

Communicative Approach in Typological Color Idiomatics of The French and Tatar Languages: “White” and “Black”

By

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Abstract

The research topic is quite relevant, as it continues the tradition of typology of such multi-structural languages as French and Tatar. It is especially essential for the Tatar language, since the given paper represents an attempt to analyze the isostructural elements of the multicultural languages. The topic of the analogous color perception by Tatars and French has consistently been in the realm of traditional scientific interest as one of the most interesting aspects of the comparative linguistics. The author follows a communicative approach, which does not factor in phraseological units that are no longer used in the speech communication process but are still taken into account as part of the language corpora represented in the phraseological dictionaries. The aim of the study is to compare phraseological units with the “white” and “black” components in the Tatar and French languages, using a communicative approach through a continuous selection of the corresponding phraseological dictionaries. At the end of the conducted study, the authors come to the following conclusion: both languages have a very small number of the absolute equivalents of the color idioms, there are also “false cognates” in color idiomatics, in addition, it is necessary to systematize some versions of the Russian translation of the Tatar idioms, and also to register a new phraseological unit in the Tatar language – “*yashel altyn*”. Comparative analysis of their national characteristics and selection of the isomorphic features contributes to the final result of creation of a Tatar-French phraseological dictionary.

Keywords: linguistics, typology of multi-structural languages, phraseology, color idiomatics, French language, Tatar language.

1. Introduction

Color names are regularly studied in linguistics from numerous perspectives. Among the works devoted to the study of color in the paradigm of linguistic sciences, it is worth mentioning the work by K. Vashakova, in which there was made an attempt to represent modern trends of linguistic research in color naming domain. According to V.G. Kulpina, color is always connected with any class of objects and does not exist as an independent denotation. It is manifested in nature and is part of it. The sky is blue (or gray), the fox is red, the earth is

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black, snow is white, the hare is white (or gray) (Ozhan, 2000). As you can see, here we are talking only about direct meaning. According to B. Berlin and P. Kay, the color naming system in any language begins to develop precisely from black and white colors (Waszakowa, 1997). The sociocultural conditionality of color terms as cultural signs, their metaphor and symbolism, their place in the linguocultural color scheme of Anglophones are studied by S.G. Ter-Minasova with specific focus on the attributive phrases with 'black' and 'white' color terms. The specific of the English-speaking world is actualized, in particular, in the description of the social aspects of this contrasting opposition (Sitdikova et al., 2019; Baghana, 2014; Andrian & Sudiby, 2021; Apenuvor et al., 2021).

2. Methods

The paper evolves around the metaphorization of classical color dichotomy. According to N.B. Bakhilina, in ancient times, white was compared not only with the color of snow, milk (which is quite common for modernity), but also with waves, fleece, cheese, marble, foam, paper, linen, cotton wool, garlic (Bahilina, 1975). Presumably, all languages showcase purely positive semantics of the coloronym "white". This color in heraldry symbolizes the impeccability of royal power, in the world of fashion – the purity of the bride, and in nature – virginity or white purity. It is no accident that in the Tatar language there are such set phrases (wishes) as: "*ak / yakty byakhet*" – unclouded happiness – *bonheur sans nuages / mélange* (without impurities) in French; "*ak telyak*" – best wishes – *meilleurs vœux* or "*ak yul*" – *bon voyage*. "*Ak-pak*" – crystal clear – *de cristal* and as the apotheosis of snow-white – *ap-ak, kardai ak – blanc comme neige*. And even such a bad feeling as envy can be whitewashed with the help of this coloronym: "*ak kənləşy*" – white envy (friendly envy) – *bonne jalousie*.

