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Олеся ТОПЧИЙ*

CONCEPTUAL MEANING OF WHITE COLOR IN THE LINGUISTIC PICTURE OF THE WORLD

The article deals with the attempt to identify the conceptual meaning of white color in different languages and cultures of the world, its coincidence and differences of which are determined by the specificity of color perception, the historical and cultural traditions of a particular ethnic group. Color has the ability to denote a wide range of features, its richness of associative and symbolic meanings. It has been proved that colors affect human consciousness in different way. Therefore, the versatility of this category increases the interest of scientists in the comprehensive study of the history of color names, associations embedded in linguistic and social practice, analysis of national and cultural features of designation in different languages, linguistic aspects of the formation and functioning of colors, the specifics of the use of their symbolism. Linguistic investigations is aimed at studying the specifics of visual perception and the organization of the color continuum in the consciousness of the linguistic medium, as it is proved that the linguistic picture of the world and the color scheme of each individual people are in accordance with its intelligence, experience, living conditions, aesthetic preferences.

The primary meaning of color is the direct naming of the the object's color, which was associated with the idea of light, purity, life, joy, solemnity. Factual material proves that the conceptual meaning of color white is positive in many languages of the world. The prospects for the study of color tokens are connected with the study of their symbolic aspect within different cultural areas, with the study of psychophysiological peculiarities of color perception of a particular ethnic group.

Key words: *achromatism, color nominations, conceptual meaning, white color, color tokens.*

Problem statement. In modern linguistics, it is becoming more and more relevant to study comparative color vocabulary in a benchmarking aspect, which allows to reveal the peculiarities of the functioning of color tokens in different linguistic and cultural environments.

Research review. Color vocabulary is one of the most popular lexical group with words that directly relate to the extralinguistic reality which is called the color spectrum. Linguists' interest in the study of color nominations is explained, firstly, by the fact that the system of color designations is an open, value, outlook structure.

It is an extremely mobile and extensive lexical system which contains a high level of informative content. Color as a definite sign of language has become the object of scientific studies in the twentieth century: in the fields of ethno-linguistics (A. Vezhbytska, G. Yavorska), comparative linguistics (N. Pelevina, V. Kulpina, T. Svitlichna), historical and descriptive lexicology (V. Murjanov, N. Bakhilin, O. Panchenko). Actual researches have become investigation of the color connection with mental properties of a person (S. Grigoruk, L. Lysychenko, V. Papish, V. Belyanin) semantic connections of color designations as elements of the language system (A. Vysotsky, A. Kritenko, O. Kryzhanskaya), semantic structure of their names (O. Divak, O. Verbitskaya, J. Sokolovskaya, L. Stavitska), etc. One of the important aspects of the study of colors is a comprehensive analysis of their functional properties in the language of folklore and fiction.

Purpose of the article. The purpose of our work is to investigate the conceptual meaning of white color, its coincidence, differences that are caused by the specificity of color perception, the historical and cultural traditions of a particular ethnic group. Therefore, the tasks are as

* Топчий О. – викладач, Ізмаїльський державний гуманітарний університет, e-mail: olesya.topchiy17@gmail.com

follows: to consider some aspects of the study of colors in modern linguistic schools; to analyze the symbolic aspect of the function of colors white; to describe the features of designation, association, its ambiguity and use in different cultural areas; to explore possible semantic changes in evolution.

Objectives of the study. The richness of color vocabulary in the language is explained by the importance of visual impressions as one of the sources of cognition of the outside world. Color features of material objects are abstracted by human consciousness and become independent existence in various spheres of spiritual experience of humanity – from the ancient sign systems of mythology and folklore to contemporary art. It is by chance that colors are constantly attracting the attention of scientists and are being explored in different directions – linguistic, ethnographic, physical, psychological, philosophical, art¹. The color category in the languages of different cultures is universal, it is through it that the phenomena of the subjective and objective world are known and described.

