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INTRODUCTION

“If you want your children to be intelligent, read them fairytales.

If you want them to be more intelligent, read them more fairytales.”¹

Albert Einstein

Literature is the foundation of life. It places an emphasis on many topics from human tragedies to tales of the ever-popular search for love. While it is physically written in words, these words come alive in the imagination of the mind, and its ability to comprehend the complexity or simplicity of the text. Ultimately, literature has provided a gateway to teach the reader about life experiences from even the saddest stories to the most joyful ones that will touch their hearts. Reading and being given the keys to the literature world prepares individuals from an early age to discover the true importance of literature: being able to comprehend and understand situations from many perspectives.

Our President Shavkat Mirziyoyev Miromonovich is paying attention to improve literature, culture and art greatly: “Speaking about the development of the cultural and humanitarian sphere, first of all, it should be noted that this year 12 important documents related to the issues of culture, art and literature were adopted. In order to increase the role and significance of creative unions in the life of the country, to strengthen their material and technical base, the Public Fund for Support of Creative Persons of Uzbekistan has established and also the Friend clubs, in conjunction with literature, cultural and art institutions, large companies and banks”.²

As it is known that our most and foremost task is to give nurture to young generation for loving their own country and feel pride with our old, rich and spiritual heritage as well as to bring them up as well educated person who has a bright future. Today, our greatest aim is to acknowledge the young generation with an adequate knowledge, increase their capabilities for contributing to our motherland Uzbekistan with all their best in order to serve for its progress.

¹ Albert Einstein “A Biography for young People” H. Holt. 1949.

² Mirziyoyev Sh.M. Critical analysis, strict discipline and order as well as personal responsibility must a daily rule of every official’s daily activities. Tashkent: Uzbekistan. 2017.-P.234.

Throughout the world, Uzbekistan is making political, social and diplomatic relations with foreign countries. For this reason, every person should know about foreign languages, their history and traditions as well. Our government is paying attention to increasing education and literacy of people. For this purpose, English is taught in all educational institutions from kindergarten to higher education system. Furthermore, every person should know about their traditions and history very well. Thus, they feel pride with their past and have a strong foundations. After the independence of Uzbekistan, it became challenge to learn English and Uzbek languages by comparing them and finding the similarities and differences of these languages.

Throughout storytelling - be it literature, film, or art - color has been one of the primary methods for communicating social, cultural and symbolic meanings. Each major color of the visible spectrum is imbued with a wide-ranging set of connotative significations; each conveys a culturally-conditioned message to the reader or beholder. These meanings can vary significantly from culture to culture, especially if we compare Eastern and Western cultures. But within hemispheric confines, those meanings resolve into a close-knit constellation of significations. That is, on the whole, colors tend to have universal meaning. Perhaps one of the most accessible ways to present this sense of continuity is to offer not the most famous and obvious examples of the meaning carried by each color, but a sampling of more obscure representations in various historical and cultural contexts. We may look at less familiar mythological systems and stories, as well as some of the lesser-known tales collected by those famous nineteenth-century folklorists, the Grimm brothers. We can then round off this study with a look at the ephemera produced by contemporary western cultures.

The actuality of the work. Fairy tales are stories either created or strongly influenced by oral traditions. Their plots feature stark conflicts between good and evil, with magic and luck determining the usually happy endings. While each culture and geographic region of the world has its own body of folk tales and fairy tales that it considers "its own," certain themes and motifs tend to be repeated across many cultures and time periods. Universal human emotions such as love, hate, courage, kindness, and cruelty

appear in bold, broad strokes on the canvas of fairy tales. Because of the worldwide ubiquity of fairy tales, their imagery and tropes have had a vast impact on many different forms of literature. The elements and echoes of fairy tales are alive in plays, movies, and books for all ages. Students should read and learn to understand fairy tales so that they can better comprehend the structures of literature as well as for the sake of the wonder, pleasure, and human understanding these stories can provide in their own right.

The novelty of the work. In the process of writing the work, we have conducted research on the analysis of English and Uzbek fairy tales. Folklore, a genre of children's literature, is always considered as one of the most mysterious and interesting genres. Folklore is defined as stories that originated orally and sometimes have no author. Given these qualities, folklore is often considered as a mirror that reflects different groups of people's cultures and moral values. According to our hypothesis it is worthy to study the similarities and the differences between Uzbek and western folklore. It will help students who are interested in folklore to gain some insight and increase their cultural awareness. By examining the similar and different social significance of folklore, reflections of human nature and social values, connections can be made to students' real life; it could make the studying more fun and have ripple effects.

The aim of the work is to consider the peculiarities of the English and Uzbek fairy tales, show differences of these fairy tales through comparisons and the usage of colors and their expressions in fairy tales.

The tasks of the work include

According to the aim, we have allocated the following objectives:

- * to define a fairy tale in English and Uzbek;
- * to get acquainted with history of national fairy tales;
- * to establish the general distinctive features both in Uzbek and in English fairy tales.
- * to explore the role of colors and their expressions in English translation of Uzbek fairy tales

The object and subject matter of the work. As an object matter of our final qualification paper is Uzbek and English fairy tales. The subject matter of the work is colors and their expressions in English translations of Uzbek fairy tales.

The theoretical value of the work. This work serve as theoretical source for the bachelors and post graduates who are going to make research work on literature as well as translations of fairy tales.

The practical value of the work lies on the fact that the results of the research can be used in the courses of lectures and seminars on theory of translation. It can be useful both students and teachers of secondary schools.

Degree of studiedness. While writing our work we looked the works “Uzbek and English fairy tales” by Kasim Ma’murov, “Uzbek folklore in abroad” by Yusupova Hilola Uktamovna, “Grimm’s fairy tales” by Grimm brothers, and as well as a lot of literary books, lectures.

CHAPTER I. THE ROLE OF COLORS IN FAIRY TALES

1.1 Colors and their characteristic features

Color is the characteristic of human visual perception described through color categories, with names such as red, yellow, purple, or blue. The exist of color is a complicated physical phenomenon and a special aesthetic perception. Literary works often try to create the beauty of arts by way of portraying color which stands for a peculiar artistic language. Colors have been used in stories since as early as the first story was told. Writers and poets use colors to create concrete images of their characters, scenes and events. Language itself uses a system of symbols, either verbal or written. Therefore, color symbolism in literature imparts a deeper meaning to the words which, in turn, help transform the written content into a more powerful instrument. Naturally, the reader must also have prior experience with the color in order to interpret the symbolism (that the creator has in mind) correctly. This is the main reason why poems and books mean different things to different readers. Although this is the case, writers and poets have the poetic license to use different colors in a manner that create different meanings in their work. Let us study different colors and what they mean:

BLACK

“Black is modest and arrogant at the same time.

Black is lazy and easy—but mysterious.

But above all black says this:

„I don’t bother you—don’t bother me.”

Yohji Yamamoto, Fashion Designer

Black is associated with power, fear, mystery, strength, authority, elegance, formality, death, evil, and aggression, authority, rebellion, and sophistication. Black is required for all other colors to have depth and variation of hue. The black color is the absence of color. Black is a mysterious color that is typically associated with the unknown or the negative. The color black represents strength, seriousness, power, and

authority. Black is a formal, elegant, and prestigious color. Authoritative and powerful, the color black can evoke strong emotions and too much black can be overwhelming. Black is one of the oldest colors to ever be used in art. It is the color of the charcoal etchings on cave walls and the soot marks from fires. It is the darkness of a shadow and the indicator of depth. Black is technically the lack of color, since it absorbs all light on the visible spectrum, leaving none for the eye to perceive. A word for black exists in every language, as it, along with white, are the first two colors signified in a language³. Black is not only associated with and representative of death; it is additionally used to indicate evil. In Tibetan folklore, one of the two primordial essences is Black Misery. This substance, believed to be black light, paired with Radiance, or white light, to form the cosmic egg, from which the universe formed. The Black Misery was responsible for all of the evil that exists in the world. The connection between black and evil is furthered by the concept of black magic. Those who practiced black magic, especially in medieval times, were typically accused of consorting with the devil and were subsequently killed, often by being burned at the stake. Black similarly contributes significantly to the canon of Grimm fairy tales. In these stories, black tends to have many of the same meanings and associations as it did in ancient civilizations, in addition to a few more. While the most common concept associated with black is death, only one such instance of this symbolism is presented in the collection of tales. Let's look through the meaning of the color can be seen in "The Two Brothers."

Twin boys eat an enchanted golden bird and wake every morning to find pieces of gold under their pillows. Their uncle desires this power, and convinces their father to abandon them in the forest. A huntsman finds them and takes them in, raising them as his own and training them in his trade. The boys grow up and become huntsmen themselves. As they travel, they come across a variety of animals; each offers the huntsmen two of its young if they will spare its life. The animals serve the brothers, who keep them as pets. After some time, the brothers split ways. One of the brothers, after travelling for a while, comes across a town "all hung with black crape. The brother asks a local innkeeper why the town is decorated in such a manner. The innkeeper

³ Morton, J.L. "Color Matters", 30 Sept. 2015.

replies that it is done because the “King’s daughter is to die tomorrow”. He goes on to reveal that the area is plagued by a seven-headed dragon to whom a virgin must be sacrificed annually. The only remaining virgin is the King’s daughter, so she must be the one sacrificed. He also informs the brother that the King has offered his daughter’s hand in marriage to whomever can defeat said dragon. The brother accepts the challenge and vanquishes the beast. However, the King’s marshal, who witnessed the brother killing the dragon, kills the brother while he sleeps after his trial, returns the princess to her home, and takes credit for the serpent’s defeat. The brother, returned to life by his animals, finds the princess absent and presumes that she has no desire to marry him. He, therefore, continues on his travels. A year later, the brother and his animals return to the town, which is now draped with red cloth. Again, the brother enquires as to the decoration, commenting that the town had been covered with “black crape” a year prior. His host answers, “Last year our King’s daughter was to be delivered to the dragon, but the marshal fought with it and killed it, and so to-morrow their wedding is to be solemnized, and that is why the town was then hung with black crape for mourning, and to-day covered with red cloth for joy”.

In this story, black is clearly indicative of death, as it explicitly symbolizes mourning. In “The Two Brothers”⁴ black seems to indicate the death of the princess, but it ultimately leads to the death of the seven-headed dragon. While the association of black with death only appears once in the Grimm canon, its association with evil is quite popular throughout the collection.

⁴ Grimm, Jacob and Wilhelm Grimm. The Complete Grimm’s Fairy Tales. 1812. New York: Pantheon Books, 2005. Print.

WHITE

“White is a color.

It is not a mere absence of color;

It is a shining and affirmative thing,

As fierce as red, as definite as black”⁵

G.K. Chesterton, “A Piece of Chalk”

After black, **white** is the most common color used in art. It is the visual antithesis to black, indicating light in contrast to shadow. White, an inherently positive color, is associated with purity, virginity, innocence, light, goodness, heaven, safety, brilliance, illumination, understanding, cleanliness, faith, beginnings, sterility, spirituality, possibility, humility, sincerity, protection, softness, and perfection. The color white can represent a successful beginning. In heraldry, white depicts faith and purity. As the opposite of black, movies, books, print media, and television typically depict the good guy in white and the bad guy in black. The color of snow, white is often used to represent coolness and simplicity. Throughout the western countries white is the traditional color worn by brides, to signify purity, innocence, and virginity. In eastern countries, the color white is the color of mourning and funerals. In certain cultures, white is the color of royalty or of religious figures, as angels are typically depicted as wearing white or having a white glow. A white picket fence surround. The color is often used to convey goodness, purity, and innocence. It can also be used to signify the supernatural or otherness. White is the presence of every color of the visible spectrum being reflected back to the eye. The word for white is among the first two colors to be signified in a language.⁶ In ancient Egypt, white indicated purity. The color was used in religious rituals, as many ceremonial objects were white, and priests wore white sandals to perform their ceremonies. This suggests that white, with its connotation of purity, was explicitly connected to religion. The name of the ancient Egyptian capital city, Memphis, translates to “White Walls”; the color signifies the city’s religious and

⁵ “Woman in white” TV tropes 5march 2016.p117.

