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Similarity Semantic Features Of Color Names In English And Uzbek Languages

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Abstract— *In modern grammar noted continuing interest in the study of various phenomena of language with functional positions when the linguistic analysis performed within the field approach. Each field includes a type system, types and variants of a certain semantic category correlated with a variety of formal means of expression. 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 languages, several linguists, ethnolinguists, and researchers of language history assume that there are some universal similarities in color terms.*

Keywords— color terms, languages, study of colors in linguistics, lexical group, similarities in color terms, linguists, words.

1. INTRODUCTION

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, hidrophobicity, 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.

2. MAIN PART

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.[1]

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 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.

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[1]. 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 phenomenons that surround him. The "colour picture of the world" is not an exception. That's why denomination of colour for linguists is one of the most of popular lexical group. Linguists typologists and etymologists investigated dozens of languages and came to conclusion that series of universal features exist in the system of colour denomination. Besides that, different attitudes to that or other hue is reflected in the vivid expressions, idioms and sayings, existed in the language. They accumulate social, historical, intellectual and emotional information of concrete national character. Colours have received much attention in linguistics because of their apparently universal character. All humans with normal vision can see colours, and it follows that names will be given in order to make reference to them. But not all cultures name all colours, and the ways in which the colour spectrum itself is divided change from language to language, culture to culture.

Current doctrine in linguistics and anthropology holds that each language and culture expresses a unique world view by its particular way of slicing up reality into named categories. This says that it is difficult to make exact translations between languages because hearers see the world in a way governed by their own language.

The study of color terms is an old and exciting field in which several academic disciplines overlap. In the 20th century the prevailing view in anthropology, linguistics, and psycholinguistics with regard to the subject of color terminology changed from an originally evolutionary perception (following Gladstone and Geiger), through a relativistic view based on the Saphir-Whorf theory, back to an evolutionary and culturally universal perspective provided by Berlin and Kay's *Basic Color Terms*.[2] The latter view color categories as organized around best examples by means of which people classify the color space. Lerner was the first one to mention that the Old English color vocabulary was encoded differently from Modern English and [15]Barley put emphasize on the fact that our hue-oriented system is not comparable with the brightness-focused Anglo-Saxon color vocabulary. Moreover, many of them did not avail themselves of results of other disciplines, thus were seldom interdisciplinary. A detailed review of the research done on Old English color terminology is given by Biggam and Kerttula. Biggam's own thorough analyses, *Blue in Old English* and *Grey in Old English*, are 'interdisciplinary semantic' as they take different factors (e.g. meaning relations, comparative literature, sociohistorical evidence, scientific evidence, and contextual evidence) into account. Based on collocations and referents, translations, contrasts and comparisons, cognates, related citations, sources represented, and categories of text she extracts and records several, albeit rare and contextually restricted, expressions and, furthermore, reconstructs a diachronic order of the development of Old English basic color terms. Studies concerning the Middle English period were even fewer and mainly written soon after the introduction of Berlin and Kay's theory. The first two studies are reviewed by Kerttula in greater detail. Her dissertation, *English Colour Terms*, is the most recent study. On the basis of the British National Corpus, various dictionaries, and the Historical Thesaurus of English, she gives historical and etymological data on 100 English color terms and 50 additional marginal and obsolete expressions, and lists them in chronological order and by different categories. Her aim is to clarify linguistic change, i.e. the different segmentation and naming of colors due to cultural influences (Norman Conquest, invention of printing, colonialization, industrialization, fashion, media), and to measure the relative basicness of terms by means of primacy, frequency, application, and derivational development. Her study supports the view that the development of a color terminology is conditioned by both cultural influences and universal tendencies. Berlin/Kay's analysis of the order in which the basic colour terms appear in languages can be postulated because not all languages have all eleven terms. It is therefore possible to posit not only a universal order of appearance of the basic colour terms, but also to present, to all effects and purposes, a universal frequency of occurrence of the terms from most to least pervasive. This leads to a further research question: does this order of appearance correspond with the relative frequencies of the basic colour terms within any single language? The matter is of interest from a corpus linguistics standpoint, in which frequency data is deemed

[1] Allott, Robin M. "Some apparent uniformities between languages in colour-naming." Language and Speech 1974
[2] Barley "Etymology of English Colours", 1974, The Hague.

highly indicative of what is "central and typical" in a language. It is acknowledged within lexicography and corpus linguistics that there is a significant correlation between the frequency of occurrence of a word and the number of meanings it is likely to generate, so presumably the colour terms which occur frequently in the language will be more polysemous than those which occur more rarely; and the more meanings a word has overall, the more likely figurative and metaphorical meanings will be included amongst them. If a colour word proves to be very frequent in the corpus data, it would follow that more metaphorical meanings, and more conventional phrases exemplifying these meanings, would exist for this word than for a much lower-frequency item. The same principle (greater frequency = more meanings) should lead us to expect that, as far as this study is concerned, more figurative meanings of colour words will be found in the English data than in the Russian data because the English corpus is five times larger than Russian corpus: the larger data set is likely to contain a greater number of uncommon or infrequent meanings. When dealing with colour words, the notion of literal meaning is very problematic, as the only true literal meaning of a colour term is found in its iconic capacity; the sun is *yellow*, the sky is *blue* (or *grey*…), blood is *red*. When used in this way, colour terms carry no meaning beyond the representation of hue. Instead of *literal*, it is helpful to speak of colour as having *prototypical* meaning, which allows a greater degree of flexibility in the range of application: just as we might prefer to use the super ordinate term *tree* instead of specifying *oak*, *ash* or *birch*, we are more inclined to say that wine is simply *red*, rather than *a deep ruby colour with a purple tinge* (which is the description that a wine expert might prefer). And while prototypical *red* is the colour of blood, the term can be extended in meaning to refer to a range of different, though related, hues. The same is true of all the basic colours: *black* and *white* are used to describe race, even though the colours of human skin cover a range from pink through all shades of brown, and only very rarely arrive at either extreme, and *yellow* or *red* are even less accurate indicators of skin colour, but they are used and understood nonetheless.

One way of identifying the range of shades to which the prototypical colour can be extended is to study comparative structures in which a real-word entity is compared to a colour. In canonical similes, including *white as a sheet*, *red as a lobster*, *black as pitch*, the relationship of colours to objects and phenomena are fixed in the normal repertoire of the language user; however other, non-standard and "one-shot" collocations provide a fuller indication of the chromatic range that colour terms can span. The canonical similes relating to ***white/oq*** which occur more than once in the corpus data are shown in Table.

white as a sheet	*dokadek oppoq (doka-mato)*
white as [the driven] snow	*qordek oppoq*
white as ice	…
white as a ghost	…
white as paper	…
white as milk	*sutdek oppoq*
white as [candle] wax	*shamdek oppoq*
white as the moon	*osmondagi oydek op*
white as a sheep	…
…	*jasaddek oq (negative meaning)*
white as bone	…
white as chalk	*bo'rdek oq*

White as… his shirt, a banker's shirt, the shirts worn by his players, the shirt he was wearing; a doctor's coat, a surplice, his England singlet

White as… alabaster, porcelain, the purest marble
White as… the feathers of the albatross; a snow goose's breast, the swan on the lake, a heron
White as… the Wembley touchlines on Cup final day
White as… the cliffs of Dover
White as… an alaya shell
White as… ivory
White as… coconut flesh
White as… sugar
White as… his father's dog-collar
White as… a nun's thoughts
White as… a virgin's g- string
sammiy tamassum ... ero ("his bright smile")
nelufar kabi oq... ("a lily")
kabutar kabi oq... ("the dove")
oq tosh kabi... ("stone")
oq qushlar kabi ... ("brides")

canonical form	**whiter than white (158)**
dead metaphors	whiter than snow (7)
	whiter than the driven snow (2)
	whiter than milk
	whiter than ivory
	whiter than chalk
transparent metaphors	whiter than fine bone china whiter than dried rice

This 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. The connotations are judged on the basis of whether the phrases in which the colour terms occur are typically orthophemistic, euphemistic, or dysphemistic. All the colours surveyed have some, often many, orthophemistic connotations; euphemistic connotations of colours are rare; but dysphemism is common. Black is used orthophemistically but not euphemistically; it more often has dysphemistic connotations than other colours. It is often connected to darkness (the night), death, decay, and evil deeds. Black has often been used dysphemistically of human skin colour, though it can be orthophemistic. White is in contrast to black and, as such, linked to light and purity; it mostly has positive connotations. Dysphemistic uses depict cowardice and fear; white is rarely used in euphemism.

3. Conclusion

Located on the achromatic scale between black and white, grey is, of course, used for in determinability and dullness. It gives rise to few figures. The faucal associations of brown lead to several dysphemisms; it is found in no euphemisms and few orthophemisms in figurative speech. In figurative expressions.Most figurative expressions, both positive and negative, link red with blood—life-blood, the blood of the slain, or menstrual blood. The colour green is linked to living vegetation; negative connotations arise when it is the colour of illness or jealousy. The negative aspects of figurative uses of blue arise from fear,

fighting, despondency, and tabooed language and behavior. It is arguable that the use of blue to speak about these topics is euphemistic and that uses of blue are rarely dysphemistic. Colour terms such as gold, silver, and platinum derive from the names for valuable metals from which they derive their mostly positive connotations. All figurative uses of colour terms surveyed are, perhaps predictably, based upon the visual attributes of the denotatum.

4. References

[1] Allott, Robin M. "Some apparent uniformities between languages in colour-naming." Language and Speech 1974

[2] Aristotle "Meteorology". 1971

[3] Aristotle "On Sense and the Sensible". 1971