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#### ВІДОМОСТІ ПРО АВТОРА

**Костянтин Мізін** – доктор філологічних наук, професор, завідувач кафедри іноземної філології, перекладу та методики навчання ДВНЗ «Переяслав-Хмельницький державний педагогічний університет імені Григорія Сковороди».

*Наукові інтереси:* зіставна лінгвокультурологія, фразеологія, зіставна концептологія, когнітивна лінгвістика, зіставне мовознавство.

#### INFORMATION ABOUT THE AUTHOR

**Kostiantyn Mizin** – Doctor of Philology, Professor, Head of the Department of Foreign Philology, Translation and Teaching Methodology at Pereiaslav-Khmelnytskyi Hryhorii Skovoroda State Pedagogical University.

*Scientific interests:* contrastive linguoculturology, phraseology, contrastive conceptology, cognitive linguistics, contrastive linguistics.

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## COLOUR SPECTRUM IN THE ECONOMICS DISCOURSE

*Valery MYKHAYLENKO (Ivano-Frankivsk Ukraine)*

e-mail: [valerymykhaylenko@i.ua](mailto:valerymykhaylenko@i.ua)

#### *МИХАЙЛЕНКО Валерій. КОЛЬОРОВИЙ СПЕКТР В ЕКОНОМІЧНОМУ ДІСКУРСІ*

Стаття присвячена дослідженню номінаціям кольору в дискурсі економіки – їхню фізичну, лексичну та прагматичну функціональну семантику в мультимодальних контекстах. Аналіз мультимодальних контекстів свідчить про наявність певної моделі, яка співвідносить колір з подією або об'єктом. Наприклад, спочатку Black Friday "Чорна п'ятниця" означала фінансову кризу в країні, що і зареєстровано в фінансовому дискурсі, проте, у глобальній англійській вона позначена як "вдалиий день для покупок". Такий семантичний пересув сприяє розвитку зазначеної фрази як маркеру культурної універсалиї.

*Ключові слова:* кольорономінації, лексичне значення, функціональна семантика, семантичний пересув, контекст, дискурс.

#### *MYKHAYLENKO Valery. COLOUR SPECTRUM IN THE ECONOMICS DISCOURSE*

The present paper addresses the colour nominations in the discourse of economics. Our research is focused on the functional semantics of the colour nominations used in the Economics discourse. Colour theories create a logical structure for colour. Sir Isaac Newton developed the first circular diagram of colours in 1666 (Britannica). Since then, scientists and artists have studied and designed numerous variations of this concept. Colour is a function of the human visual system, and is not an intrinsic property. The fact is that objects don't **have** a color, they give off light that *appears to be* a color. Spectral power distributions exist in the physical world, but color exists only in the mind of the beholder. The functions of the colour retrieved from the text fragments representing the discourse of economics – physical, lexical and pragmatic are investigated in the multimodal contexts. The multimodal analysis of contexts reveals evidence of an emergent schema that relates the colour to a specific event or object, for instance, once Black Friday stood for the financial crisis of the country, as it is registered in the financial discourse, though, in the current Global English it came to label a great shopping day and the semantic shift has facilitated the phrase to develop as a marker of a cultural universal.

*Key words:* color nomination, lexical meaning, functional semantics, semantic shift, context, discourse.

**THEORETICAL GROUNDING.** The colour theory encompasses a multitude of definitions, concepts and design applications in various fields of science, however, there are three basic categories of colour theory that are logical and useful: the color wheel, color harmony, and the context of how colors are used.

We will focus our research on the functional semantics of the color nominations used in the Economics discourse [see professional: 2]. Colour theories create a logical structure for colour. Sir Isaac Newton developed the first circular diagram of colours in 1666 (Britannica). Since then, scientists and artists have studied and designed numerous variations of this concept. Colour is a function of the human visual system, and is not an intrinsic property. Colour terms are widely used both literally and metaphorically in different language genres, and they may also reflect cultural identities of the language user. This paper takes a corpus-driven approach to compare colour terms in Economics Discourse. Steeped in history throughout many cultures, certain colours are associated with particular feelings and emotions that are still very relevant in modern design. Colours can affect how we feel subconsciously. The fact is that objects don't have a color, they give off light that *appears to be* a color. Spectral power distributions exist in the physical world, but color exists only in the mind of the beholder.

