

23. A Comparative Study into the Color Terms in Greek and Turkish Literary Works¹

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Abstract

Linguists have been studying the effect of cultural elements on the challenges of second language acquisition for the last three decades. The research findings have thus far shown the significance of the close relationship between cultural context and language, as well as of the awareness of cultural factors. It is required to have available data on the cultural similarities and differences that characterize language use in languages in question and to build a discussion of the topic on a more concrete basis through research in this field to see the effect of cultural awareness on second language acquisition. Therefore, the aim of the present study is to contribute accordingly. The study's sample consists of color-related phrases from Turkish and Greek literary texts. These phrases can facilitate language acquisition by developing a cultural 'affinity' for people learning Turkish and Greek. The present study is centered on the linguistic aspects of the Turkish and Greek societies, which have had long-standing relationships, and aims to determine where these two language communities differ or share similarities. Quantitative, qualitative and content analysis methods were used in this study. To clarify, the quantitative component is the frequency with which the relevant lexical units occur, whereas the qualitative aspect is the similarities and differences that emerge from the analyses of specific expressions operationalized for the purpose of the study.

Keywords: cultural studies, color terms, Greek and Turkish languages

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Yunan ve Türk Edebiyatında Renk Terimleri Üzerine Karşılaştırmalı bir Araştırma³

Öz

Dilbilimciler son otuz yıldır kültürel unsurların ikinci dil edinimindeki zorluklar üzerindeki etkisini araştırıyorlar. Araştırma bulguları şu ana kadar kültürel bağlam ile dil arasındaki yakın ilişkinin ve kültürel faktörlerin farkındalığının önemini göstermiştir. Kültürel farkındalığın ikinci dil edinimi üzerindeki etkisini görebilmek için söz konusu dillerdeki dil kullanımını karakterize eden kültürel benzerlikler ve farklılıklara ilişkin verilerin elde edilmesi ve bu alanda yapılan araştırmalarla konunun daha somut bir temele oturtulması gerekmektedir. Dolayısıyla bu çalışmanın amacı bu doğrultuda katkı sağlamaktır. Araştırmanın örneklemini Türkçe ve Yunanca edebiyat metinlerinde yer alan renk ismi içeren ifadeler oluşturmaktadır. Bu ifadeler Türkçe ve Yunanca öğrenen kişiler arasında kültürel bir 'yakınlık' geliştirerek dil edinimini kolaylaştırabilir. Bu çalışma, uzun süredir ilişkileri olan Türk ve Yunan toplumlarının dilsel yönlerine odaklanmaktadır ve bu iki dil topluluğunun nerede farklılaştığını veya benzerlikleri paylaştığını belirlemeyi amaçlamaktadır. Araştırmada nicel, nitel ve içerik analizi yöntemleri kullanılmıştır. Açıklığa kavuşturmak gerekirse, niceliksel bileşen ilgili sözcük birimlerinin ortaya çıkma sıklığıdır; nitel boyut ise çalışmanın amacına uygun olarak işlevsel hale getirilen belirli ifadelerin analizinden ortaya çıkan benzerlikler ve farklılıklardır.

Anahtar kelimeler: kültürel çalışmalar, renk terimleri, Yunanca ve Türkçe dilleri

Introduction

Different languages have different expressions, and these contain many cultural elements. Therefore, the development of vocabulary proficiency and cultural sensitivity are closely intertwined with the process of acquiring a target language. In this paper, we are especially interested in understanding combinations, i.e. aggregated units with specific meanings, rather than individual lexical items. The inclusion of idiosyncratic expressions, such as idiomatic expressions and stereotypes, in the target language is of significance in the process of improving one's vocabulary knowledge. This is due to the fact that these expressions include a substantial portion of the vocabulary used in a language. According to Kramsch (1998), speaking another language is like a 'window' into that culture, revealing how speakers of that language think and the elements of the society to which they belong.

The selection of expressions with color names from a wide range of stereotypes stems from Lakoff and Johnson's (1980) observation that our conceptual system and metaphorical thinking are shaped by our social and cultural environment, with the natural environment playing a critical role. Furthermore, the

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significance and interpretation of colors unveil the cognitive and cultural orientation of each linguistic community. This is because metaphorical stereotypes are specific inferences derived from a set of conceptual metaphors and shared by members of a culture (Gibbs, 1994: 424). Therefore, the analyzed expressions are interesting both in terms of their universality and their cultural differentiation.

Equivalence and difference are the fundamental problems of language and the main interest of linguistics, particularly in language and culture studies (Jakobson, 1959). The use of familiar elements to understand unfamiliar elements reflects a broader function of allegorical thinking, which is the use of familiar sensory-experiential knowledge to comprehend unfamiliar abstract concepts. This is because conceptual metaphors are subjective and are included in these expressions. They are universal elements of human meaning, and because they are culturally and spatially determined, they are also structural components of each language community's collective consciousness. The important factors for comprehending cultural and lexical association encompass the degree and kind of underlying universals, in addition to the changes observed in stereotypical metaphorical phrases related to colors within the two languages.

Greek is rich in stereotypes, and it is therefore worth learning these expressions in second language acquisition. Symeonidis explains why didactic, cultural, and linguistic/lexico-linguistic targets should be intertwined. First, the collection of contemporary Greek stereotypes and their equivalents in many languages helps in language teaching. Second, it can be used to study people's linguistic and cultural histories, and third, common stereotypes in the group language will serve as the foundation for a dictionary (Symeonidis, 1999: 214; Αναστασιάδη – Συμεωνίδη and Ευθυμίου, 2006).

Common expressions found in Balkan languages are of interest. In terms of common stereotypes, Symeonidis claims that Turkish is a fundamental language, that almost all stereotypical expressions have passed from Turkish to other languages, and that stereotypical expressions in other Balkan languages are sometimes so similar to Turkish expressions that they are word for word translated (Symeonidis, 1997: 77; Αναστασιάδη - Συμεωνίδη and Ευθυμίου, 2006: 102). According to Anastasiadi and Eftimiou (2006: 9), stereotypes do not always have a direct translation and may lack exact equivalence. However, in Greek and Turkish languages, certain expressions can find equivalents even in the absence of precise correspondence.

Methodology

Given their potential for reducing the challenges associated with second language acquisition, it is essential to conduct studies on the features of the target language's distinctive styles of expression that can be deemed familiar to the learner and thus improve this process. The data from this study assessing the development of cultural affinity between expressions containing color names in two languages were analyzed qualitative, quantitative and content analysis method. To clarify, the quantitative component is the frequency with which the relevant lexical units occur, whereas the qualitative one is the similarities and differences harvested through the analyses of the specific expressions.

Research questions are as follows:

- a. What specific lexical items for colors in Greek and Turkish stereotypical expressions?
- b. What are the similarities and differences between the Greek and Turkish expressions for colors?

Data Collection Tools

Literary works (original and translated) were used for data collection. Since literary speech production is a natural and autonomous system, the selection of literary texts allows for the study of stereotypical, metaphorical expressions in one of their natural contexts (Γεωργακοπούλου and Γούτσος, 2011). Stereotypes are therefore not analyzed on their own, but in the context (linguistic context) they belong in (Nayak and Gibbs, 1990: 323).

