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A linguistic study on the evolution of color names in Indo-European languages ,to New Persian.

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ABSTRACT

Objective: Colors are among the natural phenomena with a physical origin that, since the dawn of creation, have been present in every manifestation of nature. Their diversity and vast spectrum, with their impact on the human psyche, have been so significant throughout history that, since their earliest use by ancient peoples, they have not only been employed in all artistic expressions—such as pottery, painting, carpet weaving, architecture, and every form of human art—but also, through their profound and remarkable influence on humans, gave rise to symbolism within different cultures. This study, by examining the nature of these long-standing influential phenomena in human culture, art, and civilization, seeks to present a historical account of ancient colors among Indo-European peoples, the reasons behind their naming, and their eventual transformation into their modern forms from the perspective of linguistics in contemporary Persian. It further explores human perception of the concept of color across different eras.

Method: The present research has been conducted in a documentary and library manner. In this process and in the etymological study of colors, the evolution of these names in other Indo-European languages has also been discussed and examined, as far as possible.

Results & Conclusions: The present study indicated that the names of the colors mentioned are either evolved forms of the original Indo-European root or that the Indo-European root has not reached modern Persian. Although their Indo-European reflection is sometimes observed in other words of the Persian language.

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1.*Introduction*

The subject of the present study is the etymological study of a number of primary colors and the word color itself and their evolution in Indo-European languages up to Modern Persian. As the archaeological remains and evidence show, the first intelligent humans (Homo-sapiens) in the timespan of thirty thousand to ten thousand years ago, left engravings and paintings on walls and ceiling of caves which they inhabited that could be called the first signs of color usage by mankind (Pakbaz 1999, 790). The colorful paintings that the men from the Stone Age left of their daily lives, which represents drawings of the hunters of that era. The earliest humans used the simplest of natural materials available such as soot charcoal, burnt bone powder, local red soil to show the animals in red, yellow and black on the walls of the caves. The best existing example of this entanglement of color and scheme was the famous Magdalena paintings in the caves of Lascaux and Altamira in France and Spain, which covered about 15000 BC. The illustrations seem depicted in the darkness of the night and the light bonfires and as archaeologist say Folk art from Eastern and Western Asia and perhaps from Iran to Europe have been about hunting animals (Kambakhshfard 2004, 85). Undoubtedly, the creators of these works in the Paleolithic era were known as witches and wizards, and would be treated with the utmost respect (see Figure 1). In Iran, in the Bronze Age we are faced with such works, as the best example of them are caves like Doucheh, Homian and Mir Malas in Lorestan province(Kambakhshfard 2004, 85).

The use of inscription and color are not limited to the caves and the first human habitations, But with the advent of the era of pottery, a new canvas painting was given to the artists, which required more elegance unlike the great inscriptions on the walls of the caves that from its foundation contained the evolution of man's creative mind. Painted pottery that in the Neolithic period expressed the symbolic messages and codes that the artist himself left in that period. Moreover, such use of color and inscription gradually in all forms of human life consisted of covering their body, to the walls of houses and temples and even the customs and burial rituals.

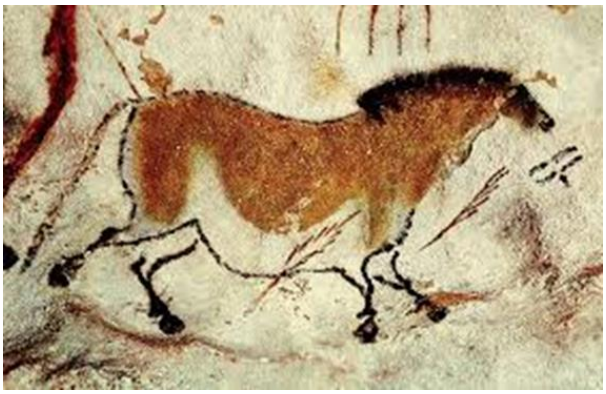


Figure 1 - Colored drawing of a Stone Age known as Magdalenian.

