



Problems Of Colorative Vocabulary In Modern Linguistics

Guzal Juraevna Sagdieva

Lecturer Department Of The Theoretical Aspects Of The English Languages, English Languages Faculty 2, Uzbekistan State World Languages University, Tashkent, Republic Of Uzbekistan

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

ABSTRACT

This article discusses coloration vocabulary that expresses the meaning of a color. The vocabulary denoting color, as a descriptive element, acts in a direct meaning, and can also have an additional figurative meaning. Color coding has been studied by researchers in various aspects. There is a description of the composition the colorative vocabulary and its semantic structure. The research was carried out in ethnolinguistic, comparative-historical and psycholinguistic aspects. Also, proven the psychophysiological influence of color on a person.

KEYWORDS

Color, color designation, colorative vocabulary, symbolism.

INTRODUCTION

Much in the world around us is perceived through color and with its help. The ability to distinguish colors is an essential part of a person's visual perception. It is difficult to imagine a sphere of human activity in which the color factor would not be present. In the

culture of humanity, color has always been important, as it is closely related to the philosophical and aesthetic understanding of the world.

Coloration vocabulary is a group of words that express the meaning of a color. By colorism we

mean a linguistic or speech unit, which includes a root morph that is semantically or etymologically related to color naming. The vocabulary denoting color, as a descriptive element, acts in a direct meaning, and can also have an additional figurative meaning.

Color coding has been studied by researchers in various aspects. There were described composition of the colorative vocabulary and its semantic structure. The research was carried out in ethnolinguistic, comparative-historical and psycholinguistic aspects. And it has been proved that research about color designation on psychophysiological influence of color on a person has been proven.

The canon in the sphere of color designation in the Russian language was formed in the ancient period - XI-XII centuries. In the monuments of the most ancient period, color designations play rather an auxiliary role: for example, the symbolic use of color designations, the use of frozen color epithets (gray wolf) are characteristic. In the XVII century a turning point is outlined: great interest in color designations is shown and their rapid development takes place. At the end of the 17th century, the sphere of color designation appears in an almost modern form, color painting begins in fiction (Bakhilina, 1975).

At present, the following relevant areas of research on color designations can be distinguished: the comparative aspect itself, evolutionary, psycholinguistic, word-formation, cognitive. The allocation of directions in the study of color designations is to a certain extent arbitrary, since one study may include different aspects of the description of color semantics.

MAIN PART

In the field of view of the comparative study of color designations, there is a purposeful detailing of the semantics of colorative vocabulary, the identification of linguocultural traditions and the determination of the functional significance of color in different peoples. The direction involves a comparative study of color designations of different languages (English - Russian, Polish - Russian, etc.). In particular, in the work of V.G. Kulpina (Kulpina, 2001, 470) it is noted that in Polish the use of the lexeme gray in relation to a person does not carry the negative meaning that is characteristic of the Russian language. In Polish, a gray person is an ordinary, normal person, not ignorant and spontaneous.

The evolutionary aspect allows us to consider color designations from the point of view of their origin, meaning and use. Researchers in this area actively use dialectal material, which enriches our ideas about the possibilities of color functioning, about the patterns of using color names in the language. In most psycholinguistic works, the problem of color perception and color perception occupies an important place. Color is interpreted as a spiritual creativity of a person, and therefore not only the interpretation of a single color lexeme and associative-semantic fields, but also the effect of a particular color or color combinations on a person is studied. Examples in this direction are the works of Bakhilin and Vendin.

The word-formation aspect includes the analysis of the specifics of the lexical meaning of color adjectives, their morphemic structure, the morphemic structure of adjectives, semantic and word-formation features of substantive and verbal color designations.

