INTRODUCTION. Aristotle viewed colour to be the product of a mixture of white and black, and this was the prevailing belief until 1666, when Newton proved that a prism could break up white light into a range of colours, which he called the spectrum, and that the recombination of these spectral colours re-created the white light. He used the seven colour names red, orange, yellow, green, blue, indigo, and violet for segments of the spectrum by analogy with the seven notes of the musical scale. English differentiates basic colours: red, orange, yellow, green, blue, purple, though traditionally, there is a maximum of eleven basic colour terms in English, for instance: red, orange, yellow, green, blue, purple, black, white, violet, brown, pink. Colours can be categorized according to hue, saturation, and brightness – three attributes sufficient to distinguish one colour from all other possible perceived colours. As for the hues experts in different trades can differentiate dozens of each colour. Colour can influence our emotions, actions and our response to the subjects and objects characterized with the help of colour nomination The objective of the present paper is a study of semantic functions of colour adjectives in the author’s discourse [10, p. 156–159]. In the English language worldview we can find red, orange, yellow, green, blue, purple, black and white which reveal light or dark hues [sec: 1; 12]. The red colour can express energy, war, danger, strength, power, determination as well as passion, desire, and love, when dark red is associated with vigor, will power, rage, anger, leadership, courage, longing, malice, and wrath; brown red suggests stability and truculence, whereas brown is associated with harvest and autumn. Orange combines the energy of red and the happiness of yellow. Orange represents enthusiasm, fascination, happiness, creativity, determination, attraction, success. Dark orange means deceit and distrust. Red-orange corresponds to desire, sexual passion, pleasure, domination, aggression and thirst for action. Gold evokes the feeling of prestige. The meaning of gold is illumination, wisdom, and wealth. Gold often symbolizes high quality. Dull (dingy) yellow represents caution, decay, sickness, and jealousy. Light yellow is associated with intellect, freshness, and joy. Green symbolizes growth, harmony, freshness, and fertility. Green has strong emotional correspondence with safety. Dark green is associated with ambition, greed, and yellow is the color of sunshine associated with joy, happiness, intellect. And yellow-green can indicate sickness, cowardice, discord, and jealousy. Aqua is associated with emotional healing protection. Olive green is the traditional colour of peace. Blue is the color of the sky and sea and symbolizes trust, loyalty, wisdom, confidence, intelligence, faith, truth, and heaven. Light blue is associated with health, healing, dark blue represents knowledge, power, integrity, and seriousness. Purple means power, nobility, luxury, and ambition, wealth and extravagance. Light purple is a good choice for a feminine design. It evokes romantic and nostalgic feelings. Dark purple evokes gloom and sad feelings and it can cause frustration. White means light, goodness, innocence, purity, and virginity; it is the colour of perfection. White also means safety, purity, and cleanliness. Black is a mysterious colour associated with fear and the unknown (black holes). It is also associated with power, elegance, formal, death, evil, and mystery [5, p. 511–521; 7:511–52].

In this paper we focus on the colour adjectives – whose gradability is a semantic property intensifying levels or degrees of the quality – because they have received relatively little attention in cognitive semantics and their standard value is taken for granted. Additionally, they are referred to gradable and non-gradable classes of adjectives. But in the process of their semantic analysis we cannot support that point of view.

STATE OF THE ART. Colour semantics has been in focus of mankind since the time immemorial. People name and classify colours in various ways. Colour terms have caused a lot of contradictory views because colour quality is not always manifested in exactly the same way [see: 1; 11]. Obviously, the interpretation of colour terms includes a context-dependent component in discourse [13, p. 259–288]. Nevertheless there is a suggestion that gradable adjectives possess a covert component of comparison [3, p. 141–145], it may be true only in case of comparison with standard value expressed by adjective. Actually the colour adjective is
The discourse theory recommends that discourse is a social language created by particular cultural conditions at a particular time and place, and it expresses a particular way of understanding human experience [15, p. 281; 9, p. 56–59]. The discourse theory recommends us to be very attentive to minute shifts in the character’s description because discourse creates the world.

