

Colour Addictive Units with Secondary Semantics in the Ukrainian and English Languages

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Problem statement

In the languages of the world, colour tokens form a qualitatively and quantitatively developed lexical-semantic group, whose constituents are the names of the main colours and their many shades, which indicate the intensity of the tone, as a manifestation of colour quality, the colour feature of the subject, etc. The universal notion of colour as one of the properties of the objectively existing material world has long attracted the attention of not only linguistic scholars. Colour is considered both functionally and stylistically, and historically, etymologically, culturally, symbolically, and comparatively. Colour terms are the object of study of linguistics, ethno-linguistics, ethno-psycholinguistics, contrastive linguistics, folklore studies etc.

Activation in research of colour concepts is being noted in the last time, its associations and symbolic functioning aspect, the analysis of this phenomenon in the psycholinguistic dimension, etc. Although this “reflection on the image of the world” is present in science thoroughly and in various aspects, many issues remain unclear. The relevance of our research rests on the fact that insufficient attention is paid to the question of studying the semantics of the same colour in the cultures of different peoples of the world, the principles of their nomination; secondly, that the comparative study of the specificity of such colour phenomena in the cultures of different ethnic media has not been the subject of special scientific studies.

Thorough study of the vocabulary of colour nominative notations and their correlation with the colour world occupies one of the leading positions in various fields of science. Astronomy, biology, zoology, physics, psychology have to do with the colour features of objects or phenomena. In terms of psychology, colour perception is one of the specific reactions of the eye and brain. But even though the problem of colour names is well-researched, there are still many aspects that deserve linguists' attention.

One such aspect is the foundation and functioning of derivatives with secondary colour semantics. According to the research, the variability of colour terms directly depends on the level of civilization of speaker, because, in addition to lexical-morphological means, the names of colours can be primarily formed from the nominations of the corresponding objects of real reality. All researchers completely analyse only base colour names, and colour addictive units with secondary colour semantics are not considered separately and substantively in linguistics. This article concerns the least studied, in our opinion, addictive units in Ukrainian and English - derivatives of additives with secondary colour values.

Analysis of recent research

A deep investigation of colour terms is the object of scientific studies in the fields of comparative linguistics (V. Kulpin, T. Svitlichna, O. Koval - Kostynskaya, N. Pelevina) and ethno-linguistics (A. Vezhbytska, G. Yavorskaya), historical and descriptive lexicology (V.

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Muryanov, N. Bakhilina, O. Panchenko). Colour terms are analysed in the psycholinguistic dimension (V. Papish, R. Frumkina, V. Belyanin), investigated in the translation aspect (I. Kovalskaya) and semasiology (Zh. Sokolovskaya, V. Fridrak). Thus, colour terms in the structure of the Ukrainian language are studied by well-known Ukrainian scholars, including I. Babiy, N. Bakhilina, O. Zivak, V. Dyatchuk, A. Kirichenko, T. Kovaleva, A. Kritenko, and others. Comparative analysis of Ukrainian colouronym with colour names in other languages is conducted by L. Dovbnya, I. Kovalska, O. Kudrya, O. Naumenko, T. Nikulshina, A. Pasternak.

The purpose of the article

The purpose of this work is to investigate the volume of simple (containing only one root) colourative additive units with secondary colour semantics in these languages, outlining the concepts of derivatives and secondary colour names, and find out the features of the structure of colour tokens.

Ukrainian and English adjective colour terms (names) served as a background material selected from Ukrainian and English dictionaries (Longman Dictionary of English Language and Culture, The Oxford Russian-English Dictionary, Foreign Words Dictionary, New Ukrainian Explanatory Dictionary) [6;7;8;9].

Statement of the main material

Linguistics presents different approaches and views on the typology of the lexical-semantic category of words for colour names. A number of these Slavic names are of European origin. Accordingly, by origin, all colours are divided into two groups. The primary group designs the names of colours, the value of which is not motivated. These are names of ancient origin, genetically related to colour in other Slavic languages. They mean abstract colour qualities, in the language they do not correlate with any of the referent nouns (yellow, blue, white, blue, green, red, black). The second group is formed by secondary names meaning colour quality indirectly, by colour similarity (cherry, crimson, snow, orange).

