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**COLOUR CONCEPT IN THE UZBEK LANGUAGE AND ITS LINGUACULTURAL
CHARACTERISTICS**

Bashorat Madieвна Bakhriddinova

Professor, Doctor of Philological Sciences, Karshi State University

|ORCID: 0000-0003-3619-4102

Zahro Xoliqova

2nd-year PhD student in Uzbek Linguistics, Shakhrisabz State Pedagogical Institute

zakhrokhlikova@gmail.com | ORCID: 0009-0009-3402-8363

Abstract: This article provides a comprehensive analysis of the linguistic and cultural characteristics of color terms—coloronyms in the Uzbek language. It first defines the term coloronym and distinguishes it from related concepts. The study reviews the development of color linguistics in global linguistics and examines relevant research within Uzbek linguistics. The semantic, cognitive, psychological, linguocultural, and metaphorical features of coloronyms are analyzed in depth. The role of color-based linguistic units in Uzbek linguoculture is illustrated through examples found in folk proverbs, phraseological units, riddles, myths, legends, and onomastic elements. The article aims to identify how coloronyms in Uzbek are not only lexical units but also reflect the worldview, values, and cultural perceptions of the people. Historical, symbolic, and figurative meanings of colors, as well as their associations with traditional beliefs, are explored through examples. The study employs descriptive, comparative, and differential analysis methods. Although the concept of color has been studied from various aspects in Uzbek linguistics, its linguocultural features have not been examined monographically, which underlines the relevance of this topic.

Keywords: coloronym, color linguistics, idiom, proverb, color semantics

INRODUCTION

1.1. The Importance of Color in Linguistic and Cultural Studies

It is impossible to imagine the world without colors. In every field of life, colors are ever-present. In global linguistics, color terms have been studied as an independent subject of inquiry. Throughout academic research, scholars have introduced various terminologies related to color lexicon. According to D. N. Borisova, five main terms can be distinguished for denoting the linguistic units in question:

1. Color-descriptor (color designator): used by scholars such as V. A. Moskovich (1960), N. B. Bakhilina (1975), M. F. Muryanov (1979), V. Turner (1983), A. I. Belov (1988), N. Lindgren (1997), A. Wierzbicka (1999), T. I. Vendina (1999), S. G. Ter-Minasova (2000), V. G. Kulpina (2001), O. A. Kornilova (2003), L. R. Gataullina (2005), S. A. Pitina (2005), Ye. N. Polyakova (2006), and others.

2. Color name / color naming: used by R. M. Frumkina (1984, 2001), A. P. Vasilevich (1987), and T. A. Mikhaylova (1994).

3. Color term: introduced by B. Berlin and P. Kay (1969) and adopted by scholars such as T. I. Vendina (1999) and V. G. Kulpina (2001).

Scottish International Conference on Multidisciplinary Research and Innovation – SICMRI 2025

4. Adjectives denoting color, color-based names, and color-component names: discussed by Y. V. Rakhilina (2000), F. Ozkan (2000), and O. V. Toropova (2006).

5. Occasionalism-chromonym: a term introduced by S. A. Tsiganova for expressing rare or unique color descriptors (Borisova, 2019: 33–34). Among these, the term "coloronym" has gained the widest acceptance and is considered the most practical by linguists. Accordingly, in this study, we employ the term coloronym to refer to color terms as independent lexical units.

1.2. The Term “Coloronym”

The term coloronym derives from the Latin word color (color) and the Greek root onym (name). A related term, occasionalism-chromonym, based on the Greek chroma (color) and onym, has also been introduced in linguistic discourse. However, many scholars argue that coloronym is a more practical and inclusive term, as it can be applied to denote any color-related lexical unit. Coloronyms are studied across various disciplines due to their wide presence in language and culture. As linguistic concepts, they reflect national worldviews, customs, traditions, symbolic, and figurative meanings inherent in each society.

Many studies of coloronyms involve comparative analyses across two or more languages. While the denotations of colors may align across languages, their connotations often differ, shaped by cultural values. In 1969, Berlin and Kay proposed a model of the evolutionary stages of color terms, identifying eleven basic color terms and introducing the concept of basic terms in color linguistics. Their model remains a foundational reference in contemporary linguistic studies of color.

Various aspects of coloronyms have been explored in global linguistic research. For example, Iryna Smushynska and Emilia Nikolaieva investigated how French color terms function in oppositional meanings within literary texts. These oppositions may include: literal versus metaphorical meanings, phraseological expressions, symbolic associations, and emotional connotations. The French color lexicon reflects a distinct national-cultural worldview, exhibiting high semantic variability: meanings may disappear, become archaic, or shift in value over time.

Beyond linguistic and cultural connotations, subjective and associative meanings are also relevant. In French, metaphor and metonymy are the dominant mechanisms for reinterpretation of color terms. French coloronyms often exhibit partial enantiosemy, where the color term assumes positive, neutral, or negative connotations depending on the noun it modifies (Smushynska).

The role of color in toponymy is explored in Urazmetova’s article, “Color perception of the toponymic picture of the world” (2019), which highlights the significance of coloronyms in onomastic units.

H. I. Kapnina (2021), in her article “Psycholinguistic Characteristics of the Discourse with a Black Colour” (based on E. M. Remarque’s works), identified 2,143 color terms through comprehensive sampling, with 392 referring to black and 1,751 to other colors.

In their article “A Comparative Study on Phraseological and Paremiological Units with Coloronyms Black in German, Russian, and Tatar”, F. Mukhamadiarova, M. A. Kulkova, Y. V. Kobenko, and A. E. Rakhimova analyzed idioms involving the color black across three languages.

A. V. Urazmetova (2019), in “Symbolism of Coloronyms ‘White’ and ‘Black’ in the Toponyms of the English Language”, provided detailed insights into the symbolic meanings of these colors.

Scottish International Conference on Multidisciplinary Research and Innovation – SICMRI 2025

A. M. Bazarbayeva (2019), in her dissertation, conducted a comparative analysis of coloronyms in Russian, English, and Uzbek languages, treating color as a linguocultural concept.

Numerous other studies have investigated various properties of coloronyms:

- In French (Spence & Nicol: 472);
- In Italian from synchronic and diachronic perspectives (D'Achille, Paolo);
- The harmony of colors (Nemcsics & Antal, Takács);
- And the history of colors (Biggam Carole & Wolf Kirsten).

Russian linguists have extensively explored color lexicon, with some studies focusing on individual colors. For instance, S. A. Fetisova (2005:11–17) in her dissertation “The Concept of Red” provided insightful data on metaphors involving the color red. In the U.S., red symbolizes danger; in France – aristocracy; in Egypt – death; in India – life and creativity; in Japan – anger and danger; in China – happiness, fire, the sun, and life.

Fetisova identified 22 peripheral conceptual features of the red color: 16 carry positive connotations (e.g., beauty, love, comfort, hope, happiness, health, power, celebration, abundance, success, kindness, courage), while 6 are negative (e.g., evil, danger, secrecy, vice, despair, corruption). These are grouped around central life values and oppositions such as worldly vs. spiritual life and life vs. death.

The concept of “red” can be considered a linguistic universal in both English and Russian, owing to:

1. The complete alignment of core conceptual features rooted in shared psychophysical experiences;
2. The near-complete alignment of peripheral conceptual attributes.

These findings affirm that the study of coloronyms from a linguistic perspective is multifaceted and holds significant academic value.

METHODS

The section on colorative vocabulary explores how color terms affect the inner psychological state of a person. Numerous scholars have studied color terms (A.P. Vasilevich, S.N. Kuznetsova, S.S. Mishchenko, A.A. Kaybiyaynen, V.G. Kulpina, S.I. Lukyanenko, S.V. Michugina, I.I. Chumak-Zhun, R.M. Frumkina, among others). In linguistics, there are six primary approaches to studying color descriptors: historical, lexical-semantic, grammatical, cognitive, functional, and comparative.

In M.G. Slezkina’s dissertation titled “Semantic and Symbolic Analysis of the Color Adjective Yellow in the Russian Language (from Semasiological and Onomasiological Perspectives)” (2005:16), she explains the lexical meanings of yellow using 212 examples.