⁶ Lucy R. “Folks and Fairies. Stories for little children.” New York, Harpers. P.259. 1868

political importance. White also consistently appears in a number of Greek myths. In the story of Leuce and Hades, white symbolizes otherness and death. The Greeks also saw white as representative of purity.

White also appears in the story “The Pink.”⁷ *In this tale, a queen, after years of barrenness, gives birth to a child who has the power of wishing. The queen is imprisoned in a tower by her husband, the king, who believes her to be guilty of allowing their son to be killed by beasts. She is sustained through the years by “two angels from heaven in the shape of white doves, which fly to her twice a day, and carry her food”. The boy, who has returned to his father’s kingdom in the guise of a huntsman, climbs the tower and reveals to his mother that he is still alive. He then goes to a banquet at the king’s court. There he wishes for someone to ask the king what has become of his queen. The boy then reveals his identity and relates the true events of his life, thereby exposing the cook’s guilt. The boy then brings forth the poodle and makes it consume live coals yet again. He wishes for the cook to return to his human state, and the dog is transformed into a man dressed in a “white apron, with his knife by his side”.*⁸ *The king orders the cook to be thrown into a dungeon and the queen to be freed.*

In this narrative, white is used to indicate innocence, or purity of conscience. The first explicit appearance of the color in this story, the white doves, are specifically linked with the presence of angels. These supernatural entities are commonly seen as physical manifestations of complete goodness and purity. The fact that they serve the queen thereby transfers the connotations associated with them to this mortal woman. The doves also underline the queen’s innocence, a fact to which the audience is already privy. Here, the link between white and innocence is unambiguous; it is clearly applied to the queen, whose conscience is indisputable.

⁷ Egyptian Mythology A to Z. 3rd ed. NY: Chelsea House, 2010. Print.

⁸ Chesterton, G.K. “A Piece of Chalk.” The Daily News. London. 4 November 1905. The British Newspaper Archive. 10 March 2016.

The association of white with both otherworldliness and purity is further emphasized by the tradition of portraying divine characters as wearing white, often paired with gold. This is due primarily to the fact that “the colors gold and white are associated with goodness and divinity. White and gold invoke images of Heaven and angels, and embody purity and incorruptibility”.⁹ Such a portrayal is also extended to mortals who have close contact with divine beings. This trope can be seen in films such as the original 1981 version of *Clash of the Titans*, in which the gods are shown to be dressed all in white, and the previously-mentioned presentation of God in *Bruce Almighty* and *Evan Almighty*. The color is a pure mixture of every color of the visible spectrum reflected back to the eye, and it provides a stark contrast to nearly every

RED

“Red. Red, Red, Red Charlie boy.

Burgundy is the color of hot water bottles!

Red is the color of sex and fear and danger

And signs that say „Do. Not. Enter.”

Kinky Boots

Red is one of the most vibrant colors on the visible spectrum. It is the color of blood, symbolic of both life, in its presence, and death, in its absence. It is also the color of fire, and, therefore, is representative of danger. Red is also one of the most popular colors in the world, as well as one of the oldest. According to J.L. Morton, the history of language reveals that red is the first color after black and white” in the formation of language. In every language, black and white are always the first two colors which are developed and signified within the language. If at least three colors exist in the language, the third is always red.¹⁰ Red, the color of blood and fire, is associated with meanings of love, passion, desire, heat, longing, lust, sexuality, sensitivity, romance, joy, strength, leadership, courage, vigor, willpower, rage, anger, danger, malice, wrath, stress, action, and determination. Red is assertive, daring,

⁹ “Gold and White Are Divine.” TV Tropes. 7 March 2016.

¹⁰ “The Red Fairy Book”. New York: Dover, 1982.p 372.

determined, energetic, powerful, enthusiastic, impulsive, exciting, and aggressive. Red represents physical energy, lust, passion, and desire. It symbolizes action, confidence, and courage. The color red is linked to the most primitive physical, emotional, and financial needs of survival and self-preservation. The color red is an intense color that is packed with emotion ranging from passionate, intense love to anger and violence — representing both cupid and the devil. It is a hot, strong, stimulating color that represents excitement and energy. Studies show that the color red can create physical effects such as elevated blood pressure, enhanced libido, increased respiratory rates, enhanced metabolism, increased enthusiasm, higher levels of energy, and increased confidence.

The Egyptians also used red to indicate anger and violence. Such associations were applied especially to redheads, as they were rumored to have temperamental dispositions. The ancient Greeks, in part, echoed the Egyptians in their understanding of the meaning of red. To them, this color was associated with the gods of war, Ares, and his sons, Deimos and Phobos. Deimos was the god of fear, dread, and terror, and his twin brother Phobos was the god of panic, fear, flight, and battlefield rout. They accompanied their father into battle, driving his chariot and spreading fear in their wake. The Greek symbolic use of red is similar to the association with anger and violence the color had in ancient Egypt. Separate shades of red were also seen by the Greeks as symbols of both human genders. The “bright, luminous red was associated with the male principle”,¹¹ but the darker, richer reds, like that of the pomegranate, symbolized the feminine. Red flowers in ancient Greece were nearly always sacred to a female deity. The pomegranate itself was sacred to both Aphrodite and Hera, due to its association with fertility. As a result of the myth of Demeter and Persephone, the fruit—and thereby its color—also came to represent temptation. The Greeks, always prizing the rational over the emotional, also set the cultural mainstay that red, like love, is a signal of potential danger.

¹¹ Egyptian Mythology A to Z. 3rd ed. NY: Chelsea House, 2010. Print.

An excess of love can cause one to act irrationally, and place the good of the individual above the good of the polis. Such mythological interpretations of red are echoed throughout many other world cultures. Red also plays a major role in the canon of fairy tales recorded by Jacob and Wilhelm Grimm. It ranks with black and white as one of the three most commonly mentioned colors in their collected tales. Within these tales, it carries out all of the associations attached to it in the ancient world, but it also picks up at least one other symbolic meaning. Since it is one of the most visible colors, it triggers alertness, which is a good thing, since it also warns of potential dangers.¹²

In the tale “The Twelve Brothers,” the queen, who had borne twelve sons, becomes pregnant with a thirteenth child. Her husband, the king, claims that if the child is a girl, the kingdom will fall to her. In order to ensure this, the king asserts that he will kill his sons, and even has twelve coffins made. The queen, out of love for her sons, reveals their father’s plan to them, and concocts a plan of her own to save them. She sends the boys out into the forest, instructing them to sit in the highest tree and look for a flag she will wave upon the birth of the newest child. If the child is male, the flag will be white, and the boys can return home. If the child is female, the flag will be red, and they must flee. A girl, is born, and the queen waves her red flag. Here, the meaning of the flag’s color is obvious: danger. The boys see the red flag; they cannot return home. If they do, it will cost them their lives. The text of the story explicitly describes the flag the queen waves as being “blood-red”. This detail obviously specifies the connection with potential danger. If blood is visible, it typically means that someone is wounded, and, therefore, possibly in danger of dying. The danger associated with the color is also distributed by the boys, as they decide amongst themselves that, if they find their newborn sister, her “red blood will flow.”¹³

¹² Grimm, Jacob and Wilhelm Grimm. *The Complete Grimm’s Fairy Tales*. 1812. New York: Pantheon Books, 2005. Print.

¹³ Haase, Donald. “Scholarship on Women in Folktales and Fairy Tales” in *The Greenwood Encyclopedia of Folktales and Fairy Tales* (Three Volumes) (Greenwood Publishing

Again, the red color of blood is brought to reader's attention to highlight the potential danger towards a character. In this case, however, the danger is not only to the boys, but also to the baby girl, their sister. Later in the text, the girl, now living with her brothers, picks a bouquet and, in doing so, accidentally turns the boys into ravens. In order to redeem herself and return her brothers to human form, the girl must take a vow of complete silence for seven years. During that time she marries a king and is eventually accused by him of treason. As punishment for her supposed crime, she is to be executed on a pyre. The day her vow is to end, the girl, now a condemned queen, is tied to a stake, and a fire is lit. The fire begins "licking at her clothes with its red tongue, when the last instant of the seven years expired".¹⁴ This serendipitous timing allows the girl to proclaim her innocence. Once again, red is used to explicitly indicate an immediate danger that is ultimately averted. It is interesting to note that the color red represents potential danger to both the boys and their sister, but through different hues. The darker hue, blood-red, warns of the danger presented to the brothers by the girl. But the girl is threatened by the orange-red of the flames around her. If, as with the Greeks, different shades of red are representative of the two different genders, then at first glance these two hues in Grimm do not match up to the genders they historically represent. However, while they appear cross-gendered, these hues are appropriated not by the gender of the characters threatened by them, but by the gender of the characters presenting the danger. The boys, warned by the dark blood-red flag, are threatened by a female, their newborn sister. The girl, on the other hand, about to be consumed by the luminous red flames, is placed in danger by her husband, the king.

Group, 2007), 1038-1039.

¹⁴ Grimm, Jacob, and Wilhelm Grimm. *The Complete Grimm's Fairy Tales*. 1812. New York: Pantheon Books, 2005. Print.

Let us study different colors and what they mean in different forms of literature across the world.

- **Color symbolism in French literature.** As early as the 12th century, French writers and poets used only 7 colors to depict romance, characters and emotions. These were: White, Red, Yellow, Blue, Green Black and Brown.
- **Color symbolism in fairy tales.** The best places in literature to study color symbolism are the Fairy tales which used colors richly: examples include: As red as blood, as white as snow, as black as the crow all of which evoke emotional responses and help develop a connection to the story. The tale of “Snow White” is one of the best examples that depicts color symbolism: it uses Red, White and Black dominantly where White represents Heaven, Red represents spilling of blood and an enticing-yet-poisoned apple while Black shows regeneration as well as sexual desire.
- **Color symbolism in Gothic literature.** Gothic Literature is known for its use of Red and Black as the symbolism associated with these colors really draw the readers in to evoke an emotional response while creating an atmosphere. Red color meaning in Gothic literature- According to a study published in 2004 by psychology majors in Alabama, red is a very dominant color which can have an exciting and stimulating effect. Based on circumstances, Gothic writers use it for drawing both positive and negative emotions. These include, typically, passion and warmth and aggression or intensity. Red is also the color of fire and blood and can symbolize energy, war, danger, strength, determination, passion, as well as love. Red is known to trigger and enhance appetite and metabolism, raise the rate of respiration and also increase blood pressure. It has high visibility and is used to symbolize danger.
- **Black color meaning in Gothic literature–** Black, on the other hand, is used in Gothic literature to symbolize evil, death, power, formality, elegance, mystery and fear. Black also has negative connotations especially in poetry, and when combined with red or orange can create a highly aggressive color scheme. With these emotions attached to red and black, Gothic literature uses these as staple colors for literary needs.

- **Symbolism of green color in literature and poems** As per the 2004 color study, green in literature and poems is used for symbolizing both a ‘riveting’ and ‘relaxing’ effect. Green represents feelings of refreshment but is also associated with ‘tiredness and guilt’.¹⁵ Green (in poetry) is used for representing nature, harmony, freshness, fertility and also ambition, greed and jealousy. The color green has healing power and is understood to be the most restful and relaxing color for the human eye to view. Green can help enhance vision, stability and endurance. Green takes up more space in the spectrum visible to the human eye and it is the dominant color in the natural. It is a natural choice in interior design as an ideal background or backdrop because we as humans are so used to seeing it everywhere. With the color green’s association with renewal, growth, and hope, often green stands for both a lack of experience and need for growth. Green also stands for new growth and rebirth, common in the spring season when all of the plants are coming back to life with fresh growth and life after the cold winter months. The color green affects us physically and mentally in several different ways. Green is soothing, relaxing, and youthful. Green is a color that helps alleviate anxiety, depression, and nervousness. Green also brings with it a sense of hope, health, adventure, and renewal, as well as self-control, compassion, and harmony
- **Symbolism of the color yellow in literature.** Yellow is associated with joy, happiness, intellect and energy. It is a stimulating color that represents honor, loyalty, and stimulates mental activity. It is also an unstable color associated with cowardice and mental illness. Avoid using this color if you want to portray stability and safety in your work. Yellow, the color of sunshine, hope, and happiness, has conflicting associations. On one hand yellow stands for freshness, happiness, positivity, clarity, energy, optimism, enlightenment, remembrance, intellect, honor, loyalty, and joy, but on the other, it represents cowardice and deceit. A dull or dingy yellow may represent caution, sickness, and jealousy. Studies show that the meaning of the color yellow can be warmth, cheerfulness, increased mental activity, increased muscle energy. The

¹⁵ Sahlin, Marshall .“Colors and Cultures.” Symbolic Anthropology: A Reader in the Study of Symbols and Meanings. New York: Columbia UP, 1977. 165-80.

color yellow helps activate the memory, encourage communication, enhance vision, build confidence, and stimulate the nervous system.

