

## ASPECTS OF STUDYING COLOR WORDS FROM THE POINT OF THEIR SEMANTIC STRUCTURE

Colour's role in life and activity of each certain person and society is great: in industry, transport, art, modern equipment of giving information, etc. In life and on production of colour and their combination are intensively used as the symbols replacing the whole concepts of rules of behavior.

**Key words:** color, semantic structure, cultural aspect.

Восприятие цвета в жизни и деятельности каждого человека и общества огромна: в промышленности, транспорте, искусстве, в современном оборудовании и т.д. В человеческой жизни функция цвета и его сочетания интенсивно используются как символы, целые понятия правил поведения.

**Ключевые слова:** цвет, семантическая структура, культурный аспект.

Color is "one of properties of objects of the material world, perceived as conscious visual feeling. This or that color "is appropriated" by the person to objects in the course of their visual perception" [The big Soviet encyclopedia 1978: 441].

I.V.Goethe devoted to color the whole work. He writes: "... as among from initial natural phenomena color takes so high place, is undoubted with big variety carrying out the simple circle of actions put to it, we won't be surprised if we learn that it in the most general elementary manifestations, irrespective of a structure and a material form on which surface we perceive it, has known effect on feeling of sight for which it is mainly dated, and through it and on sincere mood" [Goethe 1976: 311].

Colour long since is object of studying in many branches of knowledge: in physics, physiology, chemistry, biology, history, psychology, esthetics, cultural science, linguistics. Estimates, norms, installations of the person are substantially connected with colour. Colour belongs to those constants of culture which can serve as peculiar models of its development, it represents one of the most deep layers of ethnic cognitive base, before others being filled with the deep valuable and semantic contents, is subjected, is allocated with national and cultural qualities, Gataullina 2004 joins in system of values [Gataullina: 115].

R.M.Frumkina claims that in mentality of the ordinary native speaker there is a naive picture of the world of colour which is fixed by means of language though neither fixing process, nor communications arising thus and the relations aren't realized by the speaking. But they aren't realized speaking just because they are fixed in the language which carrier it is, and the naive picture of the world of colour is one of elements of a naive picture of the world as a whole, being shown through language [Frumkina 1984].

T.A.Mikhaylova, agreeing with this point of view, believes that it is impossible to wait thus for strict identity of colour pictures different, not contacting among themselves and being at different stages of development of the people [Mikhaylova 1994:120].

In each culture there is the special set of colours – "primary colours". In European culture most often to "primary colours" carry white, black, red, blue, green, yellow and violet though

this list can change depending on culture of the concrete European people [Bazyra 2001].

Colour words are realized in separate lexemes, phrases, idiomatic expressions and other verbal means; they organically enter a language picture of the world of any people [Talapina 2007: 124].

Colours play large role in formation of language pictures of the world as at communities different linguistic cultural certain associations, these or those colour preferences are connected with each colour" [Basharina 2000: 13]. In cultural tradition of each people, including and Englishmen, there were extramental compliances between separate flowers and certain images, despite relative universality of perception of this or that colour all people. "Social stereotypes and ethnopsychological features are imposed on "physiological" sense of colour, causing thereby certain associations, characteristic only for this linguistic community" [Rogulina 2006: 5].

In linguistics of research of colour words are numerous. They go in several directions:

Colour representations in cultures of people of the world at different levels of their development for the purpose of establishment of basic colour words are analyzed B.Berlin, P.Kay, V.Turner, etc. [Berlin, Kay 1969; Turner 1983]. B.Berlin and P.Kay were supporters of a linguistic universalism. Results of their research showed full coincidence of the main colour words in all modern Indo-European languages. The group of the main terms of colour included names of three achromatic (black, white, gray) and eight chromatic (red, orange, pink, yellow, green, blue, violet, brown) flowers [Berlin, Kay 1969];

The linguistic cultural aspect of colour words, communication of names of colour and culture of the people is studied. The words designating colour, are considered as linguistic culturems in which the linguistic and extralinguistic contents [Talapina 2007; Serov 2003]. N.V.Serov so speaks about colour: "change of flowers in religion, in art, in fashion promotes mankind self-expression. Thus, colour practically always, everywhere and in everything is expression. However expression not quantities, and not forms, and qualities. That quality that without colour it is impossible neither to present, nor to express, to measure – qualities of our intelligence" [Serov 2003];

There are attempts to give the psychological characteristic of colours and shades, to define specifics of impact on the person of this or that colour at physiological and emotional levels [Ber 1997; Lyusher 1996].

U.Berclains that separately taken colors and in combinations among themselves express absolutely special values which are based on got experience and leaders to associations. Colours affect not only eyes, but also other sense organs: we feel taste of "sweet pink colour", we hear "shiuted red", we feel "air-white", we hear a smell of "fresh greens" [Ber 1997]. Results of similar researches are reflected in encyclopedias and dictionaries of symbols of G.Bidermann, J.Foley, etc. [Bidermann 1996; Foley 1997];

The semantic structure of colour words lexicon on the material of the Russian and English languages [Bragina 1981; Makeenko 1997, etc.]. So, I.V.Makeenko conducted complex research of colour words lexicon on a material of the Russian and English languages in which the versatile characteristic of colour words, in particular, structural and word-formation features, semantic, stylistic and functional signs, rate of the use of colour words was considered. According to I.V.Makeenko, colour words reflect universal properties of different structural languages (structure of words, the system organization, functional qualities) and the national specifics connected with features of word formation, combinative properties, ability to polysemanticism development, rate of different groups of colour lexicon, their stylistic signs, an author's originality [Makeenko 1997];

Colour words are considered in the psycholinguistic plan [Vasilevich 1987; Kolodkina 1998; Frumkina 1984], etc. R. M. Frumkina considers that "the colour world" – a phenomenon purely mental. This phenomenon is reflected and structured in language that is shown at the level of the different mental processes connected with recognition of colour, storing of the words designating colour, the nomination, a categorization, etc. In the course of implementation by language of its communicative function these processes are exteriorized in the form of texts [Frumkina 1984: 6];

There are ethno linguistic researches of colour words [Vezhbitskaya 1997; Korsunskaya, Friedman, Cheremisina 1963; Kulpina 2001], etc. As A. Vezhbitskaya notes, the category of colour as that isn't universal unlike the universal human

concept "vision". But focuses at these different semantic categories can be rather stable on languages and cultures [Vezhbitskaya, 1997: 232]. In interpretation of semantics of colour words A.Vezhbitskaya relies on three concepts universals which are the most important: 1) concept of vision actualized by distinction between time when the person sees (day), and time when he doesn't see (night); 2) concept of a background when at the description of semantics of colour it is necessary to consider typical lines of a landscape; 3) concept of similarity because comparison plays large role by transfer of visual feelings, especially at the description of category of colour [Vezhbitskaya, 1997: 232];

The lexicon of colour is studied in the comparative-historical direction [Granovskaya 1969; Norman 2002], etc. L.M.Granovskaya, investigating color names in Russian, writes that colour shades in Russian are usually expressed by adjectives: blue, ashy, honey ... However there are also other ways of their transfer. In the middle of XVIII and beginning of XIX century as a result of the translations of the corresponding French colour words in Russian there were word combinations colour with a noun: *colour of a snakeskin, coffee with milk*. This structure didn't know any restrictions that allowed transferring the most various colourings. In Russia new, mixed shades of colours received mainly in "ladies" language the most freakish names: colour of a cow tail, sea crayfish. The construction acquired for expression of various shades, becomes habitual in Russian. Thus, in Russian also one way of expression of colour qualities is created. Gradually such colour words start being used widely along with usual adjectives (colour of sea wave, tea rose, craw's wing, wet asphalt, ivory)" [Granovskaya 1969].

In separate works colour and sound communications are traced [Jacobson 1987]. For the first time he tried to prove colour and sound communication. He introduced the idea of the main distinction in perception of vowels and consonants: vowels cause the colour associations, consonants cause black-and-white [Jacobson 1987];

Research interest causes language of colour symbols [Kornilov 1999; Shertsl 1884], etc. According to V.I.Shchertsl, names of colours occur from the name of those subjects of reality to which they are usually peculiar. So, all names of colour meeting in the Turkish-Tatar languages are

borrowed by nature and appear in quality of simple adjectives of known elementary concepts: red colour is taken from fire, blue is from water, green is from vegetation [Shertsl 1884: 8];

Tools for verbal picturesqueness, art figurativeness are analyzed [Vyazma, Yemelyanova 1998; Kachayeva 1980; Nadirs 1970; Nefyodova 1996; Nosovets 2002], etc. S.G.Nosovets, studying colour picture of the world of V.Nabokov, notes that the colour picture of the world of writer is a fragment of his overall poetic picture of the world; system of actually colour and esthetic meanings revealed in the course of art communication. Colour picture of the world is dynamic concept. It is formed and transferred in process of art communication in a communicative and pragmatological chain "author – text – reader" [Nosovets 2002];

Concepts of "colour" are considered: white, red, black, green, blue [Alimpiyeva 1976; Zelenin 2005; Kopacheva 2003], etc. A.R.Kopacheva claims that the perception of colour the person is caused by mental, linguistic and historical factors. Names of colour have a wide range of figurative senses and actively participate in symbolization of human experience. Colour concepts in a language

picture of the world get additional esthetic and symbolical meanings. White colour occupies one of prerogative provisions in symbolization of colour concepts. The concept "white colour" is universality for a linguistic colour picture of the world of a number of the European languages, for example, the concept "white colour" in poetry of symbolism tends to generalization of an esthetic image of reality" [Kopacheva 2003].

Many linguists are engaged in studying of names of colour as components of process of the secondary nomination that is formation of phraseological units. As a result of such researches it is possible to describe phraseological metaphors of colour, to establish colour connection and the relations which are showing in a phraseological picture of the world [Ivanov 2005: 67].

In the works performed on a phraseological material of English [of Abazov 2006; Prachenko 2003] is carried out thought that the colour words, expressing are vital necessary concepts, are a rod component of many phraseological expressions and differ the broad use. Owing to the semantic nature they introduce emotionally expressional quality and figurativeness in phraseological units.

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