

## INTERDISCIPLINARY ASPECTS OF STUDYING COLOR IN POETIC TEXTS

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*Annotation: This article investigates the use of color in literary works. The study of color symbolism in literature takes two approaches: the problem of ekphrasis and the problem of color symbolism as a purely linguistic representation. Color plays an important role in story formation.*

**Keywords:** *colour symbolism; symbolism; Alexander Blok; Andrei Bely; ekphrasis; metaphor; story.*

Color symbolism is a very important topic of research nowadays. Color symbolism is a broad humanities theme that fascinates psychologists, theologians, philosophers, and literary critics. Recently, interdisciplinary approaches that enable the integration of knowledge from various humanities have been promoted. The challenge of color symbolism is one of these transdisciplinary concerns.

The desire to comprehend the psychological and aesthetic qualities of color has a long history in science. I.V. Goethe studied color not only physically, but also psychologically. Modern psychology is also concerned with how the colors we are exposed to from birth affect our bodies, neural systems, and psyches.

As examples, consider V.V. Dragunsky's "Color Personality Test" (1999) and B.A. Bazym's "Psychology of Color: Theory and Practice" (2005). Research that explores the nature of human aesthetic perception of color and examines the role of color in art has a specific position in color science. In this regard, we might highlight the works of N. Volkov ("Color in Painting," 1984), M. Alpatov ("Vrubel's Artistic Skill," 2000), and S. Daniel ("The Art of Seeing: On the Creative Abilities of Perception, the Language of Lines and Colors, and the Perception of the Viewer," 2006).

Color in Theology and Culture.

Theologians are also concerned in color symbolism. For example, the remarkable Russian philosopher Prince Evgeny Trubetskoy's works "Contemplation in Colors," "Two Worlds in Old Russian Icon Painting," and "Russia in Its Icon" – which are included in the book "Three Essays on the Russian Icon" – provided the first holistic, historical, and theological interpretation of the ancient Russian icon, paying attention to the icon's color scheme. As Trubetskoy puts it, "it is the purple of

a heavenly thunderstorm, the dazzling sunlight, or the shining of a radiant, luminous image" [7; 47]. Trubetskoy states that "in ancient Russian painting, we find all these colors in their symbolic, otherworldly application" [7, 48].

V.V. Lepakhin's works also focus on the study of icon painting and the symbolism of the colors used to create icons. Pavel Florensky's views on the color symbolism of heavenly signs appear to be in stark contrast to the "politicization" of color at the turn of the twentieth century. Florensky proposes three basic colors via which Sophia appears to humans, representing her three hypostases: blue-violet, red-pink, and green-gold. Father Pavel Florensky, after earlier studies, formulates the concept of "all colors originating from light and darkness" [8; 555].

The issue of color in national consciousness is well researched in current science. Assessments of human color vision are explored in light of the socio-cultural phenomenon, which has distinct characteristics throughout the history of various peoples. Every country has its unique color symbolism, which is mirrored in its folklore, religion, language, and literature. The statements regarding color in the 15th-century Arab folk epic are intriguing. One of the stories from "One Thousand and One Nights" is titled "The Tale of the Six Young Girls." It features a white slave girl and a black slave girl competing in the art of debate. The white slave girl, called Face of the Moon, characterizes the hue white as follows:

"I am the blazing light! I'm the moon rising on the horizon! My color is clear and visible! My forehead glows like silver. My color is the color of the day. It's also the color of the orange flower and the pearly morning star!" [6; 75]. Color is known to play a crucial part in Christianity. Researchers have published studies on the interpretation of colors in the Bible (M.D. Stewart's "The Amazing Meaning of Numbers and Colors in the Texts of the Holy Scriptures," 2001). Liturgical vestments come in a wide variety of colors, including white, red, yellow, green, black, and purple. For example, Christ's Easter begins with white vestments, as white represents heavenly light, purity, truth, and the holiness of life and soul."

#### Individual Perception of Color

Many academics have observed that particular artistic movements and entire eras are distinguished by an affinity for specific shades and consistent color combinations. However, each artist's or writer's interpretation of color is unique.

