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LINGUOCOGNITIVE AND LINGUOCULTURAL FEATURES OF COLOUR TERMS AND PHRASEOLOGICAL UNITS IN ENGLISH AND KARAKALPAK

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Abstract. This article examines the role of color component phraseological units in Karakalpak and English, focusing on their integration into linguistic, cultural, and psychological frameworks. It explores the etymology, symbolism, and cognitive significance of color terms, emphasizing their impact on national identity, emotional perception, and linguistic categorization. Drawing from historical, linguistic, and cognitive studies, the research highlights the evolution of color semantics, the influence of cultural traditions, and the relationship between physiological perception and linguistic expression. By analyzing phraseological units, the study demonstrates how color terms function as carriers of cultural memory and conceptual metaphors across languages.

Keywords: Color linguistics, phraseological units, cognitive linguistics, color perception, Karakalpak language, English language, color symbolism, Turkic linguistics, cultural identity, linguistic relativity, color etymology.

Introduction. Color serves as a broad cultural code that helps overcome “cultural color blindness” in interactions between different nations [1;49-58]. For centuries, scholars have attempted to understand the physiological nature of color, its impact on humans, and its symbolic meanings. The linguistic representation of color varies significantly among different peoples, ethnic groups, and even individuals.

The symbolic meanings of color terms reflect each language’s perception of colors. The significance and complexity of studying the linguistic phenomenon of color are determined by the symbolic richness of color semantics and the “uneven” distribution of color representation across different languages. Color terms function as “semiotic condensers,” acting as mechanisms of cultural memory [2;43-53]. The national and cultural specificity of color features is most vividly reflected in phraseological units, traditions, legends, and religious customs.

Furthermore, the relevance of this research is determined by the necessity of studying and understanding the use of phraseological units with color components in texts.

For centuries, scholars have sought to understand the physical nature of color, determine its impact on human consciousness, and study its properties. The perception of color has always attracted researchers from various scientific fields, making color concepts the subject of study in many fundamental sciences such as biology, physics, psychology, philology, cultural linguistics, and others.

Methodology. This dissertation research was conducted within the framework of a comparative analysis of phraseological units with color components in the English and Karakalpak languages. Over

the past decades, the study of units denoting colors has been a focus of attention in various fields, including evolutionary linguistics (N.B. Bakhilina, 1975; T.V. Vendina, 1999; W.J. Jones, 2013), psychology (R.M. Frumkina, 1984; A.P. Vasilevich, 2013; V. Rakhilina, 2000), and the cultural aspect of color units (S.G. Ter-Minasova, 2000). Such studies have been widely covered in traditional phraseology and paremiology (N.F. Alefirenko, E.F. Arsentyeva, R.A. Ayupova, T.G. Bochina, D.N. Davletbaeva, D.O. Dobrovolskiy, A.V. Kunin, V.M. Mokienko, G.L. Permyakov, Z.K. Tarlanov, V.N. Fattakhova, T.N. Fedulenkova, V.K. Kharchenko), cultural linguistics (R.R. Zamaletdinov, V.I. Karasik, M.L. Kovshova), and psycholinguistics (R.M. Frumkina, N.V. Ufimceva).

Results and discussion. Color is one of the most essential categories in our knowledge of the world. Naturally, every language contains a set of adjectives, among which are words that denote colors. In the mid-19th century, scholars became particularly interested in the linguistic perception of color. To test the hypothesis of linguistic relativity, E. Sapir and B. Whorf chose the domain of color, as it allows for objective physical measurements (in terms of hue, brightness, and saturation), making it a convenient subject for study. During the 1920s and 1930s, the idea that language structure is closely linked to patterns of thought and ways of perceiving the external world was developed. According to the American philologist E. Sapir, “People do not live solely in an objective world, nor solely in a world of social activity as commonly understood, but are also greatly influenced by the particular language that serves as the medium of communication in their society. It is a fallacy to believe that we can think without reference to language or that language is merely a secondary tool for solving intellectual problems. In reality, the ‘real world’ is largely constructed unconsciously based on the linguistic norms of a given group” [3;135-168]. B. Whorf later developed the theory of linguistic determinism, which posits a causal relationship between language and cognitive processes: “The linguistic system of any language—its grammar, in other words—is not merely an instrument for voicing ideas but is itself a shaper of ideas. Grammar functions as a program and guide for an individual’s intellectual activity” [4;100]. According to these scholars, thought and perception are not independent of the language a person speaks.

In the fundamental work “Basic Color Terms: Their Universality and Evolution” by B. Berlin and P. Kay, an attempt was made to classify the vocabulary of colors. The English scholars analyzed linguistic processes in 98 languages from various language families. To identify basic color terms, they used the following key criteria:

1. Color terms must be monolexemic, meaning their meanings should not derive from the meanings of their constituent parts.
2. The meaning of one color term should not be included within the meaning of another.
3. The usage of color terms should not be restricted to a specific class of objects.
4. The term for a given color must exist in the lexicon.

Their analysis led to the following conclusions. First, there exists a universal basic range of eleven color categories that are present in all linguistic systems. The basic color categories include: white, black, red, green, yellow, blue, brown, orange, and gray.

