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COLOUR WORDS AND IDIOMS

Учебное пособие
для высших учебных заведений

На английском языке

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Учебное пособие обеспечивает развитие коммуникативных умений и навыков в рамках узкоспециальной предметной области «Цветовая палитра». Оно включает шесть ключевых блоков, посвященных цветам видимого спектра, с систематизированными аутентичными материалами и тренировочными упражнениями. Дополнительно представлены разделы о белом и черном цветах. Предназначено для студентов-бакалавров, обучающихся по направлениям «Педагогическое образование (с двумя профилями подготовки)». Направленность (профили): Английский язык. Иностранный язык» и «Лингвистика. Направленность (профиль): Перевод и переводоведение». Материал учебного пособия может быть использован для аудиторной и самостоятельной работы обучающихся по дисциплинам «Практика устной и письменной речи», «Практикум по культуре речевого общения», а также при подготовке к олимпиадам и международным экзаменам по английскому языку.

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Пояснительная записка

Предлагаемое учебное пособие адресовано студентам-бакалаврам, обучающимся по направлениям «Педагогическое образование (с двумя профилями подготовки). Направленность (профили): Английский язык. Иностранный язык» и «Лингвистика. Направленность (профиль): Перевод и переводоведение».

В издании дифференцированно представлена англоязычная колористическая картина мира. Оно содержит восемь модулей для обучения коммуникативной деятельности в узкоспециальной предметной области «Цветовая палитра», размещенных в порядке условно близком к расположению цветов видимого спектра. Дополнительно включены разделы, посвященные белому и черному цветам. Распределение лексических единиц по понятийно-тематическим группам в учебных целях актуально, поскольку отражает когнитивные структуры концептов, посредством которых происходит отражение мира в сознании обучаемого (Kassymova, 2017, с. 684).

Каждый параграф учебного пособия:

– содержит сведения об этимологии заголовочного слова (Etymology Corner);

– указывает основные оттенки цвета и их толкования (Colour Shades) с учетом принципа вхождения слов в гиперонимическую группу;

– приводит краткий перечень идиоматических выражений с цветовым компонентом (Colour Idioms);

– описывает значение цвета в социально-гуманитарной области знания (Colour Symbolism);

– демонстрирует примеры словоупотребления в виде афоризмов и крылатых слов (Quotes About the Colour);

– предлагает для изучения фрагменты научно-популярных статей с экстралингвистической информацией об осваиваемых цветовых наименованиях (A Good Read);

– включает комплекс языковых, условно-речевых и речевых упражнений для организации аудиторной и автономной работы обучающихся (Over to You).

Источниками языкового материала выступают электронная версия популярного британского издания The Guardian, а также аутентичные лексикографические и справочные источники – толковые словари Cambridge Dictionary Online, Dictionary Online и энциклопедия Britannica.

1 Red



Etymology Corner

“Red” means any of various colours resembling the colour of blood. The word derives from Sanskrit “rudhira” and Proto-Germanic “rauthaz”. One of the first written records of the term is from an Old English translation (897 AD) of Pope St. Gregory the Great’s “Pastoral Care”: “On thæs sacerdes hrægle sceoldæn hangian bellan & ongemong thæm bellum reade apla” – “On the priest’s robes should hang bells and among the bells red pomegranates” (britannica.com).



Red Shades

cerise — a moderate to dark red colour, resembling that of a cherry

coral — reddish yellow; light yellowish red; pinkish yellow

crimson — a deep purplish-red colour

maroon — dark brownish-red

pink — a colour varying from light crimson to pale reddish purple; a pale reddish tint

scarlet — a bright-red colour inclining toward orange

vermilion — brilliant scarlet red (dictionary.com)



Colour Idioms

catch someone red-handed — catch someone in the very act of a crime, wrongdoing, etc., or in possession of self-incriminating evidence

in the red — operating at a loss or being in debt (*opposed to “in the black”*)

paint the town red (*informal*) — to go carousing; to celebrate boisterously, especially by making a round of stops at bars and nightclubs

red herring — something intended to divert attention from the real problem or matter at hand; a misleading clue

red tape — time-consuming bureaucracy; excessive formality and routine required before official action can be taken (dictionary.com)



Colour Symbolism

Red is the single most emotionally charged colour, associated with heightened sensation and strong feelings. It’s a powerful colour, evoking images of love and anger (sensationalcolor.com).



Quotes About the Colour

“Painters use red like spice”. Michael Derek Elworthy, an English film director, stage designer, diarist, artist, gardener and author, 1942–1994

“Red is such an interesting colour to correlate with emotion, because it’s on both ends of the spectrum. On one end you have happiness, falling in love, infatuation with someone, passion, all that. On the other end, you’ve got obsession, jealousy, danger, fear, anger and frustration”.
Taylor Swift, an American singer and songwriter, b. 1989



A Good Read

Why red is the oldest colour

by Kate Carter

If any colour can stake a claim to be the oldest, it is red. We’ve been seeing red (an expression which turns out to be more than just metaphorical) since our neolithic days. It is the most primary of primary colours – the very blood in our veins is red. Except, of course, when it’s blue.

On the earliest daubs of our remote human ancestors, red stole the show*. In the caves of Lascaux in France, or Pinnacle Point in South Africa, can be found paintings in an earthy, dusty red. This pigment – along with other colours used – was made from ochre, a family of earth pigments whose name is now, confusingly, most associated with the yellow-brown pigment found in art shops and painting sets. These paintings date back perhaps as far as 15,000 BC. Red is ancient indeed.

Many Stone Age graves, too, have been found to contain red ochre. Some experts theorise this was simply to mark the grave, so no one mistakenly dug it up. Others believe it was used to colour the hair, skin or clothes of the buried – either way, it clearly had important ritual significance.

Unsurprisingly, red appears as a symbolic colour in many a warrior setting. In Roman mythology, it was associated with blood, of course, and courage. It was the colour of the god of war, Mars – and the colour of the army. Roman soldiers wore red tunics, while gladiators were adorned in red. Generals wore a scarlet cloak, and to celebrate victories would have their bodies painted entirely in red. Brides at a Roman wedding wore a red shawl, called a flammeum. Red was the colour of blood – but blood was a symbol not just of death, but of life – of fertility and love.

Through the Middle Ages, red was utterly dominant. The emperor Charlemagne painted his palace red, wore red shoes and is even rumoured to have had red hair. In Christian art, it represented the blood of Christ and of Christian martyrs – and became (as it still is) the colour worn by Catholic cardinals.

From the 16th century, a new way of making red appeared in Europe, from cochineal beetles imported by Spanish merchants from the new world. This, naturally, made red terribly fashionable. Don't hold that against it, though. It passed.

Today, even the most painfully fashionable western bride would be unlikely to walk down the aisle in red. This, though, is the tradition in China, where brides still wear red wedding gowns, and are carried to the ceremony in a red litter. In China, red has always symbolised good fortune and joy – and as a colour of happiness is even banned from funerals. In Greece, Albania and Armenia, too, brides still wear red veils.

Chinese brides also walk down a red carpet. Sound familiar? Not an invention of the Oscars ceremony or the film industry, as you might think. In fact the earliest reference to

walking down a red carpet is said to be in the work of Aeschylus, from 458 BC. When the eponymous hero Agamemnon returns from Troy, he is greeted by his wife Clytemnestra, who offers him a red path to walk upon. This is no mere coincidence – the meaning is clear:

“Now my beloved, step down from your chariot, and let not your foot, my lord, touch the Earth. Servants, let there be spread before the house he never expected to see, where Justice leads him in, a crimson path”.

The red carpet treatment, indeed.

Inextricably linked with its association with brides, flowering and fertility, comes reds shadier side – and the reason those western brides would be unlikely to marry in it. But has the (possibly) oldest colour always been linked with the world’s “oldest profession” and those red light districts? Perhaps not – in fact yellow has been more commonly associated with prostitution. In classic Greece, prostitutes wore saffron-dyed clothes, while in Rome they might dye their hair yellow. It is really a specific shade of red – scarlet – that must carry the can. And that association comes thanks to the bible, and Revelations 17, verses 1-6, where “the Great Harlot” comes “dressed in purple and scarlet”. Purple clearly had a better PR team than poor old scarlet.

That PR team should have sprung into action the minute red started associated with revolutionaries. Long before McCarthy started hunting for “reds under the bed”, the colour started hanging out with some dodgy types. During the French revolution, revolutionaries began wearing red caps and carrying red flags. Red became the colour of the worker’s

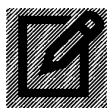
movement – from the French revolution of 1848, the Paris Commune in 1870 and of socialist parties across Europe. By the 20th century, it was the outright colour of revolution – whether Bolshevik or Chinese, adorning flags from Russia, Cuba, Vietnam and more.

So red can be both happy, honourable, brave and virginal and, well, quite the opposite – it's all about the cultural context. But whether you see its innocence or its corruption, it turns out that red actually enhances women's attractiveness to men. It even enhances the value of a painting – though this is down largely to its symbolic significance in Chinese culture affecting the international art market, rather than anything more, well, primitive.

And though it is hardly rare (it is the most popular colour on national flags, for a start) there is one area in which red is a distinct minority: only 1-2% of the human population has red hair. The colour is produced by the same pigment, pheomelanin, that makes our lips red. Those beautiful redheads have a higher level of that, and less of the dark pigment eumelanin.

In 1888, Vincent Van Gogh wrote that he “sought to express with red and green the terrible human passions”. Ancient, complex and representing extremes – red is nothing if not passionate. Perhaps Van Gogh would have seen red, should he have lived long enough to see the reds in his paintings starting to fade away (theguardian.com).

