

INDIRECT COLOUR TERMS IN A WORK OF VERBAL ART

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Abstract

The present article is focused on colour terms in general and on their indirect variety in particular. Colour has already proved to be an indispensable part of the expression plane of a work of verbal art – being highly connotative, it abounds in various associations meant by the author. Direct colour terms have already been the subject of quite a few scientific studies; however, much too little attention has so far been given to the colour terms which denote colour indirectly – the so-called *indirect colour terms* which include the objects of extralinguistic reality: the names of flowers, precious stones, dyes and other objects which have a typical colour and immediately provoke the association with it. The aim of this article is to show most clearly that this variety of words denoting colour is no less expressive and meaningful in a literary text and, therefore, it deserves much more scientific attention than it has received. We thought it useful to include the texts of translation in our analysis in order to discover if the importance of the indirect colour terms occurring in the original is observed by translators and, thus, rendered in the resultant text.

Keywords: *colour, indirect colour terms, expression plane, extralinguistic reality.*

1. THE STATE OF THE ART EXICAL UNITS WHICH ARE CULTURALLY AND HISTORICALLY DETERMINED IN THE SENSE THAT EVERY LANGUAGE

Colour terms have long attracted scholarly attention as it develops its own cultural and historical associations with a particular colour. Moreover, they have also been viewed as one of the most important elements of an artistic text. Their artistic and aesthetic potential has been subjected to analysis with special emphasis on their functioning in works of verbal art. However, the scholarly attention has so far been given to the direct variety of colour terms. This article is aimed at bringing into the limelight the indirect variety of words denoting colour and clearly

demonstrating their importance for the author's purport.

First and foremost, we shall present the results of previous research in the field upon which the present paper is based. As far as colour terms are concerned, there are two studies which are of great importance here – those conducted by Tatiana Shkhvazabaya and Valentina Kulpina.

The classification of colour terms and their connotations is an all-important issue addressed by Tatiana Shkhvazabaya¹. The author proceeds from the assumption that the actual colour as such (indicated by the colour term used in the artistic text) is just as important for the understanding of the text and the writer's intention, as its linguocultural associations².

The author suggests that the colour terms should be first and foremost classified according to their structure. Thus, she singles out the following types³:

- simple non-motivated words (ex. black, blue);
- derivative words, formed with the help of suffixes (ex. greenish);
- compound words with the element – “coloured” (ex. stone-coloured);
- compound words of unstable type (ex. emerald-green);
- colour-names, combined with non-colour words or constant modifiers (ex. deep red, dark green).

The conclusion made by the author is that not all the words denoting colour are colour terms as such in the narrow sense of the word. There are a vast number of words referring to the objects of extralinguistic reality and having the association with colour, which are regularly reproduced in a particular culture⁴. These are

divided by the author into groups according to the semantic fields where they are constantly reproduced. They are:

a) Flora (the names of flowers, presenting the yellowish-red and violet parts of the spectrum; plants and herbs, presenting the yellowish-green part of the spectrum; trees and bushes, presenting the black-brown and grey part of the spectrum; fruits, presenting the orange-red and green-brown parts of the spectrum);

b) Fauna (the yellowish-brown and other parts of the spectrum);

c) Inanimate nature (the names of precious stones, metals and other objects);

d) Food and drinks (ex. cream, biscuit, chocolate)⁵.

These findings form an all-important starting point for the present paper because our material made it necessary to put this variety of words denoting colour into limelight.

Colour terms as socially conditioned phenomena have been studied by Valentina Kulpina⁶. The focus here is upon the sociolinguistic tradition, characteristic of speakers of a particular community⁷. It is specially emphasized in the research that colour terms are not only the words directly denoting colour. This can be seen in the classifications of colour terms suggested by the author, where colour terms proper go hand in hand with other words denoting colour – as, for example, in the following⁸:

- basic colours (ex. *krasny* – red, *zeleny* – green);
- secondary colours (ex. *ryabinovy* – ashberry-coloured, *fistashkovy* – pistachio-coloured);
- integrally formed colours (ex. *svetlogoluboy* – light blue);
- separately formed colours (ex. *tsvet zemlyaniki* – the colour of wild strawberries).

