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**Color Adjectives in the US Mass Media Discourse  
(based on Disney Collection of Fictional Arts)**

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## INTRODUCTION

In recent years dissatisfaction of word modeling has been expressed with the fact that most studies of the combinability of words have followed similar lines. The linguistic study of word systems is sure to have the potential to be very fruitful considering the specifics of the human vision system, psychological peculiarities, lexical and socio-cultural grounds in which different meanings are created. American scientists B. Berlin and P. Kay were the first to have developed the theories of color linguistics in 1960. They were followed by such foreign scholars as R. Jakobson, M. Halle, G. Lakoff, M. Johnsen, E. R. Heider, A. Wierzbicka, I. Davies, G. Corbett, D. Roberson, J. Davidoff, K. Cherry, L. Iljinska, M. Platonova and native researchers as I. Babiy, D. Dergach, I. Kovalska, L. Shevchenko, V. Karasik, I. Privalova who presented their etymological, linguistic and psychological investigations concerning color terms.

It is necessary to emphasize that each language has its own color scheme which reflects the features of mentality, history of people, their culture and the world outlook. In any national culture color has a complex range of symbolic meanings. The evaluation of color adjective symbolism in semiotics with their semantic meanings is the reason for the relevance of our study.

The **relevance** of the research is caused with a proper linguistic modeling of color adjective evaluative meanings in the US mass media that is made with the typical use and full referential range of each expression investigated in contexts and other surfaces in accordance with human expectation for perceiving various semantic, aesthetic and cultural messages expressed by the phraseological units.

Taking into account the described relevance, the **aim** of the research is to attempt at providing a consistent explanation of the ways color adjectives are formed conducting a more extensive study of their concepts in semantic relations so as to develop the relations in the derived senses learning the evaluative meanings.

It is the overall aim of the study to respond to the **objectives** of such a linguistic description:

- to learn the approaches for modeling color adjective semantics in contexts;

- to specify semantic and morphological features of color adjectives in the discourse;
- to assume different functions of color adjectives and their usage in context;
- to investigate the specificity of color adjectives in contexts which introduce additional meanings in the US Disney Tales books and animation collections;
- to provide a detailed modeling of color adjectives in the phraseological units;
- to identify the conceptual processes in the extension of color adjectives meanings from the prototype.

The **subject** of the research is the identification of evaluative meanings from color adjective coding components in the US mass media discourse. The **object** of the research is semantic structures of color adjectives in the US Disney Twisted Tales books, animation collections and human cognition.

The research of color adjective evaluative meanings is based on the **methods** of linguistic observations, descriptive criteria and comparative concepts. They help to describe the semantic nature and relations of color names. Qualitative data collection methods and analytic approaches are used to identify color adjective patterns and their classifications to find the concepts. The semiotic, cognitive, discourse approaches to the described stylistic devices are important to investigate the text categories, signs, symbols with associative meanings and logics.

The detailed modeling has its theoretical and practical values in Linguistics and Lexicology. The **novelty** is in the modeling of color adjective evaluative meanings that gives the origin, development and their current use depending upon the needs of social communication for naming things, actions, qualities and their modification that become better adapted to the needs of the speakers.

The used **supporting materials** are the articles from the scientific literature of national and foreign authors, the Internet resources; 1070 extended and brief examples of color adjectives from the sources of the US Disney Collections of Fictional Arts; dictionaries, etymological and functional definitions; statistics aimed at clarifying, elaborating or substantiating different points in the investigation.

The **structure** of the work is introduction, three chapters, conclusions, references and appendix.

## I. CONCEPT MODELING OF COLOR ADJECTIVES IN ENGLISH

Color has been an object of research in cognitive linguistics and psychology since the 1960s. The results of the earliest cognitively-oriented empirical studies into color proved that color perception influences color language, that cognition influences language [18, p.12]; this contradicts the Sapir-Whorf hypothesis of linguistic relativity [55, p.139]. The extended meanings of some color lexemes in English from a cognitive linguistic perspective are studied by the linguists.

In recent years dissatisfaction of word modeling has been expressed with the fact that most studies of the combinability of words have followed similar lines. The linguistic study of word systems is sure to have the potential to be very fruitful considering the specifics of the human vision system, psychological peculiarities, lexical and socio-cultural grounds in which different meanings are created. The process of systematization of acquired knowledge is categorization. Coming across concrete entities or abstract concepts, accommodation takes place by assigning them to some category. Having the feature of knowledge systematization, categorization is a cognitive process which allows human beings to make sense of the world by carving it up for it to become more orderly and manageable for the mind. In linguistics, categorization is of paramount importance. Language in its spoken form is no more than a stream of sounds. Linguistics has been concerned with the mapping of these sounds on to meaning. This process is mediated by syntax which is concerned with the segmentation of linguistic matter into units, namely categories of various sorts and groupings of one or more of these categories into constituents. In present-day linguistics there is no grammatical framework that can do without categories. All linguists recognize the fact that categorization is of central concern to the study of language. Indeed, for the American linguist Labov “Linguistics can be said to be any one thing, it is the study of categories: that is, the study of how language translates meaning into sound through the categorization of reality into discrete units and sets of units.” [37, p.353]. As Lyons notes [41, p.51], “there is very little consistency or uniformity in the use of the term ‘category’ in modern treatments of grammatical theory”: different linguists have used wider or narrower definitions of

what they regard as linguistic categories. For some, the categories of language are the word classes. For others, tense, mood, person, number, etc., are also categories. Categorization raises a variety of problems mostly having to do with the determination and delimitation of class membership.

### **1.1. Concept categorization in the universal linguistic patterns**

The word category (from Greek *kate'goria*) derives from Aristotle, and originally meant statement. Perhaps the oldest ideas on categorization were those of Aristotle, as expounded in his “*Metaphysics and the Categories*”. Aristotle held that a particular entity can be defined by listing a number of necessary and sufficient conditions that apply to it [45, p.39]. This view has been referred to as the classical, scholastic or Aristotelian theory of categorization [39, p.6; 50, p.28].

Turning to categorization in the study of language, there has been a long tradition of classifying the elements of language into groupings of units, such as word classes, phrases and clauses. Indeed, for grammarians the concern has always been to set up a taxonomy of the linguistic elements of particular languages, and to describe how they interrelate. Linguistic categorization, especially as far as the word classes are concerned, has been heavily influenced by Aristotle, who stressed the disjunctive nature of language: “Of quantities some are discrete, others are continuous; and some are composed of parts which have position in relation to one another, others are not composed of parts which have position. Discrete are number and language” [12, p.361].

For a 20th century pre-structuralist linguist like Bloomfield categories are form classes [20, p.146]. Thus: “large form-classes which completely subdivide either the whole lexicon or some important form class into form classes of approximately equal size are called categories” [20, p.135]. The parts of speech are cited as examples of form classes, such as number, gender, case and tense. Bloomfield allows for a certain degree of fluidity of classification in remarking that “form-classes are not mutually exclusive, but cross each other and overlap and are included one within the other, and so on.” [20, p.270].

Categorization is the process in which experiences and concepts are recognized and understood. It implies that concepts are classified into categories based on commonalities and usually for some specific purpose. Categorization is fundamental in decision making, in all kinds of interaction with the environment, and in language. Categorization is central issue in Cognitive Linguistics in which it is argued to be one of the primary principles of conceptual and linguistic organization. However, categorization in Cognitive Linguistics differs radically from the classical Aristotelian model [21, p.347].

The classical view of Aristotle claims that categories are discrete entities characterized by a set of properties which are shared by all of their members. These properties are assumed to establish the conditions which are both necessary and sufficient to capture meaning.

According to the classical view, categories should be clearly defined, mutually exclusive and collectively exhaustive. This way, any entity of the given classification universe belongs unequivocally to one, and only one, of the proposed categories [24, p.114].

The Cognitive Revolution of the 1970s, headed by scientists Eleanor Rosch Heider [28, p.340], Brent Berlin, Paul Kay, George Lakoff indicated that there were several problems in the classical view:

- Necessary conditions are inadequate: the idea of necessary and sufficient conditions is rarely met in categories of naturally occurring things or in humans' categorization of experiences.
- There are degrees of membership: humans tend to regard some members of categories as better members than others.
- Boundaries between categories are not clear cut: natural categories tend to be fuzzy at their boundaries and inconsistent in the status of their constituent members [39, p.304].

Cognitive scientists argue that categorization is the process of grouping things based on prototypes. Based on prototypes, it is the basis for human development and

this relies on learning about the world via embodiment. Systems of categories are not objectively "out there" in the world but are rooted in people's experience [52, p.400].

The studying of the phenomenon of the concept becomes increasingly important in modern linguistics and semiotic. This phenomenon is the area of focus of both domestic and foreign researchers. An important aspect of modern conceptual analysis is the definition of the relationship between the concept and culture. Despite the relevance of this issue, there is a very small number of researches, which are devoted to the analysis of this aspect, which determines the relevance of the study. The concepts represent the culture of every nation. They accumulate the cultural values and determine the differences and similarities of cultures. The concepts are characterized by complexity, versatility, mentality, integrity, conditionality, variability, limitation by the consciousness of the certain culture-bearer. The concept is relevant to the culture on the three levels: language, consciousness and culture. The relation of the concept is formulated as follows: consciousness is the domain of the concept and culture determines the concept [23, p.11].

According to V. von Humboldt, a language and culture are the forms of consciousness that reflect the worldview of a person and is a national form of embodiment of the material and spiritual culture of the people. J. Galbraith, J. Charlier, S. Groche, O. Potebnya, G. Terborn and other researchers continued to develop the concept of V. von Humboldt. The main peculiarity is that a language is a mean of communication and expressing thoughts [16, p.189].

The definition of "linguistic picture of the world" is fundamental. Formed in the consciousness of every nation, the linguistic picture of the world represents the surrounding reality. The picture of the world is a global image, it is the result of human spiritual activity. A person forms the picture, idea of the world through the knowledge of the world. The researcher A. Vezhbytska [56, p.318] does not use the "concept" as a scientific term, but introduces this definition as the "key words of culture". "Key words are those words that are important and defining for a particular culture" [56, p.168]. It is possible to note that every culture has its own specific cultural concepts, because all cultures and linguistic pictures of the world are

different in traditions, social structure, cultural characteristics, everyday life, own dishes, etc. Cultural concepts are stored in the collective consciousness of each particular nation. They form the sphere of the concept. An alternative to the definition of the “conceptual sphere” can be considered the definition of “linguistic picture of the world” [23, p.13].

## **1.2. Spectral approaches to the concept studies of color adjectives**

The humanity has become interested in the phenomenon of color since ancient times. People tried to explain this phenomenon to find out its effect on the brain. Color is an essential part of how we experience the world, both biologically and culturally. One of the earliest formal explorations of color theory came from an unlikely source — the German poet, artist and politician Johann Wolfgang von Goethe (August 28, 1749–March 22, 1832), who in 1810 published “Theory of Colors”, his treatise on the nature, function and psychology of colors. Though the work was dismissed by a large portion of the scientific community, it remained of intense interest to a cohort of prominent philosophers and physicists, including Arthur Schopenhauer, Kurt Gödel, and Ludwig Wittgenstein. One of Goethe’s most radical points was a refutation of Newton’s ideas about the color spectrum, suggesting instead that darkness is an active ingredient rather than the mere passive absence of light [70]. Considering the influence of color characteristics on the formation of language units, it is necessary to deal with the physical qualities of spectral colors in studying the psychological impact of certain combinations that is the subject of color aesthetics [68, p.119].

The original colors and forms of the Lüscher-Color-Test and the original Lüscher-Color-Diagnostic® are protected by the international law. The Lüscher-Color-Diagnostic® measures a person's psychophysical state, his or her ability to withstand stress, to perform and to communicate. It uncovers the cause of psychological stress, which can lead to physical symptoms. Using 5015 precise definitions, the selections from among these pre-determined test colors measure the state of 23 personality traits, some of which lie outside the realm of the conscious.

Because the color selections are guided in an unconscious manner, they reveal the person as he or she really is, and not as he or she perceives him- or herself, or as he or she would like to be perceived, which occurs when questions are asked directly or by questionnaires [68, p.252].

The most famous linguist O.O. Potebnia paid much attention to the symbolism of colors in his works [10, c.8]. To clarify the cognitive aspect of color concepts, it is necessary to turn to the symbolic meanings of colors and their psychological characteristics.

### **1.2.1. Peculiarities of color palette symbols**

Color theory has always been full of definitions, concepts and design applications. The color wheel, color harmony and the context of how colors are used are three basic categories that are logical and useful. Sir Isaac Newton developed the first circular diagram of colors in 1666. Since then, scientists and artists have studied and designed numerous variations of this concept. Differences of opinion about the validity of one format over another continue to provoke debate [66].

Studying the language of literary works, the scientists distinguish the pictorial trinity "black - red - white" that establish the basis of color palette. The use of phraseological units, including coloronyms, confirms the opinion that lexemes for red and white colors are often found in them. Both black and white are not frequently included in the spectrum of colors, so some psychologists, in particular M. Lüscher, ignore them. However, J. V. Goethe considers them to be a basis for the formation of all other colors: "for the emergence of color, light and darkness are necessary" [17, p.20]. It is important to know the psychological interpretation of those colors that are found like a component composition of the phraseological units in the English language.

### 1.2.2. Classification of colors and their nature

According to certain characteristics, the colors and hues can be classified by linguists, art historians and psychologists. The most successful characteristics depend on the nature of colors.

1. A primary or original color cannot be created by mixing any other colors. As a result, mixing primary colors, all other colors and hue can arise. Primary colors include red, yellow and blue. The mixture of these three colors results in black.
2. A secondary color is created by mixing two primary colors. Red and yellow make orange, yellow and blue make green, blue and red make purple.
3. Intermediate color occurs when primary and secondary colors are mixed. For example, blue-green, red-pink, brown-gray, blue-violet, yellow-red, red-purple.
4. Complementary colors are those ones that are opposite each other in the chromatic circle. For example, the complementary color for red is green (a mixture of blue and yellow), for blue it is orange (a mixture of yellow and red).
5. Warm colors are from yellow to purple.
6. Cold colors are from lilac to yellow-green.

The original research was done by Jonathan Winawer of the Massachusetts Institute of Technology. He discovered an unexpected connection between linguistics and the physiological perception of color. He was interested in whether the features of a person's native language affect the perception of color and whether it is possible to draw conclusions about the psychology of a nation based on this. It is known that colors are divided into certain groups depending on their psychological impact on a person as follows from table 1.2.2. in Appendix.

