



RESEARCH ARTICLE

The Language of Appearance as a Reflection of the Semiotic Model in the Novel by John Goldsworthy: Translation Peculiarities

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ABSTRACT

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The article is devoted to the study of creating a code for presenting an artistic image through aspects of clothing in England of the central characters of the novel "The Forsyte Saga" by J. Goldsworthy as a means of creating an artistic image, as well as the peculiarities of their translation into Russian. The study includes a cultural perspective, as understanding these linguistic and figurative layers contributes to the preservation and transmission of cultural heritage: through accurate translation and interpretation of details of clothes, the reader gets access to a holistic picture of a bygone era, to its aesthetics and ethics. In addition, the analysis of translation solutions helps to strengthen intercultural communication and show how the Russian philological tradition assimilates and adapts significant texts of world literature, while preserving their national specifics. The focus of our research is the linguistic features of the author's verbalization of culture through clothing as elements of nonverbal communication in a literary text.

INTRODUCTION TO THE RESEARCH PROBLEM

According to the reflections of Yu. M. Lotman, the structural organization of a literary work serves as a carrier of information and, consequently, forms a specific artistic model of the world. The central idea of the researcher is that a literary text can be compared to a living organism: it does not exist in isolation but interacts with the reader, maintains a kind of dialogue with them, and influences their worldview. Through the power of words, a text is capable of transforming the recipient's system of values and enriching their inner world (Alefirenko et al., 2025). In his works devoted to Russian culture and literature of different historical periods, Lotman demonstrates that a literary work does not merely reflect but actively constructs a cultural context. At the same time, the role of the writer extends beyond the creation of a text: the author simultaneously participates in shaping the reader's consciousness (Lotman, 2002, p. 88), while the reader, interpreting the implicit part of the text, becomes a co-creator of the literary work.

When creating literary works, authors often employ non-verbal means in order to help readers visualize characters more deeply, understand their personality traits, reveal their inner and emotional worlds, and demonstrate their relationships with other characters (Bolotnova, 2021). The description of characters' clothing in any literary work represents an essential compositional element of portrait characterization. A character's appearance and attire, as an integral part of human existence, have countless representations in literary texts regardless of genre, from folklore to novels. Clothing and its elements constitute artistic objects that carry information and serve as authentic representations of different cultures, including both past and contemporary ones. In literary theory, an artistic object is understood as "cognitive, carrying material information about an era, and, in relation to a specific literary work, about the setting, situation, background of action, etc." (Chudakov, 1992, p. 25). Thus, clothing in literary works functions as a symbol, often transcending its everyday meaning (Gal'perin, 2006).

English culture has long been associated with conservatism in clothing. From formal suits to classic dresses, English style has always been characterized by elegance and respect for tradition. John

Galsworthy's *The Forsyte Saga* represents a series of novels about the life of a bourgeois family. In this work, clothing and appearance play a key role in shaping the semiotic model of the characters and reflecting their personalities: through these elements, characters' identities and social norms are revealed. The saga covers several generations and demonstrates how material values influence personal relationships. It includes the novels *The Man of Property (The Owner)*, the interlude *Indian Summer of a Forsyte (The Last Summer of Forsyte)*, the novel *In Chancery (In the Loop)*, the interlude *Awakening (Awakening)*, and the novel *To Let (For Rent)*.

The cycle of novels was translated into Russian by several translators, including M. Lorie, N. Volzhina, M. Bogoslovskaya-Bobrova, and N. Volpin. The first book of *The Forsyte Saga*, *The Man of Property*, was translated by Maria Fyodorovna Lorie and Natalia Albertovna Volzhina. The analysis of selected excerpts demonstrates how translators conveyed clothing details and implicit meanings, as well as certain techniques used to visualize the main characters. For a translator, it is essential to recognize and accurately convey the hidden meanings of a literary work while preserving its emotional tone. This requires not only knowledge of the language but also an understanding of the mentality, culture, and values of the source country.

Conceptual Foundations of the Linguistic Image in Cognitive Projection

The cognitive aspect of the conceptual study of a text involves identifying the notions, ideas, and concepts that form a worldview reflecting a hierarchy of values (Karaulov, 2014). At the same time, mental projections of the conceptual structure of a text, as argued by Yu. N. Karaulov (2014), organize a complex and multidimensional space of interpretation: "Units of the cognitive level are heterogeneous, just as the cognitive space itself is anisotropic: among them may be scientific concepts, ordinary words that have acquired the status of generalization, symbols concealing an entire field of knowledge, and images, pictures, and 'fragments' of phrases" (p. 172).

To achieve the research objective, it is necessary to distinguish various aspects of the key dimensions of the fundamental concept of the "image": the linguistic image (as a language unit), the artistic image (as a construction), and the mental representation (as a means of cognition). The cognitive component of an image constitutes its foundation and includes mechanisms of perception and interpretation. The concept of "cognitive projections" makes it possible to apply the category of imagery within the framework of cognitive poetics. I. A. Tarasova (2021, pp. 40–41) proposes the term "conceptual link" to describe the properties that facilitate interdisciplinary dialogue.

The cognitive essence of an image is most clearly manifested in its nature as a mental representation, that is, as a form through which the consciousness of a perceiving subject constructs a picture of the surrounding world, as well as a mechanism for encoding and processing information (Rebeko, 2023). According to the theory of mental representations developed within cognitive psychology by Professor D. Pitt (2000), the basic units through which the real or imaginary world is represented in human consciousness are analogical and propositional representations possessing semantic and logical structures. At the same time, mental imagery occupies a central position in cognitive activity, serving as the foundation of a universal object code.

An image as a mental representation is a secondary result of figurative reflection: it is formed without direct influence on human sensory organs.

From an ontological perspective, an image-representation belongs to the sphere of imagination, the activity of which generates new images through the transformation and/or combination of those preserved in the figurative memory of a particular culture (Alefirenko, 2003, p. 57).

The linguistic image of any literary character represents a reconstruction of the character's individual features, particularly when the character belongs to another culture, and is associated with the creative process of reinterpretation and representation (Ehpshtein, 2022). Figurative linguistic means make characters appear "alive" and "real."

In academic literature (L. A. Shestak, N. V. Pavlovich, N. F. Alefirenko), a common view has been established that the richness of literary language cannot be reduced to metaphors alone. It is incorrect to limit the linguistic image exclusively to tropes. A more constructive approach is based on the concept proposed by N. F. Alefirenko, who defines it as the verbal expression of the

perception of reality (including objects created through the author's imagination). Within this approach, the primary function of a linguistic unit is to explicate a holistic artistic image, which is formed not through isolated tropes but through the systematic integration and deliberate interaction of all levels of language.

When reading literary texts, the reader's imagination constructs not only the character itself but also the environment in which the character exists. A complete representation of an image is impossible without understanding cultural characteristics, particularly those related to external features, such as clothing, since the characters' attire is endowed by the author with internal meaning and reflects culturally specific traits of the character. This aspect presents a challenge even for experienced translators. The following section examines how elements of clothing and cultural context have been preserved in translation.

Clothing Elements in the Linguistic Image of a Representative of the Upper Class

The entire *The Forsyte Saga* is of interest for our research; however, in this article, we primarily attempt to analyze the interpretation of lexical units related to the clothing of the main characters in John Galsworthy's work *The Man of Property*. This analysis requires a careful examination of the original text, the translations by M. Lorie and N. Volzhina, as well as English–Russian dictionaries.

For the analysis, we selected words and expressions describing the clothing of the main characters. Examples of such lexical units from the text and their translations provided in modern English–Russian dictionaries (Dubrovin, 1991; Myuller & Boyanus, 2002; *New English–Russian, Russian–English Dictionary: 45,000 Words*, 2002) include the following: coat – пальто, пиджак; waistcoat – жилет; cravat – галстук, шейный платок; tie – галстук; gloves – перчатки; boots – ботинки; hat – шляпа; dress – платье, костюм; suit – костюм; shawl – шаль; silk – шелк; lace – кружево; velvet – бархат; tweed – твид; frock coat – сюртук; overcoat – пальто, верхняя одежда; evening trousers – парадные брюки.

It should also be noted that the translation of the saga was completed in the mid-twentieth century, and some lexical units may have been translated according to the linguistic norms of that period. Modern dictionaries offer more relevant translation equivalents. Let us consider several examples.

J. Galsworthy introduces the Forsyte family by immersing the reader in the closed world of the upper class, which rejects change. Their appearance emphasizes this characteristic: «The Forsytes were resentful of something, not individually, but as a family; this resentment expressed itself in an added perfection of raiment, an exuberance of family cordiality, an exaggeration of family importance, and – the sniff» (Galsworthy, n.d.) (tr. «Форсайты протестовали против чего-то, и не каждый в отдельности, а всей семьей; этот протест выражался подчеркнутой безукоризненностью туалетов, избытком родственного радушия, преувеличением роли семьи и... презрительной гримасой» (Galsworthy, 2004))

For the Forsytes, as representatives of the bourgeoisie, clothing becomes a symbol of their social status and success. Each family member strives to conform to certain standards, which emphasizes their attachment to material values and public opinion. Thus, when introducing the Forsyte family to the reader at Old Jolyon's ball, the author notes: «The uneasiness of the Forsyte family has been justified by the simple mention of the hat. How impossible and wrong would it have been for any family, with the regard for appearances which should ever characterize the great upper middle-class, to feel otherwise than uneasy!» (tr. «...Беспокойство Форсайтов вполне объяснялось уже одним упоминанием о шляпе. Какой нелепостью, какой ошибкой было бы для любой семьи, уделяющей столько внимания внешности (что вечно будет служить отличительной чертой могучего класса буржуазии), испытывать в этом случае что-либо, кроме беспокойства!»)

The episode with the hat demonstrates how the translator creates an impression of the character. June attempts to justify her fiancé: in the original, «Phil never knows what he's got on!» creates the image of an insecure person. In the translation, «Филу совершенно безразлично, что надеть!» ("Phil does not care at all what to wear!"), the reader perceives a confident and decisive person who stands above conventions.

The word "**cravat**" appears twice in the novel *The Man of Property*. Although dictionaries translate this item of clothing as «галстук»(tie), «шейный платок»(neck scarf) or even «шарф»(scarf) the

author uses the word “**tie**” five times. Nevertheless, in both cases the translation renders it as “галстук” (“tie”). An interesting aspect of translation is connected with this lexical unit:

«He wore a cravat of a new pattern», which is translated as: “На нем был галстук нового фасона” (“He was wearing a tie of a new style”). According to the English–Russian dictionary edited by O. S. Akhmanova, “**pattern**” means “design, pattern, model, template” (Akhmanova & Wilson, 1985).

Based on the dictionary meaning, a literal translation would be: “He was wearing a tie of a new model.” However, the translator uses the word “фасон” (“style”), which in modern Russian is more commonly associated with the cut or design of clothing. A contemporary translation would therefore convey the meaning of this element less accurately.

The translation of formal clothing is also of interest. For example, in Old Jolyon’s instruction to his valet: “Old Jolyon told him to put his **dress clothes out**; he was going to dine at the Club.” (tr. «...Старый Джолион приказал ему приготовить фрак; он поедет обедать в клуб») The phrase “**dress clothes out**” is translated as “фрак” (“tailcoat”). This phrase appears relatively frequently. In the Russian translation of the novel, the lexical item “фрак” is used five times, but in the original text it corresponds to different words.

«...Men in **evening dress** had thrown back overcoats, stepping jauntily up the steps of Clubs» in chapter II JUNE’S TREAT (tr. «...Мужчины во **фраках** шли, распахнув пальто, бойко взбегали по ступенькам клубов» (“Men in **tailcoats** walked with their coats open, briskly climbing the steps of clubs”)).

«How the buttons on his blue **frock** shone, tra-la-la!» in chapter III DRIVE WITH SWITHIN (tr. «Смотрите! Пуговицы в ряд на синем **фраке** как горят!» (“Look! The buttons in a row on the blue **tailcoat** shine!”)).

«The afternoon was as balmy as a day in June, and to complete the simile of the old song, he had put on a blue **frock-coat**, dispensing with an overcoat!» in chapter III DRIVE WITH SWITHIN (tr. «Утро было теплое, как в июне. Подтверждая слова старинной песенки, Суизин нарядился в синий **фрак** и решил обойтись без пальто» (“The morning was warm, like a day in June. Confirming the words of the old song, Swithin dressed himself in a blue **tailcoat** and decided to do without a coat”)).

