The Sensation of Colour in Cognitive Poetics:
A Case Study of D. H. Lawrence's *Ballad of Another Ophelia**
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1. Introduction

Literary studies, in many cases or instances, appear to be concerned with evaluating the quality of literature and reasoning the way of its interpretation. For example, in the field of Literary Criticism, researchers pay more attention to acquiring much knowledge about literary authors' background in connection with their literary works. Literary researchers are more into unexpected interpretations and attempt to overturn the prevailing orthodoxy for discovering a new aesthetic value in literature (Stockwell (2002)). This is called "close-reading" in the literary critical tradition (Stockwell (2009a)). What it focuses on is "not whether rich features are there in the text, but whether they are potentially available to a reader disposed to look hard enough" (Stockwell (2009a:66)). To find how *Cognitive Poetics* is different from the literary criticism, let us consider what it considers.

Cognitive Poetics is based on a cognitive theory in which some literary analytical methods (e.g. rhetoric, stylistics, narratology and other kinds of literary linguistic approaches) have been combined and developed. Noticeably, it is not about exploring how different INTERPRETATIONS can be found as seen in the literary criticism, but all about READING literature (Stockwell (2002)). INTERPRETATION and READING here, are considered to be completely different literary acts in Cognitive Poetics. The former consists of more diverse aspects of every single reader's liberal attitude towards each literary work. INTERPRETATION in literature, particularly, demands readers' empirical world knowledge (cf. encyclopaedic knowledge) and understanding of the literary works' backgrounds. The latter, on the other hand, is related to "humanistic perspective on the communicative arts" (Stockwell (2009b:27)). Literary works and their texts are, in fact, communicative artefacts for readers. Cognitive Poetics accounts for them in relation to human cognition. It aims to investigate the relationships amongst authors, readers and works and to clarify what kind of cognitive effects are produced and work together through the act of

reading. To analyse poems' textual aesthetics, Stockwell (2009a:13) explains as follows:

> [C] cognitive poetics [...] has been particularly successful in accounting for meaningfulness and information-monitoring in literary reading, especially when it is built on a stylistic sensibility. It can always account for readings in a principled way, and can explain how interpretations of significance can be held by particular readers.

Along these lines, literary works can be examined with deeper insights and cut across traditional disciplines that have been deployed in the study of stylistics so far (Stockwell (2009a:25-27)).

In this paper, the connection between readers' actual reading experience and cognitive reading senses is analysed by proposing the mechanism of readers' colour sensation in a text. Colour sensation, in many cases, is treated in the field of cognitive, psychological and brain sciences. Colours in literature, on the other hand, have been studied from semantic[1] viewpoints (cf. Casson (1997), Kay and Maffi (2000), Kay and McDaniel (1978), McManus (1983), Shakirova (2006)). They regard each colour term as implying certain specific meanings at various cultural levels. For example, the colour "blue" has some psychological implications which evoke the nature like blue such as *the sky*, *the deep sea* (Casson (1997), Shakirova (2006)) or even the temperature *coolness* (Kay and Maffi (2000)). That is, different cultural backgrounds can lead readers to diverse INTERPRETATIONS, but it may lead readers to misunderstanding or confusion of "readings." What the focus in this paper is not INTERPRETATION but READING. READING is, in fact, quite common for our real life cognition through seeing: in some cases, certain rhetoric or metaphorical expressions are used such as headlines of newspapers, taglines of companies, mottoes of schools, etc. What Cognitive Poetics offers diffes from the semantics of colour. Colour terms have been studied in the field of literary criticism, whilst they have never been considered in Cognitive Poetics. In addition to colour terms, readers' sensation of colour in a text is analysed by the following viewpoints: how readers can perceive a colourful image of the poem and how colour terms function in a text.

The aim of this paper is to argue that readers' perception of colourfulness and brilliancy through reading a poem is, in fact, quite similar to the way of our visual senses of colours: *basic colour terms* and *focal colours* in particular (see

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[1] The term "semantic" here means not the theoretical term in the field of linguistics (i.e. semantics), but certain particular meanings in which colours may indicate in the texts.

in 3.2). To verify the argument, cognitive poetic concepts are introduced: *richness* (see in 3.1), *colour sensation* (see in 3.2) and *chromaticity* (see in 3.3). They are applied to analyse particular textual effects and readers' cognitive process in detail. Taking some cognitive poetic concepts into account, one of D. H. Lawrence's poems, *Ballad of Another Ophelia*[2] is chosen in this paper. This is the first time for D. H. Lawrence's work to be analysed with the cognitive poetic framework. The poem is a typical rhyming poem and formed as *ballad* in which the scenery with the use of many colour terms and the fine portraits of personae are described. In conclusion, the attractiveness of the poem results from the feature, *chromaticity*, that is, the overall effect of the texture whereby the poem produces.

This paper is divided into three parts. Section 2 is the analysis part. In this section, D. H. Lawrence's poem, *Ballad of Another Ophelia* is analysed from a cognitive poetic perspective. The poem is divided into two sets of stanzas: the first half (in 2.1) and the second half stanza (in 2.2). Furthermore, to examine more specifically, we look at each stanza respectively (1)-(8). The domain of cognitive reading, and the colour perception of literary text within and across stanzas, is the focus of section 3. This part contains discussions and attempts to make readers' literary cognition clearer. Finally, concluding remarks are presented in section 4. The whole poem is listed in Appendix.

