
ORIGINALITY OF COLOR IN STORIES V. PELEVIN

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Abstract:	Keywords:
V. O. Pelevin's prose belongs to the postmodernist movement, there are many symbolic details in it, colorism plays a special role, but the semantization of color is quite unique. This article analyzes the symbolism of color in V.O. Pelevin's story "The Green Box".	Symbolism, colorism. Semantization, postmodernism, "game" method.

Introduction

In the story of V.O. Pelevin there are a lot of colorful elements that the author uses in his image. In modern Russian literature, there is a tendency towards negative semantics of green color. Pelevin's painting "The Green Box" depicts a green flower, which is usually associated with youth, life, spring and death. "Green box" is the name of the device. The story is filled with the author's fanciful thoughts about creating a "death ray created in the form of a short story." The light is a special command that affects the human psyche "The spiritual energy that works on it comes from the conscious part of the psyche through a name that must be fixed in memory. I think the expression "green box" is very correct - then there is something childish and touchy about it" (p. 1, 5). The color green is also present in other Pelevin stories. For example, the gates in the otherworldly "Workshop No. 1" are painted green, where the death of worlds, including the Earth, occurs. The stories feature the monster "Green Khidr" - an evil werewolf, a green chair for the director of a plant, in which the director turns into a skeleton; the narrator, a mentally ill person, also has a green chair at home.

In the story "Guest at the Bon Festival," color also takes on a symbolic meaning. Pelevin uses red, white, black, and gold colors. At the beginning of the story, the author admires the "red balls" - lanterns that illuminate the path for the dead. While at the festival, the narrator is immersed in the atmosphere of Japanese culture. Pelevin associates red lanterns with beauty and death at the same time.

Sublime discussions of beauty in other cases are changed by reality. The author brings readers back to earth. The author saw a completely unromantic scene in clothes: boots, bloody pants, a soccer ball. Talking about childhood, the writer comes to the conclusion: life is a caricature. Life and death are symbolized by the black and gold altar, crowned by a golden bird. Hu is the Japanese phoenix, the "immortal bird", and also a symbol of imperial power. Black flowers and emptiness are mystery, ignorance, death, and the topmost altar - golden, white, red flowers - symbols of life and beauty.

The story "Blue Lantern" uses the negative semantics of the color blue.

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"The symbolism of blue comes from a clear physical fact - the blueness of a cloudless sky. In the mythological mind, heaven has always been the abode of gods, ancestral spirits, and angels; therefore, the primary symbol of blue is divinity. Meanings such as mystery, mysticism, sanctity, nobility and purity (spirituality), constancy (in faith, loyalty, love), perfection, high birth (blue blood), justice (God's work) are connected.

In Egypt, Ancient Greece and Rome (Zeus, Hera, Jupiter, Juno), the objects of worship of the gods are depicted in blue; The covering of the tabernacle (Old Testament), the garment of the high priest in the tabernacle; clothing of Jesus and the Mother of God in iconography and painting. In Pseudo-Dionysius, blue signifies unexplained mysteries. In Christian churches, blue domes symbolized the sky, and in Ancient Egyptian temples, the ceilings also symbolized" (2, