



EXPRESSION OF THE SEMANTICS OF COLOUR IN PHRASEOLOGICAL UNITS

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ABSTRACT

In this article deals to the expression of the semantics of colour in phraseological unit in English and in Uzbek. Here, given linguistic analyses of colour and conclude as the reverse trend was observed in flowers, emotionally whose expressive impact is not so great: they do not get along with rich semantics and a wide range of associative values, they have less combination abilities, and they develop a small number of phraseological units. In the new group includes yellow, pink, brown and gray colors. Red, green, blue, black and white occupy space intermediate position.

Introduction. In the first page, we consider the role of color in the formation of phraseological units. Color acts for a person as one of the elementary and at the same time significant visual sensations. The color perception of the objects of the surrounding world, being an important aspect of human cognitive activity, is reflected in the lexical and phraseological systems of the language. The emergence of phraseological units is associated with the appearance of metaphorical meanings in color terms, which is decisively influenced by the symbolism of color. Color names, which are the core component of many phraseological units, are characterized by antiquity of origin, wide usage, ambiguity and great combinational possibilities. By virtue of their semantic nature, they bring an emotionally expressive quality and imagery to phraseological units. It also analyzes the semantics of white, black, red, green, blue, yellow, pink, brown and gray colors, highlighting common features in the phraseology of the English and Uzbek languages, as well as specific features inherent in only one of the compared languages.

Methods. Componential, comparative, transformational, historical and lexico-stylistic methods are used in this research.

Discussion and results. Semantics of white color. This color has a huge emotional and expressive impact on a person's consciousness, which is manifested in great combinational abilities and the richness of the spectrum of associative representations associated with it. Even in ancient times, the white color correlated with people with daylight, with something light, clear and brilliant. Later, he began to symbolize the divine principle, holiness, purity and innocence. All these factors have led to the fact that positive values prevail in the semantics of



white. For example, white is associated with happiness and joy: *white day* - (literally, "white day") - a happy day; *white stripe (in life)* - a happy, joyful period in life; *oq yil, omadli yil; oq yo'l* - (literally, "to wish a white path") - to wish a happy journey. In some phraseological units, white color denotes such positive qualities of a person as honesty, justice, decency, sincerity and good nature: *to have white hands* - (literally, "to have white hands") - to have a clear conscience, a spotless reputation; *white soul* - pure, sinless soul; *qo'li ochiq, sahiy* - about an honest man; sincere, open and kind. But it should be noted that the semantics of the white color is much richer and more diverse in the phraseology of the English and Uzbek languages, for example, the image of a *white crow* serves to denote human strangeness and unusualness: *white crow, oq (ola) hakka* - a person who stands out sharply from those around him people who are different, not like them. This expression came from antiquity, and was first used by the Roman poet Juvenal in the seventh satire, which tells that sometimes a slave can become a king, a captive can wait for a triumph, only such a person is rarer than a white crow. White color is present in a number of phraseological units of the English and Uzbek languages, denoting various diseases: *white plague (or scourge)* - (literally "white plague (or disaster)") - tuberculosis; *delirium tremens* - a disease that occurs as a result of alcoholism and is accompanied by delirium and hallucinations; *ko'zga oq tusishi (kozdagi oq dog')* - about blindness or eye disease.

The semantics of black. It has the same ancient history as the white color. Even in primitive man, *black*, being identified with night and darkness, gave rise to ominous associations. The emotionally expressive effect of black color on consciousness, which leaves gloomy impressions, as well as the physical perception of color by sight, interacting in a peculiar way with mental sensation, are the reason for the predominance of negative meanings in the rich semantics of black color, which is most clearly reflected in the phraseology of the compared languages. For example, *black color* serves as a symbol of the negative, bad and evil: *things look black* - (literally, "things look black") - things are bad; *white and black, ola-bula (oq va qora)* - good and bad, positive and negative. The *black color* in some phraseological units of the English and Uzbek languages is able to enhance negative phenomena and concepts: *black ingratitude, black ingratitude* - evil, deceit instead of gratitude for good; *black slander* - low slander; *qora g'iybat* - (lit., "black gossip") - dirty gossip. In the phraseology of the studied languages, *black color* is used to denote the negative qualities of a person: *black soul, black soul, ichi (dili, niyati) qora* - about an insidious person, capable of low, reprehensible deeds, deeds. *Black color* can be associated with difficult periods of life, a time of misfortune and deprivation: *black season - qora kunlar (ytashvishli kunlar)* - (literally, "black period of time") - a period of misfortune, bad time; *for (or about) a rainy day, kara kvnge* - based on the most difficult time, the time of deprivation.