In A.S. Shemanskaya’s dissertation “The Semantics of Color in Japanese Culture” (2014:20), the historical, cultural-linguocultural, and philosophical characteristics of colors are analyzed. In the Japanese worldview, the color spectrum includes not only primary colors but also numerous shades and half-tones, each with its own significance.

Scottish International Conference on Multidisciplinary Research and Innovation – SICMRI 2025

In the second paragraph titled “Peculiarities of Color Perception by Representatives of Russian Culture”, the following studies on color semantics and semiotics are reviewed:

A.P. Vasilevich’s “Color and Color Names in the Russian Language”,

E.V. Gmizina’s “Color in Ancient Russian Culture: Word and Image”,

O.A. Bainova’s “Color Semantics in the Traditional Culture of the Peoples of Transbaikalia”,

N.V. Serov’s “The Color of Culture: Psychology, Culturology, Physiology” and N.A. Zavyalova’s “Phraseologisms with Color Components as a Reflection of the Japanese, English, and Russian Linguistic Worldviews.”

The paragraph emphasizes that representatives of Russian and Japanese cultures preserve different worldviews and socio-moral-aesthetic understandings of color, rooted in their pagan cultural heritage.

In M.T. Jalilova’s dissertation “Structural and Semantic Analysis of Color Names in Tajik, English, and Russian Languages” (2016:15), the first chapter titled “Color Vocabulary as a Linguistic Object” reviews theoretical materials on color terms and general issues of their linguistic study. The study primarily defines the concept of color as a specific reaction of the eye and brain to the frequency oscillations of light. It emphasizes that in nature, there is no inherent color—only impressions formed by the human senses. As a result, the perceived “reality” of colors is constructed.

Physiologists have found that the color models formed by the brain’s right and left hemispheres are not identical. The hemispheres prefer different parts of the spectrum and produce distinct results:

1. The right hemisphere is oriented toward the long-wavelength part (red) and conveys a sensory perception of color.
2. The left hemisphere is oriented toward the medium-wavelength part (blue) and is associated with a conceptual understanding of color.

Color thus combines the logical and emotional-imaginative modes of perceiving the world. This duality is also significant in the philosophical interpretation of language, where color can be seen as a transition from non-verbal (emotional-imaginative) thought to the verbal level.

According to the definitions discussed, color is a property of objects that evokes specific visual sensations.

Colors are also classified into distinct types: a) Secondary nominative (e.g., lilac-colored, milk-colored);

b) With unclear etymology (e.g., brown, red);

c) Limited flexibility (e.g., yellow, dark yellow);

d) Borrowed color names (e.g., solferino, indigo);

e) Terminological units (e.g., cobalt, ultramarine);

f) Neologisms and archaisms (e.g., cube, emerald);

g) Occasionalisms (e.g., blackened).

Scottish International Conference on Multidisciplinary Research and Innovation – SICMRI 2025

There is also a group of color descriptors that indicate shade: a) Complex forms denoting intensity (e.g., bright, pale, dark, soft);

b) Two-component color adjectives referring to mixed hues or objects with multiple colors (e.g., yellow-green, blue-white).

In the second chapter of Jalilova's dissertation, titled "Structural and Semantic Characteristics of Color Terms in Tajik, English, and Russian Languages", the structural and semantic features of color descriptors in the compared languages are analyzed.

In G.A. Evgenia's dissertation "Comparative Translation Studies Aspect of Light Descriptors in English and Russian Literary Texts (Based on Modern English Literature)" (2015:17), it is pointed out that there is no unified terminological framework for the naming of color units, and there is a lack of clear distinctions between "color" and "color descriptor," which causes difficulties during translation. For instance, "brown bread" is usually translated as "qora non" (black bread), while the correct literal translation should be "jigarrang non" (brown bread), since "brown" means "jigarrang."

According to the author, one of the most effective classifications is A.P. Vasilevich's, which identifies four types of color terms:

1. Monosyllabic (most commonly used);
2. With prefix elements that add descriptive qualities to the color;
3. Derived from the names of objects that have that color (e.g., watermelon, watermelon pulp);
4. Expressive color terms whose main function is not to denote color, but to draw attention to it.

The interdisciplinary approach is essential to address these challenges, and systematization is understood as proportionality. Color descriptors with a set of linguistic units are interconnected in a certain structural-hierarchical relationship. A.P. Vasilevich refers to color terms as a "systematically organized set," which he considers a minor part of the lexicon.

Color descriptors are divided into four types:

1. Intensifiers (e.g., light green, dark blue, dark green, light blue);
2. Color combinations (e.g., red-brown, bluish-black);
3. Material-related stimuli (e.g., brick-colored, emerald green);
4. Emotionally evaluative epithets (e.g., pleasant green, corpse-like blue, gentle yellow, luxurious purple, lyrical gold-brown, unpleasant blue-green).

Multicomponent color descriptors can be expressed as phrases, sentences, or microtexts.

Traditional translation equivalents like "black" and "qora" are not fully interchangeable. In English, "black" denotes the darkest color, even the absence of light, while in Russian, "чёрный" (chorny) refers more to the color of soot or coal. The Russian prototype is more object-based, whereas the English concept is more absolute. Comparative analysis of basic color terms in English and Russian shows significant differences in their lexical meanings.

In her dissertation "The Language of Colors in A. Blok's Ideostyle" (2009:4), E.M. Spevakova analyzes the use of color in A. Blok's creative work. The poet used colors to express particular ideas and emotions: blue symbolized love, red passion, green nature, and gray weakness. She

Scottish International Conference on Multidisciplinary Research and Innovation – SICMRI 2025

also refers to auxiliary colors as “colorative colors.” Based on a review of academic literature, she distinguishes the following research directions:

1. Diachronic aspect (B. Berlin, P. Kay, N.B. Bakhilina);
2. Synchronic aspect:
 - a) Comparative (V.G. Kulpina, S.G. Ter-Minasova, M.I. Baeva, et al.);
 - b) Psycholinguistic (R.M. Frumkina, T. Pugacheva);
 - c) Cognitive (A. Wierzbicka, E.V. Rakhilina);
 - d) Linguocultural (N.V. Serov);
 - e) Study of color usage in authors’ language (G.A. Lilich, S.V. Trifonova, N.P. Gusarova, L.F. Sokolova, I.A. Orlova, L.V. Zubova, I.N. Lukyanenko, among others).

RESULTS AND DISCUSSION

3.1. The Linguocultural Significance of Colors in the Uzbek Language

In the Uzbek language, color terms (coloronyms) play an essential linguocultural role, particularly within idioms, proverbs, myths, and traditional similes. These expressions often go beyond literal color meanings and carry rich metaphorical and emotional connotations specific to Uzbek cultural consciousness.

For example, the word “qora” (black) frequently conveys negativity, hardship, or evil, as seen in expressions like qora yurak (evil-hearted), ko‘ngli qora (spiteful), qora mushuk o‘tmoq (to have a bad omen), or qora yel (an unexpected disaster or illness). Additionally, idioms such as qora terga tushmoq (to sweat from hard work) and qora mehnat (menial labor) highlight physical and economic struggle. Interestingly, “black” can also signify affection or importance, as in ko‘zimning oq-u qorasi (my beloved one), where both “black” and “white” eyes symbolize cherished individuals.

The color “qizil” (red) carries connotations of alertness, danger, and intensity, often appearing in idioms like qizil bo‘lish (to blush with shame), qizil qiyomat (a chaotic or dreadful event), or qizil til (a gossipy person). It can also imply strength or resilience, e.g., qizil suyak (strong-willed).

The color “oq” (white) traditionally symbolizes purity, kindness, and moral virtue, as seen in oq yo‘l (safe journey), oq sut (a mother’s milk — symbolizing duty and respect), and oq yuz (honor or honesty). In contrast to **black**, **white** functions within antithetical pairs such as oq-qora ajratmoq (to distinguish right from wrong), signifying moral clarity.

