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COMPARATIVE STUDY OF PHRASEOLOGICAL UNITS WITH COLOR TERMS IN ENGLISH AND UZBEK LANGUAGES

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Annotatsiya. Mazkur maqolada ingliz va o‘zbek tillaridagi rang bildiruvchi komponentli frazeologik birliklar qiyosiy jihatdan tahlil qilinadi. Oq, qora, qizil, ko‘k, yashil va sariq ranglari ishtirok etgan iboralarning semantik xususiyatlari, ularning milliy-madaniy asoslari hamda ekvivalentlik darajasi ko‘rib chiqiladi. Tahlil natijalari rang nomlarining ikki tilda turlicha konnotatsiya kasb etishini va bu farqlar xalqlarning dunyoqarashi, urf-odatlari hamda tarixiy tajribasi bilan bog‘liq ekanini ko‘rsatadi.

Kalit so‘zlar: frazeologik birlik, rang nomi, qiyosiy tahlil, konnotatsiya, ekvivalentlik, lingvokulturologiya, ingliz tili, o‘zbek tili.

Аннотация. В статье рассматриваются фразеологические единицы с компонентом цветообозначения в английском и узбекском языках в сопоставительном аспекте. Анализируются семантические особенности выражений с компонентами белый, черный, красный, синий, зеленый и желтый, их национально-культурная основа и степень межъязыковой эквивалентности. Результаты показывают, что цветообозначения приобретают в двух языках различные коннотации, которые обусловлены особенностями мировосприятия, обычаями и историческим опытом народов.

Ключевые слова: фразеологическая единица, цветообозначение, сопоставительный анализ, коннотация, эквивалентность, лингвокультурология, английский язык, узбекский язык.

Abstract. The article offers a comparative analysis of phraseological units containing color terms in English and UzbekIt examines the semantics of idioms built around white, black, red, blue, green and yellow, their cultural background and the degree of interlingual equivalence. The analysis shows that color terms acquire different connotations in the two languages and that these differences are rooted in the worldview, customs and historical experience of their speakers.

Keywords: phraseological unit, color term, comparative analysis, connotation, equivalence, linguoculturology, English, Uzbek.

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INTRODUCTION

Color is one of the most immediate ways in which people organize their experience of the world, and it is hardly surprising that every language has developed a vocabulary for it. What is more interesting for the linguist is the fact that color words rarely stay within the limits of their literal, perceptual meaning. They move into the sphere of evaluation, emotion and social relations, and the most stable record of this movement is found in phraseology. A phraseological unit keeps the image on which it was originally built long after speakers have stopped noticing it, so expressions with color components may be treated as a kind of archive of cultural attitudes. The theoretical foundations for studying such units were laid in the works of V.V. Vinogradov, who distinguished phraseological fusions, unities and combinations according to the degree of semantic cohesion of their components [1]. A.V. Kunin later adapted and developed this approach for English, defining the phraseological unit as a stable combination of words with a fully or partially reinterpreted meaning [2]. These two conceptions remain the starting point for most comparative research in the post-Soviet linguistic tradition, including studies carried out in Uzbekistan. English and Uzbek make a particularly instructive pair for comparison. The first is a Germanic language with a predominantly analytical grammar, the second is a Turkic agglutinative language that developed under strong Persian and Arabic influence and within an Islamic cultural environment.

METHODOLOGY AND LITERATURE REVIEW

The research is theoretical in nature and relies exclusively on the analysis of published scholarly works and lexicographic sources together with the author's own interpretation of the material. The comparison proceeds from the color component to its figurative meanings in each language, after which the units are classified according to the degree of their equivalence. Theoretical support for the study comes from several directions in modern linguistics. The cross-linguistic study of color vocabulary is closely connected with the work of B. Berlin and P. Kay, who argued that languages share a limited inventory of basic color terms and acquire them in a relatively fixed order, so that white and black (or light and dark) appear first, followed by red, and only then by green, yellow and blue [3].

A. Wierzbicka challenged a purely perceptual approach and proposed that color meanings are anchored in universal human points of reference such as day and night, fire, the sky, the sun and vegetation [4]. Her idea is especially useful for phraseology, because the images behind color idioms frequently go back precisely to these natural prototypes. The cognitive theory of G. Lakoff and M. Johnson shows how abstract domains are understood through more concrete ones by means of conceptual metaphor [5]; in the case of color idioms, visual experience becomes a source domain for structuring morality, emotion, social status and economic life. V.N. Telia developed the linguocultural approach to phraseology and introduced the notion of cultural connotation, that is, the interpretation of the image of an idiom in terms of the values and stereotypes of a given community [6]. For the Uzbek language, the fundamental source is the explanatory phraseological dictionary compiled by Sh. Rahmatullayev, which remains the most complete description of Uzbek idioms and contains a considerable number of units with color components [7].

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Western phraseology offers further relevant ideas. C. Fernando examined idiomaticity as a scale and showed that the boundaries between idioms, collocations and free combinations are often gradual rather than absolute [8]. G. Philip, studying color words in a large English corpus, demonstrated that the figurative meaning of a color idiom depends heavily on its typical lexical environment, and that speakers often use such expressions without any awareness of the original color image [9]. Sh. Rahmatullayev's grammar of modern literary Uzbek provides a theoretical description of the structure and semantic classification of Uzbek phraseological units [10]. A review of this literature shows that color terms in each language have been studied in some detail, but direct comparisons of English and Uzbek color idioms that combine structural, cognitive and cultural perspectives are still relatively few. The present article attempts to bring these perspectives together on the material described by A.V. Kunin [2] and collected by Sh. Rahmatullayev [7].

