

**СПИСОК ВИКОРИСТАНИХ ДЖЕРЕЛ:**

1. Арнхейм Р. Новые очерки по психологии искусства. М.: Прометей, 1994. 352 с.
2. Миславський В.Н. Кінословник. Терміни, визначення, жаргонізми. Харків: Вид. центр Харк. держ. акад. культури, 2007. 328 с.
3. Eisenstein S.M. Towards a Theory of Montage. L.: I.B. Tauris, 2010. 428 p.
4. Jamieson G.H. Visual Communication: More Than Meets the Eye. Bristol: Intellect Books, 2007. 132 p.
5. Kress G.R. Multimodal Discourse: the Modes and Media of Contemporary Communication. L.: Ed. Arnold, 2002. 152 p.
6. O'Halloran K.L. Visual semiosis in film. *Multimodal Discourse Analysis*. L.: Continuum, 2004. P. 109–130.
7. Royce T.D. Synergy on the page: Exploring inter-semiotic complementarity in page-based multimodal text. *JASFL Occasional Papers*. 1998. Vol. 1. № 1. P. 25–49.
8. Stockwell P. Cognitive Poetics: An Introduction. London: Routledge, 2002. 208 p.

UDC 808'543

**FUNCTIONING OF COLOUR TERMS IN UKRAINIAN  
AND ENGLISH LITERARY TEXTS: SIMILES AND SYNEASTHESIA**

**ФУНКЦІОНУВАННЯ КОЛОРОНІМІВ В УКРАЇНСЬКИХ ТА АНГЛІЙСЬКИХ  
ЛІТЕРАТУРНИХ ТЕКСТАХ: ПОРІВНЯННЯ ТА СИНЕСТЕЗІЯ**

**Lukianets H.H.,**

*PhD, Associate Professor at Department of Foreign Language for Professional Use  
National University of Food Technologies*

The article deals with the cross-cultural usage of Ukrainian and English colour terms in literary texts not only as means of colour nomination, but also as ways to represent authors' perception of colours. When colour terms function as stylistic devices, such as similes and synaesthesia, they express authors' emotions and have influence on readership due to semantic shifts of lexical units.

**Key words:** colour terms, cross-cultural studies, literary texts, similes, synaesthesia.

У статті розглянуто міжкультурне використання українських та англійських колоронімів у літературних текстах не тільки як засобів кольорової номінації, але і як одиниць, що передають сприйняття кольорів авторами. Коли колороніми функціонують як стилістичні засоби, такі як порівняння і синестезія, вони виражають емоції автора і здійснюють вплив на читацьку аудиторію через зміну семантики лексичних одиниць.

**Ключові слова:** колороніми, міжкультурні дослідження, літературні тексти, порівняння, синестезія.

В статье рассмотрено межкультурное использование украинских и английских колоронимов в литературных текстах не только как средств номинации цветов, но и как единиц, которые передают восприятие цветов авторами. Когда колоронимы функционируют как стилистические средства, такие как сравнение и синестезия, они выражают эмоции автора и оказывают влияние на читательскую аудиторию через изменения семантики лексических единиц.

**Ключевые слова:** колоронимы, межкультурные исследования, литературные тексты, сравнение, синестезия.

**Introduction.** Names of colours in different languages often deal with cultural and social phenomena, and show ethnic priorities and moral values of certain language community. The diverse cultural background of colour perception and cognition establishes different colour meanings based on people's life experiences. Thus language colour system, which is embodied in the developing set of colour term, i.e. words and word groups denoting colours and their shades, is determined by nature, agriculture, artificial environment, including architecture, art and industry,

and in its turn is widely used not only in non-fiction texts, but also in literary pieces, describing physical reality and presenting authors' vision of it.

**Recent Research Analysis.** Due to the importance of visual impressions as one of the sources of knowledge about the surrounding world [2, p. 309] and the ability of people for verbal reproduction of perceived colour shades [5], colour terms are often used in speech and various types of discourse. This issue is studied from different aspects, starting from colour categorization (L.D. Griffin, C.L. Hardin,

J.R. Taylor), to colour psychology (A. Ogarkova, L. Steels, Ch. Witzel), to cultural diversity of colour names usage (E. Rosch, B.A. C. Saunders), to colour terms rhetoric application in political, social, advertising, etc. discourses (N. Diakopoulos, A. Tolson). However, cross-cultural analysis of Ukrainian and English colour terms in literary texts has not been conducted yet, revealing the need to study authors' use of colour vocabulary as means of stylistic devices.

