

The Impact of Colour Foregrounding on the Text of the Novel

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Received: June 18, 2019

Accepted: July 18, 2019

Published: August 7, 2019

doi:10.5296/ijl.v11i4.15230

URL: <https://doi.org/10.5296/ijl.v11i4.15230>

Abstract

The article aims at the discovery of the role of colour foregrounding in the interplay with the actualization of emotional-psychological state of characters in literary text. The significance of the paper is determined by the following. Among various new colour publications psychological testing based on statistical data has prevailed. General explorations, with statistical reports, receive positive reception, the results are, mostly, convincing and relevant. However, a certain research gap concerning such explorations could be revealed. Any scholar is supposed to be interested not only in getting digital results, but also in the research of individual preferences of colour, as well. Literature mirrors the existing differing approaches to colour, whereas most talented creative writers also render individual visualization of the rainbow of colours reflecting their special meanings in the text. The empirical research of this article was provided by the texts of Steven King's novel: "Rose Madder". The paper explored the mechanism of intricate connection of actualization of colour: RED, with continuous changes of emotional-perceptual state of the main novel's character: Rosie. Qualitative interdisciplinary approach provided exciting results. The data evidently prove the success of King's artistic aim; his undoubted talent and skillful approach to the choice of colour nominations and their foregrounding in novel's text construal.

Keywords: The writer's creativity, Colour: RED nominations, Foregrounding, Visualization, Impact on feelings

1. Introduction

This text-oriented article investigates one essential component providing instant readers' immersion into literary text via the foregrounding of colour. Colour is a well-known component of perception creating immediate vivid interest in literary text-construal. Its

universal qualities find different actualization in perception of individuals of various cultures and languages. According to Jan Parandowskyi, the worlds in which people live differ greatly: some of them are small, grey and joyless, whereas other worlds are full of colours and merry voices. (Parandowskyi: 172). The study of the impact of colour perception appears to be relevant in literary construal of real masters of literary art. It was proved that the mechanism of perception is generally determined by man's physical, psychological and mental abilities. The well-known American writer Steven King evidently possesses this knowledge. Due to his inborn gift of visualization he uses it in literary text-construal with big success.

The aim of this article is to study the mechanism of colour foregrounding applied by Steven King in fiction. The empirical data for this purpose were provided by the text of his novel: "ROSE MADDER" (King, 2010). The author's approach to colour: RED turns out to be very specific and individual which created evident stimulus for this special study. Official opinions of scholars in psychology, based on the results of their experiments of classifying people's attitude to colours, differ greatly, and are often contradictory: S.M. Gong 2017: 33-42; D. Jonauskaitė 2018; S.J. Cunningham 2011; M.D. Giudice 2017; C. Tailor 2013.

It, correspondingly, creates a definite research gap. However, in the study offered below a differing, in approach, individual actualization of the colour RED in Steven King's novel would be adduced. The latter appeared to be apparently significant. In this research I started from the hypothesis that the foregrounding of this colour could be connected with some basic message of the author, and, possibly, with the expression of the perceptive-emotional state of the main character of the novel: Rosie. The empirical study combined more traditional linguistic and stylistic analysis with more contemporary interdisciplinary tools based on the notions, like perception and visualization, as well as, with recent notions of cognitive poetics and text-worlds' construal. The hypothesis received encouraging results. The article has traditional structure containing the following parts: Abstract, Keywords, Introduction, Methodology, Results of Research, Discussion, Conclusion and References. More detailed information has been included into corresponding parts

2. Methodology of Research

Research tools are always firmly connected not only with the background of previous stages of study of the chosen object but also with the new knowledge. At present, linguistic methodology also experiences continuous development which makes its most adequate choice complicated. Within the task of this study the following relatively new notions used in the present article, could be mentioned: text-worlds, mapping, perception, visualization. Foregrounding (which has been used as the constituent part of the title of this article) requires a special commentary. This term has been interpreted in science in different ways. This notion (originally called "defamiliarization", from Russian) dates back to the ideas of the school of Russian formalism. Now it is more often understood as the unit expressing linguistic deviation and reiteration. In the special approach of art foregrounding is interpreted as the described object, perceptually dominant and "visually foregrounded by means of features such as, for instance, its size or colour" (Key Terms in Stylistics: 95; also in Wales: 2001). Stylistics singles out such important features of foregrounding as repetition or parallelism. [op.cit.: 95]. Also its aesthetic

dominance has been underlined. Considering the significance of the use of foregrounding in the text in general, its dominance could be recognized as its main property.

