

THE USE OF COLOUR VOCABULARY IN SOME COLONIAL AND POSTCOLONIAL LITERARY WORKS.

(With special reference to Joseph Conrad's Heart of Darkness,
Eugene O'Neill's The Emperor Jones and Faiz Ahmed Faiz's Zindan-Nama)

ABSTRACT

This paper is a study of the use of colour vocabulary in some colonial and postcolonial literary works. It talks about the heavy influences of some of the painting techniques and colour theories to establish and acknowledge how closely aesthetics and palette are linked to ideology. It traces that literary aesthetics and specially the literary medium can be exploited as a means to uphold certain ideological notions or to stimulate specific responses among the readers like hatred for the colonialists and rulers, bridging gaps between the ruler and the ruled, flaring resistance and revolution, favouring and justifying one form of rule over another.

What ever genre a literary writer adopts he relies heavily on the choice of the literary medium : word. His word painting puts things for us in black and white and this effect is all the more increased with the use of colour vocabulary that combines the morphological level with the semantic level linking technique with thought, style with statement.