
COLOR DESIGNATIONS AS AN ARTISTIC MODELING TOOL OF SOCIAL SELF-IDENTIFICATION: ON THE MATERIAL OF ENGLISH-LANGUAGE LITERATURE OF THE 20TH CENTURY

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The given paper expands the analysis of color perception and its interpretation in psychology, culture and symbolism; it highlights color properties and the approaches to color studies in linguistics. The purpose of the study is to describe the structure and semantics of color terms as means of social self-identification.

A human being receives the information about the surrounding world using different channels: vision, touch, taste, smell and hearing. Vision is the main information-processing channel, due to which a person can identify such physical properties of objects as size, color, form, evaluate distance to them, etc. Color is a notoriously protean phenomenon, eluding every attempt to categorize it.

In linguistics, a clear distinction should be made between the acquisition of color vision and its verbalization. Color belongs to the universal semantic categories and can be found in many languages. Berlin and Kay have identified eleven basic color categories: *white, black, red, green, yellow, blue, brown, purple, pink, orange and grey*, which they call the focal terms [1, p.196].

There are several approaches to color terms. To compare a ‘macro-color name’ and a ‘radicalized color name’ is that the ‘radicalized’ can in some cases be the name of a color which is different from the actual hue of an object. General color terms, in fact, do not give the precise color of the objects: ‘white coffee’ is not white; to be more precise it is ‘brownish’ or ‘beige’, ‘white wine’ is of a ‘yellowish’ or ‘greenish’ color [2, p.203].

Colors may be considered as signals, symbols, codes and the terms denoting them have figurative meaning, and serve as means of creating specific images or atmosphere, especially when it concerns literary texts [3]. According to Lottman, the text can be reviewed as a secondary modeling system that implies all the processes of real world [4]. Colors may be considered as signals, bearing primary and secondary coding. Primary coding is represented by a set of morphemes, naming specific colors, their shades, saturation, etc. Secondary coding is culture-specific and may be ‘intended’ and ‘intuitive’.

Due to their emotionality and diversity, color terms are an effective linguistic means of social self-identification. Where, social self-identification is the process of identifying oneself with any social group or community, accepting its goals and val-

ues, perceiving oneself as a member of that group or community [5]. The result of social self-identification is social identity – a person's concentrated idea of his or her own belonging to various social groups: race, gender, nation, ethnicity, confession, property class, profession, family, age group, etc.

According to the review of linguistic studies of the social self-identification means in real communication, they can be divided into linguistic and non-linguistic means. Then, linguistic means can be subdivided into explicit and implicit [6].

1. Explicit linguistic social self-identification of the character. Characteristics of self-identification type: the character, according to the author's intention, directly identifies himself with a certain social group (directly nominates himself). The text fragment imitates the social reflection or direct speech of the main character.

Linguistic markers of self-identification: 1) socionym (social determinant, collective name, name of a social group used by character for group identification and stigmatization); 2) sentences that are formed according to the following model: 'I, we + linking verb + taxonomic (classifying) predicate expressed by socionym'.

2. Implicit linguistic social identity. Characteristics of self-identification type: the character constructs a social identity through speech, without directly naming the social category to which he or she belongs.

Linguistic markers of self-identification: 'linguistic means of identity' – graphic, lexical, grammatical, textual, and discursive language units in a character's speech indicating belonging to a social group.

3. Implicit nonlinguistic social self-identification of the character. Characteristics of self-identification type: the character constructs social identity by non-verbal means.

Linguistic markers of self-identification: 1) body parts, facial expressions, gestures, hairstyles, clothes, as well as psychological qualities, skills, peculiarities of behavior, etc.; 2) lexical units denoting place or space; adverbs and prepositions with spatial semantics; toponyms and geographical terms; verbs indicated location and movement in space.

Considering the research and the analysis of the excerpt presented above the following conclusions can be drawn:

1. Social self-identification as self-knowledge and self-determination in society is modeled in the fiction text by means of color terms;
2. Color terms' structure, semantics and graphics in the linguo-color model of self-identification reflect the features of real self-identification: its procedural nature, elements, diversity of types and classification;
3. The artistic model of social self-identification is based on the traditional sociocultural semantics of color terms which manifest the author's evaluative attitude to the modeled self-identification;
4. Color terms contrasted by tone, lightness or color saturation denote the extreme degrees of expression of socially significant attributes and form the value and semantic poles of social self-identification.

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