Metaphorical expressions within language provide an integral component of literary works. The area of metaphorical meaning is extensively explored within the realm of literature, owing to its abundant and varied nature. By analyzing both the original texts and their translated versions, we may explore the connections of analogy, kinship, and impact within the realms of linguistics, cognition, and broader cultural contexts (Brunel *et al.*, 1983).

The current study examines the stereotypical expressions containing color names that form part of the linguistic culture, which we find in the geographical and natural environment, cultural materials, forms of economic and social organization, and social culture (Newmark, 1988; Katan, 1999).

In this study, six literary works and their translations in both languages were examined:

A. Three Greek literary works:

Ματωμένα Χώματα (Διδώ Σωτηρίου)

Το Λάθος (Αντώνης Σαμαράκης)

Λωξάντρα (Μαρία Ιορδανίδου)

their Turkish translations

B. Three Turkish literary works:

Konstantiniyye Oteli (Zülfü Livaneli)

Benim Adım Kırmızı (Orhan Pamuk)

İstanbul Hatırası (Ahmet Ümit)

their Greek translations

First, all expressions containing primary color terms in the original works were determined. It was then determined how these were translated. Based on possible correlations of similarities and differences in Turkish and Greek expressions at the level of sociocultural parameters and style (Hatch, 2002), we classified them into three groups in terms of linguistic, semantic, or connotative equivalence (Mogorrón, 2008) in order to identify similarities and differences caused by cultural associations:

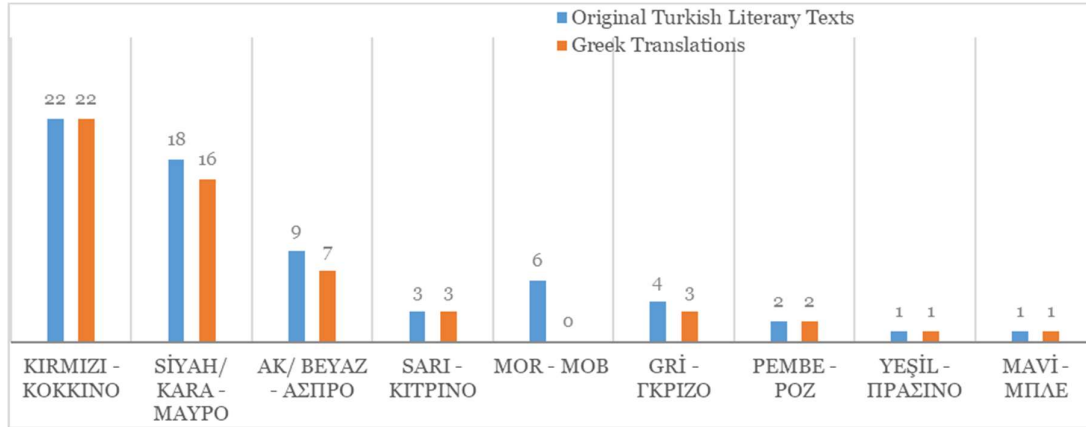
- a) Full equivalence (same structure, same word, same image)
- b) Partial equivalence (different structure and/or different word, same image)
- c) Zero equivalence (different structure, different vocabulary, different image)

The following section will examine the use and frequency of color terms in Turkish and Greek literary works and make a comparison between these expressions in both languages.

Frequency of color terms in stereotypical expressions in original Turkish texts and Greek translations

In the original Turkish literary works, *Konstantiniyye Otel*, *Benim Adım Kırmızı* and *İstanbul Hatırası*, 66 stereotypical expressions containing nine primary color terms were identified. Their frequencies (Fig. 1) are *Al/Kırmızı* (Red) (22), *Kara/Siyah* (Black) (18), *Ak/Beyaz* (White) (9), *Mor* (Purple) (6), *Sarı* (Yellow)(3), *Pembe* (Pink) (2), *Gri* (Gray) (4), *Yeşil* (Green) (1), and *Mavi* (Blue) (1). In the Greek translations of Turkish literary works, eight primary color names and 55 stereotypical expressions were identified, which are *Κόκκινο - Al/ Kırmızı* (22), *Μαύρο - Siyah* (16), *Λευκό/Άσπρο - Ak/Beyaz* (7), *Γκριζο - Gri* (3), *Κίτρινο - Sarı* (3), *Poç - Pembe* (2), *Πράσινο - Yeşil* (1), and *Μπλε - Mavi* (1).

Figure 1: Frequency of expressions containing color terms in original Turkish literary texts and their Greek translations



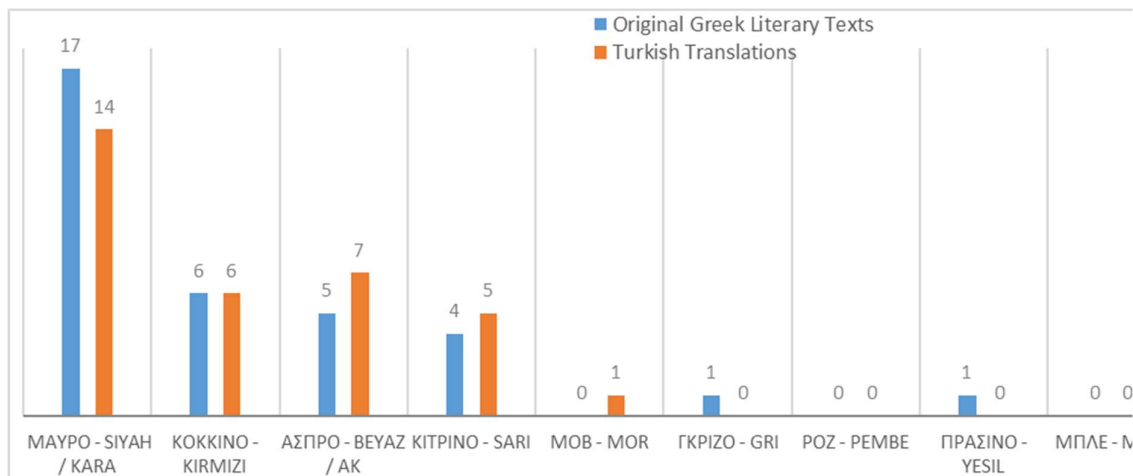
Red (22 times in original and translated works), black (18 vs. 16 times in original works), and white (nine vs. seven times) occur with higher frequency. One reason for the numerical difference between the original and translated texts may be attributed to the presence of a non-color-related statement in the Turkish text, which is expressed in the Greek translation using a term that does not involve a color. In other words, using the color yellow to mean pale, or using other semantically equivalent terms for the colors white or black. We found that expressions containing the color purple in Turkish are translated into Greek without the color name. The phrases originally containing the colors purple, pink, and blue have not been translated with the equivalent Greek colors. For example, while pink in Greek means rose, rose color, we see that the expressions *morarmış - mosmor olmuş* (meaning have egg on face) in Turkish texts are expressed as *kararmak - kararmış* (get dark) in Greek translations.