Another approach to classification of colour terms suggested by Valentina Kulpina is based on both their origin (native and borrowed colour terms) and their diffusion (colour terms functioning in the literary language, dialects or separate fields of science)⁹. In this connection the author introduces the terminological word combination “the motivation of colour terms” (“motivirovannost’ terminov tsveta”)¹⁰, i.e. the objects of extralinguistic reality, provoking associations with a particular colour. The author

suggests that they might be called the “prototypes of colour” (“prototipy tsveta”). In this Valentina Kulpina follows Tatiana Shkhvazabaya who put forward the idea much earlier in her dissertation where these cases were described as “words referring to the objects of extralinguistic reality and having the association with colour”. The classification worked out by Tatiana Shkhvazabaya is further extended by Valentina Kulpina with two more groups:

- phenomena having a typical colour and immediately provoking associations with colour (ex. *tsvet morskoy volny* – sea colour);
- dyes (ex. *okhra* – ochre).

The author also emphasizes the fact that colours can be expressed by different parts of speech. The majority of them, naturally, are adjectives; however, nouns, verbs and adverbs are also widely used to render the idea of a particular colour¹¹.

The fact that there exist quite a few ‘non-colour-terms’ which, nevertheless, refer to a particular colour ‘indirectly’, so to speak, has been mentioned in the existing papers by Tatiana Shkhvazabaya and Valentina Kulpina and incorporated in their classification. However, their actual names differed from one classification to another (“words referring to the objects of extralinguistic reality and having the association with colour” – the term by Tatiana Shkhvazabaya; “the motivation of colour terms” – the term by Valentina Kulpina). Our research has shown that this variety of words denoting colour seems to be of special stylistic significance in works of verbal art. That is why we thought it useful to suggest a more general and, probably, more convenient (for purposes of description) opposition: ‘direct’ colour terms versus ‘indirect’ colour words (as, for example, *red* – ‘direct’ colour term, *blood* – ‘indirect’ colour words).

In what follows, we shall present the results of our research which are to highlight the importance of the indirect variety of colour terms in literary texts. For the present analysis we have chosen several abstracts from two works of verbal art written by different authors in different countries and belonging to different periods of history and different genres – the short story “The Masque of the Red Death” by Edgar Allan Poe and the novel “Jane Eyre” by Charlotte

Brontë. We thought it useful to incorporate the texts of Russian translations in the analysis in order to see whether the stylistic importance of indirect colour terms in the original is identified by translators and, thus, preserved in the Russian texts.

2. INDIRECT COLOUR TERMS IN "THE MASQUE OF THE RED DEATH" BY EDGAR ALLAN POE

The title of the short story under discussion suggests that colour is an all-important element for the author's purport; the fact that the colour term *red* is imposed on the reader from the very beginning reveals Poe's intention to make it the key colour of the story. What has just been said is demonstrated by the 'quantitative' analysis: it has clearly shown that the red colour clearly prevails over the other colours present in the story (the number of its occurrences in the text amounts to 19, as against, for example, 2 cases of yellow and one of grey). This dominance of red is not difficult to explain – as far as the content plane of the story is concerned, it centres around Prince Prospero and his noblemen who take refuge in an abbey in order to escape a terrible plague called the Red Death. However, their efforts prove to be useless: all the guests contract and die of the disease. The final line of the story reads: "And Darkness and Decay and the Red Death held illimitable dominion over all."

