легко усваивается именно потому, что в культуре имеются установленные системы форм, задачей которых является подсказывание разнообразных видов работы воображения [6].

Таким образом, можно предположить, что принцип концептуальной интеграции лежит в основе формирования нового значения в сознании реципиента при восприятии рекламного текста. При этом, как правило, одним из входных ментальных пространств является образ нового для читателя товара или торговой марки, который, используя разнообразные жанровые характеристики рекламного текста, пытается создать копирайтер. Путем построения разного рода сетей формируется интегрированное пространство, включающее как общие, так и индивидуальные характеристики входных пространств. В результате возникает новое значение, связываемое в сознании потребителя с предлагаемым ему товаром.

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## IDIOMS WITH BASIC COLOR TERMS
## IN ENGLISH AND RUSSIAN

"In the idioms of a language lie
its most interesting specifications"
(U. Weinreich)

The category of color is one of the basic ones for any culture in general. It is one of the categories that form the semantic paradigm for the world acquisition system. Color is one of the most important means of expressing aesthetic, symbolic and artistic notions in culture. These are colors, with all their shades and facets, that help a person to perceive and analyze the world with all its complexity and multilevel structure.

Language plays the most important role in indirect learning, for so far this is the main source of information transition in modern society. Through language we acquire the knowledge and experience of previous generations and become a part of

the culture we belong to by birth or up-bringing. It is no secret that language can give us the image of the culture in general. Idioms are units of language that are especially dependent on culture. It is through idioms one can see the inner pattern of culture and language interaction, which of course influences a person's psyche.

The meaning of an idiom is not simply composed of the meanings of the words forming it. The meanings of the words composing an idiom go through changes, various in degree. An idiom is different from a random phrase due to the fact that it becomes a new unit of the language it belongs to. There are numerous theories on what an idiom is, but in a simple way we could look on it as a unit which is complex on the level of expression and more or less integral on the level of meaning.

Language in general, as a system, is inseparable from speech, communication. The two notions are in constant interaction, being the cause and the result of each other at the same time. Communication of two or more people can be actually pictured as interacting of two or more personal world view system. Speech, being one of the most important means of communication, especially when information transition is involved, shows a part of an interlocutor's world view system, mainly through words, their individual and combinatorial meaning.

If the color is so important in our everyday life and for the world view system building, as well as it is important in culture on the whole, then it cannot help but find an expression of its value in language in general and in idioms in particular.

Idioms are most important for us due to two interesting properties they possess. First, it is the previously mentioned fact that the meaning of an idiom is not merely a sum of meanings of its word components. The other property is that idioms might be the only unit of the language system, strongly and directly connected with culture.

Words, denoting colors (we will call them color terms or CT from now on) in a person's speech, serve not only for description of an event or a thing, but often also speak out the speaker's opinion on the event. Note, that a person's opinion is not only personally, but also culturally dependent. In some cases the original, so called, dictionary meaning, can be changed completely under a certain context, to such an extent, that it will no longer denote a color!

A color term is a noun, noun phrase that refers to a specific color. The CT may refer to human perception of that color (which is affected by visual context), or of an underlying physical property (such as a specific wavelength of visible light). Different cultures have different terms for colors, and may also assign some color names to slightly different parts of the spectrum: for instance, the Chinese character 'qīng' has a meaning that covers both blue and green; blue and green are traditionally considered shades of 'qīng'.

Similarly, languages are selective when deciding which hues are split into different colors on the basis of how light or dark they are. English splits some hues into several distinct colors according to lightness: such as red and pink or orange and brown. To English speakers, these pairs of colors, which are objectively no more different from one another than light green and dark green, are conceived of as belonging to different categories. A Russian will make the same red-pink and orange-brown distinctions, but will also make a further distinction between синий 'blue' and голубой 'light-blue, cyan', which English speakers would usually simply call

dark and light blue. To Russian speakers, синий and голубой are as separate as red and pink or orange and brown.

Our personal color perception depends on multiple factors, it is connected with physical and emotional state, state of mind and not only. Very important factors are the language and the culture a person is the bearer of, as well as his or her personal life experience.