Primary colours are red, yellow and blue used in paint and pigments. In traditional colour theory, all other colours are derived from these 3 hues. Secondary colours are green, orange and purple formed by mixing the primary colours. And tertiary colours are yellow-orange, red-orange, red-purple, blue-purple, blue-green and yellow-green formed by mixing a primary and a secondary colour. Accordingly, the hue is a two word name, such as blue-green, red-violet, and yellow-orange.

Colour terms are widely used both literally and metaphorically in different language genres, and they may also reflect cultural identities of the language user. This paper takes a corpus-driven approach to compare colour terms in Economics [see 12]. Steeped in history throughout many cultures, certain colours are associated with particular feelings and emotions that are still very relevant in modern design. Colours can affect how we feel subconsciously [7, p. 7-175.]

A number of studies have investigated the metaphors in discourse of economics [3]. G.Lakeoff & M.Johnson admit that 'metaphor is pervasive in everyday life, not just in language but in thought and action' [11, p. 3]. Writers and speakers use metaphor to express abstract, difficult-to talk-about concepts in terms of concrete entities which are easier to understand [11]. Cognitive linguistics provides a framework within which metaphors can be described and understood. A specific aim is the cognitive analysis of linguistic metaphors to make inferences about underlying conceptual metaphors which are then used to make inferences about thought [4, p. 18]

**2.0. CORPUS ANALYSIS.** Corpus linguistics is the study of language in context. Nowadays, the corpus is considered the default resource for almost anyone working in linguistics [see 6]. W. Teubert writes that 'introspection can claim credence without verification through real language data' [18, p. 1]. The authentic data analyses enables the description of words in terms of collocation, colligation, semantic prosody and semantic preference in an attempt to uncover the patterns of word co-occurrence and reveal meaning in context. The British Finance Corpus (BNC-F) comprises of 284 files of commerce and finance domains in the British National Corpus. The BNC-F has a total of 7,462,591 tokens, with 48.4% taken from published books, others from regional and national newspapers, specialist periodicals and journals, published and unpublished letters and memoranda and other business related texts [12, p. 14]. The feeling behind meaning of the colors sees hues grouped into two main groups commonly known as warm colors and cool colors. Li Lan, and Gregory Lucy used a corpus-driven approach to compare colour terms in business English between Hong Kong and the United Kingdom [12]. They employed two specialized corpora were chosen for analysis: a Hong Kong finance corpus (HK-F) and the financial texts from the British National Corpus (BNC-F), each comprising approximately seven million words. Their discussion focuses on eight basic colour words: *black, white, green, red, yellow, blue, brown* and *grey*. All eight colours were used literally and metaphorically in both corpora but quantitative and qualitative differences were apparent. Colour words appeared more frequently overall in the BNC-F than in the HK-F with the exception of yellow but more often as metaphors in the HK-F with the exception of red. Some previous research has considered cross-linguistic and cross-cultural differences. Black and Ennis (2001) compared the metaphorical language between English and Spanish financial news reports during the 1997 stock market crash. Broadly speaking, their findings emphasized similarities between the two languages. For example, the economy is conceptualized as an organism, market movements as physical movements and sharp downward

market movements as natural disasters The ratios of literal to metaphoric use of colour terms showed large variation between colours and corpora.