- **Symbolism of blue color in literature.** Blue color in literature is mainly used to draw a positive emotional response and is typically associated with the feeling of calmness, peace, happiness, relaxation, comfort. On the negative side, it may be used to represent depression, sadness and gloominess. According to the color theory, writers and poets use Blue to depict trust, loyalty, wisdom, faith, confidence, truth and heaven. Blue can be strong and steadfast or light and friendly. Blue is used to symbolize piety and sincerity in heraldry. The color blue in many cultures is significant in religious beliefs, brings peace, or is believed to keep the bad spirits away. In Iran, blue is the color of mourning while in the West the something blue bridal tradition represents love. The blue color communicates significance, importance, and confidence without creating somber or sinister feelings. This is where the corporate blue power suit and the blue uniforms of police officers and firefighter came from. Considered a highly corporate color, blue is often associated with intelligence, stability, unity, and conservatism.
- **Symbolism of the color Pink.** Pink, which is a shade of red, is used in literature to denote romance, love, friendship, possessiveness as well as feminine or girly qualities. Pink, a delicate color that means sweet, nice, playful, cute, romantic, charming, feminine, and tenderness, is associated with bubble gum, flowers, babies, little girls, cotton candy, and sweetness. The color pink is the color of universal love of oneself and of others. Pink represents friendship, affection, harmony, inner peace, and approachability. Pink is the sweet side of the color red. While the color red stirs up passion, aggression, and action, large amounts of the color pink can actually create physical weakness. Both red and pink represent love. The color red represents heat and passion, while the color pink represents romance and charm. Hot pink is used to communicate playfulness, while light pink is used to communicate tenderness.
- **Symbolism of the color Gray** is a cool, neutral, and balanced color. The color gray is an emotionless, moody color that is typically associated with meanings of dull, dirty, and dingy, as well as formal, conservative, and sophisticated. The color gray is a

timeless and practical color that is often associated with loss or depression. Dark, charcoal gray communicates some of the strength and mystery of black. It is a sophisticated color that lack the negativity of the color black. Light grays can carry some of the attributes of the color white.

➤ Other colors in literature

- White- Innocence, virginity, purity
- Purple- Royalty, wealth
- Orange- Fiery or lust
- Aqua- Coolness, water
- Brown-Poverty, earth

And finally, we leave you with a few examples to help you better understand color symbolism in poems and literature.

1. The devil with its fiery eyes emerged from the dark pit, its evil eyes and terrifying red horns enough to scare the living lights of the viewer. Naturally, you must have imagined a black devil with red horns and tongue, since red and black are often used to portray evil and negative characters.

2. I lay upon the crisp green grass and watched the white wispy clouds as they floated across the serene blue skies. This scene must have naturally brought images of summer, a beautiful meadow or grassy yard, and you were also probably left with a feeling of tranquility and peace. As is evident, color symbolism in literature does not just serve as character information but is also a way of informing a reader about a scene without going into too many details. With basic understanding of what a color represents, a reader can even create a stronger bond with the characters for a richer reading experience.

I.2. FAIRY TALES AND THEIR ROLE IN LITERATURE

A **fairy tale** is a story, often intended for children, that features fanciful and wondrous characters such as elves, goblins, wizards, and even, but not necessarily, fairies. The term “fairy” tale seems to refer more to the fantastic and magical setting or magical influences within a story, rather than the presence of the character of a fairy within that story. Fairy tales are often traditional; many were passed down from story-teller to story-teller before being recorded in books.

The term is mainly used for stories with origins in European tradition and, at least in recent centuries, mostly relates to children's literature. In less technical contexts, the term is also used to describe something blessed with unusual happiness, as in "fairy-tale ending" or "fairy-tale romance"¹⁶. Colloquially, the term "fairy tale" or "fairy story" can also mean any far-fetched story or tall tale; it is used especially of any story that not only is not true, but could not possibly be true. Legends are perceived as real; fairy tales may merge into legends, where the narrative is perceived both by teller and hearers as being grounded in historical truth. However, unlike legends and epics, fairy tales usually do not contain more than superficial references to religion and to actual places, people, and events; they take place "once upon a time" rather than in actual times.

Fairy tales occur both in oral and in literary form; the name "fairy tale" ("conte de fées" in French) was first ascribed to them by Madame d'Aulnoy in the late 17th century.¹⁷ Many of today's fairy tales have evolved from centuries-old stories that have appeared, with variations, in multiple cultures around the world. The first collectors to attempt to preserve not only the plot and characters of the tale, but also the style in which they were told, was the Brothers Grimm, collecting German fairy tales;¹⁸ ironically, this meant although their first edition remains a treasure for folklorists, they rewrote the tales in later editions to make them more acceptable, which ensured their

¹⁶ Joseph Jacobs, *English fairy tales*. 1942.

¹⁷ Churchill, Justin. "Theseus" *Encyclopedia Mythica*. Revision3. 1997.28 Dec. 2015.

¹⁸ Grimm, Jacob, and Wilhelm Grimm. "The Complete Grimm's Fairy Tales." 1812. New York: Pantheon Books, 2005. Print.

sales and the later popularity of their work. For many years, modern realistic fiction has been considered the most popular genre among young readers, perhaps because it was closer to the lives they know and, therefore, easier to read such realistic fiction whether regional or historical provides opportunities for people to live vicariously in times and places they cannot experience any other way. Yet, sometimes many of the classic stories for children exist in the realm of fancy because of the timeless quality of such tales. Things that are most real in life can best be conveyed through fancy. Those who care about children and their literature have an obligation to inform themselves of the best and the latest thinking about the constellation of topics that will enable them to bring the two together most successfully. Writers usually believe in the vision of peace we offer our children insisting that violence, a brutal expediency and war are inevitable to get maturity. Apparently, it seems that it is nice to talk to children, to sing to them and to write fancy books feeding their imagination with dreaming tales of their future lives. Children want to feel some good tales to enhance highest ideals and purest dreams, than we expect our children to outgrow what we have taught them. So, the importance of fairy tales in literature is very great.

- *They boost a child's imagination and cultural literacy.*¹⁹ A child's imagination a powerful and unique thing. It's not only used to make up stories and games, it's a key factor in their creative thoughts and can define the type of education, career and life they have. With this imagination comes a cultural literacy; fairy tales often include different cultures and ways of doing things. They teach children about cultural differences in the world outside their own gifting them a curiosity to learn new things and experience new places.
- *They teach us right from wrong.* According to The Telegraph, Ms. Goddard Blythe, director of the Institute for Neuro-Physiological Psychology in Chester, said: "Fairy tales help to teach children an understanding of right and wrong, not through direct teaching, but through implication." Fairy tales teach children that good will always triumph and, while this may not be true in aspects of the real world, the lesson is simple

¹⁹ www.literature.uz

and important. Be the hero, not the villain. Learn to hope for better.

- *They develop critical thinking skills.* Following on from the last point, and as Richard Dawkins has pointed out, fairy tales teach children critical thinking. They see the consequences of characters decisions and learn that what will happen to them depends on the choices they make. Not all characters can be good role models, even 'the goodies' can be damsels in distress, or reckless (or feckless) princes. What the stories do teach though, is that when bad things happen, you have decisions to make. If you make the right ones, everything might just turn out OK.
- *They can help children deal with emotions themselves.* Not only do fairy tales prepare our kids for society and making moral decisions, they teach them how to deal with conflict within themselves. Child psychologist Bruno Bettelheim, who specialized in the importance of fairy tales in childhood, believed that fairy tales can aid children in dealing with anxiety they are, as yet, unable to explain. In fairy tales children are often the main character and more often than not will win against the story's evil. Readers can relate to this and find a fairy tale hero in themselves. Watch any Pixar film for guidance on this one.
- *And finally, they are great fun!* Whether it's for indirect moral lessons, improving their imaginations or because your child can't put that book down reading fairy tales should be encouraged. Read them together, help your kids invent their own and make sure they know can win against any wicked witch.

The association of Fairy Tales with children became strong day after day, generation after generation as if there is an essential link between them. They became means to be told to one another for entertainment and instruction as well adapted to meet the need so various situations. Their motives changed by time, by tellers, by the listeners and by the country in which they arose and the countries to which they were carried. Scholarly interest in fairy tales, however, arose precisely because of perceived ties between those stories and myth and legend. Only around the beginning of the twentieth century did the study of Fairy Tale as a literary genre begin in earnest. Jacob Grimm was active and productive scholar who made many contributions to the study of German culture and

its fairy tales. "Grimm's Law" is still a landmark in the explanation of how an Indo-European dialect developed into the Germanic group of language which naturally paved the way to study the nation folklore. Thus, as a consequence, the study of fairy tales in the Grimm's time and on to the end of the nineteenth century was almost wholly devoted either to attempts at determining the place and time of the genre's origin or at discovering in the tales much information about a nation habit or its practices. In fact, Grimm tried to make a collection of these tales depending in his sources mostly on members of the educated middle and upper classes, and most were woman. Two families in Kassel and another in Westphalia, who were close to the Grimm, provided much of the material²⁰.

Indeed, some details that appear to us romantic today may merely reflect the real social conditions where the tales were first formulated. For example in "Cinderella", the prevalence of the stepmother did not come out of imaginative mind but as a realistic estate that the rest of family lives by the consequent shortness of the ex-marriage. Fairy tales are thus more realistic than they may appear at first sight. The magic in them almost heightens the realism and sets us wondering how we ourselves would react in similar circumstances. Among the merits of the tales, they encourage speculations and give a child license to wonder through going beyond possibility enlarging daily horizon. Tales which are told by generation after generation almost deal with selected characters and incidents that would strikingly illustrate what heroes and heroines, witches, enchanters, giants and dwarfs, the haughty, the envious and the unfaithful were capable of. For example; heroes and heroines move towards and gain an absolute worth in life; later on they become wise kings and beloved queens and lived happily ever afterwards. Happiness in fairy tales is possible and compensation is due to those who have been wronged. Envy and unfaithfulness are condemned and punished. Wicked people keep on their course of badness but they are not bored. Decent people may be lonely but they are never despondent. After all, children's stories concern

²⁰ Encyclopedia of Folktales and Fairy Tales (Three Volumes) Greenwood Publishing Group, 2007

themselves not with just happiness and light but quite often with privation and suffering, cruelty and betrayal, murder and death.

All fairy tales have Common Elements such as:

1. A fairy tale begins with "Once upon a time..."
2. Fairy tales happened in the long ago.
3. Fairy Tales have fantasy and make believe in them.
4. Fairy Tales have clearly defined Good characters vs. Evil characters.
5. Royalty is usually present in a fairy tale, a beautiful princess/handsome Prince.
6. There may be magic with giants, elves, talking animals, witches or fairies.
7. Fairy tales have a problem that needs to be solved.
8. It often takes three tries to solve the problem.
9. Fairy tales have happy endings – “they all lived happily ever after.”
10. Fairy tales usually teach a lesson or have a theme.

Types of Fairy Tales

1. Animal Tales. A large number of fairy tales feature animals prominently. Many of these stories are quite old and might also be considered folk tales or fables. The animals in these stories can often talk and act like people. They are used to convey simple morals as the animals are symbolic of abstract ideas. Such stories as "Cat and Mouse in Partnership," "The Billy Goats Gruff".

2. Tales of Magic. One motif that figures prominently in a large number of fairy tales is magic. Most fairy tales present some magical or fantastic element, but these stories are ones where the narrative is centered on magical elements. Well-known stories, such as "The Princess and the Frog" feature magic spells and supernatural elements. In some cases, a magical force imprisons characters, while in others; magic seems to be a device to move the story forward.

