

O SIMBOLISMO DE COR NAS OBRAS DE M.A. BULGAKOV

EL SIMBOLISMO DEL COLOR EN LAS OBRAS DE M.A. BULGAKOV

THE COLOR SYMBOLISM IN THE WORKS OF M.A. BULGAKOV

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RESUMO: O artigo considera em detalhes a questão do estudo do simbolismo da cor nas obras de M.A. Bulgakov. O principal objetivo deste artigo foi considerar a história do estudo da questão do simbolismo da cor nas obras de MA Bulgakov e uma análise independente do uso dos componentes da cor no vocabulário do escritor, com ênfase no conceito de interpretação psicológica da cor por M Luscher. O autor usa ativamente cores como azul, preto, verde e amarelo. Considerando os vários objetivos que o autor pretende atingir nas suas obras, em geral, nota-se uma única característica do simbolismo da cor: o uso de imagens sombrias e escuras; o uso da cor contribui para uma maior imersão em um ambiente de forte tensão emocional e a importância das vivências para os personagens principais.

PALAVRAS-CHAVE: Simbolismo. Cor. Ficção. Literatura russa. M.A. Bulgakov.

RESUMEN: *El artículo considera en detalle la cuestión del estudio del simbolismo del color en las obras de M.A. Bulgakov. El propósito principal de este artículo fue considerar la historia del estudio del tema del simbolismo del color en las obras de MA Bulgakov y el análisis independiente del uso de los componentes del color en el vocabulario del escritor con énfasis en el concepto de interpretación psicológica del color por M .Luscher. El autor utiliza activamente colores como azul, negro, verde y amarillo. Teniendo en cuenta los diversos objetivos que el autor quiere alcanzar en sus obras, en general, se observa un solo rasgo del simbolismo del color: utilizar imágenes lúgubres y oscuras; el uso del color contribuye a una mayor inmersión en un entorno de grave tensión emocional y la importancia de las vivencias para los personajes principales.*

PALABRAS CLAVE: *Simbolismo. Color. Ficción. Literatura rusa. M.A. Bulgakov.*

ABSTRACT: *The article considers in detail the issue of studying the color symbolism in the works of M.A. Bulgakov. The main purpose of this paper was to consider the history of studying the issue of color symbolism in the works of M.A. Bulgakov and independent analysis of the use of color components in the writer's vocabulary with an emphasis on the concept of psychological interpretation of color by M. Luscher. The author actively uses such colors as blue, black, green, and yellow. Considering the various goals which the author wants to achieve in his works, in general, a single feature of the color symbolism is noted: using gloomy, dark images; the use of color contributes to greater immersion in an environment of serious emotional tension and the importance of experiences for the main characters.*

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KEYWORDS: *Symbolism. Color. Fiction. Russian literature. M.A. Bulgakov.*

Introduction

The study of the color symbolism in the emotionality of content and description in a literary work makes it possible to better perceive the individual style of the writer.

Russian writers' works attract various researchers with their deep semantic load, content, and the ability to provide some insight into Russian culture. M.A. Bulgakov is no exception. The symbolism of this author can be traced throughout his work. It lies in the mysticism, patriotism, and political directions of literary works.

The question of studying the color symbolism in the works of Bulgakov has been raised by different authors. It is important to compile the existing experience of analyzing the chosen topic, as well as attempts to create an individual conclusion based on the revealed patterns of different researchers and some examples from Bulgakov's works.

It is necessary to make conclusions about the use of color in Bulgakov's works, especially the following range: blue, black, green, yellow. The introduction of additional color compositions and their psychological interpretation according to the concept of M. Luscher enhances the images of the description of the characters in the works of the author. Analysis from this point of view will strengthen the interpretation and enrich the theory of the use of color by Bulgakov.

Methods

This work is based on several research papers. The basis was taken from publications over the past 10 years related to the study of color symbolism in Russian literature, in particular the manifestations of color symbolism in Bulgakov's works.

We reviewed the interdisciplinary aspects of the study of color in a poetic text (the works of O.V. Borzykh and V. Andreeva based on the works of V.V. Nabokov, N.V. Zlydneva, S.E. Gudina, A. Bely, etc.), the features of the meaning of color in the works of Russian writers (A.A. Salimov), the features of the manifestation of color as a component of the literary tradition (N.V. Gorbach, A.V. Karavashkin, N. Serov, etc.), the semantics of images of colors and the color symbolism in the works of Russian literature of the 18th and 19th centuries (the works of N.V. Gorbach, A.V. Karavashkin, N. Serov, etc.), the semantics of images of colors and the color symbolism in the works of Russian literature of the 18th and 19th centuries (the works of N.V. Popova, N.F.

Zolotnitsky, I.V. Gracheva, A.V. Zhukova, etc.) (BLINOVA, 2012; BORZYKH, 2012; BULGAKOV, 1988; VLASOVA, 2016; GRACHEVA, 2003)

Based on the available data on the meaning of color symbolism in Russian literature, we analyzed the works on the study of color symbolism in Bulgakov's works by the following authors: E.V. Apanasenko, B. Sokolova, V.I. Sakharov, B.M. Sarnov, L.A. Blinova, E.A. Yushkina, etc.) (APANASENKO, 2016; VYSOTSKAYA, 2019; GORBACH, 2012).

For an independent conclusion regarding the color symbolism and the conclusion of the analytical part, the following works of the author have been analyzed: "The Heart of a Dog", "The Fatal Eggs", "Diaboliad", "Notes on a Cuff", "The White Guard".

The color concept of M. Luscher is applied for psychological analysis.

Results

The color symbolism in Russian literature: a compilation of research experience

The color symbolism in the Russian work of literature has become a construct that is used to convey additional meaning in a literary work. Inside the text construct (meaning) is endowed with a certain understanding, natural for Russian culture, and a typical intra-cultural definition (KOSHERENKOVA, 2015).

It is important to note that color symbolism is interesting in an interdisciplinary field. When combining the results of various works, it is possible to form a single concept (TERNER, 2007).

Color, according to scientists, affects the psyche and mirrors a certain emotional state through which it is possible to convey sensations, feelings, emotions (YUSHKINA, 2008). Thanks to the introduction of color components in the work, there is greater involvement in understanding the inner mood of the protagonist, as well as the surrounding environment in the work is perceived better. At the same time, various artistic means can be used, for example, metaphor, personification, hyperbole (for example, entering a description of landscapes through the seasons).

Since it was said above about the intracultural features of color symbolism, it is important to talk about the socio-cultural phenomenon of color. If we consider color in Russian literature, we can say that at a certain historical time, schools of thought were formed aiming to study the features of color symbolism. Several research papers give examples of M. Tsvetaeva's style and the use of crimson in her works as a presentation

of a "special mood" of sadness in her works, or F. Dostoevsky and his "yellow motifs of St. Petersburg", etc. (ZHUIKOVA, 2017).

Researchers write about the individual style of writing works and the use of color symbols as a unique tool for transmitting thoughts through images that can be visualized as a result of reading a literary work. Russian writers probably used this technique intentionally and it can be considered unique from the point of view of Russian culture (ROMASHOVA, ANTONOVA, 2014).

If we turn to understand specific color combinations, we can find interesting conclusions regarding white, yellow, black, and red used by Russian writers (SEROV, 2000).

There is an opinion that black, red, and white are certain symbols of culture. At the same time, the color white in the early 20th century can be found in the works of many authors. This can be seen in the names of the works themselves, as well as in the internal structure of the works and the use of symbolic objects of the color white (SALIMOVA, 2020).

The color red is noted as often used in works during the revolutionary events. This gives the work "juiciness, brightness, impressionability" and helps the author to fully convey the image, as well as to determine the environment in the literary work (MARTYANOVA, 2013).

Thus, having considered examples of studying the features of the study of color symbolism and its meaning in Russian literature, it is important to proceed directly to the study of color symbolism in Bulgakov's works.

The color symbolism in Bulgakov's works: the result of independent analysis (color components: black, white, yellow)

Bulgakov is a Russian writer quite mysterious from the point of view of the interest of constructing and writing various works, as well as a significant figure in the formation of Russian literature as a whole. His philosophy was conveyed through fantasticism and metaphor, hyperbolism and personification (SOKOLOV, 2008). Political allusions were disguised as images that had no direct relation to any problems existing at that time in Russian society (SAKHAROV, 2002).

