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РЕЗЮМЕ. Ушбу мақолада рус лингвистик онгидаги Ватан тушунчасининг метафорик ифодаси кўриб чиқилади. Метафоралар бугунги кунда оддий троп доирасидан чиқиб кетган, улар тадқиқотчилар томонидан онги ифодалаш шакллари сифатида қаралади. Мақолада Ватан – она, Ватан – зиёратгоҳ, Ватан – оила ва уй деган мажозий тимсоллар, шахслаштиришнинг эмотионалликни оширишдаги ўрни таҳлил қилинади.

РЕЗЮМЕ. В данной статье рассматривается метафорическое выражение концепта Родина в русском языковом сознании. Метафоры на сегодняшний день вышли за рамки обычного тропа, они рассматриваются исследователями как формы выражения сознания. В статье анализируются метафорические воплощения Родины как Родины-матери, Родины- святыни, Родины- семьи и дома и роль персонификации в усилении эмоциональности.

SUMMARY. This article examines the metaphorical expression of the concept of Motherland in the Russian linguistic consciousness. Metaphors today have gone beyond the usual trope; they are considered by researchers as forms of expression of consciousness. The article analyzes the metaphorical embodiments of the Motherland as the Motherland, the Motherland as a shrine, the Motherland as a family and home, and the role of personification in enhancing emotionality.

LEXICOGRAPHIC ANALYSIS OF THE POLYSEMY OF LEXEMES DEFINING THE CONCEPT OF "COLOR" IN THE ENGLISH LANGUAGE

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Tayanch soʻzlar: leksikografiya, polisemiya, rang leksikalari, semantika, lugʻaviy tahlil, metaforik maʼnolar, madaniy taʼsir, korpus lingvistikasi, semantik kengayish, lingvistik oʻzgarish.

Ключевые слова: лексикография, полисемия, лексемы цвета, семантика, словарный анализ, метафорические значения, культурное влияние, корпусная лингвистика, семантическое расширение, языковая вариативность.

Key words: lexicography, polysemy, color lexemes, semantics, dictionary analysis, metaphorical meanings, cultural influence, corpus linguistics, semantic expansion, linguistic variation.

Because color constitutes an important part of human understanding, human interaction, and human culture, all languages will have at least some color-related lexemes. (More on that below, but in English the color words are pretty polysemous, and imply more than their basic color function, and in specific ways) Nouns and verbs are often used in idioms, metaphorical constructions, and figures of speech, so their semantics are especially heterogeneous.

The polysemy of color terms arises due to various linguistic, cultural, and cognitive factors [5]. For instance, the word blue may refer to the physical perception of color, but it can also convey emotional states (e.g., "feeling blue"), social categories ("blue-collar work"), or even musical genres ("blues music"). Similarly, green not only denotes a color but is also associated with nature, environmentalism, wealth, inexperience, and jealousy, depending on the context.

This study intends to perform a lexicographic analysis of the polysemous color lexemes English dictionaries define and in which the meaning of the lexeme expands along with the discursive types. To engage the problem, this study analyzes data for color lexemes based on dictionary definitions, corpus data, and cultural factors to investigate the motility of color lexemes and semantic evolution in a historical perspective.

The study of color term polysemy has long been a subject of interest in linguistics, lexicography, and cognitive semantics. Scholars such as Berlin & Kay (1969) have explored the universality of basic color terms, while Lakoff & Johnson (1980) examined how color metaphors structure human thought. [4]. Other linguistic research has focused on the semantic evolution of color words, investi-

gating how they acquire new meanings through metaphorical extensions, idiomatic usage, and cultural associations.

Lexicographers have documented the polysemy of color lexemes across multiple English dictionaries, highlighting that words like red, black, and white are among the most metaphorically rich terms in the language. Additionally, corpus-based studies reveal that color words exhibit significant frequency shifts in meaning based on genre, register, and discourse context. The influence of historical, social, and cultural factors on color term development has also been widely recognized.

This study employs a qualitative lexicographic approach, integrating dictionary analysis and corpus linguistics to examine the polysemy of color lexemes in English. The methodology consists of the following steps:

Dictionary Analysis	A comparative review of definitions from five authoritative English dictionaries. Oxford English Dictionary (OED) Cambridge Dictionary Merriam-Webster Dictionary Collins English Dictionary Longman Dictionary of Contemporary English
Corpus-Based Study	Extraction and analysis of real-world usage examples from the British National Corpus (BNC) and Corpus of Contemporary American English (COCA).
Semantic Categorization	Classification of color-related polysemy based on literal, metaphorical, idiomatic, and symbolic meanings.

Table.1.

