

COMPOSITIONS OF COLOURATIVES IN "EVENINGS ON A FARM NEAR DIKANKA" BY NIKOLAI GOGOL

Elena Nikolaevna Bekasova, Orenburg State Pedagogical University, Russia, bekasova@mail.ru

Lukas Gajarsky, University of Ss. Cyril and Methodius in Trnava, Slovakia, lukas.gajarsky@ucm.sk

Andrea Grominova, University of Ss. Cyril and Methodius in Trnava, Slovakia, andrea.grominova@ucm.sk

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Abstract: The research within this article is interdisciplinary, at the intersection of linguistics and literature, and focuses on the modeling of the world's colour palette in artistic texts. In this regard, a study examining colourative compositions in the works of N.V. Gogol, where the volumetric and multidimensional style as it plays a determining role in the poetic colourization, is of special interest. The significance of word colouration in N.V. Gogol's early works shapes the objective of this article, which aims to uncover the specific representation and peculiarities of the colouratives in "Evenings on a Farm near Dikanka". To characterize the systemic organization of colouratives in each short story, methods such as description, generalization, and the interpretation of linguistic material are employed, taking into account statistical data as well as elements from linguogenetic and textological approaches.

Keywords: N.V. Gogol; Evenings on a Farm near Dikanka; colour; colour compositions; basic and nuanced colour-names; ontological and symbolic functions

1. Introduction

The naming of colours represents a distinctive area of lexical study that sheds significant light on the comprehension of the material world and the peculiarities of perceiving reality through the lens of language. Consequently, systems of colour designations, which often reflect the outcomes of ancient cognitive activities, reveal universals, variations, mental preferences, transformations in colour palettes, including secondary nominations, and their specific functions within the linguistic worldview.

Researchers from diverse fields in the humanities have paid

considerable attention to colour designations, largely driven by Newton's discovery of the connection between light and colour. This discovery led to further advancements in the theory of light, and the physical and optical nature of colour. Subsequent research encompassed not only detailed investigations in the natural sciences but also the exploration of colour as an aesthetic and emotional phenomenon, delving into its psychophysical characteristics (Birren 1961; Elliot 2014; Lichtlé 2007; Palmer 2010; Riley-Charles 1995, and so on). The way we perceive the surrounding world through our body and sensory organs also reflects the anthropocentrism of language (Gallo 2018; Iermachkova 2017). Understanding how different linguistic communities grasp their view of the world enriches our understanding and makes people more tolerant (Gallo 2017), which is increasingly relevant.

Colour designations encapsulate intellectual and emotional perceptions of reality, historical and national preferences, and cultural traditions (Freeling-Auer 1973; Wittgenstein 1977; Sepir et al. 2003; Wierzbicka 1996; Vasilevich 2007; Madden et al. 2000; Jacobs et al. 1991, and others).

In linguistics, the specificity of colour cognition and colour perception is studied from various perspectives. These include examining lexical-semantic relations (Vasilevich-Kuznetsova-Mishchenko 2005; Kezina-Perfilova 2017; Ivić 1995; Lazarević 2013, Ilić 2016, Krimer-Gaborović 2022), comparative analysis (Vezhbitskaya 1999; Vendina 1999; Markova 2013), diachronic and dynamic processes (Bakhilina 1975; Kezina 2008), and exploring the asymmetry between language and human capabilities from a psycholinguistic viewpoint (Frumkina 1984; Yanshin 2006). As the modern scientific paradigm in linguistics has evolved, the relevance of studies related to the conceptualization of the world, as well as the works of cognitology and linguoculturology, has increased. Recognizing that colour-related research extends beyond the boundaries of linguistics itself, V. G. Kulpina notes that "a lot of works in this field have been written in the framework of other sciences" (9).

Investigations into the national peculiarities of colour designations, acknowledged by researchers, reveal their ability to convey not only the physical characteristics of colours but also cultural nuances of "color perceptions" (Panchenko 10). In this context, the issue of colour cognition and colour perception, along with their correlation with the material world, holds significant importance within the modern anthropocentric scientific paradigm. Specifically, the study of colour designations in relation to v Humboldt's renowned metaphor becomes a focal point. Humboldt defines language as "not merely a means of

mutual understanding, but a reflection of the speaker's worldview and spirit" (397). This perspective fuels the interest in exploring the colourativity compositions found in the writings of authors from the new era. Unlike the relatively limited colourativity observed during the Middle Ages, these compositions reveal new principles of artistic poetics and offer a deeper understanding of the potential possibilities of colouratology through artistic imagery.

2. Material and methods

The work of Nikolai Gogol stands out as among the most significant contributions to Russian literature. On the one hand, we observe a significant breakthrough in the utilization of colour notation during the period of the formation and establishment of Russian fiction prose. This era required not only a revision of established traditions but also a mastery of capturing the full diversity of colour (Tulegenova et al. 2022). The remarkable vibrancy of Gogol's works was acknowledged not only by his contemporaries, including Pushkin and Belinsky, but also by virtually all literary critics since, who recognized it as the defining characteristic of his "lyrical style - multi-coloured, bright, picturesque" (Mashinsky, 66). This can be attributed to the writer's unique artistic vision, influenced by fine art and the works of great painters. In this regard, it is appropriate to concur with Demidova's assertion that "Gogol is a painter, and colour serves as a universal component of his visual representations" (232).

The material chosen for this study is one of Gogol's early works - "Evenings on a Farm near Dikanka," which consists of two volumes. The first was published in 1831, the second in 1832. The cycle comprises eight relatively short stories stylized as the narrations of simple villagers who gather on the benches at the beekeeper Rudy Panko's home, who introduces and comments on each story.

This work exhibits a complex system that connects multi-genre works and storytellers with a strong emphasis on folk and literary traditions. The artistic uniqueness of "Evenings on a Farm near Dikanka" underscores its importance in shaping and evolving Gogol's idiosyncrasy, an aspect consistently recognized by scholars of his work (Vinogradov 1990; Mann 1996, and others).

The attention will be specifically focused on the occurrence of the colours "krasnyy" (red), "zheltyy" (yellow), "zelenyy" (green), "goluboy" (light blue), "siniy" (blue), "belyy" (white), "seryy" (grey) and "chernyy" (black) in "Sorochinsky Fair," "Evening on the Eve of Ivan Kupala," and "May Night," which constitute the first three short stories of the mentioned cycle.

During the research process, methods such as description, generalization, statistical methods and the interpretation of linguistic material were employed to analyze the compositions of colouratives in "Evenings on a Farm near Dikanka".

3. Results of the study and their discussion

The short stories are not connected by singular characters, time, or space. However, despite this heterogeneity, the parts of the cycle are united through the narrators and the shared setting and time of storytelling - "in the evenings at the *pasichnik* Rudy Panko's" (104 - page references are from Gogol, 1940, the quotes have been translated from Russian by the authors of this paper)). The roles of the listener, storyteller, and publisher serve as the main force that connects not only the diverse listeners and storytellers within the "*pasichnik's* hovel," but also the readers themselves. Undoubtedly, the occupation of the *pasichnik* (accentuated by the Little Russian accent) refers the reader to the renowned medieval collection "The Bee," where wisdom was gathered from books, just as a bee collects honey from flowers.

The *pasichnik*, who, according to Gogol's intention, also assumes the role of the publisher, introduces the reader to a distinct world of colours in the preface. Simultaneously, the abundant representation of clothing colours in "Evenings on a Farm Near Dikanka" is imbued with various nuances related to other visual perceptions (such as the roughness of quilting or the different qualities and colours of yarn), emphasizing the significance of clothing in character description, which is a hallmark of Gogol's poetics. Consequently, we observe a certain refinement and delicacy in the attire of Thomas Grigorievich, who stands apart from other village sextons by not wearing the typical cloak. Instead, he receives guests donning a "balakhon" made of fine cloth in a unique colour reminiscent of "stale potato sour cream," for which he paid nearly six rubles per arshin in Poltava (104-105). The contrast in colours is further evident when comparing his outfit, featuring a "white kaftan adorned with red thread on all edges," with Makar Nazarovich's "pea kaftan" and his "blue checked paper kaftan," highlighting their antagonism in multiple aspects, ranging from social and ethnic differences to literary style. Furthermore, Gogol employs the colour of clothing to symbolically represent the human essence, as exemplified by the presence of the "pea panich" (195) in the Preface to the second part of "The Evenings...". This device becomes a characteristic Gogolian motif, culminating in the renowned Navarino flame/smoke tailcoat.

At the same time, even the man who knew and retold various stories is surprised by the paradoxical nature of colour notation and

colour perception. He ponders, "Why did the laymen call me Rudy Panko - by God, I do not know how to tell. And it seems that now my hair is more grey than red" (104). The collision of designations for the same colour (rudoy - red) with the discrepancy in the actual state of his hair, where the lexeme chosen represents not so much a colour but a symbolic characteristic, is not coincidental. The opposition between redhead and grey is not just about the change in hair colour associated with age but also about the contrast of symbols prevalent in popular culture (Nachinova 84-89). In this case, Gogol's voluminous poetic style reveals itself. Behind Panko's deliberately self-deprecating attitude towards himself, his "fables," and his "vespers," lies the wisdom of a seventy-year-old man with grey hair. Similarly, the short stories possess a certain subtext that primarily reflects the binary nature of the material and spiritual, real and fantastic worlds. The words that appear in Gogol's text acquire polysemy and metaphorical meaning (Bekasova et al. 2013), as observed in the conclusion of the first preface. After describing the atmosphere of recounting old stories, horror tales, fables, and curiosities, the *pasichnik* promises "to feed you so that you will tell the person you meet and the person you cross" (107). In this context, the harmony of sensory perception is presented, where colour is visually determined in conjunction with the object's shape and smell, extending to boundless fiction. One perception is conveyed through another and *vice versa*: "Imagine that as you bring in the sot - the spirit will go all over the room, you cannot imagine what kind: clean as a tear, or expensive crystal, which is in the earrings" (107).

Such a diverse, predominantly syncretic representation of colour designations, closely intertwined with the author's artistic concept, implies the complexity of conducting statistical analysis on them within each of the short story of "Evenings on a Farm near Dikanka". Specifically, the continuous sampling of colouratives reveals their ontological characteristics, encompassing not only the distinction between chromatic and achromatic colours, but also raising questions about the denotative ambiguity of colour and the specifics of its linguistic realization. Nevertheless, in our view, statistical methodology forms the foundation for further research. Therefore, we find it essential to provide a comprehensive description of the colour scheme in each of the "Evenings on a Farm Near Dikanka" short stories, adhering to a unified framework. This entails uncovering the presence of colours, examining nuanced colour designations while analyzing their position in the colour spectrum and their relationship with a colour prototype. Additionally, we aim to identify the symbolic and metaphoric registers of colouratives employed within the compositions.

The short story that opens "Evenings on a Farm Near Dikanka" leaves an impression of being the most richly diverse in terms of colour palette, according to the results of a psycholinguistic experiment conducted among students from the Universities of Trnava and Orenburg. It features typical colour designations prevalent in Russian literature, traditionally describing the natural world (green and blue forests; a blue abyss), human characteristics (black eyebrows), and objects (red and blue ribbons; a white scroll; a grey hat; green flasks). It is worth noting the distribution of adjectives for primary colours: "goluboy" (light blue) is used solely to describe nature (a boundless, immeasurable ocean); "belyy" (white) is associated with clothing and objects (white tents, a scroll); "siniy" (blue) pertains to clothing, and less frequently to nature; "seryy" (grey) equally characterizes both clothing and nature, while "zelenyy" (green) is more commonly associated with nature; while "chernyy" (black) appears in portrait descriptions (black eyes). The intensity of green colouration is specified, distinguishing between dark and light green leaves (113). Similarly, colouratives from the non-primary colour spectrum are presented, for example, a dark brown kaftan (121).

In this set of primary colours, we should pay special attention to red, which embodies a rich, well-established semantic-symbolic paradigm with a binary opposition derived from the folk tradition of beautiful and distant colours, on one hand, and the colour of hell according to Christian canons, e.g., red goods, red boots, a small mirror covered in red paper, a handkerchief coloured in red - a red (devil's) scroll and its parts, from which "red fire" erupts.

The colour palette of red also expands with the inclusion of colour designations that are closely related on the colour spectrum, such as scarlet, pink, and fiery. Nikolai Gogol specifically emphasizes the absolute aesthetic significance of the colour red, combining both its physiological and sacred perceptions in one context: "And the red colour burns like fire, so that you can't get enough of it!" (126).

The observed variation in colour tone can be expressed through both colour adjectives and comparisons, for example, her red cheeks turning into fiery ones (114) - his cheeks blooming like poppies (124), scarlet/pink lips (133, 112) - fiery pink light (120); Gritzzy's eyes on seeing Paraska (114) – or gypsy eyes as lively as fire (121). Additionally, in the fiery colour, alongside red, one can observe the presence of sparkle, intensity, and colour play, such as sparkling fiery sparks adorned in a cold attire (113); or green flasks and cups on the tables at the shinka transformed into fiery ones (120). The red colour can also be evoked through objects, for instance, in relation to the colour of beets: it is no

longer Tsybul, but a borage - or better yet, the red scroll itself (125).

