

# THE PECULIARITY OF THE INDIVIDUAL AUTHOR'S STYLE OF CREATING COLOR SENSORY IMAGERY IN A POETIC TEXT: LINGUACULTURAL ANALYSIS

Специфика индивидуально-авторского стиля создания  
цветовой сенсорной образности в поэтическом тексте:  
лингвокультурологический анализ

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## ABSTRACT

Sensory perception of the world is the ontological basis of human existence that helps an individual to be oriented in the world. It also helps one to find the path in the most difficult circumstances of social communication. This makes it relevant to pay attention to sensory mechanisms and their functions in various fields of knowledge, from psychology to linguacultural studies. In modern linguistics, the category of sensory imagery is one of the complex phenomena, based on the author's individual sociocultural experience. This experience is especially vividly realized in a poetic text, which is the highest form of sensory expression. In a poetic text, one can single out an independent block of color information, deliberately embedded in the content by its creators as an additional visual means. At the same time, this functionality of color is determined primarily by the peculiarities of individual author's style in the creation of sensory visual color imagery.

*Keywords:* author's style, color sensory imagery, poetic text, linguacultural studies.

## РЕЗЮМЕ

Чувственное мировосприятие есть онтологическая основа существования человека, помогающая ему ориентироваться в природном мире. Она же помогает ему ориентироваться и в более сложных обстоятельствах социальной коммуникации. Все это делает актуальным внимание к сенсорным механизмам и их функционированию в самых разных областях знания, от психологии до лингвокультурологии. В современной лингвистике категория сенсорной образности выступает одним из сложных феноменов, в основе своей опирающийся на индивидуальный социокультурный опыт автора. Особенно ярко данный опыт реализуется в поэтическом тексте, представляющим собой наивысшую форму чувственной экспрессии. В таком тексте можно выделить самостоятельный блок информации, передающейся с помощью цвета, сознательно вложенный в содержание его создателями в качестве дополнительного изобразительного средства. При этом подобное функционирование цвета определяется, в первую очередь индивидуально-авторскими особенностями в создании сенсорной зрительно-цветовой образности.

*Ключевые слова:* авторский стиль, цветовая сенсорная образность, поэтический текст, лингвокультурология.

## INTRODUCTION

For modern linguistics, one of the topical research objects is the category of imagery. Imagery is presented as a complex and multi-valued phenomenon that has not only a linguistic basis, but also a stylistic one. That is why it is best implemented with the help of lingua-stylistic means. Of particular interest is sensory imagery, based on the emphasis on sensory subjective experience in the description of an image. Researchers are increasingly turning their attention to the phenomena of sensory imagery, offering various interpretations and approaches to understanding the sensory essence of images, analyzing the relationship between the figurative means of language and the specifics of typical sensory images (Vasilevich A.P., et al., 2005; Ivanova Yu. V., 2008; Makarova O. V., 2021; Prokofieva L. P., 2008; Franko M. V., 2009, et al.). In addition, a special place in the system of linguistic knowledge about the sensory imagery of literary texts is occupied by lingua-stylistic means that contribute to the formation of sensory imagery.

Sensory perception of the world is a fundamental mechanism and condition of human existence. It provides direct contact of an individual with the outside world around him, which allows him to be oriented in the environment. This ability is necessary at the level of elementary everyday survival, impossible without adaptation to certain environmental conditions. However, it also ensures the success of a person in more complicated areas of his activity, in particular, in the late stages of the cultural development of mankind. In addition, the peculiarities of use, the particular functions of perception, and their status are undergoing historical changes. All this makes it relevant to pay attention to sensory mechanisms and their functions in various fields of knowledge, from psychology to linguacultural studies.

It is important to note that sensory visual color images contain several layers of information. Of course, in addition to denotative information, a large layer of semantics is hidden in a poetic text, which is transmitted by using a sensory image (Brackel J. van., 1996). The purpose of this paper is to analyze the peculiarities of the individual author's style of creating color sensory imagery in a poetic English text. Moving in this direction, it is possible, on the basis of denotative content, to identify and describe the impact that color images can have on the recipient and, accordingly, the features of the author's style as a set of lingua-stylistic means for expressing additional information.

## MATERIALS AND METHODS

The methodological basis of the study is determined by the system of the functional nature of the language, which is currently being studied on the principles of cognitive and communicative linguistics, stylistics and semantics of the text.

In addition, it seems important to rely on a comparative approach when considering the functionality of English-language sensory poetics in the literary process. That allows to compare works and linguistic means with each other, as well as to identify their connections with the cultural background (Dedrick D., 1996; Kozyakova M. I., 2020).

As additional research tools, such methods as generalization of theoretical material, interpretation and semantic analysis of the text, stylistic analysis of text examples as well as a number of general scientific research methods such as comparison and classification, have been used in the work.

In our opinion, the modality of color images (Vikhryan O. E., 1997) should also be considered, and of all the types of second-level information identified by I. V. Arnold, it makes sense to focus primarily on the emotional and aesthetic information of visual color images (Arnold I. V., 2010), in accordance with the goals of our study.

Poetic works of mainly lyrical and partly lyrical-epic genres, presented in various poetry collections with a total of over 3000 pages are the material for the study. It was possible to estimate the approximate number of poetic lines per page on average within 29–30, and thus it can be concluded that about 90,000 poetic lines were subjected to analysis.

Color is one of the sociocultural constants within which the development, formation and assimilation of ethnically colored concepts take place. Quite often concrete cultural phenomena can be perceived only through the focus of a color-denoting vocabulary. In a very general sense, color fixes information in the text about the color palette of the environment, the originality of ethnic traditions and the artistic vision of the author's world. Within this framework of culture, a lot of additional associations, senses and meanings arise around color designations, which are an expression of the individual author's style.

Therefore, to reveal the composition and nature of poetic texts, from our point of view, the individual author's style features of completely different poets should be considered. Our choice has fallen on S. T. Coleridge (1772 – 1834), a representative of English romanticism, R. Frost (1874 – 1963) – the poet of the realistic trend in contemporary American poetry, and T. S. Eliot (1888 – 1965), a neoclassicist and modernist who equally represents both English and American poetry.

The breadth of the investigated material made it possible to interpret the poetic texts presented in the collections as a kind of poetic macro text, given in the form of a certain sample, but allowing, nevertheless, to draw rather definite conclusions.

## RESULTS

Nomination and reference parameters of sensory imagery, although they characterize the poetic text as a whole as a macro text (Zhuravleva E. I., 1996), are mainly dependent on many extra-linguistic factors that also influence linguistic factors. Two of them seem to be the most significant: the aesthetic concepts of various literary movements and the peculiarities of individual poet's style. It is they that reveal the author's inclination for certain topics and the selection of features of the described extra-linguistic reality.

At the same time, the statement that the individual peculiarities of a poet's style are only a peculiar combination of the possibilities available in the language can be considered correct (Sokolova N. K., 1982: 9, 11). When studying the emotional and aesthetic block of information inherent in sensory imagery, it is better to proceed from the individual author's combination of linguistic means used by him to create visual color images.

Coleridge's color range is very significant, and he uses color very actively: *grey*, *white*, *green*, *red*, *yellow*, *blue*, *black*, *purple*, *crimson*, *scarlet*. The last three ones are quite rare. The listed color designations are dominant, but there are also various lexemes

that convey subtle color shades and nuances: *copper, golden, sable (hair), amber (light), wan (cheek), hoary (hair), silver (bark), pearly (braids), yellow-green (sky), dark-brown (gardens), dun-red (bark), pinky-silver (skin), silvery (slips), gold (star), roseate (cheeks), dark green (weeds).*

Of all the nominative spheres, Coleridge most actively marks the portrait and landscape with color, when creating portrait and landscape descriptions. It may be explained by the fact that the landscape theme is one of the most popular for romanticism. Its implementation is dominated by a basic range of local colors without the search for shades. Forest, meadows, valleys are green: *O Albion! O my mother Isle! Thy valleys, fair as Eden's bowers, Glitter green with sunny showers; Remembering thee, O green and silent dell!*; roads, land, fields are also green: *On the green sheep-track, up the heathy hill, Homeward I wind my way; yet let us think upon the vernal showers That gladden the green earth; The green fields below him, the blue sky above.*

When describing vegetation, grass is colored green: *Save the grass and green herbs underneath the old tree.* Trees are usually grey: *Thy crossing plank, thy margin with willows grey;* the leaves are most often yellow, as in the case with autumn paintings: *Unsun'd and damp, whose few poor yellow leaves Ne'er tremble in the gale: And yellow leaves in sun and wind Were failing from the tree,* but may also be green and red: *But green leaves, and blossoms, and sunny warm weather; The one red leaf, the last of its clan.* The color depiction of flowers is generally not characteristic: *Ye purple heath-flowers! Richlier burn, ye clouds!; ... our Cot o'ergrown With white-flower'd Jasmin.* Color descriptions of fruits and berries are also rarely found: *Be blithe as lambs in April are, As flies when fruits are red; Within this arbor, which was still With scarlet berries hung.*

Water and sky are also described in different shades. They are especially impressive in *The Old Sailor's Tale*, where the fantasy world, with its special referential basis, determines an unusual selection of colors: *The water, like a witch's oils, Burnt green, and blue and white; All in a hot and copper sky, The bloody Sun, at noon.* In color descriptions of real situations, one can see the blue sky (*For the blue sky bends over all!: Thou rising Sun! Thou blue rejoicing Sky!*), gray clouds at night (*The thin gray cloud is spread on high*) and black in bad weather (*The day was scarcely like a day – The clouds were black outright*). In depicting the sky, Coleridge can also be an impressionist, recreating an unusual shade of the sky: *Have I been gazing on the western sky, And its peculiar tint of yellow green.*

The emotional impact of color sketches should be evaluated from the impression they make on the reader, namely, whether they are pleasant and beautiful or unpleasant and repulsive, etc. The most emotional are those color images in which the color is semantic, where it carries a kind of load (Lukyanova N.A., 2020) and, therefore, is functional. Among these, in turn, multicolored sketches, in which several colors are used within one text fragment, turn out to be especially significant.

Coleridge's works do not have extensive color descriptions of the landscape, pictures with combinations of two or three colors are generally used: *But the Lark is so brimful of gladness and love, The green fields below him, the blue sky above.* The picture of spring nature, with green fields and blue sky, certainly pleases the mind's eye and gives rise to a feeling of elation. This feeling can be much stronger if it is

supported and supplemented by other areas of textual semantics (Adamson R., 1979; Chapanis A., 1965). For example, in the full text of the poem from which the fragment quoted above is taken, the image of spring nature is combined with an expression of immense love and patient tenderness in response to a child's question:

*ANSWER TO A CHILD'S QUESTION*

*Do you I ask what the birds say? The Sparrow, the Dove,  
The Linnet and Thrush say, "I love and I love!"  
In the winter they're silent – the wind is so strong;  
What it says, I don't know, but it sings a loud song.  
But leaves green, and blossoms, and sunny warm weather,  
And singing, and loving – all come back together.  
But the Lark is so brimful of gladness and love,  
The green fields below him, the blue sky above,  
that he sings, and he sings; and for ever sings he –  
"I love my Love, and my Love loves me!"*

There are a lot of landscape details painted in green in Coleridge's works. They, as a rule, give rise to a peaceful mood: *Oh Albion! O mother Isle! Thy valleys, fair as Eden's bowers, Glitter green with sunny showers; A green and silent spot, amid the hills, A small and silent dell!* The beautiful image of green valleys glowing from solar showers cannot but evoke a deep sense of aesthetic pleasure, especially among people who are sensitive to the beautiful pictures of nature.

Readers may perceive the green color in Coleridge's poems in different ways, depending on their own attitude to the green color, but reading his works is surely to imbue the special semantics associated with the display of the green in poetic works (Steinval A., 1997 ; Karbaeva S. S., Kusainova A. M., 2022). The green color for Coleridge is a desirable and natural feature of the landscape, and he considers it to be inherent in all (or, perhaps, only English) land. In the poem "Hymn to the Earth", he calls the Earth Green-haired goddess (green-haired goddess), while mentioning the green color in relation to the most diverse details of the landscape: (1) *And here were forests ancient as the hills, Enfolding sunny spots of greenery. But oh! That deep romantic chasm which slanted Down the green hill...*, (2) *Traveling the vale with mine eyes – green meadows and lake with green island.*

In general, the structure of the green color in Coleridge's poems is quite complex. The green color can dominate over on a sufficiently long segment of the text, consisting of several super phrasal units, moving from floristic fragments to fauna: *I saw the same Fluttering, and uttering fearful moan, Among the green herbs in the forest alone For nothing near it could I see, save the grass and green herbs underneath the old tree. ...I saw a bright green snake Coiled around its wings and neck. Green as the herbs on which it couched...*

The fact that color is very significant for Coleridge is evident from the fact that he often, without naming a color, uses the words *hue, colors, tint, etc.*, sometimes combining them with a color (or implying color: *pale, dark, obscure, etc.*) vocabulary. This technique can be noticed in the works of other poets (Lerner L. D., 1951), but it is especially often used in Coleridge's works: (1) *Those fronting elms, and now, with*

*blackest mass Makes their branches gleam a lighter hue; (2) Full many shapes, that shadows were, In crimson colors came.*

The exceptional significance of color for Coleridge is also manifested in the fact that, while waiting for friends and drawing imaginary pictures, he cannot do without a certain color combination: *...and the sea, With some fair bark, perhaps, whose sails light up The slip of smooth clear blue betwixt two Isles of purple shadow!* The picturesqueness of Coleridge's poems is akin to the picturesqueness of artistic canvases. People who are sensitive to color, as Coleridge probably was, should respond to the color combinations he created and experience a kind of aesthetic pleasure from them (Winter B., 2019). The images of purple heather flowers and yellow-lit groves in the distance are extremely pleasant to perceive: *Ye purple heath-flowers! Richlier burn, ye clouds! Live in the yellow light, ye distant groves!*

In some cases, the color in its shades is one of the themes of the narrative, which also forces the reader to delve into the color nuances: *And then they argued of those rays, What color they must be; Says this, "They're mostly green": says that, "They're amber-like to me".*

It should be admitted that Coleridge's color often acts simply as an element of external decoration, when it is clearly felt that the main significance of the color composition used lies precisely in the selection of its components. Such an impression is produced by the combination of images of yellow leaves, green blades of grass and blue stone: *...that branchless ash, Unsun'd and damp, whose few poor yellow leaves Ne'er tremble in the gale, yet tremble still, Fann'd by the water-fall! And there my friends Behold the dark green file of long lank weeds, That all at once (a most fantastic sight!) Still nod and drip beneath the dripping edge Of the blue clay-stone.* Beautiful color combinations, of course, should impress the sensitive reader.

However, color images can also have a more tangible impact. The use of intense red hues evokes an almost physical sensation of heat, even in the midst of the described cold and fog, and creates a sense of unease: *All in a hot and copper sky The bloody Sun, at noon.* This feeling is perfectly combined with the general denotative content of the poem, which says about the misfortunes that began to accompany the ship after one sailor killed an albatross. In this poem, the fantastic, menacing image of water is also conveyed in bright colors (*The water like a witch's oils Burnt green, and blue and white*), and the color is thus included into the whole semantics of the text.

R. Frost is generally characterized by a very restrained use of color. His color scheme roughly matches that of Coleridge, but he uses it much less actively. Frost has: *black, white, yellow, red, green, blue, grey/gray, brown.* Rarely, very rarely and once are used *purple, scarlet, rose-red, coral, golden, silver, pink, golden-brown, green-white, ebony.*

The landscape and vegetation are marked with color extremely sparingly. His landscape sketches can be illustrated only by such examples: "forest" – *Two roads diverged in a yellow wood...*, "trodden road" – *And both (that is, roads) that morning equally lay In leaves no step had trodden black.* The color characteristics of the trees are also given sparingly: (1) *Where a white birch he knew of stood alone,* (2) *And once she went to break a bough of black alder.* At the same time, it is noteworthy that Frost shows a certain indifference to the colorful description of berries, to which he sometimes dedicates sketches that are quite complex in color. He uses the complex

adjective *sky-blue*, which echoes the very name *blueberries*: *Blueberries as big as the end of your thumb, Real sky-blue, and heavy and ready to drum.*

Frost can also fixate on some particular color trait (*purple-stemmed wild raspberries grew*), or invent a particular shade of color himself (*And last year's berries shining scarlet red*). In the description of water spaces, he is also restrained (*Sea waves are green and wet*), although he can use color contrastingly, giving it a special semantics at the same time (*The black stream catching on a sunken rock, Flung backward on itself in one white wave And the white water rode the black forever*).