3. Monster Stories. In monster stories, the protagonist encounters some sort of ghou, ogre, witch or troll. These monsters are invariably the antagonist and present an obstacle that the hero must overcome. Stories like "Jack and the Beanstalk" and "Hansel and Gretel" fall into this category. Monsters may represent punishment for disobeying an authority figure or a general threat that children should be wary of.

4.Princess Stories. Princesses and other royals figure prominently in many fairy tales. These stories have been the subject of several film and television adaptations. These stories often play into children's fantasies about royalty and often feature commoners marrying royalty or discovering they are royalty themselves. There are no rules that define fairy tales. Therefore, they are categorized by their elements, types, or motifs.

Here are some of those types and examples of stories that fit those types:

- *Supernatural Adversaries: Hansel and Gretel, Red Riding Hood*
- *Supernatural or Enchanted Relatives: Sleeping Beauty, Beauty and the Beast*
- *Supernatural Helpers: Cinderella, Puss In Boots*
- *Magic Objects: The Magic Ring, Aladdin*
- *Supernatural Power or Knowledge: The White Snake, Ali Baba*
- *Religious Tales: The Three Green Twigs, The Flower of Lily-Lo*
- *Realistic Tales: The Falsely Accused Wife, Ariadne*
- *Tales of Fate: The Robber Bridegroom, Oedipus (Arne-Thompson)*

Fairy tales are important because they spark the imagination. They give us an outlet for experiencing things in our minds before we experience them in the real world. It is where the troubles of the real world can meet the supernatural and mix things up. In a fairy tale anything can happen and any kind of creature can exist, and when anything can happen, we can find solutions to things in our real lives. Through imagination, we learn about our world. We can explore outcomes and possibilities. Fairy tales do teach children how to deal with difficult times.

To quote Rebecca Walters “Fairytale and folktales are part of the cultural conserve that can be used to address children’s fears ... and give them some role training in an approach that honors the children’s window of tolerance”.²¹ These fairy tales teach children how to deal with certain social situations and helps them to find their place in society. Fairy tales teach children other important lessons too. Jungian Analyst and fairy tale scholar, Marie Louise Von Franz interprets fairy tales based on Jung’s view of fairy tales as a spontaneous and naive product of soul, which can only express what

soul is. That means she looks at fairy tales as images of different phases of experiencing the reality of the soul. They are the “purest and simplest expression of collective unconscious psychic processes” and “they represent the archetypes in their simplest, barest and most concise form” because they are less overlaid with conscious material than myths and legends. “In this pure form, the archetypal images afford us the best clues to the understanding of the processes going on in the collective psyche”.²² “The fairy tale itself is its own best explanation; that is, its meaning is contained in the totality of its motifs connected by the thread of the story. Every fairy tale is a relatively closed system compounding one essential psychological meaning which is expressed in a series of symbolical pictures and events and is discoverable in these”.

Albert Einstein once showed how important he believed fairy tales were for children’s intelligence in the quote “If you want your children to be intelligent, read them fairytales. If you want them to be more intelligent, read them more fairytales.”²³ Fairy tales extend and intensify the child's social relations. They appeal to the child by presenting aspects of family life. Through them he realizes his relations to his own parents: their care, their guardianship, and their love. Through this he realizes different situations and social relations, and gains clear, simple notions of right and wrong. His sympathies are active for kindness and fairness, especially for the defenseless, and he feels deeply the calamity of the poor or the suffering and hardship of the ill-treated. He is in sympathy with that poetic justice which desires immediate punishment of wrong, unfairness, injustice, cruelty, or deceit. Furthermore, fairy tales are play forms. "Play," Richter says, "is the first creative utterance of man." "It is the highest form in which the native activity of childhood expresses itself,"²⁴ says Miss Blow. Fairy tales offer to the little child an opportunity for the exercise of that self-active inner impulse which seeks expression in two kinds of play, the symbolic activity of free play and the concrete

²¹ S. Burne. “Andrew Lang’s The Blue Fairy Book: Changing the Course of History.”2006.

²² Coleman, J.A. “Black Annis.” The Dictionary of Mythology: Legends, and Heroes. London: Arcturus Publishing, 2007. Print.

²³ Albert Einstein “A Biography for young People” H. Holt. 1949.

²⁴ S. Burne. “Andrew Lang’s The Blue Fairy Book: Changing the Course of History.”2006.

presentation of types. The play, “The Light Bird”, and the tale, “The Bremen Town Musicians”, both offer an opportunity for the child to express that pursuit of a light afar off, a theme which appeals to childhood. The fairy tale, because it presents an organized form of human experience, helps to organize the mind and gives to play the values of human life. By contributing so largely to the play spirit, fairy tales contribute to that joy of activity, of achievement, of cooperation, and of judgment, which is the joy of all work. This habit of kindergarten play, with its joy and freedom and initiative, is the highest goal to be attained in the method of university work. Fairy tales give the child a power of accurate observation. The habit of re-experiencing, of visualization, which they exercise, increases the ability to see, and is the contribution literature offers to nature study. In childhood acquaintance with the natural objects of everyday life is the central interest; and in its turn it furnishes those elements of experience upon which imagination builds. For this reason it is rather remarkable that the story, which is omitted from the Montessori system of education, is perhaps the most valuable means of effecting that sense-training, freedom, self-initiated play, repose, poise, and power of reflection, which are foundation stones of its structure.

Fairy tales strengthen the power of emotion, develop the power of imagination, train the memory, and exercise the reason. Through fairy tales he gains a many-sided view of life. Through his dramas, with a power of sympathy which has seemed universal, Shakespeare has given the adult world many types of character and conduct that are noble. But fairy tales place in the hands of childhood all that the thousands and thousands of the universe for ages have found excellent in character and conduct. They hold up for imitation all those cardinal virtues of love and self-sacrifice, which is the ultimate criterion of character, of courage, loyalty, kindness, gentleness, fairness, pity, endurance, bravery, industry, perseverance, and thrift. Thus fairy tales build up concepts of family life and of ethical standards, broaden a child's social sense of duty, and teach him to reflect. Besides developing his feelings and judgments, they also enlarge his world of experience. In the school, the fairy tale as one form of the story is one part of the largest means to unify the entire work or play of the child. In proportion as the work of art, nature-study, game, occupation, etc., is fine, it will deal with some

part of the child's everyday life. The good tale parallels life. It is a record of a portion of the race reaction to its environment; and being a permanent record of literature, it records experience which is universal and presents situations most human. It is therefore material best suited to furnish the child with real problems. As little children have their thoughts and observations directed mainly toward people and centered about the home, the fairy tale rests secure as the intellectual counterpart to those thoughts. As self-expression and self-activity are the great natural instincts of the child, in giving opportunity to make a crown for a princess, could a clay bowl, decorate a tree, play a game, paint the wood, cut paper animals, sing a lullaby, or trip a dance, the tale affords many problems exercising all the child's accomplishments in the variety of his work. This does not make the story the central interest, for actual contact with nature is the child's chief interest. But it makes the story, because it is an organized experience marked by the values of human life, the unity of the child's return or reaction to his environment. The tale thus may bring about that "living union of thought and expression which dispels the isolation of studies and makes the child live in varied, concrete, active relation to a common world."²⁵ In the home fairy tales employ leisure hours in a way that builds character. Critical moments of decision will come into the lives of all when no amount of reason will be a sufficient guide. Mothers who cannot follow their sons to college, and fathers who cannot choose for their daughters, can help their children best to fortify their spirits for such crises by feeding them with good literature. This, when they are yet little, will begin the rearing of a fortress of ideals which will support true feeling and lead constantly to noble action. Then, too, in the home, the illustration of his tale may give the child much pleasure. For this is the day of fairy-tale art; and the child's satisfaction in the illustration of the well-known tale is limitless. It will increase as he grows older, as he understands art better, and as he becomes familiar with the wealth of beautiful editions which are at his command. And finally, though not of least moment, fairy tales afford a vital basis for language training and thereby take on a new importance in the child's English. Through the fairy tale he learns the names of things and the meanings of words. One English fairy tale, The

²⁵ Encyclopedia of Folktales and Fairy Tales (Three Volumes) (Greenwood Publishing Group, 2007)

Master of all Masters, is a ludicrous example of the tale built on this very theme of names and meanings. Especially in the case of foreign children, in a tale of repetition, such as “The Cat and the Mouse”, “Teeny Tiny”, or “The Old Woman and Her Pig”, will the repetitive passages be an aid to verbal expression. The child learns to follow the sequence of a story and gains a sense of order. He catches the note of definiteness from the tale, which thereby clarifies his thinking. He gains the habit of reasoning to consequences, which is one form of a perception of that universal law which rules the world, and which is one of the biggest things he will ever come upon in life. Never can he meet any critical situation where this habit of reasoning to consequences will not be his surest guide in a decision. Thus fairy tales, by their direct influence upon habits of thinking, affect language training. Fairy tales give the child a power of accurate observation. The habit of re-experiencing, of visualization, which they exercise, increases the ability to see, and is the contribution literature offers to nature study. Fairy tales contribute to language training also by another form of that basic content which is furnished for reading. In the future the child will spend more time in the kindergarten and early first grade in acquiring this content, so that having enjoyed the real literature, when he reads later on he will be eager to satisfy his own desires. Then reading will take purpose for him and be accomplished almost without drill and practically with no effort. The reading book will gradually disappear as a portion of his literary heritage. In the kindergarten the child will learn the play forms, and in the first grade the real beginnings, of phonics and of the form of words in the applied science of spelling. In music he will learn the beginnings of the use of the voice.

CHAPTER II ANALYSIS ON COLOR IMPRESSION AND COLOR CONCEPT IN FAIRY TALES

II.1. Analysis on the function of color words in English fairy tales

Folklore has made a major contribution to the world art development. It has inspired masterpieces of literature, music, painting, architecture and sculpture. The English story-teller and poet Geoffrey Chaucer has widely used a number of folk tales in his famous “Canterbury Tales”. Shakespeare’s “King Lear”, “The Merchant of Venice”, “The Taming of the Shrew” are examples of literary masterpieces based on folk tales. Tale is considered to be one of the main genre of folklore is tale. Folk tales are fictional stories about animals or human beings. Most of the tales are not set in particular time or place, but they have some similarities with the same ones of other nations that show the development was in the same way in life. Interest of western countries to the Oriental literature began in the sixteenth century. The process began with Christopher Marlowe’s publication of his tragedy “Tamburlaine the Great”. This publication suggested the spread of Orient Literature to the world.²⁶ Later, with the translations of Arabic tales into French, German, English and other languages of the world established the place of the East in the world literature. The information about East literature increased after the Byron’s appearance on the scene of literature. The writer’s such creations as “Childe Harold’s Pilgrimage”, “Sketches of East” show his respect and interest to the culture of eastern people. Translation is a subject which recreates one work in exact language to another. This is the creative process and it keeps the genre forms, structure and speech expressions of source language. Recreation of literary works plays an important role in literature development. Such works express the specific features of an exact nationality and helps people to gain information about the other countries people.

²⁶ Luthi, Max. *The European Folktale: Form and Nature*. Trans. John D. Niles. Philadelphia: Institute for the Study of Human Issues, 1982.

Uzbekistan is becoming one of the young developing countries in the world. Its history, culture, social and economic life attracts interest of many foreign countries. Notable works have been done in the field of literature also. Several literary works of Uzbeks were translated into English and thanks to these translations foreign readers began to get acquainted with them. The works of translators help the foreign readers to gain much information about Uzbek folklore, history and modern art. These translations show the lifestyle, culture and development of the Uzbek nation. Uzbek folklore is one of the main sources of information about the nation. It has a rich genre structure, simple and wide composition, an ordinary subject and romantic, social and at the same time patriotic idea. There are many interesting subjects and ideas in tales that give the imagination about Uzbeks history, culture, art and lifestyle to the reader. A great number of scientists of the West were interested in the traditions of Turkic-speaking areas. We have found some chronological data which help the scholars in comparative study of literatures in future. But these investigations concern only Middle Asian folkloric studies and help to establish the first stage of comparison.