*** steal the show (also steal the spotlight)** — be the center of attention; unexpectedly outshine the rest of the cast in a theatrical production (*e.g. The speeches were interesting but Eliza's singing stole the show*)



Over to You

1.1 Unscramble the words and translate the sentences.

1. **aoalc** lipsticks are known to be versatile and are ideal for all skin tones.

2. The walls are painted in a squiggle streak design of black and **rvoiinlme**.

3. Many of the officials had on high-crowned hats decorated with bunches of feathers and **cnorsmi** tassels.

4. More than 6,000 **seo-dpnkni** merino sheep roam the 2,500 rolling acres that constitute Glenaan Station, a century-old farm two hours north of Christchurch.

5. The gown was **ceersi** in colour, and from her forearm hung a great fan of green plumes.

6. The seat covers were made of plastic in a **maonro** and blue plaid pattern.

7. Under the long lashes of low lids a pair of eyes black and insolent set off the haughty lines of her **setcarl** lips.

1.2 Translate the following quotes from Russian classical literature into English.

1. Вошел знакомый нам старик-повар, еще более оплешивевший, в старомодном, **вишневого** цвета, с высоким воротником, сюртуке, в светло вычищенных сапожках и серебряным перстнем на правой руке (А. Ф. Писемский, Тысяча душ, 1858).

2. И вот **красный** цвет, как и «красные» звуки, оставляет в нашей душе свет, возбуждение и представления о страсти, которую так и называют «горячею», кипучею, жаркою. Замечательно, что и

художники считают красноватые тоны «горячими» (В. Г. Короленко, Слепой музыкант, 1886).

3. Местами брусники было так много, что целые площади казались как будто окрашенными в **бордовый** цвет (В. К. Арсеньев, Дерсу Узала, 1923).

4. Однажды утром в морской дали под солнцем сверкнёт **алый** парус (А. Грин, Алые паруса, 1916).

5. Поразило меня тоже его лицо: волосы его были что-то уж очень черны, светлые глаза его что-то уж очень спокойны и ясны, цвет лица что-то уж очень нежен и бел, румянец что-то уж слишком ярок и чист, зубы как жемчужины, губы как **коралловые**, – казалось бы, писанный красавец, а в то же время как будто и отвратителен (Ф. М. Достоевский, Бесы, 1872).

6. Скажи мне, князь, не знаешь ты, кто там в **малиновом** берете с послем испанским говорит? (А. С. Пушкин, Евгений Онегин, 1832).

7. Тускнеют угли. В полумраке прозрачный вьется огонек. Так плещет на **багряном** маке крылом лазурным мотылек (А. А. Фет, У камина, 1856).

8. Чуть-чуть выше **розовый** отблеск гаснущего заката незаметно для глаз переходил в слабый оттенок выцветшей бирюзы ... (А. И. Куприн, Лесная глушь, 1898).

1.3 Complete each sentence with an idiom in the correct form.

- A. a red herring
- B. catch red-handed
- C. in the red
- D. paint the town red
- E. red tape

1. Arnie and a few of his buddies drove off in a big car Friday night and really _____.

2. Paula had hoped to settle the inheritance quickly but got caught up in a lot of _____.

3. He tried to deny that he had stolen the money, but he _____ by security cameras.

4. Talking about the new plant is _____ to keep us from learning about downsizing plans.

5. The newspaper strike put many businesses _____.

1.4 Decide which word or word-combination fits the space (A, B, C or D) best. Explain how a red herring became an expression for something that throws a detective off track.

A. colonies / flocks / packs / schools

B. armed / convicted / escaped / suspected

C. advocate / critic / proponent / supporter

D. enticing / important / insignificant / stimulating

Herrings are a type of silvery fish that swim in vast **A.** _____ and are an important source of food in many cultures. When dried and smoked, they turn a reddish colour, hence the name “red herring”. This literal sense of the term is old, dating back to the late 1300s. Its figurative meaning of a misleading clue comes from historic uses of the fish as a way of training horses to follow hounds amid the chaos of a hunt or as a way for **B.** _____ criminals to throw off dogs chasing them down.

There is definitely record that a journalist William Cobbett, who was a vocal C. _____ of England's government, in a February 14, 1807, edition of his weekly publication, Political Register, told an apparently made-up story about how, when he was boy, they used to drag red herrings on strings to distract dogs sent on hares in their property. He then used this story as an analogy to how he felt the English press was, at that time, spreading false news about the defeat of Napoleon as "a political red herring," designed to divert people from more D. _____ matters at home (dictionary.com).

1.5 Debate the following questions.

1. In what capacity was red ochre used by people of primitive society?
2. What did this colour symbolize in Ancient Rome?
3. What was the red colour associated with in the Christian artistic tradition of the Middle Ages?
4. Where does the use of the red carpet originate from?
5. What political movement does the red colour symbolize?

1.6 Work as a group and prepare a project entitled "Using Red in Interior Design: Colour Therapy".

2 Orange



Etymology Corner

The word “orange” is used to denote a colour between red and yellow in the spectrum; reddish yellow. It derives from Sanskrit “nāraṅga”, Spanish “naranja”, Medieval Latin “arantia or arangia”, and Old French “orenge”. One of the first written records of the word in English is from an English statute on the manufacture and sale of woolen cloth (1557–58) (britannica.com).



Orange Shades

brown — a dark colour with a yellowish or reddish hue; the colour of wood or chocolate

mustard — a brownish-yellow colour

peach — orange lightened to a pale yellow, similar in hue to the fruit of its name

russet — a reddish-brown colour; yellowish brown

salmon — pinkish-orange, named after the colour of salmon flesh

titian — a brownish-orange or golden-brown colour (of hair) (dictionary.com)



Colour Idioms

all Lombard Street to a China orange — very probable or likely; a fanciful bet wagering the wealth that is available in the street's banks against something of trifling value

apples and oranges — unlike objects or persons; incompatible categories; contradictory notions; metaphor for dissimilarity

browned-off (*informal*) — thoroughly discouraged or disheartened; fed up

squeeze an orange — take all that is profitable out of something (dictionary.com)



Colour Symbolism

While many colours inspire emotional reactions, none is as passionate as orange. It is definitely a love-it-or-hate-it colour. On the one hand, orange stands for danger; we use it for safety equipment and to indicate areas where to exercise caution. On the other hand, we associate the brilliant colour of fall foliage and of ripe pumpkins with high energy, a vibrant social environment, and increased activity (sensationalcolor.com).



Quotes About the Colour

“*Orange is the happiest colour*”. Frank Sinatra, an American singer, actor, and producer, 1915–1998

“The sky takes on shades of orange during sunrise and sunset, the colour that gives you hope that the sun will set only to rise again”. Ram Charan, an Indian actor, producer, and entrepreneur, b. 1985



A Good Read

Orange is the new yuck: why autumn foods make me sick

by Dave Bry

October is here, and there are lots of nice things that go along with that. Relief from late summer’s muggy heat. Clean, crisp, brisk air. The pleasure of a warm sweater and a hot drink on a chilly day (whiskey-based, now, the drink, and maybe with cloves).

Super-blue skies, super-white clouds, the brilliantly contrasting palette of fiery colour that the trees will soon take as the chlorophyll in their leaves closes up shop for the winter. A turn inward, both physically, as cozying up on a couch starts to sound better than sitting on a stoop, and mentally, as the books we read and the movies we watch get a little deeper and more reflective. Roasting! Baking! Corduroys!

But there are some not-so-nice things attendant to the seasonal change, too.

For example: the plentiful harvest of orange food. Pumpkins, sweet potatoes, carrots, butternut squash – they can all go to hell as far as I’m concerned. They’re a waste of space. (Oranges are exempt from my disdain. Oranges are delicious. There is nothing fresher tasting than fresh-squeezed orange juice, and orange makes for a better pairing with

chocolate than any other flavor in the world. And if you have not read John McPhee's 1966 book *Oranges*, please do. It's one of the best non-fiction books I've ever read.)

A lot of people seem to jump on the orange bandwagon, however. The astounding success of Starbucks' pumpkin spice latte, and the preponderance of pumpkin spice everything else that has come in its wake, attests to that.

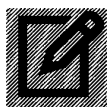
To my taste, pumpkin, sweet potato, carrots, butternut squash and other foods of their ilk suffer from the problem of muddling.

Are these things sweet or savory? It seems to me that they don't know the answer to this themselves. They don't know what they want to be. A dessert? A side dish? The featured flavor in an entrée?

These vegetables are healthy, high in beta carotene (that's what gives them their orange colour) and, worst of all, boring.

No matter how many spices you add to your pumpkin pie (cinnamon, ginger, nutmeg, allspice, cloves), however thick and fluffy the marshmallows atop your sweet potato pie, however decadent the cream-cheese frosting disguising your carrot cake, they will remain as such: boring.

Candy corn is a rare example of orange food that is delicious. There are 35 million pounds of candy corn produced annually in this country. Come the end of this month, I am planning on eating most of it (theguardian.com).



Over to You

2.1 Choose the right word to suit the gap best.

- A. brown
- B. mustard
- C. peach
- D. orange
- E. russet
- F. titian

1. Bedding that is designed for infants should be made in a good and nice gentle colour, for example, it may be: _____, light pink, baby blue or caramel.

2. Nancy Drew – the “_____ -haired blonde” – has been a paradigm of the female literary detective for over 80 years.

3. The brick walls have that marvellous _____ colour that comes with great age.

4. The _____ colour, a mix between bright yellow and light brown, adds an intense tone to any space it is used in, making it perfect to bring into your home.