We should emphasize the absence of the colour yellow in the novel, which is to some extent substituted by the colourative term "golden" (golden is brilliant yellow (cf. Steinvál 2002)). Nikolai Gogol employs all possible variations of the pair "gold - golden," which not only refers to colour but also implies the reflection of light, its play, brilliance, and serves as a metonymy for a source of light. For instance, dazzling sunlight strokes ignite entire picturesque clusters of leaves, casting dark shadows akin to the night, while in a strong breeze, they shimmer like gold (111). Gogol also uses the term to describe the purity and shine of a polished metallic surface, such as mountains of melons, watermelons, and pumpkins that appear to be made of gold and dark copper (120). In this context, the colour specification, detached from the object (of gold and dark copper), enhances the colour aspect of comparing gourds to metals, emphasizing their value and the richness of colour transitions. As such, it seems appropriate to agree with Panchenko's view that "gold personifies wealth and power, and the adjective 'golden,' when referring to colour rather than material, lacks real colour meaning" and instead evokes "ideas of beauty or, more precisely, luxury" (12).

Tinted colours are closely associated with primary colours, while green, blue, and blue lack complementary names for their spectrums. The significance of the colour blue is also emphasized in Fignedyová's interpretation of Gogol's work: In the depiction of merchants, Russian and foreign elements intermingle: a Russian merchant in a dark blue German jacket. Gogol seems to layer national and foreign characteristics by highlighting their respective traits. (Fignedyová, 2018, p. 127). The colourative red, represented by adjectives and comparative clauses that specify the characteristics of the primary colour, is followed by achromatic colours. White is described through grey (grey mustache - 112), silver (the river's silver breast - 113), pale (pale - 123, pale - 126), lily-like, marbled, or dazzling (the mirror so enviously encloses her [the beautiful river]... dazzling shining forehead, lily-like shoulders, and marbled neck - 113). On the other hand, the emphasis is not so much on colour as it is on light in contrast to darkness. For example, in the context of brown, bright eyes (113), it is not a complex colour notation (light brown) or a qualifying element (light brown), but rather a direct characterization of the eyes themselves as a symbolic representation through which the human soul shines (cf., for example, Psalms, Chapter 24, Verse 15: the eyes of my soul). This constitutes one of the most significant internal characteristics of Paraska in comparison to the limited traditional portrait descriptions found in folklore and literary works (scarlet/pink lips, dark eyebrows/black-browed, fair-haired head).

Gritsyk's appearance is described similarly: a swarthy/tanned face, a grey hat, a white scroll, which symbolically corresponds to the demonic red scroll in the Russian tradition, where white represents purity and red signifies the colour of hell.

Gogol's austere palette for portraits stands out particularly against the backdrop of various clothing descriptions, where colouratives indicating specific colours intertwine with a special artistic perception of an object, encompassing its form, colour, texture, and quality. For example, in the rich plahta that is as colourful as a chessboard, and in the chintz-coloured skirt that highlights her red, full face, attention must be paid to the interconnectedness of details in creating an overall impression, which is characteristic of Gogol's artistic approach (113). The rich plahta is black and white, while the chintz-coloured skirt accentuates the redness of her face, thereby enhancing visual sensations and weaving together with other internal characteristics of objects to convey the essence of Khivri, where the "special importance" emerges from the clothing's colouring.

The material world of the fair is in line with its distinctive character: "everything is bright, motley, disorderly; flailing about in heaps and scurrying before the eyes" (115). Hence, we observe combinations such as red and white (scroll), black and white (black brows - lily shoulders, plahta resembling a chessboard), green and red (green sweater, red boots), and blue and red (ribbons). The contrast of colours underscores the human bustle, while the exquisite colour scheme captures the essence of what "a day of hot August shone with luxury" is like: a vast blue ocean, dazzling sunlight strokes illuminating picturesque masses of leaves, casting dark shadows akin to night, only to be disrupted by a strong wind that releases golden sparks. Emeralds, topazes, and ethereal insect jacchons meander through variegated vegetable gardens. "Grey haystacks and golden sheaves of bread... the sky reflecting like a clear mirror - the river with its green, proudly elevated banks..." (111-112). Furthermore, we see how "through the dark and light green leaves... fiery, cold-clad sparks sparkled, and the beautiful river brilliantly revealed its silver bosom, upon which the green curls of the trees luxuriantly cascaded. She is as capricious as she is during those intoxicating hours when the faithful mirror enviously captures her forehead, shoulders, and neck, adorned with pride and dazzling brilliance, while shadows fall from her russet head, creating a wave-like effect" (113).

In this context, in addition to basic colouratives, a special picturesque quality is achieved through nuanced adjectives, including comparative phrases. The opulence and splendor of verbal imagery are

further enhanced by contrasting dark and light tones, glimmers, sparks, and the shimmering iridescence reminiscent of precious stones in the popular perception. The pictorial luxury of colour is emphasized by appropriate framing - the reflection in the mirror of water, which is described as "in the green, proudly raised frames".

In the short story "The Evening on the Eve of Ivan Kupala," a different set of basic colouratives is observed. Specifically, green and blue are absent, but yellow is fixed in the descriptions of the girls' outfits. This does not compete with the already used gold colour in the previous novel, but effectively captures not only the colour but also the vibrant variety and richness of the outfits.

