

COLOR IMAGES IN ALEXANDER KUSHNER'S POETRY

Danuta Gierczyńska¹, Saule Abisheva², *Madina Moldagali³

¹Doctor of Philology, professor, Pomeranian Academy of Slupsk, Poland,

²Doctor of Philology, professor, Abai Kazakh National Pedagogical University, Almaty, Kazakhstan,

*³PhD student, Abai Kazakh National Pedagogical University, Almaty Kazakhstan

¹e-mail: danuta.gierczynska@apsl.edu.pl

²e-mail: s.abisheva@mail.ru

*³e-mail: mmoldagali@list.ru

Abstract. In the present article poetic analysis of color designations in A. Kushner's work is carried out. He is a life poet, and this love of life is manifested in color images in his poetry. This article analyzes color naming in poetry to identify their role, and basic or additional elements in creating text semantics. On the basis of his three collections of poems – “Tauride Garden” (1984), “Earth's Gravity” (2015) and “Autumn Theater” (2020) – a frequency dictionary of color names was prepared, and semantic analysis of three frequently used color names has been compiled. Lexical combinations with color elements were collected using software package “Hypertext search for satellite words in author's texts”. The study was conducted by using collective, descriptive, comparative and structural analysis methods.

These studies helped to identify frequency of color images in poet's poetic texts and made it possible to identify leading color elements used by poet (white, black, blue, cyan, green, yellow, red and gold), and least ones (gray, orange, pink, azure, turquoise, lilac, lilac, silver, copper and bronze).

Also, work analyses semantics of tricolor and lexical combinations with them in the poetic works to determine colors' thematic features. The analysis of Kushner's tricolor showed that semantics and lexical combinations of blue, green and red colors are similar in images. The functions of main coloristic elements describe living nature (vegetation), inanimate nature (sky, chemical elements) and objective world.

All lexical combinations of three colors form common pairs with word “life”. Thus, we came to the conclusion that A. Kushner conveys love for life through these bright colors.

The results of study will be used to create model for color elements analysis in modern poetic texts. Also, article will be used to create a functional thesaurus of color designations for Alexander Kushner's poetry.

Keywords: poetry, color images, Alexander Kushner, the frequency dictionary, semantic, lexical combinations, theme, poetical world

Introduction

Alexander Kushner is one of the most famous Russian poets of the second half of the twentieth and early twenty-first centuries.

The poetic world of Kushner is connected with the image of the objective world, everyday life and at the same time with the involvement in the world culture and art [1].

I. Brodsky, evaluating the poet's work, said: “Alexander Kushner is one of the best lyricists of the 20th century, and his name is destined to be among the names dear to the heart of everyone whose native language is Russian”.

The uniqueness of the modern Russian poet, according to Dmitry Likhachev, lies in the fact that “Kushner is a poet of life, in all its manifestations. And this is one of the most attractive features of his poetry” [2].

Material and Methods

This love of life is also evident in the color images we will discuss in this article. Based on the material of three poetic books – “Tauride Garden” (Таврический сад, 1984) [3], “Earth's Gravity” (Земное притяжение, 2015) [4] and “Autumn Theater” (Осенний театр, 2020) [5] – the following has been compiled:

- 1) the frequency dictionary of color designations in poetry by A. Kushner and their role in the system of poetic imagery is considered;
- 2) semantic designations of three colors are revealed;
- 3) lexical combinations with color components collected using the software package “Hypertext search for satellite words in author's texts” [6].

Results and Discussion

Characteristics of Kushner's poetry are “modesty” and proximity to prose. The poet's skill is revealed only in the leisurely reading of these poems, just as Kushner himself reveals the world around him [7]. Let us try to understand the phenomenon of the poetic world of the modern poet by referring to chromatic images, because the poet himself pays special attention to color.

“Once the poet Alexander Kushner attended a music concert in a hall with plush red chairs. The abundance of red greatly affected the poet, and he excused himself and asked the artist:

- Color – what is it?
- Color is God, the artist replied”.