«He took his note case from his **dress coat** pocket» in chapter II EXIT A MAN OF THE WORLD (tr. «Он достал из кармана **фрака** бумажник» (“He took the wallet from the pocket of his **tailcoat**”)).

5) «Rather. What time?

Seven-thirty.

Dress?

No.

And they parted, a subtle antagonism alive within them.

(Пер. «- Охотно. В котором часу?

- Половина восьмого.

- Во **фраке**? (**tailcoat**)

- Нет.

И они расстались с чувством смутной вражды друг к другу.»)

«Mr. Polteed took out a letter, and began reading: “Middle-aged, medium height, blue dittoes in afternoon, **evening dress** at night, pale, dark hair, small dark moustache, ...» (tr. «Мистер Полтид достал письмо и начал читать: — «Средних лет, среднего роста, днем в синем костюме, вечером во **фраке (tailcoat)**, бледный, волосы темные, маленькие темные усики,...»)

In the third part of *The Man of Property*, «DINNER AT SWITHIN’S» Soames observes: «Soames noted his **dress clothes** to be well cut, but too small, as though made many years ago» (tr. «Сом заметил, что **костюм (suit)** на Босини сидит хорошо, но узок, как будто сшит много лет назад»).

In our opinion, the translation of the lexical unit “**frock coat**” in the following sentence from Chapter II *IN THE WEB* is also of interest: “He put on his **frock coat**.” The translation reads: “Он надел свой сюртук” (“He put on his frock coat”). However, based on a modern dictionary, another translation would be possible: “Он надел свой фрак” (“He put on his tailcoat”).

One of the distinctive features of the English bourgeoisie of that period was the headwear — the top hat. The following example by Galsworthy describes Old Jolyon as a vivid representative of the same conservative style: «Folding his **opera hat**, he sat down, drew out his lavender gloves in the old way, and took up his glasses for a long look round the house. (tr. «Сложив **цилиндр (top hat)**, он опустил в кресло, привычным жестом вынул из кармана перчатки и поднял к глазам бинокль, чтобы как следует осмотреть весь театр»)

Soames Forsyte is often described through the context of his excessively strict and somewhat outdated style of dress, which reflects his conservative views and unwillingness to change. The author uses the language of clothing to demonstrate how the character and his attitude toward everything happening in the “unstable world” transform; this is particularly vividly conveyed through symbolic images — the hat and the top hat. These are no longer merely items of clothing but objects acquiring a deeper meaning. Looking further into *The Forsyte Saga*, in the chapter *In Chancery*, in M. Bogoslovskaya-Bobrova’s translation, we find a vivid example: «в меховом пальто, в цилиндре, Сомс с Аннет, укутанной в темные меха, пробравшись сквозь толпу на Парк-лейн в это утро похоронного шествия» (“wearing a fur coat and a top hat, Soames with Annette, wrapped in dark furs, made his way through the crowd on Park Lane on that morning of the funeral procession”). At the same time, in contrast to Soames, another perception of surrounding events is presented through clothing: «...и вдруг чуть-чуть левее позади он увидел высокого мужчину в мягкой шляпе, с короткой седеющей бородкой, и высокую женщину в маленькой круглой меховой шапочке под вуалью» (“...and suddenly, slightly to the left and behind him, he saw a tall man in a soft hat with a short graying beard and a tall woman in a small round fur hat under a veil”). However, later the hat hated by Soames begins to serve him as a disguise: «Сомс дал отставку цилиндру — в наши дни не стоит афишировать свое богатство» (“Soames abandoned the top hat — nowadays it was not worth advertising one’s wealth”).

There is no doubt that John Galsworthy succeeded in conveying with great precision the attitude of the main character of *The Forsyte Saga*, Soames Forsyte, toward the existing world. His appearance is impeccable: «Soames Forsyte, flat-shouldered, clean-shaven, flat-cheeked, flat-waisted, yet with something round and secret about his whole appearance...» (tr. «Сомс Форсайт, узкий в плечах, узкий в талии, гладко выбритый, с узким лицом, но, несмотря на это, производивший всем своим обликом впечатление чего-то закругленного и замкнутого.» (“Soames Forsyte, narrow in the shoulders, narrow in the waist, clean-shaven, with a narrow face, yet despite this, his entire appearance created an impression of something rounded and closed”)). His flawless appearance, neat tie, and strict suit give him a “closed and impenetrable appearance” and confirm the Forsyte belief that perfection in clothing is a means of achieving success. At the same time, Galsworthy emphasizes the harsh external features of his face, subtly connecting them with Soames Forsyte’s ability and desire to hold on to everything he considers his property.

