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Analysis of "coloristic sketches" in Russian literature as an innovative method for developing creative thinking among future artists of traditional applied arts

Abstract. This paper presents findings from research analyzing coloristic sketches in classical Russian literary works within the context of literature studies for future artists engaged in traditional art crafts industries. It highlights the role of literary color imagery in shaping aesthetic perception, emotional expression and symbolic thought processes. Specific examples include analyses of works by A.S. Pushkin, M.Yu. Lermontov, F.M. Dostoyevsky and I.S. Turgenev, focusing on their use of color. The advantages of interpreting literary coloristic elements are discussed, emphasizing their contribution to associative thinking and creative skill development, ultimately enhancing the overall preparation of future artists in traditional art crafts disciplines.

Keywords: coloristics, Russian literature, creative thinking, traditional applied art, color imagery, art education, higher education, improvement of learning quality.

Modern education in traditional art crafts industries faces the challenge of nurturing not only technological-artistic skills but also creative thinking among students. For aspiring artists in these fields, this is essential because they must excel not only in technical proficiency but also in creating emotionally charged artwork. Analyzing coloristic sketches found in classic Russian literature represents an innovative method for developing creative thinking, enabling students to better perceive and employ color as an expressive tool.

The aim of this study is to investigate coloristic imagery in Russian literary works by future artists of traditional applied arts as an innovative means of developing their creative potential.

Coloristics is traditionally studied within the framework of visual arts, however, interdisciplinary approaches incorporating literary analysis are becoming increasingly popular. Studies by authors such as W.W. Kandinsky [5], I.E. Grabar' [3] and M.M. Bakhtin [1] emphasize the significance of color as a cultural and psychological phenomenon. In nineteenth-century Russian literature, color plays a vital symbolic role, as noted in the works of P. Berggolts [2], L. Pisareva [7] and V.V. Ivanov [4]. In educational practices, the application of literary coloristic imagery is discussed in the works of N. Shevchenko [8] and O. Kuznetsova [6], who highlight innovative methods for developing creative potential through

interdisciplinary learning. Analysis of foreign pedagogical experiences, exemplified by R. Elliott [9] and J. Gardner [10], demonstrates the effectiveness of integrating literature and visual arts in the educational process.

To achieve a deeper understanding of the role of color in literary works and its pedagogical significance, let us examine the coloristic imagery in the works of four Russian literary classics.

1. Coloristics of natural images in A.S. Pushkin's poem "Eugene Onegin".

Pushkin employs winter landscape colors as an emotional backdrop for his work. Descriptions of snow, blizzards and sky create a visual sequence that conveys feelings of cold purity and solitude.

<i>Color</i>	<i>Symbolism</i>	<i>Impact on perception</i>
White	Purity, tranquility	Associated with silence and freshness
Silver-gray	Shimmer, fragility	Imparts a sense of ephemerality
Blue	Coldness, transparency	Evokes a sense of space and freedom

Pushkin's color imagery helps students develop the ability to discern the emotional subtext of colors and utilize contrasts to create expressive artistic solutions.

2. Emotional coloristics of imagery in M.Yu. Lermontov's poem "Mtsyri".

The red and golden flame-like tones in the poem convey the hero's inner conflict and passion.

<i>Color</i>	<i>Significance</i>	<i>Artistic significance</i>
Red	Passion, energy	Symbolizes internal rebellion
Golden	Warmth, light	Represents lifestyle and spiritual power
Dark brown	Depth, seriousness	Enhances the emotional tone

Analyzing such color combinations helps students develop the ability for emotional and symbolic color perception.

3. Psychological coloristics in F.M. Dostoyevsky's novel "Crime and punishment".

Dull yellow color describing the room creates a gloomy and oppressive atmosphere.

<i>Color</i>	<i>Significance</i>	<i>Psychological effect</i>
Yellow	Melancholy, illness	Disruption of conventional color associations to create tension
Gray-brown	Hopelessness	Emphasizes depressed state

Understanding the contextual variability of color assists students in creating complex emotional compositions.

4. Sunset coloristics in I.S. Turgenev's novel "Fathers and sons".

Warm sunset hues – crimson, amber, ocher – reflect generational conflicts and inner turmoil.

<i>Color</i>	<i>Symbolism</i>	<i>Artistic significance</i>
Crimson	Energy, passion	Conveys tension and movement
Amber	Warmth, change	Symbolizes transition and transformation
Ocher	Tradition, stability	Highlights rootedness in tradition

The presented data demonstrate how different authors endowed color not only with descriptive but also meaningful significance, reflecting the psychological states of characters, environmental features or the internal drama of the narrative.

The classification of coloristic images allows several generalized conclusions.

Color in literature is not secondary – instead, it actively participates in forming the text's semantic structure. Symbolism of color in Russian classics is deeply interconnected with philosophical and psychological content. Color in literary texts acts as an independent complex multilayered symbol carrying both emotional and semantic weight.

Literary coloristic images are not only visually saturated but also deeply connected to character psychology, their emotional states and the cultural contexts of their time.

Coloristics possesses genre-specific and authorial characteristics. For instance, in F.M. Dostoyevsky's works, dull and anxious shades dominate, highlighting the heroes' internal crises, whereas in I.S. Turgenev's writings, colors are softer and earthier, relating to themes of tradition and generational evolution.

Such an understanding of color opens new horizons for creative exploration and experimentation for artists involved in traditional applied arts. Color, seen in this light, becomes a universal language of expression capable of expanding a student's creative potential, as it engages an interdisciplinary approach combining literary interpretation and artistic practice.

Utilizing the tables proposed in this article in educational settings enables future artists to develop analytical and associative thinking, learn to identify and apply color symbolism in their own creations, including works of traditional applied art.

Thus, analyzing coloristics in literature serves as a bridge connecting verbal and visual arts, enriching the methodological arsenal for preparing artists in traditional art crafts industries. The suggested methodological techniques contribute to the development of interpretative skills, visualization of literary images, expansion of artistic vocabulary – all critical for future professional activities of artists capable of creating artistically expressive and functionally significant works of traditional art crafts.

Future artists in traditional art crafts do not merely reproduce color but create multilayered coloristic compositions where color carries meaning and evokes emotional responses. This substantially enriches their creative toolbox, essential for traditional applied art, where every detail and color choice holds great significance.

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