

An Exploration of Color Linguistics: Fundamental Concepts and Terminological Approaches

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Abstract: This paper explores the terminology and conceptualization of color in linguistics, focusing on the terms "coloronim" and "chromatonym." The paper also addresses the use of terms like "linguo-color picture" and its equivalents in other languages, reflecting modern anthropocentric linguistics. A key issue is the lack of a unified system for studying color-denoting lexical units in Uzbek linguistics, despite the existence of over two hundred such units, including adjectives, converted nouns, metaphors, adverbs, onomatopoeia, and compound terms. The authors propose using "color names" or "color lexicon" in a broad sense, and "color-denoting lexical units" or "coloronims" in a narrow sense, as generalizing terms. The "linguo-color picture of the world" or "colorful linguistic picture of the world" are also proposed. The paper then analyzes the lexeme "rang" (color) in the "Explanatory Dictionary of the Uzbek Language," examining its seven distinct meanings and the semantic components associated with each, ranging from "substance used for painting" to "the specific color of something."

Key words: Colour, linguocultural approach, coloronim, color naming, colorama, color-denoting adjectives, linguo-color picture, color lexicon, color-denoting lexical units, the lexeme rang (color), contextual meaning, figurative meaning, universal and culture-specific aspects of color perception.

INTRODUCTION. Color is a fundamental aspect of human experience, shaping our perceptions, influencing our emotions, and informing our cultural practices. In recent decades, Color Linguistics has emerged as a distinct subfield within linguistics, dedicated to the systematic study of color terminology, categorization, and conceptualization across languages. This paper offers an exploration of Color Linguistics, focusing on two primary objectives: first, to outline the fundamental concepts that underpin the field, including color naming systems, semantic domains, and cross-linguistic variations; and second, to critically examine the diverse terminological approaches used to describe and analyze these phenomena. We analyze key terminological distinctions, identify areas of overlap and ambiguity, and propose a framework for more consistent and rigorous application of terminology in future research. This exploration will provide a valuable foundation for researchers seeking to navigate the complexities of Color Linguistics and contribute to its ongoing development.

Color constitutes a multifaceted phenomenon, attracting scholarly attention from a diverse range of disciplines. Universal linguistic systems incorporate terminology to denote color and its various manifestations. Examples include *colour* in English, *rang* in Persian-Tajik, لون (lawn) in Arabic, *цвет* (tsvet) in Russian, *couleur* in French, and *farbe* in German. The study of color terminology remains one of the most extensively researched areas in global linguistics.

MATERIALS AND METHODS. The study of color names, including their classification, naming principles, semantics, and color-related terminology, has been a subject of considerable research interest across disciplines such as philosophy, anthropology, cognitive science, and linguistics. This research has employed various approaches, including linguosemiotic, linguocultural,

psycholinguistic, linguopoetic, lingvocognitive, and conceptological frameworks. Consequently, a dedicated tradition, methodology, and historical trajectory have emerged within modern linguistics for the study of color names, giving rise to the field of Color Linguistics. [1:197]

A central concept in Color Linguistics is the identification of color-based lexical groups, along with their semantics and lexico-semantic relationships. This requires a comprehensive approach that goes beyond purely linguistic interpretations of color names, encompassing their physical, aesthetic, psychological, physiological, philosophical, artistic, cultural, and other characteristics. "Each lexical group is characterized by its own specific structure and the existence of a semantic scope. The study of color-denoting lexical units underlies a comprehensive understanding of the role of colors in the national linguistic worldview, incorporating ontological, cognitive, sociolinguistic, psycholinguistic, ethnolinguistic, and linguocultural dimensions" [2:47]. This complexity poses a challenge when proposing a name that fully captures the essence of this system.

Currently, most linguistic traditions worldwide have developed specific concepts and international terminology related to Color Linguistics. However, inconsistencies and ambiguities in the application of these terms are also observed. D.N. Borisov notes that, to date, five primary traditions exist in linguistics concerning the naming of linguistic units denoting color. These are: (1) color designation ("svetooboznacheniye"), a concept explored by scholars such as V.A. Moskovich (1960), N.B. Bakhilina (1975), M.F. Muryanov (1979), V. Terner (1983) [3:], A.I. Belov (1988), N. Lindgren (1997), A. Wierzbicka (1999) [4:], 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), and Y.N. Polyakova (2006); (2) color name ("imya sveta", "svetonaimenovaniye"), as investigated by R.M. Frumkina (1984, 2001), A.P. Vasilevich (1987), and T.A. Mikhaylova (1994); (3) color term ("svetovoy termin", "termin sveta"), a tradition exemplified by the work of B. Berlin and P. Kay (1969) [5:], T.I. Vendina (1999), and V.G. Kulpina (2001); (4) approaches focusing on color-denoting adjectives, color names, names with a color component ("prilagatelnoye so znacheniem sveta", "nazvaniye sveta", "naimenovaniye s svetovim komponentom"), with contributions from Y.V. Rakhilina (2000), F. Ozhan (2000), and O.V. Toropova (2006); and (5) occasional chromatonym ("okkazionalizm-xromatonym"), a term used by S.A. Siganova [6:32].

Currently, in Color Linguistics, the following terms are frequently used: *coloronim*, *color naming*, *color-name*, *colorama*, *colorema*, *colornames*, *chromatonym* (English); *цветонаименования*, *цветообозначения*, *цветоним*, *колороним*, *колоратив*, *хроматоним*, *колорема*, *колоративы*, *колористическая лексика*, *лингвистика цвета* (Russian). Many of these terms are synonymous, exhibiting minimal differences in their terminological definitions.

Terms such as *coloronim*, *color naming*, *color-name*, *colornames*, and *chromatonym* are specifically linguistic in nature, referring to color-based linguistic units – words, phrases, and their semantics. In contrast, *colorama* directly refers to a physical color name, or more precisely, a color palette – a specific color in the Python module or its internationally recognized number, conditional symbols, barcode, as well as the addition of color to text on various platforms in computational linguistics, reflecting distinctive styles and colors.

Colorema, on the other hand, is a term related to linguoculturology, referring to a color-based linguocultural unit.

The terms *coloronim* and *chromatonym* stand out for reflecting the essence of the concept more completely. *Coloronim* originates from the Latin words *color* and *onym* (name). *Chromatonym* is related to the Greek words *chroma* (color) and *onym* (name). Some linguists argue that *coloronim* has a broader meaning than *chromatonym*, encompassing not only color names but also color shades [7:216].

This perspective is reflected in the definition of the term *coloronim* provided in works related to the field: "Coloronim – a lexical system that encompasses all concepts existing within the color spectrum, based on extralinguistic phenomena [8:1]."

Simultaneously, new terms are actively used in modern anthropocentric linguistics, such as *linguo-color picture*, *lingua-color picture*, *linguo color picture* (English); *цветовая картина мира*, *лингвоцветовая картина мира* (Russian).

In Uzbek, there are more than two hundred color-denoting lexical units, the majority of which are color-shade adjectives. Therefore, in contexts discussing these units, terms such as *color-denoting adjectives*, *color-shade adjectives* and *color names* are used. However, as mentioned above, color-denoting linguistic units that appear in linguistic sources related to the field under names such as *coloronim*, *svetonim*, and *chromatonym* have not yet been systematically studied as a unified system in Uzbek linguistics. Consequently, a specific general term that reflects the essence of this system has not been proposed. This system has a complex structure, encompassing not only color-shade adjectives but also other parts of speech – *converted color nouns*, *names formed on the basis of metaphor*, *adverbs*, *onomatopoeia* and *numerous compound terms*. For this reason, this research found it appropriate to use the following terms as generalizing terms for this range of phenomena: in a broad sense, *color names* or *color lexicon*; in a narrow sense, *color-denoting lexical units* or *coloronims*; *the linguo-color picture of the world* or *the colorful linguistic picture of the world*.

