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SPECIAL ASPECTS OF COLOR STUDY IN LINGUISTICS

The article is devoted to the consideration of the main approaches and features of the study of color and coloronyms. It should be noted that psycholinguistic research is based on the consideration of language as a phenomenon of human mental activity. The relations between words-color-names and their meanings are reflected in the consciousness of native speakers. Attention is paid to such questions as the reflection of the phenomenon of color in language, how the world of language formed with the help of color denotations is structured, how it is reflected at the level of various mental processes related to color recognition, word memorization, association. The formation of the color sign system everywhere went inextricably with the main currents in written and artistic culture. Thus, the role of color in the life of each person and society as a whole is extremely great. In everyday life and professional activity of a person colors and their combinations are intensively used as symbols replacing the whole concepts and form conventional systems. Color acquires no less significance in traditional cultures. Nominations of color have been investigated as linguistic units with semantic sustainability, high adaptiveness, and variability depending on the author's cultural background and experience. Color names have been studied as linguistic and cultural symbols, charged by certain mentality and expressiveness. Color terms behave quite differently across languages, similar to the way in which our psychological interpretation varies in response to reflected visible light. Indeed, from a linguistic perspective, a definitive explanation of basic color terms still eludes many researchers of different disciplines, posing both cognitive and lexical issues. The nomination of the color continuum in English is carried out through an extensive lexical and semantic microsystem of color designations, qualified as a semantic field. It is the adjectives of color as a reflection of the main perceptual color categories by means of language that occupy a prominent place in the nomination of the color space in their linguistic picture of the world by native speakers.

Key words: *the concept of color, color category, lexico-semantic approach, identity, color denotations.*

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ОСОБЛИВОСТІ ВИВЧЕННЯ КОЛЬОРУ В ЛІНГВІСТИЦІ

Статтю присвячено розгляду основних підходів та особливостей вивчення кольору та колоронімів. Зазначено, що психолінгвістичні дослідження ґрунтуються на розгляді мови як феномену психічної діяльності людини. Відповідно, зв'язки між словами-кольороназвами та їхніми значеннями відображаються у свідомості носіїв мови. Приділено увагу відображенню феномену кольору в мові, структуруванню мовного світу, сформованого за допомогою кольоропозначень, його відображенню на рівні різних психічних процесів, пов'язаних з розпізнаванням кольору, запам'ятовуванням слів, асоціаціями. Формування колірної знакової системи завжди йшло нерозривно з основними течіями в писемній і художній культурі. Таким чином, роль кольору відіграє велику роль в житті кожної людини і суспільства. У повсякденному житті та професійній діяльності людини кольори та їх поєднання інтенсивно використовуються як символи, замінюючи цілі поняття та утворюючи умовні системи. Не меншого значення колір набуває і в традиційних культурах. Номінації кольору досліджуються як мовні одиниці, що мають семантичну стійкість, високу адаптивність і варіативність залежно від культурного досвіду автора. Назви кольору розглядаються як мовні та культурні символи, наділені певною ментальністю та експресивністю. Терміни на позначення кольору поводяться зовсім по-різному в різних мовах, подібно до того, як наша психологічна інтерпретація змінюється у відповідь на відбите видиме світло. Зазначено, що номінація колірного континууму в англійській мові здійснюється за допомогою розгалуженої лексико-семантичної мікросистеми позначень кольору, що кваліфікується як семантичне поле. Саме прикметники кольору як відображення основних перцептивних колірних категорій засобами мови посідають чільне місце в номінації колірного простору в мовній картині світу носіїв мови.

Ключові слова: *поняття кольору, категорії кольору, лексико-семантичний підхід, ідентичність, позначення кольорів.*

Problem statement. The world is presented to humans through the richness of forms of perception, which, in turn, are provided by the ability to distinguish different qualitative characteristics of the objects in the surrounding world. Among the signs of objects perceived by humans, color features occupy a significant place. Representatives of various scientific fields have always been interested in the nature of color, its properties, aesthetic impact, etc. The concept of color is one of the central ones in the relation between man and reality.