There are other ways of understanding white purity as viewed from the perspective of traditional Tatar mentality; it can be approached as a pure utopia. "*Ak bulmas da, pak bulsyn*" – let it be at least not white, but fresh – *mieux vaut fraîche que blanche*; or "*ak et, kara et – bary da et*" (literally: either white dog or black – they are all the same) – *la nuit, tous les chats sont gris* – when candles are out all the cats are grey. And as an extreme, it can acquire a negative connotation: "*ak zhep belən tegelgən (tipchelgən, zhəyləngən)*" – literally sewn with white thread which means ill-disguised – *cousu de fil blanc*. There is another example: "*ak karga*" – the white crow of the French turns into a white ouzel - *merle blanc*. It is interesting that in French this color idiom continued its development and formed the basis of a number of phraseological units with completely different, non-negative meanings: *rare comme un merle blanc* (rare as a whitebird) - *outlandish* - "*sər*" in Tatar; *si vous faites cela, je vous donnerais un merle blanc* (literally: if you do this, I will give you a white ouzel) – meaning you will never ever do that - "*Any sez berkaychan da ashley almassiz*"; *connu comme le loup blanc (gris) or comme le merle blanc* (known as the white (gray) wolf or the white ouzel) – it is known as a flaky one - "*ətədən-ytə kemne bulsada belerg*". In the Polish language there is also the idiom "*biały kruk*" (literally white raven) – already with a purely positive sense: this is what they say about a rare, good book. By the way, "*kara karga*" in Tatar does not mean a black crow at all, but "*rook*" – *freux / grole*, which emphasizes the kinship of these species of birds, which is not at all obvious in other languages. It would seem that here we are faced with a kind of contradiction between form and content, but "*kara karga*" cannot be a black crow denotation for Tatars, since crows are gray in our geographical area.

However, most black-and-white color idioms are equally understandable both for the Tatars and the Frenchman. Firstly, there are absolute equivalents, for example:

Ak Yort – the White House (the residence of the US President) – maison Blanche. It is noteworthy that in the Tatar and French languages this meaning is relevant, while in modern Russian it has also been used to refer to the Russian government. And “ak shigir” is a white verse, tracing paper from the French term vers blanc. Despite the fact that the wider concept of vers libre has already become widespread in modern French, the verlibre, which for some reason is still not present in the Tatar language, is probably due to the redundancy of the phraseological unit “ak shigir”.

Another relevant example is color idiom “ak kymer” – white coal – houille blanche for designating rivers as a source of energy for hydroelectric power plants instead of less environmentally friendly thermal power plants. Moreover, due to the lack of oil deposits, France has advanced in the production of blue coal (tidal energy) houille bleue, and solar energy houille d'or, and red coal (energy of the deep layers of the earth) houille rouge, and even “colorless” coal (wind energy) houille incolore, which the Tatars call for some reason “zəngər kymer” apparently, by analogy with the blue sky. At the moment, only the last term exists in the Tatar language. Given the fact that the oil fields of Tatarstan are running out, we will have to develop technologies of renewable energy sources. Accordingly, in the Tatar language, such color idioms as “altyn kymer” as a semantic borrowing from houille d'or, “kyzyl kymer” as a loan translation of houille rouge and even probable “kyk kymer” as a calque from houille bleue should appear.

Secondly, there are idioms seemingly identical, but with a meaning shift. For example: “ak tən” – white night – nuit blanche, where only the latter is phraseological unit, since it is not about the white nights at St. Petersburg, but sleepless nights. And this particular case is the most interesting for us. For example, “ak билет” is a white ticket. In France there is no such notion or concept as there is no compulsory military service, but there is such phrase as “billet blanc”, this metaphor is quite popular. In the first meaning, it is almost close to its direct meaning: "a blank ballot dropped in the ballot box", but the second meaning is more figurative: "lottery ticket that did not win." Assumingly, its meaning will also change in the Tatar language as it does in French taking into account the transition of our army to a contract basis and the further development of gambling in the Republic of Tatarstan.

Thirdly, in the Tatar language there are a number of set phrases with the coloronym “ak”, translated into French in one word: “ak ənis” (literally: white anise) – cumin – le cumin; “ak ərem” – bitter wormwood – absinthe; “ak mətrəškə” (literally: white oregano) – yarrow – mille-feuille, and “sary mətryškə” (yellow oregano) – St. John's wort - millepertuis, “ak chəchək” (literally: white flower) – chamomile – camomille, “ak chyrshy” (literally: white spruce) – fir – sapin, which in French are ordinary phytonyms. It is noteworthy that referring to the latter case, neither in the Tatar language, nor in the French language there is such word as fir. Both languages have only the concept of spruce, but the Tatar language is more figurative, for some reason calling it white.

3. Results and Discussion

Basically, every language has unique phraseological units that reflect the national characteristics of people’s life. For example: “ak muncha” – a bathhouse “in white” (Russian steam bathhouse with chimney) and “kara muncha” – a bathhouse “in black” (Russian steam bathhouse without a chimney when soot settles on the walls of the bath, so all the walls and ceiling turn black). In the Tatar language, these set expressions also have every chance of becoming archaisms, but they are part of the Russian language thesaurus where they actualized

through folklore and specifically songs of famous poet V.S. Vysotsky.

The legacy of the USSR times is the set phrase “ak army” – the white army – l’armée blanche, along with its antagonist “kyzyl army” – the red army - l’armée rouge it belongs to purely Russian and Tatar national realities. Accordingly, “ak emigrant” – a white emigrant is also absent in the French language, although a similar phenomenon was observed in France after the Great French Bourgeois Revolution. In French, there is only the concept of la guerre des Deux-Roses – the war of the Scarlet and White roses, but unique idioms of rose rouge and rose blanche have not been found with all that time that has passed. But in French, there are original idioms with the component blanc: blanc anglais / d’argent (literally: English / silver) – in our case it’s just lithoponic / lead white – kurgashyn ak buiau. By the way, in the Tatar language there is a classical dichotomy: “akkargash” – tin and “kara kurgash” – lead. In French, these are completely different lexical tokens: l’étain and le plomb.

There are other examples: “ak araki” (white vodka) - vodka. Not quite a popular drink in France. But a number of coloronyms is closely related to the word vin: classic color doublet blanc – rouge, rose, vert (green) – young and even bleu (bad red wine). In the Tatar language, the variety is not so big: “kyzyl / ak / al shərab” (red / white / pink wine). Another word combination with a color name is “ak altyn” (white gold) which means cotton. For the French people is a common word – le coton that is not somehow idiomatized. Both languages share a specific meaning of this idiom: or blanc (literally: "white gold") – platinum – “ag altyn” (which also means "white gold"). It is noteworthy that in the intermediary language of the language pair we are studying there is also an idiomatized meaning of this phrase: “white gold” as one of the most expensive varieties of this precious metal. It is worth mentioning another idiom referring to the topic of precious substances: “kara altyn” (black gold) – or noir – oil, which is much more common than its color antonym. Moreover, in the French language there is also a coloronym or vert - green gold (metaphor of a forest), which is not yet present in the Tatar language. But that might be the case and “yashel altyn” has every chance to turn into neophraseologism, since the forest is invariably valuable for Tatars and it is reflected in their linguistic world image, which is proved by a number of proverbs.

There is a relevant example of coloronym describing social background of a person: “ak keshe” – a white man, meaning noble or blue blood, and synonymous with it “aksəyak” (literally: white bone). In French, such phraseological units are surprisingly absent, despite the rich colonial past of France. But there is a universal les hommes en blanc – doctors, “ak halatly keshelər” in Tatar, borrowed from the Russian set expression “people in white (doctor’s) coats”. Besides that, there is only in French such expression as homme du bleu – a sailor, though color name blue and its productive idiomatics are extensively analyzed in a different paper (Gonsales et al., 2018). Another word combination with coloronym white manifests social status of a person: “ak kul” (literally: white hands) – person shirking rough or dirty physical work – celle qui ne fait rien de ses mains (literally: someone who does nothing with his own hands).