Jonathan Winawer drew attention to the fact that there are two different words for "blue" and 'light blue', while in English, French and a number of other languages only one word 'blue' is used to denote both colors. If there is any need to convey the hue more accurately, the phrases 'light blue' and 'clear bleu' are used [57]. According to the results of the experiments, during which three squares painted in one of 20

shades of blue were shown to people on the screen, it turned out that speakers of Slavic languages distinguish 10% faster blue from light blue. At first, that the language of communication was proved to affect the perception of color by a person. Due to the experiments and the characteristics of colors, according to their psychological impact on a person, it is possible to draw conclusions about the mentality of a nation. Highlighting blue as a separate color, it appeared to indicate that people are more balanced and calmer [65].

According to V.G. Hak [5, c.40], the main colors stand out like:

- spectrum colors – red, orange, yellow, green, blue, light blue and violet;
- other important colors – white, black, gray, brown.

The fields of the main colors in different languages coincide with the exception of blue and light blue, which correspond to blue as the only color in English.

Among the main colors, a small group of nuclear colors can be obviously distinguished that are the most widespread and used names of colors in this language. Nuclear colors include achromatic, so-called "colorless" features: white and black (in Ukrainian gray), as well as red, green, blue and yellow.

There are also specific names of colors that apply only to certain objects [5, c.39]. In the languages, there are colors that indicate the color of horses: raven, gray, bay, brown, beautiful; roan, bay, light-bay, spotted on yellow background), in patches (blotched, piebald, dappled), in apples, apple-like (dappled, piebald).

Special adjectives also denote the color of hair (red, red-haired, red-headed), (gray, gray-haired, gray-headed), (blond, fair-haired, fair-headed), (white, blond), eyes (brown, hazel, dark brown, blue, azure, sky-blue), skin (dark, tanned, bronze, pale, wan, pallid, flesh - flash, carnation, natural, nude, sickly yellow, sallow).

New names of shades appear in the language. They derive from the names of plants (citrine, mustard, eggplant, plum), minerals (ruby, amethyst, amber), various substances (sandy, sand, coral). Shades are used to express different tinctures in the languages. Sometimes a fairly widespread color in one language does not have a complete counterpart in another one. The frequency of the main color names and the number of a particular color shades do not coincide in different groups of languages.

### 1.2.3. Methods of depicting colors

According to the results of language interrelations, the names of colors are motivated. Methods of color rendering refer to various techniques and approaches for representing color in different contexts [11, c.9].

Some color names are created by copying from another language. Calque (from French calque, "copy") is a word-for-word translation from one language to another. In linguistics, a calque or loan translation is a word or phrase borrowed from another language by literal word-for-word or root-for-root translation [7, c.131].

It should be noted, there are the methods of depicting shades for which there is no special verbal designation [3, c.37]. First of all, this is the use of a literal translation with an analytical approach to using the word 'color' itself. The modification of the basic color is the means of transferring shades.

There are the following specifications to clarify the color:

- intensity suffixes (bluish, yellowish, reddish);
- the words specifying the color (light, dark, deep, dark, pale, bright, etc.);
- a metaphorical reference to the object that has the same shade (snow-white).

In addition, a shade that has a significance in one language is possible to lose it in another. In this case, the shades are not separated from the main color and do not differ from each other. It is possible to find out that there are several English equivalents that differ from each other in terms of shades or specificity (colors of fabrics, faces, etc.). For example: pink, rose-colored; rosy; lilac, light violet, purple, violet; crimson, raspberry pink.

There is a special word denoting a shade in the English text and a reference to a general color or its modification. The image of shades that do not have a special designation in the definite language is a very difficult task. In fiction, it is not often possible to use the explanation, and interpreters being unable to accurately translate the name of the shade, use the method of conveying it with proximity to the original. Understanding the peculiarities of color symbols can help us better appreciate the complexities and their role in shaping culture, identity and personal experiences.

Thorough studying of the etymology of native phraseological units with colorative component demands using different methods of investigation. First of all, etymological analysis is of great importance in finding culture-bound items and events in the history of the language bearers. Secondly, comparative method is considered to be invaluable while comparing phenomena of two languages belonging to different language families. The structural-grammatical analysis is also applied to research the connection between the direct meaning of phraseological units prototypes based on culture-bound items and events of two language bearers (which are in fact word combinations), and the phraseological units' transferred meaning.

### **1.3. Methodological approach to the color adjectives evaluation**

The methodological approach to the color adjective evaluation is an attempt “to understand and interpret the world of color adjectives” or to understand and interpret the perspectives of their lexical and semantic aspects. Regarding the methodological approach for this study, the research design, and the selection of research versions, the used resources and the data, it is important to start with the research approach. This methodological approach essentially aims to understand the subjective and changing world of human experience knowledge about color adjective evaluation. To make sense of this world, and the phenomena that are encountered, individuals construct their own realities and interpretations for this purpose. It is through conducting research that outsiders are able to access these personal understandings. The assessment of these understandings acknowledges in advance that there is a level of subjectivity inherent in the interpretation and in making meaning from the data starting with the Proto-Indo-European period to Modern English.

Passing over to the qualitative research, it is concerned with rich meaning and allows for the re-creation of a vicarious experience for the reader. A key assumption of qualitative research is that the meanings of events, occurrences, experiences and interactions can only be understood through the ways they are expressed by the substances or participants. Therefore, the aim is to focus on better understanding

peoples' experiences and how they interpret the meanings of interconnected originated words. In the context of this study, the qualitative approach has enabled the collection of stories proving the origin of color names.

Combining and integrating either quantitative or qualitative elements, mixed methods design contribute to a better understanding of the various etymological phenomena under investigation. While quantitative research is useful towards generalizing research findings, qualitative approaches are particularly valuable in providing in-depth rich origins.

The study of color adjectives has been traditionally carried out from a structural perspective (synchronic or diachronic), from a sociolinguistic perspective and from a rather psychological perspective, centered on the linguistic and communicative competence of the multilingual individual. However, linguistic and sociolinguistic modeling tackles the pragmatic viewpoint. This perspective takes into account color adjectives used in various contexts, at different levels that deal with the structures and the evolution of their meanings. The language context situations from a pragmatic perspective consider the adaptation processes of the characters, their particular interactive strategies and the social meaning generated. Understanding pragmatics in its original sense, these phenomena should be understood as the result of context adaptation to changing sociocultural circumstances. This adaptation creates a new distribution of the verbal resources and modifies its varieties as far as evaluative meanings are concerned.

So, the linguistic modeling of color adjective semantics in Modern English is effective in the clarification and development of the evaluated concepts with modification before becoming applicable to other fields. Semantic aspects have to be taken into account when developing a concept modeling which can be applied in the research. The process of selecting color adjectives in contexts, their determination, identification and defining results in concept modeling with semantic relations.

## **II. LEXICAL AND SEMANTIC ASPECTS OF COLOR ADJECTIVES CONCEPTS IN CONTEXT**

The useful findings in color adjectival meanings are the basic concepts presented in the field of color adjective semantics. Conceptual representations seem static as the concept meaning does not vary. A variety of contexts that have typically been considered informative has become the basis of a semantic system. There are instances of context-dependent conceptual activation at many different timescales from long-term experience, to recent experience, to the current task goals and to the unfolding process of conceptual activation itself. The effects of context indicate that conceptual representations are constantly changing and are inextricably linked to their contexts.

### **2.1. Evaluative integral complex of color images in cognition**

The theory stated above corresponds to categorization that is pivotal to any understanding of how our minds work and in particular how language works since there is an explicit link between color terms categorization, on the one hand, thinking and understanding, on the other hand. A crucial claim made by cognitive linguistics is that categories are formed through interaction with the world. This interaction is experienced through our bodies and as a result categories are ultimately grounded in bodily experiences [53, p.284]. Consequently, abstract thinking and imagination, which are not directly grounded in bodily experience, are considered to be based on them mediated through metaphor, metonymy or analogy in different contexts [32, p.78].

Considering Langacker's view of categorization, a distinction is made between two types of categorizations: by prototype and by schema. The two modes are viewed as intimately linked, but emphasize different aspects of the same phenomenon. A mental phenomenon is grounded in bodily experience and structured by abstract image schemata. Structuring principles (image schemata) are the result of bodily experiences and the body's interaction with the real world. Categories of color

adjectives are only indirectly linked to the real world. They are mental phenomena and their contact with the world is based on the body [40, p.238].

According to linguistic realism, the conceptual system of color terms grows out and is constrained by the limitations set by our bodies to experience in terms of perception, movement, physical and social interaction that are the result of a human cognition.

### 2.1.1. Color terms conceptualization

With regard to the viewing sequences in the context of cultural and historical factors it is possible to identify the subject-field concepts, the relevant concepts, and determine which words, phrases or symbols are used as terms to designate them, select contexts to illustrate their usage that are the consequents of conceptualization.

As it is investigated by Dr. Nassau, a famous American scientist who authored the article “Color” in the Encyclopedia Britannica in use since 1988, the least defined and most variable color in daily life is the most important aspect. It influences art, fashion, commerce, and even physical and emotional sensations. Color and emotions are linked. That is the common perception that red, orange, yellow, and brown hues are “*warm*”, while the blues, greens, and grays are “*cold*”. The red, orange, and yellow hues are said to induce excitement, cheerfulness, stimulation, and aggression. The blues and greens render security, calm, and peace. The browns, grays, and blacks deal with sadness, depression, and melancholy. The concepts of warm and cold colors are essentially the same, blue and green hues are perceived to be “*good*” and the red-purple range “*bad*,” while in the United States the red-yellow-green range is considered “*good*” and oranges and red-purples “*bad*.” The color of mourning is black in the West, yet other cultures use white, purple, or gold for this purpose. Many languages contain expressions that use color metaphorically. The common examples in English are “*green with envy*”, “*feeling blue*”, “*seeing red*”, “*purple passion*”, “*white lie*” and “*black rage*” and therefore cannot always be translated literally into other languages because the color may lose its associated symbolic meaning [69].

Considering the effect of color combinations on a critic, it depends not only on the individual effects of the colors but also on the harmony of the color terms combined in patterns and the composition of the pattern. The perception of color adjectives in contexts depends on individual experience.

### **2.1.2. Lexical and semantic nature of color spectrum**

It is important to note that the evolutionary sequence of basic color terms discovered by B. Berlin and P. Kay is followed by many scientists. One of them is Janet Zhiqun Xing, a Chinese scientist, who investigated that many Chinese color terms appeared to have different extended meanings from those of genetically unrelated languages such as English that is the basis to other languages. The study provides diachronic and synchronic evidence to show that color spectrum consists of five basic colors, such as “*white*”, “*black*”, “*red*”, “*dark blue*”, and “*yellow*”; though, many other languages recognize eleven basic color terms, such as “*white*”, “*black*”, “*red*”, “*yellow*”, “*green*”, “*blue*”, “*gray*”, “*brown*”, “*orange*”, “*purple*” and “*pink*” [58, p.87]. For the convenience of comparison with other languages, this study discusses the seven most commonly used colors in modern English “*white*”, “*black*”, “*red*”, “*yellow*”, “*green*”, “*blue*” and “*purple*”, and focuses on the process and development of their modern meanings.

Janet Zhiqun Xing points out that there are three types of meanings that are identified for the color spectrum. They are original, extended and abstract. Original meaning refers to the etymological meaning of the color term. Extended refers to the meaning extended from the original meaning through metaphor, metonymy or other cognitive means. Abstract refers to the meaning that has been further abstracted from the extended meaning [58, p.89]. The suggested survey of color spectrum evaluation suggests the original meaning that can be the basis to the development of color adjectives semantic structures. The extended and abstract meanings are contextually depended.

Taking into consideration the original meanings of seven basic colors, it is important to realize that extended and abstract meanings appear in human cognition.

According to Janet Zhiqun Xing's investigations, "white" and "black" are the two colors that have the longest history among color terms in all languages, because they are the most contrastive and easily identified colors with original meaning "white color", for example: "white silver", "snow white".

The semantic functions of "black" are simpler than those of "white". Its semantic extension process may be generalized into the following thread: color "black" – spatial concept "dark" – abstract concepts "bad", "evil", "illegal". Its original meaning is "black color", for example: "black and white (are) clearly distinguished", "black head hair".

The third color developed in Modern English is "red" with original meaning "red color", for example: "blood red", "fire red".

Early studies show that following "blue" two colors were developed "yellow" and "green". The comparison of these two colors indicates that "blue" has undergone a more complicated semantic extension. The semantic functions of "blue" is different. Its original meaning is "color of the earth", for example "The earth is yellow." "Green" was developed at about the same time as "yellow", however, its semantic evolution is much simpler than "yellow". Its original meaning is "green color", for example "green leaf", "green forest hero/rebel". "Blue" was developed after the colors "yellow" and "green" and its etymological meaning denoted the indigo plant. It was referred to the color of that plant through metonymy. Its original meaning is "indigo plant", for example: "pick (things) from the indigo plant".

"Purple" is the last color developed among the seven basic colors. Being an in-between color, it has limited semantic functions. Its original meaning is "blue-red/purple", for example: "Intense purple can overshadow red." [58, p.88-89].

Learning the semantic functions of seven English color adjectives, they prove to possess the unique characteristics in their development and extend their meanings like the universal order of their evolution. The development of extended and abstract meanings depends on cognition of people in different languages that have the same or similar cognitive ability when it comes to identifying and interpreting color adjectives that deal with human experiences which are the foundation of color concepts.

## 2.2. Polysemous relations in the derived senses of color adjectives

Polysemous relations refer to different meanings that a single-color adjective can have in various contexts. The aspects of the language and lexical semantics, cognitive linguistics, linguistic typology and metaphor may provide insights into how polysemous relations in color adjectives arise and are used in the language. Being an integral part of lexical semantics, it is concerned with the meanings of words and how they are structured in the language. Color adjectives are a particularly rich area for the study of polysemy, as color terms are often used metaphorically to describe emotions or other abstract concepts.

For example, the color adjective "red" can be used in its direct meaning, but it can also have the derived meaning "angry" that may be metaphorically extended from it.

