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COLOURFUL MOSAIC OF IMAGES AND CHARACTERS
IN THE WORKS OF IRIS MURDOCH

Nataliya Panasenko∗

University of SS Cyril and Methodius in Trnava, Trnava, Slovakia

Abstract: Building upon research into such physical properties of colour as value, chroma, and hue, the author demonstrates how focal and subsidiary colours influence the plot development and text perception. Like eye-catching threads, colours weave into the texture of a work of fiction, creating rich images and characters. Colour terms play a special role in decoding the author's message. The technique of colour visualization offered by the author is original and offers promising directions for further investigations.

Key words: colour properties, colour terms, focal colours, hyponym, protagonist, antagonist, 'colour portrait' of the character.

> *Color is the place where our brain and the universe meet.*
> (Paul Klee)

1. Introduction

Text analysis, text interpretation, cognitive poetics, stylistics of decoding are boundless areas of study attracting the attention of linguists all over the world. There are numerous definitions of the text and various approaches to its study (Давидюк 2015; Залевская

2001; Barthes 1975; Galperin 1981; Gerke 2010; Halliday & Webster 2014; Leech & Short 2007; Savchuk 2018; Turayeva 1986; Tykhomyrova 2018). Notwithstanding a number of serious publications which have appeared recently (Кухаренко 2018; Никитина 2019; Самохина & Рыжкова 2017; Чернявская 2016), there still is ample room for further research, and technical innovations definitely open up new perspectives of text analysis that provide for deeper penetration into its vast expanse.

My research is based on the analysis of colour terms (CTs) functioning in the works of Iris Murdoch who created a specific, very complicated world of intellectual prose. Many a time, her novels have been in the focus of scholars' and literary critics' attention. They studied her literary heritage on the whole (Altorf 2008; Browning 2018; Gerstenberger 1975; Heusel 1995); chose only one novel as the object of their research (Korcová 2011; Panasenko & Korcová 2011; Tereshchenko & Tkachuk 2019) or highlighted some aspect in the works of a definite timeslot (Тимонина 2016).

The novels of Iris Murdoch are known to have specific composition, very often due to difficult relations between characters. I would like to state that it is the conflict that triggers the plot development, and this conflict is created by the protagonist(s) and antagonist(s). The author sends a message we have to decode. As Konkov and Mitrofanova explain,

"*The image becomes a way when it is the embodiment of the author's idea, the one the author invested in the image, creating it. But the author does not formulate this idea in this image, the reader oneself in one's mind should form this idea on the basis of the things depicted*" (Коньков & Митрофанова 2016: 30).

The images created by the author are not always verbal. In the book by Chernyavskaya (Чернявская 2016: 13), one may find a black and white photo of the picture by Carl Buchheister *Komposition Textem*, which can be translated as 'text composition'. The colourful version of this picture looks like this (see Fig. 1):
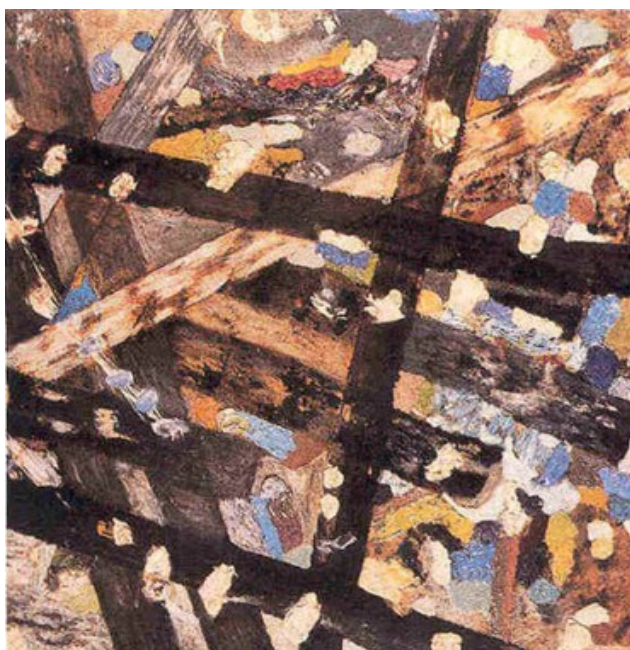
Figure 1. Carl Buchheister: Komposition Textem (text composition) (Available at: http://radisli-vesper-plus-bernau.de/xx/2-bldungsbits/religion/2-sind-menschen/m-r-prp-2-11.htm)

Chernyavskaya connects this picture with the etymology of the word 'textum'. The word *text* comes from the Latin verb *texō*, *texere*, *textum* (supinum) meaning *to weave*. Its derivatives in English are *textile*, *texture*, and *text*. We can think of texts as unities woven together from different strands or threads. Texts, like textiles, come in different shapes and sizes and have different functions in human life.

If we look at the picture attentively, we will see light and dark, thick and thin lines leading us to the outer space. They may be considered as positive and negative characters (evaluation), cumulative and supporting images; as lines connecting us with other texts (intertextuality); dark dots may symbolize context, light – artistic details, stylistic devices, etc. To sum it up,

"*This visualized example very accurately and clearly highlights the key points that define the scientific discussions today: the text is a meaningful unity, a structured and potentially interpreted whole; the text consists of various elements; the text exists within a certain stable continuous entity as its fragment; the boundaries of the text, its beginning and end, are relative*" (Чернявская 2016: 14).

This understanding of the text as a well-structured semantic space is in harmony with Nikolayeva's point of view:

"*...Space-text does not appear as linear as it appears in narrative grammar, it is multidimensional. The units of this semantic space are not exactly equal to the units of language... The main decodable meaning of the text <...> is transmitted by some meaningful sense quantum not tied to a linear contact or to the design of grammatical levels. The text turns out to be sewn with these sense overruns*" (Николаева 2000: 418, 436).

Such an understanding of the text canvas can be applied to any literary text, and to a great extent, to the novels of Iris Murdoch, which are "indirect rather than direct expressions of how she understands the world" (Browning 2018: 8).

To my mind, this picture ideally matches the world of characters created by Iris Murdoch. Analyzing female and male characters, who may be antagonists or protagonists, considering moral aspects of the novels describing the battle between the good and the evil, we must always bear in mind symbolic meaning of colours typical of different cultures.

My research addresses the issue of colour names and their shades used by Iris Murdoch in two novels of hers. Before I present my findings, I deem it necessary to dwell in a concise form on the most important data concerning colour.

2. What do we know about colour?

Colour studies embrace different branches of science, and there are many (moreover, too many) interesting publications, the authors of which have contributed to the formation of basic notions and outlined topical problems and methods of their study (Богданова 1999; Герасименко 2010; Matschi 2004; Uberman 2017). Scholars have united their efforts in an attempt to shed light on various aspects of colour description and naming (Фрумкина

1984; Bennett 1988; Biggam & Kay 2006) and worked out various approaches to its study (Kelly & Judd 1976; Panasenko 2019; Panasenko & Korcová 2011; Van Leeuven 2010).

In our previous publication, we focused on the psychology of colour, philosophy of colour, anthropology of colour, neurology and neuropsychology of colour and language of colour (Panasenko & Korcová 2011). Then I concentrated on colour and its properties, colour and psychology, colour and symbolism, and colour and linguistics (Panasenko 2019). Now I want to sum up the properties of colour which are most relevant for this research and connect them with my language material.