There are several scores of CTs fixed in dictionaries for both languages, English and Russian, there are hundreds of them in special registers, say in cosmetic catalogs, where every shade produced needs its own name. In this work however, we will deal only with the so-called "basic color terms". What is a basic color term? Brent Berlin and Paul Kay in *Basic color terms: their universality and evolution* [1] state that, ideally, each basic color term should exhibit the following four characteristics:

(i) it is monolexemic (includes 'red', but excludes 'lemon-colored');

(ii) its signification is not included in that of any other color term (includes 'pink', but excludes 'crimson', which is a kind of 'red');

(iii) its application must not be restricted to a narrow class of objects (includes 'yellow', but excludes 'blond');

(iv) it must be psychologically salient for informants, and thus, has a tendency to occur at the beginning of elicit lists of color terms and is stable in reference across informants and occasions of use occurs in idiolects of all informants;

Thus we can state the basic color terms (BCTs) for the two languages in focus:

(1) **English BCTs:** *white, black, red, green, blue, yellow, brown, pink, purple, orange, gray*;

(2) **Russian BCTs:** *белый* ('white'), *черный* ('black'), *красный* ('red'), *синий* ('blue'), *зелёный* ('green'), *жёлтый* ('yellow'), *коричневый* ('brown', the same color can also be denoted by the word *бурый* which is older in origin), *серый* ('grey'), *фиолетовый* ('purple'), *оранжевый* ('orange'), *голубой* ('light blue', 'cyan'), *розовый* ('pink').

We take into consideration the former mentioned Berlin and Kay theory and its advanced version, written by Paul Kay and Chad K. McDaniel *The Linguistic Significance of the Meanings of Basic Color Terms* [2]. In both works authors come to similar conclusions, significant for our purpose, but come to them in different ways.

*Basic color terms: their universality and evolution* represents an anthropological experimental and library research into BCT semantics. There the authors state that the color naming system of every language was developing gradually in every language. Moreover, according to Berlin and Kay, "color categorization is not random and the foci of basic color terms are similar in all languages". The authors show how the color categorization system is supposed to develop, outlining several stages, from stage I to stage VII.

On the other hand, Kay and McDaniel claim that all languages share a universal system of basic color categorization, due to the fact that it is inherent in the human perception of color. Indeed, according to scientific research, described by the authors of *The Linguistic Significance of the Meanings of Basic Color Terms*, our ability to perceive colors is determined by our neural system. First of all, we distinguish between light and dark colors; then, there comes a systematic opposition

which we can denote as 'warm vs. cold', 'red vs. green' and 'blue vs. yellow'. From this we can derive that perception of such basic colors as 'white', 'black', 'red', 'blue', 'green' and 'yellow' is built into human nature itself! Where then do other basic color names come from, like pink or brown? To understand this we need to follow Paul Kay and Chad K. McDaniel and go away from viewing the color categorization system as a discrete one and take on the **fuzzy set system** instead. McDaniel has shown that:

(1) each universal category has "well-defined limits in the color space beyond which the category is never extended";

(2) these absolute boundaries are the "foci of the adjacent fundamental color categories". To cut it short, using the fuzzy set theory and its operations (identity, union and intersection), we get such a scheme for all the basic color terms:

- Semantic categories based on **identity** :
  - $F_{black}$ = black
  - $F_{white}$ = white
  - $F_{red}$ = red
  - $F_{yellow}$ = yellow
  - $F_{blue}$ = blue
  - $F_{green}$ = green

- Semantic categories based on **fuzzy union**:
  - $F_{black\ OR\ green\ OR\ blue}$ = dark-cool
  - $F_{white\ OR\ red\ OR\ yellow}$ = light-warm
  - $F_{red\ OR\ yellow}$ = warm
  - $F_{green\ OR\ blue}$ = cool

