

COLOR PICTURE OF THE WORLD IN THE ENGLISH, RUSSIAN AND UZBEK LANGUAGES



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Аннотация

Мақола инглиз, рус ва ўзбек тилларидаги ранг спектрининг қиёсий таҳлилига бағишланган, бунда тилларнинг грамматик структураси ҳам инобатга олинган. Бундан ташқари, “дунёнинг рангли тасвири”ни ўрганишдаги назарий ва методик аспектлар ҳам кўриб чиқилган.

Аннотация

Данная статья нацелена на сопоставительный анализ лексем цветового спектра в английском, русском и узбекском языках при учете грамматических особенностей данных языков. Кроме того, рассмотрены теоретические и методические аспекты «цветовой картины мира».

Abstract

The article is devoted to the comparative analysis of the colour spectrum in the English, Russian and Uzbek languages taking into account the specifics of the grammatical structure of these languages. Besides, the theoretical and methodological aspects of studying the "colour picture of the world" are outlined.

Калит сўзлар: қиёсий лингвистика, инглиз, рус ва ўзбек тиллари, лексик семантика, дунёнинг лисоний тасвири, дунёнинг рангли тасвири, ранг тасвир луғати.

Ключевые слова: сопоставительная лингвистика, английский, русский, узбекский языки, семантика, лексика, лингвистическая картина мира, цветовая картина мира, словарь цветообозначений.

Keywords: comparative linguistics, English, Russian, Uzbek languages, lexical semantics, linguistic world picture, "color picture of the world", coloristic vocabulary.

Coloristic vocabulary is one of the most important components of the linguistic world pictures (LWP), therefore it is natural that the “colour” division of the world varies in different languages. “In comparative studies of colour lexis, special attention is paid to determining the role of colour terms in the formation of the linguistic world picture, conceptualization and the place of colour vocabulary in the processes of cognition”(2, 5). In modern linguistics, the terms “colour linguistics” and the “colour picture of the world” are being used. However, the allocation of colour linguistics as an independent direction raises certain doubts, since the investigation of colour vocabulary in different languages is carried out as part of the study of linguistic world pictures. Therefore, the terms “colour linguistics” and “colour picture of the world” are used in quotation marks, as a

short description of the general direction of research. At present, the colour vocabulary is well studied in European languages, in which the following problems are covered: a) national colouristic triads are singled out; b) the works of many scholars in “colour” aspect field are analyzed; c) gender aspect of colour terms. Concerning the Turkic languages, the colouristic vocabulary has been studied in less detail, and the comparison of this group of vocabulary in the languages chosen for analysis has not been conducted.

One of the essential aspects of “colour picture of the world” of English, Russian and Uzbek languages is not only the different division of the colour spectrum, but also the specificity of the morphological form and polysemy of adjectives denoting “colour”.

The study of colour vocabulary in fact has always been one of the aspects of studying the linguistic world pictures even before emergence of this term in the works by L. Yelmslev, G. Gleason, B. Whorf. According to L. Yelmslev, “the paradigm in one language and the corresponding paradigm in another language cover the same zone of material, which, being abstracted from these languages represents an undivided amorphous continuum on which the formative action of languages has laid the boundaries. Beyond the paradigms established in different languages, we can, subtracting the differences, find such an amorphous continuum – the colour spectrum in which each language arbitrarily establishes its boundaries”(1, 310–311).

In our opinion, L. Yelmslev’s assumption in which he considers the colour spectrum to be an amorphous continuum is not relevant. It is also not relevant to consider the process of the nomination of colours to be completely arbitrary, because it reflects the historical development of certain groups of languages. However, division of the colour spectrum in different languages as a result of this development is unquestionable, and it was Yelmslev who was one of the first to note this fact: “Although the formations in this material zone are mostly approximately the same in the most widespread European languages, we do not need to go far to find inconsistencies in them. In Welsh English *green* matches *gwyrd* or *glas*; *blue* – *glas*; *gray* – *gras* or *gwyrd*; *brown* – *gwyrd*. In other words, part of the spectrum occupied by English *green* is dissected with the Welsh line, which relates part of it to the area in which the English word *blue* appears, whereas the English border between *green* and *blue* is not characteristics of Welsh.

On the other hand, the area occupied by English *gray* intersects with Welsh in such a way that half of it belongs to the area of English *blue*, and half to the area of English *brown* ...”(1, 311).

It is significant that L. Yelmslev considers not only the specificity of the colour spectrum in different languages. For him this is only a special case of the

specificity of the “internal form”, although explicitly Yelmslev does not relate his concept to the concept of Humboldt.

In English, the nomination system of which is in many ways was defined in Latin, the lexeme *blue* is a syncretic designation of blue and dark blue colours, but through the analytic structures peculiar to English language, a variety of shades of this colour scale is transmitted: *grayish blue* – серовато-голубой, *light blue* – светло-голубой, *dark blue* – темно-синий, *grey blue* – серо-голубой, *fumose blue* – дымчато-голубой etc. The *green* colour is clearly separated from *the blue* (denoted by the *green* lexeme) and is also realized in a number of shades: *celestial green* – небесно-зеленый, *tabac* – табачного цвета, *dried lime blossom* – липовый цвет, *myrtle green* – миртовый зеленый etc(4).

Gray colour, expressing the transition from white to black, in modern English language is denoted by a separate *gray* lexeme and differs by a large number of shades transmitted by analytical constructions or (more rarely) derivative words: *pearl gray* – жемчужно-серый, *linen gray* – льняной серый, *iron gray* – стальной, *grayish lilac* – серовато-сиреневый, *charcoal gray* – дымчатый, *silverily gray* – серебряный, *stone gray* – асфальтовый, *grayish black* – цвет маренго, *platinous gray* – платиновый, *ivory gray* – слоновый серый, *grayish* – сероватый.

Phrases such as English. Gray blue – серо-голубой can be understood either as the name of the colour formed as a result of the undivided perception of the colours “gray” and “blue”, or as the name of one colour, changing into another.

As it is known, adjectives like *красный, желтый, зеленый, голубой, синий, коричневый, черный, белый, серый* are the main colours in Russian. For Russian language, accentuated distinction of dark blue and blue colours is clearly characterized. It can be evidenced by the following description of the human eye colour: *Вероника думала, что мужиков с такой внешностью не бывает. Высокий, с черными волосами, точеными чертами лица и огромными светло-синими глазами, не темно-голубыми, что бывает достаточно часто, а именно светло-синими* (А. Маринина. За все в ответе). The concept of *green* colour is clearly distinguished, and all these colours in Russian are included to the basic system of colour designations and have numerous shades: *синенький, синеватый, синий-синий, голубенький, голубоватый, сизо-голубой, бирюзово-голубой, зеленоватый, зелененький, изумрудный, болотный, фисташковый, табачный, салатный, цвета гнилой зелени* and many others. These shades are transmitted through derivatives, compound words, and also through analytical constructions.

Concerning Turkic languages, the well-known fact is that *blue* and *green* colours are denoted by a single token, for example, in the Uzbek language *кўк*

denote both “green” and “blue”. This can create an impression of the poverty of colour designations in the Turkic languages. However, it is absolutely untrue, in Uzbek words that nominate colours comprise about 360 lexemes (mostly adjectives).

In the new five-volume explanatory dictionary of the Uzbek language the whole range of its “colour picture of the world” is well represented(3). Let us demonstrate it on the example of the colour spectrum zone *blue – dark blue – gray – green*. First of all, behind the token of *кўк* lies a much richer syncretism of colour reproductions than it is presented in textbooks and manuals: *кўк* 1) blue, dark blue, for example. *Кўк осмон* – the blue sky; 2) Ash colour, eg: *кўк бўри* – Gray Wolf; 3) green, greenery, for example. *Кўк ўт* – green grass (3, Т. 2, 449).

However, in order to differentiate the *blue* from the *green*, the following adjectives are used: *яшил* or *сабз*: *яшил ранг мовут* – a cloth of green colour, *яшил нур* – green beam, *яшил дала* – a green field.

In addition, through the system of adjectives, mostly derived, in Uzbek language subtle shades of this colour range are expressed: *зангор* (green-blue), for example. *зангори духоба* – green and blue velvet; *кўкимтир* (bluish), for example. *Кўкимтир томирлари* – bluish veins; *мовий* (poet. blue, light blue), for example. *мовий осмон* – the blue sky; *нилий* (dark blue, blue), for example. *нилий осмон* – the blue sky; *нилгун* or *нилранг* (sky blue); *осмоний* (blue, dark blue) for example. *осмоний ранг* – sky blue; *самовий* in literature sky blue.

Gray colour, if necessary, is also clearly delineated from *dark blue* and *blue*: *симобий* – “mercury colours”, *кулранг* – “ash colour”, *каптар бўйин* – “bluish”, however, it does not have a separate lexeme that denotes it.

As in English and Russian, the concept of the reference surface is widely used in Uzbek language for conveying a certain shade, for example, the colour of precious stones: *зумрад* (изумруд) – emerald colour, *ложувард* (лазурит) – azure, *феруза* (бирюза) – turquoise. However, due to the peculiar morphological syncretism of nouns and adjectives in Uzbek language, the same morphological form is used to designate the colour as for the reference object. So, concerning the Uzbek language, we can state the richness of colour system that is mostly expressed by adjectives, idioms.

For all three languages being compared, a multi-layered and rich system of colours that is expressed not only adjectives but also abstract nouns and verbs are involved in its expression is characteristic. The difference is in the way the colours are expressed in compared languages: non-derivative lexemes, derived words, compound words and collocations of descriptive character.

Comparative study of colours has both theoretical and methodological significance, and is extremely important for improving the language teaching. In

particular, it is necessary to compile a trilingual vocabulary of colouristic vocabulary, taking into account both the lexical originality of the colour spectrum and the formal ways of conveying the shades of colours that do not coincide in three languages and the situations in which they are used.

It seems relevant to study emotional aspect of colour vocabulary in the emotional in different language families aimed at revealing typological characteristics: English (Roman analytical language), Russian (Slavic inflectional language), Uzbek (Turkic agglutinative language). The combination of two fundamental themes – colouristic and emotional vocabulary – is characteristic for psycholinguistics, different directions of linguistics. The orientation of the linguistic description on contrasting language categories, the specifics of the organization of semantic fields, the analysis of emotional “sensations”, or reactions is very important not only in the theoretical but also in the practical aspect related to the language teaching, compiling dictionaries, and the study of the history of peoples.

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