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## THE COLORFUL WORLD OF DAVID SAMOYLOV'S POETRY

**ABSTRACT:** The article deals with the structure and semantics of color elements in the poetic texts by David Samoylov. Colorism manifests itself in three ways: as a color image recreated from the context, as substituted metonymy, and as words denoting color semantics. In this paper, using a continuous sample, the mechanism of manifestations of the basic monochromes “black – white” and the contaminated metatricholor “blue – green – red” is investigated on the basis of a complete collection of Samoylov’s poems. As a result of the article, a frequency dictionary of color elements was created, a semantic and structural analysis of five color images was carried out, and an ideological and thematic complex of the poet’s poetry was determined.

**KEYWORDS:** David Samoylov, color images, monochromes, structure, semantics, antithesis

### Introduction

Color is the most important structural component not only of the natural world but also of the art world. We can talk about the main hypostases of the existence of color: 1) as an objective property of nature; 2) as a result of the perception and reaction of a person to color; 3) as a projection of color into the cultural world of human. We will try to consider how color works in a literary text by using an example of a separate poetic work. We will look at the criticism of color elements directly connected with “specialized knowledge of both traditional color lore through a study in folklore, anthropology, heraldry, and aesthetics and information coming from recent researchers in psychology and physiology” (Doak 1974, 208). We will turn to the poetry by David Samoylov<sup>1</sup>, to his bright colorful world, and to his words that can

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<sup>1</sup> David Samoylov (1920-1990) – a Russian Soviet poet, an author of 10 books of poetry, a continuer of Pushkin’s tradition, a Laureate of the USSR State Prize (1988) and a translator. Participated

make us believe in its existence: *Вероятно, есть идея цвета* (Samoylov 2006, 155<sup>2</sup>) ('Maybe there is an idea of color'<sup>3</sup>). In his poetic texts, color is manifested in three ways: 1) as a colorful picture, recreated due to the context; 2) metonymically substituted; 3) named by words with designation of color semantics.

Samoylov's lyrical hero is usually oriented in a city or nature, which is specified by the time of year. At the subconscious level, such a lyrical situation actualizes visual pictures with a color component. For example, while reading the poem titled *Картина с парусами* ('The painting with sails'), the reader can visualize white sails and blue water. This is a contextually recreated colorful picture of the world. In the poetry by Samoylov, it is precisely such an indirect form of expressing color that prevails.

The second way of displaying color images is through a chromatic affinity. These can be numerous color designations resulting from such poetic tropes and figures as: metaphor (*Пузырчатый янтарь бокала* 'Bubbly amber glass' – yellow and orange), comparative (*Снег, как с яблонь, // Лепестками. // Словно крыльев // Лебединых // Осторожное дыхание* 'Snow like from apple trees, // With petals. // Like wings // Of swans // Careful breathing' – white; *отливающая крылом вороньим* 'raven-winged' – black, *Небо – цвета кумача* 'Sky – the calico color' – red), metonymy (*хмелья цветение* 'hop bloom' – had a meaning of green, *чуб ржаной* 'forelock rye' – brown). Here is a special color group that is related to concepts from the chemical-everyday series: gold (*Девушки в золотистых косах* 'Girls in golden braids') and silver (*Серебряные чайки // Промчались* 'Silver Gulls // Rushed').

There are also individual Samoylov's designations in conditionally metonymic color images category that arise according to the color-semantic analogy principle: *А разгневанное солнце било в медные тазы* 'But the angry sun beat in copper basins' (scarlet); *Слово – солнечный кристалл* 'Word – solar crystal' (orange and yellow), *Есть еще петух на Москве! // Развеселый, лихой, горластый, // Рябоперый и огневой* 'There is also a rooster in Moscow! // Cheerful, dashing, loudmouthed, // Ragged and fiery' (white-black with red shades), *Бью в это темное, рябое* 'Hit this dark, pockmarked' (black and white), *Рябиновые ожерелья* 'rowan necklaces' (red).

The poet sometimes uses the qualifying word *color*: *Долго будут в памяти слова // Цвета орудейного ствола* 'Words will be remembered for a long time // The colors of gun barrel' (grey), *В час, когда примет волна цвет апельсина* 'At the hour when the wave takes on the color of an orange' (orange).

Let us dwell on cases when a colorful picture of the world is fixed by lexemes containing color semantics. If at the beginning of the poem *Картина с парусами*

in the World War II. The main themes of poetry: war, nature, love, history, poet and poetry, etc.

<sup>2</sup> The study analyzed the 2006 edition of Samoylov's poems.

<sup>3</sup> The interlinear translation has been done by the authors (S. A. | M. M. | S. S.).

'The picture of sails', mentioned above, the white and blue colors are assumed hypothetically, then, at the end of the text, the expected color scheme is already verbally manifested: *Горделиво и степенно, // Белые на голубом, // Исчезают постепенно // За водой, как за бугром* 'Proudly and sedately, // White on blue, // Disappear gradually // For water, as if over a hillock'.

In the article, we will try to find the aesthetic nature of specific color images in Samoylov's poetry and its structural-semantic strategy. It is important to notice that the poet himself was not indifferent to the chromaticism problem that is evidenced by his poetic formula: *Из гула рождаются краски, // Из звука является цвет* 'Colors are born from the hum, / Color comes from the sound'.

A continuous selection of words has been made with the exact color names from the complete edition of his poems (in the series *Новая библиотека поэта* 'The New Poet's Library'). As a result, it turned out that in 416 poems out of the 900 collected, there are 20 pure color names, while the total number of their uses is 358<sup>4</sup> (Kononova 2013, 35). During the formation of statistical calculations, quantitative methods were partially used.

#### Color images in Samoylov's poems

Color	Frequency
White	102
Black	51
Blue	46
Green	32
Red	30
Yellow	26
Grey	22
Sky blue	18
Pink	15
Violet-colored	8
Mulberry (blood-red)	6
Blue-grey (bluish)	4
Ginger	3
Crimson	3
Orange	2
Cherry red	2
Reddish-brown	2
Brown	1
Raspberry-red	1
Azure	1

<sup>4</sup> In the article by N. Kononova (2013), only 303 texts from 5 Samoylov's poetic books are considered. Our statistics are based on the coverage of the entire corpus of Samoylov's texts.

According to the last decade's studies on artistic color images (Maslova 2003), we can talk about two types of dominant tricolors based on the belonging principle: the mythological tricolor (red, white, black) and the coloristic tricolor of painting (red, blue, yellow).

Our statistical data show that two pairs of individual tricolors appear in Samoylov's poetry: white, black, blue, green, red and yellow, which is 62.7% of the total number of colors in the list above.

Mythological tricolor	Samoylov's tricolor
red	white
white	black
black	blue
Coloristic tricolor	Samoylov's tricolor
red	green
blue	red
yellow	yellow

A comparison of the 2 types of the traditional tricolor and the 2 types of those by Samoylov shows that the white and black colors are constant in both cases. Then, Samoylov has the blue, green, red and yellow colors (Bazyma 2001). Blue passes from the coloristic tricolor to the mythological one. Red is losing ground and remains only in pictorial coloring. Green appears for the first time. Yellow, like white and black, retains its traditional position. On the condition of cutting off these 3 colors that do not change their positions, a new chromatic trinity arises, a sequence in it is determined by the quantitative indicators: blue (46) – green (32) – red (30). Conventionally, we call it “Samoylov's metatrilcolor”.

Samoylov's metatrilcolor  
blue  
green  
red

Let us turn to a description of the manifestation mechanisms in Samoylov's poetic texts of basic monochromes “black – white” and the contaminated metatrilcolor “blue – green – red”.

## 1. Basic monochromes in Samoylov's poetic texts

Poetic coloring has a wide range of symbolic meanings and is a kind of technique for recreating the artistic picture of the world (Bazyma 2001; Kharchenko 2009). Let us turn to the basic colors: black and white in Samoylov's lyrics. The representativeness

study of these two monochromes makes it possible to determine the main themes range of Samoylov's poetry and to reveal their figurative and stylistic features. Color painting, by being a reflection of the poetic worldview, makes it possible to concretize ethical and aesthetic views of Samoylov (Kononova 2013, 35).

51 cases of using words with the root stem *черн-* 'black' and 102 uses with *бел-* 'white' are found in the form of nouns (*чернолесье* 'black forest', *белизна* 'whiteness') and verbs (*чернел* 'to black', *белеет* 'to whiten'). They are used as full (*черный, белый*) and short adjectives (*черна, бел*), and in the comparative form (*белее, белей* 'whiter'). The representation by different content words contributes to the creation of a dynamic and visually expressive picture of the world.

The definition of *black*, retaining its negative symbolism, is involved in a description of a person's appearance burdened by the fate hardships: *И, черная от всех скорбей, // Старуха кормит голубей* 'And, black from all sorrows, // The old woman feeds the pigeons', *Солдат, усталый и черный* 'The soldier, tired and black'. It can also carry a positive connotation by symbolizing brightness, youth and female beauty: *так закручивают черные косы* 'like this twisted black braids' and *Под Ковелем – брови черные, // Под Луковым – очи чарные* 'Under Kovel – black eyebrows, // Under Lukov – enchanting eyes'.

It can indicate the color of clothing: *И шла старуха в шали черной* 'And there was an old woman in a black shawl', *Черный фрак* 'A black tailcoat'. It takes part in a description of a musical instrument: *Гобой [...] // Черный, лоснящийся и холеный* 'Oboe [...] // Black, shiny and sleek', *И черное дерево инструмента* 'And a black tree of an instrument'. In the poem *Фейерверк* 'Fireworks', two types of fireworks appear. The first one is a multi-colored salute shot up against a dark (black) sky. The second one is a frightened flock of birds.

A flock of taking off black birds is compared to fireworks. The activity of the black color is emphasized by enjambment (*черным // Фейерверком* 'with black // Firework') and the rhyme pair *черным – разгоряченным* 'black – hot'. The poem *Павлу Когану* 'To Pavel Kogan' includes a modified quotation from the folk song titled *Ты не вейся, черный ворон // Над моею головой* 'Don't hang around, black raven // Above my head'.

Samoylov's thoughts (*черная дума томит* 'black thought languishes') and state (*после муки черной*) are also painted black. In the second example, the word '*черный* – black' becomes structurally emphasized due to inversion and the rhyme '*просвещенный* – enlightened'.

Black mainly symbolizes darkness, death and hopelessness (the rhyme pair *черный – покорный* 'black – obedient'). In the poem *Паек уменьшен был на треть...* 'The ration was reduced to a third', black snow of war absorbed the smell of death: *И снег чернел, тончал, // Сырел, как сыпь. И трупом пах* 'And snow turned black, thinned, // As damp as a rash. And smelled with a corpse'.

The mystical meaning of black is presented in the image of *Черноперых всадников* ‘Blackfeather Riders’. Black is involved in a creation of a comparative series: *Пока кот, черномазый колдун* ‘Until the cat, black-faced sorcerer’, *И воют черносотенные волки* ‘And the Black Hundred wolves howl’.

In the poem *Меня ты не отпустишь. Осторожно...* ‘You won’t let me go. Carefully...’, the motif of black water refers to folklore, to “The Tale of Igor’s campaign”, and to Pushkin. In Samoylov’s stanza, the black water image is a contamination of different images. This is *черная тень* ‘the black shadow’ that Igor notices. *Мертвая вода* ‘dead water’ is presented in Yaroslavna’s crying, while the phrase itself is an ellipsis of the phrase *живая и мертвая вода* ‘alive and dead water’. The absence of the implied word emphasizes further the hopelessness in the ‘black water’ of Samoylov. It also contains a reference to the Black River where Pushkin was mortally wounded. All these facts reinforce the ‘black water’ image as a symbol of death. For Samoylov, the year 1986, i.e., when the poem was written, was full of bitterness and loss, since in that year his mother and friend, the poet Boris Slutsky, passed away. In *Мемуары*, the author describes his condition as *ком тоски в горле* ‘a lump in my throat’ Samoylov’s *черная вода* ‘black water’ as ‘dead water’ and the Black River takes people into irreversibility.

The concept of *черный лед* ‘black ice’ that appears in Samoylov’s works is also associated with a negative meaning and personifies rejection of art, as well as moral and physical death in the poem *Дуэт для скрипки и альты* ‘A duo for violin and viola’: *Ох, и будет Амадею // Дома влет. // И на целую неделю – // Черный лед* ‘Oh, and there will be Amadeus // Flying home. // And for a whole week – // Black ice’. Next to the brilliant Mozart, who is waiting for the *черный лед* ‘black ice’ of misunderstanding, there appears the genius personality of Pushkin, who was killed in a duel on the Black River. A number of names continue the name of Mandelstam and his poem *Ласточка* ‘Swallow’ (1920). It should be noted that the size of Samoylov’s poem, that is a multi-footed trochee 4-2, calls to mind another poem by Mandelstam *Я скажу тебе с последней...* ‘I will tell you with the last...’

In 1947, Samoylov addresses the era and personality of Ivan the Terrible. In the poem *В тумане* ‘In the fog’, an image of a black raven can be found. The darkness and silence of the night cannot be disturbed by the directed movement of the king-raven: *Ты черным вороном лети // Со сворою своей вокруг!* ‘You fly like a black crow // With your pack around!’. Nemzer (2006, 400) writes that “the initial – color – semantics of the epithet “black”, that has become permanent, strengthens the general theme of the night”. A path of Ivan the Raven is the path of a loner and an external observer.

However, the poet’s black color often changes its traditional negative symbolism. For instance, the image of black water (*вода черным-черна* ‘black-black water’, *черные ручьи* ‘black river’) is involved in conveying a picture of the beginning of winter and spring. In the poetry by Samoylov, black is often associated with

a description of nature: *черный тополь* 'black poplar', *Пруд лоснится, как черное масло* 'The pond shines like black oil'. The density of the deciduous forest is represented as black: *Не сыскать их в чернолесье* 'Don't find them in a dark forest', *Черно-зеленый лес* 'Black-green forest'. In the poem *Черный тополь* 'Black poplar', everything wakes up from hibernation and all the nature is in anticipation of the long-awaited spring. It is a poplar trunk, which becomes black from moisture and its wet branches are similar to black streams. An important moment is when the black raven is acting as a mediator between the summer and the winter. All of them represent the arrival of spring.

Like many poets and writers, Samoylov also describes a black night. It is not always presented as a phenomenon with no sunlight, but it is also symbolically associated with a mysterious darkness. Basically, a black, dark night symbolizes chaos, death, and a return to the internal state of the world. However, in Samoylov's poetry, the night appears as a source of light birth and the beginning of a new day. For example, in the lines: *Вкруг дерева ночи чернейшей // Легла золотая стезя* 'Around the tree of the blackest night // The golden path lay down', the natural elements of a thunderstorm and downpour evoke the feelings of joy and delight because the sun always shines after a thunderstorm.

The antithesis of black is white, which in the European culture is mainly associated with positive symbols, but in the Eastern mentality it can also be perceived as a color of mourning. White traditionally symbolizes the Universe. At the same time, it unites all the colors and, since ancient times, it has been associated with images of purity, chastity and as a symbol of light considered as divine. All these symbols also appear in literary texts (Kopacheva 2003, 19). In Samoylov, we can see classic examples of purity images, mostly are associated with nature, presented in the rhyme pair: *белизна – весна* 'white – spring'.

In describing such natural realities as sea foam, clouds, snow, gardens, the moon, and the sky, the poet uses white: *Мальчик въехал в облако, // В белое, густое* 'The boy drove into a cloud, // Into white, thick', *Белое цветенье сада* 'White garden blossom'. The original landscapes of the birch grove appear in the lines: the fall – *Роща белая раздета / До последнего листка* 'The white grove is stripped / Until the last leaf', the spring – *И рощи, белые, как колокольни* 'And groves as white as belfries'. He often depicts especially a winter snow picture: *В окнах – снега белизна* 'In windows – the whiteness of snow', *Белым уже замело* 'Covered with white snow'.

In contrast to the "black night", Samoylov uses the lexical combination "white night". It is a natural phenomenon when the whole night consists of twilight, which is most often associated with St. Petersburg. In Samoylov's poem *У меня перед тобою вина...* 'I have guilt on you...', white night appears as a symbol of time, more precisely, as a period that lasts no more than 15-16 days: *Времена, что белей и короче, / Чем короткие белые ночи* 'Times that are whiter and shorter

/ Than short white nights'. Due to the comparison, an unexpected image of white time emerges. Contextually, it participates in the transmission of an idea of the transience of being.

White in Samoylov's works is a fabric, a bed, a wall, a house, a church, a dome, a sail, and a liner: *Там дивная церковь, // Оранжевая с белым* 'There is a marvelous church, // Orange with white', *здесь жили хозяева, // За этими стенами белыми* 'the owners lived here, // Behind these white walls'.

The liner, in Samoylov's poetry, acts as a vehicle (*На белом, белом, белом // Теплоходе* 'On white, white, white // Liner') that moves dead souls to a different world. The poem *Павел Коган* 'Pavel Kogan' is dedicated to a poet, friend and colleague who died during the war. The image of a white sail found in the poem echoes with M. Lermontov's sail: *Ты – упрямый белый парус // В нашем море голубом* 'You – a stubborn white sail // In our blue sea'. Here the white sail correlates with the romance of youth and simultaneously personifies something that does not belong to the living world. The white color, which occurs twice, is in the death space. It is opposed by a twice-repeated black associated with the life zone: *Черный вечер, весь в сирени, // Весь сверкающий от глаз* 'Black evening, all in lilac, // All sparkling from the eyes'.

Often, Samoylov uses the phrase *белый свет* 'white light' in its archetypal primordial nature: the Earth with all its animal and plant life (*по белу свету* 'around the world'; *это я на белом свете* 'it's me in the white world'). In Russian and other Slavic peoples' fairy-tale folklore, the white light, the living, is opposed to that (other) light, the dark kingdom of the dead. The image of the world and the earth has the word *люлька* 'cradle' in the lines: *Лежать нам в белой люльке* 'We are lying in a white cradle', which arises by analogy to the phraseological unit *колыбель земли* 'the cradle of the earth'.

White can also relate to illness, with the proximity of death, like in the lines: *Лежал он бледный, беленький* 'He lay pale, white'. Samoylov's white color is involved in a description of a person's physical state. In the lines: *Блокады будущей морозы // Его покрыли сединой* 'Blockades of future frost // Was covered with gray hair', *Вслед белокурому внуку* 'Following a blond grandson', the white (silver) hair color can symbolize the old age, war or recreate a childish Pushkinian image.

Samoylov also uses the image of a bird-female: *Девушки, как стаи белых утиц* 'Girls are like flocks of white ducks'. Women's hands that are compared with a bird are white: *Она на сердце берегла, // Как белых ласточек, ладони* 'She took care in her heart, // Like white swallows, palms'. In the poem *Катерина* 'Katerina', white female hands are a symbol of purity, innocence and love: *О руки белые твои* 'Oh your white hands'. They carry salvation in the war. Samoylov put the color of the hands in the war in the poem – *Слово о Богородице и русских солдатах* 'A Word about the Holy Mother and Russian soldiers': *Взяла их Богородица за белые*



– // *нет!* – // *за черные руки* ‘The Holy Mother took their white – // no! – // their black hands’. The hands of soldiers are painted black by a war. It is these hands that smell gunpowder and blood that are able to defend the Motherland.

The high frequency of the white color is observed in the poem *Про охотника* ‘About a Hunter’. Here, the word “white” occurs 10 times in combination with a noun: *белый камень* ‘white stone’ (2), *белый город* ‘white city’ (3), *белый облак* ‘white cloud’ (3) and *белый лебедь* ‘white swan’ (2). A hunter killing a white swan is depicted outside of time and space.

The poem was written by a tactician and is a literary imitation of folk verse. Folklore symbols, clichéd phrases, a system of repetitions and a “chain composition” of a folk lyrical song based on keywords are used to stylize the text. In each of them, a “theme of the subsequent compositional link is created” (Osovetsky 1978, 138). At the same time, there is a stepwise movement from the bottom up in zone with plus sign. When it reached the peak: *Прицелился каленой стрелой* ‘Guided by a hardened arrow’, was mirrored, but in the minus zone. This transition is fixed due to a plot-compositional antithesis.

The stone is a symbol of the earth’s axis, center, a sacred focus, where all the plains of being converge: heaven, earth and the lower world, it is also a basis of being and memory. The stone is a basis of being and memory. The white city built of this stone, associated with history of cities’ construction in Rus’, is traditional building material, reliable and durable. The white cloud symbolizes natural flow, movement and variability. The white swan is beauty and perfection; wisdom and knowledge; purity, dignity, nobility. Hunting creates a persecution image, and the hunter is endowed with a special status, whose pursuit and killing of a wild animal becomes a mythological model for the conquest of territory and the founding of the state. The struggle for power and land is unchanged, as well as the stone, which symbolizes eternal and unshakable life.

Poetry for Samoylov is a life-defining and life-affirming vocation, to which he gives his inspiration to the last word. Taking into account the symbolism of white, one can also find the poetic definitions marked with this color in his Russian poet’s works of the second part of the 20th century: *И, словно гусей белоснежных станицы, // Летели исписанные страницы* ‘And, like snow-white geese of a village, // Scribbled pages flew’, *белые стихи* ‘white verses’, *белая свободная страница* ‘white free page’, *на белой бумаге* ‘on a white page’, *А вот белей, чем мел, // Свободная страница* ‘But whiter than chalk, // Free page’. In general, the ‘white sheet’ symbolism is associated with literature and freedom of creativity.

In the poem *Белые стихи (Рембо в Париже)* ‘White verses (Rimbaud in Paris)’, the title not only refers to a special type of non-rhyming verse, but also symbolizes the eternal strength of poetry and the miracle of life itself. The verse organization indicated in title of the poem has certain freedom. It should be noted that the image of a white horse, used in the text as symbol of purity, can often

be found in other Samoylov's poems: *Он белее, чем белый конь* 'He is whiter than a white horse', *Я въезжаю в столицу на белом коне* 'I enter a capital on a white horse'. A white horse is a symbol of light, life and spiritual enlightenment. It is believed that a white horse is an attribute of Christ associated with victory, ascent, courage and generosity.

A world without miracles, full of monotony and dull colors stands in contrast to the white verses and the snow-white horse in *Белые стихи* 'White verses' (*Мы с тобой в чудеса не верим, // Оттого их у нас не бывает...* 'We don't believe in miracles, // So we don't have them...').

In the poem *Прозревание* 'Enlightenment', the author uses "white" 9 times to depict a person who has regained their sight from blindness and sees the whole world only in the white, pure color: *Увидел белый, белый день* 'Saw a white, white day', *Под белым, белым, белым небом, // Стояли белые дома* 'Under the white, white, white sky // Were white houses', *Деревья были белым снегом, // В них мгла белела, как зима* 'The trees were under white snow, // The haze turned white, like the winter on them'. The high frequency of "white", which focuses on itself, draws an important conclusion for the poet that the world consists not only of white. Samoylov, in the final stanza, comes to thoughts about an organic connection between white and black: *Чтоб черный цвет смешался с белым, // Что есть основа всех основ* 'To mix black with white, // Which is the basis of all foundations'.

The poet always puts these two contrasting monochrome colors side by side: *Где в белых берегах вода черным-черна* 'Where in the white shores the water is black-black', *В том парке, что черным на белом* 'In that park that's black on white'. In his poetry, as a result of mixing black and white, a new color – gray – appears, which removes their opposition.

"Samoylov with all his essence as a poet sharply perceives the beauty of life, nature, and human" (Baevsky 1986, 141), which seems to be passed through black and white. However, there is no direct antithesis between them for two reasons: the first one is associated with a standard and universality of the world order; and the second one is a desire to remove the confrontation between white and black, which is one of the clearest proofs of harmony in Samoylov's poetic world.

## 2. The metatricholor in Samoylov's poetry

Using color elements in poetry, according to D. Lasky, is "not an abstract state, but an association that has weight, that is tangible; a translation of reality" (Lasky 2014, 364). Let us turn to the metatricholor "blue – green – red". Samoylov uses the blue color in the leading position. In the tradition of Russian poetry, in particular by A.Blok and S.Yesenin, this color is associated with the image of the Motherland

and Russian nature, as a symbol of higher spirituality and unsolved mystery<sup>5</sup>. Samoylov also observes this tradition: *Уже дозрела осень // До синего налива* ‘The fall has already ripened // To blue filling’; *Узкий ножик весны, // Ее синюю сталь* ‘The narrow knife of the spring // Her blue steel’. Blue, correlating mainly with a nature image, appears in a wide variety of structural functions.

Blue has different grammatical variations. It acts as a nominative word (*Просветом синевы счастливой* ‘With happy blueness light’), an adjective (*Кличет осень из синих далей* ‘The fall calls from blue distances’), a comparative adjective (*Где морозы звончей и синей* ‘Where frosts are more sonorous and bluer’), and a verb (*И вот рассвет синее* ‘And now the dawn is turning blue’). One of the favorite techniques of Samoylov’s poetry is syntactic repetition. The poet seems to string together images and concepts that complement each other and expand the spatial and existential boundaries: *И синева, и даль, и высота!* ‘And blue, and distance, and height!; *Осень пространства и сини* ‘The fall of space and blue’; *И вот рассвет синее, пухнет* ‘And now the dawn turns blue, swells’. Often, Samoylov likes to use a whole cascade of color images within one poetic phrase: *Мне звучал в багрянце и сини* ‘It sounded to me in crimson and blue’, *И синий звук. И желтый отзвук* ‘And a blue sound. And a yellow echo’, thus creating a motley palette of nature colors (*Рядом осень смешивает краски* ‘The close fall mixes colors’) and moods (*произошло смешенье красок* ‘there was a mixture of colors’).

The rhyme pairs with blue are: *слова – синева* ‘words – blueness’, *линий – синий* ‘lines – blue’, etc. Spruce, sky, distance, air, the fall, hour, frost, space, morning, sea, water, night, coolness, abyss, sound, dawn, ocean, planet, and alloy can be blue each.

In the poem *Хочется мирного неба...* ‘I want a peaceful sky...’, under a single “guardianship” of the blue sky, a color video sequence of natural phenomena appears.

In the anthropomorphic world, blue is found only in isolated cases. In the poem *Странно стариться...* ‘It’s strange to be getting old...’ a light female palm in the hand of the lyrical hero becomes an unbearable burden. She presses like a bell tower. *Вот эта, // В синих детских жилках у запястья* ‘This one, // In the baby’s blue veins at the wrist’, the palm is *маленькая, словно птичье тельце* ‘small, like a bird’s body’; it allows him to acutely feel all the bitterness of the coming old age and feel the proximity of the breath of death. Blue is also related to black (*иссиня-черные пластинки* ‘blue-black plates’). In this regard, it can carry negative symbolism associated with the color of death and evil. Samoylov’s blue is involved in creating a state of lifelessness in the war: *И когда посинеет и падает замертво // День...* ‘And when it turns blue and falls dead // Day...’;

<sup>5</sup> The symbolism of blue is played up by Wassily Kandinsky in the painting *The Blue Mountain* (1909). Blue, being a symbol of mystery, contains the riddle of the twentieth century. A reproduction of the painting is placed on the cover of the textbook: Abisheva | Asylbekova | Polyak et al. 2020.

and it is a very rigid definition that a really great poetry can be doomed to death: *И тихо мы лежим, синяя, // На филиале Кладбища* ‘And quietly we lie, turning blue, // At the cemetery branch’.

If blue in Samoylov’s poetic texts is polyfunctional, then green develops its own artistic situation.

Green is associated more with a motive-thematic diversity. In the poem *Маша* ‘Masha’, in the portrait of an artist: *Женищина с зелеными глазами // В синем платье* ‘A woman with green eyes // In a blue dress’ symbolizes eternal femininity in search of love. In another picture (the poem *Рисунок* ‘Picture’), the world of good children’s fantasies appears where *пес неистов и оранжев, // В зубах зеленое: “Гав-Гав!* ‘the dog is furious and orange, / In teeth is green: “Woof-Woof!’ If here the green of the painted animal is associated with a weirdo, then the corresponding sculptures of green horses and green roofs on the ruins of the Reichstag, which appear twice in 2 poems written in 1945, are related to the theme of war: *В 6 часов вечера после войны...* ‘at 6 in the evening after the war...’, *Берлин в просветах стен без стекол...* ‘Berlin in the wall gaps without glass...’ The sculptures and the roofs are made of copper, and after time, they oxidize and become covered with a patina, and so they become greenish. The corrosive power of war is symbolized by green copper in another poem: *Медный век, медный век зеленеет вокруг, // Ядовитую ржавчиной лезет* ‘The copper age, the copper age turns green around, // It climbs with poisonous rust’. *Зеленые погоны* ‘Green shoulder straps’ also refer to wartime by being a metonymic replacement for front-line cadets.

In the poem *Белые стихи* ‘White verses’, an alive horse accompanies a cheerful man in a *желто-зеленой ковбойке* ‘yellow-green cowboy shirt’. And it seems that an old man, on which *Немодный плащ темно-зеленый* ‘an unfashionable raincoat is dark green’, from the poem *Глобус* ‘The Globe’ is walking towards them. The strength of the young and the helplessness of the old age are transmitted through complex words denoting the color of clothing. Several considered examples with green suggest an internal symmetry in Samoylov’s poetry and the existence of a certain law of pairing: *медный труп – медный век* ‘copper corpse – copper age’; *нарисованный пес – скульптура коня* ‘painted dog – sculpture of a horse’; *конь – лошадь* ‘horse – horse’; *зеленые глаза женщины – зеленые погоны курсантов* ‘green eyes of a woman – green shoulder straps of cadets’; *парень – старик* ‘young guy – old man’. The accidentally manifested coincidences once again confirm the harmonious perception of the poet’s world.

The poet works in different lyrical genres. In his poetry, he often refers to a lyrical-epic genre – to the ballad. This is a narrative song with a dramatic development of the plot, the basis of which is an unusual case. In Samoylov’s ballad *Песня ясеневом листа* ‘The ash leaf song’, an unusual story is depicted: Lotta, the wife of Waldman, a forester, falls in love with a forest shooter Hansel. The forester, in despair, goes into the dense forest. The hero, experiencing an inner

drama, seeks help in the green world of trees and says to *зеленым кустам* 'green bushes' // – *В зеленые руки возьмите* 'Take me to the green hands'. The forester turns to a hazel, which is a symbol of protection and wisdom, with a request to kill him, thereby averting the problem of killing the rival from himself.

Trees make up a special world of Samoylov's poetry: *Деревья пели, кипели, // Переливались, текли* 'Trees sang, boiled, // Overflowed, flowed'. They can be different in color and graphically expressive: *Черно-зеленый лес с прожилками берез* 'Black and green forest with birch veins'. Yet, the green, emerald color suits them very much. In this way, the poet demonstrates a wide range of expressive means. These can be figures of comparison (*Деревья, как зеленые кувшины* 'Trees like green pitchers') or personifications (*Веселый март понадевал // Зеленоватые чалмы* 'Merry March put on // Greenish turbans'). There is a synecdoche: *Сквозь зелень сибирского кедра* 'Through the greenery of the Siberian cedar', and a metaphor: *Отдельные деревья сжали листья // В зеленый шар, стоящий на стволе* 'Separate trees squeezed their leaves // Into a green ball standing on the trunk'.

In Samoylov's poetry, there are also green waves, a sea, hops, a thunder, a cedar, a hill, a moon and a glass (in the meaning of "sea water"). A metonymic designation of wheat is given: *На полях, полных зеленого хлеба* 'In fields full of green bread'. All of them are evidence that there is a *Зеленая и синяя планета* 'Green and blue planet' in the universe. Green opens the way for the poet to express his position as an inhabitant of the Earth. In one of the poems, a common metaphor appears that the Earth is a greenhouse: *Захотелось мудрым землянам // Распрощаться с домом зеленым* 'Wise earthlings wanted to // Say goodbye to the greenhouse'. Build on the eternal dream of man, starting from Daedalus, to escape into the sky, the poet speaks of man's desire to conquer the universe. An important historical event in the summer of 1961 – Yuri Gagarin's flight into the space – becomes an opportunity for Samoylov to reflect on the eternal desire of man to conquer the universe.

Although already in 1987 other feelings and thoughts appeared, the poet shares with reader his thoughts filled with bitterness and regret about the ruthless attitude of a person to his greenhouse. At that time, ecological problems on the Earth begin to be acutely felt in his works, marked with the words *съедаем* 'eat up', *вонючий* 'stinking', *пожираем* 'devour'.

These two poems are clear evidence that Samoylov was a poet like his entire generation of front-line poets with an open position as a humanist and a special dignity: *Я нас возвысить не хочу* 'I don't want to raise us'. Moreover, he conveyed his convictions in an unobtrusive, and determining form oriented towards A. Pushkin: *Они // Из поздней пушкинской плеяды* 'They // From the late Pushkin galaxy'.

Observations on the figurative manifestations of green have showed that it is closely connected with Samoylov's poetic worldview and his life credo.

As the table shows, the red color in the poet's works loses ground compared to its popularity in the system of cultural and historical tradition. Probably, the explanation for this lies in the fact that for many years, associated with an ideological background, he carried the memory of the recent aggressive past<sup>6</sup> (*Краснорожие солдаты обнимались с девками* 'Red-faced soldiers hugged girls', *Красногвардейские костры // Горели* 'Red Guard bonfires // Burned', *Где делят всех на белых и на красных* 'Where everyone is divided into whites and reds'). In a number of poems by Samoylov, red is dispersed among its tint variations (pink, crimson, mulberry, scarlet). In these cases, this color complex indicates the buffoons clothes (*Для красных петрушек* 'For a red puppet') or historical characters: *И даже вельможа в брусничном кафтане* 'And even a nobleman in a lingonberry caftan', *К нам в кафтане малиновом // Царь Димитрий выходит* 'To us in a crimson caftan // Tsar Dimitri comes out'.

Red is associated with the space of city: *На кирпично-красных площадках // Бьют пожарные струи фонтанов* 'On the brick-red grounds // Fire jets of fountains beat'; *И ужель в домишках чинных // Есть под красной черепицей* 'And really in houses of decorous // Under the red tiles'. However, red is most often found in the natural (plant) world: *Рокочут в красной чаще краснотала* 'Rumble in the red thicket reddened', *По листве красногорских дубров* 'Due to foliage of Krasnogorsk oak forests'<sup>7</sup>. It can act as a comparison: *Зори – красными петухами* 'Dawns – red roosters', *Он берет ломоть арбуза – красноватый хрусткий снег* 'He takes a slice of a watermelon – reddish crisp snow'; may indicate an action: *У рябины окаянной // Покраснели кисти рук* 'At the accursed mountain ash // Hands turned red', *Вот, видишь, покраснел томат* 'Here, see, tomato turned red'; and a quality: *Скоро листья полетят, // Красны, как кровь* 'Soon the leaves will fly, / As red as blood'.

In the inverted sonnet *Красная осень* 'The red fall' (3 + 3 + 4 + 4), the word "red" occurs 5 times. Rendered in title as a generalizing one, red itself is specified in the text. Transitions from one red color concept to another fix the movement expanding in space, from the bottom to the top: *красный лист* 'a red leaf', *красный куст* 'a red bush', *красным стал окрестный лес* 'the surrounding forest became red', *красный отсвет* 'red reflection'.

In Samoylov's poem *Рисунок* 'A picture' (1962), a little man that was drawn by a child is riding a horse, *в руки маленьких циркачек // Положит красные цветы*

<sup>6</sup> The ideological symbolism of red was realized by the Russian Soviet avant-garde artist of the 20th century K. Malevich in his works: *Red Cavalry Galloping* (1928-1932) and *Red House* (1932), conveying the atmosphere of the tragic era through this color. A reproduction of the painting *Red Cavalry Galloping* is placed on the cover of the textbook: Abisheva | Asylbekova | Polyak et al. (2020) Russian literature. Textbook for grade 11.

<sup>7</sup> Samoylov lived in the village of Opalikha (Krasnogorsk district, Moscow region) since 1967. Landscape signs of the Krasnogorsk area are present in the form of a forest and a grove.

'into the hands of little circus performers / Put red flowers'. In 1963, B. Okudzhava wrote a poem *Красная осень* 'The red fall', in which Samoylov's theme seems to be developed. Both poems are written in an iambic tetrameter and are preceded by dedications that directly or indirectly refer to the names of famous writers-contemporaries: Samoylov's poem is dedicated to Maria Cross<sup>8</sup>, Okudzhava's poem to Yuri Dombrovsky. In both cases, one can notice a parallel development of figurative systems.

Samoylov	Okudzhava
пес, конь, сорока	пчела, бык
человечек-огуречек с красными цветами в руке	У командира в кулаке – цветок на красном стебельке
маленькие циркачки	две женщины
dog, horse, magpie	bee, bull
a little man with red flowers in his hand	The commander has in his fist a flower on a red stem
little circus women	two women

Both poems have the atmosphere of enlightenment, soft intelligence and high spirituality. It was generated by the thaw and culture of the 1960s poets' generation. All this is especially shown in the finales of both poems.

By looking Samoylov's color painting, we note that, within one poetic text, one can find the most bizarre combination of chromatic images, as the color palette of *Рисунок* 'the picture' convinces us: there are the orange, green, pink, red colors. He also has such cases when the colors from the metatricolor are in adjacent positions: *Та почва тяжелая, красная // И хмеля зеленый дымок* 'That soil is heavy, red // And the green smoke of hop'; *В синем небе острый лет орла. // Яблоки красны на круглом древе* 'In the blue sky, a sharp flying eagle. // Apples are red on the round tree'. Only in the poem *Захотелось мудрым землянам...* 'Wise earthlings wanted...' a complete set of Samoylov's metatricolor can be found: *с домом зеленым* 'with a green house', *из синих далей* 'from a blue distance'. Additionally, towards the end, there is a coloristic apotheosis with a leading red color: *Бурой, желтой, красной метелью // Закружились жухлые листья* 'Brown, yellow, red blizzard / Withered leaves swirled'.

<sup>8</sup> Cross Maria (born in 1959) is a daughter of the Estonian writers Jaan Kross (1920-2007) and Ellen Niit (1928-2016), with whom Samoylov was friends, and whose poems he translated.

## Conclusion

The description of the blue, green and red colors has showed that, in a poetic text, these three colors have a special expressiveness of structural and semantic connections. They carry information about stylistic features, genre specifics and favorite topics. Samoylov's metatricolor gives an idea of the system of images in his poetry and the poet's moral position.

Therefore, the study of the structure and semantics of the five color images as: black, white, blue, green and red in David Samoylov's poetry allows us to draw conclusions about their structural and semantic features. In terms of expression and content, his poems have a high degree of precedence. Folklore imitations in the form of clichéd formulas, syntactic repetitions, fixed images and poetic reminiscences are an important component of Samoylov's texts. The world of nature, human personality, in all its external and internal manifestations, as well as the philosophical understanding of life and death form the ideological and thematic complex of his poetry.

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