THE MEANING OF COLOR MARKING IN ENGLISH PHRASEOLOGY

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Annotatsiya: Ushbu maqolada ingliz tili rang tasvirlarining bugungi kundagi ahamiyati, uning o'rni haqida jumladan, ko'pchilik tilda so'zlashuvchilar rangning turli sifatlar yoki o'lchamlarni o'z ichiga olishini tan olishadi. Bunga rangning jihati bor, bu bizga qizil va sariq kabi ranglarni farqlash imkonini berishi haqida ma'lumot berilgan.

Kalit so'zlar: rang, lingvistik struktualizm, ijtimoiy hodisa, til, qizil, yorqin.

Аннотация: В этой статье рассматривается важность английских цветных образов сегодня, в том числе их место, поскольку большинство носителей языка признают, что цвет включает в себя различные качества или измерения. Здесь есть аспект цвета, который, как нам говорят, позволяет нам различать такие цвета, как красный и желтый.

Ключевые слова: цвет, лингвистический структурализм, социальное явление, язык, красный, яркий.

Annotation: About the meaning and place of color images in English today Most speakers of the language recognize that color includes different qualities or dimensions. There is an aspect of color to this, which tells us about the color difference between a red and a yellow cab.

Keywords: Color, linguistic structuralism, social phenomenon, language, red, factors.

Most speakers of a language recognize that color encompasses various qualities or dimensions. Firstly, there is the aspect of hue, enabling us to differentiate between colors like red and yellow. However, we often modify color terms to account for other dimensions. For example, we can describe something as "dark red" or "dull red," as well as "light red" or "bright red." These phrases reflect a traditional three-way distinction between hue, lightness, and saturation. This can be demonstrated through a three-dimensional color model (refer to Boynton 1997 and Sivik 1997 for different presentations of such systems).

While reducing color to these three dimensions may not be universally accepted, it is reasonable to analyze English color terms in this manner. Nonetheless, it should be noted, as demonstrated later, that other dimensions can be invoked through contextual cues in English. However, for the present discussion, let us focus solely on these three dimensions. Since this study relies entirely on corpus data, it is crucial to understand how these dimensions are linguistically encoded and address the issue of appropriate terminology, especially when examining the semantics of more precise color terms. Let's begin by considering the term "hue," which is typically associated with color. According to Munsell, hue is defined as follows:

"It is that quality by which we distinguish one color family from another, such as red from yellow, green from blue or purple. It is specifically and technically the distinctive

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quality of coloring in an object or on a surface; the aspect in which red, yellow, green, blue, and purple differ from each other; the quality in which colors of equal luminosity and chroma may differ."

When modifying "a color" with respect to hue, it is usually accomplished by employing another color term, often in the form of a derived term, such as "reddish purple" or "yellowish green."

The second dimension of color is "lightness." Lightness refers to "the quality by which we distinguish a light color from a dark one". There are several terms used to denote this dimension, leading to potential confusion. Commonly used terms include "value" (e.g., Munsell 1961), "lightness" (e.g., Maffi and Hardin 1997, Kay 1999a), "brightness" (e.g., Berlin and Kay 1969, MacLaury 1992), and "tone" (e.g.,Biggam 1997). Notably, Biggam (1997) highlights the unfortunate use of "brightness" to label this dimension since the term "bright," as in "bright red" in everyday language, actually pertains to the third dimension—saturation. This can lead to ambiguity. In this work, I consistently use the term "lightness" to refer to this dimension, reserving "brightness" solely for quotations from other students.

In everyday language, emphasis on lightness is typically indicated by terms like "dark" and "pale."

The third dimension of color is saturation or chroma. It represents the strength of a color, distinguishing between strong and weak colors. It refers to the degree of departure from the sensations of white or gray and the intensity of a distinctive hue. Since the term "saturation" is widely accepted and preferred, it is used in this study. In everyday speech, we use terms like "dull" or "greyish" for low saturation and "vivid" or "bright" for high saturation.