Frequency of color terms in stereotypical expressions in original Greek texts and Turkish translations

In the original Greek literary works, *Ματωμένα Χώματα*, *Το Λάθος*, *Λωξάντρα* 34 stereotypical expressions containing six primary color names were identified. Their frequencies are *Μαύρο - Siyah* (Black) (17), *Κόκκινο - Kırmızı* (Red) (6), *Λευκό/ Άσπρο - Beyaz/ Ak* (White) (5), *Κίτρινο - Sarı* (Yellow) (4), and *Γκριζο - Gri* (Gray) (1). In the Turkish translations of Greek literary works, five primary color

names and 33 stereotypical expressions were identified. *Siyah* (Black) (14), *Ak/ Beyaz* (White) (7), *Kırmızı* (Red) (6), *Sarı* (Yellow) (5), and *Mor* (Purple) (1)

Figure 2: Frequency of expressions containing color terms in original Greek literary texts and their Turkish translations



It is noteworthy that the Turkish translations of certain colors have more color names compared to the original text. We also found that the original Turkish texts contain more expressions with color names compared to Greek translations for some colors.

The presence of only one expression with a color name in "*To Láthos*" explains the quantitative difference in color terms in Turkish and Greek literary works. The inconsistency with other Greek and Turkish literary works in our sample raises questions regarding the role of context, place, historical and narrative time, theme, and people. The study focuses on several key aspects, namely characters, narrative techniques, linguistic/stylistic choices of the authors, and the frequency of stereotypical metaphorical expressions usage as part of spoken language.

We did not find the colors blue, pink, and purple in Greek literary texts. Green was observed only once as "*χαλκοπράσινο*". In Greek-Turkish literary texts, as in Turkish-Greek literary texts, an expression containing a color name is expressed without a color name in the target language. The expression 'get dark', for example, was used for 'gray color'.

Similarities and differences in the use of color terms in the original and translated literary works

Kırmızı (Red) - Kόκκίνο

The term "red" has the same connotation and semantic associations in Turkish and Greek literary works, as well as translations into the other language. This color is often associated with embarrassment, shame, honor, modesty, blood, violence, destruction, dishonor, and anger. While this color varies in Turkish terms such as *kırmızı* (red), *kıpkırmızı* (high-red), *kızıl* (carmine red), *al* (synonym for red in Turkish), *yakut kızılı* (vermeil), *günbatımı kızılı* (sunset red), all these expressions are translated into

Greek as *kıpkırmızı* (κατακόκκινος). Apart from adjectives, both languages have verb types or participle forms (*kızarmak* - κοκκινίζω (blush), *kızardı* - κοκκίνησε (blushed), *kızaranak* - κοκκινίζοντας (blushing), *kızarmış* - κοκκινισμένος (have blushed)).

Full equivalence

When the term is used to refer to the color red, the actual starting point is blood, which evokes various forms of violence and destruction. In a metonymic use, in both languages, it is the means of a conceptual entity that has another target, aka blood:

(1) Televizyon kameraları, evden sedyeyle çıkarılan cesedi gösteriyordu. Üstündeki beyaz örtünün başucu **kıpkırmızı** kesilmişti (The body was carried out of the house on a stretcher, as seen on TV. The top of the white sheet that covered it has turned bright red.) - Οι τηλεοπτικές κάμερες έδειχναν το φορείο με το πτώμα που έβγαине μέσα από το σπίτι. Το πάνω μέρος του λευκού σεντονιού που το σκέπαζε έχει γίνει **κατακόκκινο** (Livaneli, 2015).

Blushing is an expression of human emotion. Turkish has shades from red to scarlet/high-red for this expression to express degrees of shame, as well as emotions such as anger, guilt, fear, and curiosity. It is most common on the face and certain parts of the face (eyes, cheeks, etc.) in Turkish. In Greek, references to the face and parts of the face are generally not found.

(2) Çıraklık yıllarında hepimizin yediği dayakların, cetvel içleriyle yanaklarımız **kıpkırmızı** kesilene kadar tokatlanmamızın, mermer mührelerle tıraşlı kafalarımızın dövülmesinin acısını ise, işkence yöntem ve aletlerini gösterir ilkel bir kitabın sayfalarını utançla çevirirken hissettim. (As I shamefully turned the pages of a primitive book on torture methods and tools, I felt the pain of the beatings we all endured during our apprenticeship years, being slapped with the inside of the rulers until our cheeks turned red, having our shaved heads beaten with marble burnishers.) - Καθώς ξεφύλλιζα με ντροπή τις σελίδες ενός πρωτόγονου βιβλίου που περιέγραφε τις μεθόδους και τα εργαλεία των βασανιστηρίων, ένιωσα ξανά τον πόνο από το ξύλο που όλοι τρώγαμε όταν ήμασταν τσιράκια, από τις ξυλιές με το χάρακα μέχρι τα μάγουλά μας να γίνουν **κατακόκκινα**, από τα μαρμάρινα στιλβωτικά εργαλεία στα κουρεμένα κεφάλια μας (Pamuk, 2012).

(3) Εκείνη την ημέρα τρελάθηκε απ'τη ντροπή της. Έγινε **κατακόκκινη**, όρμησε απάνω στην Ευτέρπη και την άρπαξε απ'τα μαλλιά - O gün, utancından deliye dönmüştü. (That day, she was mad with shame.) **Kıpkırmızı** olmuş.Efterpi'nin üzerine atılmış ve onu saçlarından yakalamıştı (She turned bright red, rushed up to Efterpi and grabbed her by the hair.) (Ιορδανίδου, 2014).

Blushing also has a positive connotation as a manifestation of inner joy due to the affirmation of a sense of honor with the following expression:

(4) İşte bu gerçekten de büyük sürprizdi, bizim kaba saba Ali, her fırsatta didiştığı Zeynep'e çiçek getirecek. (What a huge surprise! Our rude Ali was going to bring flowers to Zeynep, with whom he always argued, huh?) Şaşkınlıkla yardımcıma baktım, yüzündeki **kızılılık** koyulaştı (I looked at my assistant in astonishment, the redness in his face increased) (Ουμίτ, 2012) - Αυτό κι αν ήταν ασυνήθιστο! Ο χοντροκομμένος Αλή να φέρει λουλούδια στη Ζεϊνέπ με την οποία καβγάδιζε κάθε λίγο και λιγάκι. Κοίταξα απορημένος τον βοηθό μου, το **κοκκίνισμα** ολοένα αυξανόταν.

Partial equivalence

Some expressions include the metaphors beetroot red or turnip red, meaning intensely dark red

(5) Müfettiş niye söylemediğimizi sordu. "Öğretmenim, o yasak " dedik.(The inspector asked why we didn't tell him. "Teacher, that's forbidden," we said.) Bizim öğretmen **kıpkırmızı kesilmiş** önüne bakıyordu (Our teacher had turned red as a beetroot and was looking ahead) (Livaneli, 2015) - Ο επιθεωρητής μάς ρώτησε γιατί δεν το λέμε. Τότε είπαμε. «Κύριε, εκείνο απαγορεύεται». Ο δάσκαλός μας είχε γίνει **κόκκινος σαν το παντζάρι** και κοίταζε μπροστά του.