- Semantic categories based on **fuzzy intersection**:
  - $F_{black\ AND\ yellow}$ = brown
  - $F_{red\ AND\ blue}$ = purple
  - $F_{red\ AND\ white}$ = pink
  - $F_{red\ AND\ yellow}$ = orange
  - $F_{white\ AND\ black}$ = gray
  - $F_{white\ AND\ blue}$ = голубой 'cyan' (specific for the Russian language)

So far there is no explanation, why the languages in focus, like many others, do not use all the opportunities given logically by the fuzzy operations, or at least that not all of them can be called basic color terms, e.g $[F_{red\ AND\ blue\ AND\ white}$ = lilac] is no BCT. Now the representation of the seven stages of the relative development of color categorization in these unambiguous ambiguous terms:

I. $F_{black\ OR\ green\ OR\ blue}$, $F_{white\ OR\ red\ OR\ yellow}$;

II. $F_{black\ OR\ green\ OR\ blue}$, $F_{white}$, $F_{red\ OR\ yellow}$;

III. 1. $F_{black}$, $F_{white}$, $F_{green\ OR\ blue}$, $F_{red\ OR\ yellow}$;
  2. $F_{black\ OR\ green\ OR\ blue}$, $F_{white}$, $F_{red}$, $F_{yellow}$;

IV. $F_{black}$, $F_{white}$, $F_{red}$, $F_{yellow}$, $F_{green\ OR\ blue}$;

V. $F_{black}$, $F_{white}$, $F_{red}$, $F_{green}$, $F_{blue}$, $F_{yellow}$;

VI. $F_{black}$, $F_{white}$, $F_{red}$, $F_{green}$, $F_{blue}$, $F_{yellow}$, $F_{black\ AND\ yellow}$;

VII. $F_{black}$, $F_{white}$, $F_{red}$, $F_{green}$, $F_{blue}$, $F_{yellow}$, $F_{black\ AND\ yellow}$, $F_{red\ AND\ blue}$, $F_{red\ AND\ white}$, $F_{red\ AND\ yellow}$, $F_{white\ AND\ black}$ .

We need to keep in mind that all languages, or at least their predecessors, have supposedly come through certain stages, and that, though categories were undergoing changes, becoming more specified, we still can consider, that in the evolutionary sense white and black are the oldest ones and such CTs as gray or brown are the youngest ones. One shouldn't forget as well that the language is a developing structure, so it is possible that one day cyan or lilac will become BCTs, like orange and pink are now.

After a definition of the basic color terms was given and a clear picture of color categorization structure and its universal evolution across languages was made clear, let us look into the problem of idioms. The question of what is an idiom and what features it has is not less problematic then the questions we explored in the previous section. Scores of works have been written on phraseology in general and on idioms in particular, for these special units of language have long attracted attention of linguists. We will be mostly following the work of Geoffrey Nunberg et al. *Idioms* [3]. As the authors state, most scientists consent upon six main properties of these units.

1. *Conventionality* – their meaning or use can't be predicted, or at least entirely predicted;

2. *Inflexibility* – idioms typically appear only in a limited number of syntactic frames or constructions;

3. *Figuration* – idioms typically involve metaphors, metonymies, hyperboles, or other kinds of figuration;

4. *Proverbiality* – idioms are typically used to describe a recurrent situation of particular social interest;

5. *Informality* – idioms are typically associated with relatively informal or colloquial registers;

6. *Affect* – idioms are typically used to imply a certain affective stance toward the things they denote;

Though the list might seem long and rather demanding, Nunberg et al. set stress on the fact, that apart from the property of conventionality, none of these properties applies obligatorily to all idioms. The *Idioms* provides us with two other important distinctions that will be of use to us in further analyses of CIs. First of all we find a curious classification of semantic properties of idioms.

1. *Relative conventionality* – a property, determined by the discrepancy between the idiomatic phrasal meaning and the meaning we would predict for the collocation if we were to consult only the rules that determine the meanings of the constituents in isolation, and the relevant operations of semantic composition.

2. *Opacity (or transparency)* – the ease with which the motivation for the use can be recovered.

3. *Compositionality* – the degree to which the phrasal meaning, once known, can be analyzed in terms of the contributions of the idiom parts.