For example, the color adjective "blue" can be used in the direct meaning, as in "the sky is blue," but it can also have its derived meaning "sad" or "melancholy" as in "I'm feeling blue today." These derived meanings may be related to the color sensation through metaphorical extension, where the abstract concept is mapped onto the physical peculiarities of color. The study of polysemous relations in color adjectives can provide insights into how language users understand and use these words in different contexts, as well as how meanings of words can shift over time. It can also shed light on how language reflects and shapes understanding of the world around us. Some possible approaches to studying polysemous relations in color adjectives include corpus, cognitive linguistics and psycholinguistics. Researchers may use these approaches to model large datasets of language use, investigate the cognitive processes involved in meaning construction or study how language is processed in the brain.

Language evolution reflects the tendencies in the development of text that have caused changes in the development of vocabulary, initiating the on-going process of metaphorization and an extension of meaning of the existing and newly created words. Disney Twisted Tales books collection is the contemporary text that has the blurred boundaries between styles and genres. There is a tendency for

metaphorization of color adjectives and the classification of the color-based metaphorical terms in it. The patterns of the color-based adjective creation are frequently applied by Liz Braswell, an English-born American writer, to denote the emerging concepts.

### **2.2.1. Metaphorical nature of colors**

The names of colors and shades are indicated metaphorically by comparison with an object that has a corresponding shade (sky-colored, blood color) [6, c.160]. Such metaphorical meanings can become fixed in the language and become part of the general gamut of colors: cherry, pink have already become familiar color adjectives; expressions like the color of steel have also become stable analytical notations.

It is very difficult to make an exact translation of the name of the color. In order to successfully complete this task, it is necessary to know the basic principles of translation theory related to the selection of words. Word choice is one of the most important and difficult issues in translation practice. It is highlighted in the comments of linguists in different ways, depending on the task. The choice of a word may depend both on the ambiguity of the Ukrainian or English word, and on the presence of synonyms that have approximately the same meaning. In the first case, more cross errors can be assumed, but the second task like selection of synonyms is more difficult.

There are several types of respondents, such as:

- a) usual or dictionary equivalents;
- b) analogs or variant counterparts (red - ginger, rust-colored, reddish-brown; blue - light-blue, sky-blue, cyan);
- c) adequate substitutions.

There are cases when the author of the work does not name a color and uses associated names of flowers, phenomena or objects. Such process is not just a transfer of color, but an important comparison. The substitution reproduces this color without

losing the primary comparison, but using a familiar and understandable name. [9, c.21].

Color adjectives in phraseological units demonstrate the cognitive meanings of metaphors from the perspective of color terms. There are also their dissimilarities comparing to other languages that provide vital evidence for the influence of cultural variation on metaphors and contribute to overcoming barriers in language teaching and learning, cross-culture communication as well as translation practice [59, p. 30.].

### **2.2.2. Metonymies related to color terms**

The color concepts are expressed by the lexemes the focus of which is speculated on the basis of previous color-related research [26, p.123]. where the concepts are predominantly associated with states of the mind or the body. The modeling is conducted through the prism of the theories of conceptual metaphor and metonymy [38, p.147], which treat metaphor and metonymy not as linguistic devices, but as cognitive structures on the basis of which we perceive, organize and structure our knowledge. Since conceptual metaphor is defined in terms of mappings from a source domain, which is concrete and more readily graspable, to a target domain, which is more abstract and diffuse, it is claimed here that the domain of color serves the function of a source domain since it is part of our everyday sensory experience. The initial hypothesis is that color lexemes are commonly used for expressing personal issues, i.e. emotional, mental and physical states, such as being angry, unrealistic or ill, which are seen as eligible target concepts. Furthermore, it is believed that these transferred metaphoric meanings of color lexemes are essentially metonymically based. Thus, the aims are to show that color lexemes have transferred meanings relating to a person's emotional, mental and physical states, to identify the conceptual metaphors associating concrete color concepts with the abstract concepts of emotional, mental and physical states, to determine the metonymic motivation of color-related metaphors.

Taking into consideration some of the basic principles of cognitive semantics the structure of which is conceptual, the language refers to concepts in the mind

rather than to objects in the external world. The embodied cognition which holds the conceptual organization arises from the bodily experience, from sensorimotor experience and recurrent patterns of interaction with the physical world from our earliest days [32, p.95]. Meaning extension in polysemy and the meanings of idioms are motivated by cognitive mechanisms such as conceptual metaphor, metonymy, image schema transformations and conventional knowledge [32, p.39].

Dealing with the interaction between metaphor and metonymy, quite a few authors claim that metaphor is typically motivated by metonymy, which makes metonymy the most fundamental cognitive mechanism [33, p.44].

The research of color terms conducted by Sonja Filipović Kovačević from the University of Novi Sadhas in Serbia confirmed the initial hypothesis that the domain of color, being a part of our concrete sensory experience, has the function of a source domain in metaphorical transfers, in particular expressing emotional, mental and physical states of being. Furthermore, the established metaphorical meanings of color lexemes are essentially motivated by metonymy, which supports embodied cognition [34, p.64].

### **2.3 Phraseological units with a color designation component**

In linguistics, phraseology is the study of set or fixed expressions, such as idioms, phrasal verbs and other types of multi-word lexical units. Phraseologism as a linguistic phenomenon is actual in both linguistics and psychology. The works of V. Humboldt, F. de Saussure, and O.O. Potebnya vividly testify that the nature of language phenomena should be sought in the human psyche. According to investigations by O.O. Potebnya, convergence of linguistics with psychology makes it possible "to look for solutions to questions about language in psychology, and to find out new discoveries in the field of psychology from the language research" [10, c.8-9].

Considering a language as a system of signs, F. de Saussure defines that a language sign, in turn, is a "bilateral mental entity", "both sides of a language sign are mental and are connected in our brain by the associative link" [47, p.185].

Taking into consideration phraseological units and names of colors, which are a part of them, called coloronyms, there are different types of language signs.

The uncertainty of the status of phraseology is related to the question of the equivalence of phraseological units, the uncertainty of the term itself and the subject of this science. Phraseological units, "on the one hand, are characterized by all the main properties inherent in language units, and on the other hand, they differ from other language units only by their inherent features." As it is known, lexemes and phrasemes cannot be combined into one linguistic level for several reasons: "because the syntagmatic connections between phrases and lexemes are not linguistic, but speech in nature, and secondly, because phrasemes can enter into syntagmatic relationship with syntactic units, and then the non-existent syntactic and phraseological level should be highlighted" [1, c.46].

The debatable question of phraseological units' origin remains actual. Some tend to consider the Swiss linguist of French origin Sh. Balli as the founder of this science. Being a French stylist, he is known to describe word combinations. According to his definition, phraseology is a branch of lexicology, because phraseology is equivalent to a word. Though there is a view that the science of phraseology originated when V.V. Vynogradov defined the main concepts and tasks of phraseology.

There is no single interpretation of the terms "phraseology" and "phraseologism". Most linguists adhere to a broad definition of the term "phraseology" (Greek phrases - "expression, phrase", logos - "word, doctrine"), it is defined as:

- 1) a set of phraseological units of a certain language;
- 2) a section of linguistics that studies the phraseological structure of the language [7, c.148].

Oxford Dictionary gives a completely generalized meaning: "phraseology is a choice of words" [62, p.276]. In Merriam-Webster's dictionary this term is explained as "the way of using and systematizing words" [64, p.238]. In other languages the

interpretation of phraseology is as "a branch of linguistics that studies fixed turns of speech, phraseology" [61, p.71].

According to the definition from Oxford Advanced Learner's Dictionary of Current English the term idiom is a set of consecutively connected words that must be learned as a unit, the general meaning of which is difficult or impossible to understand based on the meaning of each word [62, p.234]. In Merriam-Webster's Dictionary, idiom is an expression in the usage of a language that is peculiar to itself either in having a meaning that cannot be derived from the conjoined meanings of its elements (such as up in the air for "undecided") or in its grammatically atypical use of words (such as give way) [64, p.181].

The terms "phraseological unit" or "phraseologism", "phrase", "phraseological term" can be used as synonyms to denote semantically connected word combinations, which unlike syntactic structures, being similar to them in form, are not created according to the general regularities of the choice and combination of words in the organization of utterances, reproduced in speech in a fixed form. The main features of phraseological units are "reproducibility in the process of communication, "overwordiness" and integrity of meaning" [47, p.83].

Determining the role and meaning of phraseological units in the English language, color is considered to be a component of the cultural connotation of phraseological units, having its classification and the meaning with a color designation component. Undoubtedly, color is of great importance in the life of a modern person. It is difficult to imagine a person's life without it. It can be viewed from various perspectives: artistic and aesthetic, psychological, physical, social, environmental and many others. Color opens up a special world to us, filling it with an amazing opportunity to admire the beauty of everything that surrounds us. After all, figurative expressions, idioms and sayings accumulate socio-historical, intellectual, emotional information of a specific national character. Phraseological units are quite common means of expressing images. They help to perceive information in a different way, influencing the human imagination [14, p.826]

### 2.3.1. Concepts of color names in semantic relations

Dealing with semantics of phraseological units, special emphasis should be placed on the interpretation of phraseological meaning. The fact that this phenomenon is quite complex is "due to a specific relationship to the signified objects or phenomena of reality, the nature of the internal figurative basis, overwordiness, the dependence between the lexical components of phraseological units and their fully or partially reinterpreted meaning" [27, p.118].

Language is the most essential factor of characterizing every nation's belief, culture and the attitude to the world. As beliefs, worldviews and cultures do not look like to each other, proverbs and sayings of different nations are not the same [51, p.55].

English and American researchers such as L.P. Smith, A. Mackay, J. Seidlou, and W. McMordi use the term 'idiom' in their writings on the study of PU. By an idiom they mean an expression whose value is not inferred from the value of its individual elements.

The richness of vocabulary of every language depends on not only the ways of forming new words, but also on the permanent idioms it may form. The science which studies the 'world' of those units is called phraseology. Phraseology is the science about idioms, and it was firstly used in 1928 by Y.D. Polovinov [15, p.208].

The meaning of phraseology is not deduced from the value of the sum of its elements, but is determined by rethinking. This is because the phraseological phrase is not a free phrase, but one of its main properties is reproducibility. The free combinations are the expressions 'white snow', 'black pen', 'yellow pencil', which are created from separate words in the process of communication, at the same time, the expressions 'white lie', 'black gold', 'black market', 'yellow papers' are PU that are retrieved from the memory just like individual words. Any violation in the syntactic or semantic structure of these PU irreparably leads to the loss of their meaning.

It has been repeatedly pointed out that word-groups analyzed as functionally and semantically inseparable units are considered to be the subject matter of

phraseology. It should be noted that proper scientific investigation of English phraseology has not been attempted until quite recently. English and American linguists tried to collect various words, word-groups and sentences by presenting some features of view, style, origin and usage which are peculiar to them. These units are usually described as idioms but no attempt has been made to analyze these idioms as a separate class of linguistic units.

However, the existing terms, [35, p.48] such as set-phrases, idioms, word-equivalents reflect to a certain extent the main debatable issues of phraseology. The term set-phrase implies that the basic criterion of differentiation is the stability of lexical components and grammatical structure of word-groups. The term idioms generally imply that the essential feature of the linguistic units under consideration is the idiomaticity or lack of motivation.

Phraseological units are habitually defined as non-motivated word-groups that cannot be freely made up in speech but are reproduced as a ready-made system. This definition proceeds from the assumption that the essential features of phraseological units are considered to be the stability of the lexical components [35, p.94]. Taking into account mainly the degree of idiomaticity phraseological units may be classified into three big groups: phraseological fusions, phraseological unities and phraseological collocations. It is frequently assumed that unlike components of free word-groups which may vary due to the needs of communication, words of phraseological units are reproduced as single unchangeable collocations.

### **2.3.2. Color concepts connotation**

Color brings life to the story. The colors can set the mood and push the plot in the right direction. The shades and hues of the setting build tension... or relieve tension. The sights and sounds of the picture have to match the expectations of the audience. The psychology of color depends on music and art where it plays a huge role in creating a good horror movie. If they don't match the theme, it's more a comedy. Our minds automatically filter upbeat and happy sound and colors as "good". While, on the other hand, we interpret slow, deep sounds with dark shades as

“bad”. The danger of colors is partly a learned behavior. Collective memories create associations in our society. From the point of view of historical connotations of colors, they could have parallels to a certain historic event or movement. The audience is always ready to interpret the spread of colors in a story according to their upbringing and culture. Colors can also have strong connotation with certain brands.

Starting with white, it shows purity and innocence.

English is full of idioms involving white, such as a white knight, white list, whitewash. Pure white is not common in branding because it’s hard to read the information and the physical ad will show dirt more than other colors. However, most companies will have a black and white version of their main logo. Color is expensive.

Black connotes mystery, evil, death, or authority. The color black absorbs all light and other colors of the spectrum. The unknown is usually hidden in dark shadows. White light reveals things, but blackness conceals.

Something dark and hidden would actually be more desirable to the average person. We want the elusive and rare more than the mundane.

There are idioms like blackmail, black sheep or blackout.

Red connotation traffic light and sign. Red is strong color that can mean anger, love, sexuality, and assertion. The color has powerful emotions that could be either very positive or negative. Red means stop in traffic and flashing red indicates an emergency. If your teacher gives back your essay covered in red, you need a lot of edits. On the other hand, red is the theme of Valentine’s Day with its many flowers and hearts.

If you’re “in the red”, you’ve fallen in debt. Then a “red carpet” event is a formal occasion. If your character is “seeing red”, he’s enraged.

Probably due to its connotation with desire, red is used in a lot of food brands, like Pizza Hut, Arby’s and Coca-Cola.

Blue is a very calming hue that shows creativity, intelligence, and trust.

Like the endless waves of the ocean, studies have shown blue to relax and comfort us. If you have an interview or important meeting, a blue tie is the best

choice. Blue might be the most divine color. Purple usually is associated with youth, creativity, and royalty.

Green symbolizes nature and health. As a negative, green can show greed and envy. Someone having a “green thumb” means they especially care for nature. Green products are from recycled material. You could describe someone new to a job or skill as green in experience.

Yellow indicates wealth and happiness. Gold is yellow. The myth of King Midas is an example to learn about it. Smiley faces are usually yellow! Thus, it's usually seen as a childish color along with purple. Because the color is easily visible, school busses, taxis, and road signs are usually bright yellow. On a negative note, yellow can mean a warning, like in sports. Yellow street lights mean that it will soon turn red. Calling someone a “yellow jack” means they are a coward. Yellow journalism is shameful reporting that usually stretches the truth (like modern day “fake news”). Most people would be turned off by pure yellow as it's too overwhelming. It blends well with red, green, or black. McDonald's famous has their yellow arches with the red background, reminiscent of their delicious fries and ketchup. Subway, UPS, and Best Buy also use a yellow mix [67].