Returning to the problem of choosing the proper research methodological basis, it should be acknowledged that its solution is hard to determine. Some commentaries to this statement should be adduced. In brief, contemporary linguistic methods fall into two big groups: qualitative (F. Armacelu 2014; K. Andreeva 2017; Sh. H. Biber 2010 and quantitative (digital: D.Jonauskaite 2018, S. Janicke 2015; 2016). The third, intermediate, opportunity offers, sort of, union of the two (T. Clement 2013; O. Scribner 2016). Research part of this article is based on the use of qualitative analysis, and to add to this, on the so-called intellectual (or close, text mining) approach. At the same time it is oriented on multi-layered analysis enriched by more recent notions (mentioned above). In accord with the recent scientific achievements based on interdisciplinary studies the latter are also taken into consideration to provide more efficient research. Multi-layered study takes into consideration analysis of lexical, morphological syntactical, macro-syntactical, stylistic, cognitive levels of analysis.

Some remarks could be added concerning the possibility to use the second method mentioned above (quantitative). Literary scholars following more traditional classical analysis refer to digital tools with certain reserve. To reassure this approach, Tanya Clement supported the opinion of Alan Liu arguing that text analysis, visualization, and data mining represent paradigmatic shifts in the work of humanities that force scholars to reflect on the relation between information and new media and technology which requires them “to investigate underlying data base, data flow, cross-platform data architecture”. The ending remark was that distant reading “could contribute to more traditional close reading practices” [T. Clement 2013]. Thus, T. Clement voted here for the interface of two opposing disciplines. This divergence of opinions would work as the call for the future to take the right decision. For the time being the present article prefers mainly to accepting qualitative technologies. It also accepts text-oriented approach (not neglecting at the same time the general functional-semantic typology: singling out descriptions, narrations, argumentation, direct and inner (represented) speech). As was mentioned above, relatively new notions: text worlds, episodes, mapping, perception, visualization, cognitive metaphor also find their proper places in the analysis.

The basic research aim of this article, devoted to the study of the interface of colour and emotional state of the main novel’s character, demanded prior knowledge of the recent scientific explorations of colour. It appeared that the latter have been in the centre of scholars’ attention at present. Many articles (especially, in the sphere of closely correlated discipline: psychology) have examined colour preferences of grown up people, of different ages and gender distinctions, as well, as of children, with the help of special experiments and statistical calculations: V. Bonnarde; S.J. Cunningham 2011; M. D. Giudice 2017; D. Jonauskaite 2018; S. M.Gong 2017; R. E. MacLaury 2007; C. Mohr 2018, L.C. Ou 2004; K. Pravossoudovitch 2014, M. D. Robinson 2015; C. Tailor 2013; C. Witzel 2015). The results demonstrated validity and novelty, although in some cases they displayed differing data. Blue appeared to be recognized as the most comfortable colour. RED which is in the centre of the present research was recognized as the most energetic colour. People characterized Red as stimulant, intense, emotional, energetic, aggressive, powerful. Colour potential of RED included its

correspondence with positive notions: love, warmth, courage, energy, strength, stimulation. But, at the same time it was associated with negative notions: aggression, danger, anger, strain. Connection of RED with emotions corresponded to its physical impact: increased respiration, blood pressure, appetite and metabolism. (Wikipedia: Colour RED). All this information increased interest to study Steven King's individualized actualization of this colour in the chosen novel. Brief outline of the accepted methodology of empirical research (qualitative, but complicated enough) has been outlined above.

3. Results of Empirical Research

Contemporary studies of colour are often based on interdisciplinary explorations which have moved in various directions. At present, the following of the latter could be mentioned: linguistic proper, terminological, linguistic-cultural, psycholinguistic, evolutionary, comparative-contrastive, cognitive, socio-statistical. The new science was launched out: LINGUISTICS OF COLOUR: Kulpina, 2001. The present research, as was mentioned, has been based on individualized, specific representation of COLOUR: RED by the real master of artistic art in the sphere of literature: Steven King. In my research new data of the interface of disciplines have been used. The riddle and mechanisms of visualization and perception in real life have found proponents in physiology, sociology. The data from Wikipedia summarised the results specially connected with colour: RED. However, the starting point of this study was the analysis of basic nominations and related synonyms of RED from dictionaries and special source. Actually, Red was the first colour singled out and identified by human beings. Hypothetically, it was to be associated with blood, fire, the sun, red wine. Its closely related nomination "PURPLE" was dated back to Greek and Latin origin, and was connected with the specific tint received in the process of dying, with the help of a special mollusk: snail. This colour was known to be used in official gowns of royal representatives. Roget's Thesaurus gave a number of correlated nominations of RED used as nouns, in the article COLOR: scarlet, cinnabar, lake, cochineal, vermilion, redlead, madder, rouge. As adjectives, the given nominations are: red, scarlet, crimson, pink, carmine, vermilion, cardinal, cerise, maroon, carnation, rubi-red, blood-red, beet-red, brick-red, Chinese red (Roget Thesaurus 1978: 75-76). The interest to the colour: RED in this study was connected with the enigma of Steven King's title of the examined novel: "ROSE MADDER". The title is highly ambiguous, being related at the same time to three possible nominations. They are: the name of the main character of the novel Rosie (but, officially, still, Rose), to the woman from a parallel reality of the world of the picture, and to the special colour. In the end the last variant was the winning one, supporting all the time the narrative progression of the plot. It turned out to be special colour nomination. One line from May Swenson's poem cited by St. King at the beginning of "ROSE MADDER": "An en-raged rose threatening to bloom" evidently mirrors the coming events of the novel. More essential information from the present article, with corresponding analysis is given in the part 3.1.

3.1 *The Novel's Composition and Text Units for Analysis*

The novel "Rose Madder is characterized by simple, logical and easy for comprehension linear narrative progression of events. It has the known frame structure starting from Prologue and

finishing by Epilogue. The main part includes ten chapters, with corresponding titles, which may have smaller parts inside. The center of our attention was directed to the main image of the examined novel: a young woman Rosie who was married for fourteen years of life to the policeman named Norman Daniels, an extremely cruel man, who was extremely rude, insulted her, beating and even threatening her life for all fourteen years of their marriage. At last, one day Rosie came to realize more evidently that one day Norman would kill her, so she began to think about escape. She ran away from this horror to another city, found the place to stay, later on, found job to survive in new life. Her life changed for the better. However, Norman never stopped haunting her. Technically, the text was organized with the help of traditionally accepted forms: descriptions, narrations, pieces of argumentations (in dialogues and imagined inner reflections), instances of direct speech, inner speech (in some cases even bordering on streams of conscience).

3.2 Micro-World of Roses' Tragic Fourteen Years of Married Life: Two Underlying Cognitive Metaphors Based on Colour Nominations