5. The renewed outfit has a richer _____ colour, which reflects the energy of the club.

6. The smell of grilled meat mixes with exotic wafts of cinnamon tea served with a mush of sweet _____ dessert.

2.2 Translate from Russian into English.

1. Вошла Лидия, одетая в необыкновенный халатик **оранжевого** цвета, подпоясанный зеленым кушаком.

Волосы у нее были влажные, но от этого шапка их не стала меньше. Смуглое лицо ярко разгорелось, в зубах дымилась папироса, она рядом с Алиной напоминала слишком яркую картинку не очень искусного художника (М. Горький, Жизнь Клима Самгина, 1936).

2. Высокие, крепкотелые и узкобёдрые, загорелые, рыжеволосые, девятнадцатилетние, в одинаковых синих куртках и **горчичного цвета** бриджах, они были неотличимы друг от друга, как две коробочки хлопка (М. Митчелл, Унесенные ветром, 1936).

3. Лицо у нее было большое, **кирпичного цвета** и жутко неподвижно, она вращала шеей и, как многие в толпе, осматривала площадь широко открытыми глазами, которые первый раз видят эти древние стены, тяжелые торговые ряды, пеструю церковь и бронзовые фигуры Минина, Пожарского (М. Горький, Жизнь Клима Самгина, 1936).

4. Но высшую прелесть лица Домны Платоновны бесспорно составляли ее **персиковый** подбородок и общее выражение, до того мягкое и детское, что если бы вас когда-нибудь взяла охота поразмыслить: как таки, при этой бездне простодушия, разлитой по всему лицу Домны Платоновны, с языка ее постоянно не сходит речь о людском ехидстве и злобе? (Н. С. Лесков, Воительница, 1866).

5. Платице на ней было легкое, из бледно-голубого ситца, а на голове простая соломенная шляпа с **коричневою** лентою и с широкими полями, оттенявшими ее прелестное полудетское лицо (Н. С. Лесков, Колыванский муж, 1888).

6. Среди них был и тарт «Данди» с горячей начинкой из рыбного пудинга и украшением из бeze **цвета лосося** (К. Кин, Нэнси Дрю и тайна звонящего колокола, 2021).

7. Это большая потеря, – покачала головой бабушка. – У тебя были такие роскошные волосы, **цвет истинно тициановский** ... (Г. Полынская, Озеро затерянных миров, 2010).

2.3 Fill in the gaps with the correct idiom from the box.

- A. all Lombard Street to a China orange
- B. browned off
- C. comparing apples and oranges
- D. squeezing an orange

1. Assessing the problems of the neighborhood grocery by examining a giant supermarket is _____.

2. This business is like _____: it doesn't matter who's doing the squeezing, you'll still get orange juice.

3. I'm always _____ when he comes to visit. He doesn't like doing anything, and he hardly ever talks to anyone!

4. It's _____ that he'll lose his money if he invests it in the X company.

2.4 Read the text “Orange is the New Yuck” and answer the questions.

1. What fruits and vegetables are associated with the orange colour?

2. What emotions does the orange colour evoke in a person's mind?

3. Why does the author of the article call pumpkin pie boring? Do you like orange food?

2.5 Work in small groups to create a project called "Orange Mood".

3 Yellow



Etymology Corner

The word “yellow” denotes a colour like that of egg yolk, ripe lemons, gold, etc. It derives from Old English “geolu” (also spelled “geolwe”) and Proto-Germanic “gelwaz”. One of the first written records of the term in English is from the Old English “Leiden Riddle” (900 AD): “Uyrmas mec ni aefun uyrdi cræftum, / Tha thi geolu godueb gaetum fraetuath” (“Worms did not weave me with the skills of the Fates, / Those that decorate fine yellow cloth”) (britannica.com).



Yellow Shades

amber — of the colour of amber; yellowish-brown

beige — very light brown, as of undyed wool; light grey with a yellowish-brown tinge

butterscotch — a golden brown colour

creamy — having a yellowish-white colour; cream-coloured

goldish — slightly gold in colour

ivory — pale cream in colour (dictionary.cambridge.org)



Colour Idioms

yellow card (*UK*) — a warning to someone that they will be punished or be at a disadvantage if they continue to behave in a particular way

yellow-bellied — not brave and easily frightened; cowardly or extremely timid

yellow-dog contract (*US*) — a contract with an employer, now illegal, in which an employee agreed not to join a trade union during his employment (dictionary.cambridge.org)



Colour Symbolism

We associate yellow with warmth, sunshine, and positivity. Bright yellow is an attention-getter, and its contrast with black is the most visible colour combination. It's enthusiasm and enlightenment, and yellow is – in practical terms – the opposite of dark and dull.

Despite its association with cheerfulness and warmth, yellow carries a surprising number of negative connotations. Yellow is a symbol of cowardice, of sickness, and of mental illness. Too much sunny yellow can easily overwhelm a project, though paler yellows can certainly have a modest uplifting effect (sensationalcolor.com).



Quotes About the Colour

“My favourite colour to glaze with is yellow. It always glows just like stained glass lit up by the sun”. Jane Jones, an American artist, b. 1953

“Yellow wakes me up in the morning. Yellow gets me on the bike every day. Yellow has taught me the true meaning of sacrifice. Yellow makes me suffer. Yellow is the reason I am here”. Lance Armstrong, an American professional road racing cyclist, b. 1971



A Good Read

Yellow: the history of a colour

by P.D. Smith

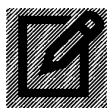
When he arrived in southern France in March 1888, Vincent van Gogh immediately wrote a letter to his brother, Théo: “The sun dazzles me and goes to my head, a sun, a light that I can only call yellow, sulphur yellow, lemon yellow, golden yellow. How lovely yellow is!”

Yellow pigments derived from clay soils rich in ochre were used as early as 45,000 BC for decorating human bodies and cave walls. The first lexical references to yellow in the west come from the Neolithic period: “yellow as honey”, or “yellow as ripe wheat”. Yellow was also the colour of the sun and gold. In ancient Egypt, the bodies of the gods were painted in vivid yellow to resemble gold, “the flesh of the sun”.

But negative associations of yellow began to dominate from the 14th century as it became the colour of “envy, jealousy, lying, dishonour and treason”. From the late middle ages onwards, yellow was regarded as “a false, duplicitous colour that cannot be trusted”. Such ideas were reinforced by the humoral medicine of the period, according to which yellow bile was associated with a choleric temperament, one thought to be violent, unstable, rancorous and hypocritical.

Once the colour of the sun gods, yellow became the “colour of deception” and the signifier of those at the margins of society. Executioners were often portrayed dressed in yellow and in art Judas often wore a yellow robe. The yellow star of David that the Nazis forced Jews to wear from 1941 has its origins in the medieval cloth insignias Jews were sometimes made to wear. Lunatic asylums were painted yellow in central European countries and sex workers wore yellow items of clothing to draw attention to themselves in the dim light of street lamps.

It is a colour that stands out: the colour of the lead cyclist’s jersey in the Tour de France (a tradition that began in the 1919 race because the race’s sponsor was L’Auto newspaper, printed on yellow paper). But its dubious reputation has endured. Opinion polls since the 1880s agree: yellow is one of the least popular colours (blue is the favourite). Yellow, it seems, is “forever the victim of a symbolic past too heavy to bear” (theguardian.com).



Over to You

3.1 Unscramble the words and translate the sentences.

1. Worn by older women, these pale, grey, **eebig** colours suggest social retirement, or a withdrawn and sidelined status.
2. In the **emrab** light of late afternoon, he sips his tea.
3. The bride wore an **yrovi** dress with lots of crystals.
4. Curcumin, one chemical compound of turmeric, gives it that unmistakable **lhogdsi** hue.
5. The terrace was walled with **rcaemy** stone, and railed about by a heavy balustrade of white magnesian limestone.
6. The surface of the planet Mars appears reddish from a distance because of rusty dust suspended in the atmosphere. From close up, it looks more of a **cbttuercosht**.

3.2 Translate the following quotes from Russian classical literature into English.

1. Вошел кудрявый парень в белой рубахе, с лицом счастливого человека, принес бутылку настойки **янтарного цвета**, тарелку моченых яблоков и спросил, ангельски улыбаясь, – не прикажут ли еще чего-нибудь (М. Горький, Жизнь Клима Самгина, 1936).

2. Еще: спина – с блестящей, **цвета старой слоновой кости** шерстью. По спине ползет темное, с крошечными, прозрачными крыльями насекомое – спина вздрагивает, чтобы согнать насекомое, еще раз вздрагивает ... (Е. И. Замятин, Мы, 1920).

3. Райский молчал, наблюдая Веру, а она старалась казаться в обыкновенном расположении духа, делала беглые замечания о погоде, о встречавшихся знакомых, о том, что вон этот дом еще месяц тому назад был серый, запущенный, с обвалившимися карнизами, а теперь вон как свежо смотрит, когда его оштукатурили и выкрасили в **желтый цвет** (И. А. Гончаров, Обрыв, 1869).

4. На ней было легкое изящное платье, отделанное кружевами, платье светлое **кремового цвета**, а в руках был все тот же старый знакомый зонтик (А. П. Чехов, Три года, 1895).

5. Над Москвой встает зеленый восход, по мосту идет оранжевый кот, и лоточник у метро продает апельсины **цвета беж** (Л. А. Филатов, Оранжевый кот, 1988).

6. Почти полный месяц, уже теряя **золотистый** оттенок, всплывал над верхушками высоких лип и больше и больше освещал белые, тонкие тучки, изредка застилавшие его (Л. Н. Толстой, Два гусара, 1856).

