

Reading the Possible World of the Text in the Translation of Two Novels "Al-Aswad Yaliqo Bek" and "Mamlekat Al-Ghoraba" Based on Umberto Eco's Theory



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ABSTRACT

The subject of the present research, with a semantic and color-based approach, is the examination of the classification of fixed adjectival compounds in collocation with melancholic emotions in the Russian verbal context. The basis of the study in these emotions consists of the two nouns грусть (sorrow and sadness) and печаль (grief and melancholy). The aim is to investigate the grammatical category of the adjective in accompaniment with the noun and to present a semantic classification for it, considering the emotional and affective load conveyed. In this classification, various parameters including semiotics and cognitive psychology are considered through semantic components such as temperature (warm, burning, cold, etc.), taste (spicy, bitter, and sweet), and color (white and black, gray, purple, sky blue, blue, brown, etc.). Colors derived from nature, such as пепельный (gray – derived from the ash of someone/something), and the dark and light spectrums of these colors play a significant role in the formation of these meanings. The goal of this research is to understand how Russian speakers' culture and mentality are reflected in expressing emotional and affective concepts, and their role in the formation of metaphors and idioms related to sorrow, sadness, and grief in noun and adjective compounds. The findings of this study can be beneficial for various groups such as linguists, translators of source and target languages (Russian and Persian), language psychologists, and Russian language instructors for Persian speakers, especially in the field of translation. Furthermore, this study, in a separate section, addresses the educational and translational applications of the findings to facilitate their practical use in language teaching environments and translation activities.

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1- Introduction

The expression of emotions has become one of the contemporary focal points of interest among linguists. Since such studies appear to be relatively new, their output has so far been limited to the examination of a few words and restricted syntactic structures (Vasenko, 2024: 75). Research into emotional and affective vocabulary is currently considered one of the most dynamic branches in linguistics, as emotions reflect the mentality and worldview of a specific nation and play a role in shaping the linguistic image of the world (Dronova, 2018: 118). Anna Wierzbicka—the renowned Russian linguist—emphasizes the significant role of the words **СУДЬБА** (destiny), **ДУША** (soul and spirit), and **ТОСКА** (longing) in the formation of Russian mentality (Wierzbicka, 1999: 282). Core concepts related to emotional and psychological concerns of human beings, which result from inner pain and suffering, are conveyed in Russian verbal culture through the words **ГРУСТЬ** (sorrow and sadness), **ПЕЧАЛЬ** (grief and melancholy), **ТОСКА** (longing), **СКОРЬБЬ** (mourning), and **СКУКА** (melancholy and boredom). Each of these concepts contains its own lexical reservoir and accepts its own system of linguistic tools. It is evident that the dependence of these concepts on the mentality and national cultural traditions of each people and nation leads to the formation of a fixed group of idioms, linguistic expressions, and proverbs that reflect the cultural context of the speakers of that language. The audience of this

research includes linguists, Russian–Persian translators, language psychologists, Russian language teachers, and Persian-speaking language learners, who can benefit from the results of this study in educational, research, and translational domains.

The subject of the present research is the investigation and deep analysis of noun–adjective compounds with the concept of melancholic emotions. The nouns in these compounds are **ГРУСТЬ** (sorrow and sadness) and **ПЕЧАЛЬ** (grief and melancholy). At the outset, we have conducted a semantic analysis of the differences in semantic plotlines between these two nouns, so that the semantic and pragmatic distinction between them becomes clear from the beginning. In this process, we have implicitly addressed the distinction between primary and secondary or figurative meanings, since this distinction is essential for a deeper understanding of metaphorical and semantic usages in the examined compounds. The linguistic material of the present study has been extracted from the Russian National Corpus. By delving into the meaning of the obtained compounds, a classification has been presented based on the meaning of these compounds along the axes of taste, temperature, color, nature-derived colors, and light–dark color spectrums. The aim of the present research is to discover how Russian speakers' culture and mentality are reflected in expressing melancholic emotions through noun–adjective metaphors and idioms.

Simultaneously, the study seeks to provide a practical framework for applying these findings in Russian language teaching and interlingual translation. The present research revolves around a central question: how to present a semantic classification and color mapping for noun–adjective compounds of melancholic emotions using the two examined nouns. The most precise and in-depth classification that Russian linguists have so far offered in explaining these emotions is limited to the article by V.V. Kolesov titled “*Sorrow and Longing in Russian Linguistic Understanding*” (Kolesov, 2017: 5–13). In this classification, the emotions of sorrow and sadness / grief and melancholy are placed into four main semantic groups: ordinary, deep, intense, and based on the duration of emotional dominance. The innovation of the present study lies in offering subcategory titles within this classification, based on semantic and grammatical approaches. We have attempted to organize fixed linguistic compounds according to semantic criteria within Kolesov’s classification, and to make his broad semantic grouping more refined and transparent. A significant part of the present research is devoted to color analysis of color spectrums associated with melancholic emotions, and in every respect, it is more comprehensive than previous studies.

2- Research Background

Asghar Ghodrati, in a scholarly writing, also examines the semantic components of the concept of “nostalgia” in verbal culture, including Russian (Ghodrati, 2024: 219–

233). Moradi and Rahmani, in the article “*An Examination of the Reciprocal Relationship Between Language and Culture Using the Hypothesis of Linguistic Relativity*,” relying on cognitive science approaches and the method of library research, analyze the mutual link between language and culture. They consider language both as a tool for transmitting culture and as a part of culture itself, and conclude that these two phenomena are inseparable and each plays a fundamental role in the formation and transformation of the other (Moradi & Rahmani, 2016: 237–258). Харитончик, in the article “*Semantic Treasures of Russian Words*,” through a comprehensive study of lexical–semantic groups of vocabulary (ranging from kinship terms and professions to animals and titles), shows that the semantic scope of many of these units goes beyond the limited definitions found in dictionaries, and also includes layers of perceptual, behavioral, and cultural features. This approach, based on data from the Russian National Corpus, can serve as a foundation for our article, as it provides a theoretical and methodological model in which hidden semantic potentials and their connection to the cultural and emotional context of language are revealed (Kharitonchik, 2023: 107–125).

The only research that addresses a coherent semantic classification of melancholic emotions (*sorrow and sadness*) and (*grief / melancholy*) is the article by Kolesov titled “*Sorrow – Longing in Russian Linguistic Understanding*.” In that writing, he

presents a semantic classification of noun–adjective compounds that is quite general and includes an extensive list of various adjectives accompanying these nouns. This classification encompasses four main semantic groups: ordinary, deep, intense, and prolonged meanings (Kolesov, 2017: 5–13). Despite its precision and scientific value, this classification has not been differentiated from the perspective of textual stylistics, and the functions of adjectival compounds in various styles (literary, journalistic, colloquial, etc.) have not been specified—an issue that will be addressed in the present study.

Several studies conducted in the field of color symbolism in Russian language and literature include the following: Y.Y. Stefansky, “*Conceptualization of Negative Emotions in Mythical and Contemporary Linguistic Mentality (Based on Data from Russian, Polish, and Czech Languages)*” (Stefanski, 2009); A.O. Vasenko, “*Determining the Speaker’s Emotional State Based on Parameters of Ongoing Speech*” (Vasenko, 2024: 82); P.A. Florensky (Florensky, 1993); N.M. Dmitrieva and Y.V. Shelgunova, “*Semantic Content of the Concept ‘Grief’ in the Novel ‘Doctor Zhivago’ by Boris Pasternak*” (Dmitrieva, Shchelgunova, 2021: 25–32); A.N. Fedorinchik, “*The Value Dimension of the Concepts ‘Sorrow,’ ‘Grief,’ and ‘Fear’ in the Poetry of Boris Pasternak and Valery Bryusov*” (Fedorinchik, 2019: 118–122); Y.Yu. Vorobyova, “*Color Perception as a Tool for Emotional Influence*” (Vorobyova,

2021: 54–59); O.N. Olkhova, “*Characteristics of Color Vocabulary in the Literary Works of Irina Muravyova*” (Olkhova, 2019: 138–142); E.V. Kochetova, “*Color Symbolism as a Reflection of Andrei Bely’s Creative Method and His Metalinguistic Self-Awareness*” (Kochetova, 2010: 104); V.V. Zubchenko, “*Emotional Functions of Color Vocabulary in Landscape Descriptions by M.A. Voloshin*” (Zubchenko, 2025: 1944). Maryam Shafaghi, in an article titled “*Semantic Field of Emotions Indicating Sad / Melancholic States*,” examines expressive vocabulary in the Russian language such as ГРУСТЬ, ПЕЧАЛЬ, ТОСКА, and other concepts related to negative and sorrowful emotional states. This study focuses on semantic differences, emotional intensity, grammatical and stylistic features of these words, and identifies their role in expressing negative emotions (Shafaghi, 2025: 131–148). However, in none of the above works has the systematic connection between color symbolism and the semantic classification of melancholic emotions been examined in the manner presented in the current research.

3. Research Methodology

Colors in our language contain a rich concept of emotions. Especially in expressing negative emotions such as longing, sorrow and sadness, and grief, the metaphors employed within a color spectrum play a central and pivotal role. Research into such metaphors is significant from two aspects: first, the psychological

mechanism of how the connection between color and emotions is formed; and second, the linguistic analysis of the cultural and social contexts in which these metaphors are produced. Within this framework, the distinction between primary meanings and secondary or figurative meanings is also considered, since in many color-based compounds, meaning shifts from the direct level to metaphorical and symbolic levels. Focusing on existing spoken examples, this study aims at semantic analysis and the examination of colors in conveying emotional atmosphere; additionally, in cultural interpretation, it investigates cultural and social symbols within such metaphors. The influence of culture on these concepts is considerable, and its role in language teaching is immense. It can provide an effective tool for enriching vocabulary and understanding semantic layers of text in the field of Russian language education and interlingual translation (see: Sadeghi Sahlabad, 2021: 296–310).

The present research is descriptive and analytical in nature and is conducted using a library-based method. The required linguistic data have been collected through search and extraction from the Russian National Corpus. The statistical population of the study consists of noun–adjective compounds observed in the domains of temperature (warm, cold), taste (sweet, bitter, etc.), color studies, and various color tones. The extracted data have been interpreted based on semantic, functional, and stylistic criteria, and in stylistic

classification, the function of compounds in different textual styles (literary, journalistic, colloquial, etc.) has also been considered. These data have contributed to achieving accurate interpretations of applied metaphors in Russian culture. The analytical criteria have included: semantic domain (temperature, taste, color and color spectrums), type of usage (figurative or direct), stylistic layers and textual functions, usage context, and the role of metaphor and color symbolism in compound formation. The tools and sources of the research include: the Russian National Corpus, specialized dictionaries, previous articles and scholarly works on the semantics of the examined compounds, and studies conducted in the field of color symbolism.

Semantics and Pragmatics of ГРУСТЬ (Sorrow and Sadness) / ПЕЧАЛЬ (Grief and Melancholy)

The interpretation of the word ПЕЧАЛЬ through the vocabulary ГРУСТЬ, ТОСКА, СКУКА, ГОРЕ, СКОРЬ, ДУШЕВНАЯ ГОРЕЧЬ is among the common features of most descriptive dictionaries of the Russian language (Dmitrieva, Shchelgunova, 2021: 26). L.V. Chesnokova, following V.V. Kolesov, places ПЕЧАЛЬ within the category of emotions and, in addition to semantic analysis, pays attention to its position in the classification of primary and secondary or figurative meanings, since in many usages this word carries a special metaphorical and cultural load. She emphasizes the importance of mentality, stating that if the prominent characteristics

of Russian people are considered to be a tendency toward passivity, a sense of inexplicable longing, melancholia, and deep depression, then these personality traits, along with **ПЕЧАЛЬ**, are encompassed within the concept of the "Russian soul." From the perspective of textual stylistics, this word is used more in literary and religious texts in epic and descriptive styles, and less in colloquial texts—an aspect that can influence its functional classification. In Russian verbal culture, the concepts of sorrow, grief, melancholia, and depression have been regarded as purifying and cleansing emotions, which in ancient Russian texts were attributed to positive characters such as saints and heroes who could resist life's hardships with dignity and honor (Chesnokova, 2012: 2–5).