Other color expressions include:

Yashil chiroq yoqmoq — “to allow or permit” (lit. “to light a green light”),

Sariq chaqaga qimmat — “worthless”,

Pushti ko‘zoynak taqmoq — “to view the world optimistically”.

These coloronyms highlight the conceptualization of color as culturally encoded meaning carriers. The prominence of **black**, **white**, and **red** in such idiomatic expressions stems from

Scottish International Conference on Multidisciplinary Research and Innovation – SICMRI 2025

their early emergence in linguistic evolution, while others like green, yellow, and pink entered metaphorical use more recently

3.2. Color Usage in Uzbek Proverbs

Coloronyms also play a central role in Uzbek proverbs, where they represent deeply embedded social, ethical, and symbolic meanings. The contrast between white and black is particularly prevalent, often signifying moral dualism, life struggles, and virtue versus vice. Consider the following examples:

Qoq non yegan qora ish qilmas – “One who eats pure (lawful) bread does not commit evil deeds,” emphasizing honesty and ethical livelihood.

Qoq o‘lgancha, qora tirik – “Better to live in hardship than die in purity,” highlighting the value of life over honor in extreme conditions.

Qora kunlar o‘tadi, oq kunlar keladi – “Dark days pass, bright days will come,” expressing hope for the future despite hardship.

Qora yerga urug‘ ek, oq noning bo‘lur – “Sow seeds in black soil, you’ll get white bread,” equating hard work with prosperity.

Qora molning yog‘i yo‘q – “Black wealth has no blessings,” warning that ill-gotten gains will not bring satisfaction.

Qora ko‘zdan qon tomsa ham, oq deydi – “Even if blood drips from the black eye, they call it white,” referring to dishonesty or forced silence in the face of truth. These proverbs reflect the symbolic opposition between oq (white) as a metaphor for purity, honesty, and goodness, and qora (black) for difficulty, suffering, and moral corruption.

Yellow (sariq) in Uzbek proverbs carries connotations of cunning, insignificance, and moral caution. For instance:

Sariq ilonning o‘limi – o‘tovga g‘am – “The death of a yellow snake brings grief to the tent,” meaning that the death of a wicked person may still cause trouble.

Sariq tanga uchun vijdonni sotma – “Don’t sell your conscience for a yellow coin,” a warning against sacrificing ethics for trivial gain.

Sariq chaqa qadrini bilmagan, tilloni ham qadrlamaydi – “He who doesn’t value a small coin won’t value gold either,” reinforcing the importance of appreciating small things.

Sariq ilon ichida bo‘lsin – “Better the yellow snake stays inside,” meaning that hidden dangers can be less harmful than visible ones.

Sariq tanga deb sariq yuz bo‘lma – “Don’t lose face for money,” a reminder to preserve dignity over greed.

Green (yashil) appears as a positive and life-affirming symbol, particularly in agricultural and ethical contexts:

Yashil ekkan, yashil o‘rar – “He who sows green will reap green,” meaning good deeds yield good results.

Yer yashil bilan chiroyli, el – oqil bilan – “Land is beautiful with greenery, a nation with wisdom,” indicating that prosperity comes from nature and wisdom alike.

Scottish International Conference on Multidisciplinary Research and Innovation – SICMRI 2025

These proverbs reveal that coloronyms in Uzbek are not only lexical elements but also cultural codes. They reflect values, beliefs, and social attitudes formed through centuries of linguistic evolution and collective experience. White and black dominate as conceptual opposites, while yellow, red, and green each carry unique metaphorical loads shaped by Uzbek ethnosemiotic perspectives.

3.3. Colors in folklore and mythological context

In Uzbek mythological and shamanic traditions, coloronyms play a vital symbolic and ritualistic role. The colors associated with harmful spirits often determined the choice of animals used for sacrifice. For example, during shamanic rituals, animals of specific colors were offered to appease the spirits believed to have caused illness or misfortune. If the illness was attributed to white spirits (*oq dev* or *oq pari*), a white animal, such as a sheep or goat, was sacrificed. Conversely, if black spirits (*qora dev*, *qora momo*) were believed to be responsible, a black animal was used.

