

ARTISTIC FUNCTION OF COLOR IN PROSE (ON THE EXAMPLE OF O. HENRY'S STORY "THE GREEN DOOR")

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Abstract

The article examines the importance of color in highlighting a creative idea in a work of art. The extent to which color is used in a prose work determines its influence on revealing the writer's artistic idea, and the "color space" through which the source of the artistic idea initially passes is also important, and as a result, the symbolic expressive properties of this color are absorbed into the artistic conclusion made as a result of the impact of this color on all images, details and other parts of the plot of the work, which is characterized by its symbolic expressive properties, is examined using the example of O. Henry's story "The Green Door". If in a lyrical work, the symbolism of color is used to reveal extremely bright and sharp ideological and aesthetic connections, then in a prose work, the artistic conclusion made is imbued with the symbolic expressive properties of this color. It is argued that the writer's artistic idea in the work is revealed through the symbolic expression of the color green.

ХУДОЖЕСТВЕННАЯ ФУНКЦИЯ ЦВЕТА В ПРОЗЕ (НА ПРИМЕРЕ РАССКАЗА О.ГЕНРИ «ЗЕЛЕНАЯ ДВЕРЬ»)

Аннотация

В статье рассматривается значение цвета в освещении творческой идеи в художественном произведении. От того, в какой степени цвет используется в прозаическом произведении, зависит его влияние на раскрытие художественной идеи писателя, а также важно то «цветовое пространство», через которое изначально проходит источник художественной идеи, и в результате чего символические выразительные свойства этого цвета впитываются в художественный вывод, сделанный в результате воздействия этого цвета на все образы, детали и другие части сюжета произведения, которому присущи его символические выразительные свойства, рассматривается на примере рассказа О.Генри «Зеленая дверь». Если в лирическом произведении символика цвета используется для выявления

чрезвычайно ярких и острых идейно-эстетических связей, то в прозаическом произведении сделанный художественный вывод оказывается проникнутым символическими выразительными свойствами этого цвета. Утверждается, что художественная идея писателя в произведении раскрывается через символическое выражение зеленого цвета.

INTRODUCTION. The increasing importance of color in the formation of an artistic idea in the development of prose can be observed in world literature of the late 19th and early 20th centuries. This can also be assessed as an activation of the desire to more vividly express philosophical thoughts through symbols in prose works.

People have long attributed special meanings, secret expressions to colors. Symbols of colors have a long history. They are reflected in legends, fairy tales, ancient legends, beliefs and superstitions, and the customs of our ancestors. At the same time, colors symbolized not only abstract concepts, but also specific phenomena. For example, the social status of people, their various psychological states. This manifested itself in the choice of clothes of certain colors, folk sayings, rituals, etc. Different peoples created a certain symbolism of colors that has survived to this day and laid the foundation for traditions in their relationship. In the art of speech - literature, color is not the main weapon, it is widely used to expressively and deeply express the creative idea of the creator. In this case, the master of speech uses the expressiveness of colors to draw the reader's attention to a symbolic object, to portray a character and to emphasize the theme. In particular, color serves as an important factor in revealing the psyche of the hero. These aspects determined the creative style of the famous American writer O. Henry.

LITERATURE ANALYSIS AND METHODS. Regarding the nature of color, the philosopher Goethe expressed the following thoughts: Among the primary phenomena of nature, color undoubtedly occupies a higher place insofar as it performs the simple range of actions assigned to it in great diversity. Even in its most general elementary manifestation, it exerts a powerful influence on the senses of sight, regardless of the structure and form of the material. ... and through this it exerts a powerful influence on the psyche. This situation, when taken separately, is unique, when interconnected, it is partially similar, and also often inconsistent, but always specific and noticeable, directly related to the moral aspect. Therefore, color, taken as an element of art, can be used to help achieve high aesthetic goals"[1.-623]. "Colors affect the soul, they can calm or excite us, sadden or rejoice, and awaken thought"[1.-623]. "Color is life, and the world is imagined dead

without colors"[2.–96] - this is the idea used by the famous artist and color researcher Johannes Itten.

As Goethe noted, "every color has not only a psychophysical and symbolic meaning, but also an "emotional", "moral meaning".[1.–200] "... Therefore, color, taken as an element of art, can be used to help achieve high aesthetic goals", he wrote [1.–623].

Indeed, the role of color in creating an image in the city The importance of color is incomparable. Because the use of color creates broad opportunities for a deeper understanding of the fundamental nature of reality, which is full of socio-political contradictions and complexities, and for an easier aesthetic understanding. Color reveals complex natural-cultural, aesthetic-communicative and philosophical-aesthetic phenomena in a small way. [3] It is worth emphasizing that.

RESULTS AND DISCUSSION. In the story *The Green Door* by the famous American writer William Sidney Porter, we can observe that the creative idea is expressed through color.

In the story, the color mentioned in the sentence The Green Door appears only four times. Since the plot of a prose work has a systematic structure, it carries the color of the artistic space it flows through throughout the work. Therefore, in a prose work, there is not as much need to refer to the color mentioned as in a lyrical work. In a word, the more color is used in a prose work, the more influential it is in revealing the author's artistic idea. What is important is what color space the source of artistic thought originally flowed from. This color ultimately gives all the images, details and other parts of the plot of the work their own color, characteristic of symbolic expression.