As a rule, colouratives that convey primary and closely related shades serve a nominative function, often reflecting the diverse colours of clothing. In the spectrum of red, blue, and gold/yellow (excluding pink, green, and blue previously used), examples include a headdress of yellow, blue, and pink strichok; gold lace/cleep, suto-gold brocade; red silk/belt, red boots. Achromatic colouratives are employed to convey clothing colours, such as the smallest black smushka, grey scroll, and white shirt. The latter two examples represent practically the same opposition as in the previous short story: the white and red scrolls. The use of grey indicates not only that the scroll is made of coarse, unbleached fabric, but also that it is old, highlighting Petrus's extreme poverty. This explains the girls' and young women's desire to mentally dress Peter "in a new robe, tighten it with a red sash, and place a hat on his head made of black smushkas with a dandy blue top" (141).

The grey scroll, symbolizing poverty, metaphorically leads to the child in the white shirt being covered in blood. In this case, white functions not only within the Christian register of purity and innocence, but also as a symbol of death, the shroud, and the bloodstains "from head to toe" symbolically converge with the idea of sacrifice. It is worth noting the expanded semantic range of the colourative red, where, in addition to its detached original meaning found in the fixed expression "red girls" and in the colouring of clothes and birds (red-breasted bullfinch), there is an extension of the colour spectrum through associations with blood, for instance: "and innocent blood splashed in his eyes... The witch... drank blood from him. Everything was covered in red in front of him; the trees were all covered in blood" (146). The intensity and vividness of the red colour are further heightened through the use of participles and comparisons with lightning, as seen in the description "The sky was red-hot and trembling... Spots of fire, like lightning, were seen in his eyes" (146).

This technique of depicting colour in its changing nature becomes

crucial in portraying the tragic events narrated by the sexton of the *** church. Petrus, in anticipation of "the end of God's day," anxiously observes how the sun "blushes," how the sky "blushes on one side" and "fades away," how it "tries on, tries on, and - it's dead," how darkness engulfs everything, how "the bush has gone black," and how a "zarnitsa" sparkles in the sky. In the darkness, a small flower bud "blushes" like a hot coal. Additionally, the blossoming ferns are depicted through a combination of colour, sound, and form: "A starburst flashed, something crackled softly, and the flower unfolded before his eyes like a flame, illuminating others near it as well" (144). The narrative relies not only on the dynamic portrayal of colour - colour flashes and movements (sparkling eyes, flashing sparks, glittering, shooting blue flames, a ball of fire in the darkness, fire spots like lightning) but also on the contrast between black/dark and red, symbolizing blood and flames. This colour contrast also accentuates the tragic love between the main characters. The rich descriptions of the characters (Pidorka's cheeks are described as "bright as a poppy of the finest pink, when they burn, washed with the dew of God," with "black laces" for eyebrows, "clear eyes," "hair as black as the wings of a crow," "pink lips," "kuntush sewn in gold," "red boots"; Petrus has "brown eyes," "white face," and a "black mustache") are replaced by folklore symbols of death ("Dark, dark will be my hut," "the raven will caw," "a blue cloud is my roof") and washed away by crime (Pidorka with "no blush," "clear eyes weeping").

colour is characterized as something unstable, subject to sudden and non-harmonic transitions and changes in nature. These changes are accompanied by the emergence of new registers of red (bloody) and blue, strengthening the colour range of the witch's fire (blue flame), and describing the sorcerer's state through comparison (blue, like a dead man). The combination "golden child" reinforces the primary meaning of the adjective, representing a syncretism of light, innocence, and preciousness.

The unnatural colour scheme of the crime contrasts with the static colourfulness of the wedding garments and ultimately diminishes into the colourlessness of Pidorka and Petrus' family life, which ended with "a pile of ashes, from which steam was rising in places" (150). However, life's colours return "in the ashes of the Mother of God, coloured with such bright stones that everyone squeezed their eyes shut when looking at it" (150).

An analysis of the colouratives in "May Night" clearly demonstrates that each short story presents its own unique and often unexpected colour composition, diverging from standard perceptions. These compositions are not only based on the use of basic and distinctive

colour names but also on the specific selection of colour phenomena, shades, and transitions. Moreover, the author's artistic idea guides the creation of the colour background and the elements that support it.

In this regard, "May Night" significantly differs from the other short stories, primarily due to the dominant presence of the colour white, which constitutes almost half of the primary colour expressions. Chromatic colours are comparatively limited (see Diagram 1). Blue and yellow are absent, and green and blue are only minimally represented, mainly in the descriptions of clothing and nature, which are portrayed with light strokes: blue Cossack robe; the blue warm Ukrainian sky; green reeds; dark green walls of gardens. The minimal use of red is particularly noteworthy, as it plays a significant role in the colour scheme of the other short stories. Throughout the text, only one instance of "red coral monisto" shines, with the epithet carrying a non-colour meaning in a song (the girl is red) and in Levko's address to Galya (my little red winkle (Slesareva 2011)). The portrait characterization is understated and conventional: white faces, white hands, white feet, clear eyes, black-browed Cossacks, brown eyes, black mustaches.

Meanwhile, white becomes the prominent colour in the portrayal of Galya, the centurion's daughter. White not only signifies their importance but also highlights the syncretism in the manifestation of good and evil, their interaction, and their frequent indistinguishability, leading to their interchangeability. In this context, Gogol portrays the real and the supernatural as if refracting and merging into each other, depicted through the distinct colour scheme of the night, which is typically perceived as black but is presented here in shades of white - light, brilliant, shining, and silver.

This approach to the colour scheme determines the characterization of characters against specific colour backgrounds. For instance, Galya is described as being "wrapped in twilight," with her "clear eyes shining in the half-light gloom, like stars," and her red coral monisto glittering. Levko perceives a certain atmosphere of the real and otherworldly world, which is depicted in an achromatic tonality with shades of glitter, radiance, and shimmering light. Levko's special vision captures the maple forest as gloomily black, with fine silver dust only at the tips facing the moon. A strange, intoxicating glow mingles with the moon's radiance. The night appears even more resplendent to him, with a silver mist falling and revealing a house that looks clear and majestic in its place. Instead of gloomy shutters, cheerful glass windows and doors reflect gilding through the clean panes. The colours come alive in this vivid description.

The pictorial painting, created with minimal colour-naming,

naturally reflects Levko's astonished perception. He has never seen anything like it before. Moreover, the symphony of his feelings, inspired by the strangeness of the night, transports him to the depths of the pond, allowing him to see the house and the neighborhood from an inverted perspective. Reality and its "overturning", blend into a world of the supernatural, continuing the magical landscape. In this world, a thin silver mist flashes with light, and shadow-like girls in white shirts resembling meadows adorned with lily-of-the-valley appear. Their necks are adorned with gold necklaces, monistas, and ducats, but they have a pale complexion. Their bodies seem as if fashioned from transparent clouds, shining through with the silver moon.

Gogol's assessment of this unique colouristic composition as a "painter-imager" is apt, as his "world of paints is the organ of the whole," and "light, colour, and paint are Gogol's backgrounds from which the most graphic style emerges" (Belyi 118).

It is noteworthy that the symbolism of black and white appears to be transferred between each other in the text. The dark chambers, dark halls, and black tulup (a traditional coat) form a chain of contrasts. In the dimness of the forests and waters, "the huts shine whiter and appear more dazzling in the moonlight, their low walls standing out from the darkness" (159). The witch, referred to as "the black cat with iron claws," who becomes the stepmother, is seen by everyone as rosy and white, but she has erased the fair panorama that was once as white as snow. She brings no peace to the white world; she removes her blush, leaving blue spots on her white neck and spoiling her white legs, making her "pale as canvas, like the gleam of the moon." Only Levko, in an inverted and repeatedly reflected space, possesses the ability to see the witch inside one of the drowned women because "something black was visible within her" (177). The intertwining of the ontological and metaphorical registers of the adjectives white and black, along with the initial emphasis on white in comprehending the colour depiction of the world, determines the unprecedented ratio of three significant colours in "May Night." The dominant colours are white (48%) and black (28%), which together account for three-quarters of the principal colour palette. This ratio considerably surpasses the prominence of red in other novels, such as "Sorochinskiy Fair" (46.7%) and "The Evening on the Eve of Ivan Kupala" (33.4%), where red plays a more central role. Other colour words appear as rare colourful strokes on the main background of light-themed lexemes, ranging from light to dark, from shining to flickering, and filled with gloom. Despite their occasional appearance, some of these colour descriptions represent the unique presentation of colour by the author, such as "a whole fiery fountain" (171) of sparks from a

pipe smoker's mouth or the clerk's vest "the colour of wine yeast" (170).