So, it is important to summarize that lexical differentiation of meanings based on the textual cognition is changed due to the semantic relations taken from the context. In this connection the present study of colour adjective semantics is from the perspective of adjectives, while ‘sense’ refers to the lexical sense of the adjective, leaving aside how this lexical sense is described. A number of senses derive from the objects while the other senses affect the full semantic structure of the color sense.

### III. COLOR ADJECTIVES EVALUATION IN THE US DISNEY FICTIONAL ARTS

#### 3.1. Componential features of color idioms in the US Arts of Fiction

Color idioms are formed in speech and reflect those phenomena and objects that directly surround people who give them certain characteristics, including signs by color. It is quite natural that in some idioms that express the color imagery in speech emotionally, the color itself is a constituent part. Color helps to create bright visual images from senseless abstractions. This process makes speech colorful and emotionally rich.

Since the phraseological unit is a linguistic universal, it can be assumed that in any language there are phrasemes which include the names of colors because phraseological units reflect the realities of life. Undoubtedly, the psychological interpretation of colors which is indicated in the chosen US Books of Tales, Motion Pictures and Animation, such as “Almost There” by Rochon Farrah, “Conceal, Don’t Feel” by Jen Calonita, “The Frog Princess” by Elizabeth Dawson Baker, “Unbirthday” by Liz Braswell, “Part of Your World” by Liz Braswell, “Once Upon a Dream” by Liz Braswell when translating phraseological units, is different for each language. Differences in a certain people's perception of the environment affect the number of phrases with the same color in different languages. As follows from table 3.1. in Appendix that establishes the frequency indicator of 70 used colors and hues in the US Disney literature, motion picture and animation, it is important to conclude that black, white, blue, red, green have the highest index of usage in their direct and indirect meanings to perform the quality, contrast, feelings and emotions expressed by the color adjectives.

As the research of the US Disney literature, motion pictures and cartoon animation showed, the largest number of phraseological units with the black component in the English language enrolls 24.71%. Phrases with the blue component make up 16.86%. In descending order there are such names of colors as white (15.01%), red (14.31%), green (9.47%), yellow (6.47%), rosy or pink (3.24%), gray (2.78%), brown (2.54%), purple (0.69%), orange (0.23%). Among them there are

those that include two or more coloronyms. They make up 3.69% of those analyzed by the phrase as follows from diagram 3.1. in Appendix.

As it is known, the names of such colors as black and white, that do not exist according to Newton's theory, are most often used. According to Goethe, black and white are the primary basis for the formation of other colors: "for the emergence of color, light and darkness are necessary" [70].

The second most frequently used color word is blue. Y.V. Goethe pointed out that the color closest to darkness is blue [70]. Tracing some psychological interpretations of these colors, they are common. Both black and blue can mean night, gloom. English phraseological units with the components black and blue mostly carry a negative color, although there are fewer of them with the coloronym blue than with black.

The frequency of usage is followed by the names of the colors red and green. From the point of view of physics, blue, red and green are the main colors which are reflected in the language. The number of phraseological units with the coloronym yellow naturally follows green. There are few phraseologisms with such coloronyms. Studying lexemes denoting color in the composition of phraseological units, the etymology of these words should be taken into account because the etymological meaning of the component is essential for the semantics of the phraseological unit.

Studying the phenomenon of color, some historical tendencies of color changes should be mentioned. It is known that every era has its own colors and sometimes they are bright, saturated and sparkling, but they can also be pale, dark and gloomy. Some writers and artists feel their era rather delicately, displaying colors in a special manner in their works.

It is obvious that the allocation of associative fields is impossible without defining the etymology of color naming words. It is so because associations are historically and culturally motivated. The process of the initial nomination always depends on the environment.

Speaking about national peculiarities of the color perception, it is necessary to connect them with the basic concepts of the optics which studies color and light.

Physical properties of the color perception and sociocultural features of the color usage are complementary. They also influence perception and rate of the use of various colors [54, p.150; 60, p.274].

In the English culture, colors were initially associated with natural phenomena or objects of the same coloring which are defined as standards, such as the sky, soot, the sun and blood [29, p. 57]. Later there appeared particular words to define concrete colorememes, such as yellow, black, white.

In the English language the formation of the adjectives meaning colors has originated since the first tribes' migration. At the same time, color terms of that time contained roots of the Indo-European and German languages. [2, c.49–58].

According to A.A. Bragina, the process of the formations of new colorememes took some centuries to transform the object which designated a color into an appropriate adjective. At the same time, the English language of the 15th century observed no more than 20 of such colorememes. Due to some geographical and historical factors, the process was uneven and the cases of language borrowings became frequent. The quantity of colorememes in the language was directly ratio to the level of the English cultural development [56, p.172].

Being part of phraseological units, the names of colors in some cases lose their primary meaning (a sign of color) and acquire completely different semantic shades. In certain idioms, the meaning of the component can be singled out, but in others it is impossible, because the interaction of all the components of the phrase generates its meaning. The semantics of each of the components is manifested differently in different types of phraseological units. In order to identify certain regularities within one type of phraseme, they should be distributed so that they are visible deactualization of the phraseology component. Since the de-actualization of a word in a phraseology is directly related to the reinterpretation of the meaning of the expression itself, it is advisable to classify the phraseological units, which include the name of a color, according to the types of reinterpretations. It is possible to distinguish idioms of comparison, idioms-metaphraseological units, idioms of

metonymy. O.V. Kunin also includes euphemism as the most important types of reinterpretations [36, p.76].

### 3.1.1. Comparative phraseological units

Structural and semantic models of phraseology can be used in the field of phraseology. This type of modeling is found in stable comparisons, also called comparative inversions. Adjective comparatives, such as "as + adjective + as + noun (or phrase)" are the main ones [36, p.76].

Phraseological comparisons are based on partial reinterpretation. According to V.M. Mokienko, in comparisons the meaning of the phraseology is expressed almost explicitly [43, p.167].

In the exemplified idioms *as black as night*, *as black as a crow*, *as green as a grass*, *as blue as a badger*, *as red as a rose*, *as red as a lobster*, *as white as snow*, *as white as sheet*, *as white as death*, *as yellow as gold* the first significant component (coloronym) is used in a literal sense. According to the classification of types of lexemes, suggested by O.V. Kunin, the name of the color in this case refers to real words [36, p.77]. In idioms-comparisons the direct meaning of each coloronym component can be highlighted.

#### ***Black.***

1) black: *as black as a crow's wing*, *as black as a raven*, *as black as a coal*, *as black as ink* (very black);

2) dark: *as black as hell*, *as black as my hat*, *as black as pitch* (completely dark, nothing visible: even a shot in the eye);

3) gloomy (about a person): *as black as a thunder cloud*, *as black as sin*, *as black as thunder*;

Among the comparative phraseological units with the component *black* there is the expression *to work like a black* (it is difficult to work). In phraseology, *black* in the substantive form expresses the literal meaning of the first component, for example: *black like onyx* [74, p.310], *as black as a tar-barrel* [77], *black as coal* [71, p.183], *black as the deepest night* [71, p.183].

### **Blue.**

Although the number of idioms containing the *blue* component is second-rated, there are some comparison idioms with this component *as blue as a badger* (*very bluish, blue as a naval*) and *like blue murder* (*very fast, in the wind*).

The meaning *blue* can be extracted from the phraseology *as blue as a badger*. The blue component was included in this phrase due to the similarity of blue and gray colors.

In the *like blue murder* comparison, it is impossible to distinguish the semantics of any of the components. The general meaning of the phraseology has an emotionally reinforcing color (*to cry blue murder – to throat, to rehearse*). The visual effect can be established to strengthen the feelings and emotions, for example: His eyes were as clear and blue as the hot summer sky [73, p.288].

### **White.**

In phrasemes, the coloronym *white* has two meanings:

1) white: *as white as a lily, as white as chalk, as white as ivory, as white as milk, as white as wool* (*white as snow, snow-white*);

2) pale: *as white as a ghost, as white as ashes, as white as marble* (*pale as canvas*).

Phraseologisms with the first value of the *white* component are positively colored. It is evidenced by another component *a lily, ivory, milk*. The same phrases that include the coloronym *white* in the meaning *pale* have a negative color which is also due to the comparative lexeme *ghost, ashes*, for example: *so pale as to be milky* [74, p.51], *powdered white like a ghost* (extremely and unnaturally pale) [74, p.504].

### **Red.**

The coloronym *red* in comparative idioms has two meanings, for example:

1) red: *as red as a poppy* (*red like a poppy flower*), *as red as a beetroot* (*red like a beet*), *as red as a turkey-cock* (*red like a turkey*), *as red as a lobster* (*red like a crab*), *as red as fire* (*red as fire*), *as red as blood* (*red as blood*); *red like precious coral* [73, p.178], *red like blood* [73, p.178], *bright red, red like blood, red like precious coral* [73, p.178].

2) ruddy: *as red as a cherry, as red as a rose (blood with milk)*.

### **Green.**

Phrases *as green as a gooseberry* and *as green as grass* mean *inexperienced, green* which is due to the figurative use of the component green. In the above-mentioned phraseological units, one of the values necessarily indicated a color, it is not observed in the case of green.

### **Yellow.**

Although the number of idioms with the coloronym *green* exceeds those with the component yellow, the number of idioms-comparisons which include the above-mentioned name of the color prevails.

In the expressions *as yellow as a crow's foot, as yellow as a guinea, as yellow as a kite's claw, as yellow as corn and as yellow as gold* mean *yellow as a lemon; golden; golden* the *yellow* component retains its original meaning. *Golden* as the shade of yellow is added, for example: *flowers were as bright as the sun* [75, p.45], *"evil" as gold* [73, p.338], *like an upset goldfish* [73, p.417].

### **Gray.**

The lexeme *gray* in the expressions *as gray as a bat's wing (gray like a mouse), as gray as lead (gray like lead)* has its first dictionary meaning *gray*, but the comparative lexemes (*bat's wing and lead*) give these phrases different shades of meaning.

### **Brown.**

This coloronym indicates that there is only one phraseology-comparison recorded in phraseological dictionaries. *As brown as a berry* means *very dark, very tanned, chocolate-colored*. From the etymological point of view the word *brown* in this expression retains its old meaning "dark".

Other colors were not found in the idioms-comparisons.

Lexemes denoting color in comparative expressions necessarily have their primary meaning of color. Only in two cases green, brown are the names of colors that are used figuratively. Comparative phrases are motivated idioms. They have a connection with the semantics of prototypes.

### 3.1.2. Phraseological units with figurative metaphoric meaning

Color-based lexical items comprise different aspects of life, including the ideas shared by the individuals of a particular group of people, traditions, customs, beliefs and values. The metaphorical terms are very extensively used in the English language. L. Iljinska and M. Platonova from the Institute of Applied Linguistics in Riga and Technical University in Latvia suggested the classification of color terms like the indicators of a person's perception of the world [31, p.61].

Thorough color adjectives evaluation from nine sources of Disney Books and Animation proves that 60% of color terms with metaphoric meaning are established by Liz Brazwell. The classification of the color-based metaphorical terms [31, p.64] has been elaborated from the book by Liz Braswell "Once Upon a Dream" as the examples of cognitive modeling as follows from table 3.1.2. in Appendix.

On this account, focusing on some of the metaphorical term categories from the classification, the usage of expressive means and cultural references in the text often determines the context-dependent character of some terms. Relations between meaning and context are of particular importance as they represent an interactive process that enables cognition and productive communication.

Metaphors are mentioned to be the most widespread type of phraseological reinterpretation that is defined by O.V. Kunin as "the transfer of a name from one denotation to another which is associated with it on the basis of real or imagined similarity" [36, p.76]. Phraseologisms-metaphors are quite figurative. According to V.M. Mokienko, a metaphraseological unit is a "factor of creating imagery" [43, p.167]. This group of phraseological units is the most numerous.

For example, *to look black, the pot calling the cattle black, to have a fit of blues, once in a blue moon, to show the white feather, white elephant, red cock, to paint the town red, in the green, to turn yellow, the gray mare is the better horse, to see through rose-colored spectacles, in a brown study, a purple patch, the pink of health.*

In order to clarify the meaning of a coloronym in the composition of metaphorical idioms, these idioms are considered to be free word combinations.

"Most of the phraseological units were initially free word combinations, the replacement of components was natural for them" [42, p.16] as follows from table 3.1.2.1. in Appendix.

Taking into consideration the interpreted examples, there are 5% of phraseological units that contain two or more coloronyms. The most common coloronyms that occur simultaneously in phraseological metaphors are black and white.

In metaphorical phraseology due to the highest degree of reinterpretation of the components, the meaning is expressed implicitly. Trends in the use of the coloronym can be traced in both direct and figurative (especially psychological) meanings.

In all cases of the formation of the meanings of phraseological units, the semantics of the coloronym is either meaningful or significantly affects the general interpretation of the phraseological units. The exception is single phrasemes with the *blue* component.

Among all groups of phraseological metaphors with lexemes denoting color, the largest number are those that include the name of the color in its literal meaning. Meanings related to the interpretation of color are found in phraseological units with the coloronyms *black, green, rosy (pink), brown, purple, partially white*. Expressions with such lexemes as *blue, yellow* and *gray* do not contain psychologically loaded semantics. As far as *red* is concerned, its psychological interpretation is directly related to the color sign, so they are almost indistinguishable.

### **3.1.3. Phraseological units with metonymical significance**

G. Lakoff and M. Johnsen, American cognitive linguists, prove that metonymy is different from metaphor in different kinds of processes. Metaphor is principally a way of one thing conceiving in terms of another, and its primary function is understanding. Metonymy, on the other hand, has primarily a referential function, that is, it allows us to use one entity to stand for another. However, metonymy is not merely a referential device. It also serves the function of providing understanding [38, p.36]. As far as metonymical models are concerned, they are actually considered

as special cases of metaphorical ones: similar to metaphors, where a source domain stands for a target domain, in a metonymy a part stands for a whole or another element with which this part forms a whole. Metonymy is also like metaphor is not just a poetic or rhetorical device. Metonymic concepts are part of the ordinary, everyday way we think and act as well as talk [38, p.37]. Based on the theory of metonymic concepts suggested by G. Lakoff and M. Johnson there are models including patterns place-for-event, object-for-people, place-for-inhabitants, place-for-product elaborated from the book by Liz Braswell “Once Upon a Dream”. The study includes the pattern color-for-person. The fairies are characterized in the examples like “*a red*”, “*a black*”, “*a blue*”, “*a green*”. In these metonymies, a person with a certain skin color or emotional opinion is referred to as a whole by the color of their skin or the color associated with certain emotions. Another pattern is color-for-object.