Iconym: "red" Origin: The word "red" can be traced back to the underlying Proto-Indo-European color term *reudh- meaning "red." It has a long history in Germanic languages and has been used in various derivations, compounds, and idioms. The term is commonly used to denote the basic denotation of the color without any specific nuances. In Old English, it was primarily found in religious poems and riddles but not in heroic poems or lyrics, possibly due to the use of alternative terms with explicit references. Despite this, it still holds the status of a basic color term. In addition to its hue sense, "red" in Old English could also refer to colors such as red-brown, orange, purple, and gold. The color continuum in Old English was less sharply distinguished compared to Modern English, allowing for fuzzier boundaries and a broader range of shades. The usage of "red" for reddish-brown and brownish-red sensations is not surprising since these shades are difficult to differentiate clearly even in modern times. The perception of orange and purple as hues of "red" in Old English is also a reflection of the different color segmentation of that era. The association of "red" with gold can be attributed to the redder appearance of medieval gold due to its high copper content. Overall, "red" encompassed not only the hue but also notions of reflectivity, luminosity, and various objects and phenomena in Old and Middle English. Changes in Semantic Range: The semantic range and focus of the word "red" have changed over time due to factors such as the introduction of new dyes, advancements in medical and metallurgical technologies, and the evolution of the English language. The transformation from a brilliance-based to a hue-based color vocabulary, along with the emergence of

numerous color terms, resulted in a more detailed and less broadly applicable usage of the term.

Iconym: "shining" OE br̄un: The term "br̄un" in Old English primarily denoted "brown" or "shiny," particularly in connection with metal. It can also indicate a dark shade of red. The fuzziness of color boundaries in transitional stages between concepts allowed for such variations in meaning. The word can be traced back to the Germanic form "br̄unaz" and ultimately to the Proto-Indo-European base *bher- meaning "shining" or "light brown."

OE basu, baso: This specific shade of rich and striking red, referred to as "crimson," "scarlet," or "purple," was a specialized dye-term in Old English. It likely originated from an Indo-European root *bh̄a, bh̄o, bh@- meaning "gleaming," "glittering," or "shining." The term "basu" was coined in Old English and derived from "baso," which means "berry." Crushed blackberries were used to create this dye, giving rise to the term. While "basu" was commonly found in Old English glosses related to cloth, it appeared only three times in poetry, describing the tail of the Phoenix, topaz, and letters written in that color. Over time, it was gradually replaced by the term "purple" in the English language.

Iconym: "red or a different color" + "red" OE br̄unbasu: This copulative compound combines the Old English color terms "br̄un" (dark brown/shiny) and "basu" (crimson/scarlet/purple) to indicate a mixture of colors. The exact grammatical head of the compound is unclear. It serves the purpose of expressing variations of the respective colors. "Br̄unbasu" is commonly used in the context of dyeing and clothing, often glossing the Latin term "purpureus." It is associated with garments and signifies a shade that is not precisely red but a combination of red and another color.

OE r̄eadbasu: Another copulative compound, "r̄eadbasu," combines the Old English color terms "r̄ead" (red) and "basu" (crimson/scarlet/purple). It signifies a mixture of red with deeper shades of crimson, purple, or other similar colors. Like "br̄unbasu," this compound is frequently used in the context of dyeing and clothing, often in conjunction with the Old English word for "garment." It denotes a hue that is not solely red but incorporates elements of deeper reds or purples.

Cultural Background:

Orange, positioned between red and yellow in the color spectrum, is often considered a hyponym of either of the two colors in dictionaries. The concept of orange is closely associated with its prototypical referent, the fruit itself. However, there are other objects and phenomena that share the same color, such as carrots, flowers, and the color sensations of fire, sunrise, and sunset. In certain cultural contexts, orange holds significant symbolism. For example, in the Netherlands, orange ribbons, scarves, and orange lilies are worn as symbols of attachment to William III. In Ireland, members of the ultra-Protestant party known as the Orangemen, formed in 1795, use orange as an emblematic color. Due to its luminosity and easy recognizability, orange is commonly employed as a warning and safety color, particularly in road construction equipment and apparel.

I can conclude that, Learning colors is the latest trend in learning English was included in the directions. Discussion and result. To know the language, this language is in the language It is important to know the culture, customs and traditions of the speaking

people is important. Some scientists believe that through culture, not only language, but also the nation aspects can also be studied. One is the cultural 'seme' (or semantic component) is a cultural element of the general meaning of a word or phrase is a part of the second way is cultural concepts. Cultural concept may arise from the interpretation of concepts and sub-concepts. There is a close relationship between culture and phraseology. This is the best proverbs and complete idiomatic expressions are identified because they are known tend to rely on culturally specific images, traditions, or customs. Phraseological units or idioms, analysis by most Western scholars as done, the most beautiful, colorful and expressive part of the vocabulary of the language represents what can be described as Various papers while reading, of course, you can compare with the following sentence: "synonyms are figurative if in meaning it can be called word edges and colors, then phraseology bright and folk customs are the same as a picture gallery with funny textures remembers folk songs, folk tales, traditions and its past history.

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