Our next step is to see what colour terms denoting red and its tints occur in the story. It is only natural that the colour term *red* is the most frequent one (7 occurrences); it is followed by the direct colour terms *purple* (4 occurrences), *scarlet* (3 occurrences) and *ruby* (1 occurrence). However, the red colour appears not only in its direct form, but also in a number of its tints which are expressed indirectly – such as, for example, *blood*. As our analysis has shown, *blood* is equal to *red* in frequency (it occurs in the text 7 times, too). Obviously, *blood* has to be treated here as an indirect colour word because it refers to the substance of a particular colour – the one that belongs to the same part of the spectrum which is very generally described as red. We may also suggest that the same frequency of both *red* and

blood in the text is not without significance either: here the author's intention is to impose upon the reader a particularly close and strong association of *red* with the colour of blood.

Moreover, *blood* is deliberately used by the author to specify the tint of red. A case in point, for example, is the following sentence from the passage where the decoration of each of the rooms in the abbey is described:

*These windows were of stained glass whose color varied in accordance with the prevailing hue of the decorations of the chamber into which it opened. That at the eastern extremity was hung, for example, in blue – and vividly blue were its windows. The second chamber was purple in its ornaments and tapestries, and here the panes were purple. The third was green throughout, and so were the casements. The fourth was furnished and lighted with orange – the fifth with white – the sixth with violet. The seventh apartment was closely shrouded in black velvet tapestries that hung all over the ceiling and down the walls, falling in heavy folds upon a carpet of the same material and hue. But in this chamber only, the color of the windows failed to correspond with the decorations. The panes here were scarlet – a deep **blood** color.*

First of all, a few remarks of a more general character are called for. The overall 'mood' that is reproduced in the original text is that of growing tension and a sense of danger: the colours of the interiors are arranged in such a way that each successive room should be either darker, or markedly contrasted to the preceding one, the contrast being very strong and sharp. However, what we are specially interested in is the indirect colour term *deep blood colour*. It is the final word combination of the passage which includes quite a few colour terms; thus, *deep blood colour* acquires the strongest syntactic position, it is specially brought out by the author. Moreover, it is *blood* that the reader would be expected to bring out prosodically: since the word combination occurs at the end of the sentence, *blood* would have to be accented. Therefore, we may conclude that it is the key colour term of the passage. We might go even further and suggest that it functions as an indispensable constructive element with the help of which the author builds up a highly impressive

picture of the increasingly growing menace and fear.

Let us now turn to the confrontation of the original text with the existing Russian translations

of the story. The three Russian translations chosen for the present analysis are those by N.V. Shelgunov (1874)¹² – 1, K.D. Balmont (1901)¹³ – 2 and R.N. Pomerantseva (1976)¹⁴ – 3:

The original	Translation 1 N. V. Shelgunov	Translation 2 K. D. Balmont	Translation 3 R. N. Pomerantseva
<p><i>These windows were of stained glass whose color varied in accordance with the prevailing hue of the decorations of the chamber into which it opened. That at the eastern extremity was hung, for example, in blue—and vividly blue were its windows. The second chamber was purple in its ornaments and tapestries, and here the panes were purple. The third was green throughout, and so were the casements. The fourth was furnished and lighted with orange—the fifth with white—the sixth with violet. The seventh apartment was closely shrouded in black velvet tapestries that hung all over the ceiling and down the walls, falling in heavy folds upon a carpet of the same material and hue. But in this chamber only, the color of the windows failed to correspond with the decorations. The panes here were scarlet—a deep blood color.</i></p>	<p><i>Стекла оконъ гармонировали съ обоями стѣнъ. Западная зала, наприимѣръ, была голубого цвѣта и стекла оконъ были голубыя, вторая зала была обита п у р п у р о в ы м и обоями и стекла оконъ были пурпуровыя. Третья была совершенно зеленая и окна тоже зеленыя. Ч е т в е р т а я оранжевая съ о р а н ж е в ы м и окнами, пятая бѣлая, шестая лиловая. Седьмая зала была вся обита ч е р н ы м ъ бархатомъ, не исключая и потолка. Ковры были тоже черныя. Но въ этой комнатѣ цвѣтъ оконъ не соответствовалъ драпировкѣ. Окна были красныя, кроваваго цвѣта.</i></p>	<p><i>Направо и налево, в середине каждой стены, высилось узкое готическое окно, выходившее в закрытый коридор, который тянулся, следуя всем изгибам анфилады. В этих окнах были цветные стекла, причем окраска их менялась в соответствии с господствующим цветом той комнаты, в которую открывалось окно. Так, например, крайняя комната с восточной стороны была обита голубым, и окна в ней были ярко-голубые. Во второй комнате и обивка и украшения были пурпурного цвета, и стены здесь были пурпурными. Третья вся была зеленой, зелеными были и окна. Четвертая была украшена и освещена оранжевым цветом, пятая — белым, шестая — фиолетовым. Седьмой зал был весь задрапирован черным бархатом, который покрывал и потолок и стены, ниспадая тяжелыми складками на ковер такого же цвета. Но только в этой комнате, в единственной, окраска окон не совпадала с окраской обстановки. Стекла здесь были ярко-красного цвета — цвета алой крови.</i></p>	<p><i>Окна эти были из цветного стекла, и цвет их гармонировал со всем убранством комнаты. Так, комната в восточном конце галереи была обтянута голубым, и окна в ней были ярко-синие. Вторая комната была убрана красным, и стекла здесь были пурпурные. В третьей комнате, зеленой, такими же были и оконные стекла. В четвертой комнате драпировка и освещение были оранжевые, в пятой - белые, в шестой - ф и о л е т о в ы е . Седьмая комната была затянута черным бархатом: черныя драпировки спускались здесь с самого потолка и т я ж е л ы м и складками ниспадали на ковер из такого же черного бархата. И только в этой комнате окна отличались от обивки: они были ярко-багряные - цвета крови.</i></p>

Table 1 - Indirect colour terms in “The Masque of Red Death” by Edgar Allan Poe

It does not require a very close examination to see that the colour terms used in the Russian text do not correspond fully to those in the English one. Thus, in the three translations the original colour term *blue* and an attributive word combination with it - *vividly blue* - translated by different Russian colours - *голубой* and its specification *ярко-голубой*, and *ярко-синий*. Surprisingly enough, *purple* in the Russian translations that are subjected to analysis in the present chapter, corresponds to *красный* and *пурпурный* in one case (Translation 3: *Вторая комната была убрана красным, и стекла здесь были пурпурные.*) and *пурпурный* or *пурпуровый* in the others (Translations 1: *...вторая зала была обита пурпуровыми обоями и стекла оконъ были пурпуровыя;* and Translation 2: *Во второй комнате и обивка и украшения были пурпурного цвета, и стены здесь были пурпурными.*).

However, we shall concentrate upon the translation of the indirect colour word 'blood'. In the original text it occurs at the very end of the sentence; moreover, its stylistic importance is also stipulated by the fact that it is brought together with a direct colour term - 'scarlet'. First, let us concentrate upon the confrontation of *scarlet* cases in the original and its counterparts in Russian translations (*красный* by Shelgunov: *Окна были красныя, кроваваго цвѣта; ярко-красный* (also adding *алый* in the word combination *алая кровь*) by Balmont: *Стекла здесь были ярко-краснаго цвета - цвета алой крови;* and *ярко-багряный* by Pomerantseva: *И только в этой комнате окна отличались от обивки: они были ярко-багряные - цвета крови.*). As can be seen, the Russian texts again provide three different colour terms: *алый* is the brightest and the lightest one of the three, *багряный* (which as a tint denotes a colour which partly resembles *багровый*) is much darker. However, in the Russian language the connotations of *алый* and *багряный* are clearly meliorative; thus, the picture drawn in the Russian text is again not so frightening as it is in the text of the original. Moreover, the use of the colour term *алый* to denote the original *deep blood colour* can be accounted for by the fact that the translator, K. D. Balmont, was a well-known Russian poet. Since the word *алый* is felt to be somewhat elevated (and, therefore, poetic to a greater or

lesser degree), the poetic stereotype of the word combination *алая кровь*, so widely used in Russian poetry, might be regarded as a most powerful factor that turned out to be subtly decisive in influencing the final choice of the translator. In this case it is the individual literary manner of the translator that comes to the fore: the poet must have seen the description of the rooms as something exceedingly colourful in the first place and sensing the 'artificiality' of the whole scene, its overdramatic and even 'stage' character, was inclined to the use of poetically grounded turns of phrase.

As far as the indirect colour word 'blood' is concerned, the three translators choose to render the colour word under discussion in three different ways: Translation 1 uses an adjective (*кровавого цвета*), whereas the other two translations render the colour by means of a noun (Translation 2 - *цвета алой крови*; Translation 3 - *цвета крови*). The colour word under discussion is brought into the limelight prosodically in all the cases: in Translation 1 it occurs immediately after a comma which makes it the first stressed word after a pause; Translation 3 puts it at the very end of the sentence thus adding to its prominence; Translation 2 contributes to the colourful picture produced in the sentence by adding a highly poetical direct colour term - 'алый' - and bringing it together with the indirect 'blood'.

This, however, is not the whole story. Let us discuss some other cases of indirect colour terms occurring in the text. In what follows we shall consider the following sentence:

He had directed, in great part, the movable embellishments of the seven chambers, upon occasion of this great fête; and it was his own guiding taste which had given character to the masqueraders. Be sure they were grotesque. There were much glare and glitter and piquancy and phantasm - much of what has been since seen in "Hernani." There were arabesque figures with unsuited limbs and appointments. There were delirious fancies such as the madman fashions. There were much of the beautiful, much of the wanton, much of the bizarre, something of the terrible, and not a little of that which might have excited disgust.

The rhythmical organization of the passage is jerky – there are both small and extended rhythmical units present in the passage under discussion. However, in this case the syntagms are more extended than in previous ones; this can be accounted for by the fact that here the author simply describes the elaborate decoration of the rooms. It is important to mention that four sentences of the passage (*There were much glare and glitter and piquancy and phantasm – much of what has been since seen in “Hernani.” There were arabesque figures with unsuited limbs and appointments. There were delirious fancies such as the madman fashions. There were much of the beautiful, much of the wanton, much of the bizarre, something of the terrible, and not a little of that which might have excited disgust.*) are parallel in terms of

syntax; thus, it is again syntactic parallelism used by the author in his narration.

Of special interest for us here is *glare and glitter*. The alliterating phonestheme *gl* not only does mark these two words; it creates the impression of nearly blinding brightness. It adds a negative association to the picture. As in the case of synonymic condensation, here too the first word of the sequence – *glare* – seems to be dominating in terms of meaning. It functions as a kind of ‘magnet’ to which the words that follow are drawn. *Glitter*, therefore, becomes as ‘aggressive’ in meaning as *glare* which intensifies the impression of evil, something intrinsically sinister.

Let us now confront the original text with its Russian translations:

The original	Translation 1 N. V. Shelgunov	Translation 2 K. D. Balmont	Translation 3 R. N. Pomerantseva
<i>There were much glare and glitter and piquancy and phantasm – much of what has been since seen in “Hernani”.</i>	–	<i>Много было блеска и ослепительности, и пикантного, и фантастического – много того, что мы видели потом в «Эрнани».</i>	<i>Во всем - пышность и мишура, иллюзорность и пикантность, наподобие того, что мы позднее видели в “Эрнани”.</i>

Table 2 - Indirect colour terms in “The Masque of Red Death” by Edgar Allan Poe

In the second translation we can also observe alliteration (*пышность, мишура*), but of a different kind. If the English text creates the impression of something shining and overbright, the Russian variant by playing with the consonant [ш] creates a different picture in our mind – an image of something noisy and pompous. As for the second translation, its play upon sounds is not so clearly marked, although there too we have repeated consonants [л] and [с] (*много было блеска и ослепительности*) whereas the first one does not include this episode at all, it is somehow omitted by the translator. The focus here is on the pomposity of what is happening in the palace.