Although the two words **ГРУСТЬ** and **ПЕЧАЛЬ** are semantically very close to each other, nevertheless, deep grammatical, stylistic, and pragmatic differences are prominent between them. This distinction is not merely semantic but also includes the position of each word in the classification of primary and secondary or figurative meanings. The boundary of semantic difference between **ГРУСТЬ** and **ПЕЧАЛЬ** lies in the depth of the expressed emotions, and it is as follows: **ГРУСТЬ** generally occurs within a specific time frame, meaning it is accompanied by the element of transience in time, and therefore, emotionally appears much lighter than **ПЕЧАЛЬ**; whereas **ПЕЧАЛЬ** is deeper and occurs over a longer period of time, and is

often associated with the loss of someone or something precious and valuable to the person. From the perspective of textual stylistics, **ГРУСТЬ** is more commonly used in colloquial and everyday texts, while **ПЕЧАЛЬ** has a stronger presence in literary, poetic, and religious texts. **ГРУСТЬ** is a state that is usually not connected to a vital subject for the individual. The most important factors shaping the semantic difference between these two words are as follows:

Печаль	Грусть
It encompasses a longer period of time.	It encompasses a shorter period of time.
It is accompanied by a light sense of despair.	It is accompanied by deep spiritual bitterness.
It arises as a result of losing someone or something valuable.	It stems from a feeling of dissatisfaction with life circumstances.
It encourages the individual to change the situation toward improvement.	It is accompanied by apathy and inertia.
It may be accompanied by light.	It always has a dark color.

Based on the explanations provided, and with an approach grounded in educational and translational objectives, in this writing we use the Persian equivalent "sorrow and

sadness” for ГРУСТЬ, and “grief / melancholy” for ПЕЧАЛЬ, while also considering the position of each of these two words within the classification of primary and secondary or figurative meanings. Although, depending on the textual context, language learners may be able to find other more suitable equivalents as they acquire linguistic competence, and furthermore, based on textual stylistics, the choice of equivalents may vary across literary, colloquial, or formal texts.

ГРУСТЬ (sorrow and sadness) is defined as a feeling of loss, the occurrence of an unpleasant event, withdrawal from society, and turning inward. This word, in most usages, belongs to the domain of primary meaning and is more frequently seen in colloquial texts and everyday speech. ПЕЧАЛЬ (grief / melancholy), on the other hand, stands in contrast to joy; it is a prolonged and unchangeable state that can lead to deterioration of emotional condition. Due to its metaphorical and cultural load, in many usages it belongs to the domain of secondary or figurative meaning and has high frequency in literary and religious texts (Zhong Yao, 2020: 742).

As previously mentioned, ПЕЧАЛЬ encompasses a longer temporal span than ГРУСТЬ in terms of emotional expression, and in most usages it belongs to the domain of secondary or figurative meaning, whereas ГРУСТЬ is more dependent on primary meanings. However, this rule is not absolute, and through the addition of adverbs and dependent linguistic structures, one can indicate temporal limitations—

such as occasionality or continuity in the dominance of emotions. From the perspective of textual stylistics, this temporal distinction becomes more prominent in literary and poetic texts, whereas in colloquial or everyday texts it is less emphasized.

(a) Specific Time Duration:

В тот вечер необъяснимая грусть охватила его, заставив задуматься о прожитом.

(b) Permanent Emotional State:

Всегда в его глазах читалась тихая грусть, словно он хранил какую-то тайну.

(c) Intermittent and Continuous Emotional Flow Combined:

Порой внезапная грусть накатывала волной, заставляя остановиться и погрузиться в воспоминания.

The moral meanings of the concept ПЕЧАЛЬ (grief) become evident when referring to Old Slavic and Church languages. The concept ПЕЧАЛЬ, considering the number and nature of its moral meanings, is situated within the broader concept of СТРАДАНИЕ (suffering), and in this context, it is mostly used in the domain of secondary or figurative meaning, since its metaphorical, religious, and cultural aspects dominate the word’s meaning. The meanings of this concept—both emotional and moral—arise from a sense of inner discord due to the loss of worldly blessings or mourning, inner disharmony caused by guilt, concern for loved ones, and empathy (Dmitrieva, Shchelgunova, 2021: 31). T.E. Vandina, in *“The Medieval Person in the Mirror of Old*

Slavic Language,” does not include the word **ПЕЧАЛЬ** (grief / melancholy) among the concepts that shape the worldview of the medieval person. Nevertheless, in medieval texts—especially religious ones—this word often acquires an epic and descriptive stylistic position. In a section titled “*Sufferings and Torments*,” she considers this concept as one of the aspects related to **СТРАДАНИЕ** (suffering) (Dmitrieva, Shchelgunova, 2021: 27).

An important grammatical difference between the two is that **ГРУСТЬ** cannot take a plural form, whereas **ПЕЧАЛЬ** is used in the plural as well (Shmelev, 2014: 44). This grammatical feature itself can be an indicator of their functional tendency; meaning that **ГРУСТЬ** is often used in its primary meaning and in expressing individual and short-term experiences, while **ПЕЧАЛЬ**, especially in its secondary or figurative meanings, has the capacity to refer to more diverse and even broader instances. From the perspective of semantic pragmatics, the word **ГРУСТЬ** is generally used in combination with **РАСКАЯНИЕ** (repentance), and the word **ПЕЧАЛЬ** is accompanied by **РАЗОЧАРОВАНИЕ** (disappointment)—collocations that appear more frequently in literary and religious texts than in everyday speech (Shmelev, 2014: 49).

долгие печали (sorrow / Prolonged melancholy)	минутные печали (sorrow / Momentary melancholy / Transient)
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бесконечная грусть (Endless sorrow and grief)	мимолетная грусть (Transient sorrow and grief)
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Some fixed linguistic expressions in which the words **ГРУСТЬ**, **ПЕЧАЛЬ**, and **ТОСКА** are used through the strategy of synonymy or repetition to construct compound semantic links include **ГРУСТЬ-ТОСКА** and **ТОСКА-ПЕЧАЛЬ**. These compounds are synonymous with the expression **ТОСКА-КРУЧИНА**. The usage of these compounds—especially in literary, epic, or religious texts—often carries a secondary semantic load that contributes to creating a richer and more metaphorical emotional state. In contrast, in colloquial speech or everyday texts, such constructions are rarer and are more often expressed in simpler forms and with primary meanings.