**The topicality of this research** stems from the interest of modern linguistics in the study of verbal features that elucidate the categorization of natural surroundings in a worldview and is further used by writers in fiction. It is also pertinent to explore culturally bound specificities as well as cross-lingual similarities in using English and Ukrainian colour terms for similes and synesthesia in literary texts. Thus the **aim** of this research is to describe the ways of using colour terms as stylistic devices in literary texts.

**Presenting Research Material.** Colour words and colour modifiers are constituents of written texts with high degree of frequency of occurrence. Since childhood individuals learn the normative model of colour naming which is related to their individual perceptual colour representation through a naming-function. The correlation of colour names and quality of objects they denote in the real world creates in our mind a set system of colour terms existing in our culture. Still individual differences in colour perception and cognition are substantial enough to produce variation in colour perception representations across individuals sharing the same culture [3, p. 3–4]. Expressing personal emotions caused by different life situations an author in literary text creates new colours or makes semantic shifts in the existing ones. These individual colour naming systems and categories arise through learning a culturally normative naming system and expressing one's personal perception of colours.

Colours in language and colour designation in literary texts are of a totally different nature. Colour names relating with objects refer to a colour perception that is generated by light frequency which, by entering the human eye, evokes a colour perception in the brain. The rich colours that people see are inventions of the nervous system rather than properties of light itself. When colours are referred in the literary texts they cannot be seen physically as wavelength frequency [4, p. 75]. It is a colour name that evokes sensation in the brain, nor the message that comes from the eyes. The reader must rely on his colour memory in order to mentally visualize the respective colour in the text.

Polysemantic lexical units denoting colours are widely used in fiction because of their aesthetic

qualities and possibility to create bright images. Traditional semantic structure of colour terms is expanded in fiction. Moreover, new colour terms and new figurative meanings of existing colours are created by authors because of two basic reasons: (1) the pragmatic importance of colour-language as a cultural tool for environment and characters description, and (2) the importance of assigning names and categories that minimize individual and interpersonal confusion in understanding images in literary texts.

In literary texts colours often assume semiotic function, which is usually paired with symbolic one. By being a sign with a given meaning, a sign also transmits a meaning which is detached from the designation of hue. Faulkner's use of *grey* or *dark* in *The Sound and the Fury* may serve as an example, when *grey* not only occurs in order to let the readers know that he is entering and moving in Benjy's world but also that the author wishes to point to Benjy's mental state and Benjy's restricted world.

Writers also use colours to trigger their thinking and stimulate readers' imagination, especially in poetry. Most of the time, colours may be used as symbols implying intangibles or concepts. For instance, *green* in poetry often implies such notions as jealousy, rebirth, money, while *purple* denotes royalty, enlightenment, and fantasy [4, p. 324]. Aside from their symbolic and impressionistic use, the application of colours has added to the poems' visuals:

*Sea waves are green and wet, / But up from where they die, / Rise others vaster yet, / And those are brown and dry* (Robert Frost *Sand Dunes*).

Still there are some literary texts which almost totally devoid colour terms. i.e. 'the colour term zero' literary texts [7, p. 165]. Colours in such texts are expressed by the natural or stereotype hue of the objects. For example, where *grass* is mentioned, the green colour is understood simultaneously:

*Down on the grass and on the bare earth under the chestnut tree, dozens of people now squatted at their ease among the sheep, drinking from skin water-bottles and smaller stone ones of ale or whisky* (D. Craig King Cameron).

Author's ample use of the phenomenon of using 'zero colour' by letting the objects speaks for themselves. Golding says that 'light falls like an avalanche', meaning that the light is white. The literary text in this case makes the reader see and give the objects that are named an appearance, i.e. size, shape and colour. Colour, then, may be conventional colour, the stereotype, or alternatively one the reader chooses to imagine or to see.

