SEMANTIC AND STRUCTURAL FEATURES OF THE VOCABULARY OF COLOUR DESIGNATION IN THE RUSSIAN LANGUAGE

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INTRODUCTION

Until recently, the vocabulary of colour names did not arouse much interest among Russian linguists. Only in the last two decades, words naming colour have attracted attention in foreign, including Russian, linguistics. This interest is due to the fact that at that time the vocabulary of colour designations became the focus of many works, considering mainly the problems of stylistics and semantics.

In the 50-60s, various works began to be published with the study of the vocabulary of colour designations, and in many articles, there were studies on the use of words with the name of the colour (for example, the works of V. A. Moskovich, N. F. Pelevina, V. A. Yurik, Kuprin, Gorky, Paustovsky, Bunin, etc.). In her book "The History of Colour Designations in the Russian Language," Bakhilina notes that "... one cannot help but point out the work of G. Henre, which provides an attempt to study Slavic colour designations in historical and etymological terms, with a large, very useful reference material on Slavic languages" [Bakhilina, 1975, p. 3].

The informal group "Colourit", created in the 1990s, made a huge contribution to the development of the colour vocabulary of the Russian language. Over the course of 15 years, this group developed "technology for creating fashionable seasonal colour schemes and proposed several specific colour schemes for the seasons in the mid-90s." The group also introduced various research works on cultural and historical traditions and psychological factors of colour perception, studied the role of colour in advertising, etc. [Vasilevich, Kuznitsova, 2005, p. 5].

The first concepts in the field of colour designation in the Russian language were formed in ancient times - the 11th-12th centuries. In the monuments of ancient times, colour designations play rather an additional or auxiliary role: there is, for example, a symbolic use of colour designations, the use of frozen colour epithets (grey wolf). But already in the 17th century, a huge revolution is being noted: great attention is being paid to colour terms and their rapid development is taking place. At the end of the 17th century, the sphere of colour designation is presented in an almost modern version; colour painting begins in fiction [Bakhilina, 1975, pp. 11-20].

Today, several important trends in the study of colour terms should be noted: essentially, this is a comparative approach, an evolutionary aspect, psycholinguistic, derivational, and cognitive. All of the above-emphasized areas of study of colour terms are to a certain extent relative since one study can cover various nuances of the description of colour semantics.

METHODOLOGY

The scope of the comparative study of colour terms actually lies in the purposeful specification of the semantics of the vocabulary of colour terms, the discovery of linguistic and cultural traditions and the establishment of the

multifunctional importance of colour among various peoples. The trend involves a comparative study of colour terms in different languages English - Russian, Polish - Russian, etc.). In particular, in the work of V. G. Kulpina [Kulpina, 2001, p. 470] it is said that in the Polish language, the use of the lexeme grey in relation to a person does not have the negative meaning that is typical for the Russian language. In Polish, a grey man is an ordinary, adequate person, not ignorant and spontaneous.

The evolutionary approach makes it possible to analyse colour terms from the point of view of their origin, meaning and consumption. Scientists of this trend enterprisingly use the dialect source, which enriches our judgments about the functioning of colour, about the patterns of use of colour names in language. In most psycholinguistic works, the issue of colour perception and colour perception plays an important role. Colour is interpreted as a mental-creative process of a person, and for this reason, not only the explanation of a single colour lexeme and associative semantic fields are studied, but also the influence of a certain colour or combinations of colours on a person. The works of Bakhilina [1975] and Frumkina [1984] can serve as examples of this trend.

The derivational (word-formation) aspect considers the analysis of the features of the lexical meaning of adjectives denoting colour, their morphemic structure, morphemic formation of adjective names, semantic-derivative features of verbal and substantive lexemes denoting colour [Ivarovskaya, 1998].

RESULTS AND DISCUSSION

The study of the vocabulary of colour designations in the cognitive aspect shows the author's linguistic picture, which is the totality of all the results of the linguistic-cognitive activity of ethnosocieties. Cognitive scientists are interested in the problem of perceiving colour symbolism socially, ethnically and mentally. The basic criteria in cognitive learning are the concepts of a linguistic picture of the world and a prototype colour. An example of this is the statement of A. Wierzbicka [1996], writes that the sun can serve as a prototype for the colour yellow. This could be research on the "colour" thinking of one people as a whole, or a study of the characteristics of the creative thinking of a particular author. In the field of the cognitive aspect, we can also talk about linguocultural research. For example, the famous linguist Serov writes that "The semantics of colour terms today is the main cultural characteristic that unites people according to the natural (for their phylogeny and ontogenesis) semiotic principle of colour interaction," "colour is a type of information" [Serov, 1990, C 97].

When studying the vocabulary of colour terms, one cannot help but note that this problem also has its place in psychology, where the emotional influence of colour on a person is studied. In the sphere of the psycholinguistic aspect, A.P. Vasilevich [1975, P. 170], and R.M. Frumkina [2001, P. 168] reveal the problems of "the world of colour," "colour names," pictures of semantic fields of colour names, the significance of colour "meanings." In psycholinguistic works, linguists abandon systemic-structural methods for studying colour terms; first of all, experimentation comes out here. Studying the processes of categorization, nomination, etc. R. M. Frumkina studies the issue of interpretation of colour names and, first of all, she considers etymologically non-derivatives. She examines the presence of nominative uncertainty of a colour sample and, in parallel, talks about the problem of denotative uncertainty of colour names [Frumkina, 1984, p. 175].