Bulgakov uses color everywhere in his work. Gloomy, dark images and the use of gray and black, for example, in the novel "The Master and Margarita", as well as such stories as "The Heart of a Dog", "Diaboliad", "The Fatal Eggs", contribute to

greater immersion in an environment of serious emotional tension and the importance of experiences for the main characters.

The color black conveys the image of sorrow, eternity, despondency, and tension (MONASTYRSKAYA, n.d.).

The introduction of additional color compositions enhances the images of the description of the characters in the works of the author. Below are some examples from Bulgakov's works.

"As he flew away through the crack that had opened up in the dark sky, God vouchsafed no answer, leaving Nikolka in doubt whether the things that happened in life were always necessary and always for the best" ("The White Guard"). Enhancing the sky with the color black allows for a greater representation of the surrounding landscape. The color black, referring to characteristics from the point of view of psychological parameters, for example, in the concept of M. Luscher, means certain completeness, finiteness, denial of various statements, and simultaneous perfection due to the perception of his finiteness. Also, according to the concept of M. Luscher, the color black carries a certain sense of rejection of something. In this context, it is possible to additionally interpret the use of black as characteristics of frightening scarcity, danger, authoritarianism, and tension (LUSCHER, 1985).

"Then he vested himself in the same kind of black gloves as the priest." ("The Heart of a Dog"). The color black in this case can act to give gloom and mystique.

"... he pressed a button, dense black shutters blotted out the morning and a wise scholarly night descended on the room" ("The Fatal Eggs"). The color black allows for a larger representation of the image with an additional introductory mood of denial and experience.

It is interesting to consider white and black from the position of their common use in the symbolism of the color of Bulgakov. Here, in a sense, we can see a metaphor for the confrontation of good and evil. However, in general, it is used to give more imagery, light color, radiance, brightness, and brilliance.

"There was a white note sticking out of the keyhole. Korotkov read it in the dark" ("Diaboliad"). In this case, it is possible that the author did not mean the color white as such, but rather had some indirect content in mind. Bulgakov often uses this technique in his works.

"Persikov said to his assistant Ivanov, an elegant gentleman with a fair pointed beard" ("The Fatal Eggs"). "From beneath the clipped coat gleamed the dog's whitish skin" ("The Heart of a Dog"). Here we can see the expression of descriptive characteristics through color.

"... the white coffin with the body of their mother was carried away down the slope of St Alexei's Hill towards the Embankment" ("The White Guard"). The color white in this case can serve as the personification of the cult and mysticism.

Referring to the concept of M. Luscher, white is also often interpreted with black as a position of a certain freedom.

It is important to pay attention to the use of the "whitish" form. In the future, with an example with green and red, the use of such a lexical form will be demonstrated.

The use of yellow hues contributes to the transmission of bright and warm images, the transmission of "jokes" and displaced images through metaphors. For example, "Yellow shoes", "Longjohn's face turned yellow with horror." ("Diaboliad"). "Yellow sparks appeared in Shvonder's brown eyes." ("The Heart of a Dog").

In the concept of M. Luscher, yellow also represents a certain lightness, vitality, and thirst for positive emotions and mood. It is believed that from the psychological point of view, it is a certain ground for creation, the liberation of any heaviness, and the desire for new actions. The reflection of light allows filling the perceived text with brightness and a certain cheerfulness. Of course, it is important to differentiate whether yellow is used specifically in the description of any landscapes or is just an introductory construction of the description of clothing. However, even in the latter case, there may be a method of entering the characterological features of the main character of a literary work through the use of color in the visualization of the image.