Many of Uzbek folk genres were translated into several languages as Russian, German, English, French and etc. We have found about forty sources of Uzbek folk genres translations. Most of them were done in England, the USA, and Germany. But the first source comes from Germany. Many Uzbek folklore genres like tales, riddles, anecdotes, legends were translated by German scientists and translators. The first creators of the translations were local philologists who were eager to help their pupils to study English with the help of their own national heritage. In 1989 the translator T. T. Ikramov had translated two Uzbek fairy tales “Husnobod” and “The Craftsman and the Lion”²⁷ into English. Since that time up to independence period there was a long silence in this genre translation. The first decade of the independence was full of foreigners’ interest to the country and this interest helped the researchers and scientists to spread Uzbek culture all over the world.

²⁷ Юсупова Хилола Уктамовна УЗБЕКСКИЙ ФОЛЬКЛОР ЗА РУБЕЖОМ

The American volunteers Marylyn Petersen, Frank Adams also did their best in folklore genres, especially, in tale translations. The translation of a literary work is more difficult process and the problem is solved in another plan. There are too many words and meanings in the literary work because it is the creation of images. It is made by different language devices and all the treasure of language used for it. That's why the translator should take all the details, impressions into consideration in order not to lose the literary features of the text and style of author. But with it he shouldn't copy all the details but keep stylistic features. In urgent cases translator can replace one word with another not spoiling the meaning and effect of work. As great Russian poet and translator of the XVIII century V.V. Kapnist said: "One, who begins translation, takes a responsibility which should be paid not with the money, but with the same sum"²⁸.

The specific feature of translation is to keep the originality of a text. By originality we understand the nation's cultural and peculiar features. The translations should show the author's talent of recreating the literary work. The study of Uzbek folklore genres and their translations began to develop at the end of the twentieth century and at the beginning of the new millennium. By that time Uzbekistan became independent and established social, economic and cultural relationship with the many developing countries of the world. Many Uzbek national tales were translated into English by local and American translators. The folk creations of different times are somehow difficult not only for listeners, but for translators also. The translator of folk genres must be aware of the nation's ancient, mythological understandings, religious beliefs, ceremonies and customs, life and culture. Translations must express the nationality which helps differ the above mentioned specific features of a nation. At the end of the XX century and at the beginning of the new millennium American Volunteers made a great contribution in a spread of Uzbek folklore genres in the world.

²⁸ Капнист В. В. Предисловие к переводам Гораций выход // Веселовский А. А. Капнист и Гораций. СПб, 1910. С. 16.

In 2000 Marylyn Petersen published her first collection of translations under the title “Treasury of Uzbek Legends and Lore”.²⁹ As the author mentioned, the book helps local pupils to study language and the foreign pupils to study connection and difference between cultures. That’s why M. Petersen gave the translations of Uzbek legends, tales, sayings, riddles, games and even festivities, traditions and customs. It is important to mention that the translations were done by Americans and some of the local students, that’s why they forfeited some mistakes which brought the mixture of cultures. We are going to analyze the translations and to give the ways of right translation. The limitations in the expression of nationality appear in the translating process and in most cases bring the misunderstanding or confusion of two cultures. They are:

- *Translators are not always able to express the words of national coloring. For example, a tale “The Craftswoman” tells a story of a woman who made her rich husband and assured him that women could also be wealthy thanks to their labor. The translation of some words leads reader to a confusion of two cultures. As we know many Uzbek words have their translation into English which are accepted in philology. This concerns the skullcap which considered Uzbeks most famous headwear. In this tale translation this word is translated as “cap”; the word “patir” is some kind of bread which contains flour, butter and oil, this word is given as “pie” which never can mean bread, pie is a pastry³⁰. These researches show that the translation in such a way leads reader to misunderstanding of a difference between nations.*
- *The limitations which appear because of the confusions in religious thoughts, terms and beliefs. For example, we, Uzbeks, have such word “kalandar” which describes a person who leaves everything because of divine love. In the tale “Husnobod” this word is translated as “beggar”. Beggar means a person who lives by asking people for money or food. This is not an adequate translation of word. It means insult to the personage of a tale. Being a king, he leaves everything because falls in love. In English*

²⁹ Petersen M. “Treasury of Uzbek legends and folklore.” Tashkent: Qatortol-Kamolot, 2000.

³⁰ Юсупова Хилола Уктамовна УЗБЕКСКИЙ ФОЛЬКЛОР ЗА РУБЕЖОМ

we can find the more close translation of “kalandar” with the word “hermit” and can easily say that this is the most suitable expression of the word. The translator could use this word in his work.

- *The translations cannot give the whole meaning of phrasal units and idioms at all. This also may bring to the confusion. For example, we have a tale about a boy who goes to the market and instead of buying some good buys three advice. And following this advice he reaches everything he wants. The title of the tale is “Hunarli yigit” which means “Handicrafts boy”. But the translators give it as “Jack of all trades”. The original title means that the boy has trades useful for him and for surrounding people. But according to Oxford dictionary the English translations means “a person who can do many different types of work, but who perhaps does not do them very well”. One may conclude that these two definitions are concretely different from one another. While reading the tale reader can be sure on the contrary of the English title.*
- *In the translation of a tale “The crow and The Snake” we come across the same problems. It is known that every country and every place has its own flora and fauna. The South eastern countries have the bird which is translated into English as stork. In the translation the stork is replaced by flamingo. These two birds are different from each other even in color. Stork lives in the East, but flamingo in the West. Stork is a bird with long legs, long beak and long neck with white and black feathers, but flamingo is wading - bird with long legs, a long neck and pink feathers*

It is known from the definition given above that these two birds are concretely different from each other. We can say that translator followed the direction more known and close to him, but did not pay attention to the brought results. One may say that the birds have the same function, but it is not let to make such mix in translation. The same problem can be seen in the Uzbek fairy tale “Mukbil - the Slinger”.

As we know the world fauna has an animal known as a deer. English children also know this word although because of Santa’s presents. But in the tale this word is transliterated like “kiyik” and also the explanation is given as mountain goat. One should know that there is a great difference between deer and mountain goat. It should

be better for the translator to use the word deer instead of “kiyik” or mountain goat. But we cannot say that everything is wrong in the translations. There can be seen such features of expressing national peculiarities:

Transliteration is widely used in the translations and expresses the definitions of personal names. For example in the tale “Kylych batir” the following definitions are given: “Once upon a time there lived a batyr. He was very strong, powerful and courageous, so people called him Kylych batyr. Once Kylych batyr heard that in a faraway land there lived a heavenly beauty, whose name was Akbilak”. “Kylych - a sword, batir - a hero, an athlete, Akbilak - “white wrists”, i.e. of noble ancestry, Kara shah- black, here it means bad, evil”. The same feature can be seen in the expression of words of national coloring “kishlak - a village in Central Asia; khoorjin - a travel bag”

The world tales have similar subjects or themes also. This can be seen in Uzbek tales “Zumrad and Kimmat”. The subject of a tale is like “Cinderella”. Zumrad suffers of her stepmother’s cruelty, even she is hard-working, well-bred, beautiful girl. Kimmat is her stepsister. Stepmother demands father to leave Zumrad in the forest. Father losses there and wood “pari” - fairy helps her to return home and revenges the stepmother and her daughter. There are two versions of the tale translation. The first was published in “Uzbek Folk Tales”, the second was done by M. Petersen³¹. In Petersen’s translation of the tale we can’t find the whole description of these two personages and it builds a wrong thought about Zumrad. Petersen misses the description of natural features of the girls’ behavior and leads reader to the confusion. But in “Uzbek Folk Tales” we can read the whole description of nature and girl’s beauty. “The truth is that there was no one in the whole neighborhood who could compete with Zumrad in beauty, wits and good breeding. She was raised a wonderful girl. Everyone who happened to see her once wanted to see her again”³²

³¹ Soros Foundation - Kyrgyzstan, Uzbek folk tales. 1997. P 7.

³² Soros Foundation - Kyrgyzstan, Uzbek folk tales. 1997. P 7.

Now we can see that translation helps us to get acquainted with the lifestyle of other countries. But one should understand that the wrong translation can lead a reader to wrong understanding of a situation. That's why a great attention should be paid to words of national coloring, religious origin, nation's history and principles of translation. In this concluding chapter of the series we finally return to "Sleeping beauty" that inspired me to write about Disney costume colors in the first place. This analysis also serves as a rough summary of what was discovered during the process and why I think that "Sleeping beauty" is the crowning achievement when it comes to analogous color schemes. Unlike its stunning visual and musical presentation, the formal structure of "Sleeping beauty" is rather undecided about too many key elements. It is even disputable whether Aurora is the protagonist. In my opinion, the plot is about three middle-aged guardian fairies fighting a bad apple within their own ranks. Fauna and Merryweather are each identified by one distinct hue. Together they form a triad of orange, green and blue. While the primary triad of red, blue and yellow dominated during the 1940s, the choice of secondaries orange and green reflects the more sombre tone of the film. Keeping the fairy costumes basically in different shades of each basic hue has two advantages:

- 1) We can clearly identify them even when they are mere light spots or stand very far away in vast long shots that took advantage of the 70mm format.
- 2) Their silhouettes are clearer inside the castle because the stylized backgrounds do not provide too much empty space for negative shapes to read. Instead the fairies are often staged against highly detailed textures and patterns in colors similar to their costumes. Sometimes not even the Disney doctrine of "light characters against dark backgrounds and vice versa", which ensures that characters still read in black and white, is obeyed.

The level of detail in "Sleeping beauty" is so high that in some scenes shadow or glow layers are added on top of these detailed costume designs: When the fairies decide to hide Aurora in the forest cabin they transform themselves into plain old maids with headscarves instead of pointy hats. Their colors remain the same but the accents are

different: Merriweather's black corset and an emphasis on the desaturated browns of Flora's costume provide more visual variety that is possible because the earthly cabin interior is much more unobtrusive than the castle. Olive green Fauna has not changed all that much. In fact, she was more of a follower in the first place. And now that she is in an environment where her clothes only stand out because they are more saturated, she looks even less dominant. Aurora or Briar Rose, as they call her, looks really at home in this simple cabin. In fact, her appearance is so devoid of color that even the dark violet cloak stands out. The strength of her beautiful outfit lies in the strong contrast of value (black, white and two distinct shades of gray) and the subtle contrast of warm blonde hair and rosy skin against a cold gray shirt. In addition, her gray dress is not related to any of the fairies' colors. The implementation of gold, however, is not so simple. After all, every color in "Sleeping beauty" was allegedly desaturated by adding black to achieve that medieval look Eyvind Earle was after. The overall color style eliminates both the shiny depiction we have seen in "The golden touch" as well as the warm saturated yellow of the harp in "Fun and fancy free".³³

Costumes in analogous colors were often put together with gradually descending values: brightest piece of clothing near the neck, darkest more down to earth. The costumes in "Sleeping beauty" are less predictable as can be seen from the different value and saturation patterns of the three fairies. Therefore, the arrangement of hues in rainbow order does feel out of place in the sophisticated medieval themed stylings of "Sleeping beauty", even when it comes to the princess' obligatory woodland friends. Nevertheless, when it comes to Aurora's coming-of-age dress, the colors converge dangerously close to 1950s American tastes. Flora and Merryweather carry those fabrics that are most closely related to their own costume and in Merryweather's arms they are arranged in ascending order from violet to pink.³⁴ Judging from the monstrosity above, Flora is not the seamstress she thinks she is. So finally, the fairies break their vow and use their wands instead. When magic comes into play, the colors -

³³ Vaz da Silva, Francisco. "The Madonna and the Cuckoo: An Exploration in European Symbolic Conceptions." *Comparative Studies in Society and History* 46.2 (2004):273–99.

³⁴ *Encyclopedia of Folktales and Fairy Tales* (Three Volumes) (Greenwood Publishing Group, 2007)

not to mention the design - become more streamlined. The broader range of hues from violet to pink with spots of blue and greenish yellow is replaced by one single hue (magenta) with a similar dispersion of values as Aurora's gray country dress. Once the wands are out, however, colors are subject to change. Whether blue or pink, the values stay the same. Both versions are closely related to Prince Phillip's red and blue as well as to Queen Leah's dress that ranges from blue to pink (soft red in itself). Intuitively, the queen looks older than Aurora because the colors of her costume look darker and less saturated.