Expressions that convey melancholic emotional states formed with the help of the words **ГРУСТЬ** (sorrow and sadness) and **ПЕЧАЛЬ** (grief / melancholy) can, in combination with adjectives, reflect varying degrees and semantic plotlines—and even intensify this emotional state—in Russian verbal culture. Considering the dimension of textual stylistics, **ГРУСТЬ** appears more in short-term and personal narratives (mostly primary meaning), while **ПЕЧАЛЬ** is manifested in long-term, general, cultural, and metaphorical descriptions (mostly secondary meaning). The combinability of **ГРУСТЬ** and **ПЕЧАЛЬ** with the part of speech adjective falls into four main classifications: 1- Based

on common and conventional indicators 2- Expression of emotional and affective depth 3- Expression of emotional and affective intensity 4-Expression of the duration of emotional dominance (Kolesov, 2017: 6–7; Zhong Yao, 2020: 739–740)

(1)- Common indicators

may encompass a defined range of bitter, sharp, and pungent emotional flavors: **ГОРЬКАЯ ГРУСТЬ / ПЕЧАЛЬ** (bitter sorrow / grief), **ЖГУЧАЯ ПЕЧАЛЬ** (burning / pungent grief / melancholy), **ОСТРАЯ ГРУСТЬ / ПЕЧАЛЬ** (sharp sorrow / grief); or they may define the melancholic feeling through semantic equivalents such as “melancholic” and “spiritual”: **ТОСКЛИВАЯ ГРУСТЬ** (melancholic sorrow), **ДУШЕВНАЯ ПЕЧАЛЬ** (spiritual grief / melancholy). In this category, **ГРУСТЬ** often carries a primary meaning and reflects a personal and short-term experience, whereas **ПЕЧАЛЬ** more frequently appears in secondary or figurative meaning, with metaphorical and cultural load—especially in literary and poetic texts. Such a distinction leads to the alignment of adjective selection with the textual context and level of formality.

(2) Concepts Expressing the Level / Depth of Emotions:

The meaning of depth can be divided into two main groups: profound depth and shallow (surface-level) emotion. Emotional depth is expressed through the use of **ГЛУБИНА** (depth) and **ВЕЛИКИЙ** (great / immense): **ГЛУБОКАЯ / ВЕЛИКАЯ ГРУСТЬ / ПЕЧАЛЬ** (deep / immense sorrow or grief). From a stylistic analysis

perspective, the use of these adjectives alongside **ПЕЧАЛЬ** often carries a secondary semantic load and is more frequently found in literary, religious, or poetic texts—where emotional depth intertwines with cultural and metaphorical layers. In contrast, the same adjectives combined with **ГРУСТЬ** are usually employed in their primary meaning and convey a deep yet personal feeling limited to individual experience.

Adjectives expressing “taste” are widely used to construct concepts of emotional depth in sorrow and grief: **СЛАДКАЯ ПЕЧАЛЬ / ГРУСТЬ** (sweet grief / sorrow), **ГОРЬКАЯ ПЕЧАЛЬ / ГРУСТЬ** (bitter grief / sorrow), **ЖГУЧАЯ ПЕЧАЛЬ** (burning / pungent grief — derived from the taste of pepper). In literary or poetic contexts, these combinations—especially when paired with **ПЕЧАЛЬ**—often acquire secondary meaning, enriching the emotional state with metaphorical and cultural layers. In contrast, their usage with **ГРУСТЬ** tends to reflect primary meaning and conveys a tangible, personal emotional state. Moreover, the choice of taste type (sweet, bitter, pungent) can stylistically indicate the tone of the text: “Burning / pungent” often conveys emotional intensity in dramatic texts “Sweet” typically evokes nostalgic or calm feelings in emotional narratives.

In Russian culture and mentality, **ПЕЧАЛЬ** (grief / melancholy) is not only considered an emotion opposite to joy, but also a concept that regulates human relationships with God and with loved ones. Among these, spiritual disharmony—

caused by fear of losing worldly blessings or by mourning and sorrow—is referred to as **ТЁМНАЯ ПЕЧАЛЬ** (dark grief). Meanwhile, **ПЕЧАЛЬ** as a feeling of guilt before divine forces is understood within the framework of **СВЕТЛАЯ ПЕЧАЛЬ** (bright grief). In such examples, **ПЕЧАЛЬ** is almost always used in its secondary or figurative meaning, carrying strong metaphorical, cultural, and religious connotations that are prominent in religious and poetic texts.

ПЕЧАЛЬ (grief / melancholy), in the sense of concern and care for loved ones, carries the highest moral weight (Dmitrieva, Shchelgunova, 2021: 28). The notion of superficiality in melancholic emotional states is applicable only to the noun **ГРУСТЬ** (sorrow and sadness), and its application to **ПЕЧАЛЬ**—which refers to grief and melancholy caused by the loss of someone or something precious and valuable—is not permissible. This indicates the limited use of primary meaning for **ГРУСТЬ** and the dominance of secondary meaning for **ПЕЧАЛЬ** in contexts of deep emotional experience.

Such meaning, when combined with **ГРУСТЬ**, is constructed using the compositional element of the light color spectrum **СВЕТЛЫЙ** (light): **СВЕТЛАЯ ГРУСТЬ** (clear / visible sorrow). **БЛЕДНАЯ ПЕЧАЛЬ** (“pale grief / melancholy”) indicates a faint sorrow that is barely perceptible and whose emotional presence is light. “Darkness,” in contrast to “light,” expresses a high depth of emotion: **МРАЧНАЯ ПЕЧАЛЬ** (dark grief /

melancholy). The taste “sweet” and the notion of “pleasantness” only denote superficiality in melancholic emotions (Sirotkina, 2012: 311), and therefore cannot be used in combination with **ПЕЧАЛЬ**: **СЛАДКАЯ ГРУСТЬ** (sweet sorrow), **ПРИЯТНАЯ ГРУСТЬ** (pleasant sorrow). This limitation further confirms that **ГРУСТЬ** predominantly belongs to the domain of primary meaning, while **ПЕЧАЛЬ** is dominant in secondary meaning.

The use of temperature degrees is considered a linguistic metaphorical tool for expressing emotional depth: **ТЁПЛАЯ ГРУСТЬ** / **ПЕЧАЛЬ** (warm sorrow / grief). A more detailed discussion of these temperature-based expressions will be presented in another section. Some adjectives in the language are derived from nature and convey metaphors of obscurity and darkness. The fixed expression **ТУМАННАЯ ПЕЧАЛЬ** (foggy grief), inspired by the meaning of **ТУМАН** (fog), refers to the hidden and unclear nature of such sorrow. Meanings of despair and melancholic feeling can also indicate the depth of these sorrowful emotions. The concept of darkness may also arise from the result of something or someone being burned and turned into “ash,” which simultaneously evokes a sense of hopelessness: **ПЕПЕЛЬНАЯ ГРУСТЬ** (ashen sorrow), inspired by the meaning of **ПЕПЕЛЬ** (ash), is constructed to convey the feeling of despair.