As for the descriptions of the celestial sphere, Frost is also extremely brief (*And tossing so as to scare The white clouds over them on*), although he can emphasize any particular shade of color (*but planets, evening stars That varied in their hue from red to green*). Here he is clearly admiring the play of color, but he does it rather reservedly. Frost's portrait characteristics in color are quite rare and brief (for example, *And the rare twinkle of his grave blue eyes*), although the color tint can be detailed: (1) *Her face rose-red with the glowing coal*, (2) *He got his purple little knuckles stung*.

In addition to berries, Frost often depicts animals, birds and insects in color, although color characteristics are given as if in passing: (1) *Night comes; the black bats tumble and dart*, (2) *Like a white crumpled spider on his knee*, (3) *Or with a shotgun for a stray black bear*, (4) *the caged yellow bird Hung over her in tune*. On the other hand, descriptions of animals can be lengthy, not hiding admiration, delight and desire to convey the beauty of a living creature. A large role in the realization of this desire is also assigned to color: (about a pullet hen): *Her golden leg, her coral comb, Her fluff of plumage, white as chalk*.

When characterizing the spheres of Frost's color descriptions, it is difficult to single out any of them, with the exception, perhaps, of the noted fragments of fauna and flora. In general, he covers everything, although rather weakly. Color images of inanimate objects can be found: (1) *Paul sawed his wife Out of a white-pine log*, (2) *He bore a green-white stick in his hand*, (3) *Not that way, with your shoes on Kike's white bed*, (4) *With the pitch-blackened stub of an axe-handle*, (5) *Often he bid me come and have a look Up the brass barrel, velvet black inside*. Substances and materials are also provided with color characteristics: *The wood was grey and the bark warping off it*. At the same time, the color features of a particular substance can become one of the main themes of the narrative: *He showed me lumps of the scented stuff Like uncut jewels, dull and rough. It comes to market golden brown; But turns to pink between the teeth*.

Frost also has abstract uses of color: (1) *You see the snow-white through the white of frost*, (2) *Not till from separate flakes they changed at night To almost strips and tapes of ragged white* (about the first snow-flakes, covering the earth), (3) *Such white luxuriance of May for ours*. Although the second example resembles a metaphor. In general, Frost's color metaphors are exceptionally rare.

The strongest emotional impact of color visual images in Frost's poems is observed where several color-meaning lexemes are used (Tonkvist G., 1993). As noted, Frost especially loves the contrast of white and black: *The black stream, catching on a sunken rock, Flung backward on itself in one white wave, And the white water rode the black forever; Not gaining but not losing, like a bird White feathers from the struggle of whose breast Flecked the dark stream and flecked the darker pool...*

The sudden violent movement of the stream, the description of which in the whole text of the poem is highlighted by the poet in brackets, against the backdrop of a peaceful conversation of a young married couple, wondering why this stream is the only one of all flowing to the west, is already a contrast to their leisurely conversation filled with tenderness to each other and to the stream, on which, as the husband suggested, each of them is also married. The opposition of white and black, in one place supported by the contextual synonym *darker*, also enhances the overall impression of contrast, although in general it produces a rather restrained coloristic impression.

Sometimes one of the colors (white or black) is assumed as a subtext and is guessed by the reader from the context, as, for example, in the message about white snowflakes, where the expression *ragged white* means precisely uneven white areas on black ground: *Not till separate flakes they changed at night To almost strips and tapes of white*. The metaphorical picture is also similar in another poem: *And on black ground a bear-skin rug of snow*.

It can be assumed that color associations in many cases are individual and depend on the personal color sympathies of readers, on their sensitivity to color. It is also possible that the images of sensations born in the subconscious are differentiated depending on the referent to which the coloring belongs. But even those who love combinations of white and black colors are unlikely to feel positive emotions from the above paintings, primarily because they are used in the context of not quite pleasant situations: a violent and hostile reaction of the stream, the beginning of winter with unstable weather, etc. It can be supposed that color associations fall on the general tone of the text and reinforce each other's action.

Sketches marked with one color can also be pleasant or unpleasant, already because some associations and meanings are always associated with color (Toburokova V. M., 1997). The white color is perceived as favorable, and therefore, in the following example, its semantics unwittingly extends to a rather long fragment of text: *Paul sawed his wife Out of a white-pine log*. If it were black, it could give rise to completely different associations. In the following example, the disturbing note is exactly *black*: *Night comes; the black bats tumble and dart*.