The ritual sacrifice was often conducted while naming the spirit aloud, and the blood of the animal would be applied to the body of the ill person, symbolically “feeding” the spirit to expel its influence. In the Fergana Valley, it was common to sacrifice black or yellow sheep. According to folklore from Shomirza village, the healer Havoxon Baxshi recommended sacrificing a sheep for those afflicted by malevolent spirits, while a chicken was offered to appease the spirit *Qora qiz momo*.

In some cases, the spirit demanded not only sacrifice but also emotional or even romantic involvement. Spirits would impose celibacy or gender-based restrictions on shamans. If the chosen individual rejected the spirit’s affections, they would be punished through illness or misfortune. Female shamans would often distance themselves from their spouses, and male shamans were forbidden from interacting with women. Some spirits even demanded gender transformation; male shamans would dress, behave, and perform household tasks like women. A well-known example is Toshmat Baxshi from G‘ova village in Chust District, who wore female clothing and performed feminine duties, compelled by the demands of his guardian spirits (G‘ulomov, 2006).

Folklorist B. Sarimsoqov notes that traditional Uzbeks operated under two types of calendrical systems based on seasonal cycles: the farmer’s year (starting on March 22) and the shepherd’s year (beginning March 16). These dates were linked to the greening of the land and the start of plant life. Shepherds would initiate seasonal migration on these days. In Northern Fergana, shepherds paid attention to the arrival and coloration of the so-called “Navruz sparrow”: a white bird was believed to signal a dry season, while a yellow one indicated a rainy spring.

The Navruz sparrow was seen as a seasonal guide. When the bird persistently entered herds in autumn, shepherds interpreted it as a sign of an impending storm and would urgently relocate the livestock. Migration was planned according to auspicious days of the week—Wednesdays and Saturdays were favored, while Fridays were considered inauspicious, as they were believed to be a universal day of rest for all living beings (Qodirov, 1991).

Color was also used to orient cardinal directions:

Blue (*ko‘k*): East

White (*oq*): West

Black (*qora*): North

Scottish International Conference on Multidisciplinary Research and Innovation – SICMRI 2025

Red (qizil): South

Yellow (sariq): Center

These associations appear in geographical names such as:

Qora dengiz (Black Sea) – Northern sea

Qizil dengiz (Red Sea) – Southern sea

Qoraxoniylar – Northern Khans

Oqquyunlilar – Western tribal confederation

Qoraqayunlilar – Northern tribal confederation (Omarov, 1995)

3.4. Coloronyms in Uzbek Onomastics

Coloronyms are also embedded in Uzbek onomastics—particularly in place names (toponyms), where they convey environmental, cultural, or symbolic meanings. Examples include:

Qizilqum – A desert spanning Uzbekistan and Kazakhstan, meaning “Red Sand.”

Qoraqalpog‘iston – An autonomous republic in Uzbekistan; the name combines “black” (qora) and “hat” (qalpoq).

Ko‘kcha – A historical district in Tashkent, derived from ko‘k (blue or sky).

Oqmachit – A small town in the Qiziltepa district of Navoiy region; oq (white) + machit (mosque).

Qiziltepa – A district in the Navoiy region, meaning “Red Hill.”

Qorasuv – The name of towns in both Kyrgyzstan and Andijan region of Uzbekistan; qora (black) + suv (water).

These examples show how coloronyms serve as semantic markers in geographic identity, linking physical landscapes with culturally resonant color codes.

Folklore and mythological narratives in Uzbek culture offer a rich source of color symbolism. In ancient mythological stories, colors often marked the moral alignment or destiny of characters. The white horse in epics symbolizes a savior figure or a noble hero, while a black dragon may represent evil or chaos. These associations reveal the deep semiotic systems at play within color vocabulary.

Color terms also participate in constructing archetypes and national imagery. For instance, red is frequently linked with vitality and sacrifice, while blue (ko‘k) signifies the sky, eternity, and divine power — evident in the sacred symbolism of Ko‘k Tangri (Blue Sky God) in Turkic mythology.

