

# Stylistic features of color words

Aliqulov Abduhakim G'aniyivich,

Karshi State University, Uzbekistan

**Abstract**— In order to understand fiction or speech, it is necessary to pay special attention to its important components. Therefore, it is appropriate to dwell on the word and its meaning, which is the basic unit of language. In general, words in a language are polysemantic, i.e., plural. It has several lexical meanings. The lexical meanings of each lexical-semantic variant are complete. The lexical meaning of a word encompasses lexical and figurative meanings. The denotative, that is, the lexical, meaning of a word is the verbal expression of a general concept about an object or event. Many words have meanings in the text that are not close to the meaning structure. Such a meaning is called a portable, connotative, or additional meaning. They consist of emotional, expressive and stylistic components.

**Keywords**— words , language , meanings, colors, stylistic components, white volunteer, semantic component.

## 1. INTRODUCTION

Denotative meaning can come with different compounds or not at all. The semantic structure of a word is a set of interconnected lexical variants with different meanings. These variants belong to exactly the same category, because they are connected in different cases, that is, distributed.

## 2. MAIN PART

It consists of the same morpheme combinations. According to some common semantic components, the elements are interconnected. One semantic component may not be common to all variants. Also, each option has in common with at least one other option. Similarly, colors mean a lot. We will now consider the names of each color along with their different meanings.

### The **White**

- 1) Қор, шакар, сут ва туз ранги- The color of snow, sugar, milk and salt.
- 2) Оғрик билдирувчи ранг- Pain color
- 3) Тозалик- cleanliness
- 4) Қари киши сочининг ранги- The color of an old man's hair
- 5) Оқ кўнгиллик- White volunteer
- 6) Агрессив- Aggressive

### **Black**

- 1) Тун қоронғулик
- 2) Қора танлилик
- 3) Ишончсизлик, ўлиш, жуда ёмон, жирканч- insecurity, dying, very bad, disgusting.

### **Red.**

- 1) Қон ранги- blood color
- 2) Қизил юз - red face
- 3) Сленда “олтин” ни англатади

### **Blue**

Шимолӣ Америка ҳинду қабилалари учун оқ ранг тинчлик, бахтни, жанубни, қизил-омад ва Шарқнинг қора-ўлим ва Ғарбни, кўк-ғалаба, қийинчилик ва шимолни англатади.

- 1) Хафалик, умидсизлик
- 2) Осмон ранги
- 3) Аристократ (юқори табақа) оиладанлик
- 4) Консерватив

### **Green**

- 1) Рашк, алам
- 2) Сленда “калака” ни англатади
- 3) Тоза, янги, кучли
- 4) ёш ишонувчан

### **Pink**

- 1) Ним қизил ранг
- 2) Социялистик ғоя ва тамойилларни қисман ёклаш.

From the examples given, it can be seen that the meaning of words denoting colors and the difference behind them is determined by the shape of the word or the text. The semantic structure of word and color names is explained as follows. That is, colors reflect people's lives, history, culture. Accordingly, they are represented by words with different meanings. As the colors differ, so do the meanings of the words. And sometimes, they look like each other.

Color adjectives in the Uzbek language have the following semantic features. The word blue is widely used in live speech and represents a neutral attitude. At the same time, in live speech, the meaning of the words air color, leaf color, green, blue, blue is given by this word. That is, these words can be fully used instead. However, the words blue and blue are typical of the artistic style, while the words air and leaf are typical of the style of speech. There is neutrality in the word green. But the qualities black, yellow, white, and red signify a neutral attitude: in combinations such as black days, leakage, yellow devil, it is as follows: Have I kept these things for black days.

The hierarchical characteristics of these qualities are also different. About this prof. Y. Tadjiev's book "Synonymy of suffixes expressing the meanings of possession and non-possession in the Uzbek language" is described in detail.

Colors have a special meaning in every culture. Colors effects on human mood and emotions. Therefore, experts in different fields of science consider them as the subject for investigation. In physics, the concept of color is determined first by frequency and by the wavelength of light then by how those frequencies are combined or mixed when they reach eyes. In chemistry, color is used for two distinct purposes: to represent discrete nominal quantities, like element types, residue names, chain identifies, etc.; to color code continuous quantitative variables, like charge, hydrophobicity, etc. Biologists and Physiologists are engaged in the study of the effects of color on the human body, their delivery and processing. Psychologists study the basics of color perception. It is believed to cover all the aspects of color is complicated. Moreover, in science scholars are tend to omit their ancient historical cultural experience in color naming and phenomena that surround a person. The color image of the world also requires a comprehensive study.