The following analysis emphasizes the construction of the character image through linguistic representations, thereby establishing a particular meaning understandable to the reader as a bearer of a specific cultural code. All the examples discussed above can be interpreted through a brief analysis of cultural codes (Table 1).

Table 1: Analysis of Linguistic Representation and Cultural Code

Analyzed Image	Linguistic Representation	Cultural Code
1. The image of Soames Forsyte as a conservative owner	“flat-shouldered, clean-shaven, flat-cheeked, flat-waisted, yet with something round and secret,” “evening dress”	The code of Victorian bourgeoisie: impeccable clothing as a form of protection and a manifestation of social status.
2. The image of Irene Forsyte as both a “hostage” and a “woman of taste”	“gloved in French grey,” “mole-coloured velvet corduroy,” “grey fur... captive owl”	A dual cultural code: aristocratic taste combined with the code of constraint, melancholy, and inner conflict. Clothing becomes a “cage.”
3. The image of Old Jolyon and conservative dandyism	“opera hat,” “frock coat,” “cravat of a new pattern”	The code of the English gentleman: the frock coat and opera hat

		represent the theatricality of social life.
4. The image of Bosinney as an "outsider"	"dress clothes... too small, as though made many years ago," "a soft grey hat"	The code of social inequality: ill-fitting clothing and a grey hat do not correspond to the world of property owners.

In literary works, clothing and appearance play a key role in shaping characters' images and reflecting their inner worlds. Each member of the Forsyte family recognizes the importance of personal appearance. This is not merely a matter of aesthetics but also a means of maintaining reputation. Appearance becomes an instrument of social interaction and influence. Galsworthy skillfully uses details of clothing to emphasize the social status, personality traits, and life aspirations of his characters, reflecting the cultural characteristics of the social class represented in the novel.

For the Forsyte family, belonging to the upper class, clothing becomes a symbol of the stability of their status and material prosperity. Irene, possessing refined taste, chooses outfits that emphasize her beauty and individuality. Her style of dress reflects her inner conflict and desire for freedom. In contrast, Bosinney, who despite his artistic nature cannot afford luxurious clothing and represents a lower social position, wears simpler and more practical clothes, reflecting his social circumstances and position in society.

Table 2: Summary Analysis of Lexical Transformations

Type of Transformation	Examples	Dominant Reason
Concretization	dress clothes → "фрак" (tailcoat)	Historical / status marking
Generalization	dittoes → "костюм" (suit); opera hat → "цилиндр" (top hat)	Absence of an established equivalent in Russian
Modulation (semantic development)	pattern → "фасон" (style); bravery → "щеголяя" (showing off / dressing smartly)	Textual pragmatics (transmission of atmosphere)
Omission (ellipsis)	lavender (color) → omitted; French (in French grey) → omitted	Semantic redundancy / cultural untranslatability
Replacement of material / color	velvet corduroy → "бафхар" (velvet); buff → "светло-жёлтый" (light yellow)	Color perception and aesthetics (adaptation to Russian tradition)
Euphemization	soil cuffs → "несвежие" (not fresh)	Stylistic softening to preserve the tragic tone
Historical-cultural substitution	frock coat → "сюртук" (frock coat) or "фрак" (tailcoat) (inconsistent)	Lack of clear differentiation in Russian cultural tradition

The greatest variability is demonstrated by the lexical unit frock-coat, which is translated sometimes as "tailcoat" and sometimes as "frock coat" depending on the context. This indicates the absence of a unified translation strategy; however, it does not disrupt the integrity of the image for the Russian reader.