Interestingly, the pink dress looks decidedly more sugar-coated and out of place than the blue one and does not fully match the overall color styling. I have always wondered whether the final vanity battle between Flora and Merryweather was reminiscent of the fact, that the traditional light blue had recently been replaced by pink (light red) as the symbolic color of innocence and girlhood. For a long time, pink (the "small" i.e. light version of strong red) had been the designated boys' color. But then towards the end, expressionist contrast is achieved by keeping the fairies themselves wholly unaffected by their green "slumber light". This is strikingly obvious, when orange Flora flies by King Hubert's head and both his skin and his orange coat are green. The unexpected part here are the balancing blue parts of Hubert's costume. I would love to see how those frame enlargements looked on an original Technicolor print as opposed to the digitally enhanced versions available today. It is also noteworthy that the fairies are most often painted in their daylight colors when they are flying at night. That strengthens the impression that they are emitting light themselves and certainly makes it far easier to identify them in long shots.

After all, the main advantage of the clearly defined "fairy triad" of orange, blue and green is clear readability against highly detailed backgrounds and when characters are dwarfed by their surroundings. Red, orange, green and blue dominate, warm yellow is absent in favor of yellowish-green. Most of the characters consist of a broader range of analogous hues than the almost unicolored fairies, giving the impression of more realistically random colors. And although the composition thwarts

the danger of clutter by grouping characters based on analogous color schemes, in extreme long shots, individuals are never arranged next to each other in fake looking rainbow order. At the risk of merely stating the obvious, in this series we have aimed at tracing a predominant Disney concept to simulate sumptuous textures despite flatly painted surfaces. Yet, Disney's three fairy tale features "Snow white", "Cinderella" and "Sleeping beauty", however dated their attitudes, still have a lot more in store to savor and learn from with regard to color. In short, the thinking that went into a certain composition or color concept can never be proven. But what really matters is what we actually see in a film. Thus, my attempt is to analyze how colors impact our perception of a given composition and why this is so. The ultimate goal then is to see if overarching concepts can be extracted that broaden our understanding and use of color as a storytelling device. Literature works often try to create the beauty of arts by way of portraying color which stands for a peculiar artistic language. Wilde regarded his fairy tales as "studies in prose", According to the definition from Wikipedia and some linguistics dictionary, the color words can be categorized as basic color words and objective color words. The basic color words refer to those color words keeps solid and unique meaning of a certain color which will not change with the context, such as red, yellow and green. The objective color words refer to the words in nature which could be used to stand for a typical kind of color, such as jade, gold and pearl.

In Wilde's fairy tale "Nightingale and the Rose", both the basic color words and objective color words were used. Some basic color words, like "red", "yellow", "pink" appear frequently to convey a strong and hearty feeling towards the truth and beauty. Compared to the directness and simplicity of basic color words, Wilde preferred to adopt some objective color words like "emerald", "opal", "coral" and "ruby" to present the readers a romantic and magnificent pictures to realize his artistic conception. The variation and contrast can bring about artistic association and sharp aesthetic effect. Wilde craftily adopt various color words which set off each other in a fascinating way. "red" was the most frequently used color in "Nightingale and the Rose". Red, symbolizing the true love and sacrifice, was repeated again and again in a climax way. "Surely love is a wonderful thing. It is more precious than

emeralds and dearer than fine opals” said the Nightingale. The author use emerald and opal to set off the red rose so as to highlight the precious true love. When the young student cried for the wanting of red rose, a green Lizard passed by and teased him. The Lizard was something of a cynic who cannot understand the secret of the student’s sorrow and the mystery of love, so he laughed outright at the love and arts.

In this context, “Green Lizard” forms a sharp contrast to “red rose”, revealing the ironical attitude of Wilde to those who could not understand his pursue to “arts for art’s sake”.³⁵ The young student desired for a red rose, as red as the feet of the doves, and redder than the great fans of coral. The Nightingale determined to build it out of music by moonlight and stain it with her own heart’s blood. When the Nightingale sing to the rose with her breast against the thorn all night, the cold crystal Moon leaned down and listened. Here, the cold crystal moon makes a sharp contrast to the warm and hearty singing bird, creating a tragedy atmosphere. Such intensified contrast and conflict of color and light brings about extreme tension and reveal Wilde’s resistance to the contradiction of reality and his aesthetic pursue. Apart from the contrast to the color words, gradient ramp or the gradual change of color was also explored in this work. For example, when the Nightingale began to sing first of the birth of love in the heart of a boy and the girl , the rose tree there blossomed a marvelous rose, but as the thorn had not yet reached her heart so the rose’s heart remained white. So the Nightingale pressed closer against the thorn and the thorn piece in her heart, and then the marvelous rose became crimson, like the rose of the eastern sky. Crimson was the girdle of petals, and crimson as ruby was the heart. When she gave one last burst of music, the red rose trembled all over with ecstasy and opened its red petals in the cold morning air. But the Nightingale was lying dead in the grass with the throne in her heart. Such gradual change of the color of the rose leads readers to approaching the climax unconsciously and finally reach the magnificent epic but full of pathos. What more, Wilde elaborately use some words to balance the light and shade in this tale.,

³⁵ The Analysis on the Color Intention of Oscar Wilde’s “Nightingale and the Rose”. *Studies in Literature and Language*, 14(4), 57-59.

such as “bright”, “dazzling”, “pale”, “cold”, “dim” and “soft”, etc. readers seem to be put in a beautiful world decorated by various shade of lights together with amazing colors. But different from common paintings which present us visualized and synchronic aesthetic feelings, Wilde’s words present readers marvelous dynamic and diachronic pictures intensifying by the power of language, creating unique aesthetic effect by different readers of different association and in his works, Wilde adopt quite a lot color words to create sophisticated intention to convey his aestheticism and unique death consciousness.

It is of great significance to analyze the color intention in his fairy tales. This paper adopt his popular fairy tale “Nightingale and the Rose” as an example to give a detailed analysis on the color intention from three aspects: the constitution and variation of color, the functions of color words and the intention of color words.³⁶ If we accept the limits of historical contexts and the cultural conditioning evident in every situation, we can see that the symbolism of color, and of these three colors in particular, has remained relatively unchanged throughout time. Yes, there has been some variance in the symbolic functioning of black, white, and red from culture to culture place, to place, and era to era. But from ancient times to modern, in the cultures of the West, black has meant death or evil; white has meant purity or otherness; and red has meant love, sex, or danger. These colors, as an artistic language, is of great significance in Wilde’s fairy tales with great aesthetic value. In “Nightingale and the Rose”, the basic red tone and other various colors make a sharp contrast and create pictures full of tension in which love and hatred, beauty and ugliness, true lovers and hypocrites were presented to readers. The analysis of the color intention is of great value to explore the aestheticism and the eternal artistic charming of Oscar Wilde.³⁷ Each symbolic meaning has been socially constructed and transmitted, taught and deeply ingrained in the consciousness of multiple cultures.

³⁶ The Analysis on the Color Intention of Oscar Wilde’s “Nightingale and the Rose”. *Studies in Literature and Language*, 57-59.

II.2. Comparison of English and Uzbek fairy tales

Fairy tales are the most ancient creations of human spirit. A fairy tale is one of popular and favorite genres in folklore and the literature. How many fairy tales are already heard and read by us since the early childhood. Russian, Uzbek and English, French and Polish, Danish, Swedish and Spanish. Also isn't present among them such which wouldn't be pleasant to us. There were the fairy tales similar against each other and not similar, happened cheerful and sad, long and short. And here the boring and silly didn't come across never!

Tale is one of the most ancient and mass genres of Uzbek oral folk art. Oral stories, which are constructed based on fantastic ideas and artistic fiction, and which bear didactic idea and purpose, are called "tale" (in Uzbek – "ertak"). While representing an example of intangible cultural heritage, tales reflect, to a certain degree, worldview, national character, lifestyle and thinking of the people. Important role in the emergence of tales occupy ancient myths, traditions, rituals and customs. Although in Uzbek folklore studies the term "ertak" is used to denote a tale, in various regions of Uzbekistan this genre is commonly known as "matal", "ushuq", "varsaqi" and "chopchak".³⁸ In tales certain event is narrated in the form of a complete story, in which, thanks to the use of fantastic and artistic fiction, artistic delight in the people is awakened. In fact, tales reached us after they underwent various changes in the course of historical development. And these changes, which took place in the ideological direction, composition, tasks and heroes, resulted in the emergence of their new versions. In addition, new versions of tales can emerge in the process of tale narration, which is closely associated with the performer (i.e. with his creative talent and worldview, his ability to reflect the reality, the degree of his knowledge of traditions connected with tale narration, his experience and state of mind)

³⁷ The Analysis on the Color Intention of Oscar Wilde's "Nightingale and the Rose". *Studies in Literature and Language*, 57-59.

³⁸ Petersen M. "Treasury of Uzbek legends and folklore." Tashkent: Qatortol - Kamolot, 2000.

Our problem to compare Uzbek and English national fairy tales. In the work we have compared Uzbek and English national fairy tales on animals and have found out the following:

1. In English fairy tales, as well as in any others, there are wise reasoning on good and harm and a lot of philosophical sense, but the accent on the material is swept obviously up.
2. The Uzbek fairy tale, unlike English, is more universal: she can be told to children of any age, even the smallest as in it isn't present excessive moralization.
3. The Uzbek variant of a fairy tale is more optimistically, as well as in the majority of other Uzbek fairy tales on animals: the girl manages to run away from bears, and we haven't met gloomy forecasts of its further future with which the English fairy tale comes to an end.
4. The Uzbek fairy tale has appeared is more neutral on action time: such history could occur at any time, even today.
5. A certain innuendo in the description of dwelling and shape of bears in the Uzbek fairy tale promotes development of imagination of listeners, forcing them to finish thinking about every possible details and details.

As a whole, we have seen that in the Uzbek and English fairy tales it is a lot of general as nations of the world live on one planet, develop under the general laws of history. But fairy tales simultaneously show a national originality of folklore of each people. And animals - heroes of fairy tales - remind both the speech and behavior of people of that country where there are these fairy tales. Otherwise also can't be, as the fairy tale always was reflection of national life. Thus, we could find acknowledgement of the theory on "wandering" plots: when one fairy tale travels all over the world together with its story-tellers, but undergoes various modifications, being as though arranged under mentality and a way of life of those people in which folklore it remains forever.

If to compare to the Uzbek fairy tales, fairy tales of England less sated and not such bright, but they too contain specific, only it inherent lines, and possess the big spiritual and art value. And in English fairy tales it is often possible to find out national proverbs, sayings, songs, spells that allows to experience as well as possible atmosphere of fantastic England and thus it is better to understand the national culture. These are features of English fairy tales. Fairy tales there are no morals as the fairy tale is a fable, a baize, fiction The Uzbek fairy tale at external similarity of a plot and heroes with an English fairy tale, more live, bright, figurative. In it there are more than epithets, sound imitations, songs. It is connected with ancient tradition of telling of a fairy tale under music and its staging. Tales are available almost for all nations of the world, in them it is a lot of general that speaks laws of the human life, similar living conditions: a great miracle is the earth as mother progenitors', whence leaves the person and where it comes back in the end of a way, eternity of a universe, the world of the nature with the freakish phenomena, with riddles and secrets, with its beauty. At the same time, the fairy tales created in different languages, reflect way of life of these or those people, geographical, natural and ethnic conditions, work and a life, features of environment, national character.

Let us start, chronologically, with the first narrative, which is Perrault's "Little Red Riding Hood". Perrault lived from 1628 to 1703; his tale collection was published in 1697, when they were accounts of oral tradition put into writing - anonymous stories which, at one point, were transformed into written words by an author. A few years later Grimm, in 1812, also published a story entitled "Little Red Riding Hood", a version in which the girl and the grandmother are eventually saved by the hunter. It is true that in our imaginary, our memory of grown children who probably heard these narratives in our childhood, we have the entwined memory of the two versions – Perrault's and Grimm's. But it is Perrault's that we are going to pursue.

