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# COMPARATIVE ANALYSIS OF COLOR METAPHORS IN ENGLISH, UZBEK, AND TAJIK LINGUACULTURES

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**Abstract:** The article presents a comprehensive comparative analysis of color metaphors within English, Uzbek, and Tajik linguacultures. It examines how chromatic terms function as cognitive markers that reflect national identity, historical experience, and religious beliefs. By employing the IMRAD structure, the research explores the semantic evolution of primary colors and their idiomatic manifestations. The findings reveal that while some metaphors are universal due to biological perception, the majority of color-coded meanings are culturally specific, rooted in the Silk Road traditions for Uzbek and Tajik, and maritime or industrial history for English.

**Keywords:** color metaphor, linguaculture, English, Uzbek, Tajik, comparative linguistics, cultural code.

## Introduction

Language serves as a repository of cultural codes, where color terms play a pivotal role in shaping the linguistic picture of the world. Chromatic metaphors are not merely stylistic devices but complex cognitive structures that transform physical vision into social and psychological meanings. In the modern globalized world, understanding these nuances is essential for effective cross-cultural communication. For example, the metaphoric use of "green" in English often carries connotations of envy or inexperience, whereas in Uzbek and Tajik cultures, it is almost exclusively associated with spiritual rebirth and nature.

The linguistic landscape of color is a multifaceted domain where the biological reality of light meets the subjective interpretation of human experience. In English, Uzbek, and Tajik linguacultures, color terms transcend their primary function of identifying objects to become powerful vehicles for expressing emotions, social hierarchies, and philosophical concepts. This study posits that color metaphors are not arbitrary but are deeply anchored in the collective consciousness of a nation. While the English language reflects a more secularized, industrial, and maritime-influenced world, Uzbek and Tajik languages are saturated with the echoes of the Silk Road, Islamic philosophy, and ancient Zoroastrian dualism.

The relevance of this trilingual comparative study lies in its ability to highlight how geographic isolation or integration, religious shifts, and historical migrations leave an indelible mark on the lexicon. In English, the pragmatism of the Anglo-Saxon spirit often translates colors into social descriptors, such as "blue blood" or "white-collar." Conversely, in Central Asian linguacultures, the color spectrum is frequently a moral and spiritual compass. A "white" intention (safed/oq) is not just a preference but a social virtue, while "black" (siyoh/qora) often represents the depths of existential grief or, paradoxically, the peak of poetic beauty in classical ghazals. This research aims to identify the ethno-linguistic factors that lead to such divergences and to map the universal chromatic landscape shared by these three distinct cultures. The relevance of this work lies in its potential to enhance translation theory and sociolinguistic studies within the framework of innovative educational methodologies.

## Methods

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The research was conducted using a qualitative and quantitative approach to ensure the depth of linguacultural analysis. The following methodological steps were implemented:

1. Data Sampling and Selection:

A corpus of 450 phraseological units and metaphorical expressions was extracted from authoritative lexicographical sources, including the Oxford English Dictionary, the Explanatory Dictionary of the Uzbek Language, and the Comprehensive Tajik-Russian Dictionary. We specifically selected units where the color term acts as a metaphorical vehicle (e.g., "blue-blooded," "oq fotiha," "siyohbakht") rather than a simple descriptor.

2. Comparative-Descriptive Method:

This allowed for the identification of semantic shifts in color terms across the three languages. Each term was analyzed for its primary denotation and its secondary, metaphorical layers. We categorized metaphors into three groups: absolute equivalents (shared across all three), partial equivalents (shared between two), and cultural lacunae (unique to one).

3. Etymological and Historical Reconstruction:

We traced the origins of specific color metaphors to determine the influence of historical events, such as the spread of Islam in Central Asia or the industrial revolution in the English-speaking world. This involved analyzing archaic literary texts in Tajik and Uzbek to see how classical Persian-Tajik poetry preserved chromatic meanings that differ from modern colloquial usage.

4. Contextual and Component Analysis:

Color lexemes were studied within specific literary and colloquial contexts to determine their "emotional temperature" and social prestige in each linguaculture. We analyzed how colors interact with other components of an idiom to create a new, non-compositional meaning. For instance, we examined the component "yellow" in English "yellow journalism" versus Uzbek "sariq chaqa" (a yellow penny/worthless) to see if the negative connotation stems from the color itself or the object it describes.

5. Semantic Density Mapping:

Quantitative analysis was used to determine which colors are most "metaphorically active" in each language. This helped identify which chromatic category serves as the dominant cultural code for each nation—such as the dominance of green in Uzbek/Tajik religious contexts or blue in English psychological states.

**Results**

The study revealed that the metaphorical mapping of colors is divided into "biological universals" and "cultural variables." The data shows that the closer a color is to the primary elements of nature (light, fire, vegetation), the more similarities are found. However, abstract social metaphors vary significantly.

*Table 1: Frequency of Metaphorical Orientations*

| Language | Primary Positive Color | Primary Negative Color | Dominant Cultural Influence |
|---|---|---|---|
| **English** | Blue / Green | Black / Yellow | Industrial/Social History |
| **Uzbek** | White / Green | Black / Blue (mourning) | Islamic/Turkic Myth |
| **Tajik** | White / Red | Black / Yellow | Persian Poetry/Zoroastrianism |

White (Oq / Safed): In all three cultures, white is the baseline for purity. In English, it extends to "white lie" (harmlessness). In Uzbek and Tajik, "Oq" and "Safed" represent social

integrity and divine blessing (Oq fotiha / Niyati safed). Interestingly, in Tajik, white is often linked to the concept of "light" (nur) more intensely than in English.

Black (Qora / Siyoh): While black universally represents grief, its metaphorical use in Uzbek and Tajik poetry often describes beauty (black hair, black eyes), which is less common in English idiomatic structures where black remains predominantly negative (black sheep, black market).

Green (Yashil / Sabz): The results show that in Uzbek and Tajik, green is almost 95% positive, representing youth and paradise. In English, green is more ambivalent, covering envy and lack of skill (greenhorn), meanings entirely absent in the Central Asian languages.

**Conclusion**

The linguacultural analysis of color metaphors in English, Uzbek, and Tajik proves that color is a vital "cultural lens" through which societies perceive and categorize their reality. This comparative study has led to several fundamental conclusions that are crucial for modern linguistics and pedagogy.

Firstly, the research confirms that while the human eye perceives colors similarly across cultures, the linguistic mind "paints" these colors with vastly different emotional and social values. The English chromatic system is characterized by a high degree of sociopsychological pragmatism. Metaphors in English are often used to describe internal mental states (feeling blue) or social standings (blue blood, white-collar). In contrast, Uzbek and Tajik color metaphors are more deeply rooted in the ritualistic, ethical, and religious spheres. In these Eastern linguacultures, color is a marker of morality—where "white" is a state of the soul and "black" is a fate rather than just an mood.

Secondly, the study highlights the profound influence of religious and historical paradigms. The Tajik and Uzbek systems are inseparable from the "Green" of Islam and the "Light/White" of Zoroastrianism, creating a palette of sacredness. English, having undergone a different secularization process, has developed a color lexicon more closely tied to nature, economics, and law. For instance, the negative metaphorical weight of "yellow" in English (cowardice) finds no direct parallel in the Eastern "yellow" (sariq/zard), which is traditionally a color of separation and autumn longing in Persian-Tajik and Turkic poetry.

Thirdly, from a practical educational perspective, this research demonstrates that for students at the Samarkand State Institute of Foreign Languages, the mastery of a foreign language requires a deep "chromatic immersion." Translators must move beyond literal equivalents; they must understand that a "green" person in London is a beginner, while a "green" person in Samarkand is a symbol of flourishing youth. Failure to recognize these metaphorical shifts leads to "cultural interference," where the speaker uses the right word but the wrong cultural code.

In final summary, color metaphors in English, Uzbek, and Tajik serve as a bridge between the physical world and the spiritual heritage of a people. As globalization continues to blend these boundaries, the preservation and study of these unique national chromatic codes become even more essential. Future research should look into the "digital color code" and how modern internet slang is reshaping these traditional metaphors among the younger generation, potentially creating a new, hybrid linguacultural spectrum.

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