

The Colours in Kenneth Grahame's "The Wind in the Willows" and their Armenian Interpretation

Special attention is paid to its Armenian translation, especially that of the colours. The interpretation of the colours is based on Birren's book of Colour Psychology and Colour In this article an attempt is made to shed light on the symbolism of colours in the book. But in "The Wind in the Willows" it differs, from those of the other books, here the animals are the main characters and every animal has its own fur colour, thus there is double symbolism. Throughout the book there is a vast variety of colours, which make the description more fruitful. Colour symbolism is one of the most powerful literary tools available to writers. It is a vivid and evocative form of imagery that has the ability to elicit a strong emotional response from the reader. Colours are used to describe the nature of items or to help the reader develop a specific sentiment about the object or scene. They can be used to develop a person's personality when the author takes the time to describe the colour of someone's "clothes". Therapy.

Key words: color symbolism, cultural response, colour spectrum, inherent and adherent features of colours, colour psychology.

Each hero in this book has its own colour that describes his character and reveals its nature. Even their houses or the household utilities or cars have their specific colour. Kenneth Grahame here uses the inherent traits of colours to give a complete description. Though some colours have different associations in different cultures, there are still universally accepted colour perceptions.

“The Rat said nothing, but stooped and unfasted a rope and hauled on it; then lightly stepped into a little boat which the Mole had not observed. It was painted blue outside and white within, and was just the size for two animals; and the Mole’s whole heart went out to it at once, even though he did not yet fully understand its uses”. (Grahame; p. 47)

The colours are translated into Armenian like «կապույտ and սպիտակ»: These two colours almost have the same reference in both Armenian and British cultures. The blue is the overwhelming favourite colour. It is seen as trustworthy, dependable and committed. The colour of the sky and the ocean, blue is perceived as constant in people’s lives. The author here intends to coordinate the inner peace and beauty with the Rat’s heart. He is the character, whom other animal trust, who is very friendly, kind and helpful. The Mole feels very secure and comfortable in the Rat’s house. The **white colour stands for** reverence, purity, simplicity, cleanliness, peace, humility, precision, innocence, youth, winter, snow, good, sterility... The blue and the white have similar meanings. Kenneth Grahame chose these colours to show the Rat’s nature. These two colours are rather modest, like the animal they refer

to. Besides they are the colours of the river, which reflects the sky and clouds, the river that the Rat loves so heartily.

“They reached the carriage-drive of Toad Hall to find, as the Badger had anticipated, a shiny new motor-car, of great size, painted a bright red (Toad’s favourite colour), standing in front of the house”. (Grahame; p. 151)

The author rarely speaks about the interests and favourites of the animals, but here he intentionally means that the Toad’s favourite colour is red, even bright red. In the Armenian translation the translator gives the equivalence of the bright red, it is «կարմիր ներկած». The red is the symbol of excitement, energy, passion, love, desire, speed, strength, power, wealth, heat, aggression, danger, fire, blood, war, violence, all things intense and passionate... this thoroughly explains the Toad, all his desires and the addiction to the speed. His house is red.

“Rounding a bend in the river, they came in sight of a handsome, dignified old house of mellowed red brick, with well-kept lawns reaching down to the water’s edge”. (Grahame; p. 66)

The Toad is green himself and his house and favourite objects that surround him are either green or red: his world where he lives is all red and green, even the names of restaurants.

“Filled full of conceited thoughts such as these he strode along, his head in the air, till he reached a little town, where the sign of ‘The Red Lion’ swinging across the road half-way down the main street, reminded him that he had

not breakfasted that day, and that he was exceedingly hungry after his long walk”. (Grahame; p. 163)

The colour green is the pervasive colour in the natural world that is an ideal backdrop in interior design because we are so used to seeing it everywhere. It is considered the colour of peace and ecology. The society and nature have wired the red and the green so deeply into our subconsciousness that no other two colours share such a connection of opposing meanings as these two. One of the most obvious examples of this connection is a colour code used worldwide in standard traffic lights⁸. Two colours of the traffic lights are inseparable from the Toad’s life and what about the yellow? So is the yellow and it is due to his addiction to the roads and traffic. As it is yellow, then it represents caution.