The study of the polysemy of English color lexemes shows that the interrelations between linguistic, cognitive and cultural factors are complex and show empirical relevance. According to the case study, the range of usages demonstrates that color terms are more than a mere label to describe shades; they have secondary meanings based on circumstances, conversation, and cultural background. Hues expand metaphorically with terms in English, where colors become metaphors for abstract ideas in and of themselves, whether they symbolize emotions or meaning [3]. The same word, red, carries distinct meaning in three different contexts: danger (to most people it is not someone's favorite color inducing it to become the name of clothing, for example, e.g. "red alert"), passion to the point of anger (e.g., "seeing red"), and revolution (e.g., "the red flag"); all evincing a strong emotional and at times social connotation.

White is often contrasted with other colors, and is a common symbol of purity (as in a white wedding), emptiness (as in blank slate), and neutrality (as in white noise), attesting to its use in diverse semantic fields. The color black has negative associations ("blacklist," "blackmail") and prestige ("black-tie event"), alongside other associations that depend on the context in which it appears.

These figurative maneuvers are used to navigate perceptual availabilities of color with cognized tools to create a blend that works its way into idiomatic, figurative, and cultural narratives.

English color terms are deeply embedded in idiomatic expressions, where their meanings often diverge significantly from their literal definitions. Common examples include:

"Green with envy"	A phrase indicating jealousy or resentment, wherein the color green metaphorically represents emotional intensity.
"Caught red-handed"	An expression meaning to be caught in the act of wrongdoing, where "red" historically alludes to blood and crime.
"Black sheep"	A term used to describe an outsider or a person who deviates from societal norms, deriving from the notion that black sheep were considered undesirable in farming

Table.2.

Such idiomatic expressions exemplify how color terms evolve through cultural transmission and historical usage, embedding themselves into the fabric of linguistic traditions.

Color lexemes do not have a highly universal meaning and are exclusively determined by regional and cultural traditions, which creates a unique narrative. For example, in Western culture, the color white traditionally symbolizes weddings, purity, and innocence; however, for many Asian peoples, it signifies death, mourning, and sorrow [1]. The color red symbolizes love and passion from the perspective of Europeans and Americans, but in contrast, in Chinese

culture, it is considered a lucky, fortunate, and happy color. Some people associate yellow with joy, cheerfulness, and vitality, but historically, in paintings, it was seen as a sign of cowardice and betrayal (as in being "cowardly" in the face of others). These cross-cultural differences underscore the dynamic and context-sensitive nature of color semantics, showing how the same color can evoke divergent meanings depending on historical, social, and linguistic frameworks. A corpus-based analysis reveals that the frequency and usage of color-related polysemy vary significantly across different discourse types, including:

Literary texts, where color lexemes are frequently used in symbolism and character descriptions.
News and media, where colors convey political affiliations ("red states," "blue states") and financial trends ("black market," "in the red").
Advertising and branding, where color psychology plays a critical role in shaping consumer perception and emotional engagement.

Table.3.

These findings demonstrate the fluidity and adaptability of color lexemes, illustrating how they can evolve and take on new meanings throughout history. As a few different studies later show, color lexemes are often expanded metaphorically, gaining senses that extend beyond their primary sense of denoting a color [2]. Color terms have deeply ingrained idiomatic and figurative uses in English-language discourse and are often used to convey abstract ideas and sentiments. The meanings of color in the cultural environment differ widely, with characteristics that can be at odds in terms of meaning and representation in cultural context, language and society. Color terms are highly dynamic, and in particular, they vary in meaning and prominence based on the social contexts.

The results of this research shed light on the cognitive and cultural factors of color lexeme polysemy. Meaning expands for colors in expected metaphorical directions, often tied to perennial human experiences, social constructs, and historical connections. Black, for instance, is often correlated with power and elegance in the world of fashion, and yet it's also correlated to mourning and negativity in the world of psychology. Just as yellow is associated with joy and energy in Western cultures but can symbolize cowardice or trickery.

The role of lexicographic representation in documenting these semantic nuances is crucial, as dictionary definitions must balance literal meanings with metaphorical and idiomatic extensions. Corpus data further reinforce the dynamic nature of color lexemes, showing how their meanings shift based on genre, register, and speaker intent.

The research confirms that color lexemes in English exhibit extensive polysemy, influenced by historical, cultural, and cognitive factors. By analyzing lexicographic sources and corpus data, this study provides insights into how semantic expansion and metaphorical extension shape the meanings of color words. The findings highlight the importance of dictionary documentation and cross-linguistic comparisons in understanding the complexity of color term polysemy.