The semantics of the red color, which is widely used in the phraseology of the English, and Uzbek languages. *Red*, having a strong emotional and expressive impact and standing out from other colors with its brightness and beauty, has a wide range of figurative meanings. For example, the *red color* in the phraseological units of the studied languages denotes a holiday, joy and happiness: *red-letter day, red day of the calendar, calendar - qizil kun* - 1) holiday; 2) a festive, joyful, happy and memorable day. This unit of the Uzbek language is a tracing paper of the corresponding turn over.



The semantics of green. The green color is quite widespread in the phraseology of the English Uzbek languages, which is caused by its expressiveness, beauty and aesthetic impact on consciousness. The semantics of this color is quite rich and varied, for example, the green color is associated with vegetation, foliage and forest: *a green belt, a green belt is a territory of green spaces; green gold, yashil oltin - forest. Green color - the color of unripe vegetables and fruits with the help of metaphorical transfer denotes youth, naivety, inexperience and frivolity: a green horn - (literally, "greenhorn") - a young, naive and inexperienced person, a green youth, yashil nihol (yashil maysa) - about a frivolous person.* The green color in some phraseological units of the studied languages is a symbol of free, permitted, without barriers: *the green light, green light - free passage, freedom of action in general; green street, yashil yo'l(chiroq) - a free, straight path, unhindered progress of something.* The phraseological turn "green street" came into the literary language from the professional slang of railroad workers, in which it means the path of solid green semaphore lights in front of the oncoming train, opening the way for it without any delay. Such a *green light* is usually given when sending important cargo or in especially emergency situations.

The semantics of blue. Accordance analysis of the semantics of (ko'k va moviy ranglar) blue and cyan colors. We combine these colors into one group, since in Uzbek (ko'k va moviy ranglar) they form a synonymous microseries in determining the color shades of realities, where blue denotes a color of a higher degree of tonal saturation and brightness, and blue is softer and more restrained. In English, there is no differentiation at all between blue and light blue in phraseological units: they are both denoted by the same word "blue". The semantics of the *blue (cyan) color* is most widely represented in the phraseology of the English and Russian languages, and in the Uzbek language phraseological units containing the *blue (cyan) color* are not numerous, which indicates the low productivity of this color when creating phraseological units of the Uzbek language. For example, *the blue (cyan) color symbolizes something unattainable, an ideal or a dream: blue rose - (literally, "blue (cyan) rose") - something unattainable; blue dream, moviy (tiniq, sof) hayol - 1) ardent, cherished desire, often unattainable; 2) the object of cherished desires and aspirations.* The image of a blue bird in the phraseology of the English and Uzbek languages is associated with happiness: *blue bird (of happiness), a blue bird is something that embodies the ideal of happiness for someone.* These turns came into use from the play by M. Maeterlinck, the plot of which is the search for a blue bird as a symbol of the "mystery of things and happiness." Whoever finds it will acquire the ability to know and see everything.

The semantics of yellow. The predominance of negative values in the semantics of this color can be explained by unpleasant associations that arise in the mind from its contemplation. On the other hand, a negative attitude towards the color yellow has developed in antiquity. So, according to the color canon of the liturgy in Christianity, yellow was taboo (in the Middle Ages, Judas was depicted as yellow). Later in France, *yellow* denoted treason and criminal offenses. For example, in the phraseology of the English and Uzbek languages, yellow is used to denote the tabloid, low-grade press, greedy for sensations: *yellow journalism (or press), yellow journalism (press or press), sariq matbuot - tabloid press, greedy for sensations.* The emergence of these revolutions is due to the fact that in 1895 the New-York World magazine.