3.3 Join the halves to make a complete sentence.

A. be yellow-bellied

B. sign secret yellow-dog contracts to undermine the efforts of local labour unions

C. operate a yellow card system for the most unruly passengers

1. Many long-haul airlines _____. In a written warning, signed by the pilot, the passenger is told they will be strapped until landing and escorted off the aircraft by police if they give any further trouble.

2. Real men are meant to have the “stomach for a fight” and should never _____.

3. The company was accused of trying to make its new employees _____.

3.4 Solve the riddles.

1. If you drop a yellow hat in the Red Sea, what does it become?

2. If a yellow house is made out of yellow bricks, a pink house is made out of pink bricks and a blue house is made out of blue bricks; what is a green house made of?

3. The yellow house is on the red street, and the red house is on the white street. Where is the white house?

Answers:

00502 CD ,notgnihsaW WN ,eunevA ainavlysnneP 006
.3 ;ssalg .2 ;tew .1

3.5 Discuss your answers to the following questions after reading the text.

1. What did yellow symbolize in ancient times?

2. By whom and when did yellow paint first become used?

3. How did the idea of yellow change in the medieval Christian tradition of artistic culture?

4. What does yellow symbolize in modern sports?

5. Why is yellow the least attractive (unsympathetic) colour, from the author's point of view?

6. What hard, transparent, yellowish-brown substance was formed in ancient times from resin (= a substance produced by trees) and is used in jewellery?

3.6 Work as a team and prepare an interactive presentation "Stylish Images: Yellow in the Spotlight".

4 Green



Etymology Corner

The word “green” denotes the colour of growing foliage. It derives from Proto-Germanic “grōni” and Old English “grene”. One of the first written records of the term is from the Caedmon Manuscript (1000 AD): “Adam stop / On grene græs, gaste geweorthad” (“Adam stepped / On green grass, soul made worthy”) (britannica.com).



Green Shades

aquamarine — a pale blue to greenish-blue colour; the first records of the word “aquamarine” come from the 1590s (from the Latin “aqua marina” meaning “seawater”)

chartreuse — a clear, light green with a yellowish tinge; an acid yellow-green shade that shares its name with a liqueur distilled by French Carthusian monks

emerald — having a clear, deep-green colour

lime-green — a light, bright, greenish-yellow colour

olive-green — of the colour of green olives
(dictionary.com)



Colour Idioms

a green thumb (US), green fingers (UK) — the ability to make plants grow and be healthy

give the green light to something — to give permission for someone to do something or for something to happen

green around the gills — be somewhat pale, as from being sickly, nervous, or frightened

green with envy — full of envy; covetous

the grass is (always) greener (on the other side) — something that you say that means that other people always seem to be in a better situation than you, although they may not be (dictionary.cambridge.org)



Colour Symbolism

The colour meaning of green is freshness, youthfulness, rebirth, health, and balance. It's the symbol of prosperity and progress. It inspires and vitalizes us in all its hues. In Japanese culture, green is associated with eternal life, and it is the sacred colour of Islam. In the Quran, it is associated with paradise.

What's fascinating is that as positive as most of our associations with green are, it carries particular potent negative connotations as well. We tend to link green with envy and greed (sensationalcolor.com).



Quotes About the Colour

“Absolute green is the most restful colour, lacking any undertone of joy, grief, or passion. On exhausted men this restfulness has a beneficial effect, but after a time it becomes tedious”. Wassily Kandinsky, a Russian-born French Expressionist painter, 1866–1944

“Green is the prime colour of the world, and that from which its loveliness arises”. Pedro Calderon de la Barca, a Spanish poet and playwright, 1600–1681



A Good Read

Why green just can't be trusted

by Rachel Dixon

Look out of the window and, in all but the bleakest of concrete jungles, you are sure to see something green. A blade of grass, a leaf, a plant. Even in the dryness of the desert, green cacti grow. Seen from space, the Earth is a blue and green ball. OK, there might not be many fluffy green animals, but insects, reptiles and amphibians are well camouflaged in the colour, as are tropical birds.

With all of nature's bounty around us, then, surely green was an easy colour for the first artists and dyers to replicate? Strangely, no. The neolithic people of northern Europe made a “green” dye from birch tree leaves, but it was really more of a sludgy brown. The ancient Egyptians got closer, using ground malachite in painting, but it was expensive and tended to turn

black. They fudged the issue when it came to clothes, cleverly dying them yellow (with saffron), then blue (with woad) to make green.

The ancient Greeks didn't have much time for green, often lumping it in with blue if they thought about it at all, and rarely painting with it. The Romans were much bigger fans, using a green earth pigment. They also used verdigris, which they made by soaking copper plates in wine (an endlessly useful substance, if a bit of a waste of a good vintage). The resulting colour was used in paintings, mosaics and glass. And, far from considering it the same colour as blue, there were 10 words in Latin for different shades of green. Nero – the leek-eating, emerald-collecting emperor – apparently loved the colour, which may have had something to do with that.

The Chinese also discovered a way to make a kind of green from the days of the Eastern Han dynasty (25–220 AD), producing pottery with a sea-green celadon glaze, thanks to iron oxide in the clay. In Europe in the middle ages, clothes were turned green with vegetal dyes – ferns, buckthorn berries, the juice of nettles and leeks, ash leaves, alder bark – but they faded or changed colour when washed or exposed to sunlight. And craftsmen couldn't cheat like the Egyptians – medieval guilds rules meant that dyers working with blue couldn't work with yellow too.

Thanks to the unstable nature of the dyes, the colour green was considered deceptive, and became associated with games of chance – which is why card tables and snooker tables are covered with green baize today. It was also linked with greed – Judas, who betrayed Jesus for 30 pieces of silver, is

often depicted wearing green. The money theme continued in 1861, when the reverse of the US dollar bill turned green.

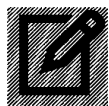
It is also a contradictory colour: it means health and vitality, but it also sickliness, poison and disease. It represents love, youth and inexperience, but also envy, madness and the devil. It is sacred in Islam, so used widely in art and architecture – though never in carpets (too precious to tread on). In the Bible, on the other hand, it is barely mentioned.

Synthetic green pigments and dyes were produced for the first time in the 18th century. The upside was that they were brighter and lasted longer than the earlier mineral and vegetable colours; the downside was that many were deadly (well, swings and roundabouts). For example, Schweinfurt green, also known as emerald or Paris green, was used in wallpaper and upholstery in the 19th century and contained high levels of arsenic. Wallpaper is even said to have killed Napoleon Bonaparte. Progress comes at a high price ...

Synthetic greens continued to improve in brightness and range. The colour was embraced by the Impressionists, partly because it became available in tubes so they could paint nature in situ. That is not to say it was yet entirely safe – Monet's use of emerald green may have contributed to his blindness in later life.

Green gradually stabilised and is now used in the most mundane contexts, such as road signs and – perhaps ironically – safety signs. It has been used for traffic lights since 1868, when gas-powered lights were erected in front of the Houses of Parliament in London (the first electric ones went up in Salt Lake City, Utah, in 1912). And, of course, since the 70s it has been the colour of environmentalism, chosen as it represents

nature – nature that, finally, has been bottled (theguardian.com).



Over to You

4.1 Make the sentences interrogative.

1. He seems to be wearing a version of the standard **olive-green** Army drab.

2. Her **aquamarine** eyes carefully watched every movement her brothers made.

3. My first ball gown was made of **emerald** green silk.

4. The Daily Telegraph included the **Chartreuse** Dior dress of Nicole Kidman on their list of “the most memorable Oscars red carpet dresses of all time”.

5. Those stores featured wider aisles, an easier layout for shopping and a new **lime-green** colour scheme.

4.2 Translate into English by rendering the shades of green.

1. Личико под серой шляпкой наполовину закрыто пепельной вуалькой, и сквозь неё сияют **аквамариновые** глаза (И. А. Бунин, Галя Ганская, 1940).

2. Как-то днем он долго гулял с Веркой по Княжескому саду. Уже сильно опустошенный осенью, этот чудесный старинный парк блистал и переливался пышными тонами расцветившейся листвы: багряным, пурпуровым, **лимонным**, оранжевым и густым вишневым цветом старого устоявшегося вина, и казалось, что

холодный воздух благоухал, как драгоценное вино (А. И. Куприн, Яма, 1915).

3. Мурава, покрывавшая весь скат холма до главного пруда, придавала самой воде необыкновенно яркий, **изумрудный** цвет (И. С. Тургенев, Накануне, 1860).

4. Он нес в руках что-то очень большое и, должно быть, весьма тяжелое, имеющее как бы форму треугольника, завернутое в толстое, **зеленого** цвета сукно (А. Ф. Писемский, Масоны, 1880).

5. Цвет кожи удэгейцев можно было назвать **оливковым**, со слабым оттенком желтизны. Летом они так сильно загорают, что становятся похожими на краснокожих (В. К. Арсеньев, Дерсу Узала, 1923).

4.3 Complete each sentence with the correct form of an idiom.

- A. be green around the gills
- B. be always greener on the other side
- C. be green with envy
- D. give the green light
- E. have a green thumb

1. I sometimes think I'd be happier teaching in Spain. Oh well, the grass _____!

2. My sister _____, but I kill most plants that I buy.

3. The council _____ to the new shopping centre.

4. The tourists were seasick – all of them _____ as the boat rocked back to shore.

5. When my friends saw the enormous rock on my engagement ring, they all _____.

4.4 Give your answers to the following questions.

1. Where is green used as a security colour?
2. What links the green colour to gambling?
3. Why (for what purpose) did humanity begin to use synthetic green colours (paints, dyes)?
4. In your opinion, green is the colour of what?
5. Why is the image of nature painted green?
6. How many shades of green existed in ancient Roman culture?
7. What is the main drawback of natural dyes that give a green shade?

