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SPECIFIC FEATURES OF UNITS REPRESENTING COLOR IN ENGLISH AND UZBEK LANGUAGES

Abstract: In modern linguistics, the study of languages with different structures by comparison and by types has determined the relevance of this area. It is also important to note that present carried out researches are primarily aimed at scientific support to the problem of language learning and teaching. Therefore, studies conducted on linguistic, sociolinguistic, lingvocultural aspects play an important role in scientific and practical spheres.

Key words: linguistic units with color semantics, comparative analyses, psycholinguistics.

Language: English

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Introduction

It is of particular interest that the study of language units that make up word combinations in terms of semantics in the composition of different languages in comparative-typological aspect makes it possible to determine the national peculiarities of languages.

The names of colors in the language form a complex system, which is expressed in each language in its own way. Comparing the reflection of colors in different structural languages, as well as, studying of typological aspects clarifies many problems in today's linguistics.

Many studies have been conducted on the expression of colors in the linguistic field such as E.Sepir, B.Wharf, B.Berlin, P.Kay, L.Meffy, V. R.Merrifield, B.Saunders, Van Brekel, Bernstein, Brown, Collier, Hickerson, Durbin, Saunders, N.B.Bakhilina, V.G.Kulpina and other scholars

studied units representing color names in cognitive, lingvoconceptual, sociocultural aspects.

The color designation is the reflection of the information about the color in the language. Accordingly, their study creates an idea of the characteristics of the organization of visual perception and color continuity in the human mind. In addition, the color is characteristic of a wide range of material and ideological signs and phenomena, rich in associative meanings.

It is worth noting that in order to determine the psychological significance of colors, various experiments were carried out, as a result of which a basic color system was created.

R.M.Frumkina and A.P.Vasilevich [4] carried out the research on the basis of psycholinguistics where they studied the semantics of color names by using the methods of B.Berlin and P.Kay [7; 2].

The antiquity of lexical units representing color, the presence in most language systems of an advanced

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system of color descriptions, the complexity of the semantic content inherent in them, confirms the importance of color in human perception.

The wide use of linguistic units expressing color in the creation of an artistic work increases its diversity and artistic potential. Also, enriches the imagination of the reader and helps to understand the contents of the work.

Results and discussion

In all genres of literature, the use of color names is actively used as illustrative means of representing a bright, multi-task; however, from the point of view of semantic emotional saturation, poetry takes the main place.

Since ancient times, the history of the origin of the phenomenon of color has been studied; the laws of its wound are now in force. Mankind tried to know the physical and physiological characteristics of the nature of colors, to understand the impact on consciousness, as well as to study the aesthetics of colors.

In our speech, we will witness the migration of color meanings that have been widely used. The origin of the color expressive lexicon, the presence of a system of color signs in different structural languages, the complexity of the stylistic-semantic structure inherent in them, necessitates comparative study. The color representative is a lexical unit that expresses the emotional embodiment of colors, which is considered as a main thematic group studied in different languages.

Currently, the English and Uzbek languages of the units representing color are widely used in the composition of stylistic devices. At the same time, it also represents valuable information about the national mentality of the nation. For instance, color *қизил* expresses various meanings in Turkic languages that are stated in the following sample:

“П. а) I. **ҚЫЗ** (тур.); киз (чаг.); [9]

II. **ҚЫЗ**- турк., аз.; **giz**- тур.диал.; қыз- тур., гаг., кар.к., карт.т.г. (**кыз**-), кум., каз., ккал., ног., уз.диал.; **кыз**-баш.;**кы:с**- як.; **кыс**- тув.; **кыз**- (чаг.); **хыз**- (крым.); **хёр**- чув.; [9]

III. **ҚЫЗЫ**- кир., уз.диал., уйг. диал., сал., алт., (тел., кар.т.); кизи- уз., уйг., (тар., вост.-тюрк.). [9]

А.М. Щербак восстанавливает в праформе долгий гласный: **кiс**- “накаляться, краснеть”. Долгота гласного подтверждается як.формой. [9]

◇ I 1. жара, огонь – во всех источниках; 2. усердие, возбуждение; [9]

II 1. накаляться, краснеть – турк., гаг., кум., ккал., ног., тат., баш., уз.диал.; накалять, жечь; гореть – кар.т.г. (+ “запылать”); загораться; разгораться – гаг., ккал.; нагреваться – турк., тур.диал. аз. (+ “согреваться”), каз., ног.; делаться/быть горячим – гаг.; делаться красным;