2. Analysis

In this section, the poem is analysed from the focus on colourfulness; however, a primary interest in Cognitive Poetics is the following linguistic factors: onomatopoeia, prepositions, deictic expressions, negative expressions, metaphorical phrases, etc. These linguistic factors and the function of colours lead readers to evoke a cohesive colourised image of the poem.

Before stepping into the analysis, the poem is divided into two sets of stanzas because each half stanza has different aspects: *dream* symbolism and

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[2] This poem is one of D. H. Lawrence's (1885-1930) poems in *Collected poems* in 1928. The poem must be motivated by *Ophelia* appeared in Shakespeare's Play *Hamlet*. It is apparent that Lawrence seems to reveal his spirit through Ophelia's perspective and emotion (Takeuchi 2008). Ophelia has been taken and depicted in other fields of arts. For example, whether Ophelia is in "dream (sleeping/dead)" or "conscious (awake)," can be seen in John Everett Millais's *Ophelia* (1851-2 in Tate-Gallery). This is a famous oil paint in which "Ophelia, driven out of her mind when her father is murdered by her lover Hamlet, drowns herself in a stream." (http://www.tate.org.uk/art/artworks/millais-ophelia-n01506 [accessed on Aug. 4th 2017])

conscious part (Takeuchi (2008), Zytaruk and Boulton (1981)[3]). Lawrence explains the poem as follows: "[Ophelia] used all those verses — apples and chickens and rat — according to true instinctive or *dream* symbolism" (Zytaruk and Boulton (1981:203)). These stanzas consist of many colourised objects which should be considered as "*dream* symbolism." Based on his paradoxical mention, it is still ambiguous to confirm whether Ophelia has been awake or sleeping. The italic *dream*, which was alluded by Lawrence himself in his letter, connotes the fact that Ophelia is more likely to be dreaming. The first half stanzas allow readers to cognitively embody colourful and more concrete sceneries. Lawrence implies two characteristics of the poem: the former half of the poem represents a well imaginable vision, whereas the latter is still also imaginable but slightly more abstract and it is likely to indicate that Ophelia wakes up but she is "never really awake" because "she is mad" (Zytaruk and Boulton (1981:203)).

2.1. The First Half Stanza as "Dream" Symbolism

In this subsection, on the whole, it is clarified what features of the first half of the poem contribute to its *dream* characteristics. Let us move on to the analysis of the poem in order from the first stanza below. This section focuses on some colourful phrases and the function of prepositions.

(1) First stanza of *Ballad of Another Ophelia*
1. O the green glimmer of apples in the orchard,
2. Lamps in a wash of rain!
3. O the wet walk of my brown hen through the stackyard!
4. O tears on the window pane!

The first stanza consists of noun phrases where objects are depicted with their colours and natures. The colour of apples "green" and their brilliance "glimmer" are positioned in the "orchard." The fact that exclamatory "O(Oh)" is used three times at the beginning of each line (lines 1, 3 and 4) indicates that Ophelia finds the landscape or scenery in front of her quite impressive. The first two lines function and sound hopeful as scenery appealing with colourfulness. The two phrases "the wet walk of my brown hen" and "tears" in lines 3 and 4 remind readers of an aqueous atmosphere or season. Furthermore, the objects and their positions are effectively constructed and recognised in the stanza by using

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[3] This reference is an entire collection of Lawrence's letters in which Lawrence describes and assesses some of his works by himself.

prepositions thoroughly in each line (e.g. *in*, *in*, *through* and *on*).   Because of these stylistic effects, readers are intuitively motivated to create their own poetic imagery.   Colours and their lustre such as "green," "brown," "glimmer" and "lamps (symbolically)" have an effect on readers' viewing a certain piece of modern impressionistic painting.   The impressionistic imagery continues to all the following stanzas as well.

In the second stanza, some negative phrases and Ophelia's emotion are confirmed.   In the first line, apples are coloured in "bright green" again (line 5) and it metaphorically implies Ophelia herself.

(2)   Second stanza
5.   Nothing now will ripen the bright green apples
6.   Full of disappointment and of rain;
7.   Brackish they will taste, of tears, when the yellow dapples
8.   Of autumn tell the withered tale again.

The colour "green" (line 5) indicates Ophelia's immaturity (Takeuchi (2008)). This literary "interpretation" is based on the "reading" of the explicit colour term "green" (see in 3.2).   The luminosity "bright" implies Ophelia's positive and innocent characteristic, which is inspired by the nature of Ophelia in *Hamlet*. Another colour term, "the yellow dapples" (line 7), also attracts readers by the contrast of its colour and rhyming effect comparing to "the bright green apples." Simultaneously, however, we realise that this stanza is different from the first stanza because of the frequent use of negation.   The most typical and apparent negative expression is "Nothing" (line 5).   The following negative or pessimistic phrases also dominate in the stanza: "full of disappointment," "brackish," "rain," "tears" and "withered tale."   As for "nothing" and "full of disappointment," these two negative phrases directly evoke certain depressive, gloomy or lifeless emotion from those pessimistic effects.   Furthermore, because these expressions are located at the head of each line, they succinctly impel readers to evoke such vision rather than putting them in the middle of the sentences.   The other negative or pessimistic phrases also cognitively evoke sad, melancholy or pessimistic imagery in readers' mind.   Additionally, we get a certain sense of Ophelia's sorrowful feeling because of the combination of these words in tactile sensation, specifically such as the phrase "brackish they will taste, of tears" (line 7).