The world is naturally reflected by normal consciousness not as colorless or black and white, but as colored, with all cardinal and nuanced expressions of the color of its objects. But at the same time the world influences with color components on the emotionally expressive side of the personality, stirring up in it the richest range of impressions and associations, the most vivid of which participate in the formation of the culture of different ethnic groups.

At the same time, the world influences the emotionally expressive side of a person through its color components, evoking a rich range of impressions and associations, the most vivid of which contribute to shaping the culture of various ethnic groups.

Analysis of recent research and publications. The group of color words is popular for research in a wide variety of fields. Numerous publications testify to the attention to this specific group of words. In linguistics, the study of color has been carried out by such scholars as: E. Bartminsky, A. Vezhbitskaya, V. Gak, I. Golubovskaya, I. Kovalskaya, G. Yavorska. The problem of studying color schemes in linguistics is closely related to the Sepir-Whorf hypothesis, or the hypothesis of linguistic relativity, which arose in US linguistics under the influence of the works of E. Sepir and B. Whorf. According to them, the language and the way of thinking of the people are interconnected. By mastering a language, a native speaker acquires a certain attitude to the world reflected in the structure of the native language. The consequence of recognizing the hypothesis of linguistic relativity is the recognition that language retains a certain system of values, and the meanings expressed in it form a collective philosophy inherent in all speakers of a particular language. In other words, there are a number of basic prototypical referents in the speaker's mind that he or she uses when naming a particular color

The aim of this study is to examine the features of color and coloronyms in language and to analyze the main approaches to their study.

Presentation of the main material. The phenomena of light and color have entered the range of topical problems addressed by linguistics. The science of language by its direct purpose shows colossal layers of color denotations, distributed in different parts of speech and their categorical subdivisions, with countless textual outputs and contextual embodiments in the consciousness of a linguistic personality. In the colorative lexicon we can distinguish words denoting cardinal, basic, shade, complementary colors. Achromatic colors are black, white, and shades of gray. Chromatic colors in different shades correspond to the colors of the rainbow. In English, the core of color names are the words: white, black, gray, red, green, blue, yellow, orange, pink, brown, purple. The rest of the color names represent colors in the form of shades. Some of these words are part of the basic vocabulary of the language. Another part belongs to the periphery of the vocabulary. This includes new colorative vocabulary, which constantly arises in fiction and journalism, everyday speech. The third part of the color-naming lexicon unites color names that are gradually going out of use. Since ancient times, color has been closely associated with many crafts. Not only have the applications of color been extensive, but also the scientific investigations of color. Thanks to this, we know much about color from physics and optics, as well as physiology and the theory of perception. It is not accidental that when studying color in linguistics, scientists turn to concepts and terms borrowed from other sciences, rely on information about the phenomenon of color, obtained from related disciplines, as well as data on its sources, distribution and significance in certain areas of culture, art and industry, on the peculiarities of the use of color characteristics of different objects in various spheres of human existence (Голубовська 2004: 145).

Color linguistics is a field and a general method of linguistic research. The tools of color linguistics are based on linguistic colorimetry, which is a collection of specific methods that aid in understanding and translating texts containing color lexemes. The problems of understanding and translating color lexemes can be clearly outlined against the backdrop of the basic principles of color linguistics as a field of modern linguistic research. Color as a substance, when verbalized in the categories of a specific language, becomes part of its lexical system and linguistic worldview, or more precisely, the linguistico-color worldview. The existence of such a worldview is evident in the fact that the color designations of a particular language form a specific lexical paradigm within that language, complementing each other.

Although color is not considered a universality, certain common linguistic aspects can be identified in its linguistic structure. One of the principles of color

linguistics states that color exists only in relation to specific objects, which, in turn, are grouped into thematic zones. Hence, a characteristic feature of the color worldview is its zonal structure, which implies the thematic distribution of color terms according to types of objects they denote. This means that the functioning of color terms occurs within these zones in the form of color oppositions. Significances within color zones are established due to the system of oppositions that has developed over centuries. For example, in the Ukrainian language, in the zone of eye color, brown eyes form an opposition to blue, gray, black, and other eye color variations. In the zone of hair color, the elements of opposition include dark hair, light hair, black, chestnut, and others. It is fundamentally important that significances are established and distributed exclusively within thematic zones. After all, there is no linguistic or extralinguistic sense in grouping together and establishing color identity, for example, between blue eyes, the blue sea, blue nights, and the blue horizon. The "color non-identity" of these entities and the impossibility of considering them within a single thematic group are evident. Of course, blue eyes can be compared to the color of the sky or cornflowers – but with the understanding that such a comparison is a figurative compliment (not a sign of the belonging of blue eyes to the group of natural realities or colors).

