



DISTINCTIVE FEATURES OF THE EXPRESSION OF COLORS IN ENGLISH

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Article history:	Abstract:
Received: August 8 th 2024 Accepted: September 6 th 2024	This article analyzes the structural and semantic features of lexical units of color designations based on the English language. The features of color vision of English speakers in the language picture of the world are revealed. It is concluded that the semantic field of color designations in the English language is quite rich and diverse.
Keywords: color names, naive picture of the world, color picture of the world, color perception, color names, color perception, color painting, linguistic picture of the world	

Improving their knowledge of the world, a person tries to organize the flow of information that comes from the outside world, thereby creating a system of views that shape their attitude to reality. In other words, they form a "picture of the world." This concept is considered by linguistics in order to find out how ideas about reality are formed by language, and how language is reflected in the formation of that very "picture of the world." After all, a person is indebted to language for the fact that it is precisely language that is able to influence the vision of the world. This suggests that representatives of different cultures, who speak different languages, see the world differently from each other. This means that differences in the perception of the surrounding world are reflected in lexical semantics. A certain word contains a certain meaning, the word's structure indicates a certain feature, but the choice of this very feature depends on how a certain representative of a culture perceives reality. Thus, the national character of a given word is manifested [1, pp. 231-235].

Thinking in this way, we are getting closer to the main topic. In the process of communication, a person faces the task of transmitting information that he received through the senses. Most of the information is perceived visually and, of course, this concerns color perception. Color, playing a huge role in our lives, still remains a phenomenon that has not been fully studied. Science has not yet identified a general concept of color, although the concepts of color, color perception and color symbolism have been studied in various fields of knowledge for a long time. Of course, color is one of the most powerful factors influencing the perception of reality, and not only because it can affect a person from the point of view of psychology or neurophysiology. According to the latter, all people perceive color in the same way. It is much more difficult and interesting to consider "color designations", the so-called lexical units that bear the names of colors. Color perception is based on the similarity of the physiology of the human brain and does not depend on nationality. However, it is important to distinguish between the work of the brain and the work of consciousness. It is important to understand that one concept is universal, the second is nationally specific. Therefore, the words of color names, which are distinguished in different languages, are of great importance.

Color designation words in different languages have a great information potential, which represents a multi-level system of color symbolism. The language of a people, being a mirror of their thoughts, can express the deepest and most complex human relationships and describe different aspects of life with the help of "color names" (CN).

Color names have a complex linguacultural character. Having been introduced into the text, coloronyms become an integral part of the diversity of this very text, its meanings, and enrich the structure due to the informational and figurative potential [2, p. 84].

People have been absorbing impressions associated with color for centuries. Perceiving colors, people associated them with the most significant objects of the surrounding world and the elements. These sensations determine the color perception of entire social groups and reflect the "naive picture" of the world. The color picture of the world belongs to the naive picture of the world, since it cannot fully display the objects, phenomena and processes of the environment. The names of colors only contribute to the emergence of associations, the basis for which were the unchanging properties of man and nature: red to denote blood, green - grass, trees, blue - the sky [2, p. 83].

The lexical-semantic field "colour" of the English language has a long history and, as a consequence, is one of the richest. The formation of the lexical-semantic group of colour designations in English is characterized by the change in the use of common words to the development and use of special vocabulary, in other words, the frequent use of the basic colour was replaced by its detailed description [3, p.74].

Black has long been associated with darkness, gloom, grief ("black mark", "black humor"), sadness, evil ("black mood"), death and various kinds of misfortunes. The reason lies in the superstitious prejudices of man [4, p. 83].

Of course, the first association is darkness (black as coal, black as ink, black as night). Here the matter concerns an implicit way of designating the black color itself, namely, by naming objects whose color feature is fixed in English everyday life and English culture at the level of traditions [5, p. 2]

In English, in many phrases, the color name "Black" is assigned the meaning "very bad" ("black day"). But there are also phrases in which this color name is in no way connected with the original meaning, "black as coal", "black as a raven's wing" [6, p. 114].

In some phrases, "Black" is identified with illegal activity: "black market", "black economy", "blackmail" [7, pp. 48-50]. The color "white" is primarily associated with the concept of peace and innocence. But positive connotations are not always traced. White has a negative meaning as illness ("white as a sheet"), lies and hypocrisy ("white sepulcher"), uselessness ("white elephant") [8, p. 72].

Understanding of any word becomes more precise and complete when considering it in stable combinations.

Speaking about "Red", the word "red" has two translations in English: red and ginger ("red-haired", "red fox"). But for the latter there is a corresponding CI ginger ("ginger-red hair" – red-brown hair). Red is originally the color of blood. The meaning of "blood" is implied in such expressions as "to take smb red-handed"/"to catch someone at the scene of a crime", literally "to catch someone with red hands", i.e. red from blood, or in the expression "to see red", identical to the Russian "the eyes were filled with blood" [9, pp. 116-117].