Our hypothesis is that if we can retrieve much information about the character from the colour spectrum represented in discourse to objectively describe the character and his/her environment. Colours and their meaning have been powerful symbols to humankind since the dawn of life.

INVESTIGATION. The Corpus analysis of the author’s discourse [10, p. 154–156], for instance, Dan Brown’s represented in his book “The Lost Symbol” is undertaken to retrieve colour adjectives expressing the author’s intended meaning [see: 4].

(1) The red colour is modified like bloodred (wine) referring to the case that it could be blood when taking the oath (p. 3).

(2) The green granite of monolithic columns underlines harmony and ambition (p. 4).

(3) And black in the phrase ‘a solid block of polished Belgian black marble’ is associated with harmony and elegance (p. 4).

(4) The colour white in the phrase ‘a blanket of white fog’ underlines purity and cleanness of the event (p. 9), cf.: white in the phrase ‘white Volvo is associated with perfection (p. 28; 91).

And in the phrase ‘white noise’ the colour points out purity, i.e. “absence of any noise” (p. 55). Strictly speaking it is not a colour, but the manifestation of the presence of all colours – the complete energy of light.

(5) In the phrase ‘orange ducetwork’ orange is associated with relief (p. 510).

(6) The colour blue in the phrase ‘blue blazer’ is soothing that can be chosen for things used in the home (p. 59; p. 60).

(7) The man’s eyes are gray (gray-eyed man) associated with void and emptiness (p. 5; 52).

(8) The colour red of the traffic light; green of the light of the intersection gray of the old lady’s hair; yellow of the street lights; white of the tube of socks; blue of the bathtub (p. 9-16).

(9) Then the colours concerning the main character’s wife abruptly intensify the tragic event, for instance reminiscences, white (as if blood drained) of the children’s faces (when they saw their mother dead); brown of the quilt over the dead body, the fact is that too much brown can make dull effect; green (change and transformation) of the blanket on the stretcher is associated with hospital and peace (p. 19-20).

(10) Evidently the density of the colours refers to the modality of events. We can illustrate the semantic change in the lexical meaning of the white colour, see its dynamics: white is associated with the character’s irritation in the phrase ‘his hands white-knuckled’ (p. 11); → white in the phrase of ‘one pair of white tube socks’ denotes the usual colour (p16); → white of the scared children’s faces (p.20) → white in the phrase ‘deceased wife’s veil and lace gown in the wedding picture’ (p.20) where the colour is associated with purity and happiness of the occasion.

Let’s compare the results of the colour symbolism investigation in the authors’ fiction discourse with some features of colour symbolism in the professional discourse of marketing where colour plays a major role in the success of any marketing campaign. The analysis of many marketing campaign scripts helped us to reveal the following colour typology: (a) red attracts and holds consumer’s attention (b) blue inspires trustworthiness and being cool; (c) pink is a colour of tomwes; young females; (d) yellow command the audience’s attention; (e) green is warm and inviting, it means also health and goodwill. green is also the colour of the US money; (f) purple is the colour of royalty, perfection, elegance and prestige; (g) gold means power, wealth and prestige; (h) orange is energy and if it is the colour a company it underlines its cutting-edge philosophy; (i) brown is comfort and relaxation to customers; (j) black is traditional, exiting, it often adds drama to the mood.

CONCLUSION AND PERSPECTIVES. The research is aimed to discover and reveal the author’s intention of changing the world of the character with colour nominations. We tried to induce the components of the lexical meaning of colour nominations using the dictionary entries and from their distributions. The comparison of the dictionary meaning and meaning elucidated in the process the corpus analysis reveals the objectivity of our investigation. One can observe the author’s intention to express various states of the character’s with help of the full spectrum of the same colour giving the reader the freedom to decide the true components inherent in the lexical meaning of the colour adjectives. Consequently, the modeled a conceptual system is verbalized in the text/discourse common for the author and the reader, though sharing each may have some specific features.
References: