ФИЛОЛОГИЧЕСКИЕ НАУКИ

Чолакова Алла
Кандидат филологических наук, профессор кафедры иностранных языков
Харьковский национальный университет искусств имени И.П. Котляревского

Бабаевская Людмила Валерийевна
Старший преподаватель кафедры иностранных языков
Харьковский национальный университет искусств имени И.П. Котляревского

УДК 82.1.

ПОЭТИКА ЦВЕТА В ЖАНРЕ БАЛЛADЫ

Чолакова Алла
Кандидат филологических наук, профессор кафедры иностранных языков
Харьковский национальный университет искусств имени И.П. Котляревского

Бабаевская Людмила Валерийевна
Старший преподаватель кафедры иностранных языков
Харьковский национальный университет искусств имени И.П. Котляревского

POETICS OF COLOUR IN BALLAD GENRE


Aннотация. В статье представлен анализ баллад советского периода, выделены основные поэтические парадигмы в образной структуре баллад, рассмотрено, какое значение несет категория цветности в жанре литературной баллады.

В статье представлен анализ баллад советского периода, выделены основные поэтические парадигмы в образной структуре баллад, рассмотрено, какое значение несет категория цветности в жанре литературной баллады.

Анотація. У статті представлений аналіз баллад радянського періоду, виділені основні поетичні парадигми в образній структурі баллад, розглянуто, яке значення несе категорія коліропису в жанрі літературної баллади.

Итак, цвет баллады является важным средством выразительности и используется для актуализации сюжета. Кроме того, рассмотренный материал дает возможность предположить, что художественная картина балладного романтического мира раскрывается, в основном, в ахроматических черно-белых тонах.

Summary. The article presents analysis of the ballads written in the Soviet period, highlights the main poetic paradigms in the figurative structure of ballads, examines the significance of the category of colour in the genre of literary ballads.

It is noted that the ballad colour is an important means of expressiveness and is used to actualize the plot. In addition, the material of the paper makes it possible to assume that the artistic picture of the ballad romantic world is revealed mainly in achromatic black and white tones.

Key words: genre, ballad, colour details, colour symbolism, image

Statement of problem and analysis of recent research and publications. Ballads play a significant role in literary genres; they have been studied by A.N. Veselovsky, D.M. Balashova, O. I. Yarmolenko, R.V. Jesuit, V. Chumachenko. The works by Nesterenko K.V., Nasminchuk H. Y describe peculiarities of the...
Ballad poetics. [11,10] All this testifies to the research interest in this genre. Meanwhile, the theory of genre colour symbolism has not been fully developed by literary scholars, although such an issue has objectively become urgent. It may be assumed that a story, novel, or poem has its own colour field. The mechanism of using colour in works of art undoubtedly exists, for example, in grammatical, metaphorical, ideologically-figurative combinations. Colour is an important feature in the ballad genre and always has a certain meaning.

The purpose of the article is to consider the meaning of the category of chromaticity in the genre of a literary ballad. In this regard, providing an analysis of the artistic imagery of ballads and determining the main functions of color in a ballad seem still relevant today.

Изложение основного материала. Literary genres are sensitive to colour in different ways. Here, one should also take into account the addictions or, on the contrary, the writer's insensitivity to the world of colours, the author's individuality, the psychology of creativity, intuition. At the same time, "colour" creative matter clearly exists in nature.

Thanks to color lexemes, there are set expressions that have several semantic meanings such as: "blue stocking", "green berets", "green snake" (equivalent to Eng. "the demon drink"), "greenback", "green movement", "brown plague" (equivalent to Eng. "fascism"), "black humour", "black colonels" (equivalent to Eng. "the Greek junta"), "black crow" (equivalent to Eng. "Black Maria, a prison van"), "black market", "black bread of industry". If we consider phraseological units an independent microgenre, then we can only be surprised at their productivity.

Proverbial works are convincing examples of the fact that literary genres have their "own" colours. In the above mentioned paroemias, "white" and "black" tones entered the didactic-stating opposition. Everything here is concrete, the content is expressed very clearly: "Cheren, da zadoren, bel, da ne smel" [Black, but fervent, white, but not dare]; "Bela bereza, da degot cheren" [White is a birch, but tar is black]; "Khot ruki cherny, da rabota bela" [Though the hands are black, the work is white].

The adherence of writers to numerical characteristics is obvious. Usage of "colour numbers" ranges from two to seven. Thus, Alisher Navoi in the poem "A tale about Bahrom and Dilorum" ("Khamsa") creates ideal conditions for a refined test of his characters. The colours of the seven palaces become the tonality of feelings, thoughts, philosophy, moral and physical healing. The Uzbek poet guides the main character from black through golden, green, blue, yellow to the white reviving light.

A similar "numerical" colour symbolism is used by Edgar Poe in his short story "The Masque of the Red Death" with the only difference that at first the state of main characters corresponds to the colours of fun and joy, and then their fates are resolved tragically. During the plague, people enter the fortified monastery of Prince Prospero and pass through seven rooms: The room in the eastern wing of the gallery was draped in

blue – "and vividly blue were its windows. The second chamber was purple in its ornaments and tapestries, and here the panes were purple. The third was green throughout, and so were the casements. The fourth was furnished and lighted with orange – the fifth with white – the sixth with violet. The seventh apartment was closely shrouded in black velvet tapestries that hung all over the ceiling and down the walls, falling in heavy folds upon a carpet of the same material and hue. But in this chamber only, the color of the windows failed to correspond with the decorations. The panes here were scarlet—a deep blood color… In the western or black chamber […] there stood against the western wall, a gigantic clock of ebony". [14:252] Their chime terrified the merry people. No one could enter this black room. And only the Masque of the Red Death passed all the colour rooms, because it is death. In the "black room" the prince will die, the whole crowd of feasting people will perish, the clock will stop, "the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all". [14:258].

Poets can single out only four colours from the rich spectrum of the rainbow, as, for example, did Kipling in his poem "The Lovers' Litany": Maiden eyes of "grey" color resemble the morning sea dawn, the siren of a steamer, rain, sadness of separation and running sea foam. "Eyes of black" are associated with night sea pictures, when star kisses are reflected in the water. "Eyes of Blue" are musical, silent; they predict "the inevitability of parting". "Eyes of Brown" are autumn, sand, steppe, horse racing; they hit like a shot of a well-aimed shooter. The lyrical hero feels as if he were a "hostage" of blue, grey, brown, and black eyes" eyes, he loves "all four of these colors" [8: 709-710].

A Ukrainian poet D. Pavlichko uses only "Two colors" in the title poetics and in the text of the poem: "red" – in his song lyrics means love, "black" – radiates sadness [13].

The color in the ballad performs a definite, ideologically figurative and form-making function. Genetically, this genre does not gravitate towards colour symbolism, it ignores it because of the plot peculiarities, which can be characterized as conflict-dramatic. At the same time, we have collected a sufficient number of "colour ballads" that allow us from the very beginning to create aconception of the actual ballad colouring.

In terms of their artistic characteristics, "colour ballads", as a rule, cannot claim (just like "colourless" ones) for any special advantages. All this indicates that the number of colour details is far from becoming an indicator of the artistry of the work.

In the ballad genre, the plot pattern can consist of "contrasting colours", "monochromatic" and neutral color designations, often endowed with the property of spontaneous "scattering".

Contrasting verbal painting contributes to the creation of the necessary flavor of the era, conditionally admits the inadequacy of reality with its deformations and illogicality. At the same time, the world of colours reflects peculiarities of the poetic language, ideology and philosophy of its time. During the Civil War, the
social alignment of the warring forces was not marked by colour: "red" (Bolsheviks, common people), "white" (counter-revolution, rich people), "black" (anarchy, irresponsible peasantry), "green" (gangs in the forests). Hence follows the ironic credo of the anarchists: "Bey belykh, poka ne pokrasneyut, bey krasnykh, poka ne pobeleyut!" (Hit the whites until they turn red, hit the red ones until they turn white). The contrasting tones influence the ballad narrative, making it live and dynamic. Thus, M. Golodny's ballad "Oh, the white army" largely obeys antonymic color laws. In this case, "white" and "black" are endowed with socially homogeneous characteristics. The "white army" is headed by the "black baron" Wrangel, the "red" one is led by Frunze. The momentum of the people's army is rendered by only two colour dominants: "white and black"; "black and red". The "Black Sea" itself is perceived negatively because of mass deaths in the Sivash and Perekop battle: "Near the Black Sea // The water turns red". [5] The idiomacy of this phrase is emphasized by an exclamation mark. The use of the folklore interjection "oh" organizes the fourth and seventh quatrains, framing the ballad text. One of the specific features of M. Golodny's ballad colour symbolism is the multiple repetition of colour lexemes.

Antagonistic colors are more frequently used in the system of ballad images. Thus, the Uzbek poet Usman Azimov in "The Seventh Ballad" makes a dialogue between the "Black" and "White" bogatyrs (warrior heroes of Russian folk epics) [17]. Solving a moral problem, U. Azimov uses giconic characteristics of the heroes' names. The "Black" hero remains with the "black soul", since he follows the "black road" of fratricide. However, the ballad genre does not imply any elements of "re-education". Usman Azimov turns the "white" and "black" into eternal unity and eternal confrontation, the subtext of the "black" ballad image has a direct connection with the laws of destruction, catastrophes, death.

The contrasting colour tonality in the ballad becomes a fertile portrait-forming "material". In this case, paints allow us to reproduce the memorable appearance of the hero. This principle of artistic portraiture is applied in "The Ballad of Colours" by R. Rozhdestvensky [15]. Opposition includes gold, black and white. The "cheerful" mother has two sons. One was born "with red hair", he is endowed with golden hair and orange and sunny shades. The other son (obviously of "sinful" origin) was "black-black", reminiscent of "burnt tar" and the colors of the night. In this ballad, colors set off, first, the appearance of the heroes; secondly, they emphasize the fact of unusual conception and birth ("I gave birth to a son from the sun ..."); "It was too night // black ..."). [15:188] Apparently, the statement about the fact that the "Ballad of Colors" Mother is thought of as an image of eternal life, and her children - "red" (son of the Sun) personifies Day, "black" (son of Darkness) symbolizes Night - a sequence of real life.

The first battle, which the brothers took upon themselves, reveals the secret of the four colours: "unstoppable red fire"; "black smoke"; "evil green // of stagnant fields"; "grey colour of front-line hospitals" [15:189]. The war has only one color in abundance: "mmno // beloy kraski u voyny" (the war has a lot of white paint) [15:190]. "White" colour of the war depersonalizes brothers, removes the individual in appearance: "Stali volosy – // smertelnoy belenzy..." (The hair has become – deadly whitish ...) [15:190].

The victory also came with its own colour rewarding the heroes so generously: "Zolotistikh ordenov ne soschitat" (Golden orders cannot be counted) [15:190]. Note that R. Rozhdestvensky "borrowed" the colour palette from L. Zavalnyuk, who in his "Ballad of Red and Black" solves a moral problem using the already known contrasting colours. "Red" is a hero with red and yellow hair, its figurative meaning was reinforced by a negative connotation. In the ballad, however, the popular belief is rethought. "Black" colour of the other hero’s hair allegorically shifts towards negative characteristics. As you know, the "black" color is associated with a gloomy, joyless, difficult person, and in social terms it indicates belonging to the lower layer of society ("black bone").

The events in the L. Zavalnyuk’s ballad are as the following: two teenage heroes went through the “school of theft” on the carriages of the “Bakhmach-Odesssa” trains. The (next) hungry year of 1946 came in Ukraine and then the boys swore an oath: the one who is "bastard" will be "then, – // Beaten". Time passed. One of them ("redheaded") became a mechanic, the other ("blackheaded") was a director. The ending of the ballad is also dramatized. The director broke his oath, for which he was punished by the mechanic: "odnogo uvezli v bolnitsu, // Dragoy u uchastok poshel" (one was taken to hospital, the other went to the police station). The "red" and "black" colour details function at all levels of the ballad, for example, they appear as a portrait detail: "Odin byl chernyy, kak ugor, // Kak solntse, ryzhiy drugoy" ("One was as black as coal, the other was as red as the sun" Passions and character of the heroes are also measured in colours. Over the years, they were distinguished by the following features: "Oni sootvetstvenno masti // Imeli razlichnyy pyl – // Ryziy lyubil zheltoe, // A chernyy lyubil zhelezchny, // A chernyy sebya lyubil (...) Ryziy lyubil rabotu, // A chernyy slavu lyubil." "Ryziy chital knizhki, // A chernyy vse v goru lez". (According to their colour they had different temper – the Red-haired loved sweets, and the Black-haired loved money (...) The Red-haired loved women, and the Black-haired loved himself (...) The Red-haired loved his work, and the Black-haired loved glory. The Red-haired read books, and the Black-haired climbed up). In the next refrain, the "red" colour is not named, but it is implied: "Kto-to zaslashivat slavu, // A chernyy ee imel" (Someone deserved fame, and the Black-haired had it.) And, finally, the meeting of the heroes is depicted ten years later. In this episode, the "black" colour is not named: "I okotinu ryzie patly // Mekhanik skazal: // Vstan...". (And throwing back the red hair the mechanic said: "Stand up ...". Dramatic plot scenes are indicated by omitting one of the colour components.
The colour in the ballad indicates the success and failure of the heroes, their conflicts: "And a lot of strife and clashes // gave birth to a golden calf. // The red-haired was an average good man, // And the black one was a great businessman". The color in the ballad indicates the success and failure of the heroes, their conflicts: "I mnogo razdorov i stychek // Rozhdal zolotoy telets// Ryzhyy byl sredniy dobnytchik, // A chernyy – bolshoy delets" (And a lot of strife and clashes // gave birth to a golden calf. // The red-haired was an average good man, // And the black one was a great businessman).

The "Ballad of Red and Black" contains some neutral colour details: "white sheet" of paper, "scarlet" sunrises, "bluish" seam. Due to their neutrality, they do not create the "second" text.

Sometimes contrasting ballad colours do not come into opposition, on the contrary, by their semantic character they gravitate towards each other. Thus, in Taras Shevchenko's poem "The Lily" [18], the idea of tragic vengeance for sinful conception is solved with the help of white and red tones. The heroine, who has turned into a plant, has a "white" faded face [18:260]. This whiteness seems to be acquired from the shades of lilies and pure snow. The girl died in winter under the fence, but in the spring she sprouted up as a flower "as white as snow". [18:374] The "white chambers" [18:375] of the cruel landowner, Lily's illegitimate father, are painted in the same color.

The sworn brother of Lilia – a certain "Royal Flower" – is distinguished by "red-pink" tones [18:373]. Taras Shevchenko's white and red-pink are not antipode colours. They experience the vicissitudes of fate in equal measure.

The colouristic continuum of ballads is limited, the colour range is discrete and clearly divided into contrasting tones. The process of continuous "division" of ballad colour images is clearly reduced, and then exclusively homogeneous colour details form complex combinations.

The "Black Ballad" [12] by the Armenian poet Hrachya Hovhannisian belongs to the category of "monochromatic" plot pattern. In his short work the author managed to tell about the death of his father and mother, the death of his son, the tragedy of the Armenian people.

The text is characterized by the abundance of the lexeme "black". The whole system of ballad events is formed only with the help of a colour detail: the "black years" (for Armenian refugees at the beginning of the century) coincided with the death of the hero's father; the genocide resulted in the "blackening" of the people’s soul; the lullaby becomes "black"; too; only once "black darkness suddenly splashed with light", when the war gave the mother "black hope"; the enemy hit like a "sulfur stream"; "bullets fell from above like black paint"; at the end of the war, the "black messages" came from the front; the son died in the "black battle"; the mother "turned black"; "black letters" tore her heart; a "black kerchief" fell on her shoulders, the world of good overturned, becoming a universal evil; the soul with "black sighs" left the mother's body; eyes turned into "two black tears"; new "black sorrow" of the history joined the old one.

The development of the "black" motive leads to the understanding of the "martyr" as the hypostasis of the "heroic". "Black" music sounds after the death of the mother. The neighbours covered the sufferer with "black" veil, put a cross "on the black earth". That is how another family line ceased to exist on the planet. The tragedy of an individual family is so high and terrible that it changes the idea of the literary genre: "the ballad has become black, too".

The dominant feature of the ballad "monochromatism" can be white colours, which are not inferior in their expression to tragic "black" tones. Thus, the white color, symbolizing the moral purity of the feat, allowed the Ukrainian poet Petro Biba ("The Birch Ballad") to use the narrative technique of meditation [3]. The author does not deviate from the traditional colour creation. Each artistic detail corresponds to the morphology of white: paper, sail, wind, birch, snow, mountain, swan.

The ballad consists of three parts: in the first part, the narrator turns to paper, which should help to get to that distant area where birches grow; in the second one, the space is concretized and heroized: once the "heroes perished" there; in the third part, a "ballad miracle" appears. The deceased soldier rises from the grave to the birches, to the "white world".

The system of events is built according to the laws of colour association. The appeal to "white paper", reminiscent of a "white sail", takes the narrator to the birches "whitewashed by the winds". "White-white" birches are "on white snow". There is a movement of color to the memory of the past, to the place ("a white mountain") where a bloody battle took place. And, finally, a wonderful swan ennobles the world with its whiteness.

Using verbal forms, P. Biba gives the narration a special stylistic colour: thoughts "fly" like a white sail; the dead, "like birds", soar above the ground, and the phantom hero "like a white swan" rushes into eternity. "Red blood" is mentioned once in the system of ballad colour but it does not contrast, it increases the heroic and tragic pathos of the verse in its own way.

Another Ukrainian poet using a homogenous colour detail Ivan Drach in his "White Ballad" [7] reveals the psychology, mystery and torment of creativity, which the author elevates into a system of sufferings that bring rare moments of joy. The hero expresses his disgust and fear of a blank sheet of paper. This sheet of paper, which is "sharper than a razor", becomes "sick". The "razor of paper" slits wrists in order to get the fire of inspiration.

White colour is elevated to the idea of the impeccable purity of "white birch". Work on the word causes "white pain". Then there is a crisis of creativity, the hero is approaching a "white" winter, the freezing point. White colour is not mentioned in the final quatrain, but it is indicated by a natural phenomenon -- "snow", with which children boldly play, inspiring the hero to new searches. The poet led his ballad character...
through the throes of creativity and this drama is maximally metaphorized by homogeneous details.

As for the "scattered" colour epithets, they are also elevated to symbols in the ballad text. Thus, ballads of I. Selvinsky are mostly "colourless", only in the fifth section of "Ballads about the KV tank" the author demonstrates a whole set of colour definitions: "Kogda-to byla ego strashnaya stal'/ Okhrasena tsekham podzelen i dym.// Teper zhe, kupayus v pulyakh, on stal'/ Serebryano-sedym // (I once utram ischezal, kak vo sne.// Taya v golubizne..." (Once its terrible steel was painted in the shop in the same colour as greenery and smoke. Now, bathing in bullets, it has become silver-grey. And in the morning it disposed, as if in a dream, melting in the blueness ...) [16] As you can see, the "portrait" of a formidable machine changes from "young" colours ("green" and the colour of steel) to dramatic "silver-grey" tones. Becoming a legend and a weapon of revenge, the tank dissolves into a mysterious "blueness".

An illustrative example of the "scattered" colour ornament is S. Gudzenko's "Miner's Ballad". The miner narrator Mykola Zhupan chopped coal first for the "portrait" of a formidably strong miner. The "native face mine". The hero's biography is divided into "colour" periods. The exposition of the verse has ideal colours of the coal: "Yest belyy ugol,/ est siniy ugol,/ est goluboy" (There is neither white nor light blue and nor blacker) [214]. The ending is clearly not of maximal blueness.

REFERENCES
DISEASE AS A MODERNIST METAPHOR ON THE EXAMPLE OF "CHAMBER NUMBER 6"
A.P. CHEKHOV AND "DEATH OF IVAN ILYICH" BY L. N. TOLSTOY

Summary. This article deals with various models of the modernist metaphor of illness on the example of "Chamber number 6" by A. P. Chekhov and "Death of Ivan Ilyich" by L.N. Tolstoy. Disease became the perfect metaphor at the turn of the 19th and 20th centuries. Illness as an emotional, physical, social dignity is reflected in the literature, reflecting the main fears and concerns of modernists. The disease has also become a part of human nature, an open or hidden, but present element.

Annotation. Исследованы разные модели модернистской метафоры болезни на примере "Палаты номер 6" А.П. Чехова и "Смерти Ивана Ильича" Л.Н. Толстого. Болезнь стала идеальной метафорой на рубеже XIX и XX веков. Болезнь как эмоциональный, физический, социальный сан нашла свое отражение в литературе, отражающая основные страхи и опасения модернистов. Болезнь также стала частью человеческой натуры, открытой или скрытой, но присутствующей стихией.

Key-words: modernism, metaphor, illness, disease, human nature.

Болезнь как модернистская метафора на примере «Палаты номер 6» А.П. ЧЕХОВА И «СМЕРТИ ИВАНА ИЛЬИЧА» Л. Н. ТОЛСТОГО

UDC 82
GRNTI 17.01

Bykova A. M.

BA of Polish Philology
graduate student of Polish Philology,
University of Warsaw
Warsaw, Poland

Быкова А. М.

Бакалавр польской филологии,
Магистрант Факультета Польской Филологии,
Варшавский Университет
Варшава, Польша