The poet, without contradicting his interlocutor in principle, nevertheless finds the color closer, at ground level. He senses color in the textures of plush, plant leaves, and the smell of clover and mint. For him, color is inseparable from matter, from all living things. He is happy not only with red chairs, but also with blue waves, black rocks and white sidewalks).

Color is omnipresent; for a seeing being it fills the entire sphere of the surrounding space and disappears only when there is no light in the field of vision, or when there is no vision itself” [8].

The creation of a frequency dictionary of color names made it possible to filter out both the color elements most frequently used by the poet (*white, black, blue, cyan, green, yellow, red, and gold*) and the least common ones (*gray, orange, pink, azure, turquoise, lilac, silver, copper, and bronze*). The number of uses are highlighted in Table 1.

Table 1. Frequency dictionary of color terms in the poetry of A. Kushner

White	34 (белопенный, белогривые, белел, белопенный, белеет, белизна)
Black	17
Blue	17 (синеет, синеокий, черно-синий)
Yellow	15 (желтоватее, желтоглазого, ярко-желтые, цвет цыплячий)
Green	13 (зеленел, вечнозеленый, зеленеет)
Red	11 (красно-багровый, карминный, алый, огненный, рыжая)
Gold	10 (позолотый, золотят)
Cyan	10 (облачно-голубое)
Pink	5 (розоветь, бледно-розовый, розоваты)
Turquoise	3
Lilac	3
Gray	2 (серенький)
Silver	2
Bronze	2
Purple	2
Azure	2
Orange	1
Copper	1

We decided to find out typology of the tricolor: blue, green, red – in the poetry of A. Kushner, because these color are indicated as main colors.

The blue color in many nations symbolizes the sky and eternity. When compiling the blue thesaurus in Kushner's poetry, one can note its frequent use in depicting natural phenomena, in describing the sky and clouds: *Под синеокими, как пламя, небесами, О нежданной синева, Есть небосвод над нами синий и благосклонная листва. Water, earth, mountains are also painted blue: приближается, в синих проливах топчась, И так синеет даль, как если бы душа; Жить в сладком домике под синюю скалой. Blue is also described as the beginning of the winter season: Страна, как туча за окном,/ Синеет зимняя, большая.*

Wildlife, especially vegetation, also turns blue:

– Не думай, – сказала, – смотри на фиалки,
Еще, **синеглазые**, не отцвели [4, p.41]

The poem «– Как страшно подумать, – сказал я на зное...» from the “Earth's Gravity” describes a dialogue between lovers about life and death. Only by understanding that death and suffering are integral parts of life can one truly enjoy life. Life is good precisely because it ends sooner or later. At the same time, the feeling of immortality is quite achievable within the boundaries of one happy earthly moment [7]. Violet, dyed blue, has an additional meaning. Violet is a beautiful and unpretentious flower that symbolizes tenderness, purity of thoughts, good intentions, a wish for a happy family life. By itself, violet from the Latin name *Viola* can have various shades, mainly from light blue to dark purple. *Blue-eyed violets* are considered a symbol of spirituality and harmony [9]. Harmony, peace and beauty

are personified by blue-eyed violets in Kushner's poem: *Они ж не растут, не цветут из-под палки, / Им нравится быть украшением земли* [4, p. 41].

According to Kandinsky, a very deep blue can express peace, and lowered to black – sadness [10]. The blue color is close to black and receives symbolic meanings similar to it, being a mourning color in some peoples. Among the Slavic peoples, blue served as the color of sadness, grief, and was associated with the demonic world. Ancient legends describe black and blue demons. In the lines *Пририсовал черно-синие крылья* from the poem “Signagi” Kushner describes the city, which is located over the abyss, and its inhabitants, who are in great danger. The poet mentions the Russian artist Mikhail Vruble and his paintings about a demon with black and blue wings.