“He led the way to the stable-yard accordingly, the Rat following with a most mistrustful expression; and there, drawn out of the coach-house into the open, they saw a gipsy caravan, shining with newness, painted a canary-yellow picked out with green and red wheels”. (Grahame; p. 68)

«Եվ նա առաջնորդեց նրանց դեպի ձիանոց: Ջրամուկը թերհավատությամբ հետևում էր նրան, և սհա նրանց աչքերի առաջ բացվեց մի գնչուական ծածկասայլ՝

⁸ Horne C. J., White R. D., (2010), *Kenneth Grahame’s The Wind in the Willows: A children’s classic at 100*. Maryland, p/ 123

կանաչ-կարմիր անիվներով, նոփ-նոք ներկած, դեղձանիկի պես դեղին»: (Գրեհեմ, էջ 36)

Thus the new object of the Toad's interest is very colourful it has the three most vivid and eye-catching colours. And yellow is not just ordinary yellow, it is canary-yellow. **Yellow** signifies joy, happiness, optimism, idealism, imagination, hope, sunshine, summer, gold, hazard and friendship. And this canary-coloured cart is the beginning of his new adventurous and hazardous life.

Usually the presence of colours is associated with happiness and luck. The expressions with colours are intended to make the picture more vivid. The Mole's life lacks colours. He lives underground, his fur, his house and his world is brown, the colour of the soil. This is new and bright and he feels dizzy. This is new for Mole, but not for the sophisticated Rat. He is used to this kind of luxuries of Toad.

“Toad talked big about all he was going to do in the days to come, while stars grew fuller and larger all around them and a yellow moon, appearing suddenly and silently from nowhere in particular, came to keep them company and listen to their talk”. (Grahame; p. 72)

The colour of gold is the symbol of success, achievement and triumph. This colour is linked to masculine energy and the power of the sun, compared to silver which is associated with

feminine energy and the sensitivity of the moon⁹. But here there is yellow moon, a change of position. The yellow moon becomes the symbol of the Toad.

The Mole and the Rat get lost in the Wild World, everything is covered with snow. They are cold and tired, but all of a sudden they come across a dark green door.

“In the side of what had seemed to be a snow-bank stood a solid looking little door, painted a dark green”.
(Grahame; p. 101)

The green is the colour of balance and harmony. From a colour psychology perspective, it is the great balancer of the head and the emotions, creating equilibrium between the head and the heart. And if this door is Badger's then it's quite true. This is a colour that has a strong sense of right or wrong, inviting good judgment. It sees both sides of the equation, weighs them up, and then usually takes the moral stand in making appropriate decisions. On the negative side, it can be judgmental and over-cautious. Badger is the character who is always judging, who is an omniscient, he never makes decisions in the presence of emotions. He is so shrewd. The green is also the colour of future, the colour of hope. In “The Great Gatsby” green is represented as the colour of hope, which leads the main

⁹ Birren F., (2010), Colour psychology and Colour Therapy (A factual Study of the Influence of Colour on Human Life), Kessinger Legacy Reprints, p. 235

hero. The dark green door is a ray of hope for the future. Nothing is lost.

“The floor was well-worn red brick, and on the wide hearth burnt a fire of logs”. (Grahame; p. 107)

The floor is red, but it is clearly mentioned that it is well-worn. The author wants to quote that in his early life Badger was such a guy, as now Toad is. But red here refers to only the floor. It is the ground, the part that is always underfoot. Or the author wants to show Badger’s arrogance to what is so much loved by Toad.

And still far more wonderful are the colours of nature. In the chapter entitled “The Piper at the Gates of Dawn”, the night is so wonderful; the big, big silver moon in the sky turns the nature into a wonderland.

“Fastening their boat to a willow, the friends landed in this silent, silver kingdom, and patiently explored the hedges, the hollow trees, the runnels and their little culverts, the ditches and dry water-ways”. (Grahame; p. 174)

The colour silver has a feminine energy; it is related to the moon and the ebb and flow of the tides - it is fluid, emotional, sensitive and mysterious. It is the force and the energy that has its specific place in Grahame’s world. It is soothing, calming and purifying. From a colour psychology viewpoint, it signals a time of reflection and a change of direction as it illuminates the way forward. It helps with the cleansing and releasing of mental,

physical and emotional issues and blockages as it opens new doors and lights the way to the future.

The colour silver is Pan's colour, his influence on the nature and his presence.

“The line of horizon was clear and hard against the sky, and in one particular quarter it showed black against a silvery climbing phosphorescence that grew and grew”.
(Grahame; p. 17)

«Հորիզոնի ուրվագիշը պարզ էր ու հստակ երկնքի ու երկրի սահմանագծին, բայց մի պահ այն մռայլվեց, դարձավ արծաթաֆոսֆորագույն, որը գնալով աճեց-մեծացավ»: (Գրեհեմ, էջ 140)

With its reflective and sensitive qualities silver inspires intuition, clairvoyance and mental telepathy. It reflects back any energy given out, whether it is positive or negative. In this small passage the colour black is not kept, it is translated «մռայլվեց», the colour is changed into an action, a verb.

The nature itself is a real artist, with a huge pallet on his hand, and the change of seasons brings a change of colours in nature and it's wonderful. Nature's Grand Hotel has its Season, like the others. As the guests one by one pack, pay and depart....

“To all appearance the summer's pomp was still at fullest height, and although in the tilled acres green had given way to gold, though the rowans were reddening, and the woods were dashed here and there with a tawny

fierceness, yet light and warmth and colour were still present in undiminished measure, clean of any chilly premonitions of the passing year”. (Grahame; p. 209)

Grahame creates a wonderful and colourful scene, the combination of colours are so harmonious, so tender. Here is a more impressive translation into Armenian.

«Արտաքուստ ամառվա փայլն ու շքեղությունը դեռևս տեսանելի էր՝ չնայած հասունացած արտերում ոսկեգույնին էր տալիս, արոսենին՝ կարմրին, անտառները՝ տեղ-տեղ դեղնագույնին, և ամռան կրակը, լույսն ու գույնը ամենուր էին ու ամենուրեք՝ զերծ անցած տարվա ցուրտ ու մութ օրերի սպառնալիքից»: (Գրեհեմ. էջ 173)

In the chapter “Wayfarers All” a new character is introduced, the Sea Rat- a new animal whose life is so colourful and his past- so interesting. He is such a bright animal, that he enchants the poor Rat, everything on him and inside him is blue- the purest symbol and colour of the sea.

“The wayfarer was lean and keen-featured, and somewhat bowed at the shoulders; his paws were thin and long, his eyes much wrinkled at the corners, and he wore small gold ear rings in his neatly-set well-shaped ears. His knitted jersey was of a faded blue, his breeches, patches and stained, were based on a blue foundation, and his small belongings that he carried were tied up in a blue cotton handkerchief”. (Grahame; p. 219)

He is a Sea Rat and so all that belong to him are blue, he is like a small patch of water on the ground, which preserves his indigo. He is a Sea Rat and the famous character is a Water Rat. They belong to the water, to the sea. The Water Rat's boat is newly painted blue, and Sea Rat's clothes are faded blue. This means that the Sea Rat is older, than the Water Rat. This is a colour that seeks peace and tranquillity above everything else, promoting both physical and mental relaxation. It reduces stress, creating a sense of calmness, relaxation and order - we certainly feel a sense of calm if we lie on our backs and look into a bright blue cloudless sky. It slows the metabolism. The paler the blue the more freedom we feel. Blue's wisdom comes from its higher level of intelligence, a spiritual perspective.

The blue is the colour of the spirit, devotion and religious study. It enhances contemplation and prayer. On the other hand, blue's devotion can be to any cause or concept it believes in, including devotion to family or work. The blue is the helper, the rescuer, the friend in need. Its success is defined by the quality and quantity of its relationships. It is a giver, not a taker. It likes to build strong trusting relationships and becomes deeply hurt if that trust is betrayed.

The Sea Rat manages to seduce the Water Rat by his colours. He constantly changes the colour of his eyes, and the poor Water Rat is mesmerized. But his nature is double, he represents the combination of two contrasting colours and his eyes are the mirrors of his double heart.

“By this time their meal was over, and the Seafarer, refreshed and strengthened, his voice more vibrant, his

eyes lit with a brightness that seemed caught from some far-away sea-beacon, filled his glass with the red and glowing vintage of the South. These eyes were of the changing foam-streaked grey-green of leaping Northern seas; in the glass shone a hot ruby that seemed the very heart of the South, beating for him who had courage to respond to its pulsation. The twin lights, the shifting grey and the steadfast red mastered the water Rat and held him bound, fascinated, powerless”. (Grahame; p. 228)

«Մինչ այդ նախաճաշն ավարտվեց, և Ծովագնացը՝ կազդուրված ու թարմացած, ձայնն ավելի զրնգուն, աչքերը պսպղուն դարձրեց, ասես ինչ-որ հեռավոր փարոսից կայծ ստացած լիներ, ապա լցրեց բաժակը Հարավի շիկափայլ կարմիր փրփրուն գինով: Այդ աչքերը հիշեցնում էին փոթորկուն հյուսիսային ծովերի մոխրականաչավուն փրփրադեզ ալիքները, իսկ բաժակի մեջ շողշողում էր բոբբ կարմիրը, որն, ասես, Հարավի հենց սիրտը լիներ, որ բաբախում էր այն մեկի համար, որը քաջություն և համարձակություն կունենար բաբախելու ի պատասխան: Երկվորյակ բոցավառ լույսերը՝ փոփոխական գոբջն ու անփոփոխ կարմիրը, տիրեցին Ջրամկանը ու պահեցին նրան գերված-հմայված»: (Գրեհեմ, էջ 192)

The Sea Rat comes as an image, like a mermaid who enchants people to the very heart of the sea. He turns upside down the inner world of poor Water Rat. The call of the sea makes him pack his suitcase and leave... The sea-grey eyes of the Adventurer penetrate the very soul of the naïve Water Rat. As if his only tools are colours. And it is obvious how the

colours impress the animal. The Sea Rat doesn't stop, he continues his song about the sea...