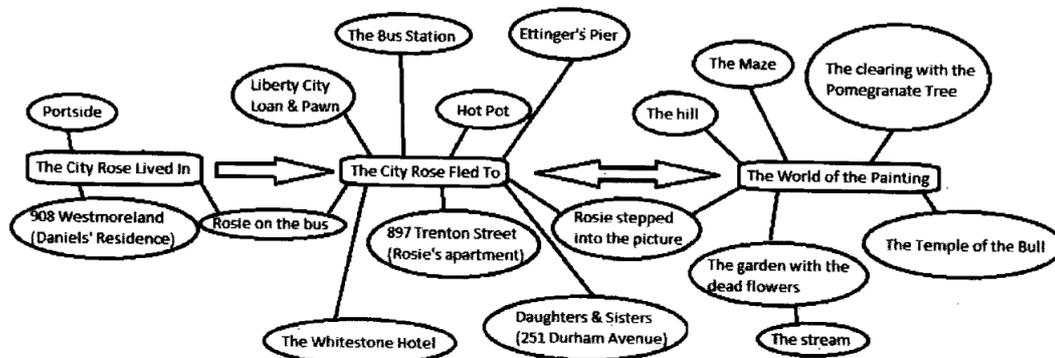
Steven King described fourteen years of Rosie's life earlier in the Prologue and then in two initial chapters of his novel. In Prologue the readers were instantly immersed into the horrible atmosphere of Rosie's losing her first baby, due to incredible violence of her husband. The repeated lexical nominations used in these parts were the noun "blood", accompanied by the verb "to bleed reflecting, by associations, the colour "red". Rosie did not even dare to mention openly her misfortune: "I am bleeding she whispers". She was frightened and desperate, she knew that was losing her baby: "the pain has swallowed her", "it throbs like a poison..." To express the emotional atmosphere, from the very start of the story associations, comparisons and metaphors were used creating all the horror of the moment. Rosie's hands were red with blood, she began even to hear how blood was coming out of her (sound perception). In this short Prologue the word "blood" (always associated with RED) was used eighteen times. Thus, the first cognitive metaphor was in the state of formation: RED IS PAIN (HORROR, DEATH).

The chapter following Prologue continued the same tragic atmosphere. It intensified the same theme and had the title: A DROP OF BLOOD. New details were added to the description of Rosie's emotional state. For nine more years Rosie has continued to live in the madness of her husband, until once she discovered one tiny drop of dried red blood on the white clean sheet of bed, and all incidents connected with the cruelty of Daniel, of his repeated physical violence woke up in her memory. Since that moment in the novel's narration another cognitive metaphor began unrolling: RED IS DESIRE TO ESCAPE. Most part of this chapter introduced Rosie's inner speech (her thoughts and apprehension that her husband would kill her the next time). She recollected all previous cases of Daniel's violence ending with her broken ribs, coughing with blood, signs of his cruel beating. The nomination of blood, with the help of that tiny red drop found on the white clean sheet, was repeated again and again in Rosie's memory and in the text for twenty one times. It turned out to awaken a strong stimulus for Rosie's change of emotions: from experienced fear to horror. "The bloody fist of her husband", always haunting her in memories. became the threatening symbol of insult, offence, and finally fury and rage. Metonymy played its powerful function here. Finally, Rosie decided to run away, and

so she did. She experienced many big and small problems and hardships, but finally she found lodgings and work with the help of kind people.

3.3 Rosie's New Text-World With Her Newly Bought Picture

Scheme 1 is presented below to make recipients' immersion into the text easier.



Scheme 1. Rosie's text words

This part of the novel informs the reader about Rosie's visit to the pawnshop, with the aim to sell her wedding ring and get some money for life. Disappointed by the very small sum of money offered for her ring, and by the deception of her husband who had assured her that the ring was diamond, Rosie quite unexpectedly looked at one of the pictures which 'as if saw her'. The picture portrayed a woman who "was wearing a short dress, a toga... The garment's colour was a brilliant red-purple". The impression produced by this sight was sudden and magnetic: Rosie felt admiration, "the unexpected burst of fireworks", and an instant decision to buy the picture which became 'her own' at once. When she saw the title of the picture: "ROSE MADDER" she identified it with herself (her own name was Rosie). And she muttered, in low voice: "the colour-that-purply-red is called rose madder". Thus, Rosie's slow emotional recovery after her tragic life with her husband received unexpected impact due to her "meeting" with the picture. The episode turned out to the absolute transformation of Rosie's life and emotional status. "That-purply-red-called- rose-madder", actually, presented a different shade of red, and it produced a special influence on Rosie becoming a special trigger for her revelation.

Later on Steven King repeated many times in the text of the novel this colour nomination providing immediate interest and immersion of readers into the text. The picture, with the woman in rose madder dress, became a special stimulus in Rose's attempt to overcome the tragic period of her life. She managed to get her own flat, found a new exciting job and even got acquainted with a boy-friend. And all the time she used to come and look at her picture and even examine it because strange things began to happen. The picture began to change, new details appeared in it all the time. The picture seemed to grow. But the most important, for Rosie, was always that woman in bright shining purple dress, strong and fearless. She turned out to become a model for Rosie whom she wanted to follow. Rosie even began to talk to her. The climax of the novel came in part 4 of the novel. At night a purple flash of lightning, during thunder-storm, woke Rosie up. She came up to the picture which was again growing on and on, and finally became all window. Rosie tried to reassure herself that it was not real, only

a dream; but in the end she came closer and she “stepped into the picture”. The woman whom she saw, now so closely, was her exact copy.

3.4 Multi-Level Linguistic Analysis of Steven King's Interplay With the Novel's Basic Information

In previous sections it was proved that Steven King expertly used the foregrounding of the colour: RED nominations, with the usage of its lexical synonyms: dark red,” purply red”, rose madder, purple, red purple in the interface with Rosie’s emotional-perceptual states and changes of her feelings: from distress, horror, hatred - to hope (for new life), admiration, excitement, surprise, interest. This correlations and interdependence continued to the end of the novel. But this innovative device was accompanied by more well-known multi-level linguistic and stylistic tools of actualization of the basic content. As a real expert creating artistic imagination, Steven King used different tools sparingly. To make this argumentation more credible and lively, examples in this part would be adduced with the help of some episodes from the text of the chapters of the novel “ROSE MADDER”.

The first episode would be from the part “The Temple of the Bull”. It could be titled: “The clearing with the pomegranate tree” (for better orientation, see above in SCHEME 1.: The World of the Painting and its micro-parts in). Fulfilling the task of the woman from the picture “ROSE MADDER” Rosie experienced many misfortunes and had to pass some dismal cold and ugly places where everything looked dead, but unexpectedly she came out to the open space with a big pomegranate tree. She had never seen a more beautiful tree, all covered with red fruit which reminded to her The Tree of Good and Evil (Allusion to the Bible). The whole scene was presented via Rosie’s perception and visualization. She saw the beauty of the tree, felt its smell, imagined the taste of the fruit. All this was expressed with the help of the language.

Multi-level analysis implied reference to all linguistic levels used: lexical, grammatical, stylistic ones. Lexical level in this description included special words describing the beauty of the tree. Among them were words denoting parts of the tree: leaves, branches, fruit, falls, pomegranate. Different words describing qualities of these items visualize them: long narrow (leaves) of polished green; heavy (branches); fresh and plump (falls); overloaded branch. Red colour nominations again dominate the foregrounding of Rosie’s excitement and admiration. In this case Red symbolizes beauty, temptation and juxtaposition of Good and Evil, specially for Rosie. The tree and its red falls were beautiful, but Rosie could not taste them because they were poisonous. The term red was used together with other associative synonyms: reddish-purple (fruit), rose-madder (drift). Other epithets accompanied the description: sweet (falls); rose madder (folds and flash). Grammatical (morphological) level was already exemplified by the extensive use of nouns and adjectives. The beauty of the tree was underlined by the use of the adjective in the superlative degree: the most beautiful (tree). Syntactical level corresponded to all the norms of literary style. Stylistics coloured the description by the usage of epithets (which were already given earlier with the cases of adjectives. Allusion was underlined by the sentence: Rosie “remembered the story of Adam and Eve in the Garden of Edem”. The use of metaphors added emotional colouring to the

description: the tree “was densely dressed”; it was “the only living thing”; the falls: “a rose madder drift”. Comparisons also supported visualization of the description: “the taste would be tart and sweet, something like a stalk of rhubarb”, one of the fruits ...” looked like a bureau drawer”; Rosie “like a troubled compass needle” swung. In general, this passage appeared to be the most peaceful, poetic and romantic in the whole space of the novel. Not everything was so pleasant for Rosie during fulfilling the task given to her by the woman in the picture, she experienced many problems and misfortunes, but finally she found the baby and brought him from the Maze to Rose Madder. The woman promised to her to pay her back.

The next, most significant for the plot, episode could be referred to the most ugly, horrible and disgusting one in the novel. It, actually, visualized the picture of murdering Rosie’s husband by Rose Madder, with fantastic hatred and cruelty. The best recommendation for the reader could be to close eyes to avoid immersion into the horror. Daniel was practically drawn into the picture, led by his desire to find and kill his wife, but was destined to meet the woman from the picture. He, himself, was associated with the Bull, Eriness, with one blind eye. In this episode another cognitive metaphor: RED IS REVENGE AND DEATH found its terrifying realization, as a frightening compensation for Rosie’s fourteen years of horror and pain. Following Rosie’s voice Daniel came closer and closer to the clearing, saw the mentioned above pomegranate tree with red fruit. He was in a mess by that time, he could not take away the mask from his face, he was already afraid of pain and blood. But even at that moment he could not even imagine what would happen next. He saw purple-black neck of Rose Madder. Her image was terrifying. Her bleeding red eyes were the colour of her dress. After a minute her red hands, not two, but more of them caught him and began to tear him to pieces. Parallel constructions, with iteration, were used to describe his horror: “he screamed, he screamed, he screamed. When Rosie came to that place she was terrified by the sight. Rose Madder plucked one fruit from the pomegranate tree, squeezed it: “the juice ran out of her fist in a rose madder stream” opening the fruit in “wet dark red furrow”. The woman began to sow the seeds of the fruit into Daniel’s torn flesh. Almost physical readers’ perception is verbalized in the text with the help of the verbs: horrify, strangle (gasp), die, shriek, clap (hands to the head), scream. The nouns also intensify the impression: horror (of his screams), son-of a-bastard-cry, rot, swell, victim, terminal disease screams, a spider’s face, mud, claws, (his staring, glaring) eye. The corresponding adjectives used there were: terrible (reality), mad (eyes of a fox), crazy, mad (blackness), agonized (shrieks). Thus, the use of traditional lexical and stylistic devices have been accurately combined by Steven King with new tools to achieve instant and complete immersion of readers into the analyzed episode.

The plot continued developing. Rosie’s inner state of mind and life changed greatly after her immersion into the world of the picture. She received a mighty stimulus to continue a new life. Yet, occasionally, she began to copy the cruelty of her “twin”. For some time Rosie had experienced episodic fits of frustrating hatred of the woman from the picture, but in the course of time she found the way to control herself. Thus, at the end of the book Rosie came to enjoy inner harmony with herself and the world. She realized that it was necessary to accept the existence of everything in this life. Steven King expressed the adoption of this new philosophy in this way: “This world, all worlds. And many bulls in all of them...”. After sowing the last

seed of pomegranate tree Rosie often came to the clearing to watch the process of its growing and waiting for the first flowering: “the tree of her rage and the hard splashes of rose madder...”. She experienced the sense of lightness, duty fulfilled, and she started to sing...

4. Discussion

The improvised platform calls for presenting various opinions concerning problems of colour studies which, evidently, remain relevant at present. Inside the scope of this article the limitations of the discussion are evident. Still, the latter might try to compare (only partially) the results of a special new discipline created by now: Colour RED Psychology with the results of close (soft) investigation (undertaken in the present research and limited in its character) of the use of colour red nominations in one novel written by Steven King. Yet, another corresponding problem, for consideration, has just been pointed out. That is the problem of choosing the most efficient method for analysis. The new colour psychology is mostly oriented on quantitative approach making use of various psychological testings. (see the list of corresponding sources above, references, and data from Wikipedia)

Its results are valid, objective and have created a unified picture of verified colour perception and evaluation by different social groups: grown-ups and children, of tender and old ages, of both genders, by different cultures. Yet, the following questions arise: what could be the correlation between these generalized data and individual perception, and what factors determine the possible individual visualization? These different positions could be provided in future by corresponding tests in art: painting, opera, films; as well as, by the studies of individualized colour perception and actualization represented by masters of literary art, as well.

The general comparison of explorations of colour red in Red color psychology and in Steven King's actualization coincide: red is the most stimulating colour, though it might have polar associations. It might express either positive connotations: love, warmth, comfort or negative ones. The latter are also relevant, when associated with anger, aggression, danger, war. The possible variations of colour Red have also been mentioned for both cases, like scarlet, crimson. Connection with the sphere of feelings and emotions has also been recognized in both cases.

But individual visualization of St. King, in addition to that, adds more to the mentioned data. As has been underlined in the present paper, the author has even demonstrated the whole mechanism of text construal. Providing the foregrounding of colour Red Steven King, at the same time, used it for building whole text architecture of the novel, practically revealing the secrets of its construction. So, the mentioned data have confirmed the importance of the research of individual perception of masters of literary creation. Although they evidently present deviations, at the same time they contribute to broadening and enriching the horizons of colour explorations. The existing correlation between certain colours and emotional-conceptual spheres has received similar positive results. However, this literary based research has also proved the significance of obligatory collocations of corresponding colour adjectives with definite objects to provide special impact.

One more problem of defining universal colours and universal preferences does not get any positive response in both cases. What is more, contemporary physiology also rejects this attempt having proved that our natural perception is different due to our individualized receptors. The knowledge concerning the fact that some of the so-called “universal” colours actually present the cases of merging of different tints also complicates the problem with universals. One very good example was adduced by St. King in the novel. The “Rose Madder” of the title (the collocation was repeated many times in the novel) is the name of a special colour used more often in American English and having no one-word correspondence in a number of other languages. Actually, it denotes sort of dark red shade. But St. King makes a special explanation of the origin of the term. It is adduced in the episode when Rosie (after entry into the world of the picture) met a strange woman, who performing some strange ritual cut her own arm with knife and asked Rosie to bandage it. As a result, red (bloody) colour merged with the blue piece torn from Rosie’s dress. The resulting tint was characterized as “rose madder”. It could be added, by the way, that the two (mentioned above) opposing connotations of red, with their symbolic aspects, also find explanation here. Red, in the negative meaning is associated very often with blood and pain. Color psychology described the color BLUE (the second component of the term: rose madder, as the most peaceful, comfortable color appreciated by most people in this way. Hence, it led to the double usage of color RED. Thus, all the given arguments have convincingly supported the validity of the use of both methods: qualitative (the close one) and quantitative for getting more reliable results in color studies.

5. Conclusion

The aim of this article, devoted to the research of the impact of colour foregrounding in the actualization of the emotional state of characters in Steven King’s novel “ROSE MADDER”, has found positive and, in general, encouraging realization. Inspired by a considerable number of recent publications, based on colour research, mainly, of psychological and statistical character, the present paper, from the start, plunged into this background with the intention to find adequate comparison with the material of the present article. The research gap lay in the search of possible cases of deviations from the established norms of colour preferences. The decision was found in literary prose of distinguished masters of creative writing. The novel by St. King “ROSE MADDER” provided the best material for the research, including colour nomination into its title. And it turned out to be a lucky choice. Hence, this empirical research had every reason to be identified as close, soft type of approach. The close, but intricate, interface and interconnection of various colour nominations and actualization of emotional sphere of the main character of the text found convincing proof. The studies of individual representations of colour by real masters of artistic creativity deserve special investigations and should be continued to enrich the existing colour linguistics. Other results received in the research were not foreseen from the beginning, but their significance is not less. First, it was proved that colour foregrounding could turn out to be a special strategy of the whole text-construal. In the examined case colour RED provided the closed frame structure of the text beginning and ending it with relevant colour reiteration. One more important result should be mentioned. The real importance of colour in providing notional and emotional meanings in

discourse has been firmly linked not only with cases of its individual realisations but always with cases of its collocations with special nouns, or in special situations. It could move the initial direction of psychological experiments based exclusively on only colour by itself.

Qualitative (soft, close) analysis, based on the use of complex multi-layered and interdisciplinary tools, have provided objective and reliable results in this article. The problem of preference of either qualitative or quantitative (distant, digital) instruments of analysis remains open and calls for further studies. Probably, the best choice would be their reasonable cooperation. To conclude, it could be expected that the future broadening of the horizons of colour studies would be oriented on its more special research in the spheres of culture, national preferences, as well, as art media forms: in painting, films, operas which would lead to other fascinating results.

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