The study of color designations during cognitive examination reveals the author's linguistic picture, which is the overall result of the linguo-cognitive activity of ethnic societies (in particular, Russian, Cossack and author's). Researchers of the cognitive direction are interested in the issue of socially, ethnically and mentally adaptability of color symbols. The main categories in cognitive research are the concepts of the linguistic worldview and color-prototype. For example, A. Vezhbitskaya writes that the sun is the prototype for yellow, while the Polish researcher R. Tokarski says that, in particular, for the Polish language, not only the sun, but also autumn (yellow leaves) is the prototype for yellow. These can be works on the "color" thinking of an entire people or the study of the specifics of the creative thinking of an individual author. Linguocultural studies can also be considered within the framework of the cognitive aspect. "The semantics of color designations today is the main culturological characteristic that unites people according to the natural (for their phylo - and ontogeny) semiotic principle of color interaction," "color is a type of information" (Serov 1990, 97). Color coding takes a significant place in intercultural communication. The color designation system is ethnoculturally marked. It has two hypostases, being both a derivative of culture and a culture-forming factor. Color coding is perhaps more anthropocentric and ethnocentric than any other area of language. Uniting people according to the natural (for their phylo - and ontogeny) semiotic principle of color interaction", "color is a kind of information" (Serov 1990, 97). Color coding takes a significant place in intercultural communication. The color designation system is ethnoculturally marked. It has two hypostases, being both a derivative of culture

and a culture-forming factor. Color coding is perhaps more anthropocentric and ethnocentric than any other area of language. uniting people according to the natural (for their phylo - and ontogeny) semiotic principle of color interaction", "color is a kind of information" (Serov 1990, 97). Color coding takes a significant place in intercultural communication. The color designation system is ethnoculturally marked. It has two hypostases, being both a derivative of culture and a culture-forming factor. Color coding is perhaps more anthropocentric and ethnocentric than any other area of language.

The artist's perception of color of the word may differ from the mass, traditional for the national picture of the world (Milevskaya, 2009, 2). We also note that the problem of color also takes its place in psychology, where the emotional impact of color on a person is considered. Within the framework of the psycholinguistic aspect, A. I. Belov, A. P. Vasilevich, R. M. Frumkina study the "world of color", "color names", pictures of the semantic fields of color names, the significance of color "meanings". In psycholinguistic works, there is a tendency to abandon the system-structural methods of studying color designations, the experiment comes to the fore. Investigating the processes of nomination, categorization, etc., R. M. Frumkina considers the problem of interpreting color names (primarily etymologically non-derivative) (Frumkina, 1984, 175). The scientist speaks about the denotative indefiniteness of the names of colors, at the same time she notes the presence of the nominative indeterminacy of the color sample.

There is also such a direction of linguistic research of color designations as color designations in a literary text. There are a lot of

works carried out in this direction. They study the functions of color designations in a literary text (Donetskikh, 1989, 154) and in the literature of a certain period (Boby, 1984, 20), the color symbolism of individual color designations in the language of writers and, above all, poets, and color dominants in the language of the writer (Shkurkina 1998, 21), (Solovieva, 1999, 16), (Kondakova, 2005, 444-448), peculiarities of the use of color designations (Beloborodova, 2000, 26), as well as color designations in the aspect of translation. In some studies, for example, in the work of Kartasheva (Kartasheva, 2004, 168), we are talking about the idiolect of the writer, that is, about the essential features of the author's worldview.

Color linguistics as an independent scientific discipline has its own solid theoretical and methodological basis. We agree with VG Kulpina's opinion that "the concept of color linguistics as an independent scientific paradigm in modern linguistics is acquiring more and more specific features" (Kulpina, 2002, 2, 7).

When studying the verbalization of color perception, linguists divide color designations into two groups - basic (absolute) and tint. Absolute color names, in turn, are divided into chromatic, naming the seven colors of the rainbow spectrum (red, orange, yellow, green, blue, blue, violet), and achromatic (black, white, gray) (Bragina, 1972, 121). All other color designations are called tint. They differ in the way the shades are conveyed. Allocate a group of color designations that convey color shades analytically; among them are color adjectives: a) secondary nomination (lilac, milk); b) without a clearly traceable etymology (brown, scarlet); c) with limited compatibility (blond, brown); d) borrowed (indigo); e) neologisms

and archaisms (smaragdovy, vat); f) terminological (cobalt, ultramarine); g) occasionalism.

There is also a group of color designations that clarify color shades: a) complex, with bright, light, dark, gentle formants, specifying the color intensity; b) two-part color designations representing the names of mixed colors or multi-colored objects: blue-white, yellow-green (Makeenko, 1999, 258).

In addition, constructive and complex (genetic) color designations (honey color, ivory color) and comparative turns (cheeks like a poppy color) are distinguished.

In E. Roche's research in the field of color designations, the concept of a prototype was introduced. A prototype is a member of a category that fully embodies the properties and features characteristic of this category, therefore, color designations can be qualified according to the principle of correlation with a color prototype (emerald - "this is so green", light green - "this is also green"; where green is prototype, category name, and shades are category members). The category is understood as having a center and a periphery, that is, "more prototypical" and "less prototypical" members (Nosovets, 2002, 41).