“I take to the road again, holding on southwards for many a long and dusty day; till at last I reach the little grey sea town I know so well, that clings along one steep side of the harbour. There through dark doorways you look down flights of stone steps, overhung by great pink tufts of valerian and ending in a patch of sparkling blue water”. (Grahame; p. 230)

The colours are kept in the Armenian version, and the translator uses more impressive names of colours in Armenian, for example, blue is translated into «լաջվարդ». A special attention must be paid to the Armenian translation of the phrase sea-grey eyes. It is translated like ծով-մով սպեր, such an impressive and rhythmic word combination.

The colours are wonderful, but they are frail.... In the final chapter where the four warriors win the war, the author describes them through the eyes of weasels and stouts and the Toad in a new colour, a real change.

“They were but four in all, but to the panic-stricken weasels the hall seemed full of enormous animals, grey, black, brown and yellow, whopping and flourishing enormous cudgels...” (Grahame, p. 296)

«Նրանք ընդամենը չորսն էին, բայց լեղապատտաւ արեցին աքիսներին, ու թվում էր, թէ դահլիճը լիքն էր հրեշային կենդանիներով՝ գորշ, սև, դարչնագույն ու դեղին, ու բոլորն էլ թափահարում էին ու թափ տալիս հսկայական կոպալներ...» (Գրեհեմ, էջ 256)

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**Գույները Քեններ Գրեհեմի «Քամին ուռիների մեջ» գրքում
և դրանց հայերեն մեկնաբանությունը**

Մույն հոդվածը փորձում է լուսաբանել գունային սիմվոլիզմը այս ստեղծագործության մեջ: Սակայն գիրքը փոքր ինչ տարբերվում է նմանատիպ այլ ստեղծագործություններից, որովհետև այստեղ գլխավոր հերոսները կենդանիներ են, որոնք ունեն իրենց առանձին գույները: Հետևաբար այստեղ մենք գործ ունենք երկակի սիմվոլիզմի հետ: Գրքում տեղ գտած գունային բազմազանության նկարագրությունն էլ ավելի պատկերավոր է դարձնում: Գունային սիմվոլիզմն ամենահաճախ օգտագործվող հնարքներից է, որը կարողանում է ընթերցողի մոտ զգայական պատկերներ առաջացնել: Գույներն օգտագործվում են առարկաներ պատկերելիս, ընթերցողի մոտ որոշակի տեսարան կամ պատկեր առավել ակնառու դարձնելու համար: Դրանք կարող են արտահայտել հերոսի ներաշխարհը, երբ գրողը գույների միջոցով պատկերում է նրանց «հագուստները»: Առանձնահատուկ ուշադրություն է հատկացվել հայերեն թարգմանությանը, նամանավանդ գույների: Գույների մեկնաբանությունը հիմնված է Բարրենի «Գունային հոգեբանություն և Գունային թերապիա» գրքի վրա:

Բանալի բառեր. գունային սիմվոլիկա, մշակութային ազդակ, գունային լուսակ, գույների ներքին և արտաքին առանձնահատկություններ, գունային հոգեբանություն

Цвета в “Ветер в Ивах” Кеннета Грэхема и их интерпретация на армянском.

В этой статье сделана попытка пролить свет на символику цветов в книге. Произведение “Ветер в ивах” отличается от остальных, так как здесь главными действующими персонажами являются животные, и у каждого из этих животных свой цвет шкуры, а значит имеет место двойной символизм. В книге используется огромное разнообразие цветов, что делает описание ярче. Символика цвета одно из самых мощных инструментов, используемых писателями. Это яркая и запоминающийся форма образности, способная вызывать в читателе сильный эмоциональный отклик. Цвета используются, чтобы передать природу вещей, или чтобы вызывать в читателе определенные чувства по отношению к объекту или пейзажу. Автор, описывая цвет одежды персонажа, так же и описывает его внутренний мир. Особое внимание уделяется к американской интерпретации, особенно когда речь идет о цветах. Интерпретация цветов основана на книге Биррена “Психология цвета и цветотерапия”.

Ключевые слова: Символика цвета, культурная реакция, спектр цветов, неотъемлемые и определительные черты цветов, психология цвета.