http://richardnilsen.com/tag/magdalenian/

1-2-*indo- European people*

Indo-Europeans in terms of ethnography and linguistics, is used to describe those people that lived in a large geographical area in the body of tribes and numerous families about 5000 BC. The archaeological and historical evidences show that Indo-European initially left their land softly in the third millennium BC and began to migrate. In the second millennium BC, in vast legions they went on to new territories. The lands that the new Indo-European tribes invaded and settled in, contained the geographical scope that 'the most eastern point of their land was India and the most western point of it was Western Europe (Sarfaraz-Firoozmandi 2011, 10). There are different views on the first origin of Indo-Europeans. Some know their main land to be in the area between the southern Russia in the east of Dnieper River and north Caucasus and the west of Ural Mountains (Abolghasemi 1996, 3). Another theory about the first location of Indo-Europeans, which a large group of scientists believe it to be true, is that the ancient Indo-European people had resided in the sides of the Baltic sea in Europe before branching and immigrating (Natel Khanlari 2008, 124). In any case, these families and tribes were separated for millenniums and they established independent lands in India, Iran and Europe. Regarding Indo-European peoples and their linguistic and cultural elements, see also (Noghabaei Langroudi, 2021: 109-151); (Gandomi, 2021: 49-64); (Hosseini, 2024: 33-58). As the linguistic data shows us many of the words, which are common in lands were included in Indo-European tribes a long time ago, have the same origin. See in this regard (Azam Lotfi, 2020: 272-283). These very ancient linguistic signs are also seen in the names of colors, which will be explained later. What linguistic developments has the word "color" itself undergone among the survivors of Indo-European languages? This is one of the questions of the present research. This paper will also examine all the developments that have occurred from a linguistic perspective in some types of colors, from the Indo-European era to New Persian, and the hypothesis of their lexical and linguistic development will be reviewed.

2. *Research background*

Kent in 1953, published a book named, 'Old Persian, Grammar Text Lexicon' In this book, a number of colors mentioned in ancient Persian inscriptions have been studied etymologically. Pokorny 1959, in the book named, 'Indogermanisches Etymologisches Wörterbuch', offered roots and remade Indo-European words that can be found from the reconstructed Indo-European of some colors among the etymology of words. In addition, Mackenzie 1971 in his own book titled 'A Concise Pahlavi Dictionary' transliterated, transcribed and translated most Pahlavi Middle Persian words, which we can see in his book the Middle Persian form of some colors. Bailey 1979 during the etymology of Khotan-Saka, offer equivalents cognates to Old Persian,

Avestan, Middle Persian and New Persian that the etymology of some colors can be seen. Mayrhofer in the book 'Etymologisches Worterbuch des Altindoarischen' which was published in 1986-2001, etymologized the ancient Hindi words, which among them the etymology of many colors can be seen in Sanskrit language. Through it, one can also see the etymology of some words from Ancient Iranian to New Persian.

In 1991, Kinga Maciuszak, has studied the etymology of terms related to the word color and types of colors in Persian. Chunakova (1994) under the title *Цветовая символика в пехлевийских текстах* (Symbolic Aspects of Colors in the Pahlavi Texts) studied colors names in pahlavi from a new perspective. The etymology of some ancient to new Iranian words can also be seen through it. Paterson in 2003 wrote a book called 'A Dictionary of Color' including glossary of color names in English and the etymology of some primary colors in this language. Mallory along with Adams (2006), studied the Indo-European language and culture in the book titled 'The Oxford Introduction to Proto Indo-European and the Proto-Indo-European World' where a dedicated chapter on the etymology of colors in these languages are discussed. Cheung (2007) has studied the roots of verbs in the ancient Iranian languages in his book called 'Etymological Dictionary of the Iranian Verb' which among them, verbs can be seen that their roots and meanings represent one of the colors in the ancient Iranian language. de Vaan (2008) within the Latin roots of words has explored some colors in Indo-European languages. In 2009, Adriano Rossi in an article titled Colors and Lexical Taxonomies: Linguistic and Cultural Categories in Iranian Colors and Lexical Classification: Linguistic and Cultural Categories in Iranian Languages conducted a comprehensive research on the etymology of color and their functions linguistically and culturally. One of the most comprehensive researches on colors in ancient Iran was carried out by Alexander Nagel in 2010, in the form of a thesis *entitled Colors, Gilding and Painted Motifs in Persepolis: Approaching the Polychromy of Achaemenid Persian Architectural Sculpture, c. 520-330 bce*. Of course, this work, as its name implies, explores certain aspects of color in Iranian culture, despite its widespread use. Also in Iran 1393, Hasan-doost in his five-volume book titled Etymological dictionary of the Persian language, has investigated many colors of this language. This research, while examining previous documentation, presents a hypothesis about a number of primary colors and examines the process of their evolution in Persian and other Indo-European languages.