For the third stanza, we concentrate on the explicit colourful expressions and colourful implications.   The two basic colours "brown" (line 9) and "yellow"

(line 12) appear again.   The colourful modifier of the bird, "marigold" (line 11), which metaphorically indicates "orange," "yellow" or "gold" in general.

(3)   Third stanza
  9.   All round the yard it is cluck! my brown hen.
10.   Cluck! and the rain-wet wings;
11.   Cluck! my marigold bird, and again
12.   Cluck! for your yellow darlings.

In this stanza, Lawrence describes the landscape with the notion of colour which is an aspect of objects around Ophelia.   The deictic expression "my brown hen" (line 9) sounds slightly redundant due to its referring to hen's prototypical colour. The "darlings" are colourised by "yellow."   The metaphorical colour "marigold" and the basic colour "yellow" are both colourful enough in contrast with the former two lines 9 and 10.   Lines 11 and 12 are also mutually related to the bird's dearest.   The hen is depicted with onomatopoeic twitter sound "cluck" in every line by its interiorised sound-effects.   "Darlings" are symbolised by the duplicated sounds "cluck" (appeared in all the lines) that are hailing the dear. These echoic sounds are repeated throughout the stanza.   Apparently, the first half in this stanza (lines 9 and 10) is more situational but less brilliant about the colour, whilst the second half (lines 11 and 12) is less situational but more colourful.

Regarding the fourth stanza, the explicit use of colours attracts our attention.

(4)   Fourth stanza
13.   For a grey rat found the gold thirteen
14.   Huddled away in the dark.
15.   Flutter for a moment, oh, the beast is quick and keen,
16.   Extinct one yellow-fluffy spark!

Firstly, "grey rat" (line 13) seems redundant because we generally acknowledge what the typical and ideological colour of rats is.[4]   In the final line, mentioning the colour of spark, "yellow" (line 16) seems also redundant.   What this kind of

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[4] Yet, "grey" is slightly equivocal because of its obscure definition.   As a typical example, "grey rat" is achromatic grey, whereas chromatic grey can be seen in chiaroscuro paintings with using red or other chromatic colours to represent their lights and shades (Backhaus, Kliegl and Werner (2011)).

redundancy gives us, in fact, is a sense of colourful richness but it is further discussed in section 3 in detail.   There is a contrast of saturation such as "gold" (line 13) and "dark" (line 14) afterwards.   "Dark" is not regarded as a basic colour but it often symbolises "black" in colour and it connotes the lack of light.

To sum up the analysis of the first half of the poem (1)-(4), they are concrete, impressionistic and descriptive as a whole of *dream* characteristics with many colourful expressions.

We need to continue to scrutinise how the latter section (5)-(8) is different from the previous one.

2.2.   The Second Half Stanza as "Conscious" Part

Compared with the *dream* symbolism of the preceding stanzas, we clarify the factors which Ophelia is "awake" in the analysis of the second half stanza, paying attention to colourful expressions as well.   In the fifth stanza, we focus on the use of tense and deictic expressions from a linguistic viewpoint.

(5)   Fifth stanza
17.   Once I had a lover bright like running water,
18.   Once his face was laughing like the sky,
19.   Open like the sky looking down in all its laughter
20.   On the buttercups, and the buttercups was I.

In this stanza, it is possible to say that Ophelia is "awake" because of the self-perceptual deictic pronoun "I" (lines 17 and 20), which refers to Ophelia herself.   This makes readers recognise that Ophelia is "awake" and recalling the past by applying stative verbs "had" (line 17) and "was" (lines 18 and 20).   The depiction of Ophelia's lover *Hamlet* as "bright like running water" is as brilliant as line 18 "his face was laughing like the sky" by its synergistic effect of a simile. The use of the preposition "like" in lines 17-19 functions to imply Ophelia's consciousness in contrast with the first half stanzas (1)-(4).   The similes induced by "like" here, play an important role in reminding readers of the difference from the preceding metaphorical stanzas.   Such brilliancy of Ophelia's lover is, however, defined as one of her retrospective regrets by the sequence of past forms: "once" (lines 17 and 18), "had" (line 17) and "was (laughing)" (lines 18 and 20).   The past progressive form "was laughing" (line 18) never appears in all the other stanzas except for this stanza.   It implies the instantaneous moment when Ophelia looked back exactly on Hamlet's facial action moment, "laughing."   The sky, in particular, is regarded as a natural

phenomenon because of its multiple conditions but it is viewed as the colour, azure and a perfectly clear status with a positively favourable phrase "his face was laughing."   The simile of the sky appears again in line 19 and it looks down and laughs at Ophelia, "the buttercups," which indicates her metaphorically. Ophelia recognises herself as little and childish by denoting its semantic connotation of the colour.

    Let us turn to the sixth stanza, where "blossom" indicates Ophelia, that is, the previous buttercups.   This section focuses on the forms of the sentences and a different feature of colourful phrases.

(6) Sixth stanza
    21. What then is there hidden in the skirts of all the blossom?
    22. What is peeping from your skirts, O mother hen?
    23. 'Tis the sun that asks the question, in a lovely haste for wisdom;
    24. What a lovely haste for wisdom is in men!