In literary studies, the original perception of color by V. Khlebnikov and the poets of his circle is well-known, as is the tender attitude toward turquoise-azure shades of A. Bely and S. Esenin, the "crimson" melodies of M. Tsvetaeva, the "yellowishness" of Petersburg in F. Dostoevsky's color scheme, the black-and-white palette of A. Akhmatova and Jack London, the ominous blackness of E. A. Poe ("The Black Cat"), and others.

Color symbolism in literature has long been a topic of interest for researchers. V. Khlebnikov went the furthest, proposing a unique theory of color in his piece "Artists of the World!" He suggested that an artist use paints to colorize the letters of the alphabet.

Vladimir Nabokov, a writer, shared similar intriguing color perceptions. For example, in his English-language autobiographical essay "Speak, Memory," the rainbow served as a leitmotif. Letters produced distinct object associations for Nabokov, not merely colors, as they did for Khlebnikov.

He connected the Latin letter O with an ivory-framed hand mirror, the letter L with curved, pale, and long macaroni, and the letter N with oatmeal's floury tint [9; 54]. This is how the writer himself remembers it in his autobiography:

"In addition to all of this, I have an unusual form of colored hearing. I'm not sure if it's correct to speak of 'hearing,' as the colorful experience is formed, in my opinion, by the actual act of vocal repetition of the letter, while I envision its visual pattern." [5; 464]

"Unlike his mother, who perceived color in musical tones, tiny Nabokov saw color in associations, which he dubbed 'colored hearing,'" writes G. Chesnokova [9; 52]. Nabokov was a synesthete, which means he could hear and see noises, as well as touch and taste an object. Many celebrities were synesthetes. For example, French poet Arthur Rimbaud linked vowel sounds to distinct colors. Alexander Scriabin, a composer, saw the color of musical notes.

V. Kandinsky and K. Malevich, two avant-garde artists from the twentieth century, had an intriguing perspective on colors (particularly white). One of the most significant works in the brief history of color psychology is V. Kandinsky's "Concerning the Spiritual in Art." One of his work's chapters is titled "The Action of Color," in which the artist claims that color affects a person in two ways: first, it has a simply physical effect, and second, it has a psychological influence.

In this situation, the psychic force of the paint is disclosed, resulting in a spiritual vibration. Thus, the initial essential physical force becomes the pathway via which color enters the soul," argues Kandinsky [4; 42]. In the book "Concerning the Spiritual in Art," in the "Painting" section, one may find Kandinsky's explanation of each color, recreating the connections that occur in a person while witnessing a specific color. For example, Kandinsky, a member of the white/black opposition, associates the white color with the light/darkness and beginning/end oppositions, and it is traditionally interpreted as a sign of death. Kandinsky also observed the proximity of white and yellow (light, centripetal). Vasily Kandinsky recognized the sound of colors and used musical terms to describe his paintings: "composition," "improvisation."

Malevich's paintings treat white as a pure notion, free of traditional connotations, as shown in his 1919 painting "White on White." In the same year, P. Filonov made a canvas titled "White Picture." The use of white in the titles of artists' paintings and key works of the twentieth century ("White Flock" by Akhmatova, "The White Guard" by Bulgakov, and "The White Steamer" by Aitmatov).

#### Colors in Russian Literary Modernism

The study of color symbolism in modern literary criticism is equally important. N.V. Zlydneva's work "White Color in Russian Culture of the Twentieth Century" delves into the issues surrounding white color in literature. According to Zlydneva, white stands out in the cultural color code and carries tonal shades: "acting simultaneously as the equivalent of both light and emptiness, it is interpreted as a simple-color and a super-color" [3; 424]. She believes that the triad of white, red, and black serves as a universal cultural symbol.

In Russian literature from the first third of the twentieth century, white is the prevailing hue. As a white-red dyad, it represents the political discourse during the revolution and civil war. White dominates the names of A. Akhmatova's poems and poetic cycles – "White Flock," "White Nights," "White Poem," and so on. Tsvetaeva and Pasternak contain a great deal of white. T.Yu. Zimina Dyrda's "The Poetics of Color and Light in the Prose of I.A. Bunin, P.A. Nilus, and A.M. Fedorov" was published lately and is also about color imagery.

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