Colour terms are a group of adjectives that mean colours. According to A. Vasilevich, and our research material, such group of additives is replenished by an account of tokens that received a secondary colour value. Of course, the stability of colour markings is influenced by a number of factors, among which can be identified as extralinguistic (cultural stereotypes), and actually linguistic, semantic. But appearing of the wide colour gamut that we may observe nowadays also causes the appearance of new ones colour names. Among them are colour names with secondary colour semantics. There is no consensus among linguists as to what kind of lexical items to refer to as a group (colour terms, colour naming). In contrast to the colour names of the primary nomination, they do not follow a clear etymology, they are mostly used in a figurative sense. In contrast to the colour names of the primary nomination, they do not follow a clear etymology, they are mostly used in a figurative sense. In contrast to the colour names of the primary nomination, they do not follow a clear etymology, they are mostly used in a figurative sense. Secondary colour names emerged from the fact that it is the analogy with the object of reality that plays a significant role in the process of colour name nomination. This layer of vocabulary is very interesting for semantic analysis in the case of unrelated languages. Secondary colour names add additional shades, reveal invisible details, reveal previously hidden values of the described object [2].

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O. Kulko, describing colours in advertising, considers two semantic groups within the colour notation: the actual colouring (red, coral, blue, etc.) and additional colour characteristics (light, dark, thick, dull, etc.). In the first group, the author highlights the primary ones (the meaning of the colour is direct: blue, yellow) and secondary colours (colour is figurative: cherry, coral). We can partly agree with this point of view. Words denoting tone, saturation, brightness like light, dark, thick, dull, we do not refer to colour marks. Moreover, the meaning of *cherry-type* words, *coral* is not figurative. These words are colour-coded as derived from basic semantics e.g.: cherry matters: 1) made of cherry; 2) dark red colour, cherry colours [4c. 543].

I. Babiy refers to the colour names except the unmotivated (white, yellow, gray, etc.) and motivated from the point of view of native speakers of colour (crimson, raspberry, wheat, etc.), and units type clear, striped, two-coloured, clean, tanned, gloomy, etc., although she characterizes the latter as “conditional colour names” [1]. In our opinion, the latest tokens are not related to colour names either, they convey additional colour characteristics.

In the classifications of colour terms in the writings of English language materials, most commonly found in the following colour names: basic colour terms: black, white, gray, red, blue, orange, yellow, green, purple, pink, brown; non- basic, which by the theory of Berlin-Kay are not included in the 11 basic colour terms: *crimson, scarlet, blond, khaki, bluish, gold, silver*; secondary colour terms formed from nouns and given a secondary colour value: *amaranthine, brick, buff, golden, orange, tobacco, salmon, etc.*” [1, p. 145]. We believe that this classification is rather conditional because the tokens orange, pink, though related to basic colour terms, are derivative adjectives from nouns orange 'orange', pink 'carnation'. It should be noted that derivatives and secondary colours should not be considered synonymous. Of course, the latter are always derived, that is, necessarily derived from a word with primary semantics, but of a colour value such words are secondary. For example: bronze - bronze: 1) made of bronze; 2) dark reddish-brown in colour [6; 283].

Derivative colour names are not always secondary to semantic semantics in all cases derivatives of colour nouns can have colour values fixed in dictionaries as primary. Such words are found in both Ukrainian and English. For example: *burgundy (named) - burgundy, cinnamon - brown, azure - azure, mouse - armpit, ash - ash / ash; gold - gold / gold; azure (n) - azure (adj) 'azure', beige (n) - beige (adj) 'beige', rose - rosy 'Pink', sepia (n) - sepia (adj) 'sepia', apricot (n) - apricot (adj) 'apricot', canary (n) - canary (adj), 'Canary', carnation (n) - carnation (adj) 'carnation' and etc.* According to our study, in the Ukrainian language, only 5% of derivative colour names are those that received the colour value as the primary. In English, we notice a completely different situation - almost 40% of the colour tokens have a primary colour semantics among the derivative adjectives [2; 24].