The "Missing Letter," which concludes the first part of the "Evenings" as told by a sexton in *** church, presents not only a fairly conventional but also a very austere colour palette of clothing. There are mentions of "red, like heat, trousers" and a "blue robe" (183), as well as "red boots" and being "in a grey scroll" (191). The description of the evening includes phrases like "reddish stripes" and the fields being "as colourful as the festive cloaks of black-browed young women" (183), while the sky is covered "like a black row" (184). Additionally, there are portrait descriptions such as "a couplet with a nose as red as a bullfinch" (182). The emphasis on ordinariness lacks the unexpected colour metamorphosis associated with witchcraft, and instead is described generically as "something grey." According to Mikhienko, the limited presence of the "world of otherworldly forces in terms of colour" is attributed to the "obscurity and indistinguishability of what we see" and its dissolution into the greyness of stove colours (39).

However, the scarcity of colour words and the absence of nuanced colour names can be largely attributed to the dynamic nature of the narrative with minimal descriptions and an abundance of dialogue. The narrator adopts a conversational style, reflecting the "formational process" of Gogol's creative work, as noted by Bely. This approach aims to recreate a special atmosphere of direct storytelling, where events are presented as vivid emotional experiences through the narrator's grandfather and are perceived by the narrator as personal encounters. As the narrator states, "you feel as if you are about to do all this, as if you have got into the soul of your grandfather, or the grandfather's soul is playing around in you" (181).

4. Conclusion

The holistic analysis of colour compositions allows us to determine the author's individual perception of the world and the role of colour words in Gogol's literary text. As demonstrated by the study, each of the short stories in the first part of "Evenings on a Farm near Dikanka" presents its own colour system, not only in terms of the quantity and differentiation of the basic and additional colour names, their shades, occasionalisms, and secondary nominations, but also in their linguistic expression through colour nouns and verbs. Furthermore, there is a specific correlation between the ontological and metaphorical use of colours and the creation of colour compositions that are either bright and iridescent or monochrome and contrasting, where the "subject is necessarily embedded in colours" (Belyi 1934, 73).

In the first part of "Evenings on a Farm Near Dikanka," Gogol used

over 240 colour terms. Among these, the most prominent were the "pure" colours, with the most frequently used being red (33), white (30), and black (22) – totaling 120 instances. Additionally, shades such as pink and dark blue were used 43 times. A wide range of colours with specific descriptors were also prevalent, including pea green, wine lees, bluish-grey, lily, brown, fiery (cheeks), copper, and others, accounting for 74 instances.

The Preface already establishes that the use of colour words in "Evenings on a Farm Near Dikanka" is not random, but rather follows a complex system of colour designations that involve not only visual perception but also sensory perception, all of which are subordinate to the artist's creative intention. It is worth noting a certain commonality in the colour landscape of the first part of "Evenings on a Farm Near Dikanka," which is somewhat characteristic of literature from the early 19th century. This includes the absence of violet and orange, a relatively limited use of yellow (compensated by its gold counterpart), blue, and green, and a restrained use of grey, which is nevertheless motivated by specific reasons:

Diagram 1

The compositions of colouratives in the first part of "Evenings on a Farm Near Dikanka" by Gogol (in %)

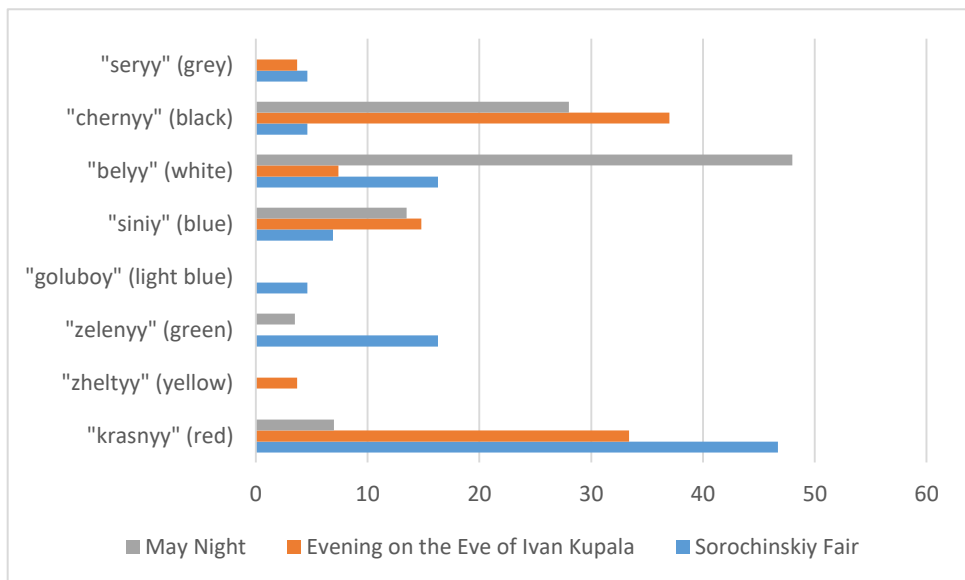


Table 1

	Sorochinskiy Fair (in %)	Evening on the Eve of Ivan Kupala (in %)	May Night (in %)
"seryy" (grey)	4.6	3.7	0
"chernyy" (black)	4.6	37	28
"belyy" (white)	16.3	7.4	48
"siniy" (blue)	6.9	14.8	13.5
"goluboy" (light blue)	4.6	0	0
"zelenyy" (green)	16.3	0	3.5
"zheltyy" (yellow)	0	3.7	0
"krasnyy" (red)	46.7	33.4	7