(6) Kadı naibinin yanında, hiç beklemediğim bir anda, el etek öper bir hale gelmekten, kendi hayatımı sınırsız, esrarsız bir eşya gibi bir anda sehpanın üzerine koyuvermemden öyle utandım ki sustum. "**Şalgam gibi kızaracağına** cevap ver" (I was ashamed and silent, because I found myself, at this unexpected time before qadi's regent, unprepared, on my knees, licking his boots, exposing my life to him as an object that holds no secrets, no mystery. "Instead of blushing like a turnip, answer me." (Pamuk, 2012) - Ντράπηκα και σώπασα, επειδή βρισκόμουν, αυτή την αναπάντεχη στιγμή, χωρίς να έχω προετοιμαστεί καθόλου, πεσμένος στα γόνατα, να του φιλάω τα χέρια και τα ποδογύρια, να του εκθέτω τη ζωή μου σαν αντικείμενο που δεν κρύβει κανένα μυστικό, κανένα μυστήριο. "Αντί **να κοκκινίζεις σαν παπαρούνα**, απάντησέ μου".

In the translation of the two Greek expressions, neutralization has been adopted and the lexical reference to the specific nature of blood, as well as the danger and fear that it implies, has been removed. The figurative use, particularly for the expression "kanlı gözler (bloodshot eyes)," has been removed. On the other hand, in Greek, "kan kırmızısı gözler (blood-red eyes)" denotes an angry, violent, shameless, and evil person.

(7) Dizlerini omuzlarıma bastırarak, beni neredeyse yere çiviledi de ölmekte olan ben ihtiyara, çok saygısız bir dille bir şeyler anlattı. Belki de onu anlayamadığım, dinleyemediğim, **kanlı gözlerini** seyretmekten hiç hoşlanmadığım için, hokkayı kafama bir daha vurdu (With his knees on my shoulders, he nearly nailed me to the floor and began to say various things to me, a dying old man, in a very obscene language. He hit me over the head with the inkwell again. perhaps because I couldn't understand him, couldn't hear him, and didn't want to see his bloodshot eyes.) - Με τα γόνατα στους ώμους μου, με κάρφωσε σχεδόν στο πάτωμα, κι άρχισε να λέει, με γλώσσα ιδιαίτερα άσεμνη, σ' εμένα τον μελλοθάνατο γέρο, διάφορα. Ίσως, επειδή δεν τον καταλάβαινα, δεν τον άκουγα και δεν μου άρεσε να βλέπω τα **κατακόκκινα μάτια** του, μου έδωσε άλλη μια με το μελανοδοχείο στο κεφάλι (Παμούκ, 2013)

Kara / Siyah (Black) - Μαύρο

In Turkish literary works, "kara" dominates the expressions with the black color, while the term "siyah" appears in only one simile. Expressions in both languages that use the color black connote evil, darkness, and other negative emotions. The following Turkish expressions use the words kara/siyah in a positive sense: "kara gözümüz için," which connotes beauty because the eyes are black, and "gözü kara," which means courageous. The Greek "μαύρο δάκρυ" (black tear) is not found in Turkish. Finally, "akla karayı seçtik" and "kara cümle" are Turkish expressions that do not have lexical equivalents in Greek.

Full equivalence

In both languages, the black color means evil, harsh, and difficult life such as "Μαύρες μέρες" (Σωτηρίου, 1962) means dark day, "το μαύρο τον ντουσιά" means the usual evils of the world, and "μαύρο χαμπέρι" means the black news (Σωτηρίου, 1962). We also find the cold face of death in both languages in these expressions: "μαύρο χώμα" - kara toprak (Σωτηρίου, 1962). In fact, while Greek mourning and sadness are expressed through the wearing of black clothing, "μαυροφορούνται" (Ιορδανίδου, 2014), the Turkish expression "karalar bağlamak" (wear mourning) is used, reflecting cultural traditions associated with funerals. In Turkish, Fraud and illegal acts are associated with "kara para" (black money) (Ümit, 2017). Absolute negativity or confusion of thought at the second level "aklımızı karartan" (darkening our mind) (Pamuk, 2012) or deep distress of feelings, "karanlık basmış kalbinde" (darkness in your heart) (Livaneli, 2015) or a metaphor in which the cloud is the vehicle, increasing the darkness and difficulty, adding the association of doubt and uneasiness:

(8) acayip **kara** bir bulut, boğucu zalim (black and strange cloud, suffocating and tyrannical) - σύννεφο **μαύρο** και παράξενο, πνιγηρό και τυραννικό (Ümit, 2017).

Black also has a stereotypical association with the cat: it implies negative premonitions of impending evil.

(9) uğursuz bir **kara** kedi (a jinxed black cat) - ένα γρουσουζικό **μαύρο** γατί (Pamuk, 2012).

Partial equivalence

The word "kara" which is also associated with fate and fortune, is translated in both sentences as a direct expression of negative meaning, i.e. evil. The expression "Kara Bahtım (My ill-starred)" is translated as inauspicious in Greek, expressing a value system in which beauty is not a guarantee of good fortune and a happy family life. The equivalent Greek one-word expression "Κακόμοιρη" (Ιορδανίδου, 2014) is translated as "kötü yazı (black destiny)" in a more emphatic manifestation of the role of fate. The expression "Suratı kararmak" (Ümit, 2017), the blackness of the face in Greek is associated with one's evil (μαύρισε από το κακό του - blackened by evil) and also brings shame. Although there is an equivalent expression in Greek, the Turkish expression "hayatımı kararttı" (they blackened my life) (Ümit, 2017) is translated as "they ruined my life" deleting the color. In many cases, the word kara in the original Turkish text has been replaced in the Greek translation: "Kara büyü" , "ağzı kara" (dark magic, black mouth) (Livaneli, 2015). Similar to the color red, the color black is also linked to emotional connections between individuals of different genders. In Greek, the Turkish expression "kara sevdâ" (black love) is translated as hopeless and insane. Due to the lack of equivalent expression, it is interpreted through exegesis and explanation, as well as the addition of adjectives that glorify the subject of desire rather than recording the quality and quantity of desire.

(10) Ama Kara'nınki eve girip çıkan, evde kabul ve sevgi gören ve Şeküre'yi görme fırsatı bulan bir gencin **kara** sevdasıydı. (But Kara's was the blacklove of a young man in the house, and it was accepted and loved at home, and he had the chance to see Şeküre.) -Ήταν φυσικό, όπως άλλωστε και κάθε νεαρός που μπαινόβγαίνει στο σπίτι μας, να είχε ακούσει κι ο Μαύρος όσα λέγονταν για μας, να είχε νιώσει την παρουσία της έστω κι από μακριά, να είχε κι εκείνος ερωτευθεί τη μοναδική, την όμορφη κόρη μου, τη Σεκιουρέ (Pamuk, 2012).

Zero equivalence

The expressions "akla karayı seçtik" and "kara kara ne yapacağını düşündü" which we frequently hear in Turkish, describe the difficulty that a person faces when attempting to understand what is right and wrong, that is, when choosing between white and black. The Greek translations of these idiomatic expressions, which employ the contrasting colors of black and white to convey the complexity of a situation, decision, or choice, or the challenge of discerning between two situations, lack a color.

(11) **Kara kara düşünmek** (Livaneli, 2015) - Σκέφτηκε προβληματισμένος.

It is noteworthy that the Turkish equivalents of the expressions for tears and weeping found in Greek texts are not black.

(12) Uzun uzun, **kana kana ağladık** (We sobbed for a long time) (Pamuk, 2012) - Κλαίγαμε με **μαύρο δάκρυ**, ώρα πολλή.

(13) "Yazık oldu tazeye" diyerek **epey gözyaşı dökmüştü** ("Too bad for the little girl," she said and sobbed for a long time) (Livaneli, 2015) - "Κρίμα, κρίμα το κοριτσάκι" είπε κι **έριξε μαύρο δάκρυ** .

(14) Kızım **ağlaya ağlaya tükenmiş**, bahçe kapısına bakıyordu (My daughter, wept her heart out, will be staring at the garden door) (Pamuk, 2012) - Η κόρη μου, **μαύρη από το κλάμα**, θα κοιτάζει την πόρτα του κήπου.

Ak/ Beyaz (White) - Λευκό/ Άσπρο

In both languages, white stands for positivity, good life, purity, innocence, honor, and morality. However, expressions like "yüzün renginin beyaza dönüşmesi" (the blood drained from someone's face - change of face color to white), indicating fear, anxiety, or excitement, have a negative meaning. On the other hand, the term ak/beyaz color is usually replaced by metaphorical expressions, such as yellow, pale, etc. in Greek. This is where the quantitative disproportion stems from. Nevertheless, semantic differences regarding the meaning of white are not observed.

Full equivalence

The positive perception of white is also clear in its association with the phrase "innocent lie", where it euphemizes the negative connotation of lies to furnish lies with a positive connotation.

(15) Yalvarıp yakarsan **beyaz** yalan dedikleri şeylerden söyleyemez. (It's impossible for her to tell even one white lie, even if you would throw yourself at her and beg her) - Της είναι αδύνατο να πει έστω κι ένα **λευκό** ψέμα μακάρι να πέσεις στα πόδια της και να την παρακαλές (Livaneli, 2015).

Sincerity, which is a manifestation of honesty/value, is also implied by this expression. Moreover, white is used as a clothing color and represents one's positive personality, illumination of snow-white light, and it serves as a symbol of dream and imaginary space:

(16) Yolculuklarım sırasında ne zaman nakşetmeyi, resmetmeyi düşlesem, hayallerim içinde hayranlıkla beliren büyük usta, Ayasofya tarafına bakan pencereden gelen kar **beyaz** ışığın içinde **beyaz** kıyafetleriyle sanki çoktan öteki dünyanın hayaletlerine karışmıştı bile. (Whenever I dreamed of

embroidering and painting while traveling, I imagined the great master, who appeared in my dreams with admiration, was already in the snow-white light streaming through the window overlooking Hagia Sophia, dressed in his white clothes, as if he had already one of the ghosts of the other world) - Ντυμένο στ' **άσπρα** – στα μακρινά ταξίδια μου, όταν θυμόμουνα τη μικρογραφία και τη ζωγραφική, τον έφερνα στη φαντασία μου με θαυμασμό μεγάλο, λες κι ήταν ο Μπεχζάτ στο **άσπρο** φως του χιονιού που έμπαινε από το παράθυρο απέναντι από την Αγία-Σοφιά, λες κι είχε γίνει ένα με τα φαντάσματα του άλλου κόσμου (Pamuk, 2012).

A change in the color of the face has a negative connotation and implies fear and anxiety:

(17) Yüzü **bembeyaz** kesilmiş soğuk soğuk terliyor. (The blood drained from his face and he felt hot and cold) - Το πρόσωπό του είναι **κάτασπρο** και ο ιδρώτας του κρύος (Livaneli, 2015).

Partial equivalence

The change in facial color as a sign of fear and excitement is repeated in many expressions. In Turkish and Greek, for example, the connection is sometimes made using a different semantically equivalent device:

(18) Yüzü kireç gibi **bembeyaz** oldu, korkudan ardına kadar açılmış gözleriyle öylece donup kalmıştı. (His face turned very white, his eyes were wide open with fear and he was just standing aghast) - Το πρόσωπό της έγινε **κάτασπρο σαν κιμωλία**, κοίταζε με διάπλατα ανοιγμένα μάτια παγωμένη (Ümit, 2017).

The most common distinction, however, is that the Greek terms for yellow and pale are used in Turkish as *bembeyaz* (snow-white) to express feelings of fear and anxiety. A change in face color reveals the perception of a different skin color. The yellow or pale metaphor for extreme fear is replaced in Turkish by the phrase *bembeyaz kesilmek* (go as white as a sheet).

(19) **Κίτρινος** σαν το φλουρί ο Στρατής, είχε πέσει σε βαθιά συλλογή. Ποιος έκανε το έγκλημα; (Σωτηρίου, 1962) - Strati **bembeyaz** kesilmiş düşünüyordu kim öldürmüş olabilirdi acaba? (Strati went as white as a sheet and wondered who could have killed him?)

Removing the metaphor or replacing it with an equivalent term can also be found in a line expressing deep and unexpected grief and revealing the strong friendship and affection amongst youngsters of any ethnicity. In the two expressions below, the Greek term pale equates in Turkish with *bembeyaz* (snow-white):

(20) Ξέρεις, Σεφκιέτ, ξενιτεύομαι! Με στέλνει στη Σμύρνη ο πατέρας μου. Ο Τουρκί κέρωσε. Έπεσε το ραβδί απ' το χέρι του, κόπηκε η ανάσα του (Σωτηρίου, 1962) - Gidiyorum Şevket! (I'm leaving Şevket!) Babam İzmir'e gönderiyor beni. (My father wants me to go to Izmir.) Değneği elinden düşmüş, **bembeyaz** olmuştu. (His wand fell from his hand and he went as white as a sheet.)

(21) Bu şaşkınlık içinde, yüzü **bembeyaz** kesilmiş Sibel Hanım'ın ayağa kalktığını gördüler (In their confusion they all saw Mrs. Sibel get up from where she was sitting, with a white face as sheet) - Μέσα στην σαστιμάρα τους ειδαν όλοι την κυρία Σιμιέλ να σηκώνεται από κεί που καθόταν, με πρόσωπο κατάχλωμο (Livaneli, 2015).

Zero equivalence

In all other expressions, the color beyaz/ak or any of its semantic equivalents is not used simultaneously in the translation and in the original text; the color terms are usually removed. White is used as the equivalent of positivity and a good life in the translation of a Greek expression:

(22) Bu takımdan hayır gelmez (This team is no good) - Μ' αυτή την ομάδα δεν πρόκειται να δεις **άσπρη** μέρα (Λιβανελί, 2015).