If we consider color from the perspective of a physical approach, the definition of color in physics (according to Newton's theory of light) comes down to the idea that each color represents a light wave with a specific wavelength. Thus, color is a stream of light that, upon intersecting with the surface of an object, refracts or disperses into numerous shades that make up the color spectrum, each distinguished by its wavelength.

The beginning of scientific reflection on the phenomenon of color meaning in the New Age can be attributed to J.W. Goethe's treatise "On Color" and his thesis about the "sensual and moral action of color". This statement contradicts the opinion of physicists about the nature of color. If colors are endowed with meanings, i.e., carry some psychological content, their study requires going beyond the strictly mechanistic causal approach formulated in classical physics. The wave theory of the origin of color was the basis for the ongoing debate about what is primary: color or light and whether there is color in nature in general or it is only the reflective ability of surfaces surrounding the human objects. J. Lakoff in his work "Women, Fire and Dangerous Things", for example, adheres to the point of view that there is no color in the objective world at all. In his view, color is a subjective category that does not exist in nature: "...it would be erroneous to claim that inherent human categories objectively exist 'in a world' external to human beings. For example, color categories are determined simultaneously by the objective material world, by the peculiarities of human biology, by human thinking, and by cultural factors".

The physiological (neurophysiological) approach is rooted in the physical approach and is closely related both to it and to human physiology and neurophysiology – the structure of the brain and visual organs. In the framework of this approach, color is also understood as a light flux, which in the form of a light ray, crossing the retina and the lens, which works as a prism, is divided into a certain color range and focused in different areas of the cerebral cortex (Венкель 2004: 18). There are believed to be four color zones in the cerebral cortex that are neurophysiologically programmed. These are zones of red, yellow, green and blue colors, i.e., any person from birth is able to perceive and distinguish these colors. This is because "color space, both perceptual and semantic, is rigidly determined by the structure of the sensory mechanism that determines the perception of color by four systems of pre-detectors: red-green, blue-yellow, brightness, and darkness." It is also important to keep in mind that color vision is formed in different climates and lifestyles. Therefore, even ancient people understood that the same object in daylight and night lighting will have different coloration. This difference in color perception is conditioned at the level of neurophysiology. In very low light conditions, humans can only distinguish large shapes. In psychology the symbolic nature of color is most often considered, as it is presented in the phenomenological approach. At all times scientists have tried to solve the problem of color. The latest scientific research in this area has shown that for color is responsible in humans 10 pigment genes that make up a certain set – each has its own, which is why two people can look at the same object, and perceive it completely differently. This explains why there are differences in reactions to color in different cultures. For example, green in the USA is associated with the concept of safety, while in France it is associated with crime. In many Germanic languages, this color has the meaning of "fun," as proven in special studies. The starting point in the psychosemantics of color is the thesis that colors have natural meanings, the nature of which is largely mysterious, and the sources are outside the cultural and historical field. In linguistic studies there are different approaches to the definition of color denotations. The linguistic literature we have analyzed allows us to conclude that we can distinguish six main

directions of studying color denotations: functional, historical, lexical-semantic, grammatical, cognitive and comparative (Іншаков 2013: 192).

Functional Approach. At present, there are numerous studies devoted to the description of the functioning of color denotations in artistic texts. This is due to the fact that color writing is one of the integral elements of the idiostyle of the writer, poet. Color designations help authors to reveal the idea of the work, to create a certain emotional mood, to draw images of characters. Within the framework of this approach color denotations can be considered as intensifiers of expressiveness and representativeness of speech and correlate with a number of tropes and stylistic figures that are actualizers of the pragmatics of an utterance. The historical approach implies the study of the history of individual words and groups of words naming color, the study of the process of formation of groups of color denotations, as well as their composition in this or that period of language development. Moreover, scholars have become interested in the problem of finding the semantic primary element that allows for a detailed description of the history of the semantics of color terms (Кухар 2000: 45). It should be noted that understanding the history and origin of the studied group of words is essential, as this knowledge forms the foundation on which modern theories of conceptual study of color terms are based.

