

## Functional-Semantic Characteristics of Chromatic Colors in English and Karakalpak Languages

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### ABSTRACT

*This article discusses the critical views of many scientists around the world on color and, based on their theories, describes the classification and functions of chromatic colors from a historical and etymological point of view. When discussing the concept of chromatic colors, the discussion revolves around the most important ones which are the colors of red, yellow, green, and blue, and based on examples from the English and Karakalpak languages, the history of their formation and development are studied. Their ways in conveying emotions and expressiveness in both languages are also illuminated based on the works of authors.*

**Keywords:** Color, shades, yellow, red, green, blue, phraseological units, etymology, semantics, structure, emotive, expressive.

### INTRODUCTION

The main problem in the picture of the world's color is the categorization of these colors. Many scientists around the world have put forward various critical opinions regarding the categories of colors. This problem was at the center of attention not only of modern scientists, but also of philosophers who lived many years ago, and they tried to confirm the categorization of colors with their own aspects. In this article, relying on the theories of the scientists in the study of colors, we attempted to

reveal the types of colors included in the chromatic spectrum from a functional-semantic point of view on the example of English and Karakalpak languages.

There are some critical opinions about how accurately traditional color spectra are divided into seven types. For example, Leonardo da Vinci and Leon Battista Alberti were experimentalists who discovered the patterns of color variation. What is more, in his research at Cambridge University, Newton explained the concept of spectrum in color theory, distinguishing between red, orange, yellow, green, light blue (sky blue), blue, and violet.

#### MATERIALS RELATED TO THE TOPIC

Color science primarily studies colors in four aspects: the physical theory of color, the theory of color vision, the theory of measuring and reflecting color, and the theory of individual color vision through touch.

When studying the perception of color, linguists divide the names of colors into two groups - the most basic (complete) and different colors. The most important color names, in turn, are divided into seven colors of the chromatic spectrum (red, dark yellow, yellow, green, dark blue, blue, purple blue) and chromatics (black, white, gray) [19: 121].

Chromatic colors consist mainly of three primary colors: red, yellow, and blue. Secondary colors are formed only when the colors are mixed. All other color names are called different colors. They differ in the way they convey discrepancies. In the naming of color tones in analytical content, it is possible to highlight a group of adjectives: 1) secondary nomination (blue - the color of a syrian flower, white - milk-white); 2) without clear etymological signs (grayish-p.rown, orange-red); 3) with limited similarity (whitish, sheep); 4) borrowed (indigo); 5) neologisms and archaisms (summary); 6) terminological (cobalt, ultramarine); 7) Occasionalisms (aqbota, aqbotlaq).

In the linguistic picture of the world, white, black, and red are the most common colors in the naming of color representations. In a specific contextual field, any color

corresponding to the intention and desire of the connection can be chosen as a shift in connotation. Thus, in the detective story, modern English writer Alexander M. Smith's "The No. 1 Ladies' Detective Agency" [10: 159] he sets blue as the main expressive color:

We are far from the sea here, with Angola and Namibia between us and the coast, and yet we have this great empty ocean of blue above us and around us. No sailor could be lonelier than a man standing in the middle of our land, with the miles and miles of blue about him. [10: 159-179]

In this fragment, the name blue is used interchangeably, and the similarity between the ocean-like blue/sky-p.lue and the spaces of the African country of Botswana are depicted. The country's population is disconnected from the ocean at a very large distance, and reflecting on the water's breadth through the surrounding blue/blue cannot replace these breadths in the real world.

...He found some blue ones too-deep-p.lue ones and ones which had a copper-red hue, like the sky at dusc... [10: 159-179]

What saturated with the proposed sensory content is the blue color of the sea, which gives life meaning. The contrast between the copper-red evening heat of the African country is perceived with particular accuracy. The contradiction expands connotatively and serves as a symbol of the sharp contradiction between the impossible dream and the hateful reality in the hero's mind.

«... *Bu antqa ant ishtim: qaraqalpaq yurtınıń yabı urıǵınıń Áshmuhamed, Írisbay, berdibay yasawıl, Izbasar bahadur, Áliy biy, Bazar Atketer uǵlı. Oshbu yazılǵanlar hámmemiz aq xanǵa bash salduk hám tamǵalarımını salduq (T. Kayıpbergenov "Mamanbiy", 136)*

— *Basıń esitpey qaldıq, xanımtz.*

— *Aq patsha — orıstıń Elizaveta Petrovna isimli aq patshasına ahidnama, — dedi xan. — Yab uruǵınıń biyleri quwatu yetkunchá*

*patsha hámirine sadıq bolar□a, kereginde jan mánini berege ahid etip qurap ótken (T.Kayıpbergenov "Mamanbiy", 137)*

*Qos at jegilgen kúymedegi orıs adamın jurtqa kóz astınan kórsetip, aqboz atlı Maman kútip kiyatır (T. Kayıpbergenov "Mamanbiy", 145)*

#### RESEARCH METHODOLOGY

Deductive, comparative analysis, historical-etymological, systematization and classification methods

Based on the above ideas, we will try to classify color terms as a system, in which color terms consist of compounds that perform the function of adverbs and color qualities. That is, the system of color terms in the Karakalpak language from a structural point of view can be represented by the following nominative units: a) monolexical; b) complex adjectives consisting of two or three root roots, they are names of the same color and their pigments or the name of a color indicating its intensity (aqboz); c) it consists of complex color terms with a noun structure "nominal color + noun designation" (*aq patsha, xák reńi*); d) complex color terms with a noun structure "nominal color + adjective + genitive case" or this structure is represented by the same complex of speech units (*hól asfalt reńi, eski rozanıń reńi*). The nominations of elements of color and shade structures can be grouped into 20 lexical-semantic groups.

Several descriptions of the color "red" in Turkic manuscripts have been given by various scholars:

- rozoviy, rummyany (pink, rumenian) [1: 450-460];
- verbal nouns [2: 125; 3: 118];
- the diminutive-endearment form - "qız" [4: 51; 5: 177];
- derived from the words "qızarıw" and "qaynaw" [6: 192];
- a word consisting of two morphemes "qız + sı" [7: 197];
- qız - qızarıw - qaynaw is a word semantically formed from the verb "qız" [8: 603];

The "fire" in the Chagatai language consists of two parts formed from the root "qız" [9: 875];

- "Wait" is a thing wrapped in a red cloth in mythological semantics [12: 452; 13: 311];
- Symbol of love [14: 375].

In general, it is known that the formation of adjectives from nouns is a widespread method, firstly, the names of objects with a certain color fully correspond to the names of colors, secondly, it is known that the names of colors in the Turkic languages are borrowed from Arabic, Persian, Chinese, Hindi, Tajik, Mongolian and Tungus-Manchu languages, whose lexemes, define the concept of "red" from an etymological point of view, is related to fire [11: 261].

In the literature of the Karakalpak language, "qızıl gúl" means "dear girl," which is one of the main elements of artistic thinking. The revised edition of the 7th volume of the Karakalpak language dictionary contains three senses of the lexeme *qızıl*: 1) blood-like type, dark red 2) literal meaning: meat 3) literal meaning: grain, food. In the explanatory online dictionary of the English language, we can attest to the fact that the lexical unit "red" is given 5 senses as a part of speech of noun, and 11 senses in as a part of speech of adjective [<https://www.dictionary.com/browse/red>].

**Red noun:** 1) any of various colors resembling the colour of blood? The primary color at one extreme end of the visible spectrum, an effect of light with a wavelength between 610 and 780 nanometers; 2) something red; a radical leftist in politics, especially a communist; 3) light; 4) wine; 5) a capsule of the drug.

**Red adjective:** 1) of the color red; of or like the color of blood; 2) reddish purple in color; 3) orange, golden brown, or reddish brown in color; 4) having distinctive areas or marking of red; 5) bloodshot; 6) (of the face) flushed or blushing, as from shame; 7) of or indicating a state of financial loss or indebtedness; 8) relating to, supporting or belonging to the Republican Party in the United States; 9) usually disparaging; 10) radically left politically; 11) relating to, nothing or characteristic of North American Indian peoples.

Based on the studied lexicographic materials, we propose the following interrelated or stable lexical semantic variants to the composition of red and qızıl polysemous words:

“Qızıl – jas (Red – young)”  
*Men jetelep, anam aydasıp izde,  
 Bir qızıl baspaqtı ákeldik biz de* (I. Yusupov)

“Qızıl – uqsatıw (Red – likeliness)”  
*Qumardıń ayday júzi jegdesindey qaraltım qızılǵa dónip qálem  
 qasları bir jerge úyilip, elpeń til qattı.  
 Adamqusqa megezdimish. Iras pa?* (T.Qayıpbergenov)

An overview of the semantics included in the lexical-semantic variant of the lexeme "yellow," given in written sources:

- Jeltıy, bledny (yellow, radiant) [28: 319].
- Jeltıy, bledny, bely (yellow, radiant, white) [5: 174-176].
- жёлтый; русый; рыжий; соловый; саврасый; сивый; седой, белый, светлый; бледный; яркий, красный; светлый, красивый; наливной, спелый; масло» [30: 220-222].
- «жёлтый», «рыжий» (о волосах), «русый», «пожелтевшая степь, осенняя степь», сарыжурт// короо «место, где раньше стоял аул», сарыоору «желтуха, глубокая печаль, большая забота», узунсары «ранняя весна» [12: 637].
- «в полной силе» (о хорошем коне, воле) [12, 699], «сильное беспокойствие, тревога» [12: 632], «большая забота, большая печаль» [12: 797], «безлюдная степь», «пустыня» [12: 694], «большая выючная или скотопрогонная дорога» [12: 637], «холодный ветер» [12: 900], «неотступно преследовать кого-либо» [12: 872].
- чистый, отборный», сар «голова, глава, гловарь, верх, вершина, начало, конец», зар «золото», зард «жёлтый, бледный» [15: 267-276, 258-259]

In the explanatory dictionary of the Karakalpak language, the lexeme *sarı* is given only 1 seme: *altınǵa uqsagan tús, reń* (a color like gold). And in the explanatory dictionary of the English language, 5 semes are given as the part of speech of noun, 6 semes in the form of adjectives:

**Yellow noun**

1. A color like that of egg yolk, ripe lemons, etc.; the primary color between green and orange in the visible spectrum, an effect of light with a wavelength between 570 and 590
2. The yolk of an egg
3. A yellow pigment or dye
4. Yellow light
5. Yellow jacket

**Yellow adjective**

1. Of the color yellow
2. Disparaging and offensive
3. Designating or pertaining to an Asian person or Asian peoples
4. Designating or pertaining to a person of mixed racial origin, especially of black and white heritage
5. Having a sallow or yellowish complexion
6. Cowardly
7. (Of a newspaper, book, etc.) featuring articles, pictures, or other content that is sensational, especially mordibly or offensively so
8. Dishonest in editorial comment and the presentation of news, especially in sacrificing truth for sensationalism, as in yellow journalism yellow press
9. Jealous; envious

From the materials describing the lexeme "Yellow/Yellow," many semes can be distinguished in the semes. Therefore, yellow, as the center of an abstract color, covers a certain portion of the dark yellow in the solar spectrum.

Traditionally, in the minds of the Karakalpak people, yellow is the color of sickness, suffering, loss, and sorrow. For example: *Sarı boyaw – kewlimdegikayǵı – muń, ...* (I. Yusupov "Gilemshihayalhaqqindahaқыqatlıq" 114; 20, 9].

Indeed, the face of a person who has experienced such physical and psychological situations is yellow, yellow, and light

yellow. In the concept of love, a yellow flower or a yellow handicap symbolizes the painful outcome of the experiences of love, separation, and divorce.

As for its psychophysiological effect, the color "yellow" is perceived as cheerful, stimulating, attractive, warm, and cheerful. Yellow is also the color of anger and anger. An example of this meaning is the Karakalpak folk proverb: *Qaradanqanshigamandegenshe, saridanjanshigadi*.

The analysis of the lexicographic source limits the meanings of the lexeme "yellow." The lexeme is related to the word *sara*, which is derived from the Persian language and means "clean, chosen," and *sar* means *bas* (head), *basli* (initial), *joqari* (high), *tóbe* (top), *baslama* (initiative), *jón* (the root cause), *juwmaq* (conclusion)," and *zar* means "altun (gold)," and *zard* means "sari (yellow), *aqshil* (radiant) " [15: 267-276, 258-259]. Of course, there are phonetic similarities between the aforementioned roots: *zar//zer*, *sar//ser*, *sara*, *zard*, *sari*.

In the explanatory dictionary of Turkic languages, the following meanings of this lexical unit are given: *sariy* 1) жёлтый; 2) бледный; 3) соловый; 4) желчь. Among these semes there is no meaning related to gold, and its meaning is associated with our main theory, that is, associative metaphorical meaning, based on the study of theoretical sources.

In many languages, not only English or Karakalpak, there is a connection between the names of metals and colors. Of course, it is very difficult to say which one is the main one in their connection, that is, metal or color, in this case, we can conclude that colors are named based on the quality of each metal. Each metal is named with a special color.

In the Middle Ages, in the East, yellow was a philosophical attribute associated with its mythological aspects [16: 69-71]. This is rooted in Muslim mythology.

Summarizing the aforementioned points, we define the semantics of the lexical unit "yellow": yellow

1. The term "abstract" refers to colors ranging from pale yellow to reddish yellow in the range of the color spectrum.
2. It has nominative and private meanings;

3. The nominative meaning is formed through internal opposition and contamination of the system.

Among the lexical-semantic variants of the lexeme "green," the colors included in the solar spectrum are between the colors of yellow and blue. In the Old Turkic language, *yash* was used in the meanings of "green, young, green grass" [Мелиоранский 1900: 115, 161-164], and the lexeme "green" has 5 semes: green; young; 164-165]. In addition, there are 9 semes of the word *yash* in the Turkic language: *shiyki* (raw); *izgar* (damp), *ıgal* (wet); *kózjas* (tear); *jasıl* (green); *pispegen* (raw/not fresh); *jas* (young); *jil* (ómir) (life); *dáreje* (level), *terekliqabat* (layer or area with trees) [18: 161-164]. Meanwhile, *yashıl* green has 5 semes: *jasıl* (green); *jas* (young); *pispegen* (raw/not fresh)» [18: 164-165].

What is more, the phraseological unit *jasılmákán* (green area) in the Karakalpak language is related not to the color of the first component, but to the substance, in which the lexical unit *yashıl* is related to. Of course, this pontialseme is the first component representing the plant world in the sense of "green."

Phraseological units with the component "green" lexical unit are not common, but in fiction we find its use in the meaning of "joy," and at the same time it is also used as a synonym for the word "youth": *jasılaylar*, *jasıljullar* (*jasaylar*, *jillar*) (young months, years). In the Karakalpak language, in recent times, under the influence of the Russian language, the scope of this lexeme has expanded, that is, green space, green energy, green eyes, and others are translated using the lexeme "green."

The lexical-semantic variants of the lexeme *kók* played an important role in expressing the traditions and beliefs of the Karakalpak people. The main reason for this connection is explained by the "blue flag" in ancient Turkic mythology: *Tetsir*//*Kóktetsir* means "sky."

The fact that blue is one of the elements of religious and mythological antithesis is clearly evident from the following situations:

«свободный» [9: 312 -313], «голубой тюрк» [Гумилёв1993: 336-338] «восточный тюрк» [Сравнительно-историческая

грамматика тюркских языков 2002: 173], «бог» [Юдахин 1965: 418].

«синий, голубой, небесного цвета, светло-зелёный, цвет молодой зелени; небо; трава, (особенно молодая трава)» [12: 1218-1222], «небо; траур (платье темно-синего или синего цвета); голубой, лазурный, лазоревый, синий; зелёный; незрелые фрукты; трава, зелень; серый» седина; багровый; чёрный; эпитет богатыря; бог; ночь» [18: 66-68].

The absence of the seme "green" in the lexeme "green" in the ancient Turkic language indicates that it appeared in the Middle Ages. The acquisition of another seme is related to the color of the transition between blue and green, that is, it means *kók-jasil* (blue-green): *kók ġarġa* (blue crow), *kók shóp* (blue grass), *kók shay* (blue tea). This seme of the lexeme *kók* (blue) is more often combined with the names of the plant world. "The brightness of the blue sky makes the green of the fields blue/green, and the mixed color is bright and slightly dark, which is usually suitable for mixing colors" [17: 126].

## RESULTS

Summarizing the aforementioned opinions and data, we conclude the following:

1. Blue is an abstract color term meaning "bright – dark – blue – sky blue."
2. Initially, the lexeme *kók* was used in such meanings as "sky blue, blue, violet," and later it was used in the meaning of "green."
3. Blue is created by double creation.

Color units in the Karakalpak language constitute a distinct lexical-semantic group that reflects the fundamental principles of the language system. This lexical-semantic field is characterized by paradigmatic, syntagmatic, and epidigmatic relationships, forming a structured and interconnected system where each element plays a vital role in maintaining its coherence and

integrity. Within this framework, color terms manifest in various grammatical forms, including adjectives, verbs, and nouns derived from adjectives, all of which contribute to the rich and nuanced expression of color in the language.

The structural composition of this system is defined by a network of stable connections that establish its internal organization and hierarchical order. A notable feature of this system is the intricate relationship between nominative color terms and their derivative forms, particularly in the abstraction of color concepts. These linguistic mechanisms not only serve as tools for categorization but also highlight the dynamic interplay between perception, cognition, and language. Furthermore, the psychophysiological impact of color extends beyond mere linguistic representation. Colors evoke specific psychological responses and sensory impressions, influencing emotions, aesthetics, and cultural associations. In language, this effect is evident in the way color terms ascribe qualities to objects, enrich descriptive imagery, and shape the perception of the surrounding world. Thus, the study of color units in the Karakalpak language provides valuable insights into the cognitive and cultural dimensions of linguistic expression. Lexico-semantic meanings associated with it, for example: *qızıl* "sulıw" (red-beautiful), *sarı* "góne" (yellow-old), *awırıwlı* (pale), *jasıl* "jas" (green-young), *shiyki* (raw) and etc. Thus, dysjunctive relationships are connected. Nominative and related meanings are defined by the change of some LSVs, pairs and contradictions within the system.

Yu. D. Apresyan suggests limiting the division of color features based on their semantic properties: "If the spectrum is divided into parts called the main color features (red, dark yellow, yellow, etc.), then they will maximize (the boundary) correspond to the area corresponding to the middle of a certain color. Indeed, in the red spectrum, for example, a gradual transition in one direction leads to a dark transition to color and a gradual transition to a whitish transition in another direction. The middle of the area corresponds to the ideal red color. This situation is used similarly to all other color symbols" [5: 44]. Such a nomination in color names is not often used in the modern

Karakalpak language, and assimilated lexical units in the Russian language are used in this sense. However, by studying lexicographic sources, we have identified equivalents of color terms in Turkic languages. For example: arsal – бордовый, kobalt – тёмно-синий.

#### DISCUSSION

A number of scientists define "ordinary" colors as primary colors – red, yellow, green, blue, acromatic white and black, as well as gray, grayish-red, blue, dark yellow, brown, they are understood as a "mixture" of elementary colors [6: 277). As we can see, linguists have not yet come to a conclusion about the types of color terms. Some speak of the "system of names of colors," others speak of "lexical-semantic groups of colors," and the third group of linguists express the opinion that colors are grouped into a semantic field. Within these groups, we agree with the scientists of the third group. It should be taken into account that the semantic field of color, the power of emotional-expressive influence, the ability to metaphorically shift, determine the predominance of original color terms.

The connotative meanings of color terms directly reflect qualities such as the intensity of the emotional sentence in the denotation and evaluation of text stylization. These studies take into account three stylistic qualities: emotionality, expressiveness, and intensity. This complex is complemented by a unified functional movement of separate grammatical and stylistic categories. At the same time, emotionality performs the emotional function of expressing the degree of connected feeling, which characterizes the state of feelings defined by the person. Expressiveness, or effectiveness, is used as an indicator of the level of effectiveness directed by the person to the listener. Intensiveness performs a function that indicates the gradation of intensity within the categories of feeling and expressiveness.

Therefore, the analysis of English texts shows that color terms are the most commonly used lexical units, which has shown the rich semantic and stylistic possibilities of this volume. The color image of the world, formed in the consciousness of a

person, is the ethnic group, various socio-political groups, as well as their highest part - one of the necessary spheres of state culture: flags, banners, coats of arms; the white flag symbolizing the cessation of hostilities, the black flag of the invaders. Based on functional-purpose properties, we distinguish two types of color naming. The first type is the naming of color as an objective feature of reality (real or virtual). In English culture, this basis is represented by black and white acromatic colors and red chromatic color. Other colors are divided into cardinal (colors of the full list) and shades. The second type is the distribution of color by the speaker for an expressive feature belonging to a certain fact. This type of color term, which is widely used in the artistic literature of the studied cultures, has attracted the attention of authors.

The aforementioned data led to the emergence of polysemantic associative (semasiological), associative-conceptual (semasiological-onomasiological) types of color terms, radial, chain and mixed types. Using the comparative-historical method, abstract color terms are the core of the lexical-semantic paradigm, and the periphery differs from the subsystem (polysemy, frequency of use, participation in the composition of phraseological units, free division, dominance of color meanings, stylistic neutrality, participation of the main unit in word formation).

#### CONCLUSION

The analysis of factual materials plays a crucial role in uncovering the expressive function of contrast as a means of influencing the perception of color in artistic texts. The interplay between contrast and color choice is not arbitrary but rather a deliberate stylistic device shaped by the author's creative intent. Through the strategic use of color, authors evoke emotional depth, enhance imagery, and reinforce thematic nuances within literary works.

Our research has led us to the conclusion that color terms possess immense expressive power, serving as a potent linguistic tool for conveying contrast and amplifying the aesthetic impact

of a text. Their widespread use in the literature of the studied language underscores their significance in shaping meaning, evoking sensory responses, and enriching the overall artistic expression.

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