In the poem “One Unresolved Question Remains”, wild flowers appear in bright colors: *Ярко-желтые, синие и голубые (Для кого так нарядны цветы полевые? / Неужели для пчел, неужели для ос, / Ярко-желтые, синие и голубые)* [5, p.54]. The poet talks about life and immortality and asks for whom and who created these bright flowers that bloom everywhere and are understandable to everyone. It can be assumed that bright yellow was used to describe joy and happiness, blue for sadness and longing, and cyan for awareness and clarity of thought.

The functional thesaurus of blue color in Kushner's poetry mainly colors inanimate and living nature, part of the body, objects and their condition (*И желтые, красные, синие краски поблекли*) [5, p.62]. Takes part in creating a recognizable image of the country: *Никто не знает флага той страны. / В морском порту, где столько полосатых / И звездчатых, где синие видны* [3, p.42]; transport: *Заносило в сторону наш синий кадиллак* [4, p. 58]. There is a single case for the designation of such a chemical element as cobalt, from which the blue color was obtained in 1800: *И кобальт — синие, и кисть волосаяная* [3, p.22].

According to the proposed attention to the thesaurus, it can be noted that Kushner mainly uses blue not to form an image, but to describe it.

Let us consider lexical combinations that are associated with the word “blue”.

Table 2. Lexical combinations of blue in the poetical world of A. Kushner

№	Lexical combinations	Names of poems
3-componential LC		
1	Yellow – blue – hand (Желтый – синий – рука)	Подражание древним; Все на стайку бы рыбок смотрел; Проходя Дарданеллами, кто-то пытается штампы
2	Know – be able – blue (Знать – мочь – синий)	И нашу занятость, и дымную весну; Как вы там, в Испании своей, в снегах живете; Подражание древним
3	Live – be able – blue (Жить – мочь – синий)	Сигнаги, Поле в Прибыткове, Как вы там, в Испании своей, в снегах живете
2-componential LC		
4	Century – blue (век – синий)	И нашу занятость, и дымную весну; Я знаю, почему в Афинах или Риме;

		Проходя Дарданеллами, кто-то пытается штампы
5	Live – blue (Жизнь – синий)	Две фрески, Кавказской в следующей жизни быть пчелой
6	Blue – ambiguous (Синий – скользкий)	И нашу занятость, и дымную весну; Все на стайку бы рыбок смотрел; Как вы там, в Испании своей, в снегах живете

The blue color formed a small number of lexical combinations, which may indicate the uniqueness of the images in the creation of which it participates. It turns out that the blue color is most often associated with such semantic fields as state (*to know, be able, live*), life and time (*age*).

Green symbolizes an oasis, nature, life and rest. In Kushner's poetry, “green” is used 9 times. There are also single word images, these are “evergreen” and “greenery”, and the verb “to green” is used twice.

As expected, the functional thesaurus of green is more related to wildlife, in the description of the plant world (*bush, canopy, boxwood, grass, algae*). The eye, according to Goethe, finds real satisfaction in this color, the soul “rests” [11].

This color is also found when describing water (*речной волной зеленой*) and earth (*зеленые холмы*), real objects of the surrounding world, for example, statues (*Металл / Твой зелен и пасмурен*) and fabric (*бархат зеленый*).

In general, the green color is not the source of the image, it gives an additional characteristic. For example, in the poem “Caucasian in the next life to be a bee ...” the poet paints the river green. This color scheme can be understood through additional information: this color of water is caused by the rapid reproduction of algae in the reservoir.

In the poem “Little Dutchmen”, green velvet (*зеленый бархат*) indicates the high position of the heroes, their nobility, because green is a symbol of prosperity.