Color in a poetic work is significant not so much in itself, but in combination with some object, and even a white pine log emotionally affects less strongly than a white birch in a meadow: *One day my brother led me to a glade Where a white birch he knew of standing alone*. At the same time, the white color in some cases may seem insignificant and give rise to neither associations nor emotions: *By straightening out and lifting forefinger, He pointed with his hand from where it lay Like a white crumpled spider on his knee*.

However, in another context, the same white spider makes a very unpleasant impression: *I found a dimpled spider fat and white*. It is possible that this is due to the unpleasant associations caused by the adjectives *dimpled* and *fat*, since accumulation is the main feature of the verbal image (Ibraev, 1981, p. 20–22). In a similar way, the impression of a color image can also be accumulated: *I found a dimpled spider, fat and white On a white heal all, holding up a moth Like a white piece of ragged satin cloth – Assorted characters of death and blight*.

The white color in the quoted fragment is clearly used to accentuate the images

of *death, blight* and enhance the impression of them. This image unfolds further, while the white color is already implicitly expressed, but is assumed in the expressions *snow-drop spider, a flower like froth, a paper kite*:

*Mixed ready to begin the morning right,  
Like the ingredients of a witches' broth –  
A snow-drop spider, a flower like frost,  
And dead wings carried like a paper kite*

The fact that white color has a special significance here is also emphasized by the rhetorical question that begins the next stanza: *What had that flower to do with being white, The wayside blue and innocent heal-all?* White color will eventually be contrasted with darkness as its opposite: *What brought the kindred spider to that height, Then steered the white moth thither in the night? What but design of darkness to appall?* This image seems to be more powerful than the image of white snow on the ground at the beginning of winter.

In Frost's poems, there is a case of an exceptionally impressive combination of two sensory images: color and taste, which further enhances the impression of the depicted phenomenon (Makarova O. V., 2021). It is due to this combination that an unexpected and vivid image of black blueberries grown in a burnt area of the forest appears: *It must be on charcoal they fatten their fruit. I taste in them sometimes the flavor of soot. And after all really they're ebony skinned: The blue's but a mist from the breath of the wind.* The reader is likely to get not a pleasant sensation from black berries, the blue color of which is ghostly like a breath of wind.

T. S. Eliot uses color vocabulary extremely unevenly: you can read several verses in a row without meeting a single color designation, and on the other hand, you can find works that contain bunches of color names and include a color theme as one of the main ones in the semantic text development. Eliot generally uses the same color lexemes as the first two poets (*black, green, brown, white, grey, yellow, blue*), while also using vocabulary that conveys more complex colors (*golden, crimson, purple, orange, rose, gilded, sable, pink, coral*), but practically does not use shades (*mocha brown*). It is noteworthy that he often uses such rare lexemes in poetic texts as *lilac, violet*.

The peculiarities of Eliot's color painting are guided by a kind of referential correlation of the stated content, that special poetic world that pervades his poems. In particular this world is quite perceptible in this fragment:

*In a brown field stood a tree  
And the tree was crooked and dry.  
In a black sky, from a green cloud  
Natural forces shriek'd aloud,...*

It is quite obvious that the depicted color realities (*brown field, black sky, green cloud*), especially in their total image, do not belong to a truly existing world, once observed and stored in memory (Moskovich V.A., 1960).

The landscape sketch given as an example is not the only one in Eliot's poetic works. He refers to the landscape quite often, he even has a cycle of short poems dedicated to landscape themes and entitled Landscapes.

When creating landscape sketches, sometimes the poet is not sure of the reality of his visions: *Is it a dream or something else When the surface of the blackened river Is a face that sweats with tears?* Fantasy is present in almost each of Eliot's color paintings, and the more delicate is the shade, the more refined and unrealistic is the image, such as the image of the coral sea: *Tell me what part of the wood Do you want to flirt with me? Under the breadfruit, banyan, palmleaf Or under the bamboo tree? Any old tree will do for me... Any fresh egg And the sound of the coral sea.*

Landscape themes in Eliot's poems are very often woven into other ones: (white road and feelings of jealousy, annoyance) *But when I look ahead up the white road There is always another one walking beside you,* (blackening street and expression of eyes) *... and eyes Assured of certain certainties. The conscience of a blackened street Impatient to assume the world.* The last example is also interesting due to the fact that the reality mentioned in it – the street – signals the emergence of a new sphere of the urban landscape in the poetic theme.