"Evenings on a Farm Near Dikanka" opens with "Sorochinskiy Fair," which is the most richly adorned with chromatic, achromatic, and nuanced colour words, fully expressing the diversity of nature, the world of people, and objects. This accounts for both the higher quantity of colour words compared to other novels (1.5 times more than in "Evening on the Eve of Ivan Kupala," 1.9 times more than in "May Night," and 8 times more than in "The Missing Letter") and their qualitative correlation. Additionally, there is a prevalence of shade colours and lexemes with light semantics in support of the colour words, expanding their perspectives, adding depth, and intensifying the sensory-perceptual processes of text comprehension. In reference to "Sorochinskiy Fair," Mashinsky, citing Belinsky, states: "Gogol's phrases truly 'leap' before the eye, his comparisons captivate with their vivid imagery—you can feel the object in all its everyday, vital concreteness: its shape, colour, volume. It's as if Gogol transposes painting techniques into his writing" (316).

In "Evening on the Eve of Ivan Kupala," which shares a significant similarity with "Sorochinskiy Fair" in terms of the abundance of colour words in the main spectrum, there is a resemblance in the depiction of red (33.4%: 46.7%). However, the usage of yellow, the absence of green and blue, and the predominant presence of black (37%) highlight the distinctiveness of Thomas's narrative, which stands in stark contrast to the more restrained colour palette of "The Missing Letter," where Thomas is also identified as the narrator.

The colour scheme in "May Night" differs from the others, with

black (28%) contrasting the dominant white (48%), which is further enhanced by limited combinations of colour words (grey) and secondary nominations (silver). Additionally, adjectives and verbs with light semantics such as light, clear, illuminated, shone, and so on, contribute to the overall effect. It should be noted that accompanying these primary colour words with "convoy" can somewhat alter the colour composition of the short story, as indicated by the percentage of colour words. For instance, by including nuanced genitive colour names and comparative phrases like ruddy, purple, hair almost snowy, the colour of wine yeast, and so on, the colour spectrum in "The Evening on the Eve of Ivan Kupala" is broadened. This intensifies the presence of yellow through the introduction of gold and white (silver, like snow, and so on), while black is subdued, losing nearly ten percent due to the inclusion of various colour words such as pea, blue, and others.

This colour depiction goes beyond the conventional association of colours with the real or otherworldly world, day or night, and positive or negative characters. Gogol's artistic perception of reality and unreality, and his interpretation of good and evil, are characterized by a lack of straightforwardness and standardization.

Each short story presents a unique colour palette, shaped by the intricate interplay between the earthly and supernatural realms, artistically represented through the careful selection of fundamental colour words, nuances of shades in conjunction with lexemes of light semantics, the specific static or dynamic nature of colour usage, markedness, and metaphors within the colour vocabulary. This creates a distinct aura of colour composition that immerses the reader in a unique atmosphere of textual perception, leaving an original impression.

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Аннотация: КОМПОЗИЦИИ КОЛОРАТИВОВ В «ВЕЧЕРАХ НА ХУТОРЕ БЛИЗ ДИКАНЬКИ» Н.В. ГОГОЛЯ

Проблема цветоименований в языке, включая корреляции цветовосприятия, в том числе в физическом, физиологическом и психологическом аспектах, входит в контекст общих вопросов теории языка и является актуальной, особенно в применении к моделированию цветовой картины мира в художественных текстах. В связи с этим особый интерес представляет исследование композиций колоративов в творчестве Н. В. Гоголя, у которого объёмность и многомерность стиля обуславливает отмеченную многими учёными поэтическую цветопись. Колористическая значимость слова в раннем творчестве Н. В. Гоголя определила цель статьи, заключающейся в выявлении специфики представления и особенностей функционирования колоративов в «Вечерах на хуторе близ Диканьки». Характеристика системной организации колоративов в каждой из новелл потребовала применения методов описания, обобщения и интерпретации языкового материала с учётом статистических данных и с элементами лингвогенетического и текстологического методов.

Ключевые слова: Н.В. Гоголь; «Вечера на хуторе близ Диканьки»; колоратив; композиции колоративов; основные и оттеночные цветоименования; онтологическая и символическая функция.

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