Table 3. Lexical combinations of green

№	Lexical combinations	Names of poems
3-componential LC		
1	Green – dream – became (Зеленый – сон – становится)	Вырица; Вот статуя в бронзе, отлитая по восковой
2	Generous – life – green (Густой – жизнь – зеленый)	По рощам блаженных, по влажным зеленым холмам; Вырица; На узбекском базаре такая является мысль
2- componential LC		
3	Green – life (Зеленый – жизнь)	Кавказской в следующей жизни быть пчелой; По рощам блаженных, по влажным зеленым холмам; Вырица; На узбекском базаре такая является мысль
4	Green – live (Зеленый – жить)	Вырица Кавказской в следующей жизни быть пчелой, Чем люди хороши?
5	Green – house	Ах, эта ночь, этот плащ на железном гвозде

	(Зеленый – дом)	Вырица Чем люди хороши?
6	Green – garden (Зеленый – сад)	Ах, эта ночь, этот плащ на железном гвозде По рощам блаженных, по влажным зеленым холмам. В саду
7	Green – shadow (Зеленый – тень)	По рощам блаженных, по влажным зеленым холмам. Нет, не вы всех счастливей, а этот, в вагонном окне В саду
8	Green – hand (Зеленый – рука)	По рощам блаженных, по влажным зеленым холмам. Вот статуя в бронзе, отлитая по восковой Чем люди хороши?
9	Green – human (Зеленый – человек)	Нет, не вы всех счастливей, а этот, в вагонном окне В саду Чем люди хорошо?
10	Green – line (Зеленый – ряд)	Вырица На узбекском базаре такая является мысль Вот статуя в бронзе, отлитая по восковой

Lexical combinations of green are predominant compared to blue. Green combinations can be correlated with the themes of reality (*life*), unreality (*dream*), place (*garden, house*), person and body parts (*hand*), and light (*shadow*).

Let us go consider red color. Red (carmine) gives the impression of seriousness, dignity or charm and goodwill. The darker one symbolizes old age, and the lighter symbolizes youth [12].

The red color in Kushner's poetry appears in different shades, such as *red-purple, carmine, scarlet, fiery and ginger*. The main red color occurs six times, the frequency of its other shades is calculated by a single occurrence.

Just as in the previous cases with blue and green, red prevails in the description of wildlife, or rather the plant world. Red-colored nature may indicate the autumn season: *И огненный цветок ему всё так же дорог; И пожаров лесных краснокожих* [5, p.19].

The poem “Ladies of Arles” refers to the painting with the same name by Vincent van Gogh. The poem says that the world around brought only suffering to the great artist, which are emphasized by emotionally expressive double syntactic repetition in the form of rhetorical questions:

Так почему ж эти арльские дамы мрачны?
Так почему же цветы их не радуют эти?
Словно их мучает темное чувство вины,
Словно, горюя, они за Ван Гога в ответе.
Желтый, карминный, оранжевый, розовый цвет [4, p.67].

All the selected color motifs of red correlate with a positive beginning, but in the “Ladies of Arles” it transfers sadness.

Red color describes the chemical elements: mercury and iron (*Кроваво-красную не взбить в прожилке ртуть; Железо – красные тона давало им*). If in the first case, the red color is involved in conveying the image of the absence of temperature of love, then iron, combined with other elements, results in a red color. The sky turns scarlet at sunset (*И небо алые края*).

The red color is involved in the depiction of the animal world, and it is important to note here that the blue and green colors do not act in this function: *Что удивляешься: разве он птица? / С красной головкой и в черном плаще* [5, p.53]. The poem “Two Frescoes” [5, p.62] describes a red-haired Venus (*Венера и здесь длиннонога и рыжеволоса*). Human feelings and grief are described in red-purple color, thus intensifying the state of sadness (*Чтобы красно-багрового цвета горе*). The flag was painted with fiery colors (*Никто не знает флага той страны... / И желтые, и в огненных заплатах*). The tomb as a building is painted with red and yellow paint (*А сначала на стенах гробницы пиры писали / Желтой краской и красной в саду, под открытым небом*).