Descriptive combinations that define the depth of melancholic emotions through

adjectives such as “foolishness,” “deafness,” “ambiguity,” “oppressiveness,” “terrifying,” “hiddenness,” and “oldness” are expressed in the following fixed phrases: **ГЛУПАЯ ГРУСТЬ** (sorrow accompanied by foolishness), **ГЛУХАЯ ГРУСТЬ** (muffled / obscure sorrow), **СМУТНАЯ ГРУСТЬ** (ambiguous sorrow), **ГНЕТУЩАЯ / ТЯГОСТНАЯ ГРУСТЬ** (oppressive sorrow), **УЖАСНАЯ / СТРАШНАЯ ГРУСТЬ / ПЕЧАЛЬ** (terrifying sorrow / grief), **ТАЙНАЯ / СКРЫТАЯ ГРУСТЬ / ПЕЧАЛЬ** (hidden sorrow / grief), **СТАРАЯ ПЕЧАЛЬ** (old grief / melancholy). In these cases, the use of adjectives with **ГРУСТЬ** generally remains within the domain of primary meaning and focuses on personal and short-term experiences. In contrast, when combined with **ПЕЧАЛЬ**, secondary or figurative meaning is more frequently observed, adding metaphorical and cultural layers to the emotion. This distinction is especially prominent in literary, epic, and religious texts, more so than in everyday speech.

(3) Concepts Dominated by Emotional Intensity:

The semantic and morphological factors of this meaning include: **ТРЕВОЖНАЯ ГРУСТЬ** (sorrow accompanied by anxiety and worry), which conveys a lack of emotional and psychological peace. This noun–adjective compound results from the blending of two emotional states: “sorrow” and “anxiety.” In this case, **ГРУСТЬ** is primarily used in its primary meaning, and the intensity is derived from the adjective **ТРЕВОЖНАЯ**. However, in literary texts,

this combination may acquire metaphorical weight and simultaneously shift toward secondary meaning.

As previously mentioned, certain meanings that denote darkness and the absence of light can convey a deep sense of pain and melancholy: **ПЕПЕЛЬНАЯ ГРУСТЬ** (ashen sorrow — sorrow that turns to ash). The use of this color-based metaphorical image, in connection with secondary meanings, is common in poetic texts and sensory–imagistic styles. However, in everyday speech, the expression tends to carry a more tangible load and the primary meaning of the color becomes dominant.

Most of these melancholic emotional structures are formed with the help of two negative prefixes: **НЕ-** (often in combination with participial adjectives) and **БЕЗ-**, paired with adjectives derived from nouns denoting strength, speech, hope, reason, joy, comfort, and similar concepts. When used with **ГРУСТЬ**, these constructions typically express a personal, short-term, and tangible experience in the primary meaning. In contrast, the same constructions combined with **ПЕЧАЛЬ** tend to lean toward secondary or figurative meanings, and are employed in literary, religious, and descriptive styles to represent deep, enduring, and culturally embedded emotions.

As part of the continued analysis of intensity-related meanings, a subset of noun–adjective combinations with **ГРУСТЬ** (sorrow) and **ПЕЧАЛЬ** (grief / melancholy) can be classified based on the presence of

negative prefixes and specific semantic cores. These prefixes and cores not only intensify the emotional experience but also direct the type of meaning being conveyed. In many examples, usage with **ГРУСТЬ** tends toward the primary meaning, representing short-term and personal experiences. In contrast, when paired with **ПЕЧАЛЬ**, the secondary or figurative meaning becomes dominant, and the combinations acquire a prominent role in literary, religious, and poetic texts. This classification reflects not only morphological and semantic features, but also the stylistic positioning of each combination within the framework of formal, literary, or colloquial contexts.

The absence of boundaries for these melancholic emotions is expressed through: **БЕЗБРЕЖНАЯ ГРУСТЬ** (boundless sorrow), **БЕЗЫСХОДНАЯ ГРУСТЬ** (hopeless / endless sorrow), **БЕЗВЫХОДНАЯ ПЕЧАЛЬ** (grief from which there is no escape). In these examples, usage with **ГРУСТЬ** tends toward the primary meaning, often representing personal and transient experiences in poetic, literary, or colloquial texts. Meanwhile, **ПЕЧАЛЬ** in this group more strongly conveys secondary or figurative meaning, occupying a prominent place in religious, philosophical, and epic-descriptive texts.

Semantic Core: **СИЛА** (strength / power): **БЕССИЛЬНАЯ ГРУСТЬ** (sorrow accompanied by powerlessness) — this is a metaphor indicating that the grief has left the bearer with no remaining strength or

energy. Thus, the direction of the “force arrow” is aimed at the subject experiencing the emotion. In contrast, in the fixed expression **СИЛЬНАЯ ПЕЧАЛЬ** (intense / powerful grief), the tip of the force arrow is directed at the emotion itself—the grief or melancholy. Here, **ГРУСТЬ** is primarily used in its primary meaning, and in colloquial speech or personal narratives, it expresses emotional weakness and exhaustion. Meanwhile, **ПЕЧАЛЬ**, in its secondary or figurative meaning, is used in literary and religious texts to emphasize the intensity and grandeur of the emotion.

Semantic Core: **МОЛЧАНИЕ** (silence), **БЕЗМОЛВНОСТЬ** (quietness / muteness) — these are recognized as negative consequences of melancholic emotions: **МОЛЧАЛИВАЯ ПЕЧАЛЬ** (grief accompanied by silence), **БЕЗМОЛВНАЯ ПЕЧАЛЬ** (mute / voiceless grief). These combinations, especially with **ПЕЧАЛЬ**, are almost always used in the secondary or figurative meaning, and are employed in literary, religious, and poetic styles to evoke emotional depth, vastness, and heaviness. In contrast, equivalents with **ГРУСТЬ** within this semantic core are infrequent, and when they do appear, they are mostly found in everyday or memoir-style descriptions, retaining the primary meaning.

The semantic core **НАДЕЖДА** (hope), when negated, is recognized as a negative consequence of melancholic emotions. This core can be expressed explicitly through the structure: **БЕЗНАДЕЖНАЯ ГРУСТЬ** / **ПЕЧАЛЬ** (hopeless sorrow / grief), or

implicitly through a diverse range of vocabulary in Russian linguistic culture. In this context, **ГРУСТЬ** tends more toward the primary meaning, and is used in memoir-style writing and everyday texts to reflect personal hopelessness. In contrast, **ПЕЧАЛЬ** is generally employed in the secondary or figurative meaning, and appears in literary, religious, and philosophical texts to depict the collapse of ideals or cultural–historical mourning.