3. *Research Method:*

This research is based on documentary and library studies. In this process, the results of the present study are presented by examining the most important sources related to the etymology of the words under study.

4. *Discussion and review*

4-1-*Color and colors*

Before reviewing the name of some colors and their changes, it is essential that the concept and the name of the color (paint, color) during the Indo-European and surviving types of it in the different countries be studied and examined. This name in Latin is *pingō*, In Avesta it is *paēsa*, and it has the meaning of color which both of them are survivors of the Indo-European root (**peiḱ-*) and have the concept of color that are comparable with the Sanskrit word *piṃśáti* in the sense of (coloring, decoration works). Although its original meaning is lost, this word is seen in most surviving Indo-European languages. It is good to shed light to other forms of this word in some of these lands. In Lithuanian language, the word *piẽšti* means 'drawing and writing', in ancient Slavic language or the ancient Bulgarian, the word *pisati* means 'writing' and in Greek, the word *poikílos* means 'Colored' that all of them are from the same root. We can observe the other developments of this word in Tocharian language - ancient north-east of China - that is used in the form of *pik-* which means 'writing and drawing'. It seems that this word is used in the sense of drawing and painting in almost all branches of Indo-European languages, however, in the other branches of these languages, such as Balto-Slavic, Tocharian and later on in Old Persian, this Indo-European root (**peiḱ-*), after the invention of writing and script takes development in meaning and is also used in the concept of writing and carving (Mallory-Adams 2006: 331). Following the fact that the ancient Persian words *apinθa(n)* means 'embellishing' and *ni-pišta-* within the meaning of 'written', and also the Avesta *fra-pixšta-* means 'decorated' are other forms of the developed term (Cheung 2007, 291; Kent 1953, 194; de Vaan 2008, 466). Now it must be seen that what changes have been made to the word in Middle Persian and which word in New Persian is considered a remaining of a memory of the ancient Indo-European root. In Middle Persian, the attribute *pēs* means 'lineolate, striped, stained', in addition, the verbs *pēsīdan* means 'decorating' and *nibištan* means 'writing' (MacKenzi 1971, 68). All of them are transformed and changed forms of the word color in ancient roots of Indo-European. Two modern Persian words: *pīs* 'a type of skin disease' and also 'writing' are yielded forms of the the Middle Persian and they are the derived words of the Indo-European root (**peiḱ-*). Also for a different etymology of this word, see (Rix 2001, 587).

4-2-Black

The color which has been known as black, is a reconstructed form in the Indo-European languages **kwr̥snós* which means 'dark, black and pus'. The surviving form of this color in some Indo-European languages is as follows: Ancient Prussian *krisnan* and ancient Slavic *črŭnŭ*, which in both languages means 'Black', and is comparable to the Sanskrit word (कृष्ण) *kr̥ṣṇá-* in the same sense and meaning, Ironically, this word in Sanskrit is the god Krishna

whom is visualized as the black skinned god. Other types of this word include the term in the Albanian language *sorrë* as an adjective, due to the blackness of the feathers of crows it has been replaced as the name of this bird. Also this word is seen in ancient Lithuanian and ancient Bulgarian languages as *kéršas*, which means ‘black and white or piebald’ (Mallory - Adams 2006, 332). That is Comparable with the name ‘vulture’, *karkas* in Persian. It should also be noted that the Russian word *černozem* meaning ‘Black Earth’ which is applied in the same language to a zone *černobyl* meaning ‘black grass’. Finally, in Persian, the word čirk, "darkened, dirty" (Hassan Doost 2014: Vol. 2/1013), is a remnant of the same Indo-European word **kwr̥snós*, which was once used to mean "dark and black." It should be noted that in Iranian texts, especially the Avesta, the color black symbolizes darkness and evil, and in Vedic texts, due to its affiliation with the gods Krishna and Rudra, it carries a mysterious concept with destructive power.

4-3-*White*

Different origins are provided for white in the Indo-European languages that each of these roots have examples in modern Persian. That in this study, the surviving ancient roots will be passed. It possessed the hypothetical Indo-European root **h₂r̥ĝ(u)-* and also **h₂r̥ĝ-es-* meaning ‘white, bright and shiny’. For example, this ancient root in Hittite language -in ancient Anatolia- that is considered the oldest language of the Indo-European, in the form of *harkis* meaning ‘white’ in tablets that are obtained from this language. In Sanskrit, it is given in the form of *árjuṇa-* that means ‘White, light’. In addition, in Greek, it is seen as *argḗs*, which is observed with the same meaning. Another root that is given for this word with the above concept and meaning is, the hypothetical Indo-European form **k̂woitós ~ *k̂witrós* that also means ‘white’. The remains of this root are as follows: in Lithuanian *švitrùs* meaning ‘brilliant’, in ancient Slavic *svĭtĭ* meaning ‘light’, in Avesta *spaēta-* meaning ‘white’, in Sanskrit (श्वेत) *śvetá-* meaning ‘white and shiny’ and also in that same language *śvitrá-* meaning ‘whitish’ that in Modern English is seen in the form of *white*. All comparable to another Indo-European root **k̂woidis* meaning ‘the white grain: which means wheat’. However, for this color, another root has also been presented which is noteworthy, and has the original meaning of silver, and later on, it was used to mean ‘brightness and whiteness’.

Indo-European root * *h₂erĝ-n̥t-om*, which the meaning ‘silver’ is Suggested for it. The remnants of this root is as follows: Greek *árguros*, ancient Irish *argat*; Latin *argentum*, Armenian *arcat*, Avesta *ərəzatəm*, all with the meaning of ‘silver’ through which whiteness and brightness are can be taken. As it is seen, the root of the color white is reflected in most Indo-European rooted languages, also in some branches of this language it is used for the meaning of ‘silver metal’; that however beyond it, the concept of whiteness, light and transparency is

induced; Languages such as Latin, Sanskrit, Greek and Iranian languages meaning ancient Persian and Avestan (Mallory - Adams 2006, 332; de Vaan 2008, 53). In the ancient Persian, the word *ardastāna*- which means 'fenestration, skylight' comes from this root (Kent 1953, 171). Also in Middle Persian the word *arzīz* meaning 'Tin and Lead', is another form of this word which in modern Persian comes to us as *Arzīr* (MacKenzi 1971, 11). In Avestan texts, the color white is the light of Ahura Mazda, a symbol of good gods, and the special color of priests. In Vedic texts, this color is also a symbol of purity and light.

4-4- *Red*

Several roots are also given to this color. First, the Persian word Red is derived from the ancient Persian form **suxra*- (Hassan Doost 2014, 3016) which in ancient Persian it has been used in the form of *θuxra*- as a Specific name (Kent 1953, 188). It is derived from the ancient Iranian root **sauc*-[1], or in fact, its weak form **suc* 'burning, smelting' (Cheung 2007, 291; Kent 1953, 338). Its Middle Persian form is *suxr* 'Red' (MacKenzi 1971: 78), which in modern Persian, it has been perserved in the word such as *Suhrawardi* and *Sohrab* and *sorx* 'red'. The Indo-European root of this word is **k̂euk*- 'shining, Smelting' that is relevant to the Greek word *kuknos* 'Swan' which is enterred in Persian in the form of *Ghoghnus* Perhaps the Albanian word *kuk* 'Red'' is also relevant here (Pokorny 1959, 597).