The sun is a metaphorical questioner asking both Ophelia and the mother hen. The context is connected to the abstract concept of "wisdom" as one with hue. The concept "wisdom" has substantially no colour, but we assume it as a positive or optimistic image such as *bright*, *shining*, *blazing*, *cheerful*, *hopeful*, etc. (cf. "denotational brightness" Stockwell (2009a:29)) by its pure and affirmative nature (cf. GOOD IS WHITE; BAD IS BLACK Lakoff and Turner (1989:185)). "Denotational brightness" is matched with the sun (brightness) and the character of the sun ("in a lovely haste for wisdom").   The latter character of the sun is repeated and replaced by "men" (line 24).   The repetition "What" (lines 21, 22 and 24) signals Ophelia's consciousness, which is derived from the use of *wh*-questions (lines 21 and 22) and a *wh*-exclamation (line 24).

    In the seventh stanza, by contrast, the textual mood and its colourfulness are more conditional and sombre.   The points we consider here are how pessimistic or phobic images are colourised and how Ophelia's emotion is changed.

(7) Seventh stanza
    25. Yea, but it is cruel when undressed is all the blossom
    26. And her shift is lying white upon the floor,
    27. That a grey one, like a shadow, like a rat, a thief, a rain-storm
    28. Creeps upon her then and ravishes her store!

Ophelia's "white" shift dress lying upon the floor is covered and buried by "a grey one" like "a shadow," "a rat," "a thief" and "a rain-storm" with similes of, as it were, a certain apocalyptic imagery.   The colour contrast between "white" and "grey" is also captured by these objects metaphorically.   In fact, white and grey are both regarded as colourless terms because the difference lies only in the degree of brightness.   In this case, whiteness is explicitly foregrounded by something "grey" which makes readers provoke something ominous for Ophelia as an opposite cognitive model.   The phrase "a grey one" is getting closer to Ophelia and absorbing her by crawling on the floor.   This baleful movement makes Ophelia feel afraid.   Even thought here is no explicit "black" background, "grey (a man)" and "white (Ophelia)" are contrastively foregrounded by naming each.   Another noticeable point is the use of the third-person genitive deictic "her" (lines 26 and 28) in the stanza.   It implies that Ophelia takes apart from her sensual cognition; more appropriately, she attempts to stand by herself from a detached third person perspective.   This makes Ophelia's cowardly and innocent characteristics overt and reminds readers of her original personality.

Noticeably, the final stanza formally responds to the first stanza.   In this stanza, we mainly focus on the function of metaphoric expressions.

(8)   Eighth stanza
   29.   O the grey garner that is full of half-grown apples!
   30.   O the golden sparkles laid extinct!
   31.   And O, behind the cloud-leaves, like yellow autumn dapples,
   32.   Did you see the wicked sun that winked?

The stanza begins with the hailing "O (Oh)" and it is still colourful. "Half-grown" apples (line 29) and "yellow autumn" dapples (line 31) are comparably shown again as they appeared in the second stanza (bright green apples (line 5) and yellow dapples (line 7)).   The contrast between them is obvious. In the stanza, the apples are grown and the dapples remain yellow but more seasonal.   These objects are clearly foregrounded by "the cloud-leaves," which indicate the colourless terms "white" or "grey" as the function of background.   Regarding the story shift from the first stanza, the story passes the time with a view of Ophelia.   This can be found by focusing on the shift of the verbal tense.   For the first half stanza except for the second stanza, lines are always expressed in present tense form.   This indicates Ophelia's dreaming as we have already acknowledged.   As for the second stanza, it is the only one represented as future tense, which implies Ophelia's transient expectation

towards changing the present scenery.   In the second half stanza, on the other hand, almost all the stanzas are present tense except for the fifth stanza, which is expressed in past tense form because of its reminiscent characteristics.   There is another past tense at the end of the last stanza, "Did you see the wicked sun that winked?" (line 32).   This results from the sympathetic effect which involves readers in such a cognitive experience with that of Ophelia.   The sun (line 32) is contrastively modified by "wicked" in contrast with "lovely" (line 23).   The sun is also given a metaphorically personified action "winked" (line 32). Concerning personification, it helps readers comprehend what "forces of nature, common events, abstract concepts, and inanimate objects" are (Lakoff and Turner (1989:72)).   Moreover, personifications are created by readers' common knowledge, "the powers of metaphorical thought" and "the commonest of materials and operations," particularly in a poem (Lakoff and Turner (1989:80)). The last question form is marked as the hailing coda at the end of this ballad.

Finally, to get a sense of the poem more fruitfully, let us consider what Lawrence thinks of the poem.[5]   Lawrence emphasises the virtue of the poem several times in some of his letters.   There must be some reasons that Lawrence himself feels the poem's nature of literary aesthetics.   We have examined the poem, dividing into two parts, that is, the first half (*dream* symbolism, that is, "sleeping") and the second half (*conscious* part, that is, "awake").   There is just one misunderstanding which bothers readers.   That is, as Lawrence claims, Ophelia is "never really awake, because she is mad."   This paradoxical claim makes us confused.   Consciousness, however, acts on in our brain, even when we are dreaming.   That is why we sometimes clearly remember what was happening or how the things were going on in a dream.   The latter part, hence, connotes Ophelia's psychotic characteristics as Lawrence describes Ophelia as "mad."

In terms of the colourful expressions, it is confirmed that there are many colour terms and colour implications in the text.   All the colourised phrases and expressions seem quite prominent.   They seem to help the readers create a colourised image of the poem regardless of the semantics of the colour.   If these facts are plausible or even correct, then why those colours are used and what

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[5] It is obvious that Lawrence values the poem when he was exchanging letters with a publisher as follows: "This poem — I am very proud of it — has got the quality of a troublesome dream that seems incoherent but is selected by another sort of consciousness. The latter part is the waking up part — yet never really awake, because she is mad. No, you mustn't cut it in two.   It is a good poem: I couldn't do it again to save my life. Use it whole or not at all [...].   If you don't use it, please destroy it" (Zytaruk and Boulton (1981:203)).

exactly their roles are should be investigated and discussed in the following sections in detail.

3. Discussion

In this section, based on the above analysis, three points are mainly discussed. Firstly, the poem's particular style and effect are discussed, introducing a cognitive poetic concept: *richness*. Based on the concept, we focus on how the poem is textually constructed and further identify what makes readers feel colourfulness (in 3.1). In order to explore them, we pay our attention to the relationship between the role of the colours and our colour cognition, that is, the mechanism of *colour sensation*. This subsection highlights how universally all human beings perceive colours, referring to Berlin and Kay's (1969) discoveries: *basic colour terms* and *focal colours* (in 3.2). Finally, as we have acknowledged, there are many noun phrases modified by their prototypical colour terms in the poem. Regarding one of the textual properties, *chromaticity*, we attempt to find the reason why readers cognitively perceive the colours of the poem, clarifying the effect of colours in the text. Moreover, due to the universal feature of colours, it is also argued that the mechanism of our visual colour perception and the colour cognition in READING are, in fact, followed by the same way (in 3.3).

3.1. Richness in Colourised Text

What makes a text rich depends upon whether the text is "a product of readerly disposition and the investment of emotional resources"; in other words, whether the readers "get into" the text or not (Stockwell (2009a:62-63)). The textually dense and sufficient amount of rich expressions are called *richness* in the theory of Cognitive Poetics (Stockwell (2009a)). Neither the metaphoric or straightforward expressions nor the grammatically complex or simple constructions are the decisive factor for *richness*. In other words, "sparse stylistic realisations can be as rich as those texts that are highly wrought" (Stockwell (2009a:63)). What makes readers feel rich is, in fact, brought by the *loading* effect. Stockwell (2009a:63) explains the *loading* effect as follows: "the loading offered by a literary text to a reader represents a band in which the degree of textual features seems to match the disposition of the reader to generate satisfactory meanings or effects." Because of the *loading* effect, literary achievement, that is, readers' feeling or recall of an experience resulted from their actual READING, is associated with the effect of *literary resonance*: a recalling phenomenon (Stockwell (2009b)). Although literary achievement

seems ambiguous and intuitive, readers psychologically perceive *literary resonance* whereby READING leads to integration between its semantic construal and aesthetic atmosphere after the physical text is put down (Stockwell (2009b)). *Richness*, hence, guarantees that readers have "the accompanying feeling of literary resonance" (Stockwell (2009a:63)).

      In reading the poem, what seems important for readers is that "though the human capacity for projection from physical to abstract is clearly involved [...], the relationship between bodily feeling and abstract thought is real, systematic, socially shared, and explainable in evolutionary terms: in other words, it is more than simply a metaphor or an arbitrary explanation" (Stockwell (2009a:56)). For example, as provided below, (9) is a comparative example of a sense of *richness* (cited from Stockwell (2009a:63) with slight modification).   Although the core meanings and basic contents in all the examples in (9) are, in fact, almost the same, there seems to be differences and gradation (*richness* in order: 9a > 9b > 9c > 9d) amongst them.   Let us consider each:

    (9)   *Richness* by gradation of metaphorical senses
        a. Whispering lunar incantations dissolve the floors of memory
        b. Murmuring moonly songs remove the basis of recall
        c. Quiet satellite mantras melt the ground of recollection
        d. My impression of the moon seems to make me forget things

(9a) is a direct quotation from T. S. Eliot's *Rhapsody on a windy night*.   The textual sense and linguistic features are richer than any other possible expressions (9b, c, d), even though they are skilfully paraphrased as they imply almost the same meaning of the original text, that is, (9a).   Regarding (9b) and (9c), they seem rich because of the frequent use of synonymic and metaphorical expressions.   A metaphoric paraphrase of (9a), (9b) is the richest candidate amongst others, since the example (9b) seems to be well translated from (9a); however, the connection between the action verb "remove" and the metaphorically inartificial subject "Murmuring moonly songs" are bizarre.   In other words, the evocable prototype of the verb "remove" is generally linked with not inanimate but animate subject.   As for (9c), the band between each metaphorical phrase seems to be far from our metaphorical mappings; in other words, the whole literary meaning already deviates from the original one.   In comparison with (9a) and (9b), the noun "satellite" implies too broad for the meaning of moon like as in (9a).   Moreover, the spell "mantras" may evoke the Sanskrit or Buddhism.   It is also receded from the original metaphorical

implication: "lunar incantation." These examples, thus sound less rich due to their unnatural and unsatisfactory connection of each word and phrase as a whole. As for (9d), because of the use of the deictic pronouns "My" and "me" and the causative verb "make," the expression is a straightforward and ongoing dynamic of its revealed action chain (Stockwell (2009a)). These colloquially frequent interactions of words are commonly used in our daily-conversation, thus it may give readers less expressive reading. The reason is "not only because of the amount of pre-modification but because of the interaction of metaphorical expressions, and the context in which these lines occur" (Stockwell (2009a:63)). Through all the expressions in (9) except for (9a), readers create images in their mind but they are not regarded as rich as (9a).