With regards to the examples mentioned in table 3.1.3. in Appendix, metonymy in the shape of reference point construction is extremely important for the understanding of color adjectives extensions. Metonymy is also the basic process through which color adjectives acquire figurative meaning. Learning their semantic components, a lot of meanings are distinguished from the context.

Phrases of this type are based on metonymic reinterpretation, which, according to O.V. Kunin, is the transfer of "a name from one denotation to another, which is associated with it by contiguity" [36, p.76]. Since metonymy is based on the real connection of the object of nomination with the object it denotes, the reinterpreted meaning of such phraseological units is associatively connected with the literal meaning of the components.

Within metonymy periphrasis and euphemisms are used. Although the line between them is rather vague as follows from table 3.1.3.1. in Appendix.

Periphrasis is a stylistic figure that originates from the Greek word *periphrazein*, which means “talking around.” It is a stylistic device that can be defined as the use of excessive and longer words to convey a meaning which could have been conveyed with a shorter expression, or in a few words. It is an indirect or roundabout way of writing about something [63].

A coloronym, as a constituent part of a phraseology, mostly indicates a characteristic feature of the subject and is therefore used in a literal sense. With the names of colors, the idioms-periphrasis can be found, for example: *yellow metal(gold)*, *white fuel ("white fuel", hydropower)*, *black gold(oil)*, *black diamonds(coal)*. These expressions mean *substances*. There are also those that mean the *animal world*, for example: *the little gentleman in black velvet (mole)*, *the gentleman in brown (bug)*. There are also periphrasis for *objects* and *phenomena*, for example: *the long green (money)*, *green stuff*, *green meat (vegetables, greenery)*, *the blue blanket (sky)*, *red, white, and blue (about bunting, flags, hat, an American, to be extremely or excessively patriotic or nationalistic, often used humorously or sarcastically, primarily heard in the US)*. [74, pp.225, 502, 506]. Some idioms mean *people* (metonyms), for example: *priest of the blue bag (lawyer)*, *knight of the green cloth (carter)*, *black-coated workers*, *white-collared workers (labor intelligentsia)*, *the red-coated gentry (British soldiers)*, *white people (to describe people's skin* [79, p.155]. *White Rabbit* (a person who is in a hurry and complaining of being late, supposed to bring good luck for the rest of the month and is a UK and North American superstition) [74, pp.23, 50, 68, 109, 112, 118, 153, 187, 248], *white savior* (a white person who takes action to help non-white people) [74, p.439]. It should be noted that *white savior complex* is a term that's used to describe white people who consider themselves wonderful helpers to Black, Indigenous and People of Color (BIPOC) — but they “help” for the wrong reasons (and sometimes end up doing more to hurt than help).

Euphemisms is a linguistic-social phenomenon determined by the conditions and nature of communication. They can be considered from a psychological point of view. Phrases like *the black man*, *the gentleman in black* mean the *devil*. In such phraseological units, the color *black* symbolizes the *world of darkness, where Satan reigns*.

So, coloronyms are part of metonymic, periphrastic and euphemistic idioms with their primary (color) semantics. As a rule, the names of colors carry an

attributive load. They not only affect the overall meaning of the phraseological unit, but also perform a meaning-distinguishing function.

The evaluation of the phraseological unit by types of reinterpretations made it possible to reveal certain regularities in the semantics of coloronyms within one type. They consist of:

1) lexemes for the designation of colors that acquired their primary meaning, denoting color;

2) phraseological units that contain the names of colors that have a psychological load. In some cases, the psychological interpretation is not taken into account at all, the coloronym may not have a literal, but a figurative meaning;

3) depending on the type of reinterpretation of lexemes to indicate color, they have different degrees of deactualization. In phraseology-comparisons, coloronyms necessarily denote color, in metonymies this component also has a color sign, but in metaphraseological units, where there is the highest level of reinterpretation, the degree of deactualization of the word is the highest;

4) the names of colors not only affect the general meaning of phraseological units, which is quite natural, but also in some cases perform a meaning-distinguishing function.

Thorough color adjective evaluation from nine sources of American Disney Fictional Arts, that consist of literary sources, motion pictures and animated cartoons, proves that the main names of colors are used in all types of phraseological units, with the exception of rosy, pink, purple which can be found only in metaphorical phraseological units as follows from table 3.1.3.2. in Appendix.

### **3.2. Emotional and expressive functions of color adjective concepts in the US Disney Crossovers**

Most often color is considered in relation to the emotion it evokes [19, p.141]. Studies tend to evolve around the material and visual aspects of color and the environment, architecture, fashion and graphics. Color and preference are interconnected. There are three studies that are specifically in relation to color study.

The first study is by da Pos and Green-Armytage [22, p.15] that employs the six emotions indicated by Ekman [25, p.184]. Their study considers the basic emotions as being fundamentally universal, though they found variation and degrees of intensity in interpretation of the emotions. It claims that the results would appear to confirm consensus among individuals in perceiving emotional expressions, colors and the relationships. The second study, by Simmons, on color and emotion, observes that the associative links between certain colors and emotions have not always been proven, and argues for the need of a protocol for establishing empirical links between color and emotional terms [48, p.400]. The accent is concentrated on the evaluation of visual color stimuli with word associations, such as “pleasant”, “unpleasant”, “mood enhancing” and “calming”, developing an experiment for each term. The main conclusion in his study is that it is not always the hue dimension that is prominent in emotional responses, but saturation and brightness/lightness. This is also confirmed in da Pos and Green-Armytage’s work [22, p.17]. Simmons states that color affects the body stimulating or relaxing according to the context. The third study, by Steinvall, uses a corpus analysis to verify the collocational patterns of color terms and emotion terms [49, p.350]. Steinvall observes the fundamental aspect of a dual associative approach: emotions in relation to color categories and colors in relation to emotion categories. Such constructions are not lexically filled, but represent a grammatical schema, which can be instantiated with particular words. [46, p.68]. Having polysemantic meanings, color can be interpreted to depict emotions that becomes an adjective component of a linguistic construction.

The creation of polysemy by metaphorical and metonymical models depends on semantics of color adjectives, their meanings that can be independent or context-bound. One of the characteristic features of adjectives is that depending on the context, adjectives may refer to features of the nouns they modify.

To gain a deeper insight into substantiating of “Once Upon a Dream” by Liz Braswell, 755 color adjectives have been enumerated in it. Based on morphological structure, 270 color adjectives have been chosen to be classified and state their types. In some cases, the same color was represented in all three forms, as a root word, for

example “*green*”, as a derivative “*greenish*” and as a compound “*black-and-green*” (as shown in Table 3.2. in Appendix).

It is significant to point out that most compound color adjectives are lexemes expressing properties of complex adjectives, mostly compounds and derivatives. The large proportion of compounds can be partly on account of the peculiarity of color adjectives being often based on comparison. For example: ‘*bloody red*’ [72, p.190], ‘*bronze fountains*’ [72, p.29] or ‘*snow-white hair*’ [72, p.202]. The suggested examples of color adjectives feature a great number of compound words and derivatives made up with adding different suffixes to the roots, for example: *golden, smoky, ashy, whitish, mousy, greenish, rosy, colorful*. 182 compound adjectives (66%), are monosemous, while only 88 words (34% of color adjectives) have more than one dictionary sense (as shown in Table 2.3.1.).

The exemplified color subdivision based on the contextualized modeling from “Once Upon a Dream” by Liz Braswell distinguishes the most polysemous words of three colors that are widely used in the metaphorical meaning, for example:

1. “black” – “cool” and “cold” color (warlike, envious, jealous, dirty, fool, disgusting, unreal, painful, angry, frightening, ill-mannered, sad, mournful), for example: *black dragon* [72, p.10], *black servants* [72, p.18], *black-and-gray monsters* [72, p.19], *the blackest reaches of her mind* [72, p.23], *black-and-green vines* [72, p. 43], *black death* [72, p.87], *black evil thing* [72, p.99], *black-and-white world* [72, p. 120], *black smile* [72, p.122], *black blood* [72, p.123], *the blackest part of the world* [72, p.150].

2. “white” – “warm” and “cold” color (pure, luxury, clean, perfect, fair, true, hopeful, reliable, angry, dangerous, painful, tricky), for example: *snow-white hair* [72, p.11], *white face* [72, p.14], *white and pink softness* [72, p. 63], *white mustache* [72, p.85], *white-hot pain* [72, p.122], *white sunlight* [72, p.159], *silver-white greaves* [72, p.165].

3. “green” – “cool” and “down-to-earth” color (calming, relaxing, reserved, refreshing, renewed, growing, envious, romantic, fantastic, unreal), for example:

*green smoke* [72, p.13], *green fog* [72, p.14], *green balls of light* [72, p.57], *green mist* [72, p.95], *oily green fairy* [72, p.96], *green ball of fire* [72, p.144], *green world* [72, p.153], *green ladies* [72, p.161], *green queen* [72, p.178].

The above modelled system of examples from the Disney Twisted Tales books provides the average number of meanings per word that is ascertained for root adjectives, derivatives and compound words to explore the relations between polysemy and morphological structure. The data of morphological typology of color adjectives prove that root word polysemy is about twice higher for root words than for derivatives or compound words, while compounds hold the monosemy record of the sample (perhaps, partly due to their length).

### **3.3. Pragmatic potential of color adjectives in American Disney Fictional Arts**

Much attention is paid to semantics that is the study of the relationship between color adjectives and how the meanings from them are drawn in the US Disney Books of Tales, Motion Pictures and Animation.

Taking into account Dr. Nassau`s theory described in his article “Colour”, the process of interpretation depends on human cognition and textual dependence [69].

Lexical concepts of “warm” colors include red, orange, yellow and variations of those three colors. These are the colors of fire, blood, fallen leaves, sunsets and sunrises, and are generally energizing, passionate and positive. “Warm” colors reflect passion, happiness, enthusiasm, and energy. Being “hot color”, red is associated with fire, violence, and warfare. It’s also associated with love and passion. It can actually have a physical effect on people, raising blood pressure and inner feelings. “Red” can be associated with anger, for example: *The red fairy let out a strangled cry of rage* [72, p.175]. “Red” also indicates danger, for example: *The red fairy didn’t turn around but instead thrust her sword back* [72, p.175]. “Orange” is associated with the fruit of the same name. It can be associated with health and vitality. It’s often considered more friendly and inviting, for example: *A huge red-and-orange bonfire crackled merrily in the commons* [72, p.100]. “Yellow” is often associated with

happiness and sunshine, for example: *A one of suns: a shining yellow ball... The sun seemed so joyous at its own energy...* [72, p.25]. “Yellow” renders hope, for example: “. ... the air was thick and dusty ... she could see a faint flicker of yellow light ... bloody Aurora ... walked toward sunshine [72, p.56]. “Yellow” centers on danger, though not as strongly as red, for example: ... *hellfire yellow...*, ... *yellow eyes of a demon* ... [72, p. 98].

“Cool” colors include “green”, “blue”, “purple”, but they are often more subdued than “warm” colors. They are the colors of night, water, nature, and are usually calming, relaxing, and somewhat reserved, for example: “‘*Sky and Water Blue.*’ Very poetic.” [72, p.18], *the blue ones were very light, like the tiny flowers in ancient tapestries* ... [72, p.21]. “Purple” is a combination of “red” and “blue” and takes on some attributes of negative senses, for example: ... *on ugly purple fire* ... [72, p.174].

The given above examples point out that apart from the main conceptual meanings, color adjectives have additional or peripheral meanings. Taking into account not only a narrow context of color adjectives substantiated from the book by Liz Braswell “Once Upon a Dream”, there is also a broad one encompassing nearby sentences and paragraphs under the influence of human cognition and interpretation.

Conceptual meaning is a core dictionary meaning of a word encompassing the features of a concept and distinguishing it from all other words. As Bem P. Ianna, a Senior Lecturer who teaches Applied Linguistics at the Nasarawa State University in Keffi (Nigeria), defines that “each lexical item (form) is associated with a concept, which in turn represents a referent in the ‘real world’” [30, p.85].

Bem P. Ianna provides insights into the aspect of language concerned with expressing and giving shape to events in the external world and of the internal world of consciousness for a more effective information sharing system, especially in specialized domains in less widely used languages [30, p.90]. Using the young scientist’s theories of cognitive framing/modeling that could be used in understanding a word, term or concept for effective translation from and into as many languages as

is desirable, it should be noted that color adjectives are a reliable tool of communication that can be employed to prompt an action, influence physiological reactions and the mood by linking kinds of colors to specific emotional responses, that are the composites of color concepts in semantic evaluation [30, p.93].

Summarizing the comparative features, morphological, metaphorical and metonymical modeling of color adjectives from the US Disney Books of Tales, Motion Pictures and Animation that have got plenty of evaluated meanings depending on the context, great emphasis is placed on the investigated adjectives that have qualitative characteristics of “good” and “bad” colors with sense specification of “hot”, “warm”, “cold” and “cool” colors that can be resulted in the thematic sphere of book topicality of tale concepts “LOVE” and “EVIL”. The abstract evaluative features of concept “LOVE” reflected by “good”, “hot” and “warm” colors are energizing, passionate, positive, friendly, inviting, calming, relaxing, reserved, bright, renewed, responsible, refreshing, spiritual, romantic, luxury, pure, important, creative, imaginative, wealthy, royal, dependable, cheerful. The evaluated meanings of “red”, “orange”, “yellow” colors are passion, love, importance, happiness, enthusiasm, abundance, spirituality, growth, warmth, hope, vitality, health, energy, friendship, peace, sunshine. Concept “EVIL” specifies in the characteristic peculiarities of “cool” and “cold” colors, such as violent, warlike, dangerous, mistaken, deceitful, coward, useless, envious, jealous, inexperienced, hopeless, dirty, dishonest, disloyal, dull, messy, mean, impolite. “Blue”, “green”, “gray”, “purple” colors center on the meanings of night, water, nature, stone, new beginnings, innovation, purity, spirit, nature, creativity, imagination, wealth, royalty, spring, romance. The contrastive “black” and “white” are the colors of opposition, though there are examples that depict the negative characteristics of “white” reflecting pain, death, emptiness, illness. In this case the overlapping of meanings is observed in opposed colors “black” and “white”. Such modeling neglects their contrastive meanings placing both of them in the rank of contextual equality.

Phraseologisms evaluated from the US Disney Books of Tales, Motion Pictures and Animation and referring to colors can make positive, negative or neutral

impression and cause certain emotions. The nature of the influence is determined by three main factors:

- the context of the statement;
- the perception of the message depending on the nature of the signs that makes up the statement;
- the pragmatic impact of the statement depending on the receptor that perceives it.

It should be emphasized that the relationship between the pragmatics of the original and the translation of phraseological units with the concept of color may be different and the pragmatic adequacy of the translation does not necessarily consist of preserving the pragmatics of the original text. The German translation expert A. Neubert from Leipzig University, 'Leipzig School' of Translation Studies, Kent State University in Ohio suggested distinguishing four types of pragmatic relations in translation from the highest possibility of translating in a pragmatic sense to the impossibility of reproducing the pragmatics of the original in the translation. Such gradation is established depending on the nature of the original text. The pragmatic orientation of the original, which has the same pragmatic interest for the readers of the translation, is fully conveyed [44, p.169]. The first type of pragmatic adaptation aims to ensure adequate understanding of the message by translation receptors, focusing on the "averaged" receptor. The second type aims to achieve the correct perception of the content of the original, conveying the emotional impact of the original text to the receptor. The third type of pragmatic adaptation relates to the interpreter who focuses on a specific receptor and communication situation. The fourth type is the solution of the "extra-translational overtask" that solves some personal problem without relating to exact reproduction of the original.

Pragmatic meaning is the relationship between a sign and a person, the subjective attitude of people to language units and through language to objects and concepts. It includes all issues related to different degrees of understanding certain language units in speech or their interpretation depending on the linguistic or non-linguistic experience of people participating in the communication process.

Pragmatics is the study of extralinguistic factors of speech like the subject, situations, broadcasting participants.

So, when determining the pragmatic aspect of the concept color, it should be noted that the meanings of phraseological units do not always coincide in the original and translated languages. It is important to conclude that lexical differentiation of meanings based on the textual cognition is changed due to the semantic relations taken from the context that influences the evaluative meanings of color adjectives.

## CONCLUSIONS

Learning the theoretical aspects of color adjectives semantics in Modern English, we have come to conclusions that a language is a constantly growing flexible area with an immediate response to a developing strategy in concept modeling. One of the most frequent patterns of concept creation is based on knowledge, perception and cognition of colors, due to their universal character. With regards to diachronic and synchronic approaches to the studies of color adjectives, it has become clear that the empirical study of the color-based adjectives centers on the fact that users of color adjectives should rely upon corresponding background knowledge of cultural and social contexts. Linguistic methodologies have been used to focus on better understanding the meanings of interconnected originated words, to explain the ways color adjectives are formed and classified, define their typology, conduct a more extensive study of their concepts in semantic relations. In the context of this study, the qualitative approach has enabled the collection of tales proving the origin of color names as it is shown in the suggested examples.

Specifying semantic and morphological typology of English color adjectives, it must be stressed that color categories follow a consistent pattern across all languages. There is a larger domain of linguistic relativity in which color adjectives can be divided into three types that are polysemantic due to their morphological structure and culturally dependent. The basic color terms are black, white, red, green, yellow, blue, brown, purple, pink, orange and gray, though that order cannot be followed, as some unexpected connections can be observed between them.

Assuming different functions of color adjectives and their usage in context, investigating the specificity of color adjectives which introduce additional meanings, it is important to note that modern color adjectives substantiated from the US Disney Books of Tales, Motion Pictures and Animation pose polysemantic problems that are caused by various reasons, such as lack of referential equivalence, contextual polysemy, culture specific allusions embodied in the meaning of an adjective and the impossibility to transfer the metaphoric component of meaning of it into the target language. Providing modeling of color adjectives in the contemporary usage of color

adjectives proved that their meaning is not only determined by the field, but is also dependent on the context regardless of which color concepts hardly ever exist. The contextual cognition is changed due to the semantic relations that are taken from the context. All color adjectives are associated with the emotions and possess different connotations in different cultures. Such colors as “black” and “white” are ambiguous with the overlapping of evaluated meanings.

Identifying the conceptual processes in the extension of color adjectives based on the associative world of cognition suggested by Bem P. Ianna, the great significance is observed in thematically contextualized tale concepts “LOVE” and “EVIL” that are lexical sense specification of “hot”, “warm”, “cold” and “cool” colors. Events, states, places, amounts, things and property are reflected by color adjectives to name their peculiarities and features. These semantic primes are conceptualized in the human brain and become compositional. The meanings of phrases, clauses and sentences are determined from the lexical concepts that make up phraseological units. Reproducing the semantics of a phraseological unit with a color component in the US Books of Tales, Motion Pictures and Animation, the method of phraseological tracing and descriptive reproduction is used. The color component is preserved if there is a full or partial phraseological equivalent with it in the receiving language, as well as in case of component-wise reproduction. The meaning of the phraseological unit is adequately reproduced due to the transparency of the meaning of the actualized internal form.

It is necessary to emphasize that the influences of color concepts on cognition and behavior are considered to be the result of learned associations. In daily life, some situations in the context of different colors are often accompanied by particular experiences. When repeatedly encountering these situations, people can form specific associations between colors and these experiences or concepts.

So, it is important to conclude that conceptual semantics breaks lexical concepts of color adjectives up into ontological categories, such as events, states, places, amounts, things and property. Touching upon them, any concept in the human brain is expressed using these semantic primes. Judging from the typologically

grouped color-based lexical items from the US Disney Fictional Arts that mostly refer to life, traditions, customs, beliefs and values reflecting human cognition, progressively greater parts of decomposed meanings are conceptualized according to the emotional state, sense perception, feelings, associations that reflect social and cultural levels, morality in the evaluated meanings of color adjectives.

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## APPENDIX

Table 1.2.2.

**Psychological Impact of Color on a Person**

№	Psychological feature	Color division
1.	Stimulating (warm) colors promoting excitement and act like irritants	a) red, bright red (crimson, scarlet, vermillion)– strong-willed, life-affirming; b) yellow-hot, orange (orange, apricot, marigold) – warm, cozy; c) yellow, lemon, golden (yellow, lemon yellow, pale yellow) – contacting, radiant
2.	Disintegrating (cold) colors reducing irritability	a) violet, lilac, lavender (violet, prune) – deep, heavy b) blue, indigo, cobalt (blue, marine, sapphire blue) – emphasizing the distance c) blue, azure, turquoise (sky-blue, azure, turquoise) - directing to space d) blue-green – emphasizing movement, variability
3.	Pastel colors	a) pink (pink, flesh color) – gentle, giving the impression of some mystery b) lilac (lilac, amethyst) – closed, isolated c) grayish-blue (blue-gray, pastel) - restrained
4.	Static colors capable of balancing	a) true green (green, malachite green) – demanding, refreshing b) olive green – soothing, softening c) yellow-green (mustard-yellow) – renewing d) purple (purple, magenta) – sophisticated, pretentious
5.	Colors of muted tones that do not cause irritation, extinguish it, help to concentrate.	gray, white, black
6.	Warm dark tones (brown), which stabilize irritation, act inertly	a) ochre (yellow and red ochre) - reduces the growth of irritation b) brown, earthy (brown, sallow) – stabilizing c) dark brown (umber) – softens excitability
7.	Cold, dark colors that isolate and suppress irritation	dark gray, black-blue, dark green-blue, dark-gray, pitch-black, jet-black, deep black



Table 3.1. continuation

Color/hue/ shade	Baker E. D. The Frog Princess (book)	The Princess and the Frog (cartoon)	Rochon Farrah “Almost There” (book)	Liz Braswell “Unbirthday” (book)	Alice in Wonderland (cartoon)	Alice in Wonderland (movie, 1933)	Jen Calonita “Conceal, Don’t Feel” (book)	Liz Braswell “Once Upon a Dream” (book)	Liz Braswell “Part of Your World” (book)
Coral	-	-	-	-	-	-	-	-	+
Chocolate	-	-	+	+	-	-	+	-	+
Olive	-	-	-	-	-	-	-	-	+
Salmon	-	-	-	+	-	-	-	-	-
Lilac	-	-	+	-	-	-	-	+	-
Wheat	-	-	-	+	-	-	-	-	-
Khaki	-	-	-	-	-	-	-	-	-
Fuchsia	-	-	-	-	-	-	-	-	-
Indigo	-	-	-	-	-	-	-	-	-
Charcoal	-	-	-	-	-	-	-	-	-
Pea	-	+	-	-	-	-	-	-	-
Teal	-	-	-	-	-	-	+	-	-
Aquamarine	-	-	-	-	-	-	-	-	+
Ceruleine	-	-	-	-	-	-	-	-	-
Seagreen	-	-	-	-	-	-	-	-	-
Jade	-	-	-	-	-	-	-	-	-
Celadon	-	-	-	-	-	-	-	-	-
Sage	-	-	+	+	-	-	-	-	+
Slate	-	-	+	+	-	-	-	-	+
Mauve	+	-	-	-	-	-	-	-	-
Taupe	-	-	-	-	-	-	-	-	-
Amethyst	+	-	-	-	-	-	-	-	-
Eggplant/ aubergine	-	-	-	-	-	-	-	-	-
Carmine	-	-	-	-	-	-	-	-	-
Seashell	-	-	-	-	-	-	-	-	+
Cream	-	-	+	+	-	-	+	+	-
Bisque	-	-	-	-	-	-	-	-	-
Tan	-	-	-	+	-	-	-	-	-
Sepia	-	-	-	+	-	-	-	-	-
Ocher	-	-	-	-	-	-	-	-	-
Peach	-	+	+	-	-	-	-	+	+
Alabaster	-	-	+	-	-	-	-	-	-
Dark	+	+	+	+	+	+	+	+	+
Light	+	+	+	+	-	+	+	+	+

Table 3.1.2

**The Classification of the Color-Based Metaphorical Terms  
Elaborated from the Book by Liz Braswell “Once Upon a Dream”**

№	Cognitive model	Exemplified model
1.	based on allusion	<i>golden onion domes</i> [72, p.6], <i>the Dark</i> [72, p.14], the nobles of the castle were dressed in brilliant blues: <i>Prussian velvet doublets, cerulean linen skirts, periwinkle bodices, sapphire roundlets, cobalt capes</i> [72, p.30], <i>golden and bloody Aurora</i> [72, p.56]
Note: Allusion is ‘... a passing reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work ...’ [13, p.11]. The motivation for applying allusion is hidden in its ability to create a desired mental image for the readership of the text, establishing clear relations between the denotative (general) meaning of the lexical item and a concept in the scientific meanings of terms, not their forms.		
2.	named after minerals (gemstones) and metals, and which in the majority of cases are allusive	<i>bright green gems (spark)</i> [72, p.15], <i>bright metal</i> [72, p.34], <i>gray rock</i> [72, p.42]
3.	historically-bound	<i>golden plates</i> [72, p.29], <i>golden numbers</i> [72, p.30], <i>golden light</i> [72, p.34], <i>golden lock</i> [72, p.38], <i>silver pouch</i> [72, p.43]
4.	based on literary works	fairy tale personages, cultural heritage: <i>a white-bearded man (Santa Claus)</i> [72, p.27], <i>golden-hued crowd (kind of drink)</i> [72, p.50]
5.	created by analogy	<i>in the blackest reaches of her mind</i> [72, p.23], <i>green patch surrounded by trees</i> [72, p.26], <i>grayish skin</i> [72, p.26], <i>aqua (eyes)</i> [72, p.27], <i>red bloodshot and watery eyes</i> [72, p.29], <i>black eyes</i> [72, p.42]
6.	based on comparison	<i>black as death</i> [72, p.6], <i>as dark blue as she imagined the sea</i> [72, p.27], <i>it was really like a sea</i> [72, p.30], <i>white bloodlike pus</i> [72, p.99]
7.	based on the phenomena typical of the distant unrelated domains of knowledge (synaesthesia)	<i>blue hung</i> [72, p.29], <i>white-hot pain</i> [72, p.122]
8.	named after plants	<i>a melon day</i> [72, p.14], <i>orange light</i> [72, p.15]
9.	named after the representatives of fauna	<i>thick raven-black hair</i> [72, p.7], <i>mutant bluebirds</i> [72, p.48]

Table 3.1.2 continuation

№	Cognitive model	Exemplified model
10.	named after liquids, food and spices	<i>glittering onion domes</i> [72, p.9], <i>blue dishes</i> [72, p.29], <i>gray food</i> [72, p.37], <i>black-and-green vines</i> [72, p.43], <i>black wine</i> [72, p.50], <i>golden soups</i> [72, p.50], <i>the dark green dome of vines</i> [72, p.54]
11.	containing elements of classical languages	<i>black Maleficent</i> [72, p.30]
12.	named after a natural phenomenon	<i>the blue sky</i> [72, p.25], <i>white and black mount</i> [72, p.25-26], <i>a golden sun</i> [72, p.27], <i>spot of sunlight</i> [72, p.34], <i>dark greenish-black murk</i> [72, p.42], <i>perpetual twilight</i> [72, p.43]

Table 3.1.2.1.

**The Interpretation of a Coloronym Meaning in the Composition of Metaphorical Idioms  
(Based on the US Disney Collection Books, Motion Pictures and Animation)**

№	Color	Color lexeme meaning	Metaphorical reinterpretation	Exemplified phraseological units
1.	<b>Black</b>	<p>1. bad, terrible – devil is not so black as he is painted (he is not as bad as he is portrayed), to depict in black colors (to present in a bad light), to paint smth. black (show in the worst tones);</p> <p>2. unhappy, difficult – a black year (black, unhappy year), a black day (difficult, bad day);</p> <p>3. gloomy, bad – black looks (gloomy, disapproving looks), to look black (to have a displeased, gloomy, angry look), things look black (things are bad).</p>	<p>The metaphorical reinterpretation of some other phraseological units is based on similarity both in terms of color and characteristic of another component. In such idioms, the semantics will not necessarily have a negative connotation. In the phraseology black eye, the lexeme eye does not mean the eye itself, but the place around it, and black indicates a color sign (the place around the eye becomes dark), to black out (to become unconscious, to prevent someone from reading or seeing something by covering it with something dark, to make a place dark by turning off all the lights, for example so that the enemy cannot see a place at night) [74, p.412]</p> <p>The use of the words Black to describe people's skin in black people (African-Americans) [79, p.464], black music through her body (music created by African-American musicians) [73, p.430].</p> <p>The phraseological unit black wax (earth that becomes sticky after rain) was formed in a similar way. The component wax contains the meaning sticky substance and the coloronym specifies the color of this substance.</p> <p>There is a descriptive feature of interpreted context in the phrases with figurative meaning, for example:</p>	<p>Coloronyms in their primary meaning, denoting color, for example: black hen lays a white egg (a black cow and white milk), black and white (pen drawing), in black and white (black on white, quite clear, understandable), to call white black (to defend an obvious lie); to be at somebody black and blue (beat to bruises), the Red, White and Blue (the English national flag – by the colors that are included in it) [74, pp.225, 502, 506].</p> <p>In the phraseology every white has its black, every sweet sour (there is no sweet without bitter; everything has its reverse side) the psychological interpretation of the names of colors can be clearly seen. In everything pure, unsullied (white) some kind of evil (black) can be found.</p> <p>Devil is not so black as he is painted, black year, black books, the black dog is on one's back, there's a black sheep in every flock, black frost, black in the face, black will take no other hue, etc.</p> <p>There are color names in some idioms that can denote dishonesty, for example: black conscience (black, unclear conscience), black market (black, speculative market), to be all in black (with money in your bank account, or with more money than you owe) [74, p.86].</p> <p>In the specified phraseological units, the lexeme black gives the expression a negative color. In this case, the psychological interpretation of the black color, which always carries the imprint</p>

			<p>black-letter day (weekday, ordinary, unremarkable day), black flag (pirate flag), black in the face (crimson from anger, tension), black cloud (fury or ill-temper, especially foul, angry or depressed mood) [79, p.213], [71, p.70], black and ashy and ugly as sin (ugly, miserable) [73, p.12], look at smb. Blackly (facial expression that is full of anger and hatred) [73, p.279].</p> <p>There are other phraseological metaphors with the component black that also contains a dark, sad beginning in their meanings, for example: <i>black beast (a person who is hated)</i>, <i>black ox has trod on his foot (he had misfortune)</i>, <i>to look at the black side of things (to look pessimistically)</i>, <i>pitch black (no light at all)</i> [79, pp.99, 291, 425], <i>hope for in a black sheep (a person who has done something bad that brings embarrassment or shame to his or her family)</i> [74, pp.24, 39].</p> <p>In conclusion, phraseological metaphors, which include the color word black, are mostly negative in their semantics. This lexeme is meaningful for these phraseological units.</p>	<p>of death, sorrow, destruction plays a great role [4, c.22].</p> <p>In some old sayings, black has the meaning melancholy, for example, the black dog (rags, boredom) and the black dog is on one's back (to be bored).</p> <p>In the phrasemes black art, black magic, black sheep, the name of the color expresses something sinister associated with dark forces. Having a similar meaning, a black sheep is a part of the proverbs it is not as small flock that has not a black sheep and there is a black sheep in every flock, which means "there is not a freak in the family". As O.V. Kunin defines, according to an old English belief, the black sheep is marked with the seal of the devil [36, p.76].</p> <p>In the idioms black lie and black ingratitude, the name of the color adds an emotional color. In the considered phraseological units there is a phraseological reinterpretation, but this phenomenon is not characteristic of all phrases, for example: in the reversal of a black cap (court cap, which is worn by a judge at the time of sentencing), a figurative semantic transformation occurs by narrowing the meaning of the prototype a black cap [36, p.77].</p> <p>The narrowing of semantics is also observed in the phrase a black swan (a black swan is a rare phenomenon, so the phraseology denotes an anomaly). to fade to black (of a movie or TV screen: to change gradually until it is completely black) [75, p.289].</p>
2.	<b>Blue</b>	1. boredom, gloom, sadness – <i>to be in the blues, to get the blues, to have a fit of blues (to be bored, grumpy, upset,</i>	The lexeme <i>blue</i> is part of the metaphorical idioms <i>to be in the blues, to drink till all's blue, a bit of blue sky, true blue, to see through blue glasses, a blue stocking, blue rose</i> . In contrast to the meanings of the coloronym	Among the meanings acquired by the color name <i>blue</i> , there are the following interpretations that can be distinguished: The blue component in phraseological units is also used for emotional reinforcement of the statement, for example: <i>blue fear</i>

		<p><i>to be depressed), to give smb. the blues (bring boredom to someone), the blued evils (sadness, boredom).</i> In the dictionary of the English language, there are some clarifications of the given semantics of the lexeme <i>blue</i>: gloomy, melancholic; in a depressed mood [64, p.199].</p> <p>2. hopeless, bad – <i>to look blue (to look depressed; to be hopeless), things look blue (things are bad, things are getting worse);</i></p> <p>3. white fever – <i>to drink till all's blue (to drink white fever), the blued evils (white fever is the second meaning);</i></p> <p>4. decent, faithful, constant – <i>true blue will never stain (a decent person will never fail), true blue (a faithful, constant person).</i></p>	<p>black, which mostly carry a negative color, the semantics of the component blue has a wider spectrum.</p> <p>The phraseological units are also metaphorically reinterpreted, in which the coloronym <i>blue</i> does not have its own semantics, but expresses the meaning of the phraseology itself. These are such expressions as <i>to turn the air blue, to make the air blue (swear a lot, swear at all screensavers); by all that's blue! (Damn him), to be blue in the face (to talk or argue for a very long time to try to persuade someone but it's useless, because of having no agreement)</i> [74, p.311].</p> <p>The component <i>blue</i> with the meaning <i>sky, air</i> was included in the following phrases, for example: <i>a bolt from the blue (like thunder in the middle of a clear sky), to vanish (disappear) into the blue (go up with smoke; disappear without a trace), a shot in the blue (error, miss), midnight blue (a deep blackish blue, a very dark blue color, almost black)</i> [79, p.158], <i>the sky was a sea of blues, much like the ocean in the distance, and the air felt warm, but not sticky</i> [75, p.42], <i>lips are blue!</i>” (<i>being very cold or having poor circulation</i>) [75, p.294].</p> <p>The similarity in terms of color is reflected in the following metaphorically reinterpreted phraseological units: <i>blue rose (something unattainable), blue blood (aristocratic origin), blue of the plum (freshness, beauty, charm of youth), blue in the face (crimson from anger),</i></p>	<p>and <i>blue funk</i>, which means <i>fright, panic fear, to feel very blue (to feel sad)</i> [74, p.354], <i>to pinch black and blue (badly bruised)</i> [71, p.201], <i>to stay blue (scared and feared)</i> [75, p.140].</p> <p>Being a part of some phraseological units, the lexeme <i>blue</i> in combination with the component <i>murder</i> in different phraseological units has a different, unrelated meaning. The phraseology <i>to cry blue murder</i> means to scream violently, to shout, to rehearse; like <i>blue murder</i> - very fast, every breath. The expression <i>to get away with blue murder</i> means to do as someone pleases, to remain unpunished.</p> <p>The semantics of the lexeme <i>blue</i> is also related to hope. The phraseological units <i>bit of blue sky</i> and <i>blue bore</i> mean ray of hope.</p> <p>As for the psychological interpretation of the color <i>blue</i> as the color of purity, dreams, truth, wisdom, the meaning of the lexeme <i>blue</i> in the composition of phraseological units does not carry a similar semantic load.</p> <p>Among the phrases that include the <i>blue</i> component, there are those in which the mentioned lexeme does not significantly affect the overall meaning of the phraseology. It can be omitted which does not result in the phraseologism losing its semantics. Such expressions include between the devil land the deep blue sea (between two lights), where <i>blue</i> serves as a signifier for the noun <i>sea</i>, and to get away with blue murder (to go unpunished), where <i>blue</i> is used for emotional reinforcement.</p> <p>Thus, according to its semantics, the coloronym <i>blue</i> is the closest to black. These two lexemes have similar meanings. The</p>
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			blue mouth (someone who swears and/or talks "dirty" sometimes using words of a strong sexual nature) [74, p.181], blue anger (passive-aggressive behavior) [73, p.360].	psychological interpretation of the color blue does not affect the formation of meanings in the phrase, which includes the component blue. As a constituent part it acquires its own meanings unrelated to the primary semantics.
3.	<b>White</b>	The component of which is the white component in its primary meaning of color, for example: white slave (white girl exploited by the master), white slaver (supplier of live goods), white-slave traffic (trade in live goods).	<p>The vast majority of phrases in this group are such sayings where the basis for metaphorical reinterpretation is similarity in terms of color, for example: a white crow (a white crow, a strange phenomenon), the white trap (a white trap, a poison used for hunting), white meat (white meat - pork, veal, chicken), white frost, white caps (white crests of waves, lambs), to hang out the white flag (surrender, admit, defeat), reef suddenly turned white and died for no apparent cause (susceptible to disease and death) [73, p.45].</p> <p>In most cases the meaning of the lexeme for color plays a dominant role in the formation of the content of the phraseology. This is the primary meaning of the coloronym. However, the psychological aspect of the color <i>white</i> is also present in the semantics of the considered phraseological units.</p>	<p>The expressions <i>white feather</i>, <i>white slave</i>, <i>white night</i>, <i>to wash a black moor white</i>, <i>lily white</i>, <i>at a white heat</i>, <i>to bleed white</i>, <i>to turn up the whites of one's eyes</i>, <i>to slick white hair back (about The Duke) (characteristics of age)</i> [75, p.120], <i>white mustache and beard (characteristics of age)</i> [75, p.33].</p> <p>The coloronym <i>white</i> in combination with another lexeme is used in some idioms to denote cowardice: <i>white liver (cowardice)</i>, <i>white feather (cowardice)</i>, <i>to show the white feather (to be scared, to show cowardice)</i>, <i>hair has become very white (very worried or upset, showing characteristics of age, extremely scared)</i> [76], <i>his beard was white (showing characteristics of age)</i> [73, p.448].</p> <p>The component <i>white</i>, separated from the data by a phrase, does not have independent semantics, but acquires meaning only when two lexemes of the phraseology interact, for example: <i>to go completely white (the skin on the face becomes very pale because of fear, shock, anger, or illness)</i> [79, p.399].</p> <p>Grimsby turned White (to become pale, usually due to an uncomfortable situation) [73, p.264].</p> <p>In the idioms, the semantics of the component <i>white</i> is very close to the psychological interpretation of <i>white</i> as the color of <i>purity</i> and <i>innocence</i>. These are such expressions as <i>a white man (a decent, well-bred person)</i>, <i>white lie (an innocent lie, a lie for the</i></p>

				<i>sake of salvation), to put on a white sheet (to repent, publicly admit one's mistakes).</i>
4.	<b>Black and white</b>			There is a unification of colors to depict some opposition <i>in black and white (in a written or printed form, true or definite, good and bad, right and wrong, black-and-white pictures)</i> [79, p.194], black and white (easy to understand) [79, p.286].
5.	<b>Red</b>	<p>The lexeme <i>red</i> in its substantive form can also mean <i>deficit</i>. This is due to the fact that losses were recorded in red ink in the bank account books. The value of the <i>red</i> component in this case tends to the color sign, for example <i>in the red (to be in debt, to be in debt), to go into red (to suffer losses, deficit)</i>. A copper coin is also red in color, so <i>red</i> in combination with the lexeme <i>cent</i> in a reinterpreted meaning of the phraseology is interpreted as <i>something not valuable at all, broken money</i>. This phrase is included in the following compositions <i>not to care a red cent (not even</i></p>	<p>The examples of phraseological metaphors with the <i>red</i> component: <i>a red cent, red cock will crow in his house, to act as a red rag act upon a bull, to be in the red, to see a red light, to paint the town red, agony in red, the red carpet</i>. The semantics of such metaphors as <i>red man (red-skinned Indian)</i> and the derived phraseological unit <i>red man's fire (hearth in Indian)</i> are almost explicitly expressed. The skin of Indians has a red tint, and the lexeme for color is used in its direct or primary meaning. However, the phrase itself has been partially reinterpreted. In the same direct meaning, the component <i>red</i> entered such idioms as <i>red meat (meat - beef, lamb), red in the face (crimson from anger), red-letter day (festive, joyful, memorial day), ... face went a little red and his voice did lower, uncharacteristically. He even looked at his feet ... (feel shy, be modest)</i> [74, p.266], [73, p.98]. <i>Ariel felt her face redden (embarrassed or angry)</i> [73, p.69], <i>red-rimmed eyes (crying)</i> [71, p.41]. <i>eyes were red (revealing of crying, feeling sick)</i> [71, p.158], [75, p.306], <i>cheeks</i></p>	<p>The prototype of the phraseological units was reinterpreted thanks to the combination of a color sign and the meaning of another constituent part of the phrase. Due to the color sign, the coloronym <i>red</i> was also included in the phraseological units, the component of which is the noun <i>herring</i>. <i>Smoked herring</i> acquires <i>a reddish color</i>. The prototype of <i>a red herring</i> was metaphorically reinterpreted, and the phraseme came to mean <i>an excuse to divert attention, to make the eyes fondle</i>. The more elaborate phrase <i>to draw a red herring across the path means deliberately diverting attention with trifles from the main thing</i>. <i>Red</i> as a symbol of <i>warning, danger</i> is a component of expressions <i>to see a red light (to see or suspect danger)</i> and to some extent such idioms as <i>red lamp (public house) and red-light district (district of public houses)</i>. The psychological association of the color <i>red</i> with such a mental state as <i>anger</i> is also reflected in the language, for example <i>to see red (to get angry), red rag (which annoys), to act as a red rag act upon a bull (to annoy a lot, to make angry), red-faced woman (being embarrassed, angry, hot or ashamed)</i> [74, p.37], <i>full of red and rage (angry)</i> [74, p.177], <i>red in the face (angry)</i> [74, p.377], <i>the people's outlines turned red</i></p>

		<p><i>the slightest interest), not worth a red cent (not worth a penny), not to give a red cent (not to value at all), not to have a red cent (not to have money at all), to get another red cent from smb. (no money at all) [79, p.287].</i></p>	<p><i>turned red (feeling shy, being modest) [75, p.122], fingers were bright red (being burnt) [75, p.129].</i></p> <p>So, the coloronym <i>red</i> in the composition of phraseological units-metaphors mainly has a color load, or a meaning that is directly or indirectly related to the color <i>red</i>. If there are such phrases that have a psychological meaning, it is still connected with a color sign. In the composition of phraseology, the lexeme <i>red</i> carries a large semantic load and significantly affects the interpretation of the phrase as a whole.</p>	<p><i>(became very angry) [75, p.140].</i></p> <p>Another interpretation of <i>red</i> as <i>the color of fire</i> is found in the expressions <i>red cock (fire), red cock will crow in his house (it will be set on fire).</i></p> <p><i>Red</i> can also mean <i>something bright, something that catches the eye</i>, which is directly related to the specificity of the red color itself as in <i>vibrant red (bright-red) [79, pp.120, 167, 188, 238].</i></p> <p>Such semantics can be observed in the phraseology <i>to paint (smth.) red (to depict something in a vivid sensational form), to paint the town red (to riot, have fun loudly, to go out and enjoy yourself by drinking alcohol, dancing, laughing with friends) [79, p.49].</i></p>
6.	<b>Green</b>	<p>1. blooming, full of strength – in the green wood (in the prime of life), in the green tree (during flowering, prosperity), green old age (healthy or happy old age);</p> <p>2. fresh – green wound (fresh wound), a green wound is soon healed (heal until the wedding takes place);</p> <p>3. unskilled, young – a green horn (newcomer, boy, person without experience), green labor (unskilled labor), green year (childhood), to</p>	<p>The phraseological metaphors with the component <i>green</i>, for example: <i>green finger, a green wound, a green wound is soon healed, in the green wood, a green hand, the green light, green winter.</i></p> <p><i>Green</i> as the color of <i>envy</i> is found in the following examples <i>green with envy (ready to burst with envy), to look through green glasses (to be jealous, envy someone's success).</i></p>	<p>The following meanings of both the lexeme <i>green</i> and the phraseology as a whole are related to the color feature. In the expressions <i>green goods (counterfeit banknotes) and green goodsman (counterfeit coin)</i>, the color <i>green</i> is related to the green color of banknotes. <i>Green</i> as a symbol of <i>permission</i> is a constituent part of the phrases <i>the green light (permission) and to give a green light (untie hands, give freedom of action), ... and the green leaves represent faith.</i> [79, p.59].</p> <p>The description of being pale and ill is rendered by the expression <i>to go green</i> [74, p.114], feeling of freedom and being rich by to take [78].</p> <p>The psychological interpretation of the color <i>green</i>, as well as the color sign, can be clearly traced in the acquisition of its semantics by a phraseological unit. There were no such phrases in which the value of the green component would not significantly affect the overall value.</p>

		<p>see green in one's eye (consider someone stupid). These values coincide with the psychological understanding of the color green.</p>		
7.	<b>Yellow</b>	<p>1. cowardly – <i>a yellow streak (tendency to treachery, cowardice), to turn yellow (to be frightened, show cowardice), yellow dog (a mean, cowardly, worthless person);</i></p> <p>2. tabloid – <i>yellow journal (tabloid sensational magazine), yellow journalism (tabloid press), yellow back (cheap tabloid novel).</i></p> <p>When forming the semantics of phraseological units, the psychological meaning of the color <i>yellow</i> is not taken into account. In many cases, it is the coloronym <i>yellow</i> in the phrase that is considered to be the meaning-making</p>	<p>The phraseological metaphors, for example <i>to be yellow about the gills, yellow jacket, yellow dog, to turn yellow, yellow back, yellow journalism.</i></p> <p>With such meanings as <i>yellow</i> and <i>golden</i> (i.e., a color sign), the component <i>yellow</i> became part of some metaphorically reinterpreted phraseological units.</p>	<p>There are such expressions as <i>yellow boy, yellow jacket (gold coin), yellow flag (yellow flag - as a symbol of quarantine), yellow jack (yellow scapula, fever), to be yellow about the gills (to have an unhealthy appearance - the yellow color of the gills indicates that the fish is not fresh), off-white (slightly yellow or gray, about to fade)</i> [74, p.22], <i>many dead yellow companions (being scared, having no courage)</i> [74, p.173]. Comparison of the color with the nature signs is reflected in <i>yellow flowers were as bright as the sun</i> [75, p.45]. <i>to look green and yellow (to feel sick)</i> [73, p.339].</p>

		component.		
8.	<b>Golden</b>			Yellowish hue in the figurative meaning, for example: <i>as he glided it down the scroll, tiny writing appeared in gold lettering (to remember person or thing that is important)</i> [79, p.222], <i>golden opportunity (an excellent chance to do)</i> [76], <i>not to eat off golden spoons and forks (people's classes according to the type of spoon, a rich environment from birth to adulthood, royalty, nobility, commoners)</i> [73, p.160], <i>"evil" as gold</i> [73, p.338]. On every golden scale! (all that glitters are not gold, never judge by outside appearances) [76], <i>an upset goldfish (having a very poor memory</i> [73, p.417], <i>to forget quickly), drink golden wine with his closest friends</i> [73, p.458].
9.	<b>Rosy, pink</b>	The lexeme was included neither on the basis of a color sign nor on the basis of psychological interpretation, for example <i>pink tea, the pink of perfection, paint me pink if...</i>	The phraseological units of metaphors, for example <i>to feel rosy about the gills, to take a rosy view of smth., rosy in the garden, in the pink, the pink of perfection, pink tea.</i> The color can also describe somebody <i>frozen or being cold.</i> Despite the small number of phraseological units with the coloronyms <i>pink</i> and <i>rosy</i> , these lexemes have entered the phrase-metaphors both to denote color and to convey a psychological state. Although <i>rosy</i> and <i>pink</i> have the same meaning, they are not interchangeable.	<i>Pink</i> is associated with positive experiences, it is consonant with a <i>joyful, open attitude to the world</i> [8, p.58]. Phrases like <i>to see everything through rose-colored spectacles, to take a rosy view of smth. (to be optimistic about something), rosy in the garden (everything is fine)</i> are built on this very association, <i>blushing a deep shade of pink (expressing embarrassment)</i> [71, p.215], <i>the pink in her cheeks from the heat of the stove growing deeper (having high temperature)</i> [75, p.59]. The idioms are associated with <i>pink as a healthy complexion: in the pink (in the prime of life, in excellent health), the pink of health (healthy looking).</i> The coloronym <i>pink</i> , having the feature of color, is a constituent part of such a phraseological unit as <i>to feel rosy about the gills (to feel healthy - the gills of fresh fish have a reddish color).</i>
10	<b>Gray</b>		Used as a metaphor in the phraseology, there are no psychological or metaphorical meanings of	The coloronym <i>gray</i> in its primary meaning was part of such idioms as <i>gray matter (gray matter of the brain; mind), gray of the dawn</i>

		<p>the phraseology, for example: those murky shades of gray didn't exist (unclear situation what is right and wrong) [79, p.286]., gray hair (an older person with a lot of experience, very worried or upset) [79, pp.391,392,416], [74, p.407], his thick black hair had thinned, and the gray was seeping through (an older person) [75, p.95], Carlotta's black hair was still thick though shot through with grey (experienced person) [73, p.102], in the midst of all this gray (gray area) [74, p.311].</p> <p>Queen looked grey and exhausted and absolutely filthy (boring and unattractive, and very similar to other things or other people) [74, p.136], the day of the rally was grey (the sky is completely overcast or dull, uninteresting, ordinary) [74, p.499], the land was rocky and grey (underused real estate) [73, p.76] and then... all was grey (a mixture of good and bad aspects) [73, p.189].</p>	<p>(<i>pre-dawn fog</i>), <i>all cats are gray in the dark (all cats are brown at night)</i>. Thanks to the color sign, the meaning of phraseological units is motivated. There is no motivation in such a phrase as <i>the gray mare is the better horse</i>.</p>
11	<b>Brown</b>	<p>As for phraseological metaphors with the lexeme brown, this coloronym is included in their composition with different meanings. In such phraseological units as <i>brown bread and brown ware</i>, the component <i>brown</i> has its primary meaning of color tincture.</p>	<p>To some extent, such expressions as <i>to do brown and to do up brown (to bring to the end)</i> are also related to the color sign, where brown preserves the semantics of <i>nicely toasted</i>.</p> <p>From a psychological point of view, brown color is associated with vital inactivity [4, p.21]. This interpretation is present in some idioms containing the lexeme <i>brown</i>: <i>brown study (gloomy thought)</i>.</p> <p>Thus, in this group of phraseological units, the isolated coloronym <i>brown</i> contains both color and psychological semantics.</p>

12	<b>Purple</b>		<p>There are several metaphorical phraseological units with the coloronym <i>purple</i>. One of them is a <i>purple patch (the best place in a literary work)</i>. In it, the meaning of the color component can be identified with the sacred interpretation which means <i>the spiritual principle, the highest degree of knowledge</i> [4, c.21].</p>	<p>In such phrases as <i>to wear the purple (to belong to the royal family)</i> and <i>to marry into the purple (to marry a member of the royal family)</i>, the name of the color entered in a figurative sense where <i>purple – royal purple is the power of the monarch</i>. So, when forming the semantics of a phraseology, both the psychological interpretation of the purple color and one of its figurative meanings are taken into account.</p>
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Table 3.1.3.

**Color-for-Object (for-People) Associations Elaborated from the Book  
by Liz Braswell “Once Upon a Dream”**

№	Color index	Association	Example
1.	“Blues”	Clothes as velvet doublets, cerulean linen skirts, periwinkle bodices, sapphire roundlets, cobalt capes	“ <i>The nobles of the castle were dressed in brilliant blues ...</i> ” [72, p.30]
2.	“Black”	Clothes or appropriate things used to express the festivities	“ <i>Maleficent wore all black as usual, but with a nod to the theme of the festivities, ...</i> ” [72, p.30]
3.	“Browns”, “whites”, “blacks”	The names of stones	“ <i>She was pretty sure the stones had been normal stone colors, not bright, shiny browns and whites and blacks, like a picture painted by a child.</i> ” [72, p.157]
4.	“Fire”	Emotionally-colored state	“ <i>It spewed fire that changed different, hideous colors: bloody red, sickly black, hellfire yellow.</i> ” [72, p.190]
5.	“Red”, “blue”, “green”	The living organism	“ <i>Immediately, the three fairies shrank into red, blue, and green balls of light and went whisking through the air, will - o’- the - wisps on a mission.</i> ” [72, p.58] “ <i>From inside the green, a strange, strung-out drop of red began to pulse, caught within but not part of the rest of the liquid.</i> ” [72, p. 80]

Table 3.1.3.1.

**The Designation of Identified Metonymic Phrases  
in Groups of Phraseological Units**

№		Item	Examples
1.	the designation of persons through an element of the clothing	outerwear ( <i>coat, jacket, shirt</i> )  headdresses  accessories	<i>blackcoat (priest, pips), red coat (English soldier), blue-coat boy (student of a noble school), black shirt (fascist), bluejacket (sailor of the English navy), black gown (Catholic priest); red hat (rank of cardinal), bluebonnet, bluecap (Scottish); red tab (staff officer).</i>
Note: Coloronyms in these metonymies act as meaning-making components, thanks to which the semantics of these idioms are distinguished, for example: <i>blackcoat, redcoat</i> - both phrasemes contain the lexeme <i>coat</i> that is the lexeme denoting color that is meaningfully discriminating.			
2.	the designation of the whole	clothes in general (related to <i>the wearer of garment</i> )	<i>the light blues (Cambridge students at sports competitions), the dark blues (Oxford students at sports competitions), gray friar (Franciscan monk), black friar (Dominican monk).</i>
Note: The names of colors carry the main semantic load and are used as a constituent part of a holistic concept.			
3.	the designation of non-beings	a part of the object components	<i>the green cloth (pool table), green room (artistic dressing room - once the walls were green), black bottle (poison - the name of the dish is used instead of the content), black letter (old English Gothic script), black literature (books with Gothic script), white letter (Latin script).</i>

Table 3.1.3.2.

**Common and Distinctive Colors in Different Types of Idioms**

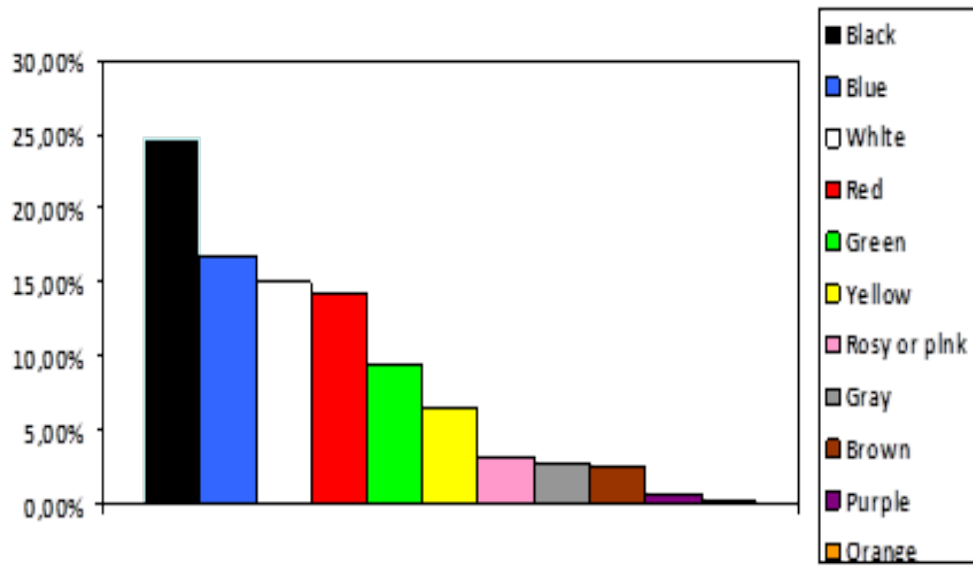
Names of Colors	Black	Blue	White	Red	Green	Yellow	Gray	Brown	Rosy	Pink	Purple
<b>Phraseologisms comparisons</b>	+	+	+	+	+	+	+	+	-	-	-
<b>Phraseologisms with metaphors</b>	+	+	+	+	+	+	+	+	+	+	+
<b>Phraseologisms with metonymies</b>	+	+	+	+	+	+	+	+	-	-	-

Table 3.2.

**“Morphological Typology of Color Adjectives”  
(Exemplified from “Once upon a Dream” by Liz Braswell)**

	Type of Adjective	Number of adjectives	Examples
1.	Root adjectives	35 (13%)	<i>multicolored, orange, black, green, purple</i>
2.	Compounds	182 (66%)	<i>snow-white, ice blue, bloody red, black-and-green</i>
3.	Derivatives	53 (21%)	<i>bronzy, greenish, golden, blackened</i>

Diagram 3.1.



**Diagram 3.1. Color Component of Phraseological Units  
in the US Disney Books, Motion Pictures and Animation**