THE CONCEPT OF COLOR AND ITS PERCEPTION IN ENGLISH AND UZBEK NOMINATION PROCESSES

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ABSTRACT

This article deals with conducting color concept in languages, Uzbek and English. In the nomination processes, the term was researched and analyzed. The consequences of the analysis, as well as comparisons results have been presented in the article.

Key words: *nomination, color, linguistics, monolexemic, variety, term.*

АННОТАЦИЯ

В данной статье речь идет о проведении цветоконцепции в языках, узбекском и английском. В процессе номинации термин был исследован и проанализирован. В статье представлены результаты анализа, а также результаты сравнений.

Ключевые слова: *номинация, цвет, языкознание, монолексема, разновидность, термин.*

INTRODUCTION

Color words are an intriguing and well-researched lexical group. Due to their high level of salience and ease of instant comprehension, they are semantically malleable.

All colors have a prototypical realization or the focal point on the chromatic spectrum where the hue is thought to be the "best example" of the color. This realization is expressed in language by collocations like "blood red," "grass green," "pitch black," and other similar expressions. However, color terms can actually cover a surprisingly wide range of the chromatic spectrum. As a result, it is usual to encounter them using vocabulary to differentiate, classify, and identify objects based on their color, such as black ink, a red automobile, or a green bottle.

The range of use for a color term, however, can go much beyond the parameters of the standard hue. A beetroot is purple, not red, yet the English phrase "beetroot red" is common; a Granny Smith apple is green, while grapes with the same skin color are white grapes. These are only a few instances in which language goes beyond the literal (prototypical) reference of a color. Examples like this that appear to

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be unusual are extremely common, yet they seldom stand out sufficiently to get much attention.

The fact that they serve as a springboard for identifying potential metonymical motivations for figurative language and can shed light on why different languages encode similar meanings with different colors helps them make a significant contribution to understanding the range of hues that a color term can cover in a given cultural and linguistic reality.

DISCUSSION AND RESULTS

There is no comprehensive account of how connotative color meanings are incorporated into language or how the symbolic and connotative meanings of color are used in the conventional repertoire of various languages, despite the fact that the etymology of metaphorical color-word expressions is well explained in monolingual reference works.

Counting colors

The significance of color in modern culture is immense. It regularly affects people's feelings, moods, and even physical health. The popularity of psychological studies in the area of color is understandable1. The profound historical and cultural experience of man, whose uniqueness is a persistent desire to call subjects and phenomena that surround him, is frequently ignored by professionals when they examine those or other aspects. This is true of the "color image of the world." For this reason, one of the most common vocabulary groups among linguists is the designation of color.

Linguists, typologists, and etymologists studied hundreds of languages and concluded that the system of color designation has a number of universal traits. Furthermore, diverse attitudes about that or that other color are expressed in the vivid phrases, idioms, and sayings that exist in the language. They amass social, historical, intellectual, and emotional data of a certain national character.

Today, every natural language with color words is thought to have between two and twelve core color keywords. Most speakers of that language regard all other colors to be variations on these fundamental color words.

The eleven primary color names in English are "black," "white," "red," "green," "yellow," "blue," "brown," "orange," "pink," "purple," and "gray." Uzbeks have twelve to discern between blue and azure. Of course, this does not preclude English speakers from describing the differences between the two hues; nonetheless, in English, azure is not a fundamental color word since speakers may say brilliant sky blue instead, whereas pink is basic because speakers do not say light red.

Because of their apparent universality, colors have garnered a lot of attention in linguistics. All persons with normal vision can see colors hence names will be assigned in order to refer them.

At first look, the definition of a fundamental color word appears commonplace. However, upon closer examination, it is clear that the definition is based on norms that are oriented towards norms that represent the English language and English-speaking culture, and while the definition poses no major problems for English, it should not have been assumed that the definition would be satisfactory for all of the languages under study, given their large number and diversity.

Although it is acceptable to reject a phrase like sky blue (which is made up of two words and is also a hyponym of blue), other examples are more difficult to dismiss. The requirement that a term be monolexemic is dependent on the language having an established orthographic system in which words are separated from one another by white space. However, it is also true that a monolexeme might be a molecule that has gained monolexemic status via regular usage. Furthermore, the necessity for monolexemic form restricts the possibility of color names referring metonymically to real-world objects and processes when more than one orthographic word is required to make the association obvious.

The removal of particular and contextually constrained phrases is also influenced by the researcher's view of norms, since cultural conditioning is at work once again. Contextually bound concepts may have more or lesser value in general language depending on the prominence or prestige of the specific context in society as a whole. For example, the term ерракотов is only used in the context of ceramics and fine art, and the prestige of art in Western culture means that the term is likely to be fairly salient and frequent in the everyday language of the educated classes - more so than for the less well-educated, or indeed for those with no interest in art; and while a bride may place great importance on precise shades of white.

Color word frequencies in corpus data

Color terminology research is an ancient and interesting area in which various academic fields intersect. In the twentieth century, the dominant view in anthropology, linguistics, and psycholinguistics on the subject of color terminology shifted from an evolutionary perspective (following Gladstone and Geiger), to a relativistic view based on the Saphir-Whorf theory, and finally back to an evolutionary and culturally universal perspective provided by Berlin and Kay's Basic Color Terms. Color categories, according to the latter, are based around best examples of how individuals classify the color space.

Although their theory has been extensively debated, revised, and refined several times over the last 40 years (e.g., Kay and McDaniel (1978), Wierzbicka, Dedrick, and others), and the overall trend appears to be towards theory generalization, their work has had a significant impact on the study of color terminology in general, as almost all recent research has been devoted to basic terms and less to non-basic, secondary, or as Steinvall calls them, 'elaborate color terms'. Surprisingly few research have been conducted on English color terminology. Many earlier publications lack established techniques, are frequently based on untrustworthy corpora, and just give a list of occurrences, sometimes without regard for context.

CONCLUSION

The correspondences discovered between customary verbal terms and the diverse meanings given to colors serve a twofold purpose in language and culture. First and foremost, as Niemeier points out, color metaphors are clearly impacted by metonymy, because most of the connotative meanings attributed to colors appear to be anchored, at least to some extent, in reality. Second, the connotative values of colors demonstrated in conventional linguistic expressions consolidate and perpetuate folk beliefs about color meaning: because he or she can quote linguistic expressions, the language user can appeal to his or her linguistic knowledge to support a belief such as red means violence.

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