Turning back to the poem, we have confirmed that many noun phrases are modified by colour terms or given brilliancy expressions that allow readers to evoke colourful sceneries (e.g. *green apples*, *brown hen*, *grey rat*, *yellow-fluffy spark*, *golden sparkles*, etc.). Although there is just one simple syntactic pattern, namely a pre-modifying colours and pre-modified (colourised) noun phrases, due to these colourful modifications, readers proceed with reading of the poem, painting the sketches in their own minds. Because of their colour representations, readers can colourise their imagery and evoke the scenery of the ballad. The colour representations attract readers to a depiction of the objects involved and to Ophelia's emotional shift in her mind. To take the fourth stanza (4) as an example, if all the colour pre-modifiers of the noun phrases are removed, the scenery in the stanza obviously turns out to decline its colourful quality, as shown in (10) and (11):

(10) The first line of the fourth stanza
    a. For a grey rat found the gold thirteen
    b. For a rat found the thirteen

(11) The final line of the fourth stanza
    a. Extinct one yellow-fluffy spark!
    b. Extinct one spark!

As for (10), the colour prominence of rat is disappeared in (10b). Due to this lack, the connection with the preceding stanzas is poor. What the demonstrative colourless noun "thirteen" in (10b) indicates is obscure as the first line of (4). Furthermore, the colours "grey" and "gold" in (10a) function as a contrastive colourful image for readers but this cannot be conveyed from (10b).

Concerning (11), since the band between "yellow" and "fluffy" in (11a) is hyphenated and closely linked so that both build a colourful image of a spark of the previous "gold thirteen," that is implicitly the chicks. By contrast, it may be an imposition for readers to read and determine what particular spark extinct in (11b), due to the lack of information. Every colour term and noun phrase in a united expression dovetails with each other; indeed the band amongst the words and phrases explained as the *loading* effect in Cognitive Poetics (Stockwell (2009a)). The property of band of the colour pre-modifiers and the modified noun phrases in texts is apparently rich as seen in (9a), (10a) and (11a).

Accordingly, the connection between colour terms and noun phrases, which seems verbose in the poem, is in fact, not redundant or even quite effective and consequential for readers when they read those colourised noun phrases, identify each object involved and cognitively sketch the colourful image of the poem. It is, therefore, the evocable and textual *richness* that readers depend on READING the poem, whilst the *loading* effect simultaneously plays an important role in the colourised text for providing the strength of the band amongst the words and the connection amongst the stanzas in the texts.

The questions as to how colour terms in the poem work and what the universal nature of colour is, are still unclear. Let us move on to the next subsection to find a key for these questions.

3.2. *Colour Sensation in Cognitive Reading*

In this section, let us consider the universality of human colour sensation at both visual and cognitive levels. Apart from the poem, we consider how human beings perceive colours in nature. If we presuppose the fact that the sensation of colour is universal at any level of cognition, our colour perception must be adapted in READING as well.

The variation of colours in poems is analysed by Shakirova (2006). She not only explains how each colour functions in literature but also finds the implication of colour semantically significant for literary linguistic analysis. The semantic INTERPRETATION of colours in literature seems plausible and understandable; however, it may lead readers to too much diverse and incoherent interpretations, which results in puzzling and drawing readers away from literary aesthetics. In terms of the colour INTERPRETATION, the poem under discussion seems successfull to involve readers to feel cognitive and experiential sensation. It still needs, however, some cultural or social backgrounds of what those colours mean in the contexts (see Introduction). This may be hard for non-native readers whose language and culture contain particularly less

prototypical colour terms than that of native readers. In relation to the difference between INTERPRETATION (mainly in literary studies) and READING (particularly in Cognitive Poetics), there seems to be also a difference between the way of analysis of colours in literary studies and in Cognitive Poetics. Although I would like to introduce one brand new analysis of colours in poems from as a cognitive poetic angle, let us review anthropologic and scientific evidence for the universality in human colour cognition (Berlin and Kay (1969)).

According to Berlin and Kay's (1969) experiments of a large number of different peoples around the world, there is universality in colours: *basic colour terms* and *focal colours*.[6] In terms of *basic colour terms* (hereafter BCTs), in English, there are eleven basic colour terms in total: *white*, *black*, *red*, *green*, *yellow*, *blue*, *brown*, *purple*, *pink*, *orange* and *grey*. A *focal colour* is a range of a certain colour category that means the most prototypical example of this category (e.g. *redness* (the most prototypical colour of red) amongst some *reddish* colours: rose red, ruby red, scarlet, crimson, etc.). As explained in footnote 6, there is a distributional principle amongst these BCTs. Berlin and Kay (1969) also discover the universality in *focal colours* of BCTs. That is, the most prototypical colour of each BCT is highly consistent at a significant level within each language community or even different communities. Even speakers from different language communities, hence, recognise the *focal colours* to be the most perceptually distinct and the best representative of a particular colour category. From the evidence, we can possibly say that any human being perceives the *focal colours* without any cultural or social background knowledge

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[6] There is a fact that human cognition of colours is cross-linguistically universal. All human beings follow a strict pattern and seven rules of evolution of basic colour terms as follows:

   i. All languages contain terms for white and black.
  ii. If a language contains three terms, then it contains a term for red.
 iii. If a language contains four terms, then it contains a term for either green or yellow (but not both).
 iv. If a language contains five terms, then it contains terms for both green and yellow.
  v. If a language contains six terms, then it contains a term for blue.
 vi. If a language contains seven terms, then it contains a term for brown.
vii. If a language contains eight or more terms, then it contains a term for purple, pink, orange, grey or some combination of these.