Our research is based on Berlin and Kay's (1969) cognitive analysis of colour [1] and Li Lan, and Gregory Lucys' contrastive study of colour nominations in Business English in the UK and Hong Kong contexts [12], we chose *black, blue, brown, green, grey, orange, pink, red, white, yellow* retrieved from Investopedia, one of the best-known sources of financial information on the Internet. The website serves as a resource for investors, consumers, financial professionals, and students who seek guidance or information on various topics. and, for analysis. We would like to admit that in the professional discourse (Economics) these colour names are used metaphorically. Berlin and Kay (1969) propose eleven basic categories of colour in English. They also argue that there is a highly consistent order with which cultures identify and name basic colours [1]. Black, white and red are universal colour terms, and the most common in world languages [11, p. 14-15]. We shall start with the physical characteristic of the retrieved colour names

### 2.1. Physical characteristics of the colour names used in the Discourse of Economics.

*Black* not a color, it is a shade, in physics, we call something "black" when it does not reflect any of the incident light. However, all black bodies radiate. *Blue* is one of the three primary colours of pigments in traditional colour theory, as well as in the RGB colour model. It lies between violet and green on the spectrum of visible light. The eye perceives blue when observing light with a dominant wavelength between approximately 450 and 495 nanometres. *Brown* in physics may cover a wide range of the visible spectrum. As a colour of low intensity, brown is a tertiary colour: a mix of the three subtractive primary colours. Composite adjectives are used such as red brown, yellowish brown, dark brown or light brown. *Green* a function of the human visual system, and is not an intrinsic property. Objects don't have a colour, they give off light that appears to be a colour. Spectral power distributions exist in the physical world, but colour exists only in the mind of the beholder. *Grey* requires a mix of wavelengths that stimulate the three types more or less equally. So do *black* (very little stimulation) and *white* (more). It is an intermediate colour between *black* and *white*. It is a neutral or achromatic colour, meaning literally that it is a colour "without colour." *Orange* is a secondary colour, meaning that to create its tone, you must mix two primary colours. And those primary colours that make orange are *red* and *yellow*. *Pink* is created by the blending of the colours *red* and *white*. *Red* is a colour whose hue resembles that of blood or of the ruby or is that of the long-wave extreme of the visible spectrum. *White* is the blending of all colours and is a colour. Technically, pure *white* is the absence of colour. In other words, you can't mix colours to create *white*. Therefore, *white* is the absence of colour in the strictest sense of the definition. *Yellow* is the color between orange and green on the spectrum of visible light. It is evoked by light with a dominant wavelength of roughly 570–590 nm. It is a primary colour in subtractive colour systems, used in painting or colour printing

**2.2. Etymological analysis of colour names used in the Discourse of Economics.** The etymological analysis reveals the origin of the following items and considers the dynamics of their lexical meaning (Oxford Dictionary of English Etymology).

Old English *blæc* "absolutely dark, absorbing all light, the colour of soot or coal," from Proto-Germanic *\*blakaz* "burned" (see als Old Norse *blakkr* "dark," Old High German *blah* "black," Swedish *bläck* "ink," Dutch *blaken* "to burn")/ They all developed from from PIE *\*bhleg-* "to burn, gleam, shine, flash" (see also Greek *phlegein* "to burn, scorch" and Latin *flagrare* "to blaze, glow, burn"), from root *\*bhel-* (1) "to shine, flash, burn". The regular OE word for "black" was *sweart* (see *swart*). We must admit that OE "blac" of a person meant fair; someone devoid of colour, similar to the word "blanc" which still means *white* or *fair person*. In ME it was spelt as "blaec" same thing as the modern word "black", though at that time, around 1051 AD, it still meant a fair skin, or so-called *white person*. According to OED: "In ME it is often doubtful whether *blac, blak, blake*, means 'black, dark,' or 'pale, colourless, wan, livid,' i.e. it also meant *dark-skinned people* in OE [14, 169]. *Blue* is" the colour of the clear sky" registered in c. 1300, *bleu, blwe*, etc., "sky-coloured," also "livid, lead-coloured," from OF *blo, bleu* "pale, pallid, wan, light-coloured; blond; discolored; blue, blue-gray." It came from Frankish *\*blao* or some other Germanic source, from P-G *\*blawaz* (source also of OIE *blaw*, Old Saxon and OHG *blao*, Danish *blaa*, Sw *ble*, Old Frisian *blau*, Middle Dutch *bla*, Dutch *blauw*, German *blau* "blue"). In

Old English poetry *blue* is non-existent but one case. OE *hæwen* was used to express "blue". The Modern English *brown* developed from OE *brun* "dark, dusky," developing a definite colour component only in 13c., from Proto-Germanic *\*brunaz* (see also Old Norse *brunn*, Danish *brun*, Old Frisian and OHG *brun*, Dutch *bruin*, German *braun*), from PIE root *\*bher-* "bright; brown." Modern English *green* comes from Old English *grene*, Northumbrian *groene* "green, of the colour of living plants," also figurative, of a plant, "freshly cut," of wood, "unseasoned" earlier *groeni*, from Proto-Germanic *\*grǫni-* (source also of Old Saxon *grani*, Old Frisian *grene*, Old Norse *grǫnn*, Danish *grun*, Dutch *groen*, Old High German *gruoni*, German *grün*, from PIE root *\*ghre-* "grow" (see *grass*), c. 1200 as it meant "covered with grass or foliage" and from early 14c. of fruit or vegetables, "unripe, immature;" and of persons, "of tender age, youthful, immature, inexperienced;" hence "gullible, immature with regard to judgment" (c. 1600). From mid-13c. in reference to the skin or complexion of one sick. Modern English *gray* developed from OE *græg* "gray" (Mercian *grei*), from Proto-Germanic *\*grewa-* "gray" (source also of Old Norse *grar*, Old Frisian *gre*, Middle Dutch *gra*, Dutch *graw*, OHG *grao*, German *grau*), with no certain connections outside Germanic, for instance, French *gris*, Spanish *gris*, Italian *grigio*, Medieval Latin *griseus* are Germanic loan-words. *Orange* is registered c. 1300, in reference to the fruit, from Old French *orange*, *orenge* (12c., Modern French *orange*), from Medieval Latin *pomum de orange*, from Italian *arancia*, originally *narancia* (Venetian *naranza*), alteration of Arabic *naranj*, from Persian *narang*, from Sanskrit *naranga-s* "orange tree," a word of uncertain origin. *Pink* is registered in 1570s, common name of *Dianthus*, a garden plant of various colors, of unknown origin. Its use for "pale rose color" first recorded 1733 (*pink-coloured* is recorded from 1680s), from one of the colours of the flowers. The plant name is perhaps from *pink* (v.) via notion of "perforated" petals, or from Dutch *pink* "small" (see *pinkie*), from the term *pinck oogen* "half-closed eyes," literally "small eyes," which was borrowed into English (1570s). Modern English *red* comes from OE *read* "red" (*Pastoral Care*, 870) from Proto-Germanic *\*rauthan* (see also Old Norse *raupr*, Danish *rud*, Old Saxon *rod*, Old Frisian *rad*, Middle Dutch *root*, Dutch *rood*, German *rot*, Gothic *rauios*), from PIE root *\*reudh-* "red, ruddy," the only color for which a definite common PIE root word has been. Modern English *white* comes from OE *hwit* "bright, radiant; clear, fair," also as a noun (see separate entry), from Proto-Germanic *\*hweit-* (see also Old Saxon and Old Frisian *hwit*, Old Norse *hvitr*, Dutch *wit*, OHG *hwiz*, German *weiß*, Gothic *hveits*), from PIE *\*kweid-o-*, suffixed form of root *\*kweit-* "white; to shine" (source also of Sanskrit *svetaḥ* "white;" Old Church Slavonic *sviteti* "to shine," *svetu* "light;" Lithuanian *šviesti* "to shine," *švaityti* "to brighten"). Modern English *yellow* comes from OE *geolu*, *geolwe*, "yellow," from Proto-Germanic *\*gelwaz* (source also of Old Saxon, Old High German *gelo*, Middle Dutch *ghele*, Dutch *geel*, Middle High German *gel*, German *gelb*, Old Norse *gulr*, Swedish *gul* "yellow"), from PIE root *\*ghel-* (2) "to shine," with derivatives denoting "green" and "yellow" (see also Greek *khloros* "greenish-yellow," Latin *helvus* "yellowish," OE *geolu* "yellow" (c.900).

**2.3. The definitional analysis of colour name lexical meaning used in the Discourse of Economics.** The decomposition of the lexical meaning of the word is based on the dictionary entry definition which was given to it by the conventional social context. And when we return the word *back* to its context, in our case, the discourse of economics we can avoid its interpretation.

In Global (non-professional) English *black* is actually the lack of colour. It covers, hides and implies that there is a barrier. *Black* refers to a race of people; dark in colour, deep or low register, black culture, dressed in black, soiled, no light, sinister (Collins; Merriam-Webster). *Blue* is the colour of the shade of the sea and the sky, *blue eyes*, *blue hands with cold*, *wearing blue*, *low in spirits*, *sadness*, *blues in music* and *blue states in election* (Cambridge; Merriam-Webster). *Brown* is the colour of some things, (Cambridge; Merriam-Webster (Cambridge; Merriam-Webster). Primarily, it is the colour of the earth. This colour relates to things that are natural and simple. *Green* is the colour of plants, foliage, fields, youthful, fresh, not trained, pale in appearance, (Cambridge; Merriam-Webster). *Grey* is the colour of eyes, hair (of aged), clothing, dull, gloomy (weather), boring (Cambridge; Merriam-Webster). *Orange* is the colour of the fruits evergreen citrus trees, (Cambridge; Merriam-Webster). *Pink* is the colour of clothing, flowers (Cambridge; Merriam-Webster). *Red* is the colour of the flushed with anger or embarrassment, clothing, hair,

glowing, bloodshot, (Cambridge; Merriam-Webster). White is the colour of milk, snow, free from colour, relating to, white people or their culture, passionate (white fury), pale face (Cambridge; Merriam-Webster). Yellow is the colour of aged, sick, autumn leaves, flowers, sensational or scandalous, mean and cowardly, and belonging to a race (Cambridge; Merriam-Webster).

Most of definitions reflect the physical characteristics of the colours

**2.4. Functional semantics of the colour names used in the Discourse of Economics.** The analysis of the components of the colour name lexical meaning verbalized in various registers of Economics discourse highlights the ways of their metaphorization [3, p.115]. Metaphor is principally a way of conceiving of one thing in terms of another, and its primary function is understanding [11, p. 5; 16, p. 112]. In the Economics discourse the colour names reveal various components which are not registered in the Global English [10, p. 395]. For instance, *black* in the *black economy* phrase refers to the illegal activities, it is a segment of a country's economic activity that is derived from sources that fall outside of the country's rules and regulations regarding commerce. Accordingly *black money* is money which is earned through any illegal activity controlled by country regulations. Here is the component of *illegal* actualized in the given context. *Black* in the *black knight* phrase reveals the component *hostile* while *white* in the *white knight* actualizes the component *friendly*. When a company is facing a hostile takeover bid, a *white knight* may make a friendly takeover offer that enables the target company to avoid the hostile takeover. Black in the Black Monday phrase refers to the finance crisis in 1987, 1998 and in 2015, and more recently the 'flash crash.' *Black Friday* in 1869, *Black Wednesday* in 1992 refer to various type of crises in the US and the UK. Although in the accounting *black* in *in the black* "solvent, in profit" reveals the component 'profit'. On the contrary *red in the red* realizes the negative component of 'loss.' See also *Black Box Model* In It, *Black Days*, *Black filled candlesticks*, *Black hollow candlesticks*. As for *Black Friday* in the Shopping discourse where *black* realizes the positive component, see the phenomenon of metonymism [15].

*Blue* in a *blue chip* phrase realizes the component "successful." It is a nationally recognized, well-established, and financially sound company. Blue chip companies are known to weather downturns and operate profitably in the face of adverse economic conditions. See also *Blue Month* is a month during which there is the greatest trading activity in derivatives trading. *Blue* is used frequently to refer to entities of value, worth or status. In economics *blue chip stocks* are shares of a well-established company with stable earnings, *blue ribbon* means something excellent, *blue ribbon event* means the most highly valued. *Blue chips* originally referred to the blue counters used in poker, which have the highest. And *blue* in the *Blue Book* phrase actualizes the component of 'information. Many metaphorical expressions incorporating *blue* derive from the metonymic link between blue and the sky or heaven.

*Brown* has no trace in Trim's cultural colour web indicating it bears limited connotational meaning. The literal use of brown is to modify colours of different commodities such as *bags*, *shows*, *bread*. Only two expressions can be regarded as metaphoric: *brown goods* and *brown majority*. The former refers to home electronic appliance for entertainment, and the latter is a euphemism for black people [12, p. 21-22]. *Brown field investment*, also referred to as "brownfield" is when a company or government entity purchases or leases existing production facilities to launch a new production activity. The alternative to this is a green field investment, in which a new plant is constructed.

*Green* in the *Green Monday* phrase realizes the component of *healthy*. It is a retail term for the second Monday in December, one of the most lucrative days for retail companies. *Green marketing* consists of marketing products and services based on environmental factors or awareness.

*Grey* has a low metaphoric use in the Economics corpus. Grey can both actualizes negative and positive components. The *grey market* refers to goods which have been manufactured by or with the consent of the brand owner, but are sold outside of the brand owner's approved distribution channels – which can be perfectly legal. In the securities markets, the *grey market* is a market where a company's shares are traded, usually before they are issued in an initial public offering (IPO). *A Gray Knight* is a friendlier alternative to a hostile *black knight* in corporate takeover situations where a *white knight* cannot make a deal.

*Orange* in the phrase *The Orange Book* actualizes the component *approval*. It is a list of drugs that the U.S. Food and Drug Administration (FDA) has approved as both safe and effective.

*Pink* in the phrase *Pink sheets* realizes the component of *information*. These are daily publications compiled by the National Quotation Bureau with bid and ask prices of over-the-counter (OTC) stocks, including the market makers who trade them [10, p 395].

*Red* realizes various components due to the contexts for instance, *deficit* in the phrase *to be in the red* and a variety of other meanings, in the phrase *red ink* realizes the component *danger* or the component of *bureaucracy* in the *red tape*, or the component *misleading* in *red herring*, or a *red flag* realizes the component of *problematic*, or profit in a company, or in *Red chips* red refers to the Hong Kong company based in Mainland China that incorporated internationally and listed on the Hong Kong Stock Exchange [12, p. 18-19].

*White* in *white squire* and *white knight* realizes the component of *friendly* (a friendly takeover company). It can also actualize negative components of *sliding*, *tension* (*a white-knuckle day*), *costly* but *useless* (*a white elephant*), cover-up (*white wash*). And also the neutral component of *information* in the phrase *a white paper* is an informational document, issued by a company or not-for-profit organization, to promote or highlight the features of a solution, product, or service.

*Yellow* in the phrase *a yellow knight* reveals the component *compliance*. It is a company that was planning a hostile takeover attempt, but backs out of it and instead proposes a merger of equals with the target company. *Yellow* is the only colour term that has a higher frequency in the Hong Kong corpus than in the British corpus

“The essence of metaphor is understanding and experiencing one kind of thing in terms of another” [5, p. 149; 16, p 112]. Steinvall writes that technically, metaphor has been described as the mapping of one domain onto another [9, p. 147]. Originally, colour terms organize the the colour domain. Due to the multimodal contexts the colour terms undergo metaphorization and can penetrate into other domains.

FINDINGS AND PERSPECTIVES. The language of the Professionals depends upon their job and work culture. Corpus linguistics is the study of authentic language in context. It enables claims about language use to be made from real-life data rather than relying on intuitions which are unreliable [18, p. 1] or on data that is experimentally elicited in psycholinguistic studies and which may be atypical.

