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LINGUISTIC REPRESENTATION OF COLOR AS AN ELEMENT OF NON-VERBAL COMMUNICATION IN MODERN DISCOURSE

ЛІНГВІСТИЧНА РЕПРЕЗЕНТАЦІЯ КОЛЬОРУ ЯК ЕЛЕМЕНТУ НЕВРБАЛЬНОЇ КОМУНІКАЦІЇ В СУЧАСНОМУ ДИСКУРСІ

Abstract. The article examines the linguistic representation of color as an element of non-verbal communication in modern discourse, particularly in Asian-American literature. It is noted that color is a culture code and an expression of the author's opinion. Both the semantic values (depending on the country, the color has its characteristics, and accordingly, its "own" interpretation), and the author's psychology, his emotional state at the very moment of writing are taken into consideration. Each colorative takes its "own" place in the color scheme of writing. The peculiarity of the use of words to denote color is the author's style. Coloratives have already been studied in border writers' poetics, which indicates the importance of their semantics and their functioning as a special subject of linguistic and literary studies.

Writers often use color adjectives to show landscapes, character portraits, elements of clothing, interiors, household objects, etc. Other parts of speech, in particular nouns, are represented less frequently. The research **purpose** is to study the comparative and cultural aspects of color phenomenon, as well as the peculiarities of the functioning of color vocabulary as an element of non-verbal communication and an important cultural code in modern discourse. In this context, it is also crucial to study the degree of difference in color meaning, and also the role of color in different cultures.

Lahiri's writing is characterized by a wide range of use of color vocabulary, which is one of the means of the author's vision. Color vocabulary is an expressive means of forming fictional imagery of a work: a psychological portrait, a description of a character's appearance, and color as a cultural code. Differences in the system of color designations are due to cultural differences. In this way, coloratives (in Lahiri's works, it is mostly red and white, and then black, yellow, etc.) become symbols, comparisons, and metaphors; they also demonstrate the author's attitude to the subject or phenomenon described in the work. In Lahiri's poetics, the use of coloratives is an individual approach, an appeal to the cultural context and often subtext, thus the use of coloratives is innovative.

Keywords: color vocabulary, color concept, non-verbal communication, cultural code, border writer, discourse.

Анотація. У статті досліджується мовна репрезентація кольору як елементу невербальної комунікації в сучасному дискурсі, зокрема в азійсько-американській літературі. Зазначено, що колоративна лексика є кодом культури, вираженням думки автора. Важливими є не лише смислові значення (залежно від країни, колір має свої особливості, і відповідно, «свою» інтерпретацію), але і психологія письменника, його емоційний стан саме в момент написання твору. Кожен окремо взятий колоратив займає «своє» місце в колірній картині мистецького твору. Своєрідність уживання слів на позначення кольору є проявом авторського стилю. Колоративна лексика вже досліджувалась у творах порубіжних письменників, що свідчить про важливість питання семантики колоративів та їх функціонування як особливого предмету лінгвістичних / літературознавчих досліджень.

Для зображення пейзажів, портретної характеристики персонажа, опису елементів одягу, інтер'єру, побуту, предметів тощо письменники часто використовують прикметники на позначення кольору. Інші частини мови, зокрема іменники, представлені рідше. **Метою** нашого дослідження є вивчення порівняльного та культурологічного аспектів феномену кольору, а також особливостей функціонування колірної лексики як елементів невербальної комунікації та важливого культурного коду у сучасному дискурсі, зокрема в азійсько-американській літературі. Потрібним у цьому контексті є і дослідження ступеня відмінності значення кольору, а також ролі кольору в різних культурах.

Творчість Лагірі характеризується широким спектром використання колірної лексики, яка є одним із засобів зображення авторського бачення світу. Лексика на позначення кольору є виразним засобом утворення художньої образності твору: психологічний портрет, опис зовнішності персонажа та колір як культурний код. Відмінності в системі кольоропозначень обумовлені, насамперед, культурними відмінностями. У такий спосіб колоративи (у творах Лагірі це здебільшого червоний та білий, а вже потім чорний, жовтий тощо) стають символами, порівняннями, метафорами; також вони демонструють ставлення автора до предмета чи явища, який описується у творі. У творчості Д. Лагірі використання колоративної лексики – це індивідуальний підхід, апеляція до культурного контексту / підтексту, де використання колоративів подібним чином є новаторським, і служить не тільки для зовнішнього опису героя, але і для створення його психологічного портрету.