In the languages we study, there are traced interesting idiomatic chains. For example, blanc bec (literally: a white beak) – a spring chicken – “avyzynnan ana sətə kipmægən eget” (an unexperienced and immature boy, wet behind the ears), that is puppy or greenhorn. French béjaune is etymologically derived from the idiom bec jaune (literally: yellow beak), which in modern French is preserved only in one phraseological unit: faire payer à qn son bec jaune – to force a beginner or a rookie to stand a treat or put out a good spread.

Some coloronyms could be found in food related sphere: “ak ash” (literally: white soup)

– dairy food – régime lacté. Usually lacté is translated as “milk” or “milky”, but, given the presence in French of such color as blanc lacté – milky white, we could claim another similarity with the Tatar language.

Coloronyms demonstrate certain anthropocentricity as many of them describe various features of a human being, his body creating rather vivid metaphoric narrative: “ak bashly” (white-headed) – gray-haired – gris (gray in French). Accordingly, “ak tøk” – streak of gray hair in French will also be cheveux grisonnants, that is, grayish hair. Though gray beard in French is very much similar to that word combination in Tatar: barbe blanche (white beard) - “ak sakal” in Tatar, which was metonymized in “aksakal” meaning a patriarch or an old, sophisticated man. It is interesting that the “kara sakal” (literally: black beard), which is antonymous to it, is a sign of poverty – la gêne, which is a beard, is not that popular among Tatar Muslims.

There is another anthropocentric example: “ak øzle / chyrayly” (white-faced), which figuratively means “with a friendly face.” Unfortunately, there is no similar phraseological unit in the French language, but there is an antonym: faire grise mine à qn (literally: make someone a gray facial expression), that is, to be unfriendly with someone. A similar expression has become widespread in all languages, including the Tatar language: “karagy chyrayly” (literally “with a dark face”, that is, with a gloomy face).

The antonym of the coloronym “ak” is “kara”, but there is still a compound adjective “ak-kara” in French between them, as in most languages for some reason it has a kind of reversed character noir et blanc – “black-and-white”. Such idiom as “ak-karana aermaska / belmæskə” is known in all languages – white cannot be distinguished from black – ne pas distinguer noir et blanc. However, the same color idiom, but used with the participle, has a drastically different meaning in the Tatar language: “ak-karaga karamyycha / ak-karana aermyycha” – neck or nothing - vogue la galère! (Literally: let the galley sail!), that is come what may, which already translates as “køtelmægøn berør zhai yardəm itər” (literally: someone can help unexpectedly).

As for the coloronym “kara”, according to F.B. Sitdikova, it has a negative connotation (Sitdikova, 2019). Turkish linguist F. Ozhan agrees with L.R. Vasilova (Vasilova et al., 2019) and also concludes that black negative semantics are similar in Russian and Turkish – it is the semantics of sadness, mourning, something hidden, illegal (Ozhan, 2000). For example: “kara dindar” (black believer) – fanatic – le fanatique (Grigoryeva et al., 2019); “kara akył” (dark mind) – unenlightened mind – un petit esprit (immature mind); “kara yelan” (black snake) – viper – la vipère; “karakort” (black worm) - karakurt – le latroducte; “kara su” (black water) – glaucoma – le glaucomé; “karasyn batkan” (drowned in black) – morose or darker than the clouds – plus méchant que l'hiver de six mois (literally more severe than a half-year winter); “kara yavym” (black rain) – autumn rains – la saison des pluies (rainy season); “kara tir tygergə” (work hard, hard labor) / “kara tir tygergə” (to sweat one’s gut out) – work fingers to the bone – suer sang et eau (literally: sweat with blood and sweat). Accordingly, “kara esh” means literally black work or hard labor – la galère. It is interesting that in French this color idiom has a slightly different, but not negative, meaning travail noir – moonlighting or side work – “zhinel køsep” (literally: easy done side work). Moreover, this color idiom, its plural form, is proportionally blackened out: “kara eshlər” – illegal or criminal actions – les turbins. The ethnic color idiom of this concept is also present in the Tatar language: “ak hezmət haky” is literally white (reported or official) salary, but the antonym for it is not a logical “black salary”, but “gray salary” in the Russian language, meaning under-the-table salary.