In our work the first property is of the greatest interest, while the third one is notable in the sense that most linguists deprive idioms of it. The authors give some more powerful reasons to believe that idioms are compositional after all. For example, parts of idiom can be modified and the idiom will still stay itself, though acquire additional meaning. Let us see some examples using CIs:

1. **Modification by adjective** (1) or relative clause (2) ('black mark'):

(1) That case left an *extremely* black mark against him.

(2) That case left a black mark against her, *that she was never able to get rid off afterwards*.

2. Parts of idiom can be **quantified**:

(3) That can leave *a couple of* black marks against us!

3. **Topicalization** ('paint the town red'):

(4) *The town*, we painted it red that night.

4. **Ellipsis, anaphora** ('argue till (you are) blue in the face'):

(5) I expected her to argue till she was blue in the face, but to my surprise she *didn't*.

As we can already see, CIs function as other idioms. What features do CIs have in comparison with other, "uncolored" idioms or do they have them at all?

There are more than 150 CIs with BCT in English and more than a hundred of those in Russian. A significant part of CIs in both languages can be divided into groups according to the fact that they share a similar syntactical structure and sometimes the meaning as well. The biggest group for both languages is the one where the CT is represented by an adjective and is followed by a noun the CT complements. The syntactic scheme would be as follows:

(6) $[[[[\text{color}]_A]_{AP}][[[X]_N]_{NP}]]_{NP'}$

Here are some examples:

(7) *голубая кровь* – 'blue blood'; about nobility
*зеленая скука* – 'green boredom'; extreme boredom
*yellow fever* – a dangerous tropical disease which makes your skin turn
slightly yellow
*purple patch* – a time when you are very successful

The common problem for all idioms, and with these in particular is that even after having analyzed the structure and derived the "semantical meaning" from it, we don't come to the actual meaning of the phrase. Let us compare two phrases of the same structure, one being a CI and the other – a freely composed expression.

(8) *green apple* vs. *green belt*

Both phrases have similar syntactic structure, showed in (8), both should allow to derive the meaning of the phrase according to this semantic formula (where 'G' stands for 'green' and 'A' for 'apple'):

(9) $[[\text{NP'}]] = \lambda x\, (G(x) \land A(x))$

But as long as (11) works fine for (9), for a green apple is "something called apple" $(A(x))$ and at the same time it is "something that is green" $(G(x))$; it doesn't give us the correct answer for (10). According to the formula in (11), green belt

should denote "something that is a belt" and "something that is green". Of course, we could imagine a belt, green in color, but here we do not apply to green belt as a free phrase, but rather as an idiom. The dictionary says, that expression green belt is an idiom, which is used to denote "an area around a city where building is not allowed, in order to protect woods'. An example of exactly the same situation for the Russian language could be as follows:

(10) *красный цветок* – 'red flower', a freely composed expression

(11) *красна(я) девица* ('red girl' – literally, but the meaning is 'a very beautiful girl')

Again, we observe, that the meanings of parts do not give us the meaning of the whole, and while the 'красный цветок' in (12) is simply a flower of red color, the 'красная девица' in (13) does not denote a girl of red color, but something far from any color.

Note, that in both idioms from (10) and (13) we encounter some properties of idioms in general, for example conventionality, for the meanings of the parts do not give us the meaning of the whole idiom. We also observe other properties: inflexibility and figuration. The idiom in (10) can be used only in a limited context:

(12) By law, there must be a green belt around every town/city/village/ /*house/*chair/*dog.

The property of figuration deals more with stylistics already, and is strongly connected with conventionality and compositionality. If we look on the idiom in (10) closer, we can see that it is just a metaphor for a narrow area around a town, which can look like a band from, say, a plain, and which meaning is to protect the green woods and fields. As the CI from (13) is concerned, the BCT красный 'red' used there once used to denote 'beautiful'. Now its usage in this sense is considered to be a means of figuration, especially when the author imitates an old style of writing. Note, that these idioms also comply with other features, marked by Nunberg et al., namely, it can be modified, which proves its compositionality.

(13) A huge green band was circling the town.