Ключові слова: колоративна лексика, концепт кольору, невербальна комунікація, культурний код, порубіжний письменник, дискурс.

Problem formulation. Color has always had and still has an important meaning in human life. The humanities are no exception, particularly fiction, where the color palette finds its special reflection. Color appears as an element of non-verbal communication, a code of culture, and an expression of the author's opinion. Both the semantic values (depending on the country, the color has its characteristics, and accordingly, its "own" interpretation), and the author's psychology, his emotional state at the very moment of writing are taken into consideration.

Each color takes its "own" place in the color scheme of writing. The peculiarity of the use of words to denote color is the author's style. Coloratives have already been studied in border writers' poetics, which indicates the importance of their semantics and their functioning as a special subject of linguistic and literary studies.

Color vocabulary has a crucial role for each writer; what is important is the symbolic "distribution" of light and shadow with the help of expressive means of speech, the combination of verbal colors. Writers often use color adjectives to show landscapes, character portraits, elements of clothing, interiors, household objects, etc. Other parts of speech, nouns, in particular, are represented less frequently.

The problem **relevance** is due to the increased interest in non-verbal communication, in color concept, which appears both as an external manifestation of the character's inner world and as the ratio of verbal and non-verbal codes.

The article's *novelty* is determined both by the fact of the little-studied analysis of border writers and also by the ever-growing interest in the coloristics of their works (which is often overlooked by researchers, since the main attention is directed to the study of the text poetics and problematics, main and secondary characters, etc.).

There are different approaches to the color study: historical, lexical-semantic, cognitive, grammatical, and functional. The research **purpose** is to study the comparative and cultural aspects of color phenomenon, as well as the peculiarities of the functioning of color vocabulary as an element of non-verbal communication and an important cultural code in modern discourse, in Asian-American literature in particular. In this context, it is also important to study the degree of difference in color meaning, and also the role of color in different cultures.

The research **task** is to analyze the color concept as a translator of the Asian cultural code and as an important element of non-verbal communication.

Research materials and methods. The analysis of the article is based on Jhumpa Lahiri's writing (an American writer of Bengali origin). The following stories were taken into consideration: "Hell-Heaven" ("Unaccustomed Earth", 2008), "Mrs. Sen's" ("Interpreter of Maladies", 1999), "The Namesake" (2003), "Hema and Kaushik", ("Unaccustomed Earth", 2008).

We used the following **research methods** in the article: historical and typological (determining the specifics of themes, motifs, images, and story features of the writer's works), hermeneutic (interpretation of various aspects of the literary text), narratological analysis (specifics' analysis of J. Lahiri's narrative manner).

Research analysis. Despite the presence of scientific analysis of foreign critics (T. Bhalla (2012), K. Chatterjee (2016), S. Dasgupta (2011), N. Friedman (2008), R. Heinze (2007), F. Kral (2007), S. Lutzoni (2017), B. Noelle (2004), A. Rizzo (2012), A. Shankar Saha (2012) and others), Jhumpa Lahiri's writing is not fully investigated yet, which determines further theoretical studies in a transcultural context.

In most cases, critics' attention is focused on identity analysis, gastronomic issues, gender characteristics and immigrants' experiences in a new cultural environment. But a lot of aspects in Lahiri's writing still lack critical investigation and color concept is one of them. Only a few foreign researchers studied color concept in Asian-American literature: Bataille, J. "Yellow Rage: new pages of Asian-American Literature", Spillers, H. "Black, White, and in Color: Essays on American Literature and Culture" (2003), Chiu, M. "Drawing New Color Lines Transnational Asian American Graphic Narratives", Fujiwara, L., Roshanravan, S. "Asian American Feminisms and Women of Color Politics" (2018), Khanna, N. "Whiter: Asian American Women on Skin Color and Colorism" (2020), Wu, E. "The Color of Success: Asian Americans and the Origins of the Model Minority" (2013). However, the above-mentioned studies touch on color in Asian-American literature in general and it is exclusively associated with identity, but not with non-verbal communication. All this determines the article's **relevance** as this is the first attempt to analyze color implementation in Lahiri's poetics, especially in the context of transculture.