The coloronym “kara” (black) is also relevant as a tool of idiomatic description of social status: “kara halyk” – black or dark people – le bas / petit / menu people. The French have it as “low, little, worthless people” or, in general, la populace – mob, in Tatar again it is “kara halyk”. In French, in this case, the coloronym noir is not used, since it became a euphemism for the non-politically correct or improper words like nègre. Professor D.R. Sabirova comes to similar conclusions. (Kondrateva et al., 2018) and J. Bagan, comparing French phraseological units with West African (Baghana, 2014). The combination “kara urman” – dense forest – forêt épaisse (literally: dense forest), carries negative connotations. As well as “kara köchlär” – evil spirits – esprits des ténèbres (literally: spirits of darkness), which correlate with “kara hëbër kilde” – ill news come apace – les mauvaises nouvelles ont des ailes (literally: bad news has wings); “kara yazmysh” – a bitter fate – un triste sort (literally: an awful fate). Similarly, coloronym “kara” expresses pejorative meaning in the idiom “kara kynel” – an insidious soul – suppôt de Satan (henchman of Satan) with “kara echele / yöräk” (evil soul / heart) – hater or ill-wisher – suppôt du diable (literally: henchman of the devil). In this case, we are faced with another example of inadequate translation from the Tatar language into Russian, clearly identified when comparing the Tatar language with the French language, where the synonymy of the phraseological units under consideration is obvious, in contrast to the Russian translation. The only thing is that in French various parts of the body are generalized into an abstract word suppôt, but the most important thing for us in this study is that the “color” of idioms is preserved. Therefore, in order to resolve obvious discrepancy, we propose to synonymize the Russian versions of the translation of the synonymous Tatar and French color idioms, interpreting “kara kel” as “spiteful.” Thus, we eliminate the confusion in the translation, since “kara jöz” (black face) is also translated as “insidious” – le perfide.

Seasonal phenomenon is described using color idiom “kara köz” (black autumn) – cold autumn rainy days – fin de saison (literally: end of season). But in French, as well as in other European languages, there is the concept of automne doré – golden autumn – “altyn köz”.

Emotional coloring of coloronym “kara” is broadened out in “kara boils kebek” (literally like a dark cloud), when the phrase acquires meaning of countless multitude – une pluie / grêle de qch (rain / hail of something). In this case, the reinterpretation of the meaning in the French language is not based on color, but, nevertheless, the causal relationship is obvious: the hail is pouring out of a black cloud. Metaphorical interpretation of negative attitude could be found in the set expression “cara kyzlektän karraga” (literally look through black glasses) – see everything black – voir triste (have a morbid outlook on life). As you can see, in the French analogue the essence of the idiom is not transmitted with the help of the coloronym, and all things are prosaically called by their proper names. But in France you can see black cows in a burnt forest: voir vaches noires en bois brûlé, that is, “black on black”, which means, because of its difficulty “to indulge in reverie, to daydream” – “tormishka ashmagan matur hayyallar beln yashërgä” in Tatar. In addition, in French, there are many other multi-colored colors with the “see” component, the most famous of which is voir tout en rose / en blanc (see through rose-coloured spectacles) – “böten närsəne al töstə kyrrergä”. Moreover, one can see how pink elephants fly: voir voler des éléphants roses, that is “get drunk into delirium tremens” – “isergänche echërg” (get drunk in Tatar). Or voir bleu (see in blue light), that is “to be admired by” – “is kity” in Tatar, with the option of tout – everything: voir tout en bleu already takes on the meaning of “being a utopian” – “utopian bulu” in Tatar; voir rouge (see red) refers to the response of a bull to the red color and means “get furious” – “yarsyp kitërgä” in Tatar; and finally, abstractly: voir la couleur de ... (see the color of whatever), in other words, “see how it looks ...” – “närsəneə bulsa and nitsche buluyn kyrrergä.”

Examples of absolute or full equivalency for color idioms with “kara” component, as well as idioms with the component “ak”, are not numerous: “kara kaigi” is a very strong grief – chagrin noir; “kara ular” – gloomy thoughts – idées noires; “Kara Isemlek” – black list – la liste noire; “karabair” (black guide to wealth) – karabair (breed of horse) – carabair; “kara kuchkyl” (black tint of the face) – dark-skinned – au teint basané; “kara tut” (black tan) – swarthy – noiraud; karabodai (black wheat) – buckwheat – blé noir (black wheat) / le sarrasin. Even the popular name of this cereal “saracin” emphasizes its determination in accordance with its color, since initially the French called all the invaders from the south of Muslim origin, who were, of course, dark-skinned. “Kara ikmæk” (brown bread) – rye bread – pain noir (brown bread). In addition to the fact that in all languages there is the concept of “white bread”, in French it is also part of the phraseological unit manger son pain blanc le premier (eat your own white bread first) – feast today and fast tomorrow – “bar chagynda baredy, yuk chagynda syredøy”; and also “red bread”: pain rouge – murder – “ytery”.

And finally, there is a loan-word “caramel” originally coming from the French le caramel. The French believe that this word was derived from the Latin term cannamella (sugar cane), but they admit that for some reason it came to them from Spain, although the French language itself also came from Latin. If we take into account the fact that Spain was conquered by the Arabs in the Middle Ages, it is quite possible that the Muslim root “kara” (black) merged with the Spanish word miel (honey), thereby designating a new product that in liquid form really looks like dark honey. Thus, that might be a unique case of Turkic borrowing in French.

There is a special case of a compound word “Karaite” (literally: a black conspiracy in Tatar) that should be noted. This ethnic group of the Turkic language family, living in the Crimea and Lithuania, is translated into French as qaraïte in all dictionaries, which would correspond to the complete equivalent of color idiom provided that the French borrowed the Turkic root “kara”, which is an extremely rare phenomenon. But the fact is that French explanatory dictionaries interpret saraïte / karaïte / qaraïte as “a religious branch from Judaism that recognizes only the Torah.” Thus, we have an amazing case of an unsaid translation. The simplest solution would be to translate “karaite” as qaraïm, but, according to Larus, it is that very word, meaning “son of Scripture” in Hebrew, the name of this religious movement originally comes from. Therefore, we propose to leave the status quo, but clearly assigning the spelling through the letter k to the name of the Turkic people, indicating the foreign origin of the word in the French language, since at the moment there is variation in spelling in French dictionaries. In the explanatory dictionaries of the Tatar and Russian languages, it is necessary to clarify that we are talking about the descendants of the Khazars who converted to Judaism. It makes sense then. Otherwise, this pair can be considered as an example of the translation of color idioms with a large shift of its meaning.

As in the case with the coloronym “ak”, “kara” is part of the untranslatable realities inherent only to our compatriots. In such cases, one has to resort to an explicative method of translation, in which all the uniqueness is lost, for example: “kara kozgyn” – black funnel – “une voiture noire pour emporter les hommes en prison”; “karagruh” (black clump) – Black Hundred (member of an armed monarchist anti-Semitic group) – ultra-réactionnaire; “kara shar salyrğa” – put a black ball – ne pas voter qn pendant le vote par bulletins (not to vote for someone with a secret ballot); “kara is bolted by a caplagan” (black clouds are piling up) – black days have come – les mauvais jours sont venus (bad days came). And “kara kəngə / zhəyaygə kalyrga” correlating with the previous phrase (to get stuck in the black day) – go broke / smell hell – il m'en a fait voir de toutes les couleurs (literally: he showed me it all pretty vividly); “kara kənnərg jyyarga / saklarga” – save up / save for a rainy day – garder une poire