A detailed study of the short story “The Masque of the Red Death” has revealed that it is centred around the red colour; in quite a few cases it is rendered by means of an indirect colour term *blood* which plays an important role in creating the atmosphere of fear and disease.

However, other indirect colour terms (such as, for example, *glare* and *glitter*) are also brought out in the text of the story by means of accents and alliteration, thus creating a bright and colourful picture in the reader’s mind.

3. INDIRECT COLOUR TERMS IN “JANE EYRE” BY CHARLOTTE BRONTË

A great test of the importance of indirect colour terms in a text of verbal art is Chapter 20 of “Jane Eyre” by Charlotte Brontë. Our previous study has shown that in this particular chapter there is an interplay of two colours – red and white – which seems to be particularly important for the author’s purport. In Table 1 we shall confront the number of the occurrences of direct and indirect colour words in the text of the chapter under discussion.

the red colour			the white colour		
Direct	Indirect	Tints (direct)	Direct	Indirect	Tints (direct)
0	24	2	4	15	0

Table 3 - Direct and indirect colour terms in "Jane Eyre", Chapter 20

As can be seen from Table 3, the indirect colour words clearly prevail in the text of the chapter. The words denoting the red colour indirectly include: *fire, blood, to bleed, bloody, gore, gory, flesh, wound, sweet-williams* and *sweet-briar*. It should also be pointed out that in the case of red the most frequent indirect colour words referring to it are: *blood, to bleed* and *bloody* (13 cases). In the case of *white*, the indirect indications of colour are: *pale, paleness, marble, crystal clear, volatile salts, teeth* and *blossom-blanché*, the most frequent of which is *pale* (7 cases).

Our next step is to turn to the content of Chapter 20. Mr Rochester has recently arrived at Thornfield with his guests – a high-rank company. One evening a stranger, Mr Mason, comes to pay a visit to Thornfield. The same night he is attacked by Mr Rochester's insane wife who is Mason's sister. Mr Rochester asks Jane to help him. She is to sit at the bed of Mr Mason and to nurse his wound for some hours while Mr Rochester goes to fetch the surgeon.

It is not difficult to see, therefore, why the number of colour terms (and especially of the indirect variety denoting the red colour) is so large in this particular chapter. On the one hand, it is the red colour that is generally referred to as one of the most emotionally marked ones. On the other hand, it is these particular indirect colour words that correspond to the context so closely: *blood* and its derivatives indicate the tinge of the red colour with more precision than just *red*. The author's intention here is to make the reader see the scene with his own eyes, to make him or her be 'present' in that very room at that very moment. In this way the picture created by the author

becomes captivating, exciting and even thrilling.

Let us now move on to the analysis of the passages where the red and white colours are brought into a collision through indirect colour words. Our first passage describes the moment Jane sees Mason:

"Here, Jane!" he said; and I walked round to the other side of a large bed, which with its drawn curtains concealed a considerable portion of the chamber. An easy-chair was near the bed-head: a man sat in it, dressed with the exception of his coat; he was still; his head leant back; his eyes were closed. Mr. Rochester held the candle over him; I recognized in his pale and seemingly lifeless face -- the stranger, Mason: I saw too that his linen on one side, and one arm, was almost soaked in blood.

There are two indirect colour words here – *pale* and *blood*, one denoting white and the other denoting red. The rhythm here is rambling: longer syntagms are in gradation with the shorter ones. It should be mentioned in this connection that the two indirect colour words are somehow "opposed" by the author: the sentence under discussion is organized in such a way that *pale* is placed in the first part of the sentence, whereas *blood* is the last word of its second part, the two syntagms being divided by a dash. Thus, we may conclude that the confrontation of these words indirectly denoting white and red colours are clearly confronted and brought into collision in this passage.

Now let us adduce the texts of the two Russian translations: by V. O. Stanevich (1949)¹⁵ and I. G. Gurova (2001)¹⁶.