RESULTS AND DISCUSSION

The analysis shows that the opposition of white and black forms the semantic core of color phraseology in both languages, which agrees with the universal sequence described by Berlin and Kay [3]. In both English and Uzbek, black is associated with evil, misfortune and illegality, as in black day and qora kun, black market and qora bozor, black list and qora ro‘yxat. Some of these correspondences are genuine parallels formed independently, while others, particularly in Uzbek, appeared relatively recently as calques through Russian. At the same time, the Uzbek language has a number of black idioms with no direct English counterpart. Qora ter to‘kmoq, literally to shed black sweat, means to work extremely hard, and ichi qora describes a person who hides malice. The white component shows even stronger asymmetry. In Uzbek, oq is closely linked with purity, honesty, blessing and the sacred: oq yo‘l tilamoq is to wish someone a safe journey, oq fotiha bermoq is to give one's blessing, yuzi oq refers to a person whose honor is untouched, and oq sut bergan ona, the mother who gave white milk, expresses the highest respect for motherhood. English white also carries positive associations of innocence, yet its phraseology is more ambivalent. A white lie is a harmless untruth, a white elephant is a costly and useless possession, and to show the white feather means to behave as a coward. In my view, this difference reflects the fact that in Uzbek culture white has retained a strong ritual and religious function, whereas in English its symbolic weight has been partly redistributed through historical and social contexts.

Red demonstrates the role of cultural experience particularly well. In English idioms red is connected with anger and danger (to see red, a red rag to a bull), with festivity (a red-letter day, to roll out the red carpet) and, quite specifically, with finance and bureaucracy (to be in the red, red tape). The financial meaning goes back to the practice of writing debts in red ink, and the bureaucratic one to the ribbon once used to tie official documents. These images are entirely absent from Uzbek tradition, so such units have no phraseological equivalent in Uzbek and must be translated descriptively. In Uzbek, qizil and the related verb qizarmoq are associated mainly with beauty, health and shame. The expression qizarib-bo‘zarmoq, to turn red and pale by turns, describes a person overwhelmed by embarrassment or fear, and the semantic emphasis on shame here is noticeably stronger than in English to blush. Following Telia's notion of cultural connotation [6], it can be argued that the same physiological reaction receives different evaluative interpretations because the two communities place different importance on modesty and public reputation.

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The comparison of blue and green reveals a structural difference in the color systems themselves. The Uzbek word ko‘k historically covered the range of blue and green and also denoted the sky, which in Turkic tradition was associated with the highest, heavenly sphere. This is why the Uzbek idiom ko‘kka ko‘tarmoq, to raise to the sky, means to praise excessively, an image that corresponds functionally to the English to praise to the skies but is built on the color word itself. English blue, by contrast, has developed a strong emotional meaning of sadness (to feel blue, the blues) and a meaning of rarity and unexpectedness (once in a blue moon, out of the blue), neither of which exists in Uzbek. Green in English is phraseologically productive and is linked with envy (green with envy, the green-eyed monster), inexperience (green as grass) and permission (to give the green light). In Uzbek the word yashil is much less phraseologized, and units like yashil chiroq yoqmoq are clearly borrowed through translation. Yellow also behaves differently. In English it is associated with cowardice (yellow-bellied, to have a yellow streak), while in Uzbek sariq points rather to low value, illness or longing: sariq chaqaga arzimaydi means that something is not worth a penny, and sarg‘ayib kutmoq, literally to wait while turning yellow, describes long and painful waiting.

On the basis of the material considered, the English and Uzbek color idioms can be divided into three groups according to the degree of equivalence. The first group consists of full equivalents, which coincide in image and meaning; these are relatively few and include qora kun and black day as well as a number of modern calques such as qora ro‘yxat and yashil chiroq. The second group contains partial equivalents, where the meaning is similar but the image or its evaluative charge differs, as in ko‘kka ko‘tarmoq and to praise to the skies, or qizarib-bo‘zarmoq and to blush. The third and largest group is formed by non-equivalent units such as red tape, in the red, once in a blue moon, oq sut bergan ona and sariq chaqa, whose meaning can only be rendered by description or by an idiom with a different image. This result is consistent with Philip's observation that the figurative meaning of color expressions is determined more by conventional usage than by the color itself [9], and it also confirms Fernando's view of idiomaticity as a matter of degree [8]. For translators and teachers, the practical conclusion is that formal similarity between color words is an unreliable guide, and each idiom must be checked against its counterpart in the target language rather than translated component by component.

CONCLUSION

The comparative study of phraseological units with color terms in English and Uzbek shows that the two languages share a common base determined by universal human experience. Both treat black as a sign of misfortune and evil, both connect red with strong emotion, and both use color to express moral and social evaluation. Beyond this shared core, however, the systems diverge considerably. Uzbek color phraseology is closely tied to ritual, religious and family values, which is most evident in the meanings of oq and ko‘k, while English color idioms more often reflect economic, administrative and psychological experience, as the meanings of red, blue, green and yellow demonstrate. The structural differences between the color systems, especially the broad scope of Uzbek ko‘k, also affect the formation of idioms.

Most English and Uzbek color idioms turn out to be partial equivalents or non-equivalent units, and only a small number coincide fully, many of them being recent calques. This confirms that color

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phraseology cannot be understood without reference to the culture of its speakers and that the cognitive and linguocultural approaches complement the traditional structural description of idioms. The findings may be used in teaching English to Uzbek students, in compiling bilingual phraseological dictionaries and in the practice of literary and professional translation. A promising direction for further research would be the analysis of color idioms in a wider range of sources, including the language of modern Uzbek and English fiction and media.

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