In general, Eliot does not avoid quite realistic landscape paintings either (*Ganga was sunken, and the limp leaves Waited for rain, while the black clouds Gathered far distant*), that can also be woven into the main landscape and non-landscape theme of the poem (*What seas what shores what gray rocks and what islands what water lapping the bow*). Eliot's realistic landscape sketches can be clothed in a complex tropic imagery, which creates the impression of fantasy and unreality, subsequently reinforced at a meaningful level by mentioning a fantastic detail: *The river's tent is broken: the last fingers of leaf / Clutch and sink into the wet bank. The wind / Crosses the brownland, unheard. The nymphs are departed.*

Eliot has favorite color images of the surrounding nature, which are also used in line with landscape and non-landscape themes: *brown fog (Unreal City, Under the brown fog of a winter dawn) or brown waves of fog (The brown waves of fog toss up to me Twisted faces from the bottom of the street), blue rocks (This is the time of tension between tension and birth The place of solitude when three dreams cross Between blue rocks)*. He also likes to include the image of colored sails in the narrative: (1) *The river sweats Oil and tar The barges drift With the turning tide Red sails Wide To leeward, swing on heavy spar,* (2) *From the wide window towards the border shore The white sails still fly seaward, seaward flying Unbroken wings.*

When rendering certain details of the portrait and clothing in color, Eliot appears as a realist. He mentions white hands (*And I have known the arms already, known them all – Arms that are braceleted and white arms bare*), white bodies (*White bodies naked on the low damp ground And bones cast in a little low dry garret*), red faces (*There is not even solitude in the mountain-tains But red sullen faces sneer and snarl From doors of mudcracked houses*), yellow feet (*Sitting along the bed's edge, where You curled the papers from your hair, Or clasped the yellow soles of feet In the palms of both soiled hands*). Clothing is transferred in separate parts (1) or as a whole (2), (3): (1) *The lady is withdrawn In a white gown, to contemplation, in a white gown. Let the whiteness of bones atone to forgetfulness,* (2) *We must walk in black and go sadly, with longdrawn faces,* (3) *The silent man in mocha brown Sprawls at the window-sill and gapes.* The predominance of realistically presented details of the portrait does not obscure fantasy paintings either: *The sable presbyters approach The avenue of patience; The young are red and pustular Clutching piaculative pence.*

Particularly interesting is Eliot's color imagery in multicolor sketches, as well as color attributes in abstract phenomena (Korsunskaya T. G., et al, 1963). Sometimes the game of color is so conscious for him that he alternates colors in a certain sequence: *violet black – violet – black: What is the city over the mountains Cracks and reforms and bursts in the violet air Falling towers / Jerusalem Athens / Alexandria / Vienna London / Unreal / A woman drew her long black hair out right whisper music on those strings And bats with baby faces in the violet light Whistled, and beat their wings And crawled head downward down a blackened wall.*

The image of hair blowing in the wind is very attractive to Eliot, he can also use it in a metaphor where the double use of color is introduced: *Combing the white hair of the waves blown back When the wind blows the water white and black.* This imagery is also found in direct use: *And beyond the hawthorn blossom and a pasture scene The broadbacked figure drest in blue and green Enchanted the maytime with an antique flute. Blown hair is sweet, brown hair over the mouth blown, Lilac and brown hair.* The color palette of the last example (*blue, green, brown, lilac, brown*) makes an absolute impression with its colorfulness in itself.

In the fourth part of the poem *Ash-Wednesday*, color plays a very significant role in the semantics of the text. Without deciphering its meaning, it is impossible to penetrate the content of the text: *Who walked between the violet and the violet Who walked between The various ranks of varied green. Going in white and blue, in Mary's colour.* The reader is captured by the color influence, reacting not only to the content, but also to color as an independent entity. Perhaps, in lines like these, the revival of the mythological meaning of color lies, which, in particular, was mentioned by L. N. Mironova (1993, p. 186). Later, the reader meets with a white-blue range, which is also distributed in a certain order: blue, white–white, blue with a golden element in the middle: *Made cool the dry rock and made firm the sand In blue of larkspur, blue of Mary's color Sovegna vos White light folded, sheathed about her, folded. The new years walk, restoring Through a bright cloud of tears, the years, restoring With a new verse the ancient rhyme. Redeem/the time. Redeem The unread vision in the higher dream While jeweled unicorns draw by gilded hearse. The silent sister veiled in white and blue Between the yews, behind the garden god...*