The original	Translation by V.O. Stanevich	Translation by I.G. Gurova
<p>"Here, Jane!" he said; and I walked round to the other side of a large bed, which with its drawn curtains concealed a considerable portion of the chamber. An easy-chair was near the bed-head: a man sat in it, dressed with the exception of his coat; he was still; his head leant back; his eyes were closed. Mr. Rochester held the candle over him; I recognized in his pale and seemingly lifeless face -- the stranger, Mason: I saw too that his linen on one side, and one arm, was almost soaked in blood.</p>	<p>- Сюда, Джен, - сказал он. Мы обогнули широкую, с задернутым пологом кровать, которая занимала значительную часть комнаты. Возле изголовья стояло кресло. В нем сидел мужчина, полуодетый; он молчал, голова была откинута назад, глаза закрыты. Мистер Рочестер поднес ближе свечу, и я узнала в этом не подававшем никаких признаков жизни бледном человеке сегодняшнего приезжего, Мэзона. Я заметила также у него под мышкой и на плече пятна крови.</p>	<p>- Сюда, Джейн, - сказал он, и я обошла большую кровать с задернутым пологом, занимавшую добрую половину комнаты. К изголовью было придвинуто кресло. В нем сидел мужчина, совсем одетый, но без сюртука. Он хранил полную неподвижность, голова была откинута, глаза закрыты. Мистер Рочестер поднял свечу повыше, и я узнала это бледное, словно безжизненное лицо - Мейсон. Еще я заметила, что одна сторона его рубашки и один рукав намokли от крови.</p>

Table 4 - Indirect colour terms in "Jane Eyre" by Charlotte Brontë

Both translators chose the same words to render into Russian the indirect colour words under discussion – *pale* is translated as *бледный*, and *blood* – as *кровь*. The latter occurs at the end of the sentence in both cases; however, there is a difference in reading these two Russian texts: the second translation has a comma after the word *бледное* (и я узнала это **бледное**, словно безжизненное лицо). This suggests a particular contour: *бледное* is accented – it is brought out by means of a Falling Tone and a pause. Moreover, it should be mentioned that the text of the second translation is organized differently from the

point of view of the rhythm: there are more punctuation marks here. As a result, the syntagms are shorter, the pauses are more frequent, than in the text of the first translation. This helps to produce a vivid impression of agitation and danger.

If we now confront the original and the first translation, we shall have to agree that the differences are most clearly marked in the second part of the text where *pale* and *blood* occur. Formerly the Russian text seems to follow more or less closely the original structure.

The original	Translation by V.O. Stanevich
<p>Mr. Rochester held the candle over him; I recognized in his pale and seemingly lifeless face -- the stranger, Mason: I saw too that his linen on one side, and one arm, was almost soaked in blood.</p>	<p>Мистер Рочестер поднес ближе свечу, и я узнала в этом не подававшем никаких признаков жизни бледном человеке сегодняшнего приезжего, Мэзона. Я заметила также у него под мышкой и на плече пятна крови.</p>

Table 5 - Indirect colour terms in "Jane Eyre" by Charlotte Brontë

However, the Russian text is organized in such a way that *бледным* is not brought out in any way – there is nothing in this long sequence (*и я узнала в этом не подававшем никаких признаков жизни бледном человеке сегодняшнего приезжего, Мэсона*), no punctuation marks which would encourage the reader to bring this word out specially, to accent it. The original sentence turns out to be principally different. First, there is a semicolon before ‘I’ which separates the sentence with *pale* from what came before much more substantially than the coma after *свечу* in the Russian translation. The number of fully meaningful words which would be stressed in “*I recognized in his pale and seemingly lifeless face -- the stranger, Mason*” is smaller than that in the Russian translation (11). So the English contour would be much shorter, energetic and vibrant with emotion.

Although *pale* is not brought out by a comma, still it would tend to be brought out not only because of its meaning, but also because of its segmental characteristics – [p] in *pale* would need aspiration which would here produce the effect of fear – the effect that is supported by the repeatedly occurring strong fricatives [s] and [f] (*seemingly, lifeless, face*). Together they help to produce the effect of whisper which serves to render Jane’s horrified state.