Main material. Each culture is different and has its peculiarities. Paralanguage features among cultures are inextricably linked. And the similarities and dissimilarities among cultures in paralanguage features are inexorably relative. There are major similarities in laughing, yawning, spitting, nodding, whispering, knocking on the door and eye contact as opposed to major differences in crying, shouting, sneezing, clapping, appointing, waving goodbye, handshaking and greetings. The same can be said about color perception, which is interpreted differently depending on the cultural background.

It should be mentioned that color is an interdisciplinary object of research in various sciences and areas of human activity. It is the research object in both linguistic and non-linguistic studies. Color nominations express both color and other concepts (they serve

as a means of conveying mental experiences and emotions). In fiction, color is represented using a whole system of color definition. When studying various aspects of color phenomenon, researchers often ignore the deep, historical, as well as character's cultural experience, because cultural artifacts are the meanings of color names. The use of color is subjective and often cultural. Color determination is an integral component of an author's individual perception of the world.

We have to note that there are several universal features in the system of color designations. We mean different attitudes to a particular color, because they accumulate information of a national nature, and in this way, color becomes a cultural code. In fiction color palette is considered as one of the semantic parameters, and also has a substantive meaning for verbal and non-verbal components.

The lexical-semantic approach (understanding the meaning of color) and the ability to interpret its cultural connotations are of great importance for the systematic analysis of fiction text. Color and color combinations help to perceive the message's tonality, its essence put down by the author. Many authors use color to create their characters' images. Often, the author adds figurative meanings of color (when the color serves as a symbol and carries both positive and negative connotations) to the character's psychological portrait.

The tradition of using words to denote color as an important expressive tool goes back to the past. Previously, color performed a symbolic function in the text, and was not perceived aesthetically. The process of revealing or interpreting the meaning of color continues to be relevant in the modern paradigm of knowledge; the language of fiction is of interest, in particular the functioning of language units that reflect cultural stereotypes and value priorities of society. The transformation of color meanings in the individual color picture created by the author is no less important.

To obtain a holistic analysis of fiction text, it is the color interpretation that is important, because it is more than a subject description. Nowadays, there is a need to consider color through the prism of non-verbal communication, which ultimately allows one "to read between the lines", to understand the meaning of a border text and the author's intention in it deeper.

It is worth emphasizing that the units of nomination of non-verbal behavior are an important component of fiction. They are a means of creating a complete image of a character, as well as the realization of all the author's intentions in the text. However, it is impossible to ignore the lack of attention paid by literary critics to non-verbal communication (in our case, to the study of color vocabulary). Often, when analyzing literary text, the focus is mainly on the interpretation of the characters' communicative behavior, their relationships with others, on the description of their actions, but the analysis of coloratives is still neglected, and therefore the text analysis is not complete and not integral.

Jhumpa Lahiri is a contemporary American writer of Bengali origin. Determining the range of problems that make up the transcultural basis of Lahiri's works (the search for one's own identity in another cultural environment; the definition of a new American identity; family relationships (in marriage and between parents and children – immigrants of different generations); traumatic experience from the loss of identity; the peculiarity of understanding "our / other" opposition; consciousness ambivalence, etc.), all this is presented in the formal components of her transcultural poetics, where the nostalgia motif, loneliness and emotional isolation, the time-space model of texts, retrospective narration, "the stream of consciousness" reception (internal monologue), characters' external and psychological portrait are significant.

Along with motives of cultural homelessness (the experience of people who were raised in an intercultural environment, but cannot fully identify themselves with any of the cultures), third culture kids (people brought up in one cultural environment, while their parents belong to the culture of their native country and also want their children to follow it; by merging two cultures, a third one appears – it is formed by the children themselves), in-betweeener (a person who is between cultures and cannot choose either of them; this concept directly refers to the phenomenon of cultural homelessness) etc., non-verbal communication, color vocabulary, in particular, appears as a hidden language, understood by "ours" only, representatives of Asian culture. All these components serve as an important cultural code and have a crucial role in Lahiri's poetics.