Semantic Core: Absence of УМ (reason / intellect) — recognized as a negative consequence of melancholic emotions. **БЕЗУМНАЯ ГРУСТЬ** (mad sorrow / sorrow accompanied by madness) — this combination, depending on the context, may carry a primary meaning in the case of intense personal experiences, or a secondary meaning in literary texts, where “madness” serves as a symbol of boundless love or mourning.

Semantic Core: Absence of РАДОСТЬ (joy) — **БЕЗОТРАДНАЯ ПЕЧАЛЬ** (joyless grief / sorrowful melancholy) — this combination is predominantly used in the secondary meaning, and appears in epic, descriptive, or religious styles, where hopelessness and the absence of joy are elevated to a philosophical and cosmological level.

Semantic Core: Absence of Comfort (АСУШЕНИЕ) — recognized as a negative consequence of melancholic emotions. **БЕЗУТЕШНАЯ ПЕЧАЛЬ** (inconsolable grief) — this combination is predominantly used in the secondary meaning, especially in mourning texts or tragic narratives,

where the sorrow reflects a collective and enduring emotional state, rather than a personal experience.

The negative form of present participial adjectives derived from verbs such as **ВЫРАЗИТЬ** (to express), **ПРОЯСНИТЬ** (to clarify), **ВЫНОСИТЬ** (to endure), and **ПРЕОДОЛЕТЬ** (to overcome) yields combinations such as: **НЕВЫРАЗИМАЯ ГРУСТЬ** (inexpressible sorrow) **НЕПРОЯСНИМАЯ ГРУСТЬ** (unclarifiable sorrow) **НЕВЫНОСИМАЯ ПЕЧАЛЬ** (unbearable grief) **НЕПРЕОДОЛИМАЯ ГРУСТЬ** (irresistible / unconquerable sorrow) In these combinations, **ГРУСТЬ** is more often used in its primary meaning, reflecting inner and personal experiences, while **ПЕЧАЛЬ** tends to convey secondary or figurative meaning, used to express enduring and elevated sorrow in literary and solemn texts.

The negative form of the adjective **ПОНЯТНЫЙ** (understandable / comprehensible) yields: **НЕПОНЯТНАЯ ГРУСТЬ** (incomprehensible sorrow / unclear sadness). This combination is typically used in the primary meaning, within spoken or memoir-style contexts, to express a vague emotional state. Concepts associated with duration can be observed in expressions such as: **БЕСКОНЕЧНАЯ ГРУСТЬ** (endless sorrow), **БЕСПРЕДЕЛЬНАЯ ПЕЧАЛЬ** (boundless grief / melancholy), **ДОЛГИЕ ПЕЧАЛИ** (long-lasting griefs), **МИНУТНЫЕ ПЕЧАЛИ** (momentary griefs). In this group, **ГРУСТЬ** is more often used in its primary meaning, reflecting personal, short-term or

long-term everyday experiences, while **ПЕЧАЛЬ** functions in the secondary meaning, serving literary, epic, and religious narratives. (Колесов, 2017: 6–7)

The intensity and sharpness of melancholic emotions can be expressed through the concept of “temperature.”

(a)

тёплая печаль, грусть Warm sadness and grief / warm sorrow and melancholy

The combination **ТЁПЛАЯ ПЕЧАЛЬ** (warm melancholy) is often used to describe a sorrow that carries undertones of nostalgia or gentle sadness. This expression evokes a kind of grief that is not intense or destructive, but rather warm and pleasant, offering a tender memory of something lost and cherished. It is frequently employed in literary texts to create a melancholic and stylistically soft atmosphere.

The combination **ТЁПЛАЯ ГРУСТЬ** (warm sorrow) conveys a sense of sadness that is simultaneously marked by warmth and lightness. It describes a sorrow that does not cause deep suffering, but rather evokes a gentle and pleasant memory or regret. This expression is often used to create an atmosphere filled with calm and soft melancholy, which is not destructive, but can even be comforting and agreeable.

(b)

жаркая печаль, грусть Burning sadness and grief / burning sorrow and melancholy

Both combinations are used in poetry and literature to intensify emotional expression. The use of temperature

metaphors for these words indicates a painful and profound sorrow that burns the soul and spirit. The combination **ЖАРКАЯ ГРУСТЬ** (burning sorrow) has a lower frequency of usage compared to **ЖАРКАЯ ПЕЧАЛЬ** (burning grief), yet both convey a strong emotional state.

(c)

горячая печаль, грусть Hot sadness and grief / hot sorrow and melancholy

The combination **ГОРЯЧАЯ ГРУСТЬ** (hot sorrow) is considered a relatively new expression, and its usage—both in literary texts and colloquial speech—is clearly aimed at intensifying dramatic effect.

In contrast, **ГОРЯЧАЯ ПЕЧАЛЬ** (hot grief) stems from a more traditional usage, emphasizing the intensity of sorrow in the Russian language. It is frequently used in poetic texts to create a distinct emotional atmosphere.

(d)

холодная печаль, грусть Cold sadness and grief / cold sorrow and melancholy

The combination **ХОЛОДНАЯ ГРУСТЬ** (cold sorrow) conveys a sense of sadness that is marked by coldness and indifference (Musataeva, Kotlyarova, 2022: 109). It describes a sorrow that is deep yet lifeless, devoid of warmth and emotion. This expression is often used to evoke an image of emotional emptiness or alienation.

The combination **ХОЛОДНАЯ ПЕЧАЛЬ** (cold grief) also denotes a sorrow or melancholy tinged with coldness and indifference. It signifies a deep grief accompanied by frozen or numbed emotions. This expression is often used to

describe a state in which a person experiences loss or pain, but due to an inner coldness, is unable to fully perceive or feel that sorrow.

The subtle distinctions between these two expressions lie in the following nuances: **ХОЛОДНАЯ ГРУСТЬ** (cold sorrow) denotes the absence of emotion and warmth within the sorrow itself. In contrast, **ХОЛОДНАЯ ПЕЧАЛЬ** (cold grief) emphasizes numbness and emotional detachment—a state in which the individual is immersed in deep grief, yet incapable of truly feeling it.