The color symbolism in Bulgakov's works: the result of an independent analysis (color components: ginger/russet/auburn, purple, lilac, blue, green)

Simultaneously with the use of yellow, we can see the color red (ginger, russet). Ginger is often used in Bulgakov's work simultaneously with the description of fiery mood, brightness, dazzling and golden images. This additionally contributes to the strengthening of the image both in visual characteristics and in the secondary sense used. "Zina brought in on a round plate a rum-baba, russet on the right side and rosy on the left, and the coffee pot" ("The Heart of a Dog"). "Elena pushed aside the drapes over the door, and her auburn head appeared in the dark gap" ("The White Guard")

Mysticism and mystery are conveyed through various shades of blue, purple, and lilac. With simultaneous brightness and saturation, the author conveys a certain clustering and uniqueness, which lies in exclusivity: "In the shadow of the hortensias was a blue-patterned plate" ("White Guard"); "... the heavy coat with its silver-fox lining" ("The Heart of a Dog"); "... There was something strange and sinister in the old man's blue eye-sockets" ("Diaboliad").

The color purple in the concept of M, Luscher indicates the presence of impulsivity, opposites, and selflessness. It is a certain magic, which is interpreted by the researcher with an intuitive-sensory understanding of the surrounding reality.

The color blue in M. Luscher's concept means the manifestation of peace and satisfaction, with the absence of tension and the presence of attachment to the surrounding world.

The input of these color components allows giving the text sensitivity, a certain harmonious state, a sense of security. At the same time, it activates interest in learning the details.

In some works by psychologists, the perception of such a color component also strongly depends on the context. When describing negative events in the text, the use of this color component may indicate the opposite effect from the perceived colors initially if the situation would be favorable for the protagonist.

Images with a description of the color green can be found when entering nature in the work, as well as when describing the image of the main characters. The forms of interior description that echo between the works are interesting. This speaks of a single style of the writer: "There were no ceiling lights. Only one green lamp shone on the table" ("The Heart of a Dog"); "...where a green-shaded lamp glowed softly on Elena's writing desk" ("The White Guard").

The color green in the interpretation of M. Luscher is a certain indicator of the emotional state. From the psychological point of view, this color component means perseverance, tension, firmness, determination, rigidity, straightforwardness. This color invokes in the reader a certain state of pride, calmness, firmness, and motivation to act.

It is important to pay attention in some works to the shade and lexical form - "greenish": "... flashing greenish eyes" ("The Heart of a Dog"); "A greenish light soared up over the University roof; the words "Talking Newspaper" lit up in the sky, and a crowd jammed Mokhovaya" ("The Fatal Eggs").

Thus, we can draw some conclusions regarding the color component from the perspective of the concept in psychology on the example of M. Luscher. The color black can be used by the author to denote certain completeness, finiteness, denial of various statements, and simultaneous perfection due to the perception of its finiteness, as a characteristic of deficiency, danger, authoritarianism, and tension; white can be used by the author for an expression of freedom and independence, openness to new things and achievements; yellow denotes lightness, consonance, liberation from dependence, brightness; purple denotes impulsiveness, dedication, intuitive sensitivity; blue denotes attachment, tension, peace, satisfaction; and green color is used for perseverance, firmness, tension.

It is necessary to differentiate the context of the events that are described in the work. With different descriptions of the characters, there will be a difference in the idea of using the color component.

Bulgakov was a great word artist. In his works, he actively used color symbolism to better convey the direct meaning of the work and its context.

Conclusion

Color rendering in fiction, especially in Russian literature, is actively practiced and amenable to analysis. The color symbolism in Bulgakov's works contributes to a better transfer of the circumstances and the idea of writing a book. The cultural features of Russian literature can also be seen in Bulgakov's work when he uses the color red. In addition, he actively uses such colors as blue, black, green, yellow.

The use of M. Luscher's concept concerning color perception by a person made it possible to analyze the color symbolism from the psychological point of view considering the color perception by a person.

Considering the various goals which the author wants to achieve in his works, in general, a single feature of the color symbolism is noted: using gloomy, dark images; the use of color contributes to greater immersion in an environment of serious emotional tension and the importance of experiences for the main characters. The introduction of additional color compositions enhances the images of the description of the characters in the works of the author.

The prospect of further research can be directed to the analysis of other works of Bulgakov from the position of color symbolism of M. Luscher's psychological concept

to identify the individual style of the writer in the use of the color component in his works from the position of complementing landscapes and moods of the characters.

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