1. All the colours have value (light vs. dark or white vs. black), chroma (saturation, purity, strength, intensity), and hue (e.g., the name of the color family: red, yellow, green, cyan, blue, magenta) (Wyler 1992).

2. According to Colour theory, all the colours are divided into chromatic colours and achromatic, i.e. without hue (black, white, and grey). Any color that lacks strong chromatic content is said to be unsaturated, achromatic, near neutral, or neutral. Near neutrals include browns, tans, pastels, and darker colors. Near neutrals can be of any hue or lightness (Ивенс 1964; Munsell 1912).

3. There are eleven focal colours (Berlin & Kay 1969).

4. There is a clear distinction between the acquisition of colour vision and the verbalization of colour vision (Wyler 1992: 43).

5. Psychologists differentiate between 'warm' and 'cold' colours; colours are used in colour therapy (Birren 1961); they greatly influence image perception.

6. Another important feature of CTs is the so called "radicalization", which implies a loss of differentiation and descriptive precision. It means that "widely accepted colour designations, in fact, do not give precise colour of the designated objects: 'white coffee' is not white; to be more precise it is 'brownish' or 'beige', 'white wine' is of a 'yellowish' or 'greenish' colour" (Wyler 1992).

7. Colours are widely used as symbols (Телицын et al. 2005; Тресиддер 1999; Cirlot 2001; Dictionary of symbolism 2001 [1997]).

8. CTs in the text greatly promote its proper decoding (Panasenko 2019).

9. Functions of CTs in literary texts are different (ibid.); they may be considered as text-forming strategies (Savchuk 2018); when used figuratively, they work as stylistic devices (Uberman 2012; 2013); they are also used to create images (Stashko 2017).

Such are the theoretical basics of my approach to the study of CTs in fiction. Now I will enlarge on them and illustrate them with some examples.

3. Language material and ways of its study

More than ten years ago, together with my Master student Zuzana Korcová, we endeavoured to specify the role of colour terms in a novel of Iris Murdoch and published an article (Panasenko & Korcová 2011). Since then, I have been haunted by the idea to proceed and to analyse other works by this outstanding author. It took me more than three years to revise what we had done and using new computer possibilities to visualize colours in two novels by Iris Murdoch: "The sea, the sea" (hereinafter "The sea", which is 601 pages long) and "The book and the brotherhood" (hereinafter "The book", which comprises 538 pages).

The descriptive analysis was used to form several groups of CTs embracing different aspects:

- **object of description**: colours of human beings (appearance, dress, belongings, emotional state, etc.); nonanthropological objects (nature objects, animals, plants, buildings and their parts, house and its interior);
- **colour properties**: colour value, chroma, and hue;
- **colour function** in the text.

Due to componential analysis, all CTs were divided into two groups: CTs proper and CTs with unspecified colour meaning. By proper CTs I mean those which are usually called focal colours. Semantic analysis gave me a possibility to present CTs as a lexico-semantic group with a hyperonym denoting a basic colour and its hyponyms, for example, red – pink, rosy, purple, scarlet, etc.; blue – dark blue, indigo, marine blue, etc.

Structural analysis enabled me to single out various types of word groupings, such as simple, derivative, compound, and complex-compound. CTs may also be part of descriptive constructions, like the colour of something, e.g., *green*, *greenish*, *cinnamon-brown*, *greyish brown*, *like ivy*, i.e. dark green.

Contextual analysis was used in the interpretation of the author's message, especially when it concerned artistic detail, like *a faded green* of the rug colour indicating the character's poverty (see example 21 on p. 214). When some colours were used with the purpose of creating images, linguo-stylistic analysis was applied. Most impressive were means of stylistic semasiology with the corresponding function, like metaphor, epithet, simile, figurative periphrasis, etc., e.g., ***yellow air***, ***as pale as a fish*** (about Tamar), ***dark hair***, *sleek and glowing* ***like the feathers of an exotic bird*** (about Jean Cambus), ***a black determinist*** (Gerard about Crimond) (examples from "The book").

When all the CTs were sorted, they were grouped on different principles described above. Then with the help of the programme Adobe Photoshop and a set of specific codes, 'colour portraits' have been created. Each colour has a code, like dark blue – #00008b, dark midnight blue – #003366, blue gray – #6699cc, indigo – #4b0082, azure – #f0ffff, etc. (List of colors by name, *s.a.*). The list of other colour codes used in my study can be found in Table 1 in Appendix A.

To reconstruct the precise colour shade, I use the system of colours used for technical purposes (see Fig. 1 in Appendix B). Modern computer technologies give possibility to precisely present focal and subsidiary colours, taking into account other colour properties mentioned above. Thus, colours used in the figures 2-13 accurately correspond to the CTs used by the author with the purpose to describe characters and their surroundings.

My hypothesis is that the author uses colour terms to make true-to-life descriptions of objects of nature, living beings, and to show conflicting relations between characters, i.e. to create a colourful text mosaic, each segment of which has a definite purpose and quality.

All these approaches contributed to creating 'colour portraits' of protagonists, antagonists, and supporting characters, who are in harmony or in conflict within the fictional narrative and thus form this colourful mosaic, contributing to the colourful texture of the two literary texts.

4. Literary text and important elements of its structure and understanding

If we want to discover the function of CTs in a literary text, we must always keep in mind its elements, which comprise the following ones: the plot (composition, sequence), title, setting, conflict, characters (means of characterization), imagery, artistic details, narrator, narrative method, point of view and author's attitude (means of creating), tone (degree of formality, emotional colouring, attitudinal characteristics), atmosphere, style, message (Рогачевская 2008: 81). All these elements are very important for text interpretation; they are interconnected and interwoven like threads in the texture of a literary work. The role of CTs in their actualization varies, and my aim here is to substantiate their importance by numerous examples. Most important for us are the **setting**, **conflict**, **characters**, **imagery**, **artistic details**, **tone**, **atmosphere**, and **author's message**.

4.1 The setting in the novels by Iris Murdoch

The setting leads us to the topophone. This term, meaning literary place, was introduced by Bakhtin (1986: 121-122) and was further developed by other scholars (Bemong & Borghart 2010; Panasenko 2018).

If we consider the title of the novel "The sea, the sea", it is obvious that the sea shore is the place where the events unfold, thus the author has to use many adjectives to describe it in calm or stormy weather, at the dawn or sunset (see the detailed description of the sea below). Water is a highly important element of the setting: it is life, it has many symbolic meanings and is associated with the feminine (Davydyuk & Panasenko 2016). Thus, all the possible colours connected with the sea and its attributes (the sky, yellow sand, greenery) are logically expected.

Such a topophone is chosen by the author not at random, as far as "the open space has two directly opposite functions – one of them used more often – to show the greatness of man, even in conditions of hostile element. The second, on the contrary, is to show his weakness in front of unobservable forces" (Кухаренко 2018: 61). The antagonist of the novel "The sea", Charles Arrowby, appeared not to be able to conquer the sea. On the contrary, the sea demonstrated its power and brought not only disillusionment, but even death to Titus, a supporting character. Charles gave up, sold his house and came back to London.