Lahiri's writing is characterized by a wide range of color vocabulary use, which is one of the means of the author's vision. Color vocabulary is an expressive means of forming fiction imagery of the work: a psychological portrait and description of a character's appearance. Differences in the system of color designations are due to cultural differences. In this way, coloratives (in Lahiri's works, it is mostly red and white, and then black, yellow, etc.) become symbols, comparisons, and metaphors; they also demonstrate the author's attitude to the subject or phenomenon described in the text.

Color is directly related to gender issues in Lahiri's poetics. To describe the character's portrait, the author uses traditional phrases with adjectives (gray eyebrows, red lips, black eyes, black eyelashes, etc.); nouns and verbs are mostly not used when creating the character's external portrait. It is worth emphasizing that this is due to the author's desire to give a subjective assessment of what is happening. The character's description is more important for Lahiri than the circumstances and actions (perhaps this is the influence of the East – the world of peace, harmony and beauty, the influence of "her" world).

For example, the story "Hell-Heaven" (from "Unaccustomed Earth", 2008) begins with a lengthy woman's description, and it is red that dominates. Aparna was a typical Bengali woman, and sometimes it was difficult to confuse her nationality. The daughter and her husband see Aparna as a woman who has "a common Tangail sari … a thick stem of vermillion[1] powder in the center parting of her hair … and the full round face and large dark eyes that are so typical of Bengali women" (Lahiri, 2008: 61). The reader also expands his vocabulary, because the author uses Asian words to denote color (vermillion, sindoor[2]), and only then we are acquainted with other details – the circumstances and the main story's plot. And there are many similar women's descriptions in Lahiri's stories. With the help of such a border text, the author

[1] In this context, we have to mention about crucial role of vermillion as a brilliant red color in Indian culture. It is also known as "Sindoor", and it's often used in religious rituals and cultural ceremonies. The vibrant red color symbolizes power, passion and purity. Vermillion is associated with Goddess Parvati who represents love and devotion in marriage. It is a symbol of good luck ("saubhagya"). Since ancient times, vermilion was regarded as the color of blood and, thus the color of life. It was used to paint temples and the carriages of the emperor, and as the printing paste for personal seals.

[2] Sindoor is a traditional vermilion red or orange-red colored cosmetic powder from the Indian subcontinent, usually worn by married women along the part of their hair.

contributes to the reader's vocabulary with other specific words of Asian culture. While reading, we draw a linguistic parallel to denote family members: Baba (father), Buro (an old man), Dada (older brother), Dadu / Dida (grandparents), Didi (sister), Ma / Mamoni (mother), Mashi (aunt), Mesho (uncle) and food names: Aloo gobi (a dry Indian and Pakistani dish made with potatoes, cauliflower, and spices), Biryani (a set of rice-based foods made with spices, rice (usually basmati) and meat, fish, eggs or vegetables), Chai (tea), Chutney (a very common condiment used in Indian cooking), Croquette (a small fried food roll usually containing mashed potatoes or minced meat), Dal (a dish made with lentils or other split pulses; Indian puree soup), Galauti (flat spicy mutton kebab), Payesh (a Bengali rice pudding), Pulao (traditional Indian vegetable pilaf), Samosa (a snack usually consisting of a fried triangular pastry shell with a savory potato, onion and pea stuffing), Tarkari (a spicy vegetable curry), etc.

When describing the characters, the use of colors serves both to describe the appearance and also as a conceptual "metaphor of vision" which is crucial in Lahiri's poetics. The metaphor is directly related to gender issues and interpreted as conceptual (individual). In many of Lahiri's stories, we notice that women are often objectified. They become the object, the body in the sight of men (who appear as passive objects), and very often only physical appearance/ beauty is important to them.