Color Symbolism

The study of color symbolism, more than being a subject of linguistic research, is rooted in the psychological factors of human nature. For this reason, the role of psychology in analyzing melancholic emotions expressed through colors is profound. Colors have long served not only as tools for describing the material world, but also as mediums for conveying abstract concepts and emotional messages across languages and cultures. Through colors, humans express their emotions, moral values, and cultural beliefs in metaphorical and symbolic forms. Words such as “black,” “red,” “green,” or “ashen” in various languages go beyond their literal meanings and carry semantic weight, evoking broad associations in the realms of social, political, economic, artistic, and literary life. Color metaphors are among the most frequent linguistic tools used to concretize abstract notions such as joy, sorrow, hope, or anger. Symbolic use of

color in literature, art, and religion demands a multifaceted and interdisciplinary approach. Understanding the semantic and symbolic functions of colors is not only essential for analyzing literary and artistic texts, but also contributes to the process of uncovering and comprehending the mental and cultural structures of human societies.

Max Lüscher's Theory Max Lüscher's theory is based on color psychology and its role in shaping human perception, grounded in the experiential foundations of human life. In the mid-20th century, Lüscher was the first to propose a theory of symbolic interpretation of color and its connection to human emotions (Lüscher, 2002: 3–8; Shachnev, 2021: 52). Colors convey a wide range of meanings, and humans—often unconsciously—perceive and are influenced by these color messages. Different color spectrums can be stimulating or calming, evoke joy or aggression, and either heighten sensitivity to external stimuli or numb emotional responses. In this regard, colors possess a high degree of psychological impact on human beings (Bakeeva, 2011: 114).

Color Rendering in Russian Linguistic Writings and Literary Works

Color rendering is a broad and significant concept. Literary studies describe this term as an artistic device that enables the writer to convey the image of the world and psychological-emotional states with particular subtlety (Turanina, 2013: 67). P. A. Florensky interprets color as an individual property of the object itself; in such a way that it not only reflects the

object's relation to its surrounding space, but also points to its inner functional characteristics (Florensky, 1993: 278).

The Christian and ethical understanding of the concept **ПЕЧАЛЬ** (grief/sorrow) is realized through the notion of "a sense of guilt before higher powers"—a meaning frequently observed in Pasternak's novel (Dmitrieva, Shchelgunova, 2021: 28). The concepts of "sorrow and grief," "melancholy," and "fear" play a significant role in defining the distinctive features of the linguistic worldview of the Russian cultural space, as well as in the poetic creation of Boris Pasternak and Valery Bryusov (Fedorinchik: 118).

Y. Y. Stefansky considers **ГРУСТЬ** (sorrow/sadness) to be a deeper, more personal, and spontaneous emotion. Accordingly, the impersonal syntactic structure **МНЕ ГРУСТНО** ("I feel sad" / "I am sorrowful") is distinctive to this term in Russian. In contrast, the noun **ПЕЧАЛЬ** (grief/melancholy) does not conform to such a grammatical construction. **ПЕЧАЛЬ** typically reflects experiences such as the death of a loved one or separation, and from an etymological perspective, it represents a collective emotion, independent of the individual's will or psychological state. (Stefansky, 2009: 21)

Olkhina's Study of Color Spectra in the Works of Irina Muravyova Olkhina has examined the color spectra of white, red, black, and blue in the literary works of Irina Muravyova. According to her research, Muravyova uses black less frequently than other colors, while red, white, blue, and

light blue (sky blue) are among the most commonly employed in her texts. The analyzed literary texts of Muravyova allow for the identification of the functional features of color vocabulary, particularly in its direct application to the description of character portraits, their clothing, objects of daily life, nature and surroundings, and natural forces. Color naming, when combined with metaphors, similes, and adjectives, fulfills semantic, descriptive, and emotional roles. For example, the color red conveys the emotional states of characters such as fear, anger, suffering, and sorrow, but also contributes to the recreation of beautiful natural imagery, through which the author expresses admiration and wonder. The use of white not only serves to depict emotions such as anger, resentment, hatred, and loss in the lives of characters, but also helps to create vivid images of nature and the surrounding world. Blue and sky blue color terms, when applied to visual elements, represent spring and winter landscapes and convey calmness. Moreover, these shades of blue help reflect the characters' emotions such as joy, happiness, love, kindness, and enthusiasm. The color black, on the other hand, portrays the psychological state of characters associated with loss of loved ones, suffering, disappointment, isolation, and despair. (Olkhova, 2019: 142)

A. Voloshin (Russian poet), through the use of metaphors derived from color names in the grammatical categories of adjective and noun, seeks to convey emotional and affective impressions of his beloved

landscapes to the reader. (a) Metaphors formed from adjectives: **ГОЛУБАЯ ТИШИНА** (blue silence) **РЫЖИЙ ВЕТЕР** (reddish wind) **МАЛАХИТОВЫЕ ДАЛИ** (malachite distances / greenish marble horizons) **ЗЕЛЁНЫЙ ВОЗДУХ** (green air) **ЛИЛОВЫЕ МОЛИТВЫ** (purple prayers) **СИЗО-ДОЖДЛИВАЯ ДАЛЬ** (grayish-rainy distance) **ЗЕЛЁНО-ПАЛЕВЫЕ ТУМАНЫ** (green-and-beige mists) **ЛИЛОВО-СЕРЫЕ ЛЕСА** (purple-gray forests) (b) Metaphors formed from nouns: **ЛАЗУРЬ НЕБЕС** (azure of the skies) **ЗОЛОТО ЗЕМЛИ** (gold of the earth) **ЗАЖЁГ ПРОЩАЛЬНЫЕ КОСТРЫ** (lit farewell bonfires) (Zubchenko, 2025: 1944)

Color Rendering in Combination with Melancholic Emotions: Sorrow, Grief, and Melancholy

There are seven distinct types of color brilliance (contrast): in hue and tone, in saturation, in the contrast between light color (**СВЕТЛЫЙ ЦВЕТ**) and dark/gloomy color (**МРАЧНЫЙ / ТЁМНЫЙ ЦВЕТ**), between cold color (**ХОЛОДНЫЙ ЦВЕТ**) and warm color (**ТЁПЛЫЙ ЦВЕТ**), and in the contrast of complementary colors (Kuzmin, 2021: 19). Colors can also evoke varied perceptual images such as proximity, temperature, weight, and taste (Shachnev, 2021: 51).