4.5 Work in twos or threes to present a project “Green Architecture – the Trend of the Future”.

5 Blue



Etymology Corner

Blue describes something that is the pure colour of a clear sky; the primary colour between green and violet in the visible spectrum. The term “blue” derives from Proto-Germanic “blæwaz” and Old French “blo or bleu”. One of the first written records of the term is from the South English Legendary, a collection of saints’ lives (1300 AD): “This on schal beo fair blu cloth, / This othur grene” (“This one shall be fair blue cloth, / This other green”) (britannica.com).



Blue Shades

azure — a light, slightly purplish blue, like a particularly bright and unclouded summer sky or the archetypal colour of the Caribbean sea

cyan — a deep greenish-blue colour, one of the main colours that are used in colour printing and photography

indigo — a colour ranging from a deep violet blue to a dark, greyish blue

navy blue — of a dark blue colour

sapphire — the deep blue colour of sapphire (dictionary.com)



Colour Idioms

be blue in the face — be exhausted and speechless, as from excessive anger, physical strain, etc.; try really hard to win someone's agreement, but usually end unsuccessfully

blue collar — used to describe men used as labourers, or factory workers

bluestocking (*usually derogatory*) — a woman with considerable scholarly, literary, or intellectual ability or interest

out of the blue — suddenly and unexpectedly

true-blue — unwaveringly loyal or faithful; staunch; unchangingly true (dictionary.com)



Colour Symbolism

Blue shades are associated with calmness, security, stability, and freedom. They are also the colour of trust, loyalty, and productivity (sensationalcolor.com).



Quotes About the Colour

“Almost without exception, blue refers to the domain of abstraction and immateriality”. Wassily Kandinsky, a Russian-born French Expressionist painter, 1866–1944

“Blue jeans are the most beautiful things since the gondola”. Diana Vreeland, a fashion columnist and consultant to Metropolitan Museum of Art, 1903–1989



A Good Read

Why blue is the costliest colour

by Rachel Holmes

The colour blue is a relatively modern invention. Prehistoric artists were strangers to it. You won't find cerulean or azure in cave paintings. The ancient Greeks had no word for blue as we know it today – Homer described the sea as “wine-dark” in the *Odyssey* – and neither can it be found in the Icelandic sagas, the Koran, ancient Chinese stories or myriad other texts.

The only ancient culture to have a word for blue was the Egyptians, and they were also the only culture that had a way to produce a blue dye. Blue rarely appears in nature – there are few blue animals, fruits or vegetables – and the early painter's palette was restricted to “earth colours”: reds, browns, yellows, blacks. Blue only appeared when the Egyptians started mining and unearthed lapis lazuli, a semi-precious stone first found in Afghanistan about 6,000 years ago. Lapis was scarce and thus greatly prized, and was used to adorn the tombs of pharaohs and the eyes of Cleopatra.

Obtaining the colour from lapis was prohibitively expensive so, about 2,500 BC, the Egyptians donned their lab coats, lit their Bunsen burners and headed for the ancient equivalent of the school science lab to invent the world's first artificial pigment. By heating lime, sand and copper into calcium copper silicate, they discovered the royal-turquoise pigment Egyptian blue, which spread around the Mediterranean world and was widely used until about 800 AD.

Other ancient civilisations followed suit. In China, copper was blended with heavy elements such as mercury to create shades of blue. So new and exciting were the colours created that they were attributed healing qualities and mixed into poisonous “medicinal” concoctions. According to Heinz Berke, a chemist who has studied the history of blue pigment at the University of Zurich, “It is said that 40% of the Chinese emperors suffered from heavy-element poisoning”.

The Mesoamericans, too, created a vivid and durable azure blue. They used it in paintings, pottery and even, some scientists have suggested, to adorn the bodies of those destined for human sacrifice. Scientists know that Mayan blue’s two main ingredients are indigo and palygorskite, a type of clay, but the third ingredient – and the method used to create the long-lasting paint – are still hotly debated.

Wherever it came from, blue pigment remained costly to produce. It was an expensive, aspirational colour – and it peaked in the year 431 AD, when Virgin Mary worship and the use of her image was sanctioned by the Christian church at the Council of Ephesus. Images of Mary became wildly popular, and she was usually depicted wearing a blue robe, as befitting the queen of heaven. The colour came to symbolise truth, peace, virtue and authority.

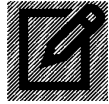
Blue remained the colour of the rich and the divine until the industrial age – with one notable exception. Workaday woad, a plant used as early as the stone age, was used to create a blue fabric dye. The leaves were dried, crushed and composted with manure – which, as you might expect, was a rather stinky process. It was also not colourfast, and had a far

less intense colour . It was, then, strictly the poor relation of the royal blues and azures, used only for clothing worn by the (smelly) masses.

But with the advent of modern manufacturing methods, cheaper blue pigments became available, not least in paint. The colour was used to capture different moods by artists: Pablo Picasso, for instance, had his Blue period after moving from Paris to Barcelona in 1901. During the next four years, the paintings he produced in shades of blue and blue-green seemed to reflect his experience of relative poverty and instability, with gloomy subjects: beggars, street urchins, the old and the frail and the blind.

Racing through to the 1950s, the now readily available blue permeated all areas of life, including fashion and music, from Elvis's Blue Suede Shoes to the rise and rise of blue denim jeans. Invented by Levi Strauss and Jacob Davis, and popularised by James Dean in *Rebel Without a Cause*, blue jeans became a wardrobe staple. The indigo dye gave denim a unique character: it doesn't penetrate cotton like other dyes, but sits on the outside of each thread. The dye molecules erode over time, causing the fabric to fade in a unique and personal way.

Today, we see blue everywhere we look, and in every shade we can think of. It is in uniforms, from the navy to nurses, and in our houses, where it may be associated with clear skies, healing and refreshing waters. Blue may not have been around for as long as earthy red, yellow and black, but its popularity shows no signs of waning (theguardian.com).



Over to You

5.1 Make up a story or a dialogue using the following sentences.

1. As the largest of the Great Lakes, the **sapphire blue** waters and waves of Lake Superior can often feel like a vast, unending ocean to a passing motorist.

2. I can't wear my **navy blue** skirt without ironing it.

3. Monasteries cling to cliff faces above the shimmering **cyan** waters of the Aegean Sea.

4. The travel brochure showcased the **azure** seas and the sandy beaches.

5. Wash your jeans inside out in cold water to keep the dark **indigo** colour from fading.

5.2 Render the following sentences in English.

1. Тучки небесные, вечные странники!

Степью **лазурною**, цепью жемчужною

Мчитесь вы, будто как я же, изгнанники

С милого севера в сторону южную (М. Ю. Лермонтов, Тучи, 1840).

2. Глазу было ясно заметно то место, где спокойный, **глубокий синий цвет** моря переходил в жидкую и грязную зелень гавани (А. И. Куприн, Морская болезнь, 1908).

3. Зеркала по лестнице отражали дам в белых, **голубых**, розовых платьях, с бриллиантами и жемчугами на открытых руках и шеях (Л. Н. Толстой, Война и мир, 1873).

4. **Индиго!** Первый цвет! (М. И. Цветаева, Крысолов, 1925).

5. Мне нужен однобортный мужской костюм **цвета морской волны** вместе с манекеном, сорочка, галстук, подтяжки, ботинки и носки (Э. Кестнер, Мальчик из спичечной коробки, 1963).

6. Освещенное девичьими глазами **сапфирового цвета** круглое и мягкое лицо казалось раскрашенным искусственно; излишне ярки были пухлые губы, слишком велики и густы золотистые брови, в общем это была неподвижная маска фарфоровой куклы (М. Горький, Жизнь Клима Самгина, 1936).

5.3 Fill in the gaps with a suitable idiom.

- A. true-blue
- B. a bluestocking
- C. blue-collar
- D. blue in the face
- E. out of the blue

1. I am not going to caricature _____, but to point out one or two real dangers.

2. I kept trying to convince him that it was a good idea until I was _____, but he was so stubborn and continued to disagree with me!

3. The inheritance came _____ as a stroke of fine fortune.

4. They fired a lot of _____ workers during the recession. They definitely suffered the most.

5. You can count on her support; she is _____ .

5.4 Consider your answers to the following questions.

1. What culture was blue first used in?
2. Why was blue used very rarely in ancient times?
3. What heavy elements were used in ancient and medieval China to produce blue dyes?
4. What has the blue colour been symbolizing (personifying) since the Middle Ages?
5. What blue thing symbolizes the revolution in fashion of the mid-twentieth century?

5.5 Do the quiz.

1. Which Nobel Prize laureate in literature wrote the play “The Blue Bird”, imbued with the author’s deep idea of “being brave to see the hidden”?
2. What size do blue whales reach; the largest animals that have ever existed on Earth?
3. Where did blues, a melancholic music genre, originate?
4. Where does the blue-and-yellow macaw, considered the “king of parrots”, live?
5. Why is the widest bridge in Saint Petersburg, with an impressive 319-foot span covering the entire width of St. Isaac’s Square, called the Blue Bridge?

5.6 Surf the Internet and look around to select material for the project “Shades of Blue – Beauty Inspired by Nature”.

6 Violet



Etymology Corner

The word “violet” refers to a bluish-purple or reddish-blue colour. It derives from Old French “violet” or “violete”. One of the first written records of the term in English is from The Buke of John Maundeuill (mid-14th century): “Men fynd dyamaundz of violet colour” (“Men find diamonds of violet colour”) (britannica.com).