V.I. Ivarovskaya names ten basic colors: white, red, blue, green, yellow, brown, gray, black, orange, violet. The classification is based on the field principle of division: all of the listed colors have the ability to be part of the color fields. In addition, all color designations are considered by the scientist from the position of motivation - non-motivation (Ivarovskaya, 1998, 104-109).

RM Frumkina notes that in Russian the "naive picture of the world" includes "seven colors of

the rainbow”, as well as pink, brown and the so-called achromatic colors - black, white, gray. These colors are considered by the native speakers of the Russian language as "basic" The less common colors are called “other” by the researcher. (Frumkina, 2001, 64–85).

E. A. Kosykh approached the description of color designations as a system; she considers color designations-adjectives and combinations that perform the function of color adjectives. She believes that the system of color designations in the Russian language can be represented by the following nominative units in terms of structure: a) monolexic; b) complex adjectives, in the structure of which, as a rule, two or three base roots are distinguished, which are the names of equal colors and shades, or the name of a color with a specification of its intensity; c) complex color designations with the structure "noun. color + name noun in l. p. ". (khaki); d) complex color designations with the structure "noun. color + app name + noun name in l. p. ", or this structure is represented by a set of the same parts of speech, but in the form of R. p. (the color is wet asphalt, the color of an old rose). Y.D. Apresyan lays in the basis of the division of color adjectives the semantic attribute of the limit: “If the spectrum is divided into sections called the main Russian color designations (red, orange, yellow, etc.), then the maximum degree (limit) of a certain color will correspond to the middle the corresponding site. Indeed, in a red area, for example, a deviation to one side will give a gradual transition to orange, and a deviation to the other side - to purple. The middle of the section will correspond to a perfectly red color. The situation is similar with all other color designations” (Apresyan, 1995, 44).

A number of scientists distinguish “elementary” colors as primary colors - red, yellow, green, blue, achromatic white and black, as well as gray, pink, blue, orange, brown, violet, which are conceptualized as “mixtures” of elementary colors (Vezhbitskaya, 1996, 277).

As you can see, linguists still have not come to a consensus on the definition of the type of combination of color names. Some people speak simply of a "color-coding system"; others - about the "lexico-semantic group" (Bakhilina, Soloviev); the third - about the semantic field (Moskovich, Kulpina, Toishibaeva).

Throughout the history of mankind, the concept of "color" has come a long way from "deity" to "subjective sensation" arising when an electromagnetic wave of a certain length is exposed to the visual analyzer. The sense of color objectively depends on the characteristics of refraction, reflection and absorption of light waves of those media and surfaces of objects that are between the radiation source and the human eye (Bazyma, 2005, 4).

The problem of color symbolism is one of the central ones in the study of the relationship between color and psyche. For several centuries, scientists and psychologists have been studying the origin of the color symbol, its content, attitude to certain phenomena and events in people's lives, and intercultural differences. (Bazyma, 2005, 4).

The number of color symbols is limited. Often so-called "primary colors" are used in this capacity, which include white, black, red, blue, green, yellow and purple. This list may vary depending on the specific culture. (Bazyma, 2005, 4).

There are three main types of color symbolism:

1. Color by itself (i.e. isolated from other colors and shapes), characterized by ambiguity and inconsistency.
2. A color combination that contains two or more colors that make up a symbolic whole, the meaning of which is not reduced to the sum of the values of individual colors.
3. Combination of color and shape. Symbolism of colored forms, both abstract geometric shapes (circle, square, triangle) and specific physical objects, for example, the symbolism of precious stones. (Bazyra, 2005, 4).

In addition to the visual-sensual, visual forms of the color symbol, there are also linguistic, speech - "color metaphors". They are widely used in everyday and literary speech, and have become an integral component of modern languages, moreover, many of them have arisen relatively recently (for example, "blue stocking"). Researchers note that the role of the environment in the formation of a person's psycho-emotional state is decisive in the perception of color.

CONCLUSION

The problem of color symbolism is one of the central ones in the study of the relationship between color and psyche. The origin of the color symbol, its content, attitude to certain phenomena and events in people's lives, intercultural differences in color symbolism - these are some of the main issues of this problem.