RESULTS AND DISCUSSION. In the "Explanatory Dictionary of the Uzbek Language," the lexeme *rang* (color) is defined with seven distinct meanings. In the dictionary entry, the primary meaning of the color vocabulary is interpreted with the semantic component of "substance used for painting, paint" taking precedence:

RANG [from Persian - *tus, rang, bo 'yoq* (shade, color, paint)] 1. Substance used for painting; paint. Dry paint. Paint for dyeing silk. To give color. *Stadion remont qilina boshlagan, panjaralar qizil, sariq rangga bo 'yalgan* (The stadium has begun renovations; the fences are painted red and yellow). Journal "Yoshlik (Youth)."

In the interpretation of the second meaning, which is marked with the abbreviation *snt.* (san'at-art) indicating that it is an art-related term, the semantic component of "means of painting" is relied upon:

2 *snt.* The main means of expression and depiction in painting.

in the third and fourth meanings, *the specific color of an object or thing* is implied:

3 Paint applied to or absorbed by objects. *Shipi sharqcha naqshdor uy, naqshlari eskirib, rangi xiralangan, lekin hali diqqatni tortarlik holda* (A house with oriental patterns on the walls, the patterns faded and the color dulled, but still eye-catching). Oybek, Tanlangan asarlar (Selected Works).

4 The specific color of something; shade. *Rangi sariq ro 'mol* (A yellow headscarf). The color of animals adapting to the environment. *Olmaga rang kirib qoldi* (The apple has turned color). *G'o 'zalarning rangini ko 'rgan sari, ichginam tuzday achiydi* (The more I see the color of the cotton plants, the more my heart aches like salt). N. Safarov, Jasoratning davomi (The Continuation of Courage). *Ovqat pishdi. Qozonning zangi chiqib qoraygan go 'jaga qatiq ham rang kirgizolmadi* (The food is cooked. Even the sour milk couldn't add color to the blackened go'ja (national meal) that had come out of the rusty pot). A. Qahhor, Anor (Pomegranate).

The fifth meaning transitions to the role of the lexeme in Uzbek national culture. That is, it is apparent that in the lexeme *rang* (colour), a narrowing of meaning – *redness* – emerges, directly expressing a person's general state through the color of their body parts, especially their face:

5 The degree of redness on a person's face (face complexion). *Uning rangida qoni yo 'q.* (He has no blood in his face). *Uning rangi qip-qizil.* (His face is bright red). *Rang ko 'r, hol so 'r.* Maqol (*Observe the appearance, then ask about the condition*). Proverb. *Tursunoy bilan Sharofatning rangi bo 'zday oqardi.* (Tursunoy and Sharofat's faces turned as white as a sheet). Oybek, Tanlangan asarlar (Selected Works).

This meaning is linked to *phraseologisms* (idioms) characteristic of Uzbek linguoculture, such as *rangi ketib qolmoq* (to look washed out), *rangi siniqmoq* (to look unwell), *rangi o 'chib ketmoq* (to

become pale), and proverbs such as *rang ko 'r, hol so 'r* (first look at the appearance, then ask about the state.):

Rangi ketib qolmoq (to look worn down) To show signs of illness, pain, or lack of sleep on one's face; to become thin and haggard. *Ranging ketib qolibdi, – dedi u Dilfuzaning ko 'zlariga tikilib* ("You look worn down," he said, looking into Dilfuza's eyes). O'.Hoshimov, Qalbingga qulq sol (Listen to your heart).

Rangi siniqmoq (to look unwell) *Yodgor uning rangi siniqib, ko 'zlar kirtayib qolganini sezar, iztirob chekib yurganini bilar, yugurib borib, qo 'lidan tutgisi, «men seni sog 'inib ketdim axir», degisi kelar, ammo jur 'ati yetmas, bunday qilishga o 'zini haqsiz deb bilar edi* (Yodgor noticed that she looked unwell (her face was pale) and her eyes were sunken, he knew she was suffering, he wanted to run and hold her hand, to say, "I missed you so much," but he didn't have the courage, he felt he had no right to do so). O'.Hoshimov, Qalbingga qulq sol (Listen to your heart).