Consequently, in the literary texts colour terms may function as distinguishers, valutors, semiotic mark-

ers, symbols, signals or standardized markers. The main function still is to depict the scene, so that in his mind the reader will perceive the scene in its colourful appearance, not only as a place referred to, but also as a picture close to its equivalent where the colours would be perceptual colours, or else to create an atmosphere or a meaning inside the text in which the colours or their being named acquire figurative significance.

In literary texts colour terms can be often used as stylistic devices, such as similes and synesthesia.

**Simile** is a comparison of colour with some things in objective reality. A simile usually compares two objects that initially seem unlike but are shown to have a significant resemblance. Even though similes and metaphors are both forms of comparison, similes allow the two ideas to remain distinct in spite of their similarities, whereas metaphors compare two things without using *like* or *as*.

Writer is a person who sees resemblances in all things. The world in his text is unique, but many things can be compared to the objects in everyday reality. Thus the author uses similes to let the reader imagine characters and setting of the literary text through what he already knows from his life experience. For example, in Ukrainian poetry simile 'зелений як рута' is often used to denote bright colour similar to rue:

*Та скрипка зроста з насінини колись навесні, / вона брунькувала і бростю вона дивувала. / Не соки пила із землі, а майбутні пісні, / зелені, як рута, і сині, як небо, хорали* (Є. Гуцало *Скрипка*).

Because of comparison and association, on which authors' similes are based, familiar objects in literary texts become strange and need interpretation. Individual author's vision of world is presented to the readers through various comparisons, which are always unusual, but still should be understandable to readers. Both in prose and poetry some things are compared with other on the basis of their physical likeness, as, for example in the following extract:

*...banana palms leafed like green fountains, bright orange papaws clustered at the top of their naked stems, a noise of surf quickened the air with its rustling freshness* (D. Craig King *Cameron*).

Green colour similes are often connected with nature description. For example, *the lawns like green velvet* (M. Gervaise *The distance enchanted*), *the lawns had been restored, like emerald carpets unrolled before his eyes* (J. G. Farrell *The siege of Krishnapur*) *the sea-breeze like coloured veils over the green* (M. Stewart *Stormy petrel*) characterize setting of the stories.

When used for characters' description, green colour similes in English and Ukrainian are based on comparison with animals, birds, insects or plants,

which are green. Negative evaluation is implied in the comparison with frog or snake, while positive are carried by trees and plants. Compare two examples of similes with positive and negative connotations:

(1) *He looked so like a frog, being literally green with fright, with his eyes nearly popping out of his head* (M. Gervaise *The distance enchanted*).

(2) *Ідеї Стицька були нові та свіжі, як вічнозелені сосни у їхньому бору* (В. Дрозд *Катастрофа*).

In English, as well as in Ukrainian, authors can invent any colour simile they like. However, there are some standard collocations or at least very common colour similes in each language that most native speakers know and use. For example, the traditional colour simile for English is *as green as grass*, while in Ukrainian it is *зелений як огірок* and originates from the children song.

As well as other stylistic devices similes are used both in prose and poetry. Corpus-based analysis of *green/зелений* collocations with *like/as, як/наче* show that similes are quite frequent in literary texts in both languages. Similes that are based on the comparison of hues with other things or visa versa create additional connotative meanings of colours, thus they extend word semantic structure.

**Syneesthesia** refers to a union of experiences within or between individual's senses (vision, sense, smell, touch, and hearing) [6, p. 13–31]. The physical stimulation of one sense will systematically activate the experience of the second sensation. It is a condition in which people make weird sensory associations, which rely more on the plasticity of the brain than on any genetic predisposition.

The most common and widely researched triggered sensation is that of colour. People with synaesthesia often say that letters, words and numbers have innate colours [1, p. 206]. Even when tested years later, their associations remain consistent. But no one really knows why or how these odd associations form.

Words are often described in terms of touch or vision – they can be soft or hard, light or dark, blue, red or of some other colour. For instance, in literary texts such lexemes as *spring, water, field* are always perceived in terms of green colour:

*The air was raw and threatened rain but was hued with the warmth of [green] spring* (Scott M. *Nudists may be encountered*).

Colours in turn are expressed in sound or touch: Eng. *loud, vibrant, soft, warm, hard, hash, cold*; Ukr. *холодний, теплий, свіжий, запашиий, поривчастий*. Consider some examples:

*This one was in soft light green with a boxy shaped jacket and narrow skirt and the same green-and-*

*white check material of the little sleeveless blouse had been used to line the jacket and face the wide reverses (J. Tanner Folly's child);*

*Юна моя майбутня дружина / має профіль з єгипетським чаром, / плавністю переповнена, а тендітна – в квітці спочине, / сонно-зелену млість навіває очами (І. Малкович Юна майбутня дружина).*

Traditionally, these are described as *synaesthetic metaphors*. The fact that such metaphors combine, unify and synthesize the various sensory domains was noted in earlier linguistic studies, but interest tended to focus on their use in literary texts. More recent researches raise the question of whether they are synaesthetic in origin in the psychological sense. Such metaphors may originate from the individual authors' flashes of genius, but may become so embedded in the languages that become commonly used by native speakers.

From linguistic point of view, synaesthesia can be also interpreted as *suggestiveness of colour terms*. It may be just property of colour names, i.e. their lack of expressiveness of content that gives rise to easy or increased association or what is called 'suggestiveness'. Within each cultural community colours and their names are by conventions or social norms associated with things or abstract qualities. *Yellow* is easily associated with lemon, or banana; or *white* is associated with snow, winter, but also with purity, innocence, while *black* is associated with night and darkness. *Green* suggests associative meaning of youth, freshness, and spring:

*Зелений луг, веселий пух / і біла конюшина. / І котиться луна за пруг – / вишнева намистина (П. Мовчан Спогад про війну).*

*Ждіте, ждіте, любі діти! / Літо знов прилине, / Прийде мила годинонька, / Як зима та згине; / І завітне ваше поле, / І зазеленіє, – Знов його весна прекрасна / Квіточками вкриє (М. Олійник Леся).*

Suggestiveness in the content of colour terms means moving away from actual colour denotation to connotative or figurative meanings of colour terms.

Synaesthetic colour meaning depends much on authors' and readers' own imagination. Readers should not underestimate the effort required to identify items of a text in context. Without this performance the linguistic sign, which is highly symbolic, cannot be integrated with the particular figure of the ground which is supposed to be ironically more vaguely characterized. Streaky speaking, the result of this identification, which is more exactly called integration of icon, index and symbol in a sign is not the same for every interpreter but is more or less unique to a particular interpreter in a particular literary text.

In Ukrainian and English prose and poetry synaesthetic colour images are used very often to express feelings and emotions of literary characters from different perspectives and to reflect author's imaginary world in the way he sees it. Debates concerning weather neurological synaesthesia and poetic synaesthetic word-play are related phenomena have long history. The writer should not always be a synaesthete himself to create unusual images in his works. He may invent his own multisensory images using his bright imagination or use the clichés existing in language.

Synaesthesia in literary texts can be the combination of visual perception of colour with perceptual experiences belonging to different sensory modalities. In synaesthetic metaphors, for instance, words that pertain to colour are extended to express another sensory modalities:

– sounds or music: *Зелене – жайворонком сяє, / смарагдом лється і кипить, / і наслухає, наслухає, / як угорі мовчить блакить (Є. Гуцало На березі блакитного й зеленого морів); Та ще зеленіє безсмертне весняне натхнення, / осяяння чистого ясна і благосна мить... / І кожен росточок на дудочці грає зеленій, / і дудочка кожна зеленим мотивом звучить... (Є. Гуцало Не води весняні, а музика флейти розлита); Each sporting earrings, blue hair and green, And screaming abuse and all that's obscene (J. Stephenson To you with love);*

– smell: *На крилах журавлів весна вже сушить весла, / Загомоніли про життя діди, / І на стежин пахучі перевесла / З снонів тополь тече зелений дим (М. Вінграновський Квітень); Пахне молодою свіжою зеленню, медвяним цвітом і коровами (В. Нестайко Тореадори з Васюківки); I see but two young swans / Who'd found each other; asleep in a ditch; / full-grown Cygnets, / brown on a green marsh mattress / Of stinkers; dismantled wind-up gramophones ... (H. Lomas Letters in the dark);*