Finally, the color blue. "Blue" in English culture is primarily associated with the concept of "loyalty." According to some scientists, this connection is explained by a simple rhyme – "true blue." The bride and groom in English-speaking countries wear blue ribbons. But delving into history, we note that blue clothes were worn by servants. Let's not forget that Great Britain is historically recognized as a maritime power, therefore, to denote "dark blue" in English, the phrase "navy blue" is used, and during the colonial heyday, "Indian blue"/"indigo" came into fashion.

The concept of "Colors" is also given an important role in English fiction. Thanks to such an element of the author's style as color painting, a literary work is saturated with ideas and emotions.

Colour designations act as elements of the author's perception of the world and, as a consequence, a feature of his idiosyncrasy. They are distributed in the text in a special way and recreate a visual colour picture of the world. The variety of colours in one work can evoke the most incredible emotions and immerse the reader in a world previously unseen by him [10, p. 54].

Stylistically, some adjectives of color can be attributed to words with neutral coloring, but most of them still belong to poetic vocabulary. But much of course depends on the context and sometimes the author chooses unusual combinations. Color vocabulary is the most important means of creating expressiveness in works. These units are recognized by the reader and evoke certain emotions. Thanks to such vocabulary, the author recreates the world, giving it clarity.

To fully understand the functionality of color designations in the linguistic picture of the world, scientists need to systematize coloronyms. However, this is difficult, since their classification is one of the most pronounced problems.

In general, the concept of a coloronym or color designation includes the concept of a separate lexeme as well as the concept of a phrase that expresses the meaning of a color shade. And despite the fact that the world's languages differ in structure, it is still possible to distinguish basic and additional color names [11, p. 102].

As a result of numerous linguistic studies to determine the frequency of use of color designations in various texts, it was concluded that basic color designations are most often found in texts. Most basic color designations do not have an internal form, and it is possible to determine it only with the help of unique etymological studies. At the same time, color designations of additional levels have a clearly expressed internal form. The words 'rose', 'lavender' are excellent proof of this, since it is easy to guess that these words are associated with the names of flowers or plants. This is one of the clear examples demonstrating the features of the color palette of the English language. Objects and phenomena can be a source of color designations [11, p. 102].

Based on linguistic statistical data, scientists have concluded that the presence of one or more roots in a lexeme indicates the frequency of use of the color designation. In other words, the more commonly used a word is, the shorter it is, and the less frequently a word is used, the longer it is [11, p. 103].

Based on the classification proposed by V.A. Moskovich, color designations are distinguished, formed from two roots combined, each of the bases meaning a color: 'purple-red', 'reddish-purple', 'yellow-brown'. At another level, one can distinguish single-root hyponyms of basic color designations, specifying the shade: 'golden', 'sorrel', 'silver', 'crimson', 'scarlet', 'emerald. This also includes the lexemes 'dark', 'light', 'pale', 'bright', which do not name the color in essence, but denote its intensity, i.e. perform the function of intensifier words. There are also color names, which also consist of two roots, but one base means color, and the other - an object: 'brick-coloured', 'flesh-coloured' [4, p. [83-87].

In turn, A.P. Vasilevich, studying the IC, identified color names based on objects and classified them into nine categories: inanimate nature (snowy), flora (laxen), fauna (canary, fliery, raven), fruits, berries, vegetables (chestnut), flowers (rose), food products (milk-white), metals and precious stones (emerald green, pearl-white), artifacts (brick-red), names of paints and dyes (carmine). A striking feature of the color designation system in the English language according to A.P. Vasilevich's classification are adjectives formed from metaphorically reinterpreted denotates (Oxford-blue, Alice blue, hunter's pink). Such color designations, as a rule, include words of onomastic nature, anthroponyms (Alice, Lincoln) and toponyms (Oxford, Paris) [12, p. 40].

Summarizing the data on the structure, we can come to the conclusion that English color designations are divided into simple, complex, which, in turn, are divided into complex and complex derivatives, as well as composite. From the point

of view of stylistics, color designations are also heterogeneous: some of them can be attributed to words with a neutral coloring, and others - to poetic vocabulary.

It should also be noted that the lexical-semantic field mainly consists of adjectives, less often of nouns and verbs.

In conclusion, it can be said that the color picture of the world of the English people has its own specifics. The semantic field of "color" in English is quite rich. The elements of the field are heterogeneous, which makes it possible to classify them.

Structural and semantic features of color designations should be considered within the framework of the linguacultural approach, since this approach is capable of identifying the semantic features of language units that are determined by both linguistic and extralinguistic factors.

Color designations included in the color picture of the world of the English language are widely represented in the texts of works of art. Their use is due to the ability to form the artistic meaning of the text. The variety of color designations used reflects the world around us through the prism of the author's unique vision.

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