The principle represents "not only a distributional statement for contemporary languages but also the chronological order of the lexical encoding of basic colour categories in each language. The chronological order is in turn interpreted as a sequence of evolutionary stages" (Berlin and Kay (1969:4)).

in literary works.   This claim is apparently counter to that of literary criticism. Berlin and Kay (1969:5) claim that "every language has an indefinitely large number of expressions that denote the sensation of colour."   The poem, indeed, has several colour terms and lustre that let readers feel colour sensation. Colour sensation here, means the notion of colour perception through literary reading experiences.   For example, in the first line of the first stanza "O the green glimmer of apples in the orchard," the colour "green" is one of the BCTs. As the scenery prologue of the poem, the apples in the orchard are given their colour "green" and lustre "glimmer."   It is not the *greenish* colours but the *focal colour* "green," the first line of the poem is able to integrate readers into a consistent "green" scenery by the universality of *focal colours*.   Readers are therefore instantly captured by this "green" colourised scenery.   Based on the universal nature of focal colours, the cohesive imagery of colours lead the readers to *colour sensation* in READING.

Sensation, in Cognitive Poetics, is the "closer connection between physical feeling and literary experience" (Stockwell (2009a:56)).   Stockwell (2009a) argues that texture should be treated as an identical sense between physical and conceptual sensations: namely, sensation in literary reading is understood as a "feeling *of*" something.   There are two other types of feelings in the direction of *sensation*: *empathy* and *sympathy*.   The first shift *empathy* is interpreted as a "feeling *for*" something.   *Sympathy* is, on the other hand, construed as a "feeling *with*" something.   It is the final shift in *sensation* (Stockwell (2009a:56)).   As can be seen so far, such shifts in *sensation* are distinguished by prepositional concepts (*of*, *for* and *with*).

In the poem, readers are in a position to have either or both *empathy* and *sympathy* with Ophelia.   For example, in terms of the seventh stanza, "white (shift dress; Ophelia)" makes readers evoke a scene that "white" is tainted with "grey (shadow, rat, thief and rain-storm)" and Ophelia's withstanding "feeling *for* (*empathy*)" "grey" things.   On the other hand, in order to understand what situation Ophelia's emotion is set, readers are also "feeling *with* (*sympathy*)" Ophelia's anger.   The colour representations in the poem, thus involve the readers and let them "feel *of* (*sensation*)" colours and depict the colourised noun phrases and its scenery.   More importantly, however, readers' *sensation* is inevitable and necessary in literary reading.   Thus, the colourised text in the poem allows readers to feel *colour sensation* in both physical and cognitive visual senses.   Based on the effects of *focal colours*, the *colour sensation* is brought for readers to produce a consistent colourful image of the literary work from READING.

3.3. Chromaticity in Text

To build up all the discussion above, it is noticeable that the poem has *chromaticity* and consists of the two features, the noun phrases with BCTs (e.g. *my brown hen*, *a grey rat*, *your yellow darlings*, etc.) and the conceptual colours (e.g. symbolic and imaginable colours in nature: *my marigold bird* (yellow or orange), *the gold thirteen* (gold is not included in BCTs because it is the name of substance "gold" but it is already known as one of the colours in general), *the buttercups* (yellow), etc.).   I would like to introduce the term *chromaticity* as a concept of Cognitive Poetics.   *Chromaticity* is defined as follows: it is one of the textures in which the two features about colour (the BCTs and the conceptual colours) are included and frequently appeared, so that readers can clearly imagine the textually colourised world or scenery in their minds *through* (*sensation*) or even *after* (*literary resonance*) READING.   Based on this concept, let us see these two features respectively below.

The noun phrases with BCTs are characterised as rich and universally cognisable in the preceding subsections.   Furthermore, it should be acknowledged that every single BCT in the text is, in fact, the prototypical colour of the noun phrases.   The texts using BCTs are, thus prototypical and rich because their bands between given colours and the modified noun phrases are absolutely strong.   Prototypicality of colours guarantees the *richness* and the *literary resonance*: the universal effect of cognitive colour embodiment in readers' mind.   Lawrence succeeds in applying BCTs to add a colour to each noun phrase.   Evidently, *brown hen* and *grey rat* are not redundant styles; on the contrary, giving prototypical colours are necessary for the readers to create a cohesive image of the poem.   This claim corresponds to the *chromaticity*.

On the other hand, the conceptual colours need literary senses and colour semantics.   It evokes an abstract and conceptual scenery based on readers' empirical, imaginative or synesthetic colour perception.   Although the conceptual colours also include the concept *chromaticity* as seen in its given definition, they effectively function if readers have sufficient knowledge about the literary works and experiences of conceptual colour embodiment, which is based on their cultural and social backgrounds.   Thus, the cognitive referents by the conceptual colours are fluctuated or rather diverse amongst people.   Due to the readers' each different way of INTERPRETATION, the conceptual colours creates inconsistent images of the poem, even within one language community. In order to prove this claim, let us consider how different the poem turns out by the change from the original text to the alternative one with reference to the

conceptual colours. To take the second and final lines of the fifth stanza as examples:

(12) The second line of the fifth stanza
    a. Once his face was laughing like the sky
    b. Once his face was laughing like the *azure/empyrean/firmament*?

(13) The final line of the fifth stanza
    a. On the buttercups, and the buttercups was I
    b. On the *violets/daffodils*, and the *violets/daffodils* was I?