(14) This industrial town needs not one green band, but a couple of them!

(15) Выходила девица, выходила красная, во чисто поле. – means 'A beautiful girl went out in the wide field' (The CI from (13) is mostly used in poetical texts, like this line, taken from a folk song.)

As you see, CIs are just as normal idioms as any other. Let us have a look now on other syntactical structures and semantic functions they take. We have already observed the largest group of CIs, where the BCT is an adjective, modifying a noun.

We should go on to another family of CIs that share a common syntactical structure and semantical pattern:

(16) $[[[\text{turn/be}]_V][[[\text{color}]_A][[[\text{with}]_P][[[0]_D][[[\text{reason}]_N]_{NP}]_{DP}]_{PP}]_{AP}]_{VP}$

Formula, given in (18), is common for a group of English CIs such as to turn red with rage. There are several generalizations we can make about them. First, the range of BCT used in the CIs is limited to white, red, black, blue, green, yellow and

pink, the first two being most recurrent. Second, the category 'reason' most often includes either an emotion (shame, rage, fear, envy, etc.) or a circumstance from the surrounding world (cold, age, dirt, soot, time). Mostly these CIs are used to describe a person's complexion, as in (20), but sometimes can be used to describe objects as well, as in (21):

(17) She glared at us and her face turned red with anger.
Tim never said a word, but one could see how he was yellow with fear.
When Sandy saw his new car, she turned green with envy.
The child's face was blue with cold.

(18) The house must have been pretty years ago, but now its walls were black with age.

The meanings of the idioms are very close to the meaning we would derive if we took it literally:

(19)   [[VP]] <=> λx λy (R(y, C(x))) <=> λx (x acquires a color (C) and y is the reason (R) for x to do so);

The only difference is that the BCT used in the CI cannot be found in a real situation the idiom describes, for a person's skin cannot go completely bright yellow, or red, or white, it can only acquire a shade of those. Even a house cannot go entirely black from time or weather. This family of CIs has another interesting feature – it can be combined with another family of idioms. The latter is quite small in both languages, English and Russian, thus we give the full list of these idioms here:

(20) **English CIs:**
*(as) white as a sheet* – looking pale, because of illness, strong emotion etc
*(as) red as a beet* – having a red face, especially because you are embarrassed
*(as) black as pitch* – very dark
*(as) brown as a berry* – having skin that has been turned brown by the sun

(21) **Russian CIs:**
*красный как (вареный) рак* – '(as) red as a (boiled) crayfish'; (as) red as a beet
*белый как полотно* – (as) white as a sheet
*черный как смоль* – '(as) black as soot'; (as) black as pitch

Here are some examples from English that show the compositional abilities of both families of idioms:

(22) On seeing a syringe in the nurse's hand, the girl turned as white as a sheet with fear.

On combining two idioms, 'as white as a sheet' and 'to turn white with dread', we can see clearly the figurative property, for the former idiom only reinforces the hyperbola, used in the latter. Similar examples can be found in Russian too:

(23) Он стал вдруг белый как полотно. – 'Suddenly he turned as white as a sheet.'
(24) Он стал вдруг белее полотна. – 'Suddenly he became whiter than a sheet.'

It is probable that the hyperbola is used in order to assure the reader or listener in the strength of emotion, to which the CI implies, not the intensity of the color the BCT represents.

There are not too many CIs left for us, still the rest can be split to several groups according to the syntactical structure. For example, there is a VP-group, which means that the CI is a verbal phrase by its syntactical structure (the VP-structure like idioms considered earlier are a subset of this group). VP-group can be further divided to several subgroups according to the complements of the verb. Thus, we get VP-NP-group like (28), where the NP is a direct object of the verb; VP-NP-NP group like (29), which one NP as a direct object, and the other – indirect; VP-PP-group like (30); there is one representative for the VP-AP structure – (31).