Researcher S.M. Solovyov notes that the statistical analysis of the color epithets of these images in a literary work, combined with the ideological-semantic analysis, can provide additional characteristics of the stylistic features of individual works, the color of different writers, and even the color of a given direction or the entire era"[4.–56]. It is impossible to fully agree with S.M. Solovyov's judgment on the use of color in a work of art in this way.

Usually, the writer introduces important subjects at the very beginning of the work, indicating their color. Therefore, there is no need to "paint" them again in the same color every time they meet in each line or paragraph. Because the reader has already placed them in his imagination with their color at the first moments of acquaintance.

"One day, Rudolph was wandering around the street, distracted, when suddenly a Negro, who was handing out some kind of paper to people, caught his attention. The Negro also pressed a business card into Rudolph's hand. The young man took the paper with curiosity and glanced at it for the first time. Nothing was

written on this side of the card; but on the back of it were written only three words: Green Door. At that moment, the young man's eyes fell on the man who had carelessly thrown aside the same card that the Negro had given him three steps ahead. Rudolph picked up the paper from the ground. This card also had the name of a dentist and his address written on it." [5.]

It is known that at the beginning of the story, the green color appears twice as an adjective for a door. However, this color remains in the reader's memory until the end of the work. Based on this, the writer effectively uses the nuances and shades of that color to direct his artistic idea towards a creative goal. In this, he mainly relies on the symbolic expression of color.

It is clear to the reader from the title of the story what the events are about. The reader is involuntarily prepared for an unexpected adventure to happen when the hero enters a green door. The plot of the story begins with the phrase "green door" on the business card that the black man has pressed twice into his hand. Just as it is clear that every house has a door, it is also natural that it is of a certain color. The color of the door in the story is green. So, it is from this point that the color of the artistic idea is painted.

As mentioned above, in a lyrical work, the symbolism of color is used to reveal bright and sharp ideological-aesthetic relationships, while in a prose work, the symbolic expressive properties of that color are increasingly incorporated into the artistic conclusion drawn.

"The piano salesman, in search of adventure, went to the corner and stopped for a moment, then turned around and rejoined the crowd. As the young man passed by the black man for the second time, he handed Rudolf another card. The young man went about ten paces away and examined the card. This one had the same beautiful handwriting as the first, and it also said, "Green Door." Three or four more such cards were scattered on the wide sidewalk. They all had the dentist's name and address on them. I wondered what the words on these cards meant, and why the black man had chosen Rudolf twice out of such a crowded crowd..."

The adventure begins when the hero of the work receives a business card with the inscription "Green Door" for the second time.

It seems that the green color, which has dominated the dynamics of reality with a slight tint, can exert a symbolic expressive influence on the entire work by its very appearance at the beginning of the work. There is no need to repeatedly mention the green color in the story. This is, of course, an important aspect of the use of color in a prose work, which is different from that in a lyrical work.

In the meantime, let's dwell on the symbolic expression of the green color. Green primarily means vitality - the color of trees, a symbol of life. The fact that

the door that Rudolf entered was green also played an important role in further revealing the writer's artistic intention. In a helpless situation, the young man, having slightly crept into the room of a girl who had not tasted salt for several days, accidentally knocks on it. He saves the girl behind the green door chosen by chance from a difficult fate.

There is a deep artistic and aesthetic symbol in the work that the door is green. This leads to the expressive gesture of green. The green color in the work is parallel in two symbols, and this parallelism is reflected in the opposite poles. For the first time, green color represented the address in the business card that the Negro boy had folded twice in Rudolf's hand, but on the other hand, "it was like a "savior of the highest order like Khizr" to the girl living in the house with the green door, whose face was as pale as gray. The work seems to be a collision, or rather a meeting, of representatives of two worlds. At that moment, the girl seemed to be losing consciousness. Indeed, the girl could not stand on her feet, she suddenly fell down, Rudolf immediately picked her up and gently laid her on the old sofa in the room. Then, closing the door, he glanced into the strange room. He came to the conclusion that it was a much worse place than he had seen, but a place of great poverty."

"Have I fainted?" the strange girl exclaimed. Don't be afraid, it's not surprising. If you had tried to walk for three days without eating, you would have seen what would happen.

"Oh, my God! What are you talking about?!" Rudolph shouted, jumping up and down. "Don't be in a hurry, you wait here for me to come back." She rushed out of the green door like a whirlwind, and returned twenty minutes later with bread, butter, fried meat, pies, milk, and hot tea.

"It's a bit of a fool to walk around like this on an empty stomach. Don't do this again," Rudolf said, looking at the girl. "Here, your dinner is ready."

The work ends with Rudolf leaving the girl's room.

"Rudolf closed the door and went out, but suddenly he was stunned when he saw that all the doors around him were green."

CONCLUSION. It is clear that the author's artistic philosophy of hope for life is solved through the symbol of green. In particular, an important detail in the work is the greenness of the door, which acts as a beacon in guiding the artistic idea. The fact that all the doors are green only becomes apparent to the hero after Rudolf does something good to the girl in the house he accidentally enters, as if the author means that the mysterious "green doors" only appear to the person who has done something good.

Therefore, in a prose work, color, due to its symbolic properties, serves as an important factor that directs the artistic idea, forming a logical basis.

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