Considering the functional thesaurus of red, it can be noted that red is wider than blue and green colors, and is associated with wildlife (vegetation, fauna), with inanimate nature (sky), and is also used in depicting human feelings (grief), parts of the human body (red-haired). It participates in the creation of chemical elements (mercury, iron) and the objective world (thing, structure).

Table 4. Lexical combinations of red

№	Lexical combinations	Names of poems
2-componential LC		
1	Red – life (Красный – жизнь)	И нашу занятость, и дымную весну; Я читал об идее бессмертия у этрусков; Две фрески
2	Red – open (Красный – открытый)	В тридцатиградусный мороз представить света; Я читал об идее бессмертия у этрусков; Две фрески
3	Red – good (Красный – хорошо)	Рембрандт Харменс ван Рейн сам себе наскучил; Дятел
4	Know – red (Знать – красный)	В тридцатиградусный мороз представить света; И нашу занятость, и дымную весну; Рембрандт Харменс ван Рейн сам себе наскучил; Две фрески

The lexical combinations of red are the smallest of all described in this article, and in many respects correlate with images of other colors. The semantic pairs of red are words that convey the state (know) and description (open, good).

Conclusion

Considering all of these analysis of Kushner's tricolor, we can say that the functional thesaurus and lexical combinations of three colors (blue, green, red) are similar in images. The functions of the main coloristic elements describe living

nature (vegetation), inanimate nature (sky, chemical elements) and the objective world.

All lexical combinations of three colors form common pairs with the word “life”. Thus, we can say that A. Kushner conveys the love of life through these bright colors.

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АЛЕКСАНДР КУШНЕР ПОЭЗИЯСЫНДАҒЫ ТҮС БЕЛГІЛЕРІ

Данута Герчинска¹, Абишева С.², *Молдағали М.³

¹фил.ғ.д., профессор, Слупск қаласындағы Помор Академиясы, Польша,

²фил.ғ.д., профессор, Абай атындағы Қазақ ұлттық педагогикалық университеті, Алматы, Қазақстан,

³PhD докторанты, Абай атындағы ҚазҰПУ, Алматы,

¹e-mail: danuta.gierczynska@apsl.edu.pl

²e-mail: s.abisheva@mail.ru

³e-mail: mmoldagali@list.ru

Аңдатпа. Ұсынылған мақалада А. Кушнердің жұмысындағы түс мәндеріне поэтикалық талдау жасалды. Ол өмірдің ақыны, және өмірге деген сүйіспеншілік оның поэзиясындағы түрлі-түсті бейнелерде де көрінеді. Бұл мақалада поэзиядағы түстердің рөлін анықтау үшін, сондай-ақ мәтіннің семантикасын құрудағы негізгі немесе қосымша элементтер ретінде талданады. “Таврия бағы” [1984], “Жердің тартымдылығы” [2015] және “Күзгі театр” [2020] атты үш поэтикалық кітаптың материалында түс белгілерінің жиілік сөздігі құрастырылды, үш жиі қолданылатын түс белгілеріне семантикалық талдау жасалды және “Авторлық мәтіндердегі серіктес сөздерді гипермәтіндік іздеу” атты бағдарламалық кешен арқылы жиналған түс элементтерімен лексикалық комбинациялар анықталды. Зерттеу житақталу, сипаттамалық, салыстырма-салғастырмалы және құрылымдық талдау әдістерін қолдану арқылы жүргізілді.

Бұл зерттеулер ақынның поэтикалық мәтіндеріндегі түс бейнелерінің жиілігін анықтауға көмектесті, ақын қолданатын негізгі түс элементтерін (ақ, қара, көк, жасыл, сары, қызыл және алтын) және ең аз қолданылатындарды (сұр, қызғылт сары, көгілдір, күлгін, күміс, мыс және т. б.) анықтауға мүмкіндік берді.