Interpretive List of Colors in Association with Melancholic Emotions

ФИОЛЕТОВЫЙ ЦВЕТ (purple color) is associated with spirituality and mysticism. Purple is a color that signifies concentration, creative activity, and mental capacity. It enables a person to

immerse in thought and focus on their goal, while remaining unaffected by external stimuli (Shachnev, 2021: 52). Traditionally, purple is linked to spirituality, wisdom, and nobility; among its positive associations are calmness, authenticity, joy, decisiveness, and self-confidence. At the same time, psychologists note that “this color is heavy, and excessive exposure to it may lead to depression” (Krestovskaya, 2006: 52). In combination with sorrow and grief, purple conveys the notion of a deep inner struggle and a search for meaning within suffering, thus imparting a mysterious and enigmatic quality to the emotion.

ГОЛУБОЙ ЦВЕТ (sky blue) symbolizes the purity of the inner world, and serves as a sign of transcendence, attachment, world peace, and kindness (Shachnev, 2021: 52). In symbolic interpretation, the color blue is often associated with spiritual and religious dimensions. In Russian culture, this color possesses a magical quality (Vasilievich, 2005: 43). Sky blue represents infinity and serenity, and within the context of sorrow and grief, it can signify the depth and inevitability of such emotions. This color, when linked to melancholy, reflects a longing for the unattainable—a yearning for someone or something absent.

ЦВЕТ СИНИЙ (blue color) is used, like purple, to enhance concentration (Shachnev, 2021: 52).

ЗЕЛЁНЫЙ ЦВЕТ (green color) symbolizes nature and growth. Green is a color employed to soothe stress and anxiety; it is considered a healing color

(Shachnev, 2021: 52). In the context of sorrow and grief, green may signify decay and longing for lost harmony with the world. **ТЁМНО-ЗЕЛЁНЫЙ ЦВЕТ** (dark green) represents decline and stagnation. This color reflects a sense of stagnant melancholy, when everything around appears monotonous and lifeless, like a swamp. **ЖЁЛТЫЙ ЦВЕТ** (yellow color) is primarily associated with the sun, whose light evokes joy and positive emotions such as happiness, delight, love, laughter, and vitality. However, it is important to note that the symbolic associations of yellow are highly influenced by its tonal variations. While bright yellow tones are linked to sunlight and early spring blossoms, darker shades of yellow carry negative connotations, evoking feelings of betrayal, stinginess, and distrust (Serov, 2004: 311). Traditionally, yellow represents joy and light, but in the context of sorrow and grief, it signifies bitterness and despair stemming from unfulfilled expectations.

ОРАНЖЕВЫЙ ЦВЕТ (orange color) is a combination of the warmth of red and the calmness of yellow. Orange has long been recognized as the color of creativity and health. It contributes to the restoration of optimism and the activation of life energy. Orange reflects the harmony and balance of all internal systems (Shachnev, 2021: 52). In the context of sorrow and grief, this color can express a range of emotions: from hope and vitality to longing and despair. Expressing melancholy through orange imparts a pleasant warmth to the feeling of yearning.

РОЗОВЫЙ ЦВЕТ (pink color) is derived from a combination of white and red. Pink symbolizes personal relationships, warmth of emotions, and kindness (Shachnev, 2021: 52). It is commonly associated with spiritual joy and gentleness (Serov, 2004: 272). Pink carries connotations of softness and sensitivity, and in the context of sorrow and grief, it can represent fragility, vulnerability, and compassion or empathy toward the bereaved. This color is often accompanied by emotional sensitivity and illusion. In melancholic settings, pink may symbolize the fragility of hope and the illusory nature of joy.

КОРИЧНЕВЫЙ ЦВЕТ (brown color) is a hue derived from nature and the earth (Serov, 2004: 190), and in its primary meaning, it is associated with soil, stability, and reliability. In contexts expressing melancholic emotions, this color in its secondary or figurative sense symbolizes resilience in the face of hardship and the capacity to endure suffering. The term used by Serov evokes not so much a sense of physical heaviness, but rather an emotional weight—a feeling of psychological pressure and overwhelming difficulty. Thus, instead of merely conveying a sense of mass, it communicates the idea of compressed and enduring pain, and at times, a lifeless coldness resulting from prolonged suffering. This interpretation is especially prevalent in literary and poetic texts, where brown is used to evoke a deep atmosphere of sorrow, whereas in spoken language, references to brown typically

retain their literal meaning, devoid of metaphorical or emotional connotation.

ЗОЛОТОЙ ЦВЕТ (golden color) symbolizes wealth and value. In the context of sorrow and grief, this color may reflect the loss of such values, or the feeling of having lost something precious and meaningful in life. **СЕРЕБРИСТЫЙ ЦВЕТ** (silvery color) is associated with the **moon** and night. It can symbolize longing and contemplation, or represent the striving toward inner light during dark periods.

БЛЕДНО-ГОЛУБАЯ ГРУСТЬ – symbolizes a gentle and light sorrow.

БЛЕДНО-ЖЁЛТАЯ ГРУСТЬ – represents a sadness devoid of light and brightness.

ТЁМНО-СИНЯЯ ГРУСТЬ – conveys a sense of despair and hopelessness.

ТЁМНО-СЕРАЯ ГРУСТЬ – symbolizes a heavy and oppressive sorrow.

СВЕТЛО-СЕРАЯ ГРУСТЬ – evokes a soft melancholy and muted grief.

ЯРКО-ЖЁЛТАЯ ГРУСТЬ – presents an image of bright yet sorrowful emotion.

4- Conclusion

This study, based on data extracted from the Russian National Corpus and authoritative semantic sources, undertook a semantic classification of adjectival combinations associated with the two key nouns **ГРУСТЬ** (sorrow/sadness) and **ПЕЧАЛЬ** (grief/melancholy). Throughout the analysis, the distinction between primary and secondary/metaphorical meanings played a central role—a distinction that proved essential not only for explaining the functional differences

between these two lexemes, but also for revealing their connection to textual stylistics across literary, religious, and colloquial registers.

The analysis of color rendering in association with melancholic emotions revealed that each color, alongside its primary meaning, may acquire secondary meanings **in** specific contexts—meanings that carry cultural, metaphorical, and psychological connotations. This phenomenon is essential for understanding the emotional layers embedded in Russian literary texts.

These findings possess significant practical relevance for professional audiences, including linguists, Russian–Persian translators, language psychologists, and Iranian learners of Russian. In the field of Russian language education, such classifications can contribute to lexical enrichment and enhance learners' semantic and stylistic sensitivity. In the domain of interlingual translation, attention to these distinctions enables the selection of more precise equivalents, the preservation of emotional nuance, and the transmission of cultural subtleties embedded in the source text.

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