It takes a considerable place in human consciousness. Therefore, it is not surprising that human beings study this phenomenon. This view can also be attributed to the study of colors in linguistics. Linguists refer color terms to the main lexical group. When studying a dozen of languages, several linguists, ethnolinguists, and researchers of language history assume that there are some universal similarities in color terms. Color change in nature is a phenomenon associated with the disappearance or acquisition of new color shades. The chromatic range of human perception includes the four colors of the spectrum with their transitions. In addition, researchers study in detail the medical, physiological, and emotional aspects of color.

Color terms are not only a single grammatical object, but are essential philosophical, ethno-linguistic problem, the roots of which lie in the ancient history of people, intertwined with their culture and spiritual life.

It is known that in a language the number of color terms is large, but they are not all used in a figurative sense. The article discusses the origin of some fixed phrases with *blue (ko'k)* especially the use of collocations and their figurative meanings.

In English and Uzbek languages there are objectively a number of fixed phrases that include color terms in their composition. A fixed phrase in the formation of phraseological units containing color terms serves as a means of artistic style of speech. The basic color names in the structure of a phraseological unit conveys a figurative meaning.

In English and Uzbek languages, the formation of fixed expressions associated with religious faith, traditions, customs, including the spiritual heritage of ancient times, its diversity and comprehensiveness are of linguistic value.

The formation of color terms is associated with different objects and phenomena: the complexion, skin, hair, sky, earth, plants, i.e. that which was not colored by human. Associative bonds in color terms are greatly contributed to the development of symbolism. The same bonds also defined concrete subject values.

The vocabulary of color terms has been studied from different points: cognitive, semantic, social, psycholinguistic, historical and comparative. Colour words are an interesting and extensively studied lexical set. Their high degree of salience makes them semantically flexible, as they are easily and immediately comprehended.

All colours have a prototypical realization – the focal point on the spectrum at which the hue is deemed to be the “best example” of the colour – expressed in language by collocations such as *blood red*, *grass green*, *pitch black*, and so on, but colour terms can in fact cover a surprisingly wide range of the chromatic spectrum. It is therefore not uncommon to find them operating in terminology, where they distinguish, separate and identify entities on the basis of their hue: *black ink*, *a red car*, *a green bottle*. However, the range of application of a colour word can push well beyond the bounds of the prototypical hue. Language yields many examples of cases where the literal (prototypical) reference of a colour are stretched to the limits: a beetroot is purple, not red, yet the collocation *beetroot red* is conventional in English. Apparently anomalous examples such as these are quite widespread, although they are rarely conspicuous enough to attract much attention. However, they make a significant contribution to understanding the range of hues that a colour term can cover in a given cultural and linguistic reality, not least in that they provide a starting point for identifying possible sources of metonymical motivation for figurative language, and can help to explain why different languages encode similar meanings with different colours.<sup>1</sup>

Although the etymology of metaphorical colour-word expressions is well accounted for in monolingual reference works, no comprehensive account exists regarding the ways in which connotative colour meanings are incorporated into the language, and

<sup>1</sup> Allott, Robin M. “Some apparent uniformities between languages in colour-naming.” *Language and Speech* 1974

how the symbolic and connotative meanings of colour are exploited in the conventional repertoire of different languages. The paper investigates the connotations of English colour terms with particular attention to figurative uses of *black*, *white*, *grey*, *brown*, *yellow*, *red*, *green*, *blue* and a few miscellaneous colours.

### 3. CONCLUSION

The colour has an enormous meaning in the life of modern people. Quite frequently moods, emotions and even people's physical state depends on it. It is clear, why psychological investigations in the field of colour are so popular<sup>1</sup>. However, examining those or other aspects, specialists often ignore deep historical and cultural experience of man, whose peculiarity is a constant aspiration to call subjects and phenomena that surround him. The "colour picture of the world" is not an exception. That's why denomination of colour for linguists is one of.

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