4.2 The conflict in the novels by Iris Murdoch

Conflict and tension are the triggers of the plot development. I would like to state that they are obligatory elements in many of Murdoch's novels. Concerning the two novels under consideration critics say:

"The sea, the sea" is a beautiful, complex, ironic novel, which confronts our major demons: fear, jealousy, vanity, envy, the pain and confusion of misplaced love, and the impulse to violent action, whether on the battlefield, or in the privacy of the home" (Burnside 1999: xvi).

It is a novel about a retired actor and theatre director who is tired of his life in London, which is saturated with love affairs. He buys a house without electricity on the seashore and tries to find peace and comfort to his soul there. His former mistresses bother him with letters and visits, whereas he spends much time by the sea watching its incredible colours and listening to its voice. As far as he is named "one amongst a series of selfish and egoistic leading characters in Murdoch's fiction" (Browning 2018: 95), conflicts are granted. Quite by chance, he meets his former school love and decides to kidnap her from her despotic, to his mind, husband. He is sure that he will make her happy this time, but fails.

The other novel under consideration, "The book and the brotherhood" is classified by literary critics as "expressly political in that the plot centres around a projected text in political theory that is supported financially by a group of friends" (Browning 2018: 139). A group of friends make a fellowship to support David Crimmond, a radical Marxist, who is supposed to write a book. The work moves slowly. David seduces a wife of one of the committee members, and she leaves her husband. When the book is completed and ready for publishing, all of a sudden David offers his mistress Jean Cambus to commit suicide as the proof of her love. The author resorts to defeated expectancy here in order to attract the reader's attention to the eccentricity of his behaviour and uses a specific set of colours (see Fig. 2).

4.3 Characters in the novels by Iris Murdoch

Together with the author, time, and space, **characters** are the basic constituent of literary prosaic text creation and existence (Кухаренко 2018: 12). From the moral point of view, the characters in a book or play are considered to be positive or negative. Thus, depending on the role played by the person in the text, a character can be main/major or supporting/minor. Among the main characters, one can name a hero/heroine, a protagonist and an antagonist, a character or a group of characters who cause(s) the conflict for the

protagonist. A character in a story is not necessarily a person, but can also be an animal, a non-human being, a creature, or a thing (Character, *s.a.*).

If we try to apply this classification to the novels under consideration, Charles Arrowby ("The sea") and David Crimond ("The book") are obvious antagonists. Thus in their portrayal, dark shades prevail (see Fig. 2).
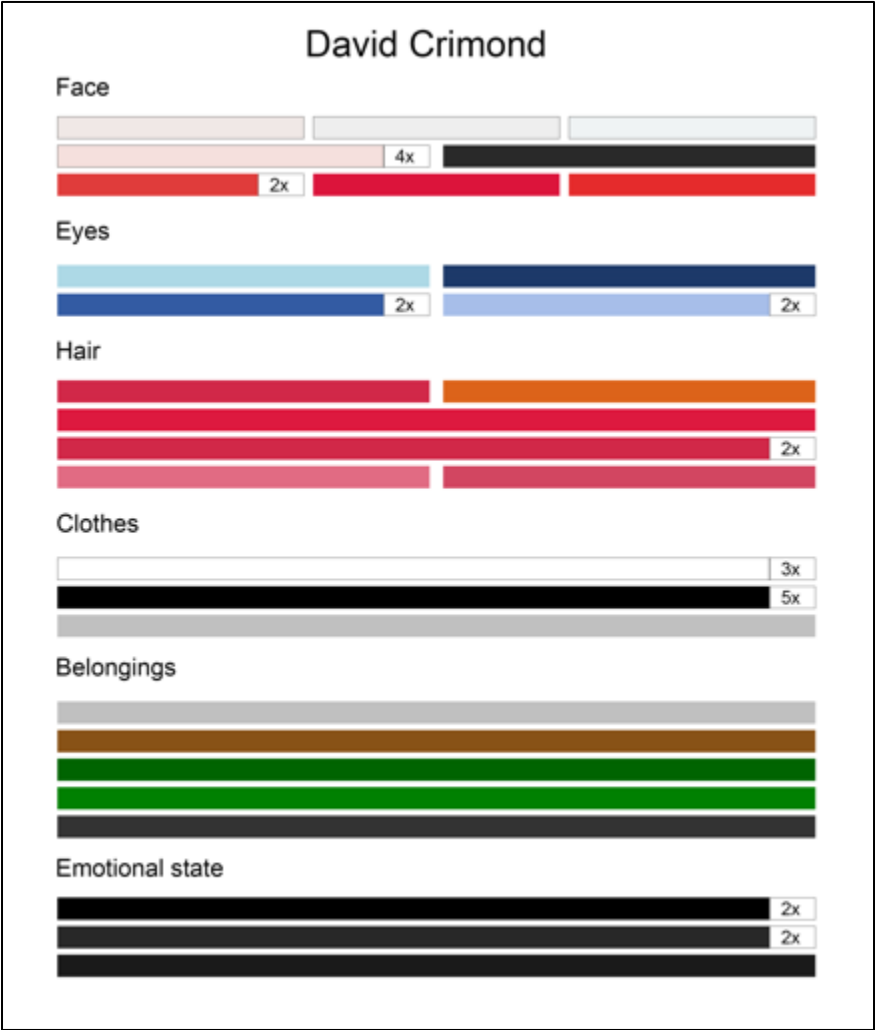

Figure 2. Colour terms creating the image of David Crimond ("The book").

As can be seen in Figure 2, the prevalent colours and their shades are red and black. Red is associated with the colour of David Crimond's hair:

(1) "*His hair, narrowly wavy and longish, once **a flaming red now a faded orange**, adhered closely to his head, no flying locks. His light blue eyes did not follow his partner, nor did they, when he faced her, change their cold even grim expression*" ("The book", p. 33).

Rose Curtland perceived Crimond as something black and lethal. Gerard Hernshaw called him a black determinist. His home is described as dark. Colour value is connected with dark vs. light, which is symbolically associated with the battle of good and evil. Light is very important for Iris Murdoch (Тимонина 2016), whose moral and philosophical principles found their reflection in her works.

Another antagonist, Charles Arrowby ("The sea") is also described in dark colours: the house he bought has no electricity, it is very dark there most of the time, but more interesting are the examples where dark colours are used metaphorically, creating the image of misery, misfortune, and grief:

(2) "*I record these details, which I recall so clearly, because they are the very image of sorrow; things seen which might have given pleasure, but could not. I saw through **a black veil of misery and remorse and indecision and fear**; and there was a feeling as if I carried a small leaden coffin in the place of my heart*" ("The sea", p. 430).

To the protagonists of "The sea" belong James Arrowby, Charles' cousin, Mary Hartley Fitch, Charles' school love, and his women – Lizzie Scherer and Rosina Vamburgh. Minor characters are Benjamin Fitch, Hartley's husband, Titus, Hartley's adopted son, and some others. Most of the members of the 'brotherhood', i.e. the book committee, form the system of protagonists: Gerard Hernshaw, Rose Curtland, and Gulliver Ash. I would like to add to this list Lily Boyne, Gideon Fairfax, Tamar Hernshaw, an Oxford student, Professor Levquist, Duncan Cambus and Jean Cambus, Duncan's wife, Rose's school friend. Among

the supporting characters, I would like to mention Jenkin Riderhood, Violet Hernshaw, Patricia Fairfax, and Father McAlister, local vicar.

The subdivision between major and minor characters is important. The author uses many details in creating protagonists and antagonists. If we compare the 'colour portraits' of two characters, Lily Boyne and Gideon Fairfax (see Fig. 3 and Fig. 4), we will see that the usage of CTs in them varies from ample to scarce.

Figure 3. Colour terms creating the image of Lily Boyne ("The book").

Lily Boyne is a major character in the novel "The book". Her appearance, dress, belongings, as well as her emotional state are thoroughly depicted with the help of different colours: *lips with silver paint*, *'melted sugar eyes'*, *(eyes) pale brown with a dark rim and blue and brown stripes leading*, *scanty pale dry hair*, clothes of various colours and shades (orange, white, purple, transparent silvery, silver, black, blue, light blue, dark blue, red, green, dark brown, pink), and belongings.

Another character, a supporting one, Gideon Fairfax is very laconically described. Only his appearance, clothes, and belongings are mentioned in the text (see Fig. 4).
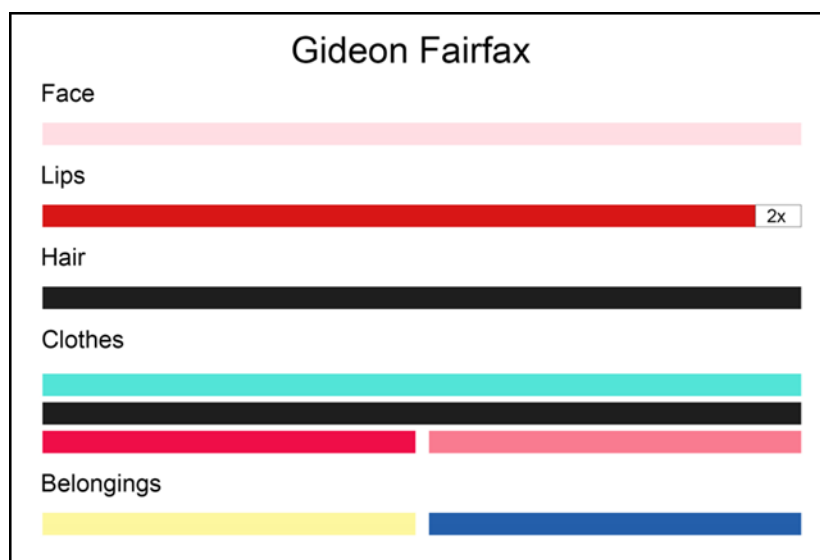

Figure 4. Colour terms creating the image of Gideon Fairfax ("The book").

There are other, more interesting subdivisions of characters (Character, *s.a.*), which may be static, dynamic, flat, round, and stock. Static characters remain unchanged through the whole story; they may be either major or minor. As an example of a static character, I would like to name Jenkin Riderhood, a schoolmaster, whose 'colour portrait' is very concise (see Fig. 5). He may also be called a flat character, endowed mainly with positive traits.

Figure 5. Colour terms creating the image of Jenkin Riderhood ("The book").

Opposite to static are dynamic characters, who change throughout the story. In the two novels under consideration, most of the characters are dynamic. For instance, Lizzie Scherer is very eccentric; she changes her mind every now and then; she pleads Charles to let her stay with her partner Gilbert Opian, then she wants to come back to Charles; her decisions are spontaneous and her moods are like gusts of wind (see Fig. 6).
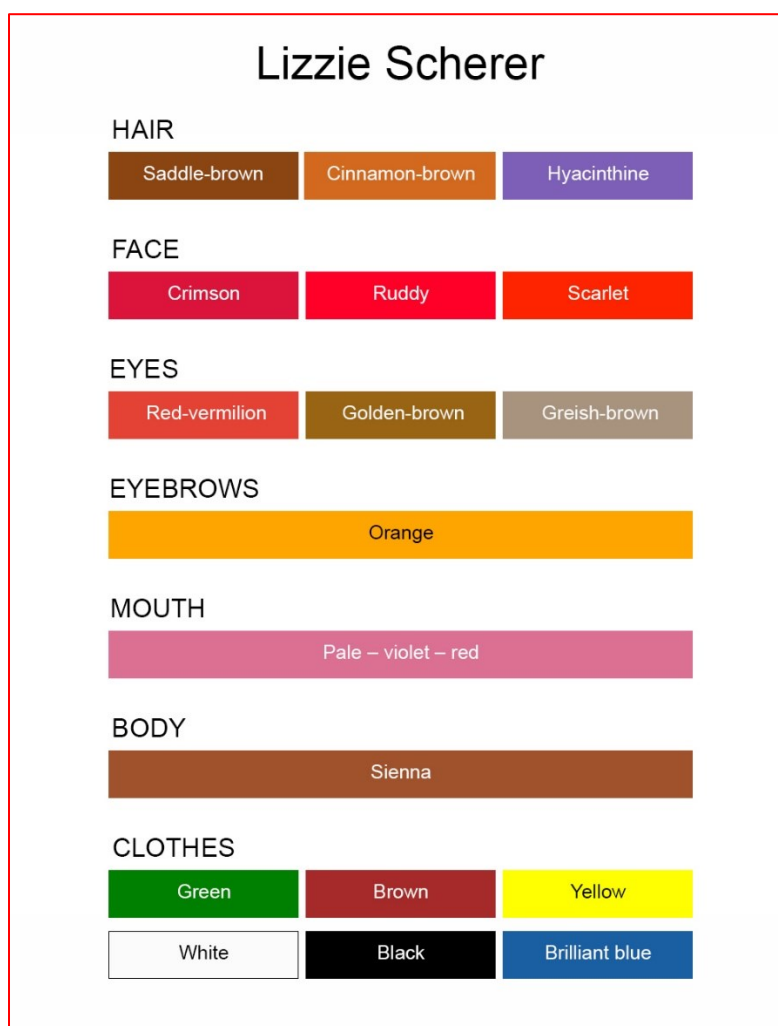
Figure 6. Colour terms creating the image of Lizzie Scherer ("The sea").

Iris Murdoch describes her appearance and dress in detail:

(3) "*Lizzie is Scottish, half Sephardi Jew…Her appearance is not easy to describe. She has a large wide brow and a strong attractive profile…her lips are firm too, not full but well moulded and sensitively textured... Nature not art has painted them an attractive **terracotta-pink**... Her eyes are **a light dewy brown**; when I kissed her how those **pale eyes** flashed!.. She has almost invisible **orange eyebrows** which she never, under my regime, tampered with. Her complexion is healthy, **rosy**, rather shiny… Lizzie's hair, now tinted, is **a cinnamon brown**, **of the hyacinthine variety** and copious*" (ibid., p. 45).

All the colours used by Iris Murdoch in creating this character are warm; different shades and hues are used. Lizzie is a round character (the opposite of the flat character). It means that she has many different traits, good and bad, making her more interesting.

The author creates another female protagonist from this book, Rosina Vamburgh, in a specific way: there are only basic colours, contrastive in nature (black – white, red – black) and there are fewer shades than in the 'colour portrait' of Lizzie. Due to this set of colours, we see a very decisive, impulsive, sometimes aggressive woman (see Fig. 7).
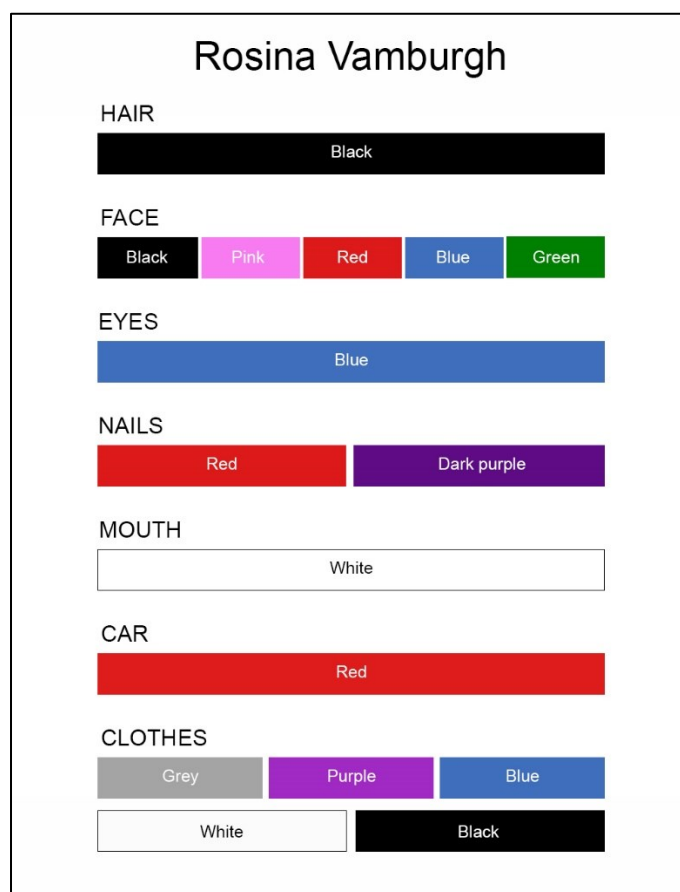
Figure 7. Colour terms creating the image of Rosina Vamburgh ("The sea").

Her behaviour can be explained by the fact that Charles Arrowby conquered her, destroyed her marriage, made her divorce Peregrine and then, predictably, left her for another woman. Rosina spies after him, intrudes into his house, and demands to marry her

or at least to live together with her. Her dress and make up are a kaleidoscopic mixture of colours:

(4) "*Rosina was wearing a sort of **black** tweedy cloak, with slits through which she had thrust her bare forearms. Her hands were covered with rings, her wrists with bracelets, which were glinting as she lightly tapped her fingers together. Her **dark** wiry hair, looking **almost black** in the lamplight, was pinned up in some sort of Grecian crown… Her face was heavily made up, patterned with **pinks** and **reds** and **blues…greens**, looking in the subdued localized light like an Indian mask. She looked handsomely grotesque*" ("The sea", p. 111).

Charles calls her 'a dangerous woman' and tries to choose a proper line in his behaviour, but Rosina scratches him until blood appears (red colour again):

(5) "*Rosina's **vermilion** claws, making a slash at my face, just touched my neck as I got out of range*" (ibid., p. 202).

The interpretation of the CTs used by Iris Murdoch in creating images in the novels under study is subjective. I consider Rosina Vambourgh as a protagonist in the novel "The sea" (see Fig. 7), but taking into account her aggressiveness, her love for contrasting colours she may be perceived by the reader as an antagonist. In secret, she invades Charles Arrowby's house, moves objects there, breaks a mirror (which is said to be a bad omen), and terrorizes him with interrogations and sudden visits. Yet her behaviour can be explained as a sort of her revenge to Charles who destroyed her marriage and life.

In the texts under analysis, one can trace the **character arc**, which is a specific variety of character transformation**.** The respective changes are essential and often shape a character with disparate or even opposing features. Such changes may be for good or for bad.

For example, Tamar Hernshaw is an Oxford student who lives with her despotic mother Violet. She is a humble and obedient child, mainly dressed in white (*virginal white dress*, *white evening dress*) or green:

(6) "*Tamar fingering a little sherry, was dressed as usual in her uniform, a skirt and blouse and jacket. She chose colours which were like her own colouring of tree-trunk* **brown** *and* **green** *and* **greenish grey***. Her skirt and buttoned shoes were* **brown***, her stockings were* **grey***, her jacket was* **dark green***, not unlike the colour of Gerard's jacket. Her blouse was* **white***, worn with a* **light green** *scarf. Her* **mouse-brown tree-brown** *hair was neatly combed. Her large* **green-brown** *eyes looked up with trustful doubt at Gerard*" ("The book", p. 152).

She was taken as an angel clad in white by people who knew her:

(7) (Duncan about Tamar): *You're an angel. You're the only thing in the world that isn't made of evil and darkness and hell. You are* **saving** *me, it's a miracle* (ibid., p. 215).

The book is divided into three parts: Midsummer, Midwinter, and Spring. It enables the reader to follow the events in the book on the time axis. Tamar's mother, who is unemployed, makes her daughter leave Oxford university, find a well-paid job and support her. Being a non-conflict person with weak objections, the daughter gives in. After a short affair with Dunkan Cambus, whom she was sent to console because his wife Jean had eloped with Crimond, she became pregnant. She makes an abortion and kills Dunkan's child.

Using specific CTs, Iris Murdoch shows the psychological state of this protagonist. White colour is gone, substituted by brown:

(8) "*At that moment Tamar appeared at the kitchen door. Tamar did indeed look like a ghost, not a transparent wraith, but rather the substantial stick-like kind, which might be a broom handle or a signpost but clearly and terrifyingly is not. She was wearing a long*

brown *overcoat, and a large **brown** beret which was pulled down over her ears and made* <u>*her look like a weird **pale-faced** animal*</u>*, faintly pathetic, faintly pleasant*" (ibid., p. 320).

Then achromatic colours, black and grey, prevail in her description accompanied by brown:

(9) "*Tamar dressed in a **black** skirt and **black** stockings and a **grey** pullover, was conspicuously calm. She had ruffled her fine silky **wood-brown green-brown** hair into an untidy mop. Something has happened to her, thought Gideon, she has **been through** something. She's strong...*" (ibid., p. 506).

The black colour is also used metaphorically to intensify her grief:

(10) "*But the child was dead, or even worse, changed into a wicked deadly demon, **black with resentment and anger**, living on as a horrible filthy ghost, dedicated to punishing its murderous mother lethal to any other child who might, from that accursed womb, succeed it and live*" (ibid., p. 346).

Tamar survives, comes back to Oxford, breaks relations with her mother and starts a new life. She was baptized and confirmed. Other colours appear in the third part of the book reflecting changes in her life:

(11) "*Tamar had abandoned her **brown** and **grey** uniform and was wearing a **midnight-blue** dress with a jabot of frilly **white** silk at the neck. Her fine **tree-brown tree-green** hair had been cleverly cut into layers, she looked boyish and elfin and cool. Her large **hazel** eyes carried a wary self-consciously melancholy expression which was new*" (ibid., p. 541).

The entire colour palette used by Iris Murdoch in creating the character arc is presented in Figure 8. In the book, her neck and body are described as 'milky', with the help of a white colour standard, i.e. 'white': *baby milky body, pale transparent milky neck*. Here we

have a case of radicalization because white skin in reality is not white, as well as 'white people' are not white as opposed to 'black' (Wyler 1992: 180). A corresponding code of the colour was used to describe a human body and its parts properly.

Figure 8. Colour terms creating the image of Tamar Hernshaw ("The book").

Here the change of colour presented chronologically may be associated with psychological and moral changes of a young girl: white (virgin, angel), green (spring, youth), brown (spiritual death, sorrow, barrenness), black (grief), blue (loyalty, fidelity, constancy, and chastity), white again, green again (expectation in relation to spring hopes, revival) (Dictionary of symbolism 1997).

To show how important colours are for any person, Jean Cambus gives Tamar a piece of advice:

(12) " '*But Tamar, you must learn to dress! Get a decent* dress *that says something, with a* shape *and **a definite** colour*, *not those **muddy browns** and **pale greens**'* " ("The book", p. 162). For Jean, to change colour means to turn a new leaf.

5. Rendering focal and subsidiary colours in the works of Iris Murdoch

All the studies on colour traditionally start with the work by Berlin and Kay (1969) who distinguish eleven basic colour terms in their universalist hypothesis where they claim that categorization of colours is not random, and the prototypes of basic colour terms are similar in all languages. All focal colours were identified in the novel "The sea".

Table 1. Distribution of focal colours in the novel "The sea"
(after Korcová 2011)

Colour	Frequency
black	16.5%
yellow	14.4%
white	14%
red	13%
blue	13%
brown	8.5%
green	7.5%
grey	7.4%
pink	2.7%
purple	1.6%
orange	1.4%

The distribution of focal colours in the second book under analysis does not differ greatly from the first one (see Table 2).

Table 2. Eleven basic colour terms in the novel "The book"

Colour	Frequency
black	19%
blue	16%
white	14%
brown	13%
red	11%
green	10%
grey	7.85%
yellow	5.7%
pink	1.65%
orange	1%
purple	0.8%

The difference lies in the great number of different shades of colours in the first novel and a variety of other, less frequent, but important colours in the second novel, where belong such shades of red, as crimson, rosy, and scarlet; of yellow (e.g. *strawy blond*); colours of metals (e.g. *gold/golden, silver/silvery, bronze*); beige, navy (e.g. *navy*), and colours of a stone or plant standard (e.g. *amethyst, amber, like laurel, like myrtle).*

How do these colour terms function in the texts under study? What do they denote? Much depends upon the setting of the story. Universal objects of description are people whose appearance is depicted (face, eyes, hair, body, neck, lips, beard and moustache for men), as well as their clothes and belongings (house, car, handbag, footwear, etc.) and emotional state. Description of imagery, like natural objects, animals, plants, buildings and their parts, house and things inside, liquids, artefacts is also important. All these CTs belong to different lexico-semantic groups united by a common semantic feature – colour.

In the novel "The sea", we singled out several groups (see Fig. 9-13) denoting focal colours (Panasenko & Korcová 2011). In this article, only five of them will be discussed in detail as most important and having the largest number of hyponyms. The members of this lexico-semantic group are not only synonyms; they are united together by the semantic component, which is colour.

Figures 9-13 presented below need some explanation. In the novel "The sea", Iris Murdoch uses many multicomponent words in describing both people and natural objects. As far as the sea is the setting of this novel, it is richly described in colour. The basic focal colours used in this book are presented in Table 1. Those colours which are verbalized by adjectives having many hyponyms, are the following ones: **blue** (the colour of water and the sky), **red** (the colour of sunrise and sunset on the sea as well as the colour of appearance and belongings), **yellow** (the colour of the sand), **green** (the colour of the verdure), and **grey** (the colour of natural objects, houses and their parts). Figure 9 includes 13 names and shades of blue.

BLUE	
	Azure
	AMC brilliant blue
	Blue grey
	Blue purple
	Cadet blue
	Dark blue
	Dark midnight blue
	Dodger blue
	Indigo
	Light blue
	Navy blue
	Pale blue
	Royal blue

Figure 9. The adjective "*blue*" and its hyponyms in the book "The sea"

When we discuss some focal colours, like blue or red, we can take into account synesthetic connection of different information procession channels, like vision and smell, vision and touch (Panasenko 2019: 132). I mean connection of colours with psychology, i.e. "the sensation of warmth and cold: warm red – cool blue, cold blue; light pink – heavy purple; luscious green – opulent red; fresh yellow" (Wyler 1992: 107). Thanks to sensory sensations, blue is often named 'a cold colour', whereas red belongs to the 'warm' ones. Light blue is associated with the sky and the day, and with the calm sea; dark blue – with

the sky and the night, and with the stormy sea (Cirlot 2001: 53). Figure 9 is a very good proof of blue being a cold colour.

In the novel "The sea" it is possible to single out the following lexico-semantic group of adjectives denoting the red colour (see Fig. 10).

Figure 10. The adjective "*red*" and its hyponyms in the book "The sea"

Ten hyponyms of the word *red* have different structure and are also repeated more than once throughout the whole text. Compounds *red-brown*, *terracota-pink* and complex compound *reddish blond* consist of two kinds of colour as compounds usually do. There are five hyponyms belonging to the secondary colour terms: *rusty*, *blush*, *scarlet*, *vermillion*, and *crimson*. Three CTs, *terracota-pink*, *reddish blond*, and *red-brown* are compounds and *dark red* and *tomato red* are formed by modification.

To interpret the usage of each colour in the text, we must also take into account the symbolic value attributed to it. In the dictionary of Cirlot (2001: 53), red is associated with blood, wounds, death-throes, and sublimation. In the Dictionary of symbolism (1997 [2002]), red is considered to be an emotionally charged color associated with the sun and

gods of war, anger, blood-lust, vengance, fire, and the masculine. It can also mean love, passion, health, and/or sexual arousal. It is often opposed to blue as the symbol of femininity (Davydyuk & Panasenko 2016).

Red and its shades are often used by Iris Murdoch in the novel "The sea" for different purposes. "*A little red room*" in the house is at first a sort of peaceful seclusion for Charles Arrowby, who is tired of London and theater, whereas later it transforms into the place of battlefield with his former mistress Rosina Vamburgh and other unwanted visitors. It is the colour of Rosina's car:

(13) "*I heard **the departing scream** of the little **red car***" ("The sea", p. 207);

(14) "***The car shot off like a red rocket** in the direction of the village*" (ibid., p. 341). Rosina's red car, her "*vermillion claws*", crimson face, scarlet lipstick denote aggression, vengeance and have symbolic and character creating functions. Her 'colour portrait' is presented in Figure 7.

The next focal colour in question with eleven hyponyms is yellow (see Fig. 11).

Figure 11. The adjective "yellow" and its hyponyms in the book "The sea"

As a symbol, this colour has such positive meanings as confidence, friendliness, creativity, emotional strength, optimism and such negative meanings, as fear, depression, suicide, anxiety, and irrationality (Korcová 2011). In the novel "The sea", it is mainly used in description of the landscape (*yellow rocks*, *yellow sand*), appearance, and dress. The yellow colour may be rendered metaphorically:

(15) "*I lit a candle and pulled the curtains although it was still light outside with* **a huge dull moon the colour of Wensleydale cheese**" (ibid., p. 299).

The green colour has nine hyponyms (see Fig. 12). In many cultures, 'green' is often associated with "spring", "life", "growth", "freshness" (compare, e.g., '*green years*' or '*green wound*') (Panasenko 2019: 131). It has the meaning of peace, refreshment, harmony, balance, restoration. In Russian, there is an expression *тоска зелёная* (green melancholy, inverted attribute in Russian), which has a negative connotation.

Figure 12. The adjective "green" and its hyponyms in the book "The sea"

The reader may find in the text many nice descriptions of nature: the sea, plants, clouds containing different shades of green (*a pale green sky*, *that strange greenish light*, etc.). Some of them are formed by modifiers (*lucid green*, *faintly green*), some reflect the so

called standard colours and belong to the group of secondary colour terms: *emerald*, *turquoise*, *khaki*, and *bottle green* (Korcová 2011). They are used to describe nature or characters' dress. One more example from the text:

(16) "*The sea is golden, speckled with white points of light, lapping with a sort of mechanical self-satisfaction under **a pale green sky**. How huge it is, how empty, this great space for which I have been longing all my life*" ("The sea", p. 17).

Grey, like black and white, belongs to achromatic colours, lacking hue. Notwithstanding the absence of hue in grey, the corresponding adjective has eleven hyponyms in the novel "The sea" (sea Fig. 13).
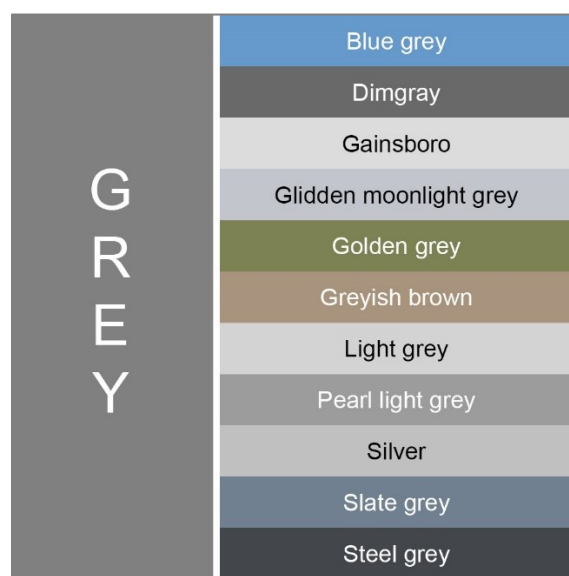

Figure 13. The adjective "grey" and its hyponyms in the book "The sea"

Grey has psychological neutrality and is often seen as the colour of depression, humility, stagnation, enervation, and boredom. Ashes are usually grey in colour. Christianity commonly views grey as symbolic death of the body while the soul remains eternal ("Dictionary of symbolism" 1997 [2001]). Structurally, most of the CTs denoting grey and its varieties have the following model: adverb/intensifier + adjective + CT.

The examples presented above were selected from the book "The sea". If we compare the discussed CTs with those picked up from the second novel, "The book", we will see that they demonstrate considerably variation in number and functions. In the first book, there are so many hyponyms of the key colours, thanks to the setting of the text. To prove it, I want to give as an example the very beginning of the novel "The sea":

(17) "*The sea which lies before me as I write glows rather than sparkles in the bland May sunshine. With the tide turning, it leans quietly against the land, almost unflecked by ripples or by foam. Near to the horizon it is a **luxurious purple**, spotted with regular lines of **emerald green**. At the horizon it is **indigo**. Near to the shore, where my view is framed by rising heaps of **humpy yellow rock**, there is a band of **lighter green, icy and pure, less radiant, opaque** however, **not transparent**. We are in the north, and the **bright sunshine** cannot penetrate the sea. Where the gentle water taps the rocks there is still **a surface skin of colour.** The cloudless sky is very **pale** at the **indigo** horizon which it lightly pencils in with **silver**. Its **blue** gains towards the zenith and vibrates there. But the sky looks cold, even the sun looks cold*" ("The sea", p. 1).

This extract includes names of many focal colours: purple, yellow, and blue; shades of blue – indigo and green – *emerald green*, *lighter green.* They are the colours with value (*lighter green*, *less radiant*), intensity (*bright sunshine*, *pale*), saturation (*luxurious purple*), strength (*bright sunshine*, *opaque*, *not transparent*), purity (*icy and pure*) and hue (*silver*). In fact, this extract looks like a very good illustration of the Colour theory.

Of course, there are many CTs in the novel "The book", but not all of them have so many synonyms as five focal colours presented above in Figures 9-12. What are most frequent basic colours and what do they characterize?

Black. There are many examples with this CT characterizing animals (*some **black-shaped** sheep*), artefacts (*a black thing appeared*, *a motor car*). More interesting are examples of its figurative use:

(18) (McAlister about Violet). "*He could see, he thought, her terrible unhappiness, an unhappiness which made his sympathetic sentimental (she had used that word) soul wince and cringe, **a black unhappiness, deeper and darker** and **harder** than her daughter's, and he had seen too how her suffering had made her monstrous*" ("The book", p. 510).

Blue. This colour is combined with natural objects, like *a sky of a dusky blue*, *dark blue sky*, *blue sea* and in the description of Crimond's flat where the duel took place:

(19) "*The door was **blue**, the colour vividly emerging in the-brilliant neon light. Crimond, motionless, was framed in the **blue** door. This is my first shot, thought Duncan*" (ibid., p. 467).

Green. This CT is used in descriptions of natural objects:

(20) "*The grass at the little field beside him shone **violently green***" ("The book", p. 87), Jenkin's room (*the green tumbler*), Gerard's house (*somber and serious, but quietly stylish and smart, in greens and browns*), and Crimond's room:

(21) "*…a very old quilt of **faded green** covered with geometrical designs which Crimond said had been woven in the Hebrides and had once covered his parents' bed*" (ibid., p. 173). In the last example, we have a depicting detail – *of faded green*, which reminds the reader of the character's very modest financial state.

Red, crimson, scarlet, and pink. These CTs are used for description of artefacts, parts of the house, its furniture, and natural objects:

(22) "*…and the sky, its dome contracting, was becoming **red** and glowing darkly. The snow was **pink**…*" (ibid., p. 253).

White. The main function of white is to serve as a depicting detail (*a large white handkerchief*, *the brightening white light*); it indicates the colour of the snow and reminds the reader that events unfold in winter (*the strange road like a white river*, *the white wandering flakes*). We have interesting examples of colour radicalization: *local white wine*, *dry white wine, and white port.* White wine in reality is not white, but of some yellow colour; it is shared knowledge, clear to everyone. What concerns white colour and the sea, it is connected with the gale force: the stronger the storm becomes, the more of white colour is seen in the sea:

(23) "*The sea which had been mildly disturbed and covered with flickering points of white had become calmer*" (ibid., p. 528).

Yellow. In this novel, it is attributed to natural objects (*yellow stars*), plants (*yellow chrysanthemum*), light (*a single distant light*, *a faint yellow spot*). We can identify a case of simile, when the moon, which implicitly has yellow colour, is compared to a head of cheese:

(24) "*The moon, huge, crumbly like a cheese, was still low down among the trees beyond the local streamlets of the river Cherwell…*" (ibid., p. 1) and a case of an epithet:

(25) "*She knelt in the opening, surveying the yellow air and the motionless white scene which contained no sign of human habitation, nothing, beyond the orchard trees*" (ibid., p. 240).

To less frequent colours belong such ones as beige, brown, golden, and grey, which describe furniture, buildings, a parrot, whose description occupies several pages, because it is a very important image, and dim light. One example deserves special notice:

(26) (Violet's flat): "*…net curtains, grey with dirt*" (ibid., p. 509). "Grey curtains" here are a characterological detail, describing not only the state of Violet's flat, covered with dust, but mainly her attitude to it. She lives in her own world, does not work and neglects things which surround her.

These examples from the two novels are mostly connected with imagery, though their principal role is creation of characters. Their analysis helps better understand the author's message and adequately decode it.

6. Conclusions and perspectives

Colour as a physical phenomenon treated from different angles appears to be a powerful means of weaving the text fabric. As a psychological phenomenon, it influences the reader's perception greatly. Most of the color properties, like colour value, chroma, and hue, are used for different purposes. Functioning in a literary text as colour terms, they are used to create female and male images, heroes and heroines, protagonists and antagonists performing descriptive and character-generating functions. Relations between characters often are based on conflict, which triggers the development of the plot. To show this conflict, contrastive colours are very often used, like black vs. white, light colours vs. dark ones. Though text analysis should not be connected with mechanical calculation of CTs, their concentration in some parts of the text, their variety, considerable number of synonyms is important. It explains, why some 'colour portraits' include quantitative data, and some do not.

CTs in a literary text can also be used as an instrument of naming natural objects and artefacts, performing descriptive function. Their number and variety are closely connected with the text setting and in many cases they can be considered as an artistic detail (depicting, characterological, authentic, and implicit) (the terms of Kukharenko).

It is a pilot research, which has become possible due to new computer technologies, the existence of the Internet and electronic publications in colour.

With the help of different colours, the author reflects the inner state of antagonists and protagonists, renders the specific atmosphere of the story and sends us the message to be

decoded. CTs as artistic details stir the reader's imagination, evoke empathy and may be considered as signals of the addressee orientation.

The method of colour visualization definitely needs further improvement and development, like any new step in research. An experienced reader may notice that 'colour portraits' are created in a different way: some have colours accompanied by their names; some have only colours reconstructed with precise colour codes from the tables. Which method is better? When colour names are mentioned, it is clear how they are formed and what synonyms they have. When there are only colours, 'a colour portrait' presents a character like a picture, in which colours are never named. Visualization of colours evokes specific image perception. I hope new computer technologies will considerably contribute to its popularity in future.

Abbreviations

CT(s) – colour term(s)

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Contact data		Fields of interest
Nataliya Panasenko Professor, DrSc. (Philology), Chair of Language Communication, University of SS Cyril and Methodius in Trnava, Nám. Herdu, 2 Slovakia e-mail: lartispanasenko@gmail.com		Stylistics, lexicology, cognitive linguistics, text linguistics, media studies, folklore (fairy tales, songs), psycholinguistics.

Résumé

Colour is traditionally considered one of most favoured topics in psychology and especially in linguistics. Adopting different approaches, scholars have identified ways of producing colours (neurology and physiology), their perception (psychology), understanding (philosophy, semiotics), and naming (linguistics, anthropology). The author offers a complex approach to studying colour terms taking into account the findings of outstanding scholars. Colour terms are considered an important element of literary text structure. The results of this research prove the hypothesis that Iris Murdoch successfully employs different properties of colours, like value, chroma, and hue, for different purposes, mainly for creating images of human beings and inanimate things. Moreover, different colour palettes are used for portraying protagonists and antagonists, main and supporting characters, flat and round characters, as well as the character arc. The role of colour terms as text-forming elements is most apparent in the setting which dictates the necessary colour scheme (the sea in our case); the conflict which sets the plot in motion, requiring specific colours for describing the characters' behaviour and their moral evaluation; the characters (protagonists, antagonists, main, supporting, flat); the author's message, which is to be properly decoded. Very often Iris Murdoch encodes the information in colours which have symbolic character and are used as artistic details. Numerous colour terms in the text perform different functions. The descriptive function is connected with the names of eleven focal colours identifying an object's properties, a

person's appearance and dress; they also create beautiful landscape pictures and present one's abode. Thus, colour terms perform more elaborate functions than mere naming: character-constructive, metaphoric, and symbolic.

Key words: colour properties, colour terms, focal colours, hyponym, protagonist, antagonist, 'colour portrait' of a character.

Appendix A

Table 1. Technical codes of colours

Codes of blue	Codes of green	Codes of red
Dark blue – #00008b	Emerald – #50c878	Rust – #b7410e
Dark midnight blue – #003366	Turquoise – #40e0d0	Blush – #de5d83
Blue gray – #6699cc	Dark khaki – #bdb76b	Scarlet – #ff2400
Indigo – #4b0082	Light green – #90ee90	Vermilion – #e34234
Azure – #f0ffff	Pale green – #98fb98	Crimson – #DC143C
Casual blue – X	Lucid green – X	Resene terracotta pink – #9b3d3d
Light blue – #add8e6	Translucent green – X	Tomato red – #ff6347
Plain blue – X	Bottle green – #006a4e	Dark red – #8B0000
Intense blue – X	Faintly greenish – X	Reddish blond – X
Pale blue – #afeeee		Red brown – #a13d2d
Blue purple – #8a2be2	**Alternative colours:**	
Alternative colours:	Dark olive green – #556b2f	Alternative colours:
Cadet blue – #5f9ea0	Green yellow – #adff2f	Rose Gold –#b76e79
Dodger blue – #1e90ff	Lime green – #32cd32	
Royal blue – #4169e1		
Navy blue – #000080		

Codes of yellow		Codes of grey	
Sandy yellow – #fddf77		Silver – #c0c0c0	
Buff – #f0dc82		Greyish brown – #A8937D	
Gold – #FFD700		Golden grey – #7c8253	
Cream – #fffdd0		Blue grey – #6699cc	
Golden brown – #996515		Pearl light grey – #9c9c9c	
Ochre – #cc7722		Steel grey – #43464B	
Dark yellow – #CCCC00		Light grey – #d3d3d3	
Transparent yellow – #F6EEC4		Gainsboro – #dcdcdc	
Ochre yellow – F5C52C		Faintly gradient grey – X	
Glowing yellow – X		Moon grey – X	

Yellowish white – X	Brilliant grey – X
Alternative colours: Fluorescent yellow – #ccff00 Moon glow – #f5f3ce	**Alternative colours:** Slate grey – #708090 Glidden moonlight grey – #c2c5cc Dim gray – #696969

Appendix B

Fig. 1. Assorted colours with their codes (Available at:
https://www.google.com/url?sa=i&source=imgres&cd=&cad=rja&uact=8&ved=2ahUKEwjlotfewbHp
AhXBKewKHWGaCmIQjRx6BAgBEAQ&url=https%3A%2F%2Frodbuildersupplies.com%2Fwp-
content%2Fuploads%2F2019%2F02%2FProwrap-thread-
2.pdf&psig=AOvVaw1Dfz3NF9uN52xKE6RXibPo&ust=1589482464133304)