Indirect colour terms denoting the same colours occur in the passage which describes Jane sitting in a night room with Mr. Mason and her fears:

Here, then, was I in the third storey, fastened into one of its mystic cells; night around me; a pale and bloody spectacle under my eyes and hands; a murderess hardly separated from me by a single door: yes -- that was appalling -- the rest I could bear; but I shuddered at the thought of Grace Poole bursting out upon me.

It should specially be pointed out that here the indirect colour words *pale* and *bloody* are again brought into a collision; however, in this case they are not separated by a dash – on the contrary, the two colour words are brought together, thus generating even more tension. Moreover, being the first two members of the contour, they are bound to stand out prosodically. As far as rhythmical organization of the sentence is concerned, we cannot but notice that the sentence abounds in punctuation marks; thus, it is rhythmically divided into smaller parts, which again creates an impression of agitation and fear.

Let us proceed with the translations of the extract:

The original	Translation by V. O. Stanevich	Translation by I. G. Gurova
<i>Here, then, was I in the third storey, fastened into one of its mystic cells; night around me; a pale and bloody spectacle under my eyes and hands; a murderess hardly separated from me by a single door: yes -- that was appalling -- the rest I could bear; but I shuddered at the thought of Grace Poole bursting out upon me.</i>	<i>И вот я сидела на третьем этаже, запертая в одной из его таинственных камер; вокруг меня была ночь. Перед моими глазами - доверенный моим заботам бледный, окровавленный человек; от убийцы меня отделяла тонкая дверь. Да, это было ужасно; я все готова была перенести, но содрогалась при мысли о том, что Грэйс Пул может кинуться на меня.</i>	<i>Я сижу на третьем этаже, запертая в одной из таинственных келий, вокруг ночь, мои глаза устремлены на бледного окровавленного человека, и лишь тонкая дверь отделяет меня от убийцы! Весь ужас таился именно в этом: остальное я могла стерпеть, но одна мысль о том, как дверь распахивается и на меня набрасывается Грейс Пул, ввергала меня в ледяной озноб.</i>

Table 6 - Indirect colour terms in “Jane Eyre” by Charlotte Brontë

Thus, the two translators again chose the same words to render the indirect colour words under discussion – *бледный* and *окровавленный*. However, there is one difference significant to us: in the text of the first translation these words are separated by a comma (*перед моими глазами – доверенный моим заботам бледный, окровавленный человек*), while in the second translation they are not (*мои глаза устремлены на бледного окровавленного человека*). Therefore, the first translation brings out these two adjectives both by means of the contour and the rhythmical organization of the sequence. In the second translation, however, the word *окровавленного* is not as strong as *бледного*: it is not brought out by any prosodic means. Turning to the original, we see that the sequence is prominent in the sentence; thus, the first variant of translation better renders the emotional state of the heroine.

To conclude, the analysis of the passages has shown that indirect colour words are of special importance in Charlotte Brontë's novel "Jane Eyre". Both quantitative analysis and the analysis of certain episodes clearly demonstrated that, as far as this particular work of verbal art is concerned, words denoting colour indirectly deserve closest scholarly attention since they prove to be key elements of one of the tensest chapters of the novel. As for the Russian translations, our analysis has revealed that indirect colour words tend to be treated carefully by the translators who strive to make them stand out in the text of the novel.

4. CONCLUSIONS

To sum up what has just been said, the indirect variety of words denoting colour is a large group of terms that depict some objects of extralinguistic reality immediately associated with a certain colour. They not only contribute to creating a colourful picture in the reader's mind, but also present colour originally and even metaphorically. Moreover, as our analysis has shown, they not infrequently form part of some alliterative and phonesthemically based sequences of words and, in this way, create particularly impressive sound and visual images. As far as the texts of

translations are concerned, in quite a few cases translators manage to render indirect colour terms accurately, thus preserving their special role in the original text.

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Endnotes

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