It should be noted that Eliot is very partial to shades of golden color, in which one can see certain ameliorative tendencies, the desire to decorate the poetic image with strokes of a particularly beautiful color. At the same time, *gilded*, as well as *golden*, is combined with a wide variety of realities, even those in which it is difficult either to assume a color attribute in general (*grin*), or to imagine a golden hue, in particular (*golden eye*): (1) ... *the man with heavy eyes Declines the gambit, shows fatigue, Leaves the room and reappears Outside the window, leaning in, Branches of wistaria Circumscribe a golden grin;* (2) *Reflected from my golden eye The dullard knows that he is mad.*

Eliot also loves the violet color (*violet*), which he can use not only in his independent sound, but also in a very unusual combination with an object (for example, *hour*): *Old man with wrinkled female breasts, can see At the violet hour, the evening hour that strives Home-ward, and brings the sailor home from sea.* If in the above example the semantics of the phrase *violet hour* can be deciphered from the context, then in the following example, representing the initial use of this phrase in the same work, its

meaning remains unclear and it affects the reader as a kind of mysterious image: *At the violet hour, when the eyes are back Turn upward from the desk, when the human engine waits.*

Eliot often has images of light and air given in color: (1) *Seek only there Where the gray light meets the green air*, (2) *And the outer compulsion, yet surrounded By a grace of sense, a white light still and moving*, (3) *After a torchlight red on sweaty faces After the frosty silence in the gardens...*

The nature of the emotional and aesthetic impact of Eliot's color imagery is revealed only with repeated and intense reading of his poems. It was then that in a fantastic pile of complex and not always comprehended images, color begins to acquire a bewitching, almost magical influence. At the same time, a very peculiar feature of Eliot's color imagery is clearly felt, the meaning of which is as follows: the less clear the image, the more attractive it is and the more it correlates with the sphere of mysticism, where it attracts the incomprehensible and mysterious.

## CONCLUSION

If the ideographic classification is kept in mind, it should be noted that three authors, using approximately the same color palette of adjectives, apply it differently to certain ideographic spheres, for example, Coleridge's landscape is dominated by green color, Frost's landscape is poorly marked with color, Eliot's landscape is colored with fantastic colors (red river, white and purple trees, etc.).

Thus, the analysis of information of the second kind in the fragments of the poetic text marked with color made it possible to conclude the following. In the poetic text there is an independent block of color information, which is fully realized by the authors and used by them in a variety of applications. Such functioning of color is determined primarily by individual author's features in the creation of sensory visual-color imagery.

Color information, entering the general structure of textual semantics, is refracted in it in different ways: color can actively develop the main theme of the poem or duplicate it in some places, go into the subtext, form the concept of the work, etc.

The research of sensory color imagery in the structure of the English-language poetic text has revealed its diversity and high semantic significance. Speaking about the place of color imagery in the general structure of text imagery, it should be characterized as a whole as micro-imagery, which, nevertheless, has a significant specific weight. The process of reflection of sensually perceived objects of the external world is carried out in images that are easily reproduced in an individual memory as a result of the impact of a sensory image.

The specificity of the author's style is to establish the content that the author sought to combine with a sensory image in order to influence a reader. In this direction, the content basis of the sensory visual-color image was determined. The color inside the poem is used to create a visually beautiful image, in which the poetic work resembles the pictorial one (Alefirenko N., Nurtazina M., 2018). Evaluating the colors used in the text when creating a color image, a reader perceives it within the scale of his color sympathies, feeling positive or negative emotions, respectively.

The research of coloristic sketches, introduced into the context of a poetic text, has revealed an exceptionally wide range of their content possibilities. Their highest limit can be called an appeal to color semantics to express the concept of a work (e.g. “green” by Coleridge). Closely adjacent to it is the poet’s appeal to color as a kind of independent entity (“rose-red”, “coral comb”, “white as chalk”, etc. (Frost). In this connection, it is worth mentioning the special color rhythm, noted in the poet’s alternation of color-denoting lexemes throughout the text fragment (Eliot).

The authors of poetic works use approximately the same color range, but at the same time they create color images that are exceptionally different in terms of semantics. In this sense, one can equate color in poetry with color in painting in the sense that in these two areas of art it is fully recognized as a strong pictorial means.

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