In addition to the words and roots above that mean red, another word is also used that induces the same concept, the word 'red' that is used in English today; itself is the surviving ancient root of the Indo-European language, that was uttered as followed: **h₁reudh*-; **h₁rudhrós*, remanent of this word **h₁roudhós* in other language branches of the Indo-European are as followed:

Ancient Irish *rūad*, Latin *rūfus* and also *ruber*, Lithuanian *raũdas*, Avestan *raoidita*-, Sanskrit (लोहित) *róhita*-, (रुधिर)*rudhirá*-, *lohá*-, Tocharian (Dialect B) *ratre*; Greek *eruthrós* and finally Russian *rúdyj* where all of the mentioned contain the concept of red as a color in its specific name, And in some languages, such as Sanskrit and Russian with a slight semantic difference, is used in the sense of 'blood' and 'blood color' (Mallory-Adams 2006, 332) and also look into (de Vaan 2008, 527). Now we need to see which word is considered the surviving word for red in Middle Persian and Modern Persian; It seems that due to phonetic changes and mentioned roots for the color red, the two-word words *rōy* meaning 'copper or brass' and also the term *rōyan* meaning 'madder' which have been used in Middle Persian (MacKenzi 1971, 11) and still are used in modern Persian. And have a red color which are derived from the same Indo-European origins.

A significant point about the red color is that the color takes on a wide range and diversity; many names and ancient roots, which have been associated with this color and once contained

the remains of the normal harvest from the environment around, were reflected in a way in the remains of the Indo-European languages. Interestingly, this color next to the color yellow meaning the yellowish-red color also has a root that can be traced to modern Persian. In Avestan texts, red is the color of sacred fire and warfare, and in Vedic texts, it is the special color of Agni (the god of fire) and a sign of power.

4-5-*Yellowish-red*

About this particular color, words in modern Persian are seen that have roots and consistency in name, with similar cases in other Indo-European languages. The word *arus*, which in Middle Persian meant 'white' once, had a root in yellow-red and golden, which will be discussed:

the Indo-European word **h₁elu-* in the concept of this color, in the language of ancient High German *elo* meaning 'yellow', in Avesta *auruša-* and in Sanskrit *aruṇá-*, *aruṣá-* all meaning 'golden, yellowish-red or red and white' were used (Mallory-Adams 2006, 332).

It should also be noted that the term *arus* meaning 'white' in Middle Persian, unlike Mackenzie's theory who believes this term hasn't reached to modern Persian (MacKenzi 1971,11). According to the word *arūs* 'bride' in Arabic language, which is involved in this ancient Persian word; that means a word finds its origin in the Middle Persian into Arabic which in circulation period returns from Arabic to Persian ,the white color of a brides wedding dress shows this matter. Other spectrums of the color red, which its root is noteworthy, is the word āl *meaning* 'partially colored red' in modern Persian (Hassan Doost 2014, 173). This term of Middle Persian **al* in the combination *al-gōnak* 'reddish' likely derived from ancient Persia **harda-* 'red', which itself is derived from the Indo-European **ser-*[3] is 'red and partially colored red'. About the word buttercup/tulip (flower) from middle persian *ālālag* which is found in Arabic as (لعل) *laʕl*, can be considered in Sanskrit as *āla-* 'Realgar' and *alāta-* 'Coal' from Indo-European **al-*[4] 'burning' (Pokorny 1959, 28). Which the terms associated with it are found in Latin as *altāre* 'temple, the temple of fire' and in Swedish as *ala* 'being alight'.

4-6-*Yellow (golden)*

The history of this word is also interesting and is noteworthy from the perspective of linguistics. Gold is a word, which is used in all branches for the color yellow, but in the Greek branches, Slavic and Indo-Iranian it is also used to mean the color green. In Germanic languages such as English, ancient Slavic, Avesta and Sanskrit gold has also been used for metal (Mallory-Adams 2006, 333). This word existed in Middle Persian in the form of *zar* 'yellow', *zargōn* 'green' and *zarr* 'gold' which have been evolved respectively in the forms of *zar*, *zariyūn*, and *zard* in modern Persian (MacKenzi 1971, 98). The reconstructed form of Indo-European (**ĝhel- ~ *ghel-*) which once was used in the meaning and concept of yellow, in the other languages of this branch it is seen as followed:

Latin *helvus* ‘honey yellow’, Lithuanian *gel̃tas, žel̃vas*,) meaning ‘yellow, golden’; Avesta *zairi-* meaning ‘yellow’(Chunakova 1997,72) Sanskrit (हरि) *hári- meaning* ‘yellow ~ green’; Ancient Bulgarian *zelenĭ* meaning ‘green’, Greek *xlōrós* meaning ‘green’; in Latvian, this color in the form of *zèlts* meaning ‘Golden’. And in Ancient Bulgarian *zlato* is applied for the golden color. Interestingly, in ancient Irish, the color *gel* means ‘white’. Nowadays, this word is formed as *yellow* in the English language. The two adjectives, Avesta *zaranyam* that means golden and Sanskrit *híraṇyam* with the same meaning, are analogous with the above Indo-European root. It should also be noted that in Avestan texts, yellow is the symbol of the god Mehr and the sun, and in Vedic texts, in addition to the sun, it is also the color of Soma, which is also considered a symbol of wisdom and prosperity.

4-7-*Gray, green, blue, purple, black*

It seems that In the Indo-European language, we face a root, which is used with different meanings, in other languages of this branch. The phonetic of this interesting Indo-European root is as followed: **k̂yeh₁-*.

4-7-1-*Gray*

This root is applied to different degrees of gray in Balto-Islamic, Albanian and tocharian.

In ancient Bulgarian means ‘ark gray’, Albanians *thinjë*; Lithuanian *šývas* meaning ‘light gray’ and also *šėmas* meaning ‘light gray’; Tocharian B *kwele* meaning ‘black, gray’. The ancient Prussian *sywan* with the same sense and meaning of gray is noted.

It should be noted that there is another root for gray in addition to the above roots. Meaning that the root of Indo-Europeans, which in **pl̥hx-* Middle Irish languages *līath* (*<plīath*), Lithuanian *pìlkas*; Greek *pelitnós*, *polios*, Avesta *pouruša-*, Sanskrit *palitá-*; all used for the meanings of gray. Also words such as the Latin *pallidus* meaning ‘pale’ in the Latin language and also *plak* meaning ‘old man’ in Albanian language, are from that root (Mallory-Adams 2006, 334). This word has not reached Middle or New Persian. It should also be noted that the color gray in both the Vedic and Avestan traditions is a sign of old age and the passage of time, and is associated with the middle boundary between the good and evil worlds. In the Vedic tradition, this color is associated with rain-bearing clouds and in the Avestan texts with the ashes of the sacred fire.

4-7-2-*Green and dark*

The above Indo-European root **k̂yeh₁-*. In Serbo-Croatian languages, is applied to the color green and in Sanskrit is applied to a kind of dark color (green or brown). However, in the Avesta and Soghdian languages, which are both considered the eastern Iranian languages; are used in dark colors, especially black. The word *syā* in Middle Persian and black in modern

Persian are the survivors of this ancient root. This word in the Serbo-Croatian (Serbo-Croatian: *sinji*) languages means ‘sea green’ and in Sogdian *š'w* is seen to mean dark.

In addition to the green color according to the above root, there is another root, which is different from the above one, but it suggests the concept of the color green. Green in modern Persian is taken from the Middle Persian *sabz* ‘green, fresh’ (MacKenzi 1971, 73). In Pashto *sābah* means ‘greens, grass’ and in Latin *cēpa* and *cēpe* meaning onion. In Greek *kãpos* and *kēpos* means ‘garden’ and in Albanian *kopshtë* it has the same meaning. All derived from Indo-European root **kap*-, meaning a piece of land (MacKenzi 1971, 73; Pokorny 1959, 529; Bailey 1979, 140). The term is sometimes used in modern Persian in the meaning of dark color and even black, such as *sabze ~ sōwza* ‘swarthy, dark-complexioned person’. and perhaps in Hafez's poems, in both green and black together: (Hafez 1991, 254).

