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## COGNITIVE NATURE OF COLORATIVE VOCABULARY AS A CULTURAL AND LINGUISTIC PHENOMENON (COMPARATIVE ANALYSIS IN KAZAKH AND ENGLISH LANGUAGES)

Among the many words in the lexicon of the Kazakh and English languages, which have different structures, the most frequently used are words related to color vocabulary, which have a wide range of applications and rich meanings. In addition, color vocabulary is the most ancient and simple, has a great cognitive function and is the most commonly used method of logical comparison in the language. Even though reality is a rational means of knowing the world, the names of species and colors are the most meaningful, multifaceted linguistic phenomenon. Color vocabulary, as one of the forms of the mental field, has a special place in the emotional perception of the world and in attaching importance to any object in terms of a comparative assessment of any phenomenon in it. It is a mirror of the life of the nation and, therefore, relies on the national and cultural foundations preserved in it, because something is not something alien from the language. After all, language and culture are phenomena that live in harmony from the earliest stages of the development of civilization. Words related to color vocabulary, being a formative means of linguistic consciousness in connection with nature, today lay the foundation for the research of many scientists. Comparison and analysis of such lexicons have become the subject of fundamental aspects of the scientific paradigm, proving that colors are common units of language and cognition.

Taking into account these issues, the article analyzed the cognitive nature of the Kazakh and English languages with the systematization of scientific conclusions on the problem of representing color vocabulary in the language as a cultural and linguistic phenomenon.

**Key words:** color vocabulary, cognition, language, comparative linguistics, translation, symbol, nation, culture.

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### Мәдени-тілдік феномен ретінде колоративті лексиканың танымдық сипатын салғастырмалы талдау (қазақ және ағылшын тілдері бойынша)

Құрылымы әр түрлі қазақ және ағылшын тілдерінің сөздік қорындағы көптеген атаулардың ішінде өте жиі қолданылатын, қолданыс ауқымы кең, мағынаға бай, тілдік бірліктердің бірі – колоративті лексика. Сонымен қатар, колоративті лексика ең көне әрі қарапайым, танымдық қызметі зор, тілде жиі қолданылатын логикалық теңеу тәсілі болып табылады. Шындық әлемді танудың ұтымды құралы болғандықтан, түр-түс атаулары мейлінше мазмұнды, көп қырлы тілдік құбылысты білдіреді. Колоративті лексиканың ойлау өрісінің бір формасы ретінде дүниені эмоционалды түрде қабылдаудағы және ондағы кейбір құбылысты салыстыра бағалаудағы орны ерекше. Колоративті лексика – ұлт өмірінің айнасы, сондықтан бойында сақталған ұлттық мәдени негіздерге сүйенеді, өйткені өркениет тілден бөлінбейді. Тіл мен мәдениет – өркениет дамуының ең алғашқы кезеңдерінен бастап сәйкестік пен үйлесімділікте өмір сүріп келе жатқан құбылыс. Колоративті лексика табиғатпен етене байланыстағы тілдік сананы қалыптастырушы құрал болғандықтан, бүгінгі таңда ғылыми парадигмадағы іргелі аспектілердегі зерттеу нысанасына айналып отыр. Колоративті лексика салғастырмалы және салыстырмалы аспектілермен қатар тілтанымның жаңа бағыттары аясында түр-түс атаулары тіл мен танымның ортақ бірлігі ретінде анықталған.

Мақалада тілдегі колоративті лексиканы мәдени-тілдік феномен ретінде таныту мәселесі бойынша ғылыми тұжырымдар жүйеленеді және қазақ-ағылшын тілдеріндегі танымдық сипаты салғастырмалы аспектіде талданды.

**Түйін сөздер:** колоративті лексика, таным, тіл, салғастырмалы тіл білімі, аударма, таңба, ұлт, мәдениет.

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### Сопоставительный анализ познавательной характеристики колоративной лексики как культурно-языкового феномена (на материале казахского и английского языков)

Среди множеств наименований в лексическом фонде казахского и английского языков, имеющих различную структуру, наиболее часто употребляемыми являются слова, которые относятся к колоративной лексике. Они имеют широкий спектр применения и обладают богатым смыслом. Кроме того, колоративная лексика является наиболее древним и простым способом логического сравнения, которая обладает большой познавательной функцией и активно используемая в языке. Колоративная лексика является наиболее эффективным средством познания реального мира, поэтому она определяется как содержательное, многогранное языковое явление. Цветовая лексика, как одна из форм мыслительного поля, имеет особое место в эмоциональном восприятии мира и в сопоставительной оценке какого-либо явления. Колоративная лексика является зеркалом жизни нации и, следовательно, опирается на сохранившиеся в ней национально-культурной основы, так как цивилизации не отделяется от языка. Язык и культура – явления, которые живут в гармонии с самых ранних стадий развития цивилизации. Колоративная лексика являясь формирующим средством языкового сознания в связи с природой, в данном периоде становится объектом исследований в фундаментальных аспектах научных парадигм. Наряду с сопоставительными и сравнительными аспектами в рамках новых научных направлений языкознания колоративная лексика определяется как единое целое языка и познания.

В статье систематизируются научные выводы по проблемам цветовой лексики как культурно-языкового феномена и анализируется познавательная характеристика колоративной лексики в казахском и английском языках.

**Ключевые слова:** цветовая лексика, познание, язык, сравнительное языкознание, перевод, символ, нация, культура.

#### Introduction

In the new directions of modern world linguistics, the study of the language of the nation, and the national language consciousness within the framework of the linguistic anthropocentric paradigm is highly relevant. It is also important to consider the important concepts of the national worldview, which are reflected in the language, separately.

*Colorative vocabulary* is one of the issues that need to be studied in Kazakh language education. Today, color vocabulary is considered in relation to human cognitive activity and culture, and new research is being conducted.

*Colorative vocabulary* is a complex cultural and linguistic phenomenon, reflected in the linguistic consciousness of any nation, expressing the national worldview. This can be evidenced by the results of the study of cognitive, cultural, and psychological aspects of language within the framework of the anthropocentric paradigm in recent years. The problem of recognizing coloration lexicons as a cultural-linguistic phenomenon is directly related to its presentation of new aspects of fundamental issues such as "language and thinking",

"language and society", and "linguistic image of the world".

In Turkology, such lexicons are considered in the works of A.N. Kononov, G. Konkashpaev, I. Laude-Tristautas, and K. Samatov. In these studies, attention is paid to colorful names in historical monuments, therefore, the opinions of these scientists play a key role in terms of etymology, symbolism, and registration of colorful names in historical written versions.

In the later stages, this issue is considered in the works of A. Kaidarov, Z. Aktamberdieva, Zh. Beketaeva, Zh. Kalimova, T. Konyrov, N. Aitova, R. Avakova, F. Akhmetzhanova, K. Khairbayeva, Sh. Zharkynbekova, R. Shoibekova. In these works, colorative lexicons were studied from an ethnolinguistic point of view and in connection with translation. Some works are devoted only to the verbalization of colorative names.

At the same time, to recognize the general nature of the translation work between the Kazakh and English languages in Kazakh culture and to study it further from a theoretical point of view, it is first necessary to determine how the thematic groups of lexical linguistic units are presented within the framework of a separate theory of translation.

## Materials and methods

At the same time, we believe that it is necessary to focus on colorative names separately. The well-known scientist Sh. Zharkynbekova, analyzing the opinions of researchers in Russian linguistics N. Cheremisina, R. Frumkina, N. Mechkovskaya, considers colorative lexicons among universal, idio-ethnic, national mytho-religious, and other types to be the main feature that reveals the linguistic image of the world (Zharkynbekova, 2004: 226).

According to Sh. Zharkynbekova: "Features of the environment are first of all perceived and recognized by sense organs. Thus, the deep structure of the human mind classifies objects in the environment by taste, color, sound, space, and time. "Norms, evaluations, instructions regarding objects in nature and space are closely related to color".

The two most common words in the study, type, and color, are similar in appearance and have similar meanings. Because the regularity of some monosyllabic and two-syllable roots depends on the correspondence of the final consonant (r, z, c, sh). In this regard, the roots of "type" and "color" are likely to become two independent words as a result of development. The difference that started to be noticed in the meaning of these is probably due to the opening of the gap between them and their development in the form of variants. The meaning of the root "type" is explained by the "Explanatory Dictionary of the Kazakh language" as "shape, appearance" and "various sprouts on the surface of the same object", and the meaning of the root "color" as "type, appearance, version, hue" (Explanatory dictionary of the Kazakh language, 1985: 591).

These definitions seem to be more closely related than differences in type and color. Indeed, when these words are said in connection with a person, it is true that they mean his external form, face, appearance, complexion, and tone. An example of this is phrases with a slight difference in meaning, such as cold color, warm color, bad appearance, good appearance, color escape, and appearance deterioration. However, one cannot fail to notice that today these words are becoming independent and their meaning is beginning to diverge.

"Type evaluates the external appearance of objects and phenomena, their state with various forms, and the word "color" seems to mean the tone and color of that object and phenomenon. In the meaning of the word "type", the material concept prevails, in the meaning of "color" the descriptive, defining sign is evident (Sadykova, 2010: 147).

In several research works, another study made a detailed description of phrases created using color names (there is a work by F. Akhmetzhanova, and K. Kayrbaeva "Stable phrases depending on the type and color").

Through these critical studies, there is an opinion that colorative names are comprehensively analyzed in Kazakh linguistics, but according to the scientist Sh. Zharkynbekova, "To deeply understand the ontology of color-names, a new linguistic paradigm called "color linguistics" should be formed. The cognitive character of colorative names can be proved by comparing the materials of several languages" (Zharkynbekova, 2004: 130). According to the author, colorative names in each language can be comprehensively considered not only in the form of nominations, but also as a thematic group that has a direct connection to culture, psycholinguistics, philosophy, and most importantly, shows the cognitive features of each person.

## Literature review

The nature of colors was studied more due to their practical necessity. Scientists of many countries have been paying attention to this problem for many years. In this regard, it is necessary to mention the names of such famous scientists as Newton, Lomonosov, Werner, Saccade, Goethe, Richter, and Chernov, who devoted a lot of work to the science of color recognition. Newton took the first step in the way of bringing different colors that can be seen with the naked eye into one system. Newton found out that light rays, passing through a prism, are divided into seven colors: red, red-yellow, green, blue, violet-blue, and violet.

So, colorative lexicons have been considered by corresponding scientists in different aspects. That is why it is important to realize the following tasks in clarifying the relevance of the mentioned issues:

- to identify important (cognitively and pragmatically) coloristic names specific to each nation, which is the main consumer of the language;
- study of colorative names within the linguistic paradigm;
- universals of perception and naming of colorative concepts;
- to determine the lexical-semantic information-giving conjunctions in colorative names;
- to determine the relationship of the semantic field of colorative names;
- treating colorative names as a special metalanguage;

– to comprehensively describe the linguistic features of colorative names in the linguistic consciousness of each person who is the main consumer of the language.

### Results and discussion

Among these main issues, several aspects are particularly important and are hotly debated despite the relatively large number of studies so far.

One of the important issues is to distinguish the colorful names that represent the important national ethno-symbolic characteristics of each nation.

The fact that colorative names have become an object of research can be explained by several factors. First, the color phenomenon is considered a physical phenomenon. Physicists study the processors associated with the human eye's perception of color, saying that color has an energetic property. In humanitarian fields (fiction and art), attention is paid to the aesthetic function of color.

Second, most scientists study color names in connection with psychologists, there are color waves in nature, which are the result of human brain and eye activity, and believe that the nervous system is directly involved in this. Also, the characteristics of their impact on human psychology are studied by psychologists.

Thirdly, special attention is paid to the aesthetic function of color in fiction and art.

Fourthly, in linguistics, especially in cognitive linguistics, the consideration of colorative names as linguistic sources in terms of the world image began to develop rapidly.

In science, there are different ways to study words related to color names. They:

- anthropological (P. Kay, B. Berlin);
- psychological (N. Serov, I. Roche, B. Bazyma);
- gender (E. Mishenkina, R. Lakoff);
- lingua-cultural approach (L. Isaeva, Sh. Zharkynbekova, A. Vezhbitskaya).

For the first time in linguistics, colorative lexicons became the object of direct research in the works of American scientists L. Whorf, and E. Sapir. This prompted the emergence of research on the conceptual, symbolic, etc. characteristics of colorative names in many separate fields of linguistics.

Academician A.N. Kononov was the first to pay attention to the semantic features of colorative names. The scientist's scientific research on this issue entitled "Semantics of color designations in Turkic

languages", "Methods and terms of determining the color of Turkic peoples", "On the semantics of the words "white" and "black" in Turkic geographical terminology" was published (Kononov, 1978: 22).

Academician A.T. Kaidar opened the study of color vocabulary from a new angle, studied the peculiarities of their nature in connection with the way of life, customs, and aesthetic taste of our people, and showed the nature of color from a different angle.

The scientist comprehensively describes in his research the semantic and ethnographic word features of the names related to the colors of animals, taking into account the types and colors in nature, the semantic features of the units of place-water names (Kaidarov, Akhtamberdieva, Umirbekov, 1992: 160).

The name of types and colors related to nature is not limited to defining the type, color, or external character of the object, or phenomenon. At the same time, colorative names are known to express concepts and meanings that are not often used today. One of them is *the linguistic symbolic property of colors* (Laulanbekova, 2010: 67).

In the study of linguistic symbolic properties of colors, N.N. Aitova's "Cognitive semantics of names of species and colors in the Kazakh language" (Aitova, 2006: 61) and Sh.K. Zharkynbekova's works "Concepts of color in Kazakh and Russian linguistics culture" are of high importance (Zharkynbekova, 2004: 226).

The consideration of colorative names in the language as a unique source of information about the nation's knowledge, structure of consciousness, and thinking mechanism is connected with the scientific findings of W. von Humboldt who was the first to recognize the language as a spiritual and cultural code of a certain nation (Humboldt, 2000: 400).

Most scientists who have studied the field of type and color use I. Goethe's model for the separation of type and color. He divided the type and color spectrum into three groups, including everything:

1. Basic colors: yellow, blue, red; And other colors are made by this;
2. Primary colors are green, red, yellow (orange), and ink blue; These are made by mixing two primary colors;
3. Composite colors of the second degree are the colors formed by mixing the colors of the first degree.

It can be said that the research of the American journalist-scientists P. Kay and B. Berlin clarified and revealed the problem of distinguishing color

names. Scientists studied the color names used in 98 languages of the world and based on the collected material, they show 11 basic colors: *basic color terms – black, white, red, yellow, green, blue, brown, purple, pink, orange, and grey.*

Based on the information of scientists, among the mentioned color names there are *white, black, and red* colors that do not exist in some languages. The majority of Russian journalists and scholars believe that this classification is correct, that there are 11 main colors in Russian, and that the English color *blue* has two equivalents in Russian: dark blue and (regular) *blue*.

In the classification of B. Berlin and P. Kay, scholars believe that most color vocabulary in all languages is arranged in the following hierarchical order: black, white} - > {red} - > {green, yellow} - > {blue} - > { brown } → > {gray, orange, pink, purple}.

According to scientist R. Syzdykova, colorful names in the language also play a special role in intercultural communication. It can be said that colorful names are saturated with the most national colors from the ethno-cultural point of view. Colorative vocabulary in a certain language is a product of the culture of the people of that language, and one of the important factors that create that culture; is the main means of knowing the culture of the nation (Syzdykova, 2010: 147).

According to R.T. Laulanbekova, revealing the nature of national signs (symbols), including colorful symbols, with clear patterns of culture and beautiful expressions, through language, can be called a continuation of research on this issue. (Laulanbekova, 2010: 61).

There is no doubt that national symbols are a multi-faceted category in people's identity. The phraseological similes of the Kazakh and English peoples, who have different languages, cultures, and worldviews are comprehensive, the concept, variable meaning, resulting from the continuous study of structure, native knowledge, internal form, and universal spiritual worlds from the linguistic and cultural point of view, common laws characteristics of each language, characteristics of nation cognitive features, etc. several new information was obtained.

Colorative vocabulary in one language is considered as the richness of the language of that nation. Because, like other languages, in English and Kazakh languages, all colors are used not only in their primary meaning but also in their secondary meaning.

The importance of A. Toktaubai's research article can be highlighted in the analysis of ethno-

dominant and ethno-relevant colorative names in the Kazakh language (Toktaubai, 2003: 15). He said: "In Kazakh, there are many words related to the colors of horses. Now we have about 300 words related to the color of horses in our card file" and quotes the opinion of foreign scientists who said that it is impossible to translate them into Russian, French, and German languages.

By the fact that among the Kazakh beliefs related to horses, it is worthwhile to study the customs related to the color of food, when it comes to the color of the horse that is valued, in the first place is *karakok* (dark-gray horse), then *shubar* (peggy stallion), after them, *kuren* (dark-bay horse), *jiren* (red-brown horse) tells in a different order.

Even "Abai's father Kunanbai distinguished his origin as our *Karakok's* seed" and gives many proofs that the color of *Karakok* is especially revered in the Kazakh worldview.

The number of colorative lexicons in the Kazakh language is not specified in the work "Сырға толы түр мен түс", although some color names in the Kazakh language are mentioned in this book, they are not complete. Agreeing with the opinion of R. Sadykova, who studied the colorative lexicons of the Kazakh and Persian versions of the novel epic "The Way of Abai", we conclude that there are so many colorative names in the Kazakh language that they do not fit into the hierarchy shown by B. Berlin and P. Kay.

In addition, scientist A. Aldasheva, who first paid attention to the translation of color names, believes that color names are a group that clearly shows linguistic and cultural features. The author analyzes the translation of lexemes related to the concept of "eye" from the Russian language to the Kazakh language, saying that the main concept of the national-ethnic differences of peoples, and the anthropological basis is the person.

"If we compare the nomination potential of two languages, - writes A. Aldasheva, - exact equivalents of language units representing color names can easily be found in the lexical structure of the Kazakh literary language.

*Blue eye, brown eye, and black eye* nominations are used to indicate anthropological signs; However, for the structure of the Kazakh language, it is not typical to create syntagmatic rows such as *open eyes, green eyes, and gray eyes.*

For example, the word "*blue*" is a lexeme with characteristics characteristic of the stereotype of national thinking in terms of expressing the color of an object.

In some Turkic languages, including the Kazakh language, the color of various objects in the environment, color, is expressed by the word blue: *blue sky, blue tower, horizon, lawn, blue fog, blue grass, green tea, vegetable, blue apple, blue market, blue earth, blue dawn*. But in translating these, you have to pay attention to the background information." (Aldasheva, 1998: 243).

Based on many works, color vocabulary in the language of each nation is important. How they are delivered in translation is also important. Colorative names are considered a group of language units that show how each person perceives and depicts the symbolism, national characteristics, and environment. From this point of view, we consider the colorative lexicons of languages to be concepts that have idio-ethnic differences on the one hand and are universal on the other hand. Now, at the same time, we will focus more broadly on the definition of the problem of "concept" in world linguistics. Because this is directly related to colorative lexicons, as well as their translation.

Even if language is a means of cognition and represents the environment through linguistic symbols, the same cognition is first of all carried out through the nominative name, and then through figurative phrases, metaphor, and metonymy of fragments of the surrounding world. It is possible to know the level of knowledge through semantic characteristics. For example:

There are the following opinions related to the name of the color "yellow" in the Kazakh language:

- a concept that expresses the worldview of the Kazakh nation;
- this word has symbolism; because the names of places and waters are based on the word "yellow" (Saryzhal (the name of the horse), Sarybel (place name), Sarysu (river name), Saryshagan (place name), Saryarka (place name) represent how the Kazakh nation perceives geographical objects;
- the phrases Sarydala, Saryzhailau, and Sarybel mean "huge and vast field";
- in its semantics, the word "yellow" has the meaning of "high elevation, the ridge of a wide field".

Scientists can make such conclusions by analyzing the semantics of the word and the meaning of the phrases created by it. As for the nomination and semantics of this lexeme, as for metaphorical and metonymic names, the "Explanatory Dictionary of the Kazakh Language" can provide complete information: in addition to the main meaning, the dictionary lists 50 alternative meanings. In this

volume, however, scientists such as A. Kaidarov, B. Omirbekov, Z. Akhtamberdiev, N. Kulsharipova, and Sh. Zharkynbekova does not show the existence of other semantics. The explanatory dictionary also does not offer the above-mentioned meanings of "high elevation, the ridge of a wide field".

Scientist R. Sadykova groups the meanings of the word "yellow" in the dictionary as follows:

- a type of color;
- a set of people (sary bala; samsagan sary qol);
- young, immature (sary auyz balapan, sary ezu, sary balaq egin);
- duration (sary jambas bolu; sary jel; sary suek, uzyn sary shaq);
- suffering (sary uaiym);
- advanced age (sary qaryn baibishe), etc.

There are also topical phrases such as *yellow wheat* (beauty; the name of the song), *yellow edition* (in the sense of low quality; it comes from the English word "yellow" - "coward", "*yellow press*" - yellow edition, made with tracing paper).

Now, if we review the beliefs related to the name of the color "yellow" in English, we will come across the following data:

The *yellow color* in English means cowardice in addition to its main meaning. In American English, *yellow streak, yellow dog* is cowardice. Also, the similarity between the Kazakh language and the English language related to the color yellow is related to yellow disease in both languages. *Yellow fever, and yellow jack* in English means yellow disease in Kazakh.

When comparing the semantic structural analyses of the color *yellow* in the Kazakh and English languages, the two languages, which are considered to be genealogically unrelated languages, in addition to having a uniform cognition related to the color yellow, also noticed differences.

If we consider materials related to other languages, according to the analysis of scientist A. Zalevskaya, we highlight the following: *yellow color* – in the German people – hatred, envy, falsehood, betrayal, in the Americans - *cowardice, dangerous situation*, in the French - *treason*; for the Russian nation, it evokes the associations of *autumn leaves*.

Therefore, through the cognitive semantics of the word "yellow" in the Kazakh and English languages, it is shown that its character as a national cultural concept is also important.

"White" is a color name with international and national as well as geo-symbolism. Because "white" is in the language of all nations. Consider the main

name in the context of a general understanding, in connection with some objects in the environment (if their color is *white* or if they are in opposite opposition); create phrases from the main word; we can summarize the universal and idio-ethnic nature of the word "white" by observing the symbolic variable meaning of the main word.

According to A. Zalevskaya, the word white means "pure, innocent; an angel; "bride", for the Russian people this color brings to mind the concept of "snow" (Zalevskaya, 1990: 205).

In the Kazakh language, the color "white" means "purity", "justice", "kindness", "innocence", "chastity", "fun lifestyle", "blessing from the mind", "first sincere intention", etc. - says A. Kaidarov (Kaidarov, 1993: 105).

In the analysis of the white color in English, we have made sure that the tradition of associating black color with negative things and white color with positive things has been preserved in English. That is why nominative names with *black* adjectives have a negative connotation, respectively, names with white adjectives have a positive connotation. For example, *black sheep*, *black market*, *blackmail* (literally, black mail), *black soul* (black spirit) – all of these are associated with *black* severity, and the color *black* is black in English. It is considered to be the color of covering, death: *black dress*, *black armband*. On the contrary, *white* color is the color of the world (*white dove* - the color of peace), the color of the wedding dress, the color of all goodness and purity.

Even in the English phrase "white" which has a negative meaning, the *white* color reduces and softens the power of negativity, for example, *a white lie* is a lie told to get rid of it, a morally justified lie.

Metaphorical meanings given by the colors *black* and *white* in Russian, which serve as a connecting language in the process of translation between Kazakh and English languages, often correspond to the English language: *black soul*, *black news*, *black day*, *black eye*, *black enemy*. Of course, among these, some correspond to metamorphic phrases in the Kazakh language: *karaly kun* (sad days (it refers to a day in which someone is feeling sorrow or unhappiness)), *karaly khabar* (sad news (It typically involves announcements or reports about events, situations, or developments that evoke feelings of sadness)). Russians usually save vital things for a rainy day, while English people save them for a rainy day: *against a rainy day*.

The phrases *white man* and *black man* in the English language have a lot of meaning nowadays.

Ali Mazuri, the author of the work "Political Sociology of the English Language" "Unfavorable because of racist attitudes", Ali Mazuri connects this tradition with the spread of Christianity, which depicts demons in black and angels in white.

Therefore, the symbolic meaning of the white color in English is goodness, joy, purity, innocence, and honesty. Similar phrases are used in English:

- *white hot* – surprising, exciting;
- *to mark with a white stone* – to celebrate a particular day as a particularly happy one;
- *white hope* – promising person;
- *white lie* – a lie told for good;
- *white-haired / white-headed boy* – favorite;
- *to be whiter than white* – to be fair and humane;
- *lilly-white reputation* – pure honor;
- *white hands* – honesty, pure honor;
- *white light* – lighting objectively.
- The white color also has a negative meaning in English: sickness, fear, loneliness, depression:
  - *to be/look white as a sheet (ghost, death)* – turning very pale (usually from fear or excitement);
  - *to be white-hot* – to be enraged, driven to white heat;
  - *white-knuckle* – an event or journey that causes great excitement because it is dangerous.

In English, white color also means cowardice: *white feather/liver* - coward.

The above data show the similarity of the cognitive semantic content of the name *white* in the Kazakh and English languages. In particular, the association of *white* color with goodness, joy, purity, innocence, and loyalty means the common knowledge of the two peoples related to this color.

Summing up the above, "white" is among the universal concepts. At the same time, we call the color name "white" a national-cultural concept; we believe that its conceptual nature should be taken into account during translation into other languages. There are national and idiopathic features. For us to consider it as a concept, we take the following as a basis (while we rely on the materials of lexicographical works and facts from fiction):

- "white" actually means "honest, pure, sinless";
- in Kazakh culture, this is the beginning of life, the basis of life is connected with the concept of "woman-mother"; for example, *akzhauyk*, *a white scarf (a white scarf is put on when the bride descends)*; *white-haired mother*; *here the main meaning of the word "white" (the name of the color is preserved)*;

– "white" is a sign of beauty, beauty; for example, *aq sharby bult, aqsha bult, aq shanqan, aq juzdi, aq quba, aq qaiyn, aqqu, aqshagala*;

– shows purity, chastity, honesty; for example, *aq konil, aq jurek, aqpeil, aqniyet, aq bota, aq jol tileu, aq tilek*;

– it corresponds to the mental characteristics of the Kazakh people and is widely used in geosymbolism and onomosymbolism; For example, *Aqbota, Aqnur, Aqjelen, Aqsaule, Aqqusym (song titles), Aqadyr, Aqtobe*;

– participates in the creation of new universal nominations by social changes. For example, *Aq yuu, Aqorda, aq altyn, aq marjan (kurish)*.

– In English, the concept of the color "white" is based on the following:

– "white" is a sign of goodness, joy, purity, innocence, and loyalty;

– "white" - illness, fear, loneliness, wavelessness;

– "white" is cowardice.

"Black" is one of the names of achromatic colors. Derived roots and phrases, phraseological units, and paremiological models created with the participation of the color "black" are widely used in fiction. There are also monosyllabic words created by the author. Due to the characteristic way of wording and stylistic features of some writers, there are color names that are used with high frequency in their works. In the works of S. Seifullin, red, blue, and green were used in I. Zhansugirov, and black were used more often in the works of M. Auezov, G. Musirepov, and A. Nurpeyisov.

Researcher Sh. Zharkynbekova divided the semantic features of the "black" color into groups. We present those groups as follows:

Group 1: No light; the space beyond human vision: black darkness; black night; black river;

Group 2: conditional-stereotyped names formed as "black and white" by sight: black bread, black tea, black pot;

Group 3: objects with black color: black jon, thick black bush;

Group 4: language units that describe a person's appearance: black hair, black eyes;

Group 5: the author cites an example of this only from the Russian language and says: "*The fifth group consists of examples of "label" attribution of certain household items, wardrobe, clothing, that is, objects created for oneself*" (Zharkynbekova, 2004: 265).