The lexico-semantic approach focuses on the current state of the color designation system. It examines the processes of semantic structure development for individual colors, the formation of additional figurative and symbolic meanings alongside the primary ones, and the establishment of lexico-semantic groups of color terms. This allows us to classify color words into groups based on the commonality of meanings, as well as to identify color denotations used in artistic speech in direct and figurative meanings.

The grammatical approach involves examining the morphological and syntactic features of color terms. Understanding the morphological and syntactic specifics of this group of words can, in some cases, help determine the figurative function in which a color term will be realized.

The cognitive approach is closely connected with the semantic approach and, through it, leads researchers into the realm of issues related to the mental perception of color.

The comparative approach provides information about the similarities and differences in color spectrums across different languages, the nationally specific linguistic and cultural characteristics of color terms, as well as the conceptual models of perceiving and interpreting the world in individual languages. This approach is a continuation of the cognitive one and is particularly relevant in the context of today's interest in effective intercultural cooperation. In addition to clarifying the semantics of specific color terms or constructing color designation systems in different languages, color naming has been actively used as material for research in areas such as developing methods for identifying semantic fields, etymology and the history of language, issues of language and thought, and the study of children's speech.

Color terms, as units of language, carry cultural information, since language is closely connected to culture. It "grows into" culture, expresses it, and serves as a necessary prerequisite for the development of culture as a whole.

Since the subject of modern linguocultural studies is the examination of the cultural semantics of linguistic signs, which are formed through the interaction of two different codes – language and culture, color terms are capable of performing the function of the language of culture. They reflect the ability of language to represent the cultural-national mentality of its speakers, cultural and value orientations, as well as their changes throughout different historical periods. Color adjectives, reflecting in their semantics the long process of cultural development of a people, transmit and preserve cultural attitudes, symbols, stereotypes, and ideals from one generation to the next. Modern science presents the problem of human perception of the objective world and their interaction with it as the relationship between two worlds: the conceptual picture of the world and the linguistic picture of the world.

The picture of the world in the works of scientists is defined as a "system of intuitive representations of reality," a "holistic global image of the world," and a "set of objective content possessed by a person." A concept, as a unit of the conceptual picture of the world, is an "operative meaningful unit of memory, the mental lexicon, the conceptual system, and the language of the brain – an entire picture reflected in human consciousness." It is a "quantum" of knowledge that represents the content of experience and knowledge, as well as the results of all human activity and the processes of understanding the world (Шевченко, Дергач, 2011: 67).

The conceptual picture of the world includes the cultural picture of the world, which is specific and varies among different peoples. It can be defined as a reflection of the real world through the prism of concepts formed based on human perceptions acquired through the senses and processed by both collective and individual consciousness.

The linguistic color picture of the world is realized through color designations in individual lexemes, phrases, and idiomatic expressions. It is an integral part of the lexical system of the linguistic picture of the world.

Color adjectives are linguocultural phenomena that acquire multiple meanings due to the expansion of human associative perception and the increasing range of contextual connections. The prospects for using the method of linguocultural interpretation in linguistic research are undeniable. This method allows for an objective reconstruction of the semantic transformations that reflected the naive picture of the world characteristic of a particular era, as well as the reconstruction of mental attitudes and the worldview system as a whole.

Conclusions. Changing over time, the national language, as a socio-historical category, never loses its concrete essence, allowing it to preserve the important function of transmitting cultural and historical traditions from generation to generation.

The analysis of the factual material showed that color adjectives have acquired new connotations, opposite to those traditionally established and fixed in tradition. The adjective "red" now carries connotations of "dangerous," "bad," and "evil" in relation to phenomena of crime and violations; while the adjective "black," with connotations of "official" and "mysterious," expresses value-laden phenomena and realities significant to the speakers of the language.

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