Second, if a language has fewer than eleven basic color categories, certain constraints determine which categories will be included. According to Berlin and Kay:

1. All languages have terms for white and black.

2. If a language has three terms, the third will be red.
3. If a language has four terms, the additional one will be either green or yellow.
4. If a language has five terms, it will include both green and yellow.
5. If a language has six terms, it will include blue.
6. If a language has seven terms, it will include brown.
7. If a language has eight or more terms, it will include words for purple, orange, and gray [5;169].

Berlin and Kay also noted that, for Indo-European languages, the primary criteria for describing color terms are hue, brightness, and saturation [6;169]. Their position was received in two ways: on the one hand, their theses gained many followers and continued to influence research, while on the other hand, some scholars criticized and rejected their conclusions.

Johann Wolfgang von Goethe's work "Theory of Colors" is considered one of the most noteworthy studies on the subject of color. In this work, the author classifies colors into two groups: "pleasant"—yellow, red-yellow (orange), and yellow-red, and "unpleasant"—blue, red-blue, and blue-red. Goethe considered green to be a neutral color. According to the author, colors from the first group create a lively and cheerful mood, whereas colors from the second group evoke a sense of anxiety, softness, and melancholy [7;112].

In Russian linguistics, various methods have been used to study color terms. Comparative analyses of phraseological and paremiological units containing color components across different languages have gained significant attention (Yu.V. Zolnikova, 2010; J. Suchova, 2015; Ya.A. Biyik, 2016). R.R. Zokirov examined the mechanisms of phraseological unit formation in English, Russian, and Tatar languages, [8;267] while L.R. Gataullina studied color symbolism using materials from English, German, French, Russian, and Tatar. [9;43-53]

Polish linguist Anna Wierzbicka, in her fundamental work "Language. Culture. Cognition", attempted to identify natural prototypes for basic colors based on a center-periphery model [10;411]. She argued that a prototype should represent distinctive characteristics, features, and attributes inherent to a particular category. In this framework, red serves as a prototypical color category, with scarlet and burgundy as its subcategories [11;240-250]. A. Wierzbicka also established relationships between black and night, white and daytime. For green and blue, the selected prototypical referents were plants and the sky, respectively.

This idea is supported by examples from the Karakalpak language: in the phrase aspán kók ("blue sky"), aspán ("sky") serves as the prototype for the color blue; in sarı quyaş ("yellow sun"), quyaş ("sun") is naturally associated with the color yellow; similarly, soil and earth are inherently linked to brown. However, selecting a prototypical referent for red is the most challenging, as there is no universally stable prototype in nature. Some researchers associate red with blood, but our daily experiences are not as frequently connected to this analogy as they are to elements like the sky, plants, and the sun, which are more present in our reality.

The etymology of the word "human" is rooted in religious beliefs. For example, in Christianity, the concept of "man" is represented through terms like "the first man," "Adam," and "Eve." In Islamic traditions, the concept of Adam is similarly expressed but with additional verbal representations such as "the first prophet," "a drop of water," "flesh," "servant," "earth," "red earth," and "soul." G.K. Kdirbaeva suggests that the origin of the word Adam is linked to ancient Hebrew, where it signified

"human," "earth," and "red" [12]. This interpretation supports Wierzbicka's theory regarding color prototypes and their connection to fundamental human concepts.

In her work «Обозначения цвета и универсалии зрительного восприятия» "Color Terms and Universals of Visual Perception", Anna Wierzbicka conducted an in-depth analysis of color terms across various languages and reached the following conclusion: "Color concepts are associated with certain 'universal elements of human experience,' and these universal elements can be roughly defined as day and night, the sun, fire, plants, the sky, and the earth" [13;231-291].

In her research, Wierzbicka addresses fundamental issues in linguistics and cognitive linguistics, specifically the differences between physiological perception of color and its conceptualization in language and culture. She applies methods aimed at describing the semantics of color terms, analyzing how colors are represented across different languages, what semantic components they contain, and how their meanings are structured.

Wierzbicka proposes a semantic analysis of color terms based on Natural Semantic Metalanguage (NSM), suggesting that even basic colors can carry cultural and symbolic meanings. Additionally, drawing from neurophysiological research on color perception, she demonstrates that color is fundamentally biological—the retina of the eye perceives light waves of specific lengths, the brain processes this information, and creates color images. This is a universal physiological process for all humans.

However, despite the universality of physiological perception, Wierzbicka highlights that the semantics and cultural interpretation of colors vary significantly across languages. For example:

• In Russian, синий (dark blue) and голубой (light blue) are distinct colors, while in English, they are both classified under blue.

• Some African languages lack separate terms for green and blue.

• In Chinese, white can symbolize mourning, whereas in *Western cultures, it often represents purity.

Thus, colors are perceived in a physiologically similar way by all humans, but their linguistic and cultural interpretations can vary significantly. This confirms that the conceptualization of color is not simply a reflection of physiological processes but rather a result of the complex interaction between language, culture, and cognition.

Colors automatically evoke emotional and cognitive responses in people. For example:

• Red may be associated with energy, danger, or aggression.

• Blue may symbolize calmness, trust, and stability.

• Yellow is often linked to happiness and optimism.

Conclusion. The structural and semantic transformations of phraseological units containing color terms are analyzed within contextual and discursive conditions. The functioning of stable linguistic units with color components depends on the communicative and pragmatic conditions of discourse, as well as the visual perception and cognitive engagement of the speaker.

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