Violet Shades

lavender — a pale purple colour

lilac — a pale colour between pink and purple

mauve — a pale bluish purple

plum — dark brownish or reddish-purple, named after the fruit

purple — any shade between red and blue; violet is much more blue in hue; purple is more reddish (dictionary.com)



Colour Idioms

born in / to the purple — of royal or exalted birth

purple patch (*slang*) — a period of success, good fortune, etc.

purple prose — writing that calls attention to itself because of its obvious use of certain effects, as exaggerated

sentiment or pathos, especially in an attempt to enlist or manipulate the reader's sympathies

shrinking violet — a shy, modest, or self-effacing person (dictionary.com)



Colour Symbolism

Purple is elaborate, replete with the trappings of majesty and ceremony. It is half-blue, half-red, and our understanding of it lies somewhere in between the serenity of blue and the passion of red. Purple is associated with creativity and irreverence. It also represents harmony – the balance between opposing forces. People relate it to fantasy, an escape from reality and magical images. Purple is often a statement of independence and bravery. But at times it can convey feelings of arrogance and condescension (sensationalcolor.com).



Quotes About the Colour

“Be eccentric now. Don't wait for old age to wear purple”. Regina Brett, an American author, podcaster and newspaper columnist, b. 1956

“Don't order any black things. Rejoice in his memory; and be radiant: leave grief to the children. Wear violet and purple”. George Bernard Shaw, an Irish playwright, critic, and political activist, 1856–1950



A Good Read

The invention of the colour purple

by Annalisa Barbieri

It's not often that a teenager mucking about in their bedroom results in a commemorative blue plaque. But that's what happened to William Henry Perkin in 1856.

Perkin was studying at the Royal College of Chemistry and was trying to find a way of making quinine in his makeshift lab at home. At the time, quinine was used to treat malaria, but it was expensive because it came from the bark of the South American cinchona tree. Perkin had been adding hydrogen and oxygen to coal tar, and this heady concoction left a black residue in his glass jars. When this was made into a solution, it resulted in the first "aniline dyestuff" – as the blue plaque, on his former house in London's Cable Street, notes.

In the month he turned 18, Perkin had discovered not synthetic quinine, but synthetic purple. The mucking about in his bedroom not only made him famous, it made him rich.

At first he called it Tyrian Purple – as the original, ancient colour was known. But to make it sound more fashionable, he renamed it mauve – missing a golden opportunity to call it Perkin's Purple and perhaps bag a slot on the Farrow & Ball colour chart.

This was a big deal because, until then, purple could only be made using natural dyes and had been so expensive to make, it had become one of the most coveted colours. Because of this, purple was used to denote wealth and power.

Tyrian purple was made from the mucous of sea snails – or muricidae, more commonly called murex – and an incredible amount was needed to yield just a tiny amount of dye. Mythology states that it was Hercules himself who discovered it – or rather, his dog did, after picking up a murex off the beach and developing purple drool.

Tyre, in what is now Lebanon, was a Phoenician city on the coastline of the Mediterranean Sea where the sea snails (still) live. Amazingly, given how many were needed to sate the appetite of emperors and kings, they didn't become extinct. The vats used to make purple sat right on the edge of the town, because the process was a stinky one. The Roman author Pliny the Elder, not easily swayed by the fashion for purple, wondered what all the fuss was about, declaring it a “dye with an offensive smell”.

Perhaps you're beginning to see why purple is the coolest of colours, steeped in mythology, legend, history and ... mucous.

We talk of reds as vibrant and bold, blues as calming, oranges as zesty. But purple?

On the colour wheel, purple sits between blue and red. Some might call it violet, or mauve, but whatever you call it, it is the most refracted colour when light is passed through a prism; at the very end of the visible colour spectrum and the hardest colour for the eye to discriminate.

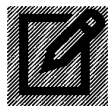
Purple was in fact, so sought after, such an obvious message to other lowly people that you were rich and important, that laws were introduced to protect its use. People were killed for not following the law, and daring to have a hint of purple about them.

Julius Caesar was particularly partial to purple. After visiting Cleopatra with her purple sails and sofas (reputedly an early influence on DFS sofa sales) he came home with a purple toga, which he decreed only he could wear. I wonder if he knew that his toga was dyed with what was basically sea snail spittle.

Many years later, when Henry Howard, the Earl of Surrey, was tried for high treason against Henry VIII, part of the evidence against him was that he had been seen wearing purple: which only the king could wear.

Today, purple is still regarded as a bit of an “ooh”* colour. Perhaps because of its heritage, it has never been a mainstream choice, but then also because of this, it’s never lost its panache either (theguardian.com).

* **ooh** (*exclamation*) — an expression of surprise, pleasure, approval, disapproval, or pain (*e.g. Ooh, what a gorgeous dress!*)



Over to You

6.1 Use the suggested ideas in conversations of your own.

1. Deeper, darker shades of purple such as **mauve** can promote ideas of seriousness, professionalism as well as gloom and sadness in certain applications.

2. **Lilac** colour evokes positive emotions and looks harmonious in combination with sand, which emphasizes the richness of the other colours.

3. Mysticism and eccentricity sweep through the **violet** colour, and it adds mystery to the interior.

4. The **lavender** colour of the interior and the soft pastel colours of the furniture indicate that the customer is a young woman.

5. The plum colour is especially attractive in the kitchen: cream-coloured crown moldings and a bold **plum** accents – tableware, tablecloth, curtains.

6. The **purple** colour is mystical, noble and inspiring.

6.2 Translate into English.

1. Еще оставшиеся кое-где местами зеленые ветки причудливо перемешаны с осенними тонами, то светло-лимонными, то палевыми, то оранжевыми, то розовыми и кровавыми, переходящими изредка в цвета лиловый и **пурпурный** (А. И. Куприн, Прапорщик армейский, 1897).

2. На ней был короткий мешковатый комбинезон в клетку **лавандового** цвета, белая кружевная блузка, чёрная фетровая шляпка и красные высокие кеды (Э. М. Мартин, Блестящая идея Кристи, 1986).

3. Однажды Власову остановил на улице трактирщик Бегунцов, благообразный старичок, всегда носивший черную шелковую косынку на красной дряблой шее, а на груди толстый плюшевый жилет **лилового** цвета. На его носу, остром и блестящем, сидели черепаховые очки, и за это его звали – Костяные Глаза (М. Горький, Мать, 1906).

4. Они гуляли и говорили о том, как странно освещено море; вода была **сиреневого** цвета, такого мягкого и

теплого, и по ней от луны шла золотая полоса (А. П. Чехов, Дама с собачкой, 1899).

5. Парень вырядился в костюм с галстуком **сливового цвета** и синий жилет, который не помешало бы отутюжить (Л. Д. Лапински, Турагентство «Волшебные миры», 2020).

6. Сильный дождь лил недолго. Туча частью вылилась, частью пронеслась, и на мокрую землю падали уже последние прямые, частые, мелкие капли. Солнце опять выглянуло, всё заблестело, а на востоке загнулась над горизонтом не высокая, но яркая с выступающим **фиолетовым цветом**, прерывающаяся только в одном конце радуга (Л. Н. Толстой, Воскресение, 1899).

6.3 Make the sentences complete by inserting a proper idiom.

- A. a purple patch
- B. a shrinking violet
- C. purple prose
- D. the purple

1. After years of being seen as nothing more than _____, Christine decided to overcome her fears and start talking to strangers.

2. Those born to _____ are destined to live in the public eye.

3. After a few lean years, our business is finally having _____; thank goodness.

4. My early romance novels were nothing but _____ – very embarrassing to read now.

6.4 On reading the text of the module, answer the given questions.

1. What made it possible for the first aniline dye to appear?

2. What natural dyes were used to produce purple in ancient Rome?

3. What did purple symbolize in the ancient era?

4. Who became the mythical discoverer of the purple color?

5. Why were the places for the manufacture of dyes located outside the residential areas (cities) in ancient times?

6. Why is purple regarded as a bit of an “ooh” colour so far?

6.5 Do some research and get ready to speak on “Purple in the History of Fashion”.

7 White



Etymology Corner

The word “white” refers to the colour of pure snow, reflecting nearly all the rays of sunlight or a similar light; light or comparatively light in colour. It derives from Proto-Germanic “hwitaz” and Old English “hwit”. One of the first written records of the term is from an Old English version of the phoenix legend, the so-called Prose Phoenix (11th century): “His fet syndon blodreade begen twegen and se bile hwit” (“His feet are both blood red and the beak white”) (britannica.com).



White Shades

ashen — ash-coloured; grey; extremely pale; drained of colour; pallid

pearly — like a pearl, especially in being white or lustrous; nacreous

sallow (*especially of white-skinned people*) — of an unhealthy pale or yellowish colour

silvery — resembling silver; of a lustrous grayish-white colour (dictionary.com)



Colour Idioms

a white elephant — a possession unwanted by the owner but difficult to dispose of, or a possession entailing great expense out of proportion to its usefulness or value to the owner

a white lie — a minor or unimportant lie, especially one uttered in the interests of tact or politeness; an untruth told to spare feelings or from politeness

show the white flag (*also hang out or hoist the white flag*) — surrender, yield

silver lining — a sign of hope or a positive aspect in an unfortunate or gloomy situation; a bright prospect

white-glove (*informal*) — meticulous; painstaking; minute; marked by special care

whitewash — cover up or gloss over the faults or errors of; absolve from blame (dictionary.com)



Colour Symbolism

White is clean, simple, and pure. It stands in stark opposition to black, and its meanings are unambiguous. White is also the colour of certainty, illumination, and insight, and we associate it with knowledge and learning. White is the colour that reveals the distasteful by comparison with its purity. As white light contains all the colours of the spectrum, it is an inclusive, impartial colour, favouring no single hue and refusing to take sides. White creates space in design, and its

use highlights the effects of surrounding colours. Bright colour in contrast with white is a powerful combination (sensationalcolor.com).