Both (12a) and (13a) are the original extract from the poem. As analysed in section 2, the simile "the sky" in this stanza depicts *Hamlet*. A simple and symbolic colour of the sky, that is, "blue" functions as the most prototypical colour. The sky's grandeur and "blue" features are depicted effectively from Ophelia's (the buttercups; small and yellow wildflowers on the ground) point of view (13a) because "the sky (*Hamlet* in a high place)" and "the buttercups (Ophelia in a low place)" are oppositely positioned. As for (12b), some equivalent concepts *azure*, *empyrean* and *firmament* are put instead of "the sky," but they do not seem to include the conceptual colours or symbolic features because of their certain lexically antiquated or scientific aspects. In a similar fashion, the comparison of (13a) and (13b) is obvious in regard to the flowers: the given flowers *violets* and *daffodils* in (13b) instead of "the buttercups." The size of *violets* (small in general) seems to correspond to that of "the buttercups," whilst the colour of *violets* (violet or purple) obviously different from "the buttercups." On the other hand, the colour of *daffodils* (yellow in general) seems to be matched with the colour of "the buttercups," whilst the size of it does not. The conceptual colours cannot be taken their places of other alternatives; indeed, any other possible flowers cannot be replaced. In this way, because of the *richness*, a consistent nature of colourfulness and a cohesive image of the poem guarantee the *chromaticity*.

    As discussed so far, because of these two effects of textual features (the BCTs and the conceptual colours), readers INTERPRET the textual contents as cognitively colourful imagery and lustre in order of colourised expressions in the poem. Readers are naturally led to a universally colourised picture of the poem rather than imagine colourless noun phrases. The colourless representation of noun phrases, in fact, impose and force to imagine the prototypical colours of them on readers. Even though the sequence of the colour terms seems random,

readers READ it as providing a prototypically colourful image, and thereby experience the *sensation* of colour intuitively. Without any literary background knowledge (INTERPRETATION), readers READ the poem and evoke a colourful image of it based on their *colour sensation* by *focal colours*. Thus, *chromaticity* in poetry is proven from these cognitive poetic analyses.

4. Concluding Remarks

To conclude, the rhyming poem *Ballad of Another Ophelia* contains multiple colours and brightness within its texture. Such colourful expressions have been shown and evident enough to claim that the poem is successfully circumventing the saturation of redundancy by *richness*. The readers' attention is drawn to the *basic colour terms* and *conceptual colours*, and both of which are found throughout all the stanzas. The combination of colour phrases creates the embodiment of all the objects and Ophelia's mind shift (*sensation*, *empathy* and *sympathy*) throughout the poem. The entire poetic image is universally evoked by the features of the *focal colours* and *literary resonance*, even after READING. All colourful depictions are such a sophistication and aesthetic by their tones and evoked by *chromaticity*.

From a cognitive poetic viewpoint, the poem gives the readers consistent imagery by the universal nature of colour terms. Due to this universality of colour cognition, the readers create a cohesive colourised image of the poem in their minds. In the poem, some of the colourful phrases are unmarked but the others are marked due to their colourised expressions (e.g. *brown hen*, *grey rat*, etc.). They lead the readers to a universal colour cognition in READING. A cognitive poetic analysis for the colourised poem thus seems quite adequate to observe how Lawrence gives its aesthetic texture and how readers perceive or create their cognitive image schemata by the nature of *chromaticity*. Particularly for this ballad, the readers perceive the explicit *colour sensation*, the brightness of the landscape and the impressionistic imagery with the intensity of readerly attention. Poetry, therefore, can be diversely INTERPRETED but READING is, to a certain extent, universally guaranteed by some stylistic techniques in Cognitive Poetics. We have confirmed one of them in the poem.

The sensation of colour in the Cognitive Poetics is expected to be a theoretical application for other poetry in the world, while some poems in the world are composed without any colourful expressions. Although a counter-concept of *chromaticity*, a colourless texture so-called *achromaticity* seems to have a certain effect, it should be left open for future research.

APPENDIX: *Ballad of Another Ophelia*

O the green glimmer of apples in the orchard,
Lamps in a wash of rain!
O the wet walk of my brown hen through the stackyard!
O tears on the window pane!

Nothing now will ripen the bright green apples
Full of disappointment and of rain;
Brackish they will taste, of tears, when the yellow dapples
Of autumn tell the withered tale again.

All round the yard it is cluck! my brown hen.
Cluck! and the rain-wet wings;
Cluck! my marigold bird, and again
Cluck! for your yellow darlings.

For a grey rat found the gold thirteen
Huddled away in the dark.
Flutter for a moment, oh, the beast is quick and keen,
Extinct one yellow-fluffy spark!

Once I had a lover bright like running water,
Once his face was laughing like the sky,
Open like the sky looking down in all its laughter
On the buttercups, and the buttercups was I.

What then is there hidden in the skirts of all the blossom?
What is peeping from your skirts, O mother hen?
'Tis the sun that asks the question, in a lovely haste for wisdom;
What a lovely haste for wisdom is in men!

Yea, but it is cruel when undressed is all the blossom
And her shift is lying white upon the floor,
That a grey one, like a shadow, like a rat, a thief, a rain-storm
Creeps upon her then and ravishes her store!

O the grey garner that is full of half-grown apples!
O the golden sparkles laid extinct!
And O, behind the cloud-leaves, like yellow autumn dapples,
Did you see the wicked sun that winked?

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