In "The Namesake" (2003), elements of kinesics (representation of human behavior in non-verbal means) are successfully combined with a colorative cultural code: "Years later Gogol had learned the significance, that it was a Bengali son's duty to shave his head in the wake of a parent's death" (Lahiri, 2003: 122). We understand why the protagonist wears white clothes and shaves his head. The character's gestural movements have their cultural meaning: white is traditionally considered the color of mourning and sadness in Indian culture, but according to Buddhist philosophy, the end of life means the beginning of a new one, so white is synonymous with rebirth, the life cycle. In this context, color serves to create a character's psychological portrait, and Gogol is a vivid example of this, for whom color performs "its" cultural code and serves as a body language at the same time. From now on, the character's color self-expression

is defined as a non-verbal means (the reader realizes that the character is sad because of his father's death).

Along with other motifs, color reception is important in Asian culture, it is both a cultural code, and also a non-verbal communication, so it is worth emphasizing the differences in the color perception between Asians and Americans. The color symbolism is the central motif of many contemporary Asian-American (B. Mukherjee, J. Lahiri) and Japanese-American (K. Mori, Y. Tawada) writers. First of all, attention is drawn to the symbolic breadth of the white color (K. Mori's "Shizuko's Daughter"[3], Lahiri's "The Namesake"), which is assigned the role of emotional episodes in the text. Starting with the white sakura petals that see off Shizuko in the last hours of her life, the white color appears as a death symbol, a connection with ancestors' spirit, but at the same time as a symbol of the brief moments of happiness that Shizuko felt in her married life.

The color concept appears as an important detail in literary psychologism in general and in modern transcultural works in particular. White color, i.e. death, mourning, personal tragedy, nonexistence, silence, appears as a cultural code through which writers talk about "their". A vivid example of this is K. Mori's "The Wake" (from "Farewell Ceremony"), which is especially full of white details, as well as the traditional white/black contrast – a combination that symbolizes death in Japanese culture. White is the color of sounds absence, i.e. "non-sound", or "great silence".

It is worth mentioning that each country has "its" cultural features, its "language of color", and knowing it, the reader can better interpret border transcultural text, where there is always a subtextual, interpretive, and cultural context. Colorative cultural code is presented in almost every Lahiri's story; in her poetics color is interpreted as a hidden language, for example, red is a symbol of openness and greatness (that is why Ashima ("The Namesake") gets married precisely in a red dress), green is the color of peace and hope, etc.

When analyzing color in such border texts, an additional commentary is necessary. We may draw parallels regarding black color, which is associated with a symbol of

[3] Mori K. Shizuko's Daughter. NY : Fawcett Juniper, 1994. 214 p.

failure in Slavic culture (a black cat), but appears as a lucky omen in Western culture. We notice that a black-and-white photo of grandparents "comes to life" ("The Namesake") in Lahiri's works, it is "her own, it is something that soothes"; her father's drawing, made in black, is special; the gray cement floor in Calcutta, which remains cool even on hot days, is contrasted with the gray mundanity of USA life, which is equated with dark gray clouds, rain, fog, and depression. Also, there is a different perception of yellow (the Sun color): the yellowish pages of the beloved "The Overcoat" ("The Namesake") contrast with the boring lessons in Bengali, which are served on yellow paper like toilet one.

We find the opposite in red color perception: red is perceived as an abomination, a symbol of looseness in the USA (red lipstick of American women is understood as taboo by Bengalis) and at the same time as a holiday in Bengal (a wedding sari, a wreath on the bride's head made of red flowers) and as a tradition symbol (red paint on the hair parting is a symbol of a married woman). A similar description is found in many of Lahiri's stories, for example, in "Hema and Kaushik" (from "Unaccustomed Earth", 2008), it is seen twice when the author describes two Bengali women (Shibani and Chitra): "a young Bengali woman in a sari, wearing vermilion in her hair" (Lahiri, 2008: 155); "She wore vermilion in her hair, a traditional practice my mother had shunned, the powdery red stain the strongest element of her appearance" (Lahiri, 2008: 178).