There is no physical significance in colour names. It's all a matter of culture and culture depends on where you live, what century it is., professional discourse you speak and what you feel [17, p. P. 347]. A given wave of light has the same frequency no matter who is viewing it, but the person perceiving the colour will label it a word appropriate to their culture.

Colour terms are used metaphorically [20, p.1-11] to enhance the imaginability and clarity of language. In Economics discourse [19, p. 131], many linguistic metaphors incorporating colour terms are so frequent that they join the Global English [5; 8, p.149]. As a cognitive tool, metaphors are cross-domain mappings [see 13]. Mappings can project the source domain inference patterns onto the target domain inference patterns.

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**ВІДОМОСТІ ПРО АВТОРА**

**Валерій Михайленко** – доктор філологічних наук, професор кафедри філології університету Короля Данила, Івано-Франківськ, Україна.

*Наукові інтереси:* когнітивна та історична семантика, перекладознавства.

**INFORMATION ABOUT THE AUTHOR**

**Valery Mykhaylenko** – D.Sc.(Philology), Professor, Department of Philology and Translation, King Danylo University, Ivano-Frankivsk, Ukraine.

*Scientific interests:* Cognitive and Historical Semantics, Translation Studies.

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**НАЦІОНАЛЬНО-КУЛЬТУРНІ ЧИННИКИ СТАНОВЛЕННЯ  
ФРАЗЕОЛОГІЧНОЇ КАРТИНИ  
СВІТУ НІМЕЧЧИНИ ПРОТЯГОМ VIII–XVII СТОЛІТЬ**

**Віра ШКОЛЯРЕНКО (Суми, Україна)**

e-mail: vera.shkolyarenko@gmail.com

**SHKOLYARENKO Vera. NATIONAL-CULTURAL FACTORS RELEVANT FOR FORMATION OF PHRASEOLOGICAL WORLD REPRESENTATION OF GERMANY OF VIII-XVII CENTURIES**

*У статті відзначається особлива роль національно-культурних чинників в процесі формування фразеологічного складу німецької мови протягом VIII-XVII століть; визначаються універсальні чинники, загальні для становлення фразеологізмів різних етапів розвитку, і специфічні, які залежать від рис німецької мови й особливих умов її історичного існування.*

*Ключові слова:* фразеологічна картина світу, національно-культурні чинники.

**SHKOLYARENKO Vera. NATIONAL-CULTURAL FACTORS RELEVANT FOR FORMATION OF PHRASEOLOGICAL WORLD REPRESENTATION OF GERMANY OF VIII-XVII CENTURIES**

*The article is closely connected with the definition of peculiarities of moral, social-historical and spiritual-cultural experience of the speakers of Old High German (OHD), Middle High German (MHG) and Early High German (EHG) languages as one of the most important extralingual fragment of reality. The usage of this approach can give a complete picture of national-cultural peculiarities of phraseological system of German of VIII-XVII centuries. National-cultural factors relevant for formation of phraseological world representation of OHD, MHD, EHD periods have been determined. The article is devoted to the linguocultural study of the formation of German phraseological units during VIII-XVII centuries. The paper suggests a new approach to the study of German phraseology from diachronic aspect of linguoculturology, which consists in identification of national-cultural factors relevant for the formation of phraseological world representation of Old High German, Middle High German and Early High German periods. The criteria for establishing the national-cultural specificity of phraseology have been defined. The experience of systematization of phraseological units in diachrony based on a system of images and values of a certain historical period have been described. Historical and genetic analyses of phraseological units have been determined.*

*Key words:* phraseological world representation, national-cultural factors.

На повнокровний розвиток етнічної культури впливає багато чинників: історичний шлях народу, соціальні, економічні, природні умови та ін. При цьому національна культура повинна розглядатися як цілісна система, що включає і фольклорно-етнографічні прошарки, і внесок у неї різних верств населення протягом тривалого історичного розвитку, і вплив культури інших народів. Як основний компонент духовної культури, мова є необхідним засобом і умовою формування й еволюції інших компонентів культури. Дослідження