23. The example sentence has a negative, ironic, euphemistic connotation because even the spoon that comes out of the milk does not remain white. According to the Greek translation, the restoration of purity and innocence is conveyed through the metaphorical representation of innocent doves. Although both expressions have a factual foundation, the lack of white positivity and the moral values that it embodies can be attributed to the established phrases that convey an equivalent feeling of rejecting the hypocrisy and immorality of certain individuals, despite being lexically incompatible. It is evident regardless of how many disguises they wear or how flashy their moral code is.

(23) Süttten çıkmış **ak** kaşık (to be a white spoon out of milk) (Pamuk, 2012) - Αθώς περισσότερές

Sarı (Yellow) - Κίτρινο

The use of yellow on the face is associated with two things: health and the expression of emotions, such as fear, anxiety, and even hatred. However, the use of the color and its equivalents has a negative connotation in all the expressions. The use of white and yellow together in certain phrases/idioms (in our comparisons of the two languages, we observed that the terms white color used for yellow and yellow color used for white in some idioms).

Full equivalence

(24) "Δες τι ταιζει το παιδι, **Κίτρινο** είναι το χρώμα του, σαν του Δαρείου" - "Çocuğun boğazına hiç bakmıyor, Yüzü Dario'nunki gibi **sapsarı**" (He doesn't care what the kid eats, his face is as yellow as Dario's) (Yordanidou, 1990).

(25) Hiç bir şekilde tarif edemeyeceğim korkunç bir acı hissettim. (I felt a terrible pain that I cannot describe in any way) Bir an sanki bütün alem benim acımla sarsıldı ve **sapsarı** oldu. (For a while, I had the impression that the world had become engulfed in my anguish and had turned yellow.) - Ο πόνος ήταν δυνατός πέρα από κάθε περιγραφή. Για λίγο είχα την εντύπωση ότι ο κόσμος είχε τυλιχτεί στον πόνο μου κι είχε γίνει **κατακίτρινος** (Pamuk, 2012).

(26) Τρέχει τσακώνει δυο κότες βγάζει μαχαίρι να τις σφάξει μήπως και καθαρίζουνε στο δρόμο. Μα γίνεται **κίτρινος**, τρέμει το χέρι του τις παρατάει.- Bir koşuda iki tavuk yakalamış ve kesmek üzere bıçağını çekmişti. **Sapsarı** kesildi birden: Elleri titliyordu. Salverdi hayvanları ((He caught two chickens in a rush and drew his knife to slaughter them. He suddenly turned yellow: His hands were shaking; he released them) (Σωτηρίου, 1962).

The word "sulphur" is used as a device in the Greek expression below due to the connotative association of sulphur with the evil of the devil. This expression implies a man's evil and threatening attitude. Since the devil's breath smells of sulphur, the arrival of the devil is signaled by the presence of sulphur. But

the day Lot left Sodom, fire and sulphur rained down from heaven and destroyed them all (Luke, 17:29), and the devil who had deceived them was thrown into the lake of fire and sulphur (Revelation 20:10) From this religious explanation, we found that sulphur is used as a negative metaphor.

(27) Τού γέρου το σαγόσι αρχίνησε να τρέμει χτυπολογούσαν οι ξένες μασέλες του, έγινε **κίτρινος** σαν θειάφι. Τα μάτια του μίκρυναν, σκληρύναν, αλληθώρισαν. Τα χέρια του πού κρατούσαν ζουράφι, είπα πώς θα μου 'κοβαν το λαυμό. - İhtiyarın çenesi titremeye koyulmuş, takma dişleri çatırdamıştı, kükürt gibi **sapsarı** kesilmişti yüzü. Ufaldı, sertleşti ve şaşılacağı gözleri birden, bir an, usturayı salladığı gibi boynumu vuracak sandım (The old man's jaw began to tremble, his foreign dentures flapped, and he turned sulphur yellow. His pupils narrowed, hardened, and squinted. I was afraid they were going to cut my throat with his hands holding a razor blade.) (Σωτηρίου, 1962).

Partial equivalence

The color yellow is present in certain Greek expressions through the use of color-equivalent expressions. However, it is sometimes associated with a sense of fear, which in the original text causes any threat of violence. Alternatively, the term "χλωμός" refers to the paleness of the face, which expresses physical and mental fatigue and tension. It is translated as "sapsarıymış rengi" in Turkish, with a color term.

(28) Κάθισε σ' ένα πεζούλι **χλωμός** και σεκλετισμένος, σαν να μην τον σηκόνανε τα ποδάρια του. Η μάνα μου σκιάχτηκε. Έμαθε τίποτις κακό για το Μανωλη; συλλοίστηκε. - Gözünü kırkıyormuş durmaksızın sinirden. Barbatanın üzerine oturmuş **Sapsarıymış** rengi, alabildiğine üzüntülüymüş... "Yoksa Manoli'nin başında bir bela dolanıyor da onu mu öğrenip haber vermeye geldi" diye düşünmüş annem. (He was blinking his eyes in anger. He sat on the terrace, his skin was yellow, and he was as sad as he could be. "What if Manoli is in some kind of trouble and he found out and came to tell us?" my mother thought) (Σωτηρίου, 1962).

(29) Bu sözler üstüne **sapsarı** kesilmiş olan Ergun bey, biraz da başka çare olmadığından koltuğuna oturdu ama gözü hala, adamın kucağındaki tabancadaydı (Mr. Ergun, who had turned yellow at these words, sat back in his seat, partly because he had no other choice, but his gaze remained fixed on the pistol in the man's lap) (Livaneli, 2015) - Ο κύριος Εργκούν **κατάχλωμος** κάθισε στην καρέκλα του, μην μπορώντας να κάνει και τίποτε άλλο, ωστόσο το βλέμμα του εξακολουθούσε να είναι κολλημένο στο πιστόλι που είχε ο άλλος στα γόνατά του.

Mor (Purple) - Mor

The original Greek texts do not contain any references to the color purple. The Turkish expressions discovered primarily relate to changes in facial appearance. In Turkish, changes in facial appearance resulting from emotions such as anger, fear, or distress are symbolized by the color purple, while in Greek, a metaphorical representation of darkening is employed.

Partial equivalence

(30) Adamın kanlı yüzü **morarmış (the man's bloody face turned purple)** - Το ματωμένο πρόσωπο του άνδρα ήταν γεμάτο μώλωπες (Livaneli, 2015)

(31) Bunun üzerine Gazi Paşa, "Yahu kadın öldürmek erkeklige sığar mı! " diye **sinirden morarır** adamın derhal yakalanması talimatını vermiş, böylece kadının kanı yerde kalmamıştı. (Gazi Pasha

became enraged and yelled, "What kind of a man is it to kill a woman!" and directed that the man be captured right away. So her blood that was shed did not go unpunished) - Ο Γαζής έγινε **μπλαβής** από τον θυμό του και φώναξε: "Πού ακούστηκε πως είναι ανδρισμός το να σκοτώσεις γυναίκα!" Έδωσε αμέσως εντολή να συλλάβουν τον Ρετζέπ Ζουχτι. Έτσι το αίμα της που χύθηκε δεν έμεινε ατιμώρητο (Livaneli, 2015).

However, the expression "alı al moru mor" (purple in the face, the literal meaning is his red is red, his purple is purple), which contains two color terms in Turkish, is transformed into a classifier/explanatory expression indicating fear and demoralization using only the color red:

(32) Hiddetimi yüzümde gördüğü için korkuyla kucağımdan inip koştu. Kabağın Şevket'in kafasında patlayacağını sezdiği için biraz memnundu da belki. Biraz sonra, ikisi de **alı al moru mor** geldiler. (As he saw the anger on my face, he ran in fear. Perhaps he was even a little pleased because he knew that Şevket would pay it. A little later they both came in, with purple on their face) - Καθώς είδε τον θυμό μου στο πρόσωπό μου, έτρεξε στην αγκαλιά μου με φόβο. Ίσως ήταν και λίγο ευχαριστημένος, επειδή κατάλαβε ότι θα την πλήρωνε ο Σεβκέτ. Λίγο αργότερα ήρθαν και οι δυο, **κατακόκκινοι κι αναστατωμένοι** (Livaneli, 2015).

At the semantic and connotational levels, there appears to be a parallelism between the two languages. Even if there is a difference in color lexical naming, it does not appear to be due to a difference in color perception. Purple seems to cover a wide range of colors in Turkish, ranging from black, pale violet, lilac, lavender, and the intermediate color burgundy to even orange and red.

Therefore, the absence of a shared generic term for a particular color in both languages can be attributed to the lack of compatibility with the borrowed generic term for Greek purple, which seems to exclude various potential manifestations of a specific color.

Gri (Gray) - Γκριζος

Gray, which is closer to black, denotes dark skies and a foggy atmosphere in the first sense, and a world of futility, impending death, colorless life, boredom, monotony, a bad mood, and pessimism towards life in the second. It also has a factual meaning, such as ash color and pencil.

Full equivalence

The term "gray" is mentioned in relation to two images within a single Turkish sentence. In the sense that the air is freezing, the sparrows are frozen, the essence of being is gray and dull like death. Beyond the implication of death and the metaphorical carrying of a dead body, the depiction of weather conditions creates a third meaning, echoing the inner coldness of airless, colorless existence.

(33) Bu çaptan düşmüş yaşlı adam ve gücü kuvveti yerinde, biraz da sinirli genç kadının ortak hayatı, uzun yıllar boyunca edindiği ne varsa kıza bırakıp terki dünya etmesiyle ve havanın buz kestiği, serçelerin donduğu **gri** bir şubat gününü ikinci namazından sonra Moda Camii'nden uğurlanmasıyla sonuçlanacaktı. (The common life of this exhausted old man and the strong but slightly nervous young woman will one day end with his departure from this vain world, leaving the girl with the material possessions he acquired in his long life, with the funeral to be held in the mosque of Monta after the afternoon prayer on a cold grey February day) - Η κοινή ζωή αυτού του ξοφλημένου ηλικιωμένου και της ακμαιότητας αλλά και ολίγον νευρικής νέας γυναίκας θα καταλήξει κάποια μέρα στην αποχώρησή

του από τον μάταιο τούτο κόσμο, αφήνοντας στην κοπέλα απαξάπαντα τα υλικά αγαθά που είχε αποκτήσει στον μακρύ βίο του με την κηδεία που θα γίνει στο τζαμί του Μόντα ύστερα από τη μεσημεριάτικη προσευχή, κάποια παγωμένη **γκρίζα** μέρα του Φεβρουαρίου (Livaneli, 2015).

Partial equivalence

Gray is replaced by lexically equivalent words; its darker interpretation in Greek expressions to convey the contrast between the two images are gray, seedy, moody, industrial, and urban areas. It expresses nostalgia for a natural environment that is absent in modern cities and criticizes the ugliness of uncontrolled industrial development that imposes uniformity and pollutes the environment, and it suggests the transfer to space, boredom, the suffocation felt by people imprisoned in these cities, and their own imprisonment:

(34) Αυτό το υπέροχο τοπίο, το ειδυλλιακό. Που είναι μια χαρούμενη παρένθεση σε κείνες τις **γκρίζες**, κακόκεφες βιομηχανικές περιοχές που ως τώρα διασχίζαμε - Şimdiye kadar içlerinden geçtiğimiz **koym renkli**, somurtuk sanayi bölgeleriyle neşeli bir tezat oluşturan bu güzelliklerden (One of the cheerful contrasts to those grey, moody industrial areas we've been passing through so far) (Σαμαράκης, 2013).

Zero equivalence

In one case, the Greek translation of a sentence contains no color term: it is translated as the cold grayness of the dusk or simply as darkness, omitting both the adjectives color and coldness. The same image is supported by the usage of the metaphor of darkness, which is likewise a sign of evil and reflects man's negative thoughts against the darkness as it gradually begins to fall:

(35) Barkın henüz ortalıkta yoktu ama akşamın soğuk **griliği** (κρύο γκρι βράδυ) usulca çökmeye başlamıştı Sultanahmet Meydanı'nın üzerine. (Barkın had not yet arrived, but the grayness had already begun to slowly descend on Sultanahmet Square) - Η Λεϊλά Μπαρκιν δεν είχε φανεί ακόμη, ήδη όμως η **σκοτεινιά** είχε αρχίσει σιγά σιγά να πλακώνει την πλατεία Σουλταναχμέτ (Ümit, 2017).

Pembe (Pink) - Ποζ

Full equivalence

Pink is used in two expressions in Turkish literary works used in the study. The Turkish term for the color pink is mostly used in reference to the color rose, as it is the Greek equivalent of rose. This confirms the rare existence of the word pink in Greek. In the first case, pink in Turkish refers to a sense of shame:

(36) "Ama bu Teodosius hakkında fazla bilgi bulamadım. Yani internette fazla bilgi yok..." Zeynep'in yüzüne hafif bir **pembelik** yayıldı. ("But I couldn't find anything about this Theodosius, not much info on the internet." A slight pinkness spread across Zeynep's face.) -"Πάντως δεν βρήκα πολλές πληροφορίες σχετικά με τον Θεοδοσίο. Δηλαδή δεν υπάρχουν πολλές πληροφορίες στο διαδίκτυο..." Το πρόσωπο της Ζεϊνέπ πήρε ένα ανοιχτό **ρόδινο χρώμα** (Ümit, 2017).

There is absolute equivalency in the latter situation, not just in terms of the term color (emphasis is given on the original expression by employing the prefix "pes"):

(37) O anda her şeyi **pespembe** aydınlık sanmasın (does not get the impression that everything is rose-pink and bright at the time.) - ώστε να μην νομίζει ο αναγνώστης της περιπέτειας ότι όλα είναι υπέροχα, **ρόδινα** (Pamuk, 2012).

We can say that the term *ροζ* color, which is derived from the French word 'rose', is the return of the term 'ρόδον' in ancient Greek. It is also used as a derived verb. It is used to describe the color of the sky at dawn: it expresses the sunrise, the beginning of a new day, and all the feelings of hope, expectation, optimism, and joy that this beauty instills in us. In Turkish, it also implies optimism in general, where the archetypal term is to see everything through rose-colored glasses (I see the world's dust, ugliness, and futility through rose-colored glasses).

