THE FORMATION OF THE LINGUISTIC IMAGE OF THE PRESENT WORLD

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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.

It was noted that most research on ECTs has focused on gender differences, investigating whether women use ECTs more frequently than men. Although these studies primarily examined gender, some results have broader implications. One such finding, relevant to the current study, was discovered by Nowaczyk (1982). He demonstrated that, overall, both men and women have limited accuracy in matching color nuances with color terms. While the women in his study performed significantly better than the men, the overall figures are not particularly impressive: 42% correct for women and 35% for men. These figures are intriguing because they suggest a certain "looseness" in the usage of these specific terms. The concept of "looseness of specific terms" may appear paradoxical but highlights a peculiar aspect of the usage of ECTs. This notion of looseness serves as the overarching theme in both this chapter and the subsequent one. The first part of this chapter explores how these specific terms are defined in technical color dictionaries and common language dictionaries. It aims to examine the discrepancies and variations in their definitions. The second part of the chapter investigates the emergence and formation of ECTs. [1]If language users generally have a limited understanding of the precise designation of these terms, their historical development becomes crucial for comprehending their function. As a bridge to the final part, the chapter briefly discusses sense relations related to ECTs. The importance of

[1] Biggam, c.p. Blue in Old English: An Interdisciplinary Semantic Study. Amsterdam: Rodopi B.V. 1997.

proper and individual definition of color nuances from a technical standpoint cannot be overstated. If manufacturers' understanding of colors were as vague as that of ordinary individuals, it would lead to significant problems. However, there are means of standardization available to aid in the production of colored goods. Nevertheless, the existence of multiple systems for color naming, such as the ISCC-NBS system, the OSA system, and the NCS system, among others, can be somewhat confusing. For the purposes of this study, the differences between these systems are deemed irrelevant, and therefore, they will not be addressed. Instead, the focus will be on one specific system, namely Kelly and Judd's (1976) Color: Universal Language and Dictionary of Names, which represents the ISCC-NBS system and is published by the US Department of Commerce. This particular work holds a privileged position among the standards.

Kelly and Judd's dictionary is intriguing because it employs two different notational systems in its quest to standardize color references. For more technical definitions, they utilize formal notations that direct the reader to color charts. However, they also incorporate a system of controlled everyday language, which can be considered a transparent metalanguage. In this approach, the three dimensions of hue, lightness, and saturation are codified using everyday vocabulary. Kelly and Judd introduce a system of four classes for the coding of these dimensions: generic hue names, intermediate hue names, lightness names, and saturation names. Meticulous definitions are provided for the controlled language terms, aided by charts that clearly indicate their position. The first group comprises 13 names, including the terms defined as BCTs, along with olive and yellow-green. Notably, olive is frequently defined as "(deep) yellowish green." In Kelly and Judd's description, olive possesses low saturation and lightness, incorporating elements of brown. The second group consists of sixteen hue names based on derivative forms, such as yellowish green and greenish yellow. The only exception in this group is violet. Lightness and saturation, being closely linked dimensions, are combined in the naming system. A shade with significant lightness and low saturation is termed "very pale," while a shade with little lightness and high saturation is referred to as "very deep." An extremely high saturation is denoted as "vivid."[2]

According to Kelly and Judd, these principles enable the definition of nuances such as "deep reddish brown" for maroon and "deep purplish red" for magenta. As Kelly and Judd standardize color terms, they reference various dictionaries that cover a wide range of fields, including biology, soil colors, and plastics. However, some variation exists, necessitating the qualification of "one nuance of..." Since terms like maroon and magenta can designate slightly different nuances in different fields, the work defines eleven nuances of maroon and seven of magenta. In total, they define 7,500 color names. In the preface to the section titled "The Color Names Dictionary," Kelly and Judd (1976: III) state that the dictionary not only records the meanings of the 7,500 individual color names listed but also facilitates translation between different color vocabularies. For instance, the dictionary shows that "Griseo-Viridis" (biology) is equivalent to "Serpentine" (fashion) and "Mint Green" (mass market), or, in ordinary

[2]Birren, F. Color and Human Response. New York. 1978

language, a light green.[3]

Within the work, terms such as crimson, plum, maroon, magenta, fuchsia, and carmine encompass either the neighboring nuances of "dark purplish red" or "deep purplish red." This raises the question of how to distinguish between these terms. Furthermore, the fact that the designation of a term might vary slightly depending on the domain further complicates matters. Evidence of this difficulty can be found elsewhere, as suggested by Nowaczyk's (1982) study, which indicates that speakers struggle to match terms with specific nuances. When we examine less technical definitions, such as those found in language dictionaries, we find additional evidence of the challenges involved in describing the meaning of ECTs. Dictionary definitions of color terms generally align with the previously discussed technical definitions, but with some notable differences. One significant distinction is that dictionary definitions often fall into two general types. In addition to definitions that resemble those found in Kelly and Judd's system, there are descriptions of the most basic color terms that are based on natural objects. For example, the color term "red" is commonly defined in relation to blood or other natural objects. Webster's dictionary, for instance, defines red as "A color whose hue resembles that of fresh blood or the ruby or is that of the longwave extreme of the visible spectrum." Similarly, the Oxford English Dictionary (OED) defines red as "The color which appears at the lower or least refracted end of the visible spectrum, and is familiar in nature as that of blood, fire, various flowers, and ripe fruits." It is worth noting that these natural object-based definitions often refer to the focal color of the color category. This pattern can be observed for primary basic color terms (BCTs) such as black, white, red, green, yellow, blue, and brown. Grey is also frequently defined in a similar manner, often in relation to ashes. Interestingly, this approach to defining color terms aligns with Anna Wierzbicka's suggestion regarding the conceptual structure of color terms, where the fundamental and visually salient features of the human environment serve as reference points.

In contrast to the basic color terms, other color terms are typically defined in relation to the BCTs, following a similar system as Kelly and Judd's approach. However, there is considerable variation in the definitions provided by different dictionaries. For example, the term "magenta" may be defined as "a dark purplish color" in one dictionary (CIDE), while another dictionary (Longman) defines it as "a bright pink color." There are also cases where multiple color terms, such as lavender, lilac, and mauve, are defined in exactly the same way, like "a pale purple color." Notably, dictionaries rarely contrast one extended color term (ECT) with another; they are typically defined in relation to the BCTs.[4]

Overall, dictionary definitions of color terms reflect the use of controlled language similar to Kelly and Judd's system. However, there is considerable variation in the definitions, highlighting the challenge of precisely defining the nuances of ECTs. Additionally, the focus of dictionary definitions on natural objects and the reference to BCTs provide insights into the conceptualization of color terms in everyday language. When examining different areas of the color spectrum, it becomes evident that

[3] Averill, E. The Philosophical Quarterly, 1980. 30(118), 19-33.

Averill, E. The Philosophical Quarterly, 1980. 30(118), 19-33

[4] Averill, E. The Philosophical Quarterly, 1980. 30(118), 19-33.

dictionary definitions of extended color terms (ECTs) often contrast with one another. However, it is important to note that these definitions still maintain a relationship with the basic color terms (BCTs). For example, let's consider the ECT "lemon yellow." Webster's dictionary defines it as "a brilliant greenish yellow," suggesting the presence of both a green element and high saturation. In contrast, the other dictionaries primarily emphasize the single yellow element of lemon yellow, with four of them describing it as having low saturation and being "a pale-yellow color." Turning our attention to the ECT "lime" (green), we observe differences in opinions regarding saturation, as both "bright" and "pale" are used to describe it. However, what adds to the confusion is that the dictionary CIDE, which uses the term "lime green," defines the color as "a light bright greenish yellow color." This definition suggests a stronger presence of the yellow element than the green element, which seems counter-intuitive considering the explicit mention of green in the name "lime green." These discrepancies in defining ECTs demonstrate the challenges of accurately capturing the exact nuances of color within the color spectrum. Despite variations in definition, the connection to BCTs remains a consistent factor in defining ECTs.

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