A similar episode is found in "Mrs. Sen's" (from "Interpreter of Maladies", 1999) when the boy is amazed by the red paint in his nanny's hair "he could detect her curious scent of mothballs and cumin, and he could see the perfectly centered part in her braided hair, which was shaded with crushed vermilion" (Lahiri, 1999: 63). Mrs. Sen explains that it is like a wedding ring – a symbol of marriage. Red color (sometimes called "tika") is also presented at the place of the third eye (between the eyebrows, unmarried women wear black stickers as decoration). Sh. Lim, who equates women with a multi-colored thread, has an interesting opinion in this regard: "We "Asian American women"

are not single but plural. If we form a thread, the thread is a multi-colored, many-layered, complexly knotted stitch"[4].

In Lahiri's works, we often find a description of clothing elements, which is also no less important along with the frequency of portrait characteristics. The red color is crucial for the representation of an Asian woman (it appears both as a symbol of identity and culture and as a color of clothing). Red plays almost the most important role in Lahiri's poetics, because depending on the cultural origin, it can be perceived as an abomination or as a cultural code.

It can be stated that the problem of gender is directly related to color concept in Lahiri's poetics. If in Lahiri's stories, a woman mostly plays the symbolic role of "invisible existence" and is associated with a maid who knows how to cook dinner and wash socks only, then in Mori's poetics we see something else. K. Mori has repeatedly emphasized the oppressed position of women in Japanese society, where she (a woman) is beautiful through silent suffering and self-effacement. In this way, silence as an established "Chimmoku" concept is both an element of non-verbal communication and an important cultural code[5]. Silence concept has a special place in Lahiri's dynamic poetics. "It was influenced by the writer's state of mind because the understanding of this concept is conditioned by despair, cultural difference and parting with "ours". The characters' language is important of course, but what was not said for certain reasons, something which turned out to be hidden behind SILENCE, is no less important" (Yalovenko, 2022: 182).

We have to mention, that a Japanese woman who followed these rules could not speak out against oppression, or even wear bright clothes because it was unacceptable for middle-aged and older people. It is shown in K. Mori's novel through Shizuko's personal story of protest, as she finds a means of silent but well-understood protest in colors. We understand that, along with silence, color is an important cultural code in

[4] Lim Sh. Transnational Asian American Literature: Sites And Transits/ Temple University Press, 2006. 306 p.

[5] However, the gradual women's participation in the use of language (we can compare it with the "chimmoku" SILENCE concept) leads to the creation of codes subsystem that is used specifically by women and is also oriented to their interests. Of course, this system is derived from the male one, but it is specific for the female audience in several individual features.

border writer's poetics and at the same time it serves as an element of non-verbal communication.

Conclusions. Non-verbal behavior (in our case coloratives) is an important component both of the language system and of fiction that serves as a means of creating the character's image and realizing the author's intentions in the text. The color concept is important in fiction, as it allows us "to read between the lines", to interpret the information put down by the author and to understand both external and the psychological portrait of the character more deeply. By such means of paralinguistics, the author fully conveys the character's image, and brings the fiction world closer to reality. Of course, the communicative functions of body language signals are directly related to the context in which this communication takes place.

Coloratives are used by writers for various purposes: to determine the color of an object accurately, as a means of emotional characterization, or as a figurative means or background of a work. In Lahiri's poetics, the use of coloratives is an individual approach, an appeal to the cultural context and often subtext, thus it is innovative and serves both for the character's external description and also for creating his psychological portrait.

For the Asian-American tradition, Jhumpa Lahiri's figure is iconic. The complex semantics of the characters' images, the interweaving of different storylines, intertextual connections, the presentation simplicity, the chamber nature, and the dynamic plot development are characteristic features of her poetics. However, Lahiri's writing is still studied fragmentarily (without analyzing such crucial detail as color concept). That is why, Lahiri's innovation is not fully known to the average reader. In part, he (the reader) has the opportunity to get acquainted with the author's style (there are translations of some of her stories), but the study of Lahiri's poetics, the coloratives in particular, will allow one to interpret her works as fully and accurately as possible and at the same time highlight the writer's intentions.

Lahiri's writing requires a more detailed study to trace the distancing mechanism from her own culture. We mean the prospect of further scientific investigations in research of individual components of the writer's poetics, color concept in particular,

which will express the idea of "our" / "other" cultural synthesis and will cause the need to rethink the literary tradition of East representation in the international discourse.

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