3.5. The psychological effect of color in human cognition

Modern psycholinguistics and color psychology support the idea that colors influence human mood, thought, and behavior. Colors such as red can heighten arousal or alertness, blue may foster calmness and creativity, and green is often associated with balance and well-being. In Uzbek culture, these psychological impacts are echoed in language use. For example, qizil gullar

Scottish International Conference on Multidisciplinary Research and Innovation – SICMRI 2025

(red flowers) are symbolic of passion or love, while ko‘k daryo (blue river) evokes serenity and tranquility.

The integration of color terms in Uzbek linguistic structures reveals how language and emotion are intertwined. As noted by scholars (Sarimsoqov, 1981; G‘ulomov, 2006), color lexemes often convey layered meanings that go beyond mere visual perception and enter the realm of emotional cognition.

3.6. Coloronyms in the Names of Animals and Plants

In Uzbek, many animal and plant names incorporate color terms, reflecting both descriptive and symbolic meanings. These coloronyms often characterize the species’ appearance, origin, or cultural associations. Examples include:

Qizilishton – a species of bird (lit. “red ishton”)

Oqqush – “white swan,” denoting both the color and the elegance of the bird

Qorabayir – a breed of horse characterized by a dark or black coat

Qoratol – a tree species; the name combines qora (black) and tol (poplar)

Ko‘ksuv – refers to both a plant and a geographic term, combining ko‘k (blue/green) and suv (water)

Oqterak – “white poplar,” a common tree name

In addition to specific names, coloronyms in Uzbek often shift semantically and contextually, resulting in interchangeable usage. For instance, the color term ko‘k (literally “blue”) is frequently used where English would prefer “green.” This applies in everyday expressions such as:

Ko‘k choy – green tea

Ko‘k somsa – pastry with greens

Ko‘k piyoz – green onion

Ko‘k olma – unripe (green) apple

Similarly, sariq (yellow) is used where tillarang (golden-colored) might be expected:

Sariq chaqa – a cheap coin

Sariq tilla – gold

Sariq kasal – jaundice or yellow disease

In word formation, color terms are integral to semantic derivation, as seen in verbs such as:

The term ko‘k itself exhibits polysemy and etymological depth in Turkic languages. Historically, ko‘k denoted not only the color blue but also greatness, divine power, and the sky. In Turkic mythology and classical literature, the word Tengri (Heaven/God) was later associated with ko‘k (“sky”), resulting in expressions such as:

Ko‘k Tangri – the Supreme God of the Turks

Scottish International Conference on Multidisciplinary Research and Innovation – SICMRI 2025

Ko'k bo'ri – the “blue/gray wolf,” a sacred animal and a mythological totem

Thus, the Uzbek lexicon retains a rich interplay between color, nature, and cultural mythology, where coloronyms serve as conceptual bridges between the visual world and symbolic cognition.

CONCLUSION

In conclusion, the study confirms that color terms in the Uzbek language function as linguocultural concepts, deeply rooted in the national traditions, customs, and worldview of the Uzbek people. The frequent occurrence of color words in folklore, mythology, and proverbs indicates that color symbolism, like the proverbs and myths themselves, is of ancient origin and holds a significant place in the cultural consciousness.

In the field of onomastics, color lexemes often serve to describe specific geographic or environmental characteristics, thereby embedding visual and symbolic attributes into place names. Within idiomatic expressions, color terms frequently appear in metaphorical meanings, contributing to the emotional and expressive richness of the Uzbek language. These metaphorical uses not only reflect the nation's worldview and emotional disposition but also enhance the communicative depth and nuance of the language.

The global scholarly interest in color vocabulary—evident in the fact that a single color can serve as the subject of an entire dissertation—demonstrates the conceptual and cultural significance of color terms. While each nation possesses unique features in its color perception and use, there are also shared, universal aspects that bind color symbolism across cultures.

Given these observations, it is essential to investigate color terms through various dimensions: lexically, grammatically, linguoculturally, and psychologically. Such multifaceted analysis will enrich our understanding of how language encodes not only visual reality but also emotional, cultural, and cognitive experience.

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Scottish International Conference on Multidisciplinary Research and Innovation – SICMRI 2025

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