# COLOUR TERMS AND PHRASEOLOGICAL UNITS IN ENGLISH AND KARAKALPAK: A COMPARATIVE LINGUOCULTURAL ANALYSIS

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**Abstract.** This article explores the etymological and emotional-expressive aspects of achromatic colors, focusing on their semantic evolution, cultural significance, and lexical classification in Karakalpak and English. The study highlights the challenges of categorizing color-denoting adjectives and examines how historical, cultural, and linguistic factors shape color perception.

**Keywords:** etymology, achromatic colors, color perception, color symbolism, lexical semantics, cultural linguistics, emotional-expressive meaning.

The global issue of color perception is fundamentally a problem of color classification. In linguistics, when describing color terms, researchers primarily face the challenge of classifying color-denoting adjectives. When constructing a semantic connection model among "color names," we encounter the impossibility of finding a single principle for selecting and classifying lexical units. During the research, it was observed that the number of words constituting the "color field" did not remain constant in both languages and at different stages of language development (See Table 1).

**Table 1**

**Traditional and historical "color field" of color names**

| Reń | Inglis tili | Qaraqalpaq tili |
|---|---|---|
| **White/aq** | Alabaster, Ivory, Eggshell, Ecru, Pearl | Boz, Tebig, Char (yakut.) Kiin (altay.), Aqsiraq, Tudas, Urug, Aqsiraq беловатый, Čal, Čadir, Jurun |
| **Red/qızıl** | Crimson, Vermillion Carnation, Rosewood Cerise, Madder, Claret | Al, Chıǵır, Qan, Sor (tuvin.), Ar, Arsal, Atas qizil, Ar, Arsal, Atas qizil Qiryu, Jepin, Jepun |
| **Yellow/sari** | Amber, Ochre, Flaxen Saffron, Canary | Altın, Shaar (tuvin.), Ej, Eträk, Jurun, Qafyara, Qonur, Ŝaŝut |
| **Green/jasil** | Viridian, Charteure, Jade, Emerald, Moss, Olive | Changıjıl (tuvin.), Shóp, Kók |
| **Blue/kok** | Azure, Cobalt, Cerulean Indigo, Prussian blue, Lapis | Kógiltir, Changıkók (tuvin), Čeč/čeŝ, Čüvit |
| **Brown/qonir** | Umber, Sepia, Sienna, Russet, Tawny | Jiren, Kumay, Topiraq, Kula, Jayiz |
| **Black/qara** | Jet, Onyx, Ebony, | Tumas (tuvin.), Zani, Qarariy |



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| | | |
|---|---|---|
| | Pitch | |

Most of these color names in English have been used for centuries and are associated with natural materials, minerals, or historical dyes. In contrast, names in the Karakalpak language are often linked to natural objects (herbs, sky, fruits), materials (wool, gold), or characteristics of a nomadic lifestyle. They not only denote colors but also carry symbolic and cultural significance.

In Turkic written monuments, several definitions of the color "red" have been given by various scholars:

1) **rozoviy, rumyanıy** (Pink, rosy); 2) **Feyillesken atlıq** (Nominalized verb); 3) **Kishreytiriwshi-erkeletiwshi forma "qız"** Diminutive-endearing form of "girl"); 4) **Qızarıw hám qaynaw sózlerinen kelip shıqqan; qız + sıl eki morfemadan turıwshı póz esaplanadı** (Derived from the words "qızarıw" (to redden) and "qaynaw" (to boil), considered a word consisting of two morphemes: "qız" + "sıl"); 5) **Qız – qırarıw – qaynaw semantikalıq jolǵa iye bolǵan "qız" feyilden payda bolǵan póz** ("Qız" is a word derived from the verb "qız" which has a semantic path of reddening – boiling); 6) **Chagatay tilindegi "jalın" qız túbirinen payda bolǵan eki bólekten turadı** (The word "flame" in the Chagatai language consists of two parts derived from the root "qız"); 7) **"Kut" kóz-tiymesinde qollanılatuǵın qızıl reńli gezlemege oralǵan nárse, mifologiyalıq semantika** ("Kut" refers to an object wrapped in red cloth used in protection against the evil eye, carrying mythological semantics); 8) **Muxabbat simvolikası** (Symbolism of love).

When considering these descriptions in general, the formation of adjectives from nouns is regarded as a widely prevalent method. Firstly, color names fully correspond to the names of objects possessing a specific color. Secondly, it is known that color names in Turkic languages are borrowed from Arabic, Persian, Chinese, Hindi, Tajik, Mongolian, and Tungus-Manchu languages. Among these, the lexemes expressing the concept of "red" in these languages are etymologically related to fire.