It is the story of the little girl whose grandma, whom she really loved, gave her a red hood, and who is sent by her mother to the nearby village where grandma lives, bringing her gifts: a cake and a little jar of butter. Little Red Riding Hood, who chooses to the longest path through the forest is found by the wolf, who asks her where she is

going; and she gives the wolf all the information he needs to find the grandma's house. We know how the rest of the story unfolds: guided by the girl's precise information the wolf, taking the shortest path, arrives at grandma's house, swallows her whole and barely disguising himself with her cap, lies down on the bed, waiting for the girl. Hood arrives at grandma's house, and is surprised to see her like that, but accepts the invitation of the wolf in disguise to lie on the bed with him. Both start an extremely significant dialogue (as we shall see below), at the end of which the wolf swallows the girl whole.

In the case of our **Little Red Riding Hood**: Why red? The symbolism of colors is sometimes unequivocal: universally, red is a dramatic color: associated first and foremost with blood, with fire³⁹. And as in almost every symbolism, with the exception of mathematical symbols, the base is analogy. In fact, red refers to sexuality - especially female sexuality: the menstrual blood, the sign of a woman's organic maturity; and to the blood of defloration, marking the beginning of sexual life. Flushing and blushing are also linked to feelings, to modesty and to an eroticized state. The field of open evocation of red therefore inevitably expands from blood to the blushing of the cheeks; from the blood sexually associated with shed blood, with wound, with raw flesh. "Carnation", as it is said of red. The logo of the "Red Cross", for example, an international society that helps the war-wounded, is a red cross on a white background. It may be the color of the wound, but not of death, which is bloodless, the realm of pallor.

Red is thus the most biologically vital color, the color of blood and of the bowels irrigated by that blood, but also of fire, as we have mentioned, with all its passionate meaning. As one of the most energetic colors, is not by chance the color of the little hood and metonymically of the girl in the tale, dealing with growing up, with her issues, findings and vital decisions.

³⁹ Vaz da Silva, Francisco. "The Madonna and the Cuckoo: An Exploration in European Symbolic Conceptions." *Comparative Studies in Society and History* (2004):273–99.

We are going to analyze Uzbek tale “Zumrad and Kimmat”. The tale translated by Uzbek translator Kosim Ma'murov. As other tales this tale is also a vivid example of victory over evil. If we analyze from the point of view of color analysis there used three colors white, red and black. First two colors attract the person at first side instead of dark colors. The color red is linked to the most primitive physical, emotional, and financial needs of survival and self-preservation. The color red is an intense color that is packed with emotion ranging from passionate, intense love to anger and violence -representing both cupid and the devil. It is a hot, strong, stimulating color that represents excitement and energy. And the color white is the visual antithesis to black, indicating light in contrast to shadow. White, an inherently positive color, is associated with purity, virginity, innocence and light. In the tale used one more color black in order to describe two dragons more persuasive. Black is a mysterious color that is typically associated with the unknown or the negative. The color black represents strength, seriousness, power, and authority. Black is a formal, elegant, and prestigious color. Authoritative and powerful, the color black can evoke strong emotions and too much black can be overwhelming. If we turn to English translation of fairy tale it is a good and worthy translation for reading it to the children. Because each word translated in its correct meaning and paid attention to rules of translation. As Uzbek version there used three colors: red, white and black. One question may arise “why these three colors mostly used in fairy tales and why other colors are not dominate? The cause can be that the colors red, white, and black can indicate each detail and event more natural, emotional and light. We can say there is no big difference in color meaning between Uzbek and English fairy tales. Firstly we will see original version of the tale and afterward English transcript and used colors in the tale.

Bir bor ekan, bir yo'q ekan, qadim zamonda, bir Zumrad degan qiz bor ekan. U mehnatkash va aqlli, zukko ekan. Uning otasi va o'gay onasi, opasi bor ekan. Ular hammalari birga yashar ekan. Zumradning o'gay onasi va opasi Zumradni yomon ko'rar ekan. Zumradning o'gay opasining ismi Qimmat ekan. Qimmat dangasa va ishyoqmas ekan. Qimmat va onasi Zumradga zulm o'tkazar ekan. Zumrad har kuni ertalab turib, xovlilarni supurar, ovqat tayyorlar ekan, kir yuvar ekan...uylarni

yig'ishtirar ekan. Kunlarning birida Qimmat onasiga aytibdiki, "Zumradni yomon ko'raman, u juda hammehnatkash, - debdi, uni hamma maqtaydi", debdi. Shunda o'gay ona Zumradning otasiga aytibdiki, " qizingni borib o'rmonga tashlab kel", debdi. Shunda ota qo'rqib, "xo'p", debdi. Shunda Zumrad va uning otasi o'rmonga yo'lga tushishibdi. Ular, shunda ular yo'lga tushishibdi, yo'l yuribdi, yo'l yurishibdi. Shunda Zumradning otasi Zumradga aytibdiki, "sen shu yerda meni kutin tur, hozir kelaman", debdi. Shunda Zumrad kutib turibdi. Kech bo'libdi, lekin otasi kelmabdi. Shunda Zumrad qo'rqib, otasini qidirgani yo'lga tushibdi. Yo'l yurib Zumrad bir uychaga to'qnash kelibdi. U uyingni eshigini taqillatibdi. Shunda kampir chiqibdi. Kampir debdiki, " Kiraqol qizim" debdi, "Hozir men choy damlab kelaman" , debdi. "Yo'q, qo'ying o'zim damlayman", debdi Zumrad. Shunda Zumrad borib choy damlabdi, ovqat pishiribdi. Shundan, shunda qilib u kampirning uyida yashay boshlabdi. U har kuni ertalab turib hovlilarni supurar, uylarni yig'ishtira, ovqat tayyorlar ekan va kirlarni yuvar ekan. Kunlarning birida kampir aytibdiki, " Bolam, tomga chiqib o'tin olib tush", debdi. Shunda Zumrad tomga chiqib qarasa, o'z otasining uyini ko'ribdi va yig'lay boshlabdi. Kampir unga aytibdiki, " Nima bo'ldi". "Otamni sog'indim", debdi Zumrad. Keyin, "Mayli tusha qol, uyingga borasan", debdi. Keyin Zumrad tushibdi va kampir aytibdiki, " Yerto'laga tushib, qizil eshikni och, va u yerdan sandiqni olib chiq, qizil sandiqni olib chiq", debdi. Shundan keyin Zumrad qizil sandiqni olib chiqibdi va kampir unga aytibdiki, "Mana kaliti, bu senga sovg'a", debdi. Shundan keyin kampir aytibdiki, "qizil sandiqni uyga borgandan keyin och!" — deb kampir qizga bir kalit beribdi. Qiz kampir bilan qayta-qayta xayrlashib yo'lga chiqibdi. Bir zumda arava qizning uyi oldida hozir bo'libdi. Shu paytda uy eshigi oldida chol o'z qizini sog'inib, uning dardida yig'lab o'tirgan ekan. Qiz qizil sandiqni ochishi bilan hamma hayron qolibdi: qizil sandiq asl mollar bilan liq to'la ekan. Mol shuncha ko'p, shu qadar ajoyib emishki, Zumradning butun umriga yetib ortar emish. Bu narsa o'gay onani og'ir tashvishga solibdi. U cholga qizi Qimmatni ham tezda o'rmonga olib borib adashtirib kelishni buyuribdi. Chol „Xo'p» deb, Qimmatni darrov o'rmonga adashtirib kelibdi. Kech kirganda Qimmat, xuddi Zumradga o'xshab, bolta osilgan daraxt tagiga borib qolibdi. Adashganini sezibdi.

Ho'ng-ho'ng yig'lasa ham, lekin uni ovutadigan odam topilmabdi. Faqat uning ro'parasida boyqushlar o'tirib olib, qorong'i, vahimali o'rmonlar haqida sayrarmish. Bu kuylar Qimmatni vahimaga solibdi. U qo'rqib o'rmondan qocha boshlabdi. Qorong'i tushgan paytda sehrGAR kampirning uyiga kirib boribdi. Kampir uni yaxshi kutib olibdi, ovutibdi, mehmon qilibdi. Kech kirganda Qimmat, xuddi Zumradga o'xshab, bolta osilgan daraxt tagiga borib qolibdi. Adashganini sezibdi. Ho'ng-ho'ng yig'lasa ham, lekin uni ovutadigan odam topilmabdi. So'ngra qizga qarab: Xafa bo'lma, qizim, o'zim yordam beraman,—debdi. Kuyinma qizalog'im menikida mehmon bo'la qol deb Qimmatni ovutishga harakat qilibdi. Ammo Qimmat kampirga yaxshi so'zlar topib aytolmabdi, chunki onasi unga yaxshi so'zlar o'rgatmagan ekan. Kampir uni sevmabdi, yaxshi ertaklar ham aytib bermabdi Qimmat na kampirga shirin so'z aytar va na uy yumushlariga yordamlashmabdi, Bir kun kampir o'rmondan qaytib kelib, unga:—Tomdan o'tin olib tush, qizim!—degan ekan, qiz:—O'zingiz olib tushing, malayingiz yo'q!—debdi va kampirni jerkigancha uyga kirib ketibdi. Kampir judayam xafa bo'libdi, shunga qaramay qizni aldab-suldab tomga chiqaribdi. Lekin qiz o'tin olib tushish o'rniga tom boshida chinqirib yig'layveribdi. Kampir buni eb eshitib:—Nega yig'laysan, qizim? —deb so'ragan ekan, Qimmat yer tepinib:—Uyimni ko'rdim, ketaman,—deb yana ho'ngrabdi. SehrGAR kampir qizga: —Juda yaxshi, tomdagi oq sandiqni olib tush, —debdi. Qimmat sandiqni olib tushibdi. Keyin kampir qizga bir kalit uzata turib:—Mana kalit, sandiqni uyingga borganingda ochasan, —debdi. Qiz o'sha onda yig'isini ham unutib, oq sandiqni orqalab jo'nabdi. SehrGAR kampir unga arava ham bermabdi, qiz og'ir sandiqni ko'targanicha uyiga piyoda kelibdi. Qizining kelganini ko'rib kampir o'zida yo'q sevinibdi. Qo'niqo'shnilar yig'ilibdi, sandiqni ochmoqchi bo'lishibdi. Shunda kampir bilan qizi ikkisi: „Yo'q, ochmanglar!» deb o'zlarini sandiq ustiga tashlabdilar. Keyin ikki qulog'idan ko'tarib uyga olib kiribdilar. Yarim kecha payti ekan, kampir bilan qiz eshiklarni yopib, oq sandiqni ochishibdi-yu ne ko'z bilan ko'rishsin sandiq ichidan ajdalar bosh kotaripti birdaniga, „Voydod, qutqaringlar!»” yordamberinglar“ „Ajdalar!» „Voydod!» debbaqiris hibdiibdi...va ona hamda qiz qo'qqanlarida tum taraqay bo'lib qochishibdi Sandiqda kattakon ikkita qora ajdar yotgan ekan. Qoqvosh kampir bilan uning

urishqoq qizi dodlashib, uyni gir-gir aylanishibdi, qo'rqanlaridan qulflangan eshikni ochisholmabdi. „Dod, voy!» degan ovozni eshitgan qo'ni-qo'shnilar eshikni buzib ichkari kiribdilar. Qarasalar, hech kim yo'q emish. Uyda yovuz kampirni ham, uning urishqoq qizini ham topolmabdilar. Shundan so'ng oq ko'ngil Zumrad bilan ota ikkisi tinchgina yashab, murod-maqсадlariga yetibdilar.⁴⁰

Once upon a time there was a little house beside a river. There lived an old man, his daughter Zumrad, a stepmother and her pampered daughter Qimmat. The stepmother didn't like Zumrad. She beat her, forced her to work hard from morning to evening every day. Zumrad was a very beautiful, kind and clever girl. Qimmat was a very lazy and arrogant girl at home. Zumrad woke up early and went to get water, on the way tulips bowed and greeted her every morning. When she sat on the grass, birds sang for her. But those flowers didn't like Qimmat, because she always trampled them. These all would always irritate the step-mother. One day she badmouthed about Zumrad to the old man: "Your daughter is very lazy and rude. Tell her to leave or I will not live with you." The old man didn't know what to do. Then the step-mother said: "Go and lead astray her. I cannot live with her." The old man left home with Zumrad and went to the wood. They walked around the wood for a long time and at last reached a place with thick shadow. Then he went to make firewood. Zumrad stayed alone. At that moment a strong wind began to blow. He bound the axe to the tree and shook it. It made a sound of cutting a tree. Zumrad waited for her father for a long time, it got dark, but he didn't come. When she was wandering along the wood, she found the axe. She cried: "Father, where are you?" But she couldn't find him. She walked long and at last she saw a little house and went up to it. She looked through the window and saw an old woman sitting. She became happy and entered the house. The old woman also got happy when she saw that beautiful girl. She asked Zumrad why she was crying. Zumrad told her all that she had experienced. The old woman said after listening to her story: "Don't be sad, I will help you."