Rangi o 'chib ketmoq (to become pale) 1) The color of one's face to turn pale or white. *-Haqorat qildi! – dedi Iskandarov anchadan keyin tilga kirib. U rangi o 'chib, o 'rnidan turib ketdi: – Nega meni haqorat qilding, iflos!* ("He insulted me!" said Iskandarov after a long time. His face becoming pale, he stood up: "Why did you insult me, you dirty thing!") O '. Hoshimov, Qalbingga qulq sol (Listen to your heart); 2) *figurative* to lose its abundance or dwindle. *Ikki-uch olishdayoq laganning rangi o 'chib ketdi* (The (meal in) lagan (dish) lost its abundance after only two or three helpings). G'.G'ulom, Shum bola (Mischievous boy).

The sixth and seventh definitions in the dictionary are given with the *ko 'chma* (figurative) marker and are dedicated to the interpretation of contextual meanings formed on the basis of metaphor:

6 *ko 'chma* (figurative) A subtle shade, tone in speech, discourse, etc.; appearance, glimmer. *After a moment, the same sound soared again. But in another tone... with colors that bewitch the heart even more strongly...* Oybek, Tanlangan asarlar (Selected Works). *The experiences of a day or two began to be reflected with different colors in his sleepy mind.* A. Qodiriy, O'tgan kunlar (Days Gone By). *Memories that he had kept hidden from even his closest friends, already faded in the notebooks of the past, suddenly surged.* O'.Hoshimov, Qalbingga qulq sol (Listen to your heart). *The world reveals both its color and its shade, Is forty or fifty the middle of life?* A. Oripov, Yillar armoni (Years of Unfulfilled Dreams).

7 *ko 'chma* (figurative) Liveliness, grace. *The latest, never-before-heard anecdotes about the miserliness of a famous Tashkent rich man gave "color" to the conversation.* Oybek, Tanlangan asarlar (Selected Works) [9:348].

In explanatory dictionaries, the lexeme *rang* (color) is primarily interpreted concerning its use as a substance for dyeing, a means of painting, and concerning the color of objects, items and the human body. Subsequently, explanations of its cultural semes, specific to Uzbek national culture, can also be observed:

- relation to emotional state: *rangi bo 'zday oqardi* (his face turned ashen), *rangi oqarib, bo 'zarib ketmoq* (to become pale and wan), *rangi o 'chgan, rang-u quiti o 'chib* (to lose color and joy).
- negative evaluation of physical or social state: *rangpar* (pale), *rangida qoni yo 'q* (bloodless complexion), *rangi ketib qolmoq* (to lose color), *rangi siniqmoq* (to look unwell).
- positive evaluation of physical or social state: *rangingiz yaxshi* (you look well), *rangi ochildi* (his/her face brightened), *rangi ochiq* (bright complexion).
- relation to general state: *Rang ko 'r, hol so 'r.* (Observe the appearance, then ask about the condition). - Proverb.

In the "National Encyclopedia of Uzbekistan," the lexeme "rang" is presented as two separate concepts, distinct lexemes. The first refers to its physical property: "the property of light to create a specific visual perception according to the radiation spectrum emitted or reflected by substances." The second refers to its interpretation in the visual arts: "the main means of expression and depiction

in painting. Through color, the artist authentically reflects the existing reality with its unique characteristics [10:62]. "

CONCLUSION. This analysis of the lexeme "rang" in Uzbek, drawing on lexicographical sources and literary examples, reveals its multifaceted nature and rich cultural significance. The examination of dictionary definitions, particularly those in explanatory dictionaries and the "National Encyclopedia of Uzbekistan," demonstrates the dual semantic reality of "rang," encompassing both its physical properties related to color perception and its artistic function as a means of expression.

Our investigation highlights the extensive use of "rang" in figurative language, reflecting a wide range of emotional, physical, and social states. The examples provided illustrate how color terms are employed to convey nuanced meanings and cultural values within Uzbek society. The presence of specific cultural semes associated with "rang," (colour) such as those related to emotional states or physical well-being, underscores the deep integration of color concepts into the Uzbek worldview.

Future research could explore the diachronic evolution of color terminology in Uzbek, tracing changes in meaning and usage over time. Further investigation into the cross-cultural comparison of color metaphors would also provide valuable insights into the universal and culture-specific aspects of color perception and language. Ultimately, a deeper understanding of color linguistics in Uzbek can contribute to a more comprehensive appreciation of Uzbek language, culture, and thought.

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