Observations of scientists prove that the worldviews of people of the same social, educational, intellectual levels, perception and interpretation of the same concepts by speakers of different language areas do not coincide. In a different linguistic environment, the colors of the physical spectrum are conceptualized in different ways. In part, they coincide in semantic meaning, in composition, but they differ in the connotation of names to denote similar physical characteristics of colors. And this is explained not only by the peculiarities of the visual perception of color, but also by the source of national color connotations – by the nature, the objects of which may differ depending on the color scale. Man in the process of the world discovering creates his own conception of him, a conceptual picture of the world, which is reflected in the linguistic picture of the world².

The linguistic picture of the world of each individual corresponds to its intelligence, experience, living conditions, aesthetic preferences. Therefore, in the mind of the individual, the colors of material objects are abstracted and become independent in different spheres. In modern linguistics, there is a widespread idea of the polysymbolic nature of the semantics of colors, which is due to the ability of color (in nature) to change, to vary with its shades. Exploring this problem, one should take into account its multidimensionality: different connotative layers may be imposed on the meaning of the color tokens, related to the deep content, due to folk mythological representations, folk and literary traditions, individual-author's vision of the world, etc. On this occasion, G. Gubareva rightly adds that the hierarchy of sem in the structure of the meaning of the color value can be different: from the predominance of the denotative component to its complete extinction and to the foreground of emotional-evaluative, symbolic components³. L. Matsko notes that the natural color features of objective reality are imaged with figurative characteristics, that under the influence of the association occur extensions, displacements, transferences of values, that the paradigms of color phrases, are also variable, and that the real paradigm that reflects color features of the real world ... layered portable, figurative ...⁴.

In linguistic investigations various classifications of color names are represented. There are universal (sacred to most peoples) and folk (folk) color designations; individually-national and individually – authored⁵. There is a typology of color tokens and the function of formation of multi-valued associative verbal images. Thus, by the nature of the additional connotations, they are divided into emotional-expressive and evaluative (positive / negative on the V. Wolf scale).

¹ Сурина М. (2003). *Цвет и символ в искусстве, дизайне и в архитектуре*. Москва; Ростов – на – Доу.

² Яворська Г. (1999). *Мовні концепти кольору (до проблеми категоризації)*. Мовознавство. № 2,3.

³ Губарева Г. А. (2002). *Семантика та стилістичні функції кольоративів у поетичній мові Ліни Костенко: автореф. дис. ... канд. філол. наук: 10.02.01*. Х. 18 с.

⁴ Мацько Л.І. (2003). *Стилістика української мови: підручник*. К.: Вища шк. 462 с.

⁵ Марчук Л.М. (2009). *Функціонування кольороназв М.Рильського як вияв менталітету українського народу*. Наукові праці Кам'янець-Подільського університету ім. І.Огієнка: Філологічні науки. Кам'янець-Подільський: ПП Буйницький О.А., Випуск 19. 210 с.

The color-coded vocabulary fragment forms a separate lexical-semantic group in the linguistic picture of the world, whose components, their semantics and symbolism, conceptual meaning are interdependent and historically variable. As O. Melnichuk notes the concept of color was much more specific for Indo-Europeans than the concept of modern Europeans, it is closely connected with the concept of object. The concept of light - white color was taken from the world of the sun, the clear sky, bright fire, etc ... and on the contrary, the concept of dark - black color was taken from darkness and night⁶. Respectively, achromatic white (etymologically reaches "is * bhel - / * bhol-, related to * bhā-" to shine, shine ") and black (glossy * srn" coal color ") colors, signifying positive and negative beginnings, in their essence is the most symbolic and the most meaningful. At different stages of language development, both literal and figurative, symbolic meanings coexisted in linguistic and cultural environments. Accordingly, the positive or negative axiological meaning of an achromatic color is often based not on sensory sensations but on their symbolism, which is formed for a long time within a certain community.