In Karakalpak literature, "qızıl gúl" (red rose) represents the concept of a "beloved girl," serving as one of the primary elements of artistic expression. The revised seven-volume explanatory dictionary of the Karakalpak language provides three semantic meanings for the lexeme "qızıl": 1) qanǵa uqsas túr, qırmızı (blood-like color, crimson); 2) awıs. gósh jemtik (figurative: meat, prey); 3) awıs. dán, awqat (figurative: grain, food).

In contrast, the online explanatory dictionary of the English language offers 5 semantic meanings for the lexical unit "red" as a noun [https://www.dictionary.com/browse/red]:

Red noun: 1) any of various colors resembling the colour of blood? The primary color at one etreme end of the visible spectrum, an effect of light with a wavelenght between 610 and 780 nanometers; 2) something red; a radical leftist in politics, especially a communist; 3) light; 4) wine; 5) a capsule of the drug.

Review of the semes included in the lexical-semantic variant of the lexeme "sarı" (yellow) given in written sources:

1) Jeltıy, blednıy (Yellow, pale); 2) Jeltıy, blednıy, belıy (Yellow, pale, 3) чистый, отборный», сар «голова, глава, гловарь, верх, вершина, начало, конец», зар «золото», зард «жёлтый, бледный» ("pure, select," sar "head, chief, leader, top, summit, beginning, end," zar "gold," zard "yellow, pale") [2; 267, 276, 258, 259].

In the explanatory dictionary of the Karakalpak language, only one term is given to the lexeme "sari": "a color resembling gold."

In the explanatory dictionary of the English language, 5 semes are given in the content of the noun phrase:


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Yellow noun: 1) A color like that of egg yolk, ripe lemons, etc.; 2) the primary color between green and orange in the visible spectrum, an effect of light with a wavelength between 570 and 590 3) The yolk of an egg 4) A yellow pigment or dye 5) Yellow light/Yellow jacket.

Regarding its psychophysiological effect, the color "yellow" is perceived as cheerful, energizing, attractive, warm, and pleasant. At the same time, yellow is also associated with anger and rage. To illustrate this meaning, we can cite a Karakalpak folk proverb: Qaradan qan shıǵaman degenshe, sarıdan jan shıǵadı.

The lexico-semantic variants of the lexeme "green" are considered to be the colors between yellow and blue in the sun's spectrum. In Old Turkic, "yash" was used to mean "jasıl, jas, kók shóp" (green, young, green grass). Additionally, in the Turkic language, "yash" has 9 semes: izǵar, ıǵal; kóz jas; jasıl; pispegen; jas; jıl (ómir); dáreje, terekli qabat (raw; damp, moist; tear; green; unripe; young; year (life); degree, tree layer); while the lexeme "yashil" has 5 semes: jasıl; jas; pispegen (green; young; unripe) [3; 164-165].

Phraseological units with the "jasıl" (green) lexical component are not common, but in fiction, we encounter its use in the sense of "joy." Additionally, "jasıl" is used as a synonym for youth: "jasıl aylar," "jasıl jıllar" (young months, years). In the Karakalpak language, the scope of this lexeme has recently expanded under the influence of the Russian language. As a result, phrases like "jasıl mákán" (green space), "jasıl energiya" (green energy), "jasıl kóz" (green eyes), and others are now translated using the "jasıl" lexeme. For example, the phraseological unit "jasıl mákán" (green space) shows that the first component relates not to color, but to an object, where the lexical unit "jasıl" is associated with grass. Certainly, this potential semantic component, meaning "consisting of greenery," is considered the primary element representing the plant world.

The lexico-semantic variants of the lexeme "kók" played a significant role in their extensive expression within the traditions and beliefs of the Karakalpak people. The primary reason for this connection is explained by the concept of "kók bayraq" (blue flag) in ancient Turkic mythology: Tetsir or Kók tetsir denotes "sky."

The absence of the "green" seme in the ancient Turkic lexeme "kók" indicates its emergence in the Middle Ages. The acquisition of other semantics is related to the transitional color between blue and green, denoting "blue-green": blue crow, blue grass, blue tea. This seme of the lexeme "kók" is often renewed by combining with names from the plant world. "The reflection of the blue sky makes the green color of the fields blue-green, and the mixed color becomes light and slightly dark, which typically corresponds to the blending of colors" [1;126].

Summarizing the above-mentioned opinions and information, we conclude the following:

1. The abstract color name for blue includes shades such as "light blue - dark blue - blue - sky blue."
2. Initially, the lexeme "kók" was used to mean "sky blue, blue, violet," and later it came to be used in the meaning of "green."
3. Blue is created through two greens.

Thus, as a result of our research, we have concluded that color terms possess great expressive power and are therefore widely used as a means of conveying effective contrast in the literature of the language being studied.

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