(по)краснеть – кар.т.г., тув., як.; пламенеть, багроветь – як.; [9]

2. разгораться, оживляться – турк., тур., кум., тат.; увлекаться – турк.; воспламеняться; стараться, стремиться – тув.; возбуждаться – тур., аз., гаг., тат.; быть в возбужденном состоянии – тат., чув.; входить в азарт – турк.; нервничать – уз.диал.; горячиться – турк., тур., гаг., аз., кум., каз., ккал., ног., тат., баш., чув.; [9]

3. сердиться – тур., аз., гаг., кар.к.; раздражаться – тур., гаг.; [9]

4. *спец. мед.* температурить – тур., гаг.; раззриться; [9]

5. быть под хмельком – ног.; пьянеть – тат., чув.; [9]

6. преть, гореть – тат. (*о сене, зерне*), чув.; [9]
III 1.накаляться, раскаляться – кир., уз., уйг.диал. алт. (+ “зажигаться”), (тар., вост.-тюрк.); разгораться – уз. (перен.); гореть; быть горячим; [9]

2. воспламеняться – алт.; возбуждаться – кир., уз., уйг.диал.; делаться страстным – уйг.; становиться нетерпеливым – уйг.диал.; проявлять интерес – кир., алт.; усердствовать, прилежать; [9]

3. сердиться (вост.-тюрк.);

4. опьянеть – уз.диал.

5. преть, гореть – кир. (*о сене*) и ряд специальных и единичных значений. Значения форм второй рубрики и 5 третьей рубрики представлены и в производных формах: тур. **kızıls-** “перегреваться, преть”, аз. **кызык**- “преть, становиться прелым”, саг. **кызык** “сгореть от сырости – *о сене*”, алт. **кызыктыр**” [9].

From the meanings given in the dictionary it becomes clear that when a person becomes angry, his physiological changes can be expressed with the help of *red color* [4]. It is worth noting that the Uzbek people were considered to be the people who were emotional, sensitive [4]. It is for this reason that the red color was used in order to indicate the speed of irritation. In the English translation dictionary, we can observe the following meanings of *red*: [4]

1) (*становиться красным*) *redden, turn red; (от волнения, возмущения) flush; turn red in the face; (от смущения и т.п.) blush* [4]

краснеть от стыда – blush with shame [4]
покраснеть до корней волос – blush to the roots of one's hair [4]

2) (*за ; стыдиться*) *blush (for)* [4]

3) (*виднеться*) *show red* [4].

The English lexicon also has the same meanings as the Uzbek language, such as redness from shame or excitement. So, in English and Uzbek, red color, in addition to its denotative meaning, represents 1) disappointment; 2) to shame; 3) excited, also refers to the connotative meanings.

All color names may also not be equivalent with each other [6]. For example, in the English-Russian

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bilingual dictionary the following meanings of the lexeme *blue* are given: [6]

“1) голубой; лазурный; синий (любые оттенки синего от самых светлых до самых тёмных); [6]

2) посиневший (о коже после удара по ней; о коже на морозе) - *blue in the face*; [6]

3) испуганный; подавленный, унылый; грустный: [6]

Charley replied that neither had he any money at home. "*That's blue*," said the man.;

4) учёный (о женщине) [6].

In addition, lexeme *blue* expresses idiomatic meaning as well: [10]

“Roslyn was always *singing the blues* because she was unhappy with her job. (EVI)” In the given sentence the idiom *singing the blues* is translated as “*ҳаётидан нолимоқ*” which means in Uzbek the followings: [10]

1. *Осмон*; [10]

2. *Баҳордан дарак бериши мақсадида*; [10]

3. *Касалликнинг бирор бир белгиси – Боланинг нафаси сиқилганидан кўкариб қолди* [10, p.79].

Conclusion

So, as long as the meaning of the lexeme *blue* in English and Uzbek cannot be an alternative. There is also a difference in the semantic structure of blue color equivalent in English: *зангор* in the Uzbek language and the *голубой* in the Russian language. According to the structure it refers to derivational group and express the meaning of blue color, but considered as the main color. In Russian and Uzbek, *мовий* and *кўк* are considered separately as the main colors, although in English blue maintains a combination of both colors [1, p.13; 5, p.243].

In conclusion, in the system of English and Uzbek languages, the lexical expression of color reflects one of the components of the word combination structure and is easy to understand from the general structure of the language, and with its special status forms a certain hierarchical system from each of its elements.

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