(25) *scream blue murder* – scream very loudly
     *пустить красного петуха* – 'to let out a red rooster'; to set something on fire
(26) *give somebody/something the green light* – to allow a project, plan etc to begin
     *принять белое за черное* – 'to take black for white'; to misunderstand things
(27) *be in the red* – owe more money than you have
     дойти до белого каления – 'to heat up white'; to get really angry, to see red
(28) *be tickled pink* – be very pleased or amused

Let us have a deeper look into one of the groups through examples in (32) and (31) VP-NP-group:

(29) $[[[\text{scream}]_V][[[0]_D][[[[\text{blue}]_A]_{AP}][[[\text{murder}]_N]_{NP}]_{NP'}]_{DP}]_{VP}]$
(30) $[[[\text{пустить}]_V][[[[\text{красного}]_A]_{AP}][[[\text{петуха}]_N]_{NP}]_{NP'}]_{VP}]$

The semantic scheme for both examples would be as follows

(31) $\lambda a \, \lambda x \, (x \text{ 'action' } a \text{ (in the world)})$
    where the 'a' is the complement of the verb and 'x' is yet unknown, for it must be the subject of a potential sentence. For the (31) the formula is as follows:
(32) $\lambda a \, \lambda x \, (x \text{ screams } a \text{ (in the world), where } a \text{ is a murder and } a \text{ is blue}) ...\text{or}...$


(33) $\lambda a \, \lambda x \, (S(x,a) \wedge M(a) \wedge B(a))$


This CI gives us evidence that by applying methods, that work out right for free collocations, we cannot get the right result for idioms in general. A similar analysis of (32) gives us a result that we already observed for (10). The formula for (33) could be represented in this way:


(34) $\lambda a \, \lambda x \, (L(x,a) \wedge Red(a) \wedge Rs(a))$


Surprisingly, such a formulation makes sense, indeed, one could be letting out a rooster red in color, and such phrase would be perfectly representable by (37). Yet, the meaning of the idiom 'пустить красного петуха' means 'to set something on fire', a completely different meaning.

There is no need to prove anymore that CIs are as proper idioms as it is possible to be and that they possess all the features common for idioms. In fact, we can even state, that according to the syntactical and general semantic patterns there is nothing special about them. However, there are several interesting points about the CIs we have shown in our examples. It is their relative conventionality. Sometimes the phrasal meaning of the CI would be very close to the meaning of a potential free collocation, identical in composition, and sometimes the discrepancy between the two would be substantial. We will have a deeper look into it in the next chapter.

Compare the following three CIs:

(35) *brown bread* – bread, dark in color, made from rye and corn flour
*as brown as a berry* – having skin that has been turned brown by the sun
*browned off* – annoyed or bored

Here one can fully observe the feature we have noticed in the previous chapter already. The trick is that the relative conventionality is not equally distributed among CIs, as it is not among other idioms as well. On this base we can divide all the CIs into tree main groups. The division in intuitive and some cases are border ones, but all in all the classification works rather well. Here we will only give description of the groups and some justification for them to be so.

**Group 1** – the difference in meaning is very slight, the idiom is simply more conventional that the free collocation and bears some additional meaning. The BCT use in the CI is often present in the dictionary definition and/or in the phenomenon or event the CI denotes. This group mostly includes CIs that designate specific objects rather that abstract notions. This group is abundant in names of grocery store products, for these are as concrete as possible.

(36) *green tea* – light-colored tea made from leaves that have been heated with steam
*white meat* – meat that is pale in color, for example chicken
*зеленое вино* – 'green wine' young wine
*черная икра* – black caviar

**Group 2** – the difference in the meaning is significant and is conditioned by the historical and/or cultural factors. The BCT used in the CI is still present at least partly in the phenomenon or event the CI denotes and sometimes the dictionary definition. In this group we put CIs denoting cultural events and objects, receipts, diseases, facial expressions and complexions, etc.

(37) *blue ribbon* – the first prize in a competition, consisting of a small piece of blue material
*red alert* – a warning that there is very great danger
*белые ночи* – white nights
*красный гриб* – 'red mushroom' orange–cap boletus

**Group 3** – the difference in the meaning is maximal, the BCT used in the CI is not present in the event or dictionary definition any more, in order to trace back the origin of the CI one is to go deep into culture and/or figuration used in the CI. This is the most fascinating group of all, for one is free to use his or her language intuition and imagination in order to find out the probable roots of the idiom.

(38) *be in the red* – owe more money than you have
   *black sheep* – someone who is regarded by other members as a failure or embarrassment
   *the green-eyed monster* – jealousy
   *белый свет* – 'white light' world
   *красная девица* – 'red girl' a very beautiful girl
   *пустить красного петуха* – 'to let out a red rooster' to set (a house) on fire

However, even this classification is not something that makes a CI special from any other idiom, for such a gradation could be done on any basis. Should we conclude that there is nothing remarkable about CIs at all? It is a bit early to make such a conclusion.

Let us now calculate the recurrence of BCTs in the CIs of both languages. Among all the CIs, such BCTs as 'black', 'red' and 'white' prevail in both languages, while the rest of the range of BCTs occupy about a quarter of all the CIs. If we go further and consider the data from separate groups, it becomes clear, that the distribution of colors in CIs that belong to Group 1 is approximately even. We could explain this only by the fact that CIs of this Group represent objects of reality and have strong connection with objective color of the thing they denote rather than subjective perception of it.

The data from Group 2 is already slightly different, especially for the Russian language. There we can again observe the prevalence of 'black', 'red' and 'white'. The data for English CIs from Group 2 is still less accented on particular BCTs, though one can already notice the dominance of 'black' and 'white' over other BCTs. As we remember, CIs from the second group we denoting events and objects that were much stronger connected with culture and history than the idioms from Group 1.

Now let us turn to the last group. The CIs from Group 3 have the strongest connection with the culture and thus their phrasal idiomatic meaning is most different from the meaning we would get having a freely composed expression, identical in composition. Sometime such an expression, if it were a free collocation, would not make sense at all (e.g. 'to scream blue murder' or 'ни синь пороха' – 'no blue gunpowder' nothing at all). The predominance of 'black', 'red' and 'white' is evident even for English now.

How could we explain such regularity? To do this we need to remember several facts and suggestions stated in this paper:

1. Colors are deeply embedded in culture and human psyche.
2. Idioms are a direct connection between culture and language.
3. Color categorization system was developing gradually and is universal for all languages.
4. According to the features, syntactical and semantical patterns, CIs are normal idioms.

Now to all this we need to add the fact that the longer a word or concept functions in a language, the more additional meaning and connotations it acquires. Thus, if such BCTs as 'black', 'red' and 'white' were the three earliest color terms to appear, or better say, separate out, in both English and Russian, there is no wonder that they have managed to take part in such a great number of idioms. One should also

note that their prevalence is especially notable in the group of CIs that are most connected with culture and where the CIs bear a distinct emotional connotation.

Let us briefly go through all the work we have done in this paper. We have given definition to the concept of color, color term and basic color term. The probable evolution of color categorization was also covered here. We have spoken on idioms, their general properties and on idioms that contain CT, in particular. We have found out that in general CIs behave like normal idioms, there is nothing special about any of them in particular; CIs, like other idioms, have properties like conventionality, inflexibility and figuration. Due to the first property it is problematic to analyze their semantics by means used for free collocations, even if they generally obey syntactic patterns, common for freely composed expressions. A curious, but still general for all idioms, feature is the so called relative conventionality, according to which we divided all the CIs for both languages, English and Russian, into three groups.

Having done so and calculated the distribution of BCTs in across all the CIs in general and across individual groups, we discovered a fascinating regularity, namely, that the stronger is the connection of idioms with the culture and the deeper figuration means are used in them, the bigger is the fraction of CIs with BCT that appeared on earlier stages of color categorization according to Berlin and Kay theory and their followers'.

This dependency, mysterious at the first glance, becomes clear when one gives it a second thought. The longer a word functions in the language, the more meanings and connotations it acquires. Apparently, those BCT, that isolated first have become a part of a bigger number of idioms. Thus we have shown that the theory on Berlin and Kay is a right one, moreover, it is universal, like are the connection of idioms with culture and their importance.

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