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REZYUME. Mazkur maqola ingliz tilidagi “rang” tushunchasini ifodalovchi leksikalarning ko‘p ma’nililigini leksikografik tahlil qilishga bag‘ishlangan. Tadqiqot rang bildiruvchi so‘zlarning kontekstga qarab qanday qilib turli ma’nolarga ega bo‘lishini hamda ularning polisemiya holatiga ta’sir qiluvchi asosiy omillarni aniqlashga qaratilgan. Tadqiqot asosiy ingliz tilidagi lug‘atlar va matn korpuslari asosida olib borilgan bo‘lib, bu rang nomlari leksikasining semantik rivojlanish tendensiyalarini aniqlashga imkon beradi. Xususan, semantik kengayish natijasida yuzaga keladigan metaforik va madaniy jihatdan xos bo‘lgan ma’nolarga alohida e’tibor qaratiladi.

РЕЗЮМЕ. В данной статье рассматривается лексикографический анализ многозначности лексем, обозначающих понятие «цвет» в английском языке. Исследование направлено на изучение того, каким образом цветообозначающие слова приобретают различные значения в зависимости от контекста, а также на выявление факторов, влияющих на их полисемантичность. Анализ основывается на данных ведущих англоязычных словарей и корпусного анализа текстов, что позволяет выявить основные тенденции в развитии значений цветовых лексем. Особое внимание уделяется метафорическим и культурно-специфическим значениям, возникающим в процессе семантического расширения.

SUMMARY. This article focuses on the lexicographic analysis of the polysemy of lexemes representing the concept of "color" in the English language. The research aims to examine how color-denoting words acquire different meanings depending on the context and to identify the key factors contributing to their polysemy. The study is based on data from major English dictionaries and corpus-based text analysis, allowing for the identification of the main trends in the semantic development of color lexemes. Special attention is given to metaphorical and culturally specific meanings that emerge as a result of semantic expansion.

Ўқибатини

ТЕМАТИКА И ПОЭТИКА АЛЬБОМА ВИКТОРА ЦОЯ «45»

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Таянч сўзлар: Виктор Цой, “45” альбом, совет рок мусикаси, поэтика, ижтимоий танкид, метафора, ёшлар маданияти.

Ключевые слова: Виктор Цой, альбом “45”, советская рок-музыка, поэтика, социальная критика, метафора, молодёжная культура.

Key words: Viktor Tsoi, album “45”, Soviet rock music, poetics, social criticism, metaphor, youth culture.

Введение. С первых же тактов альбома задаётся тема времени, течения жизни по кругу. Согласно теории литературного цикла, первая композиция играет роль экспозиции, определяя главные темы всего цикла. Песня «Время есть, а денег нет» открывает альбом и сразу вводит ключевой мотив – время, осмысляемое парадоксальным образом.

Основная часть. Герой констатирует, что у него в избытке нематериальное (время), тогда как материального не хватает (нет денег) [4, 14]. В тексте явно подчеркнут контраст между временем и деньгами: «время есть, а денег нет». Время для лирического героя становится почти осязаемой субстанцией, которую он ставит в один ряд с материальными вещами (деньгами). Однако это время переживается как замкнутое. Так, герой говорит: «*Дождь идёт с утра, будет, был и есть, и карман мой пуст, на часах – шесть. Папирос нет, и огня нет, и в окне знакомом не горит свет...*». Настоящее, будущее и прошлое в этом мире сливаются: дождь одновременно «идёт», «будет» и «был», время как бы остановилось в замкнутом круге суток (на часах постоянно шесть часов). Лирический герой находится в замкнутом круге однообразных обстоятельств,

который он сам называет «какой-то не такой круг». Это круг привычной жизни, характеризующийся пустотой и неустроенностью: у героя нет денег, пуст карман, нет сигарет и даже окно знакомого дома темно – вокруг него отсутствует уют и общение. Таким образом, уже первая песня задаёт **тему порочного круга** – повторяющегося, рутинного течения времени и жизни, с которым герой внутренне не согласен [5:37]. В финале композиции звучит мотив «**гостя**» – герой «сам готов отправиться в гости», то есть ищет выхода, перемен в замкнутой ситуации. Отрицание окружающего мира и стремление вырваться из круга повторяющихся будней заявлено как отправная точка цикла.

Третья композиция, «Алюминиевые огурцы», представляет собой яркий образец игрового, иронического начала в поэтике Цоя. Здесь герой изображён в комическом амплуа – своего рода шута, клоуна, смеющегося над самим собой. Песня стилизована под народную или дворовую юмористическую песню, присутствует элемент *скоморошества*. Лирический герой начинает песню с приветствия публики, как артист на сцене: «*Здравствуйте, люди добрые... и мне кидайте свои пальчики*» – эта абсурдная фраза,