Therefore, colour terms with secondary colour meaning are non-noun lexical units (usually adjectives) that have received secondary colour semantics as derivatives of the primary meaning. Such colour names are motivated from native speakers' view. R. W. Casson, studying the origin of secondary English colour terms, speaks of the ontological metonymicity and associativity of such units: This metonymy is embodied a cognitive structure based on the experience of comparing a physical entity to a colour associated with her” [1, p. 5].

In this study, we consider simple secondary adjectives, but note that as in in both Ukrainian and English, colour terms with secondary semantics may belong to nouns. For example: *Ukrainian - індиго, кармазин, кіновар, лайм, пурпур, сепія, умбра, фернамбук, фуксія, янтар; amethyst 'аметистовий', amaranth 'амарант', English- carrot 'морквяний', cobalt 'кобальтовий', coffee 'кофейний', cognac 'коньячний', indigo 'індиго', malachite*

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‘малахітовий’, peach ‘персиковий’, sand ‘пісочний’, snow ‘сніжний’, tomato ‘томатний’, tobacco ‘табачний’, violet, ‘фіолетовий’.

This phenomenon is extremely common in English. Secondary nouns represent about 60% of the total number of tokens here secondary colour semantics. This fact is explained by the specificity of the English word structure, where in *‘raspberry colour’* word combinations, the first word in an attribute function is not an adjective, though when translated into Ukrainian it is an adjective, not a noun.

In both languages noun is the forming word for the analyzed colours terms. During the investigation, we identified 10 semantic groups that include these colour designation.

1. Adjectives formed from the nouns that name vegetables, fruits, berries (Ukr.: *апельсиновий, баклажанний, банановий, буряковий, виноградний, вишневий, калиновий, мандаринний, морквяний, персиковий, помаранчевий, сливовий, цитриновий, цитроновий та ін.*; Eng.: *cherry ‘mulberry, lemon, limu, orange, peachy’.*

2. Gem (jewels) (Ukr.: *алмазний, агатовий, аметистовий, бірюзовий, опаловий, сапфіровий, смарагдовий, хризолітовий* і под.; Eng.: *amethystine, emerald, opaline, sapphire, turquoise*).

3. Dyes or mineral-based paints (Ukr.: *білільний, вохристовий, кіноварний, кошенільний, охровий, пурпурний, чорний* і под.; Eng.: *ochre, ochreous, verdigris ‘copper colour’, vermilion ‘кіноварний’*)

4. Additives formed from the name of the plant or fruit (Ukr.: *барвінковий, бузковий, васильковий, волошковий, гвоздичний, гороховий, кукурудзяний, оливковий, осиковий та ін.*; Eng.: *amaranthine ‘амарантовий’, chestnut, mahogany ‘colour of red tree’, pink, primrose ‘кольору примули’, rose ‘рожевий’, flaxen ‘ляний’, straw ‘солом’яний’, wheaten ‘пшеничний’.*

5. Metals (Ukr.: *залізний, золотий, латунний, мідяний, олов’яний, сталевий, срібний та ін.*; Eng.: *bronze ‘бронзовий’, brass ‘мідний’, copper ‘мідний’, gold ‘золотий’, iron ‘залізний’, platinum ‘кольору платини’, silver ‘срібний’.*

6. Animals and birds (Ukr.: *воронів, лососевий, тигровий*; Eng.: *camel колір верблюжої шкіри, buff ‘кольору буйволової шкіри’*)

7. Additives formed from names of food and drinks (укр.: *винний, кавовий, кофейний, медовий, молочний, шоколадний та ін.*; англ.: *champagne ‘кольору шампанського’, chocolate ‘шоколадний’, cream ‘кремовий’, milky ‘молочний’, mustard ‘гірчичний’, winy ‘винний’.*

8. Cloth or material (Ukr.: *джинсовий, кармазиновий, кумачевий, нанковий, чесучевий*; Eng.: *calico ‘ситцевий’, khaki ‘хакі’, nankeen ‘нанковий’.*