At the same time, the frequency of such transformations creates a risk of losing the meanings originally embedded in the text. The interpretation of clothing-related lexical units in *The Forsyte Saga* demonstrates the predominance of pragmatic and culturally adaptive strategies over formal accuracy. Translators sacrifice literal precision in order to preserve social markers (tailcoat, top hat, kid gloves), aesthetic harmony (velvet instead of corduroy, light yellow instead of dark yellow), and emotional connotations (stale cuffs as a symptom of crisis).

Color Conceptualization of Elements in Character Images

The color palette in the author's works serves as a key expressive instrument, carrying significant ideological, artistic, and emotional meaning. Thus, A. Wierzbicka (1996) emphasizes that color designations can serve as a vivid example of the influence of deep perceptual and conceptual factors on the formation of linguistic categories and their correspondence to reality.

Galsworthy skillfully uses clothing to convey the characters' personalities, without neglecting the important emotional component of color conceptualization. However, the translator's interpretation of clothing shades differs significantly from a purely dictionary-based approach. From our perspective, this translation strategy is determined by differences in color perception among nations. A wide range of color designations associated with object characteristics is shaped by social factors and sociolinguistic traditions established within a particular community. Such

social color designations may include words that do not contain explicit semantic markers of color, as well as terms belonging to different lexical and grammatical categories: *grey, light, dark, gold, golden*. From a cultural perspective, white and light shades for Russian speakers traditionally carry a more ceremonial meaning and have long been associated with purity and celebration.

The analysis of color examples allows us to construct a table demonstrating the relationship between English and Russian cultural codes of color perception (Table 3).

Table 3: Color Designation and Cultural Coding of Meaning

Color (shade) / Original excerpt (literary translation into Russian)	Dictionary meaning	Cultural code of color in the English world	Cultural code of color for the Russian reader (in translations)	Comment
1. Buff "In the bravery of light gloves, buff waistcoats, feathers and frocks..." (translated as: "щеголя белыми перчатками, светло-жёлтыми жилетами, перьями и платьями...")	Dark yellow waistcoats	In English tradition, <i>buff</i> is the color of buffalo leather and is associated with uniforms, official status, formality, and masculinity.	For the Russian reader, <i>light yellow</i> is perceived as festive, sunny, and restrained.	The translation softens the shade, making it more "noble," since dark yellow in Russian tradition may be perceived as "dirty" or "unhealthy."
2. French grey "Her hands, gloved in French grey, were crossed one over the other, her grave, charming face held to one side, and the eyes of all men near were fastened on it." (translated as: "Ее руки в серых лайковых перчатках лежали одна на другой, она склонила голову немного набок, и мужчины, стоявшие поблизости, не могли оторвать глаз от этого спокойного, очаровательного лица.")	<i>Gloves of a French grey shade</i>	In the English cultural code, <i>French grey</i> is a marker of fashion, sophistication, and Parisian taste. In this context, it represents a neutral, intellectual, and aristocratic image.	In the Russian translation, the emphasis shifts to the material (kid leather) rather than the shade. For the Russian reader, <i>kid leather</i> itself is a sign of status. Grey is perceived as "calm" and "dignified," but without the French elegance.	A cultural substitution takes place: the image of wealth and taste is conveyed through tactility (material) rather than geography (France).
3. Mole-coloured She appeared to him not a day older, standing there in mole-coloured velvet corduroy, with soft dark eyes and dark gold hair, with outstretched hand and a little smile». (пер. «Когда она вышла к нему в сером бархатном платье, протянув руку и слегка улыбаясь, она показалась ему ничуть не постаревшей: те же мягкие темные глаза, темно-золотистые волосы».	A mole-coloured corduroy dress	In English, <i>mole-coloured</i> refers to a muted grey-brown shade with a smoky tone, representing naturalness, earthiness, and English restraint.	For a Russian reader, such a literal translation would likely create a negative impression because "mole colour" refers to a soft muted grey-brown shade with a slightly violet or smoky undertone. For Russian readers, velvet is a fabric with expressive texture associated with confidence, aristocracy, and refinement. Corduroy, unlike velvet, emphasizes comfort, style, and practicality.	In our opinion, for Galsworthy's heroine, translating the material of the dress as <i>corduroy</i> would be more accurate; nevertheless, the translator interprets her noble style through the image of grey velvet.
4. Grey fur «Huddled in her grey fur against the sofa cushions, she had a strange resemblance to a captive owl, bunched fir its soft feathers against the wires of a cage. The supple erectness of her figure was gone, as though she had been broken by cruel exercise...» (пер. «В серой меховой шубке, забившись в угол дивана, она напоминала чем-то сову, комком серых перьев прижавшуюся к прутьям клетки...».	Grey fur... captive owl	Grey fur in the English context represents expensive, noble clothing, but here it functions as the uniform of a captive woman through the comparison with a caged owl.	For the Russian reader, a <i>grey fur coat</i> is no longer a symbol of luxury but a symbol of fading and sadness, because grey combined with fur, especially in the context of captivity, conveys associations of coldness, winter, melancholy, and loss of femininity.	The code of depression and lack of freedom is strengthened through the choice of color. Therefore, grey in clothing, depending on context, functions as a color of compromise. Depending on its shade and combination, it may represent tradition, modesty, conservatism, and practicality, as well as feelings of sadness and inevitability.
5. White gloves «In the bravery of light gloves, buff waistcoats, feathers and frocks...» (пер. «щеголя белыми перчатками, светло-желтыми жилетами,	The brilliance of light-colored gloves	In the Victorian English code, light gloves represent ritual, purity, belonging to high	In Russian culture, white is the color of celebration, purity, innocence, and weddings.	White gloves reinforce the code of ostentatious ceremoniality, but are also perceived as a sign of formality, emphasizing the

перьями и платьями...»		society, but simultaneously serve as a barrier and a symbol of social distance.		artificial nature of the Forsyte family celebration.
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The translator frequently moves away from literal translation in favor of cultural interpretation. French grey becomes simply “grey,” but this is compensated for through the reference to the material. Buff is lightened to “light yellow.” Mole-coloured is replaced with “grey velvet” — an aesthetic victory over literalism. The colour grey functions as an “emotional barometer”: ranging from aristocratic calmness to melancholy. In Russian perception, grey is more often associated with melancholy than elegance. When Irene’s clothing becomes a reflection of her inner conflict, grey conveys apathy and depression.

Regardless of the historical period, English style continues to inspire with its elegance and restraint. In *The Forsyte Saga*, clothing and appearance are important elements that help reveal the characters’ personalities and their positions within society. Through the prism of appearance as a reflection of the semiotic model of the work, the author conveys the emotional state of the character at different moments. From the first pages, Galsworthy suggests that appearance is not merely a tribute to tradition but a reflection of culture and lifestyle. This explains Soames’s feelings in the episode when, for the first time, he does not change clothes for dinner and sits with soiled cuffs while contemplating his wine: «Bilson came to lay dinner, and told him that Mrs. Forsyte was not coming down; she was having the soup in her room. For once Soames did not 'change'; it was, perhaps, the first time in his life that he had sat down to dinner with soiled cuffs, and, not even noticing them, he brooded long over his wine» (tr. «Билсон пришла накрыть на стол и сказала, что миссис Форсайт не сойдет к обеду, она приказала подать суп к себе в комнату. Впервые за всю свою жизнь Сомс не переоделся к столу; вряд ли когда-нибудь ему приходилось обедать в несвежих манжетах, но он не замечал этого, задумавшись над стаканом вина» (“Bilson came to set the table and said that Mrs. Forsyte would not come down for dinner; she had ordered soup to be served in her room. For the first time in his life, Soames did not change clothes before dinner; it was unlikely that he had ever before dined with stale cuffs, but he did not notice them, absorbed in thought over his glass of wine”))

For the Forsytes, appearance is a matter of identity. Clothing serves as a form of self-expression, reflecting inner conflicts and social expectations. Galsworthy demonstrates how appearance influences the perception of a person and can become either a barrier or a bridge in human relationships.

CONCLUSION

Thus, in John Galsworthy’s *The Forsyte Saga*, clothing and appearance become an integral part of the creation of a cultural code, reflecting through linguistic images the specific features of cultural perception, inner conflicts, and social realities of the characters. The details of clothing contain meanings that connect external attributes with personality and its position within different cultures. Galsworthy does not merely tell the story of a family — he creates a profound analysis of human nature and its relationship with the material world, revealing through clothing complex social relationships and internal conflicts, while demonstrating how appearance can influence people’s destinies.

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