The number of color symbols is quite limited. Most often, so-called. "Primary colors", which usually include white, black, red, blue, green, yellow and purple. Despite the fact that,

throughout human history, the content of color symbols has undergone significant changes - their interpretation and attitude towards them have changed - the core of color symbolism has remained unchanged. We are talking about that part of the content of a color symbol, which remains even in that hypothetical case when the color loses all its external, objective associations. The latter depend on cultural traditions and experience. But even without them, color does not lose its "original" meaning and does not turn into fiction. As V. Van Gogh wrote: "the colors themselves express something". In other words, color is not a "blank board" on which a person is free to write down whatever he wants. Color causes certain and specific changes in the human mental world, the interpretation of which gives rise to what we call color associations and symbols, impressions of color. As A.F. Losev: "... no one ever perceives color without these and similar impressions ... red color causes excitement, it is he, and not ourselves. Excitement is his objective property" (Losev, 1991, 46).

Repeating the hackneyed comparison, we can say that color symbolism is only just the top of the pyramid of interconnections and relationships between color and the human psyche. It is based on the objective laws of color impact on humans.

REFERENCES

1. Apresyan Yu. D. Izbr. works. T. I. Lexical semantics (synonymous language means). 2nd ed., Rev. and add. - M., 1995
2. Bazyra B.A. The psychology of color. Theory and practice. - SPb.: publishing house "Rech", 2005.

3. Bakhilina N. B. History of color designations in the Russian language. - M., 1975.
4. Bakhtina N. B. History of color designations in the Russian language.- Moscow: Nauka, 1975.
5. Bragina A. A. "Color" definitions and the formation of new meanings of words and phrases. Lexicology and lexicography. - M., 1972.
6. Bobyl S. V. Semantic and stylistic properties of color designations: (Based on the material of Soviet poetry). Abstract of thesis.cand. philol. sciences. 10.02.01.- Dnepropetrovsk, 1984.
7. Vezhbitskaya A. Designation of color and universals of visual perception. Vezhbitskaya A. Language. Culture. Cognition. - M., 1996.
8. Donetskikh L. I. Aesthetic meaning of the word / otv. ed. N.F. Ivanova. - Chisinau: Shtiintsa, 1982.
9. Ivarovskaya V.I. Lexical meaning of color adjectives in synagmatic-paradigmatic and word-formation aspects.- Bulletin of St. Petersburg State University: Ser. 2. - 1998.
10. Kandinsky V. On the Spiritual in Art. For the exhibition in the halls of the State Tretyakov Gallery. - M., 1989. p. 48
11. Kartashova Yu. A. Functional-semantic color-light field in the lyrics of Igor Severyanin. cand. philol. Sciences (10.02.01). - Biysk, 2004.
12. Kondakova Yu. V. Tsvetonomination in the works of Okudzhava and Gorodnitsky. New Russia: new phenomena in language and in the science of language: Proceedings of the All-Russian. scientific. Conf., 14-16 Apr. 2005. - Yekaterinburg, Russia . Ed. L. G. Babenko. Yekaterinburg: USU, 2005.
13. Kulpina V.G. Linguistics of color: Terms of color in Russian and Polish. - M. : Moscow Lyceum, 2001.
14. Kulpina V.G. Theoretical aspects of color linguistics as a scientific direction of comparative linguistics: Author's abstract. diss ... Dr. filol. Sci. - M., 2002.
15. Losev A.F. Philosophy. Mythology. Culture. - M., 1991.
16. Makeenko I. V. Semantics of color in different-structured languages: universal and national. Cand. philol. sciences. - Saratov, 1999.
17. T.V. Milevskaya Individually - author's lexico - semantic field as an object of literary lexicography. Article.Word. Dictionary. Literature: Materials int. Conf.. -St. Petersburg .Publishing house RGPU im. A.I. Herzen, 2009.
18. Solovieva L. F. Poetics of color painting in the collections of Anna Akhmatova "Evening", "Rosary", "White flock", "Appo Domini", "Plantain", author. cand. philol. sciences. 10.02.01. - Kazan, 1999 .- 16 p.
19. Frumkina R.M. Color, meaning, similarity: Aspects of psycholinguistic analysis .V.N. Telia. - Moscow: Nauka, 1984.
20. Frumkina R.M. Psycholinguistics. - M., 2001.