– taste: *Зелене – солодко, вродисто / завмерло – й на коротку мить / хор жайворонків променистих / пречисте угорі гримить! (Є. Гуцало На березі блакитного й зеленого морів); To a Milky Youth Iambic youth, you put your oar in everywhere and heave away, mostly shipping water; you've left out nothing but what you need, your verse is green, unseasoned salad (S. Romer Idols);*

– touch: *Опала тінь на землю обігриту, / Чоловіки заснули біля хат, / Зелені руки, повні білоквіту, / На теплу ніч розкинув сонний сад (М. Вінграновський В саду); You can buy a share in de illusion / Or you can go to school an study de Green solution, / Fe years Green tings hav been pushed aside / Now we're going fast on a downward slide (B. Zephaniah City psalms); Dem used to sey dat*

*Green was soft / Don't worry bout de atmosphere / An now a scientist has said, / "Oh damn, we're going to disappear."* (B. Zephaniah *City psalms*).

Synaesthesia is additive, i.e. it adds to the initial (primary) sensory perception, rather than replacing one perceptual mode for another. Cognitive synaesthesia, which is often used in poetry, involves synaesthetic addition to cultural-bound cognitive categorizational system. In other words, with this kind of synaesthesia, certain set of things which our cultures teach us to put together and categorize in some specific way, also get some kind of sensory addition, such as a smell or colour. The following example from the Ukrainian fiction illustrates cognitive synaesthesia to understand which the reader should know Ukrainian culture and traditions:

*Сіна зелена кутя. / Темінь. Різдво таке. / Боже сумне дитя / славить дитятко людське* (І. Малкович *Іван і Щезник*).

Synaesthesia seems to have special association with enhanced memory and with creativity. Associative bonds of referential and intentional meanings established through usage in fiction act as sets which only the imaginative strength of the respondent can break away from.

A thorough analysis of the non-colour aspects of green colour terms meaning in English and Ukrainian fiction show individual possibilities of thought conceptualization. Colour words often display metaphorical associations to moral, emotional, supernatural and other kinds of non-physical entities and beliefs. Such associations have been widely used in the English and Ukrainian literature, extending the semantic structure of green colour.

**Findings.** In English and Ukrainian fiction colour terms when used for characters' description, green colour similes are based on comparison with animals, birds, insects or plants, which are green. Negative evaluation is implied in the comparison with frog or snake, while positive are carried by trees and plants. Colour synaesthesia refers to a union of visual experience with other senses. In English and Ukrainian colour terms are often described in terms of touch or vision, while colours in turn are expressed in sound or touch. In Ukrainian and English prose and poetry synaesthetic colour images are used very often to express feelings and emotions of literary characters from different perspectives and to reflect author's imaginary world in the way he sees it.

#### REFERENCES:

1. Biggam C.P. *Progress in Colour Studies: Psychological aspects*. Philadelphia: John Benjamins Publishing Co., 2006. 237 p.
2. Griffin L.D. Optimality of the basic colours categories. *Journal of Vision*. 2004. Vol. 4. № 8. P. 309.
3. Jameson K.A. Culture and Cognition: What is Universal about the Representation of Color Experience? *The Journal of Cognition & Culture*. 2005. № 5. P. 3 4.
4. Katz A.N. *Figurative Language and Thought*. Oxford University Press, 1998. 195 p.
5. Mpouli S., Ganascia J.G. Another Facet of Literary Similes: A Study of Noun+Colour Term Adjectives. 2017. URL: [https://www.researchgate.net/publication/313872589\\_Another\\_Facet\\_of\\_Literary\\_Similes\\_A\\_Study\\_of\\_Noun\\_Colour\\_Term\\_Adjectives](https://www.researchgate.net/publication/313872589_Another_Facet_of_Literary_Similes_A_Study_of_Noun_Colour_Term_Adjectives)
6. Pepnik J. Warm Colours in 19th-century English Literature. *Philosophica*, 2000. № 73. P. 13 31.
7. Wyler S. *Colour and Language: Colour Terms in English*. Tubinger: Narr, 1992. 206 p.