Quotes About the Colour

“White ... is not a mere absence of colour; it is a shining and affirmative thing, as fierce as red, as definite as black... . God paints in many colours; but He never paints so gorgeously, I had almost said so gaudily, as when He paints in white”. Gilbert Keith Chesterton, an English writer, philosopher, and literary and art critic, 1874–1936

“White is the most wonderful colour because within it you can see all the colours of the rainbow. For me, in fact, it is the colour which in natural light, reflects and intensifies the perception of all of the shades of the rainbow, the colours which are constantly changing in nature, for the whiteness of white is never just white; it is almost always transformed by light and that which is changing; the sky, the clouds, the sun and the moon”. Richard Meier, an American abstract artist and architect, whose geometric designs make prominent use of the colour white; a winner of the Pritzker Architecture Prize in 1984, b. 1934



A Good Read

Why white is a colour of purity that might just have killed you

by Rachel Holmes

The colour white is loaded with meaning. From white weddings to bleached lab coats and blank sheets of paper, it is found everywhere. But where did it begin, and is it even a colour at all?

White created by light – on a TV screen, for example, or through a prism – does not have its own specific wavelength. Rather, it is the sum of all the colours. Think of a rainbow: you can't see the colours of sunlight except when raindrops refract the light rays and reveal the whole spectrum. Because of this, scientists do not generally count white as a colour.

However, in your day-to-day life, you can go to any DIY* shop and see endless shades of white huddling together in the paint section. So when it comes to pigment, rather than light, white is most definitely a colour.

In prehistoric times, our ancestors used white chalk to create their art. Readily available, chalk is a kind of limestone made of the mineral calcite, which can be crushed easily to create not just cave paintings, but giant artworks, such as Uffington's white horse or the Cerne Abbas giant.

In written records, the earliest mention of a white pigment that is not plain chalk comes from the Italian artist Cennino Cennini in the 13th century. He used the term "Bianco di San Giovanni" to describe a white lime pigment made of calcium carbonate and calcium hydroxide. Artists

dried out lime, then reduced it to a white powder that was immersed in water for eight days, with the water changed each day. It was then made into small cakes that were left to dry in the sun.

The other way to make white was to use lead. The process was described by Pliny the Elder: pieces of lead were put into clay pots that had a separate compartment filled with vinegar. These were piled on shelves next to cow dung. Over a month or so, the fumes coming from the vinegar and the cow dung caused the lead to corrode into lead carbonate, a beautiful white compound that was, unfortunately, pretty toxic. Lead white was actually the only white used in European paintings until the 19th century, when its manufacture was finally restricted. Now, in the EU, lead paint can now only be used for the restoration of works of art and historical buildings.

Considering the toxicity of lead, it's horrifying just how much it was used, not just in artistic painting, but in face paints. The denizens of ancient Greece were fans of slathering white lead all over their faces and "dead white" was a term that could have been applied to the most fashionable men and women of society through the ages. In her book, *A History of Makeup*, Maggie Angeloglou includes an advert from the 18th century for a "chemical wash" to improve the skin "by taking off all deformities ... as Ringworms, Morpew, Sunburn, Scurf, Pimples, Pits or Redness of the Smallpox, keeping it of lasting and extreme Whiteness". The problem was, these cosmetics and face creams actually irritated the skin, causing spots, scars and scabs. And the way that people covered the

resultant blemishes was to apply more toxic compounds, creating a vicious circle.

The side effects were more than just skin imperfections: enthusiastic users of these lead-containing lotions and potions would be likely to suffer anaemia, loss of appetite, constipation, headaches, paralysis and eventual death. A trade-off that evidently seemed worth it, as lead makeup continued to be applied into the 20th century.

So why were people willing to die for white skin? Well, it was to do with your status in society. Field-workers, labourers, peasants and slaves were all likely to have darkened skin from working outdoors in the sun. Having white skin marked you out as a person of leisure, wealth and status. Of course, these days that meaning has almost reversed: hands up who'd rather have a healthy glow?

For much of human history, white has been a symbol of purity. It was worn by priestesses in ancient Egypt and Rome, while ancient temples were faced with white marble. The Pope has worn white since 1566, as a symbol of purity and sacrifice, and it is worn by pilgrims in Islam and the Shinto religion of Japan.

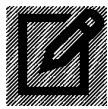
We all think of white as having a place at weddings – the white dress worn by brides symbolises virginal innocence and new beginnings. Interestingly, white used to be reserved solely for royal weddings – non-royals just wore their Sunday best – up until the 19th century, when Queen Victoria's lace wedding dress inspired a fashion for white.

White is also the colour most associated with cleanliness. Laundry powders promise to get your clothes “whiter than

white” – because white means clean. Refrigerators and dishes, toilets and sinks, bed linen and towels are all traditionally white. White was the traditional colour of the coats worn by doctors, nurses, scientists and laboratory technicians, and it’s often worn by chefs, bakers and butchers.

White is best for a fresh start. It’s a blank canvas, it’s a new page. Start with white and you’ll be all right (unless you’re applying makeup, that is) (theguardian.com).

* **DIY** — abbreviation for “do-it-yourself”: the activity of decorating or repairing your home, or making things for your home yourself, rather than paying someone else to do it for you (*e.g. My husband is hopeless at DIY and could never put up a shelf or wallpaper a room*)



Over to You

7.1 Unscramble the words and translate the sentences.

1. A purple-tinted concealer can make **wallos** complexions look brighter.

2. Having close-to-perfect, **pyreal** white teeth is an asset that everyone wants.

3. His hair was darker – almost brown save at the temples, where age had faded it to an **ensha** colour.

4. They were all test pilots; they wore **lvresyi** space suits and signature buzz cuts, and they had perfect fly-boy names like Deke, Gus, Al and Gordon.

7.2 Translate into English by focusing on the white shades.

1. Большие чайки серого и **белого** цветов сидели вперемежку с грациозными клушами и не ссорились между собою, только некоторые из них как бы переминались с ноги на ногу и немного передвигались в сторону (В. К. Арсеньев, Рассказы, 1921).

2. Дуняша ушла за аспирином, а он подошел к зеркалу и долго рассматривал в нем почти незнакомое, сухое, длинное лицо с **желтоватой** кожей, с мутными глазами, – в них застыло нехорошее, неопределенное выражение не то растерянности, не то испуга (М. Горький, Жизнь Клима Самгина, 1936).

3. Кроме того, улыбаясь, он выставлял два ряда **жемчужных** зубов, красоте которых могла бы позавидовать первая красавица в мире (Ф. М. Достоевский, Записки из Мёртвого дома, 1860).

4. Одеться было делом одной минуты. Я торопился точно на пожар, а Любочка и не думала уходить. Она сидела по-прежнему на лавочке, в прежней убитой позе. Белая ночь придавала ее бледному лицу какой-то нехороший **пепельный оттенок** (Д. Н. Мамин-Сибиряк, Черты из жизни Пепко, 1894).

5. С восточной стороны на небе появились новые созвездия. Находящаяся в воздухе влага опустилась на землю и тонким **серебристым** инеем покрыла все предметы. Это были верные признаки приближения рассвета (В. К. Арсеньев, Дерсу Узала, 1923).

7.3 Substitute the idioms in the following sentences with synonymous expressions.

1. Our company prides itself on the **white-glove** service we provide to all our customers.

2. Our opponents held all the cards tonight, so we showed the **white flag** and left early.

3. Our Victorian bric-a-brac and furniture were **white elephants**.

4. She asked if I liked her dress, and of course I told a **white lie**.

5. The PR team has continually tried to **whitewash** the scandal by suggesting that the company was a victim of its own CEO's negligence.

6. Getting your tonsils out is a bummer, but there's a **silver lining** – you get to eat a lot of ice cream afterward.

7.4 Fill in the gaps with the appropriate words and explain the origin of the idiom “a white animal”.

- A. high
- B. legendary
- C. ornate
- D. sacred
- E. useless

The idiom “a white elephant” refers to “an unwanted or 1. _____ item”, as in “The cottage at the lake had become a real white elephant – too run down to sell, yet costly to keep up”, or “Grandma’s 2. _____ silver is a white elephant; no one wants it but it’s too valuable to discard”.

This expression comes from a **3.** _____ former Siamese custom whereby an albino elephant, considered **4.** _____, could only be owned by the king. The king would bestow such an animal on a subject with whom he was displeased and wait until the **5.** _____ cost of feeding the animal, which could not be slaughtered, ruined the owner. The story was told in England in the 1600s, and in the 1800s the term began to be used figuratively (dictionary.com).

7.5 Prepare extended answers to the following questions.

1. What natural white material did primeval artists use?
2. What methods of making white were known in ancient and medieval society?
3. What health hazard metal did people use as a make-up tool in Europe in the 17th and 18th centuries?
4. Why were people willing to die for white skin?
5. What did the white colour symbolize for most of human history?

7.6 Do some research and present a report on the topic “Snow-White Lilies in Painting”.

8 Black



Etymology Corner

The word “black” means the colour of coal or of a very dark night, having no hue due to the absorption of all or nearly all incident light. It derives from Proto-Germanic “blakaz” and Old English “blæc”. One of the first written records of the term is from an Old English translation (890 BC) of St. Bede the Venerable’s *Historia ecclesiastica*: “He hæfde blæc feax” (“He had black hair”) (britannica.com).