9. Colour terms formed from names of minerals and rock samples (Ukr.: *глинястий, крейдяний, малахітовий, офітовий, мармуровий та ін.*; Eng.: *alabaster ‘алебастровий’, beryline ‘берильний’, chalky ‘крейдяний’, sand ‘пісочний’, terracotta ‘теракотовий’.*

10. Different objects and natural phenomena (Ukr.: *болотяний, димний, небесний, племенистий, сажний, смолистий, сонячний та ін.*; Eng.: *ashen ‘попільний’, blushful ‘рум’яний’, flamy ‘вогненний’, natural ‘натуральний’, smoky ‘димчастий’, snowy ‘сніжний’, sunny ‘кольору сонця’*) [6, 7, 8].

There are considerable differences in the way word formation is outlined, based on the specificity of two languages, their belonging to the synthetic or analytical type. According to O.

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Kudry in the Ukrainian language colour additives with secondary colour are formed only by a morphological way of suffixing from the base word with the addition of suffixes *-ов* (*сніг-овий*), *-н* (*янтар-н-ий*), *-ян* (*солом'-ян-ий*), *-ев* (*мигдал-ев-ий*), *ен(н)* (*вогн-енн-ий*), *-ист* (*смолист-ий*), *-яст* (*цегл-яст-ий*), *-ав* (*крив-ав-ий*), *-аст* (*перл-аст-ий*), *-к* (*смок-к-ий*), *-ич* (*фосфор-ич-ний*) [2; 7]

Unlike synthetic Ukrainian, in analytical English most cases of the form of the generative noun and the derivative adjective coincide. Yes, additives are, in a way, conversions, when the token without the help of affixes changes part of the language, and to the already existing form a new, secondary meaning is added to the word, considered the most productive way. Example: *amber (n) 'янтар' – amber (adj) 'янтарний'*, *brick (n) 'цегла' – brick (adj) 'цегляний'*, *coral (n) 'корал' – coral (adj) 'кораловий'*, *pearl (n) 'перли' – pearl (adj) 'перлисті'*, *sand (n) 'пісок' – sand (adj) 'пісочний'*. Less productive is the suffixation method, which also takes place in English, for example, *-ine* (*amaranth-ine*), *-y* (*chalk-y*), *-en* (*gold-en*), *-ful* (*blush-ful*), *-ed* (*bistr-ed*), *-ic* (*cobalt-ic*), *-ous* (*ochre-ous*).

A common feature for the two languages is that from one base word can be created multiple secondary colour additives that are different not only in shape and meaning of the colours are the same. Compare: *Ukrainian: шафран – шафранний / шафрановий, сталь – сталевий / сталний, салат – салатний / салатовий, вогонь – вогневий / вогненний / вогнистий / вогнястий / вогняний, перли – перласті / перлисті / перлинний / перловий, коноплі – конопляний / конопельний та ін.; англ.: alabaster (n) – alabaster /alabastrine 'алебастровий', English: ash – ashen / ashy 'попільний', cream (n) – cream / creamy 'кремовий', gold (n) – gold /golden 'золотий', pearl (n) – pearl /pearly 'перловий', sand (n) – sand /sandy 'пісочний'*.

Conclusions

The emergence of colour names of the secondary nomination is due to the need to clarify individual shades of objects and further verbalize emotions and feelings of the speakers. Thus, the system of colour-marking is an extremely branched, aesthetically emphasized lexical structure, which contains a high level of ideological information. So, having studied the volume of simple selective colours with secondary colour semantics, we have come to the conclusion that the great discrepancy in the number of investigated lexes is due to the analyticity of the English language, most of the words that denote colour, belongs to the nouns. Common feature for two languages is linguistic identity of the original word to such part of speech as noun. However, in the Ukrainian language, derivatives with secondary colour semantics are constructed mainly in the suffix method, whereas in English is more productive with conversion. features of two contrasting languages.

The analysis of the colour semantics as an important linguistic and aesthetic phenomenon enables them to find new nuances in symbolism, to understand the peculiarities of colour perception of reality. When considering the colour gamut, which is a popular group for research in a wide variety of fields of knowledge, the attention of linguists deserves many more aspects that can be the subject of further linguistic studies.

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