(38) που σκοτεινιάζει τα όνειρά μας για την ευτυχία (my dreams of happiness). Demek ki nakkaş denizi ve bulutları ne kadar neşeli renklerle çizerse çizsin, benim mutluluk hayallerim kadar şiddetli korkularıma denk olacak kadar karanlık bir şey, mesela dehşetengiz bir balık çizip koymalı Boğaz'ın dibine ki, maceramızın okuru, o anda her şeyi **pespembe** aydınlık sanmasın (This means that no matter how cheerfully the painter draws the sea and clouds, it is dark enough to match both my dreams of happiness and my intense fears. For example, he should draw a terrifying fish and place it at the bottom of the Bosphorus so that the reader of our adventure does not get the impression that everything is rose-pink and bright at the time.) - Που σημαίνει ότι ο μικρογράφος μπορεί βέβαια να ζωγραφίσει τον ουρανό και τη θάλασσα με χαρούμενα χρώματα, αλλά στο βυθό πρέπει να βάλει κάτι ανάλογο με τα όνειρά μου για την ευτυχία αλλά και το σκοτάδι του τρόμου μου ένα ψάρι, να πούμε, με τρομακτική όψη, ώστε να μην νομίζει ο αναγνώστης της περιπέτειας ότι όλα είναι υπέροχα, **ρόδινα** (Pamuk, 2012).

Yeşil (Green) - Πράσινο

Green is a sacred color in Islam and represents life, flowering, fertility, nature's rebirth, and hope. However, it appears only in two negative phrases in the texts used in the current study. The color designations "yemyeşil (lush green)" and "bakır yeşili (verdigris)" appear to relate to shades near to yellow in both cases and suggest a suffocating sense of bodily and mental suffering, pain, helplessness, but also terror.

Full equivalence

In the first case, where Turkish and Greek have full equivalence, the green signifies extreme fear and is evocative of the human figure's orientation to the pale green color, as in Munch's painting *The Scream*:

(39) Öyle korktum ki bu durumdan, bütün gücümle ve acımla ulur gibi bağırılmaya başladım. Çığlığım resmedilse **yemyeşil** olurdu. (The situation frightened me so much that I started to scream with all my strength and all my pain as if I were howling. If someone painted my screams, they'd have to make them green) - Η κατάσταση με τρόμαξε τόσο πολύ, ώστε άρχισα με όλη μου την δύναμη κι όλο μου τον πόνο να ξεφωνίζω δυνατά σαν να ούρλιαζα. Αν κάποιος ζωγράφιζε τις κραυγές μου, θα έπρεπε να τις κάνει πράσινες (Pamuk, 2012).

Mavi (Blue) - Μπλε

There is only one expression in the original Turkish text where the term blue color is used.

(40) Tanrı, krala bakıyordu. Küçük alan **süt mavisi** bir aydınlıkla kaplanmıştı. Ortalık deniz kokuyordu. (God was looking at the king. The small space was covered with a baby-blue light. Smelled of the sea) - Ο Δημιουργός κοίταζε τον βασιλιά. Η μικρή πλατεία φωτιζόταν από ένα **γαλάζιο** φως. Η περιοχή μύριζε θάλασσα (Ümit, 2017).

The color interpretation in Turkish refers to the color of the sky in spring when it is cloudless. The contextual evidence suggests that the mention of the sea is functionally equivalent to the mention of color (sea). In Greek, blue is expressed with "γαλάζιο", not "μπλε". There exists a potential for a shared metaphorical foundation in this context. The Greek language includes the phrase "milk-like sea" to describe a calm sea. At the same time, despite the relative lexical differences, this word derives from the Old Turkish word "gök", the equivalent of the modern Turkish word "gökyüzü" (Türkben, 2015). Hence, whether referring to the sky or the sea, baby blue - blue color phrases convey a sense of calm, serenity, existential understanding, and saturation.

Comparative results of expressions in literary texts

There may be metaphorical similarities and differences in the stereotypical expressions of color terms between Greek and Turkish due to the specific socio-cultural environment of the two language societies. The expressions also align with the axes of both the conceptualization of the universe human being and the two languages that are mutually shared by societies in terms of culturally lived experience, as these languages exhibit shared conceptual and semantic domains.

It has been determined that the expressions containing color terms used to describe situations, events, and emotions are similar in the Turkish and Greek literary texts examined. The most commonly used colors are red, black, white, and their shades. The primary colors brown and orange are not found. Green and blue are mentioned only once. Pink is used in Greek as the color of roses. More color terms are used in Turkish works than in Greek. It is noteworthy that the frequency of color stereotypes in Turkish translations of Greek literary works is slightly higher in the original Turkish texts compared to their Greek translations, as well as exceeding the prevalence observed in the original Greek works.

Based on the analysis of the expressions containing color words, the following conclusions were drawn:

- Red has the same semantic and connotative meaning in both languages.
- There is more variation in the terms and phrases used in relation to red in Turkish expressions (both in the original texts and in translations from Greek), and thus more differentiation between the two languages.
- In Turkish, there is a distinction in the use of red on the face, whereas, in Greek, there is usually no reference to the face when it comes to blushing.
- Expressions in both languages that use the color black connote/represent evil, darkness, and other negative emotions.
- In Turkish literary works, "kara" dominates the expressions with the black color, while the term "siyah" appears in only one simile. In Greek, as in Turkish, we do not find the term "kara" color, but only μαύρο - siyah (black) color.

- The term for white in Turkish and Greek literary texts is similar in that it stands for purity, cleanliness, and innocence.
- Although there is no significant semantic difference between the two languages, in Turkish, the word for white color is also used in situations of fear, worry, and anxiety, whereas in Greek, this expression means yellow or pale.
- In Turkish and Greek, the term "white" color is used, as well as the word "ak" in Turkish.
- The color yellow is associated with health in both languages, and it is also used in expressions of emotions such as fear, anxiety, cowardice, and hatred.
- Yellow differs from Turkish in that it is translated as pale or losing one's color in Greek. The phrase denoted by the term "white color" is also observed within the context of the term "yellow color". This suggests flexibility in the use of both color terms. It also reveals the affinity of the two colors.
- The word for purple color is not found in Greek texts. In Turkish texts, it is usually attributed to a change in the color of the face. These Turkish expressions are translated into Greek with the word "darken" removing the word for "color" entirely, or (in one case) with the word for the color red.
- Although there may be variations in color lexical naming, it does not seem to be attributed to differences in color perception. Therefore, there is an equivalence between the two languages on a semantic/connotational level. In Turkish, an expression using the color purple is expressed with a variety of colors such as black, lilac, lavender, burgundy, and red in Greek.
- The term gray is similar in both languages in its semantic and connotative dimensions. It is frequently used to express a bad mood, pessimism, death, a colorless and monotonous life, and the futility of the world.
- Pink is used in two expressions in Turkish literary works. In Greek, the word for pink is not used, but the color rose is. Both languages have absolute semantic equivalence, not in terms of color, but in terms of expression.
- Although green is a positive symbol of nature, fertility, and hope in both Turkish and Greek, it also represents terror, suffering, and despair in some literary texts.
- In the only expression where the word for blue color is used, it is equivalent as the citation and reference in the context is considered.

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