Black Shades

blue-black — a very dark blue colour that sometimes looks blue and sometimes black; black with bluish highlights

grey — of a colour between white and black; having a neutral hue

pitch-black — extremely black or dark as pitch

raven — lustrous black (dictionary.com)



Colour Idioms

black and blue — with dark marks on the skin caused by being hit or having an accident

black look — a face expression that is full of anger and hate

black sheep — a person who is the “odd one out” of a group, and doesn’t fit in with others around them; someone who is a disgrace or embarrassment to their group

in the black — earning more money than you spend; being financially solvent or out of debt (*this expression alludes to the bookkeeping practice of marking credits in black and debits in red ink; it survives even in the age of computerized accounts*)

see things in black and white — judge everything as either one way or the other, good or bad, right or wrong; oversimplify (dictionary.cambridge.org)



Colour Symbolism

We think of black as the colour of borders, certainty, and authority. Designers use it in formal style clothing. And the little black dress is a classic piece of garment that is timeless and always appropriate.

We associate black’s sober hues with mourning in much of the world, with night and despair. This colour is frightening, as it conceals, rather than illuminates, and the cover of night is a perfect scenario for misbehavior. Too much black in design can be overwhelming and dull.

When used in opposition with white, it is a symbol of the eternal struggle between day and night, good and evil, and right and wrong (sensationalcolor.com).



Quotes About the Colour

“I love black because it affirms, designs and styles. A woman in a black dress is a pencil stroke”. Yves Saint Laurent, a French fashion designer, 1936–2008

“It’s too easy to say that orange is happy and black is sad. To me, black is perfect. You can fill it with the emotion you want to express”. Ann Demeulemeester, a Belgian fashion designer, b. 1959



A Good Read

Coming out of the dark: why black is such a positive colour

by Kate Carter

Is black a colour? No, say scientists. In the visible spectrum, white reflects light and so is actually a presence of all colours. But black absorbs it, sucks it all in. True black is the absence of colour. Black is what happens when no light at all reaches your eye. Except, of course, that we almost never see pure black. Unless you happen to have the misfortune to be gazing into a black hole, everything you perceive as black has some light, however small, bouncing back at you.

Throughout history, for many cultures and societies, black and white have stood as opposites: white the positive, pure light, black its negative counterpart. From the Greeks, who sat the god of the underworld, Hades, on a black ebony throne to the Romans – death, in Roman poetry, was the *hora nigra*, or the black hour – black was not a friendly colour.

The association with death, with symbolic as well as literal darkness, with funerals and the afterlife is a common theme throughout history, from Nordic legends to European paintings, where the devil was often painted in deep black.

Yet without the pigment black, where would we be? Not reading this, for a start – aren't you reading this in black text on a white background? So instead of trawling through the negatives, let us revel in the absence of light – from cultures that celebrated it, to practical uses, to the future. Let us go back to black.

The source of life

Most ancient cultures associated black with death. But while for the Greeks and Romans it was symbolically laden with all the worst things, for the ancient Egyptians this proved a more positive link. Black was the colour of the rich, alluvial soil watered by the Nile river that provided fertility and growth – the source of life itself. And while it was also the colour of Anubis, the god of mummification and of the afterlife, he was not a negative figure or evil presence, but actually one who protected the dead against evil. So black was the colour of death, but also the colour of resurrection. Indeed, as the “inventor” of embalming, Anubis was worshipped – after all, by embalming, people were preserved that they might one day live again.

Inky fingers

Black ink was invented in both Ancient China and India. In China, an inventor named Tien-Lcheu mixed soot from pinewood and lamp oils to create a dark pigment. In India, ink from burned bones, tar and other substances was used. But

whatever it's original source, without it, would anything be so legible? It is the extreme contrast between black ink and white paper – or black font and white screen – that makes it clearest to read. And when a new, easily whipped-up version of ink was created in the 15th century, it suddenly became possible to print things on a bigger scale – books, prints and engravings proliferated – and with them, ideas and thoughts could spread freely. From the Protestant reformation to propaganda pamphlets, print democratised ideas and gave them wings.

A nice silhouette

Black, surely, is the most flattering colour. Blue jeans might be iconic but black ones are so much more slimming – there is a reason why Chanel's little black dresses have proved so popular since the 1920s. It's also practical, rarely fades in modern fabrics and goes with everything – in fashion, black is not a negative but a neutral. In fact, it was the colour of choice for the chic and rich as far back as the 14th century, where rulers and courts began to wear the austere but elegant shade. It began – don't so many trends? – in Italy, where the Duke of Milan, the Count of Savoy and other rulers began to don it. This quickly spread to France and then England, where under Richard II the whole court adopted the colour. It was, for rulers, a colour of power and dignity. I have no need of showy shades, says regal black – I have all the power I need here in my person.

Black cats

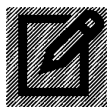
Everyone knows that a black cat crossing your path is lucky. Everyone in the UK and Japan, anyway. Black was the top choice for a ship's cat and some fishermen's wives also

kept black cats at home, for added luck. But why? After all, according to the Cat Fanciers' Association (CFA) there are 22 cat breeds that can come with solid black coats so can they be that rare, and therefore special? It's a link back to ancient Egypt again – specifically to the cat goddess Bast. Egyptian households kept black cats in their households and looked after them in the hope of currying favour with the powerful goddess. In the rest of Europe, though, they can't get past the suspicion that those felines are hanging out with witches, and therefore up to no good. Though in Germany, there is an oddly specific superstition that a black cat crossing someone's path from right to left is bad, whereas left to right is good. Presumably it's cheating if you dash across the road to reverse your perspective. Pity the poor black cats of the US – it has been found that black cats have a lower chance of adoption compared with moggies of another hue – and, in fact, black animals in general take longer on average to rehome. Let's hope they do well on 17 August 17 – “Black Cat Appreciation Day”.

Black to the future

In 2014, a British company, Surrey NanoSystems, produced a material so black that it can barely be seen. This new material, named VantaBlack, absorbs all but 0.035% of visual light – a new world record for black. It is made of carbon nanotubes, each 10,000 times thinner than a human hair. It is so dark, that it is impossible for the human eye to work out what it is actually seeing and shapes or folds in this material simply seem to disappear. The scientific applications are numerous – but perhaps on a more sinister note, so are the

military applications. On that, the company have been silent. Presumably, it's gone to work on some Black Ops (theguardian.com).



Over to You

8.1 Fill in the gaps with the colour names from the box.

- A. black
- B. blue-black
- C. grey
- D. pitch-black
- E. raven

1. Her pale face was framed by _____ locks.
2. The glossy slip which covers them is usually _____ after firing.
3. The Shar-Pei is a breed of dog known for its deep wrinkles and _____ tongue.
4. Very trim and strong, and confident he looked, with the glow of youth in his cheeks, and the spark of happiness in his _____ eyes.
5. When you fill in the form, please write clearly in _____ ink.

8.2 Do the translation.

1. Его сюртук, галстук и жилет были постоянно **черного цвета** (М. Ю. Лермонтов, Герой нашего времени, 1840).

2. Зато на другой день, когда я часов в шесть утра отворил окно, Англия напомнила о себе: вместо моря и неба, земли и дали была одна сплошная масса неровного **серого цвета**, из которой лился частый, мелкий дождь, с той британской настойчивостью, которая вперед говорит: «Если ты думаешь, что я перестану, ты ошибаешься, я не перестану» (А. И. Герцен, Былое и думы, 1856).

3. Она сорвала с головы своей покрывало, и две длинные косы, **иссиня-черные, как вороново крыло**, расплелись и скатились волнами на ее могучие плечи (Н. Э. Гейнце, Первый русский самодержец, 1897).

4. Орлов был почти без чувств, страшно бледный, с густыми, всклокоченными, **черными как смоль** волосами (Ф. М. Достоевский, Записки из Мёртвого дома, 1860).

8.3 Complete each sentence with an idiom.

- A. a black look
- B. black and white
- C. black-and-blue
- D. in the black
- E. the black sheep

1. Bill was happy to say they were _____.

2. I have always been _____ in my family, I have a completely different personality to all of them, and we don't even look the same!

3. Our boss always thinks that everything is straightforward, but he doesn't realise that this whole situation is not as _____ as he thinks!

4. She might get _____, but that is all that would be done about it.

5. The fall left her leg all _____.

8.4 Brainstorm your answers to the questions below.

1. What has the black colour personified throughout the long centuries of human history?

2. Is the black colour associated with death or the source of life, in the author's view?

3. What was the significance of the invention of black ink in the history of human society?

4. Complete the sentence: For a medieval European monarch, black is ...

5. The image of a black cat in ancient and medieval cultural practice is ...

8.5 Translate one of the best-loved and most widely anthologised lyric poems by Lord Byron, published in 1815, that idolises (and idealises) a woman's beauty. Pay attention to the colourful epithets. Prepare your answers to the questions that follow.

She Walks in Beauty

by George Gordon Byron

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:

Thus mellow'd to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impair'd the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express
How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

1. What contrasting imagery does the poet use throughout the poem?

2. What poetic devices does Lord Byron use in the following excerpt? "*She walks in beauty, like the night of cloudless climes and starry skies*"

3. The importance of what do these lines indicate? "*One shade the more, one ray the less, had half impaired the nameless grace which waves in every raven tress, or softly lightens o'er her face*"

4. What exactly does G. G. Byron mean by "beauty" in this poem? Is he just praising the woman's outward aesthetic

appearance? What words in the poem have connotations of Christian spirituality?

8.6 Colour is an essential tool in storytelling, having the power to instantly set a tone and mood. Used symbolically to infuse a deeper meaning in writing, it creates a richer reading experience. Let us take a closer look at what colour symbolism in literature is all about, and explore some examples of colour symbolism in practice. **Prepare to dwell on the problem “The Black Colour in Literature: Decoding Hidden Meanings”.**

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