"Oh, thank you, you are so kind."

⁴⁰ Petersen M. Treasury of Uzbek legends and lore. Tashkent: Qatortol-Kamolot, 2000.

The old woman gave her a picture book and a doll and cuddled her. They began to live together. Zumrad woke up early and helped her with the housework. One day the old woman was going to prepare a dish for her, and asked her to bring some firewood from the attic. Zumrad went up to the attic. The roof was so high that she could see everything. She looked around and suddenly saw her home. She cried because she missed her home. The old woman saw her crying and asked the reason. Zumrad said: "I saw my home, I miss my father." The old woman calmed her down and they had dinner together. The next morning she said: "Zumrad, my daughter, pack up your things." Zumrad did what she told. Then the old woman said: "Now go up to the attic. There are two boxes: one is red, and another is white. Go and take the red one." After saying that, she went to the wood and brought two horses with a cart. They placed Zumrad's things on the cart, and the old woman said: "Open the box after you get to your house." They said goodbye to each other. Soon Zumrad got to her house and saw her father sitting at the door. She greeted him. The old man became very happy and hugged her. "Forgive me, my daughter," said he. Everybody heard about Zumrad's coming and neighbours gathered. When Zumrad opened the box, all of them were surprised: the box was full of precious things. The step-mother was envious. She ordered the old man to lead astray her daughter too. He agreed and went to the wood with her. He led astray her as he had done with Zumrad. It got dark and Qimmat also found the axe bound to the tree. She was frightened when she saw owls. She ran away from the wood and found the old woman's house. She went in, and told her the story. The old woman said: "Don't be sad, I will help you, my daughter." But Qimmat couldn't find sweet words to reply back, because her mother hadn't taught her. The old woman didn't cuddle her and didn't give her anything. Qimmat never worked at home, she always sat and ate. One day the old woman came back from the wood and said: "Will you bring some firewood from the attic?" "Why should I bring the firewood, go and bring it yourself." The old woman became very upset, but she managed to persuade herself. And when Qimmat went up, she saw her home. She began to cry. The old woman asked the reason. She replied: "I miss my home. I'll leave." Then the old woman said: "Very good, then bring the white box from the attic."

Qimmat brought the box down. Then the old woman gave her a key and said: “Don’t open the box until you get your home.” She even didn’t give her a cart. Qimmat lifted the box and left. Their dog was the first to hear her coming. It went up to the stepmother and barked. But she didn’t want to hear. Then the dog said: “Qimmat is coming with a white box full of snakes.” She became angry and beat the dog with a stick and broke its leg. “My clever daughter will only bring precious things.” She got happy when she saw Qimmat enter the house. The neighbours also gathered. They tried to open the box, but the step-mother and her daughter didn’t let them. They lifted it and entered the room. They locked the door and then opened the box. There were two black dragons in it. The step-mother and her daughter couldn’t run away, and cried asking for help. The neighbours broke the door but they didn’t find them. As for Zumrad and her father, they lived together happily for many years.

English fairy tales amazingly differ from other countries. In them other all - space and a way of construction, a genre and subject originality, features of heroes and characters. The fairy tales written in English, give us representations about national myths, legends, ballads, and also acquaint with separate elements of spiritual and material culture of this rich country. All it allows us to get acquainted with culture and a life of England, to learn different stages of its history. The genre originality of English national fairy tales outwardly very much reminds versions of fairy tales of other countries, however, internal distinctions appear defining. In general fairy tales on animals, household and magic fairy tales which include legends about witches, giants, phantoms are allocated. Also quite often English fairy tales borrow ballad plots and are under construction on their basis.

And in research of the Uzbek fairy tale as the major area of the Uzbek folklore had the different periods of development. One of the first publications about the Uzbek fairy tale belongs to Hodi Zarifov who in the works in details studied and described the genre nature of the Uzbek fairy tales. It has brought the powerful scientific contribution to studying of definition of the validity and fiction to fairy tales, “people didn't insert anything into the stories it unfamiliar and invented, on the contrary, apparently,

everything that has entered into fairy tales in olden time, undoubtedly, is a reality. As well as realities of the today, those fairy tales seemed truthful events. Already later, with the years, the person gives out a fairy tale for the invented. It is result of intellectual development of mankind in comparison with former generations. Collecting and detailed analysis of numerous Uzbek fairy tales is our immediate task”.⁴¹

The research problem of the Uzbek fairy tales, from the beginning of the last century and to this day, dared at different levels. First of all, it depended on talent and professionalism of the researcher, and also its adherence to traditions of Russian and European school folklorists. Hodi Zarifov is to the scientists who have defined absolutely new direction in research Uzbek folklorists. It has improved methods and ways of research of Russian and European scientific specialists in folklore concerning the Uzbek material. The fantastic repertoire of Uzbek richly and variously reflects human life. Fairy tales give a lot of interesting to understanding of public life and a life, expectations and aspirations of the people. Many the Uzbek fairy tales are devoted to animals. Based on the time and place of occurrence of the artistic fiction (which forms tale's basis), its relation to the reality, its main function and principles of artistic reflection, tales are divided into the following:

- a) Tales about animals ("Fox and Stork",);
- b) Fairy tales ("Kenja botir", "Muqbiltoshotar",);
- c) Everyday life-related tales ("Davlatmirzo", "Ayo",).

Tales have their own typical composition and consist of lead (introduction), development of events and ending parts. Lead (introduction), by attracting listener's attention, prepares him for the listening process. As a rule tale's lead does not inform about the time as to when the event occurred. It only tells it in somewhat generalized way. In everyday life-related tales the lead is very concise and simple. Even though the time of occurrence of the event is uncertain in them, it is not mysteriousness which is felt, but vigor. At the same time the name of the place where the event occurred as well

⁴¹ Petersen M. "Treasury of Uzbek legends and folklore." Tashkent: Qatortol - Kamolot, 2000.

as the name of the hero is accurately and completely given in such tales. Ending presents the final part of the tale. In general, endings of fairy tales always end up with the description of festivities and celebrations. In contrast, in everyday life-related tales, the ending, which is the result of certain events, describes certain dominating social mood or provides some didactic visions. Narrators of tales are called "ertakchi" (tale-teller). Each tale-teller differs from the rest with the character of tale he narrates and the manner he performs it. Some tale-tellers became popular by narrating tales about animals, others – by narrating fairy tales or everyday life-related tales.⁴² Tale-tellers are divided into creative ones and performing ones. A creative tale-teller approaches the fairy tale he has heard in a creative manner, and without breaking established traditions adds to it some new features, thereby increasing its impact. Also, based on his level of knowledge and skill, and taking into account the requirements of listeners, he introduces some changes to the events of the tale. Performing tale-teller narrates the tale in the same way he has heard it, without applying creative approach to its content. Significant are the merits of professional tale-tellers in ensuring that tales continue to live at present and that they are passed on from one generation to another. Such tale-tellers as Hamrobibi Umarali qizi, Hasan Khudoybergan oghli, Haydar Boycha oghli, Nurali Nurmat oghli, Husanboy Rasulov, Abdughofur Shukurov once were famous in the past. And it was from them that many examples of tales were documented. Notably, nowadays a great number of tales are being published under different names. Tales, in which national and universal human values found their reflection, indeed represent a great educational value. From all these riches of the saved up national material which was reduced to us through age, we should choose, as we can't overflow the child with all folk stuff which folklore scientists aspire to keep in the scientific purposes. Besides naturally most part of it contains raw state, roughness, and cruelty of a primitive civilization; also it is not necessary, that the child has been burdened by these natural sciences of last society.

⁴² Petersen M. "Treasury of Uzbek legends and folklore." Tashkent: Qatortol - Kamolot, 2000.

We should choose from the past. In this choice of that should be presented the child, we should cope two standards: First, we owe it to the child to transfer it its literary heritage; and secondly, we should help to it to make of ourselves the ideal person of the future. Therefore stories which we offer, should promote these two standards. The selected stories will be what age have found interesting. For the fact that they lived, proves their physical form, they lived, because there was something in them which have addressed to universal heart. And because of this fact they will be what in frequent re-telling age have got the classical form and consequently have within itself possibility of to take their fine literary form. The selected stories will be those stories which as we have specified, contain interests of children; for only through its interests does the child, rise to higher interest rates and at last develop to the ideal person. They will be those stories which pass also test of the classic, the literature test, the story test, and the narration and description test. With the child would interfere in life to be unaware of these stories.

Conclusion

Reading fairy tales, always we plunge in their fantastic, magic and simultaneously such live and real world. Each fantastic image revives in imagination more brightly, than cinema or television shots. After all the fairy tale-perfect product of national spirit, is perfected centuries or even in the millennia. Any internal movement of a fairy tale, its any hero, any word in the offer set of times were weighed and verified before to become such with what we them see now. In a fairy tale there is nothing superfluous. All on the necessary, precisely driven place. And consequently the fairy tale is eternal A fairy tale understand resolutely all. It free passes all language borders, from one people to another, and remains in a live kind in the millennia. Fairy tale is a special kind of literature. It is a colorful dream world for children and their parents. There are a lot of fairy tales all over the world. Reading a tale, we are excited, worried and lived with it character. We read tales from our childhood, like them, remember and imagine that we are in this tale. Some tales became popular in different countries.

On the studied material it is visible that the aims laid down for us and problems have been solved, on all questions interesting us we have received answers. In the work we have compared Uzbek and English national fairy tales on animals and have seen that in them it is a lot of general as nations of the world live on one planet, develop under the general laws of history. But fairy tales simultaneously show national lines of a fairy tale are defined by folklore traditions of the people. In fairy tales finds reflection animal and flora of that country where these fairy tales have appeared. Animals - heroes of fairy tales - remind the speech and behavior of people of that country where there are these fairy tales. And differently also can't be, as the fairy tale always was reflection of national life, a mirror of national consciousness. Otherwise also can't be, as the fairy tale always was reflection of national life. While there is a mankind, it needs dream and consequently, it not to do without a fairy tale which inspires, gives hope, amuses and consoles.

And despite of different culture and different languages tales can have the same plots, similar characters or their plots can differ totally, but they would have a similar moral lesson. Both cultures have used a variety of unreal people, elves or trolls (in English tales), magical animals and trees that are highly intelligent and able to communicate with people. Fairy tales like a mirror reflect culture, traditions, history and mentality of the country. The research studied folklore from both cultures. Based on the existing research results, the study compared a few classic traditional tales from both cultures. The findings show that folklore is a unique genre in children's literature; it carries cultural values of different groups of people. It is helpful for children to gain cultural awareness and understand different cultural values from reading folklore. While are obvious limitations of the study, it is a worthwhile topic for future research.

We can summarize the followings related to above information:

Firstly, in the theoretical part of our qualification paper, the features of fairy tales, origin and the stages of development are discussed. Furthermore, it have been studied the importance and significance of English and Uzbek fairy tales in English literature.

Secondly, the types of fairy tales and exact examples are thought out in our qualification paper. Also, there are spoken about the famous fairy tale writers and their famous works. Moreover, we have considered great contribution to fairy tale development

Thirdly, colors and their meaning in literature are spoken in our graduation paper. Also, we have studied about color impression and color concept in Uzbek and English fairy tales.

Fourthly, characteristic features of colors and functions of color words are analyzed perfectly. Furthermore, symbolic meanings of colors are in each period of era studied in detail.

Fifthly, comparison of English and Uzbek fairy tales are widely discussed in this work. The vivid examples of fairy tales and used color word are studied in detail. The events, which have taken place, are analyzed perfectly. According to the results of research,

the difference and similarities of Uzbek and English fairy tales are analyzed in detail in practical part and conclusions have been made at the end.

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