at nashriyoti.
12. Mironova L.N. 1984. Stvetovedenie. Minsk: Visheyskaya shkola.
13. Oq olma, qizil olma. O'zbek xalq qo'shiqlari /1972 O'zbek xalq ijodi. Ko'p tomlik.  
To'plovchi: M.Alaviya. - Toshkent: G'.G'ulom nomidagi Adabiyot va san'at nashriyoti.
14. Oy oldida bir yulduz. O'zbek xalq marosim qo'shiqlari /2000. To'plab nashrga tayyorlovchi, kirish so'zi va izohlar muallifi M.Jo'raev. Toshkent: Adabiyot va san'at nashriyoti.
15. Qizil gulning g'unchasi (kelin salomlar).1999, To'plab, nashrga tayyorlovchilar, so'zboshi va izohlar mualliflari: M.Jo'raev, O.Ismonova. Toshkent: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti.
16. Rahmonova M. 2009. O'zbek xalq afsonalarining badiiyati.Toshkent: Fan .
17. Safarov O. 2007. O'zbek xalq og'zaki ijodi.Toshkent: O'qituvchi nashriyoti.
18. Snesev G.P. 1969. Relikti domusulmaskix verovaniy i obryadov u uzbekov Xorezma. Moskva: Nauka.
19. To'y muborak, yor-yor. 2000. To'plovchi va nashrga tayyorlovchi O.Safarov.Toshkent: Ma'naviyat.
20. Turdimov Sh. 1987. Rango-rang dunyo "Birning ming jilvasi" turkumidan\\Yoshlik jurnali 8 (2-3). Toshkent.
21. [www.calend.ru/holidays/o/o1477](http://www.calend.ru/holidays/o/o1477).
22. [www.opazan.ru/news/bogatiryov.html](http://www.opazan.ru/news/bogatiryov.html).