Сондай-ақ, жұмыста түсті қолданудың тақырыптық ерекшеліктерін анықтау үшін ақынның поэтикалық шығармаларындағы триколордың семантикасы және олармен лексикалық комбинациялар талданады. Кушнердің триколорын талдау арқылы көк, жасыл және қызыл түстердің семантикасы мен лексикалық комбинациялар бейнелерінің ұқсастығын көрсетілді. Негізгі колористикалық элементтердің функциялары тірі табиғатты (өсімдіктер), жансыз табиғатты (аспан, химиялық элементтер) және объективті әлемді сипаттайды.

Үш түстің барлық лексикалық комбинациясы “өмір” сөзімен ортақ жұпты құрайды. Осылайша, осы жұмыста біз А.Кушнердің өмірге деген сүйіспеншілігін осы жарқын түстер арқылы жеткізеді деген қорытындыға келдік.

Зерттеу нәтижелері қазіргі поэтикалық мәтіндердің түс элементтерін талдау моделін жасауға және Александр Кушнер поэзиясының түс белгілерінің функционалды тезаурусын жасау үшін қолданылады.

Тірек сөздер: поэзия, түс белгілері, Александр Кушнер, жиілік сөздігі, семантика, лексикалық комбинациялар, тақырыптар, поэтикалық әлем.

ЦВЕТООБОЗНАЧЕНИЯ В ПОЭЗИИ АЛЕКСАНДРА КУШНЕРА

Данута Герчинска¹, Абишева С.², *Молдагали М.³

¹д. фил. наук, профессор, Поморская Академия в Слупске, Польша

²д. фил. наук, профессор, Казахский национальный педагогический университет имени Абая, Алматы, Казахстан

³PhD докторант, КазНПУ им. Абая, Алматы, Казахстан

¹e-mail: danuta.gierczynska@apsl.edu.pl

²e-mail: s.abisheva@mail.ru

³e-mail: mmoldagali@list.ru

Аннотация. В представленной статье проведен поэтический анализ цветообозначений в творчестве А. Кушнера. Он – поэт жизни, и эта любовь к жизни проявляется и в цветовых образах его поэзии. В данной статье анализируется цветообозначение в поэзии с целью выявления их роли, а также в качестве основных или дополнительных элементов при создании семантики текста. На материале трех поэтических книг – «Таврический сад» [1984], «Земное притяжение» [2015] и «Осенний театр» [2020] были составлены частотный словарь цветообозначений, сделан семантический анализ трех часто использованных цветовых обозначений и выявлены лексические комбинации с

цветовыми элементами, собранных с помощью программного комплекса «Гипертекстовый поиск слов-спутников в авторских текстах». Исследование было проведено при помощи собирательного, описательного, сравнительно-сопоставительного и структурного методов анализа.

Данное исследование помогло выявить частотность цветовых образов в поэтических текстах Кушнера и позволило выделить его основные цветовые элементы (белый, черный, синий, голубой, зеленый, желтый, красный и золотой) и наименее употребительные (серый, оранжевый, розовый, лазурный, бирюзовый, лиловый, сиреневый, серебристый, медный и бронзовый).

В работе проанализирована семантика триколора и лексические комбинации с ними в поэтических текстах поэта, что позволило выявить употребительность цветов в определенных тематических блоках. Анализ триколора Кушнера показал, что семантика и лексические комбинации синего, зеленого и красного цвета схожи в образах. Функции основных колористических элементов описывают живую природу (растительность), неживую природу (небо, химические элементы) и предметный мир.

Все лексические комбинации трех цветов образуют общие пары со словом «жизнь». Таким образом, в данной работе, мы пришли к выводу, что любовь к жизни А. Кушнер передает через эти яркие цвета.

Результаты исследования будут использованы для создания модели анализа цветовых элементов современных поэтических текстов. Также, статья будет использована для создания функционального тезауруса цветовых обозначений поэзии Александра Кушнера.

Ключевые слова: поэзия; цветобозначения; Александр Кушнер, частотный словарь, семантика, лексические комбинации, темы, поэтический мир.

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