The vocabulary of colour designation is divided into two groups - basic (absolute) and tint, with the verbalization of colour perception. In turn, the main colour names are divided into chromatic, which names the seven colours of the rainbow spectrum, i.e. red, orange, yellow, green, blue, indigo, violet, and achromatic - black, white, and grey. The remaining words denoting colour are tints. They can be distinguished by the transfer of shades. There are groups of colour names that convey shades of colour analytically; Among them are colour adjectives:

a) secondary
b) nominations - lilac, milky;
c) without a clearly visible etymology, for example, brown, scarlet;
d) with limited compatibility, for example, blond, brown;
e) borrowed - indigo;
f) neologisms and archaisms, for example, emerald, cube;
g) terminological, for example: cobalt, ultramarine; and finally,
h) occasionalisms [Bragina, 1972, p. 121].

There is also a group of colour terms that specify shades of colour. They are complex and two-part colour names. Complex colour terms are those lexemes with the formants bright, light, dark, and gentle. They specify the intensity of the colour. Two-part colour terms are names for mixed colours or multi-coloured objects. For example, blue-white, and yellow-green [Makeenko, 1999, p. 258].

In addition to this, constructively complex, i.e., genetic colour designations are also distinguished. For example, honey-coloured, ivory-coloured and comparative phrases such as cheeks like poppy colour.

In the works of E. Roche in the field of colour terms, he considers the concept of a prototype. A prototype is a member of a category that most fully expresses the characteristics and specific features of a given category, therefore colour terms can be characterized according to the principle of comparison with a colour prototype. For example, light green - "this is also green", and emerald - "this is so green"; we can say that here green is the prototype, the name of the category, and shades are the members of the category. A category has a centre and a periphery, that is, "more prototypical" and "less prototypical" members.

V. I. Ivarovskaya in her work shows ten primary colours: white, red, blue, green, yellow, brown, grey, black, orange, and purple. This classification is based on the principle of field division: all of the above colours have

properties to be part of colour fields. Moreover, all colour terms are considered by the linguist from the position of motivation - lack of motivation [Ivarovskaya, 1998, pp. 104-109].

R. M. Frumkina notes that in Russian the "naive picture of the world" includes "seven colours of the rainbow," as well as pink, brown and the so-called achromatic colours - black, white, grey. These colours are considered "basic" by Russian speakers. The prospector calls less commonly used colours "other." [Frumkina, 2001, pp. 64-85].

The issue of describing colour terms as a system was touched upon by linguist E. A. Kosykh, who studies colour terms - adjectives and combinations that implement the function of colour adjectives. She notes that the system of colour terms in the Russian language can be represented from a structural point of view by the following nominative units:

a) monolexemic;
b) complex

adjectives, in the structure of which, as a rule, two or three stem roots are noted, which are names of equal colours and shades, or the name of a colour specifying its intensity; c) complex colour terms with the structure "noun." colour + noun in I. p." (khaki); d) complex colour terms with the structure "noun." colour + name adj. + noun in I. p.," or this structure is conveyed by a set of the same parts of speech, but in the form of R. p., for example, the colour of wet asphalt, the colour of an old rose [Kosykh, 2005, pp. 78-81].

Linguist Yu. D. Apresyan introduces the semantic attribute of extremeness into the basis for the division of colour adjectives: "If the spectrum is divided into sections called the main Russian colour designations red, orange, yellow, etc., then the maximum degree (limit) of a certain colour will correspond to the middle of the corresponding plot. Indeed, in a red area, for example, dodging in one direction will result in a gradual transition to orange, and dodging in the other direction will result in a gradual transition to purple. The middle of the area will correspond to the ideal red colour. The situation is similar with all other colour terms" [Apresyan, 1995, p. 44].

Most scientists indicate "elementary" colours as the main colours, i.e. red, yellow, green, blue, achromatic white and black, as well as grey, pink, blue, orange, brown, and violet, which are conceptualized as "mixtures" of elementary flowers [Verzhbitskaya, 1996].

CONCLUSIONS

Thus, based on the above, we can draw conclusions that colour is of great importance in the life of a modern person. Man is designed in such a way that he perceives the world around him with the help of colour. The brighter the colour, the more emotional its influence on a person's consciousness. The influence of colour can be traced in any area of human activity. As the man began to pay attention to the influence of colour, he became interested in studying and learning about it. In this regard, the vocabulary of colour names has become the centre of research for many linguists. Linguists, typologists and etymologists have studied dozens of languages and concluded that there are several universal features in the colour naming system, as well as distinctive features of their national and cultural identity.

The accompanying meaning of a linguistic unit is a type of pragmatic information that reflects not the objects and phenomena themselves, but a certain attitude towards them.

At the same time, additional information concerning the concept, part of the meaning associated with the characteristics of the communication situation, the participants in the act of communication, a certain attitude of the participants in the act of communication to the subject of speech, but for it the national and cultural identity becomes key.

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