pour la soif (literally: store a pear in case of thirst). It is noteworthy that such a concept as a “rainy day” does not even exist in the French language corpora or linguistic culture! And finally, the most incomprehensible for the French, Russian superstition relevant for Tatars “kara mæche uzdy”, (literally there is a black cat) – meaning they have fallen out over something / breed bad blood – se brouiller avec qn (to quarrel with someone). The fact is that the black cat in France is a purely positive symbol of Paris.

But the coloronym “kara” can also have a positive connotation. At the same time, as in the case with the coloronym “ak”, color idioms can be translated in monosyllabic biological terms, for example: “kara balyk” – tench - la tanche; “karaburek” (black hat) – bullfinch – le bouvreuil; “karagat” – currants – le cassis; “kara bërlegän” (black bone) – blackberry – le mûron; “kara zhiläk” (black berry) – blueberries – la myrtille; “kara andash” (black stone) – le crayon; “karakosh” (black bird) – eagle – l’aigle. But in France there is oiseau bleu - a blue bird as a symbol of an unattainable ideal, in Tatar folklore it is Səmrug.

The coloronym “kara” is rather productive in nominating various phenomena of nature: “karakul” (black lake) – karakul – l’astrakan, so named after the place famous for breeding a special breed of sheep, although the Karakul Lake is located in Uzbekistan. “Kara imes” (black fruit) – prunes – les pruneaux; but in French there is an expression “green fruit”: fruit vert for a figurative comparison with a very young girl. “Kara mai” (black oil) – petroleum – le pétrole, but in French there is the term huile blanche (white oil) for the nomination of refined oil. There are some set phrases with coloronym “kara”, for example: “karagach” (ebony) – elm – orme rouge (red elm); “kara bətnek” (black mint) – peppermint – menthe poivrée. In French there is the term “green mint”: menthe verte for the nomination of spiked mint. “Kara kan” (black blood) – venous blood – sang veineux. In addition, in the French language there is an absolutely idiomatic expression sang rouge, but actually meaning "hemoglobin-rich blood." There is another example with coloronym “kara”: “kara isəp” (black calculation) – approximate calculation (in the mind) – calcul approché (mental).

4. Summary

The conducted comparative analysis of about 100 color idioms of the Tatar and French languages with the components “ak” (40) and “kara” (60) allowed us to make following conclusion:

- black color prevails over white color both in language and in life, which correspondingly emphasizes the uniqueness of white.
- there are very few absolute equivalents of color idioms in both languages: three units with each coloronym, which indicates that linguistic globalization is still yet to happen.
- there are even fewer color idioms with a shift in meaning: two with “ak” and one with “kara”, that is, in color idiomatics there are also “false friends of the translator”.
- there are much more color idioms with the opposite meaning: five with “ak” and fourteen with “kara”.
- ethnic color idiom again, equally – eight with each coloronym, demonstrating the national ethnolinguistic specificity of the French and Tatar languages.

5. Conclusions

In conclusion, we propose to systematize some variants of the Russian translation of the Tatar idioms, to acknowledge the fact of a new phraseological unit functioning in the Tatar

language – “yashel altyn” denoting the forest wealth of the constituent Republic of Tatarstan, in addition, presumably, there might appear such color idioms as “kok / kyzyly / altyn kymer” in the near future. We make a hypothesis about the upcoming shift in the meaning of phraseological unit “ak bilet” from the idea of “exemption from military service” to the notion of “a lottery ticket that hasn’t won”, and also continue the tradition of lexical parallels: the French word cache-cache (hide-and-peek) surprisingly correlates with the Tatar “kach-kach”, and the French verb demander along with its counterpart in the Tatar language “sorarga”, has two completely different meanings – to ask and demand or beg.

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