The color "brown" in the Kazakh language has the following semantic features: conceptual - a

specific color; culture is a beautiful, pleasant color; a kind of philosophical color; logical - the truth that proves that color is of this type; conceptual - a set of mental units that make up a whole conceptual sphere for the Kazakh people. For example, "The Way of Abai" contains the following sentences:

*His brown face turned red, he looked down and began to turn his head with a tight smile; how pleasant the beautiful cool brown wind blowing in one mold. My darling... Bojei is white-gray in color, has a brown beard, and a thick nose. Even now, the sun has eased the heat, and it is barking like a small brown bark. It's calm and windless on this brown autumn day.*

In English, the "brown" color is a symbol of darkness and longing. In the English language, the word "brown" does not have a lot of ability to connect, therefore, the number of regular phrases containing the word "brown" is small. In English, brown color means disappointment, thinking, and sinking into the abyss: *in a brown study* - disappointment, thinking, sinking into the abyss.

Among species and color names in Kazakh and English languages, it can be said that there are no distinctive cognitive semantic features related to the color green in the worldviews of the two peoples. In the Kazakh language green color is associated with nature (green pasture), in English the color green is often found in regular phrases and means beauty, beauty, and aesthetic effect on the mind. The semantics of this color is rich and varied. For example, a green belt is a green belt. Also, green is the color of unripe vegetables and fruits, so it means youth, naivety, and inexperience. Colorative vocabulary is known to express certain emotions in different cultures. Hence, there is the following idiom in English: *be not as green as one is cabbage-looking* - not to look like a fool; *a green hand* - newcomer, inexperienced person, or it is translated as *Do you see any green in my eye?* the phrase *Do I look so simple to you?*

In the Kazakh worldview, the *blue* color occupies a special place in almost all the works devoted to the study of color names. It is powered by heaven and god. That's why it means strength, victory, high spirit, dominance, pride. Accordingly, blue turkey, blue flag, blue wolf, blue hill, blue armor, blue speaker, blue dive, blue steel, blue gun, and blue hawk have similar expressions. "The totem of the Turkic peoples is the *blue wolf*", he analyzes the meaning of the blue color, along with the positive semantics of charity and intelligence, as well as the *kok doly (wicked)* and *kok doly (talkative)*,



which represent intransigence and quarrelsomeness (Aitova, 2006: 161).

Ал ағылшын тілінде *көк* түстің когнитивтік семантикалық жағынан мындай айырмашылықтардың бар екенін байқадық: *көк түс* – *blue*, біріншіден, ежелден ағылшын тілінде корольдік билік пен ақсүйектік текті білдіреді.

In English, we noticed that there are such differences in the cognitive semantics of the color *blue*: *blue*, first of all, has long been used in English as a sign of royal power and aristocracy.

Third, *blue* is associated with longing and sadness in English. For example, *feel blue* - sadness, *blue study* - sad thoughts, heavy thoughts; *make the air blue* – scolding, profanity; *blue devils* – sadness, melancholy, anger (also has another meaning – white fever). In English, it is translated as *once in a blue moon* – very rare, associated with the color blue. The phrase "see red" means to *blush from anger*, as a synonym for this phrase in English there is also the phrase "turn black (blue) in the face".

### Conclusion

In conclusion, even if the language is a tool of knowledge and the environment is presented through linguistic symbols, the same knowledge is

first of all carried out through the nominative name, and then through figurative phrases, metaphor, and metonymy of fragments of the surrounding world. It is possible to know the level of knowledge through semantic characteristics. In any nation, colors are very important in showing the features of cognitive level and language awareness. Since color is a component of nature, it is becoming a tool that clearly shows various spiritual and aesthetic values.

After all, colorative lexicons are considered to be one of the cultural positions that can be a unique model of development, reflecting ways of mastering, forming, and fixing meaningful cultural concepts in the cultural memory. Many cultural phenomena cannot be understood without taking into account the meaning of colors. At the same time, it is one of the main categories of culture, which determines the only information about the image of the surrounding nature, the differences in the historical paths of the people, the interaction of various ethnic traditions, about the features of the artistic appearance of the world.

Therefore, it is most relevant for modern Kazakh linguistics and translation studies to compare color names using the main categories within the framework of comparative linguistics.

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