مزرع سبز فلک دیدم و داس مَه نو یادم از کِشته خویش آمد و هنگام درو

4-7-3-*Blue and purple*

This Indo-European **k̂yeh₁*- root is also used in ancient English in the form of *hǣwen* for different levels of blue-purple to gray. Interestingly, another version of the ancient form of this word in the English language has been brought in the concept of color *hīw*, and it seems that this recent form is used in the modern English language and for the absolute sense of color *hue*, for the root of blue another root also should be mentioned.

The Indo-European root **bhleu̯o*- ‘blue, yellow’ which exists in Middle English as *blew* and in modern English as *blue* and in Lithuanian as *blavas* ‘light blue, yellow’ is probably related to the ancient Iranian **bavra*- which is another metathesized form of **barva*- ‘brown’. This word exists in middle Persian in the form of *bōr* ‘dun, brownish red’ (MacKenzi 1971, 19). And in modern persian it exists in the form of *būr* ‘blond’ (Bailey 1979, 306). See also: (Azam Lotfi, 2021: 233-254). Interestingly, both colors, along with the blue-red color, are considered a symbol of divine glory and a royal color in both the Vedic and Avestan traditions. Also, blue in particular is the special color of the sky and Indra in the Vedic texts, which is considered to be associated with infinity and power. In the Avestan, this color is a symbol of the sky and the vast sea.

The color brown also has an interesting root with subtle changes that have effected it, it is a color which the study of it is Noteworthy.

4-8-*Brown*

The Indo-European word **bher-*, meaning brown and also other Indo-European words which mean ‘beaver’, it seems that it had included all natural brown creatures, Which by comparing the reference of this root in different branches of this language we can reach this conclusion:

modern English brown, in Greek phrûnos ‘toad (a brown creature)’, Mitanni papru- meaning ‘brown horse’; also seen in Sanskrit (बभ्रु) babhrú- ‘reddish brown, and in the Lithuanian language ‘bė́ras’(Brown horse) and also in Germanic languages meaning the brown color, English brown and the famous animal bear (Mallory-Adams 2006, 334). In Vedic texts, brown is a color that symbolizes fertility and the sacred cow, while in Avestan texts it is a symbol of earth and soil.

5. Comparative table of some color names in the present study in Indo-European languages

Name	IndoEuropean	Sanskrit	Avestan	Latin	Greek	MiddlePersian
Color/coloring	**peiḱ*	*piṃśáti*	*paēsa-*	*pingo-*	*poikílos*	pēsīdan
Black	**kʷr̥snós-*	*kr̥ṣṇá-*	*?*	*Kirsnan-(OldPrussian)*	*črŭnŭ-(Old Slavic)*	čirk
White	**ḱwoitós-*	*śvetá-*	*spaēta-*	*švitrùs-(Lithuanian)*	*svĭtĭ-(Old Slavic)*	spēd
Red	**h1reudh-*	*rudhirá-*	*raoidita-*	*rūfus-*	*eruthrós*	rōy
Yellow (gold)	**ĝhel-*	*hári-*	*zairi-*	*helvus-*	*khlōrós-*	zard
Gray	**pl̥hx-*	*palitá-*	*pouruša*	*pìlkas-(Lithuanian)*	*pelitnós-*	?

6.*Conclusion*

In the aforementioned study, the intertwining of the names of a number of primary colors from the Indo-European language branch and its descendants to the present day was examined. Colors such as black, white, red, yellow, gray, green, blue, purple, and brown still survive and their evolved forms are observed in the descendants of that mother language. This research indicated that the names of the colors mentioned are either evolved forms of the original Indo-European root, such as the color white, which is an evolution of the Indo-European root **ḱwoitós-*, or that the Indo-European root has not reached modern Persian, such as the ancient root related to the color gray. Although a number of words are not related to the parent root, their Indo-European reflection can be seen in other words of the Persian language. For example, the word for color itself, whose Indo-European form is **peiḱ-* and is found in English as paint, was also used in ancient Iranian languages as paēsa- and in the same sense as "color." Although this word is not found in Persian today in the sense of color, some words in Persian today, such as " pēs," which is a type of change in skin color, are a relic of the same ancient form.

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