The semantics of pink. There given the analysis of the semantics of *pink*, which is not distinguished by richness and diversity in the phraseology of the English and Uzbek languages. Among the associative representations associated with it, positive ones predominate, since its perception evokes bright, joyful and optimistic feelings in a person. For example, *pink color symbolizes an optimistic, idealized outlook on life and people: see (or look) through rose-coloured glasses, look through rose-colored glasses, pushti ko'zoynak - not to notice flaws in someone or something, to idealize someone or something. Pink color is associated with health and good appearance in the phraseological phrases of the studied languages: in the pink - (literally, "in pink color") - in good health, pink and white complexion, sog'lom (pushti) yuzli-cheeked - about a healthy and ruddy person.*

The semantics of brown. This part deals with the semantics of *brown*. The *brown color* is not very productive when creating phraseological units, and its collaborative abilities are not great, therefore the number of phraseological units, the component of which is brown is insignificant in English and Uzbek, and in the Uzbek language such phrases are represented by single examples. We have identified only one parallel in the semantics of brown in the compared languages. For example, *brown is a symbol of fascism: brown shirt, a brown shirt is a fascist; brown plague, about fascism. In English, brown means gloomy reflection, reflection and thoughtfulness: in a brown study - in (gloomy) reflection, reflection, in deep thought.*

The semantics of gray. This page is devoted to the semantics of *gray*, which is presented quite richly and diversely in the phraseology of the English and Uzbek languages. In these languages, *gray* is highly productive in creating phraseological units and has great combinational abilities; it is used to denote completely different realities and concepts. In the Uzbek language, only a few examples of phraseological units containing *gray color* have been identified. As a result, it was not possible to identify parallels in the gray semantics of phraseological units of the studied languages.

So, in the phraseology of the English and Uzbek languages, *gray* takes on the meanings of "hidden", "veiled" and "behind the scenes" in the description of a leader, a ruler: *gray eminence, a gray cardinal is a hidden, veiled, behind-the-scenes leader or ruler of something.* In a number of phraseological units of the compared languages, *gray* is associated with something monotonous, colorless, boring and faceless: *the gray office (or routine) - a boring, boring regime established in an institution, gray existence, gray existence - a monotonous, colorless, faceless life . The gray color in English has the meaning "gloomy": gray thoughts - (literally, "gray thoughts") - gloomy thoughts. In the phraseological units of the Uzbek language, the gray color symbolizes the ordinary, mediocre, unremarkable: gray everyday life is ordinary, weekdays; a gray play is a mediocre, unremarkable play.*

Conclusion. In English verb phraseological units expressing object-adverbial relations, there are prepositions about, across, for, from, in, into, on, out of, through, till, to, under and with: be (or look) blue (green, white or yellow) about the gills - look sick, look sick; to be blue in the face - open your mouth in amazement. Similar phraseological units of the Russian language include prepositions in, before, for, from, to, between, on, from, by, under, with, through and through: send to the yellow house - send to a madhouse, declare someone mentally ill ; ride on a white horse - win a major victory, become the master of the situation. In the Tatar language, the function of prepositions in verbal phraseological units is performed by



postpositions and postpositional words araga, aradan, aralarynnan, arasyna, astyna, asha, belen, dip, hetle, estende and estene: kara shir astyna keru - lie down in a damp grave; kolaklaryn hetle kyzaru - blush to the ears.

The unique features of the adjectival phraseological units of the Russian language are: 1) the presence of short forms of adjectives: yellow like ginger - very yellow; 2) finding the core component in the postposition: like a white harrier, completely, completely gray.

What is common in the semantics of phraseological units with a color designation component is due to the objective reality given to a person in color perception, as well as similar features of artistic thinking. The specific features that distinguish languages from each other are caused by the subjective assessment of color symbolism, differences in the associative perception of the surrounding world by representatives of different nationalities and cultures, a number of extralinguistic factors, as well as differences in the combining abilities of words.

We have identified the following pattern in the phraseological units under consideration: the greater the emotional and expressive effect of color on a person's consciousness, the richer its semantics and the wider the range of associative meanings associated with it, and for color terms, in particular, for the main achromatic colors of white and black, great combination abilities.

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