In the article we will consider only some features of the conceptual semantics of achromatism of white color, its coincidence and differences in the cultures of different peoples of the world.

In the modern world languages, color names partly coincide with the conventional «traditional European model» and form a separate lexico-semantic field, quantitatively and qualitatively diverse. The color pallet of each linguistic area reflects the basic color representations of the person and belong to the constants of spiritual and material culture, is characterized by unequal filling in semantics (explicit or implicit form of expression), word-structure, different grammatical design. In various nations of the world the meaning of one and the same color may be different, its symbolism not only does not coincide, but also, receiving specific, national-cultural connotations, acquires even the opposite meaning. V. Manakin rightly points out that the specificity of perception inherent in the peoples is affected by the symbolization of colors⁷.

Color is not only a sign but also a symbol whose decoding is necessary to analyze the national picture of the world. Traditionally white color, its conceptual meaning coincides in the languages of many countries in the world, was associated with the idea of light and life, joy, truth and solemnity. Accordingly, this color was sacred and deeply symbolic. From ancient times, it was the meaning of alienation from the worldly, the pursuit of spiritual purity. In Christian culture, this color meant unity with divine light, holiness, symbolized goodness, nobility and power, that's why angels, saints, the righteous men were depicted in white. It is the color of the garment of the Christian God, the Pope, kings and priests. White was worn by vestals in Ancient Rome, Celtic Druids, Indian Brahmins, etc. In ancient Chinese culture, white was associated with metal and with the western direction, in which the symbolic animal was a white tiger⁸. It is the color of the medical staff's clothing as a symbol of sterility, purity, it is the bride's dress as a symbol of innocence, virginity. In Scandinavia, white is a sign that protects and repels evil; in Wales and Ireland, in England and Scotland – association for leisure, sports; in Germany, Austria, Switzerland, Israel – with nature (the color of snow, ice, mountains), with peace, with purity, and in India it is associated with the following meanings: regeneration, clarity, light, reincarnation; lack of desires. In Singapore, white is a symbol of respect, so only white chrysanthemums are used in the solemn pilgrimage.

Color symbolism has always been an integral part of religious and mythological beliefs. In Slavic mythology and folklore tradition, the symbolism of white, the national ideal of beauty and harmony, revolves around the concepts of light, life, goodness, happiness, purity, beauty, deity, love; sacred for Ukrainians the color of housing, clothing, etc.; something brilliant,

⁶ (1966). *Вступ до порівняльно-історичного вивчення слов'янських мов*. За ред.. Мельничука О.С. Київ: Наук.думка. 268 с.

⁷ Манакін В.М. (2012). *Мова і міжкультурна комунікація: навч. посіб.* К.: ВЦ «Академія». 288 с.

⁸ Голубовская И. (2002). *Этические особенности языковых картин мира*. Киев: ИПЦ «Киевский университет». 293 с.

transparent⁹. In ancient times it was the color of the god of the Bylobog. In the Eastern Slavs' consciousness, "white" is associated with beauty, spirituality, divine. In Japanese culture, white is a symbol of purification and purity in general. In all states, the white flag is the symbol of surrender, the white dove is the symbol of peace. In general, this coloring is a marker of something positive.

According to scientific research, native speakers of different national cultures have white color perception differences, which may be explained by the absence of specific concrete realities. Although in many peoples of the world this color token has the meaning of whiteness and is associated with milk, with snow, with chalk, which is used at schools, in everyday life for bleaching walls and ceilings. In Chinese culture, for example, because of the lack of traditionally dairy products and the custom of whitewashing ceilings and walls in the house (the building material was wood, not stone), there are no such associations with whiteness¹⁰. Differences in conceptual meaning can be observed in constant expressions. In some areas, such as Chinese, Indian, Asian, phraseological unit a white crow will only mean the achromatic color of a bird, while in Slavic and others it is «a person who stands out to others by something extraordinary».

It should be noted that the primary meaning of white color was the direct naming of the object color, but in the process of semantic evolution it has become portable metaphorical sem. Thus, in the Old Russian period, in white compounds, a white man, as a result of a combined semantic process, which became the basis of a metaphor (white work – «pure»), color token acquires a special color – «freed from feudal duties». In the period of the feudal society of China, this token was used with the meaning «common people», «commoners». During the Civil War in Russia the figurative meaning counter-revolutionary; one that acts against the Soviet authorities Ex: White Army, White Officer, White Terror, White Guard, White Troops, White Front. In other cultures of the peoples of the world, such semantics are no longer observed anywhere.

However, this coloring can take on other, sometimes even negative, values. Thus, by its nature, it seems to absorb, neutralize all other colors, and is associated with emptiness, icy silence, and even death¹¹. In pagan interpretation, white color meant both the light of life and death, since death for the pagan was the birth of a new, astral state, so white mourning was used in ancient Slavs. Accordingly, the Slavic people dress the dead in white clothing, covering them with a white shroud.

Conclusions. Color is an essential part of the spiritual experience of humanity. An important factor in the process of formation of national mythology of color token is geographical location. Formation of certain symbolism in the color name white occurred against the background of historical and spiritual transformations. In many languages, the basic conceptual meanings of white color are the same. However, in cultures of different ethnicities, where it acquires both positive and negative axiological marks, its perception, interpretation and meaning differ. In the course of semantic evolution, the denotative semen of the studied color is almost disappeared, and connotative layers gain maximum significance, resulting in the traditional symbolism of color, which intersects with the figurative value, becomes mobile and versatile.

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¹⁰ Ицзинь В. (2016). Колоратив «белый»: специфика национально-культурной информации в китайском и русском языках. Одеський лінгвістичний вісник. наук.-практ. Журнал. Одеса. Вип.7. С. 216-220.

¹¹ Рубанюк Э.В. (2006). Цвет как лингвистический знак. Культура народов Причерноморья. № 82 . Т.2. С. 122-124.

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Топчий О. Концептуальне значення білого кольору у мовленнєвій картині світу.

У статті йдеться про спробу виявити символіку білого кольору в різних мовах та культурах світу, збіг та відмінності яких визначаються специфікою сприйняття кольорів, історичними та культурними традиціями певного етносу. Колір проявляється у різних особистостей, він характеризується мінливістю, здатністю позначати широке коло ознак, багатством асоціативних та символічних значень, а тому стає об'єктом багатогранних досліджень не лише мовознавців. Доведено, що кольори впливають на свідомість людини по-різному. Тому багатогранність цієї категорії підвищує інтерес вчених до всебічного вивчення історії кольорових назв, асоціацій, вбудованих у мовну та соціальну практику, аналізу національних та культурних особливостей різними мовами, мовних аспектів становлення та функціонування кольори, специфіка використання їх символіки. Лінгвістичні дослідження спрямовані на вивчення специфіки зорового сприйняття та організації кольорового континууму у свідомості носіїв мови, оскільки доведено, що мовна картина світу та колірна гамма кожної окремої людини відповідає її інтелект, досвід, побутові умови, естетичні уподобання. Численні наукові дослідження показують, що важливим фактором формування національної міфології барво лексеми є географічне положення, що в різних мовних середовищах об'єктивна реальність сегментована нерівномірно, відповідно категоризація кольорового простору як елемента реальності не є абсолютно однаковою в носіях різних культур. Основне його значення - це пряме називання кольору предмета, яке було пов'язане з ідеєю світла, чистоти, життя, радості, урочистості. Але в ході семантичної еволюції в колоремі денотативна сема майже зникає і з'являються переносні метафоричні семи як з позитивними, так і з негативними аксіологічними компонентами.

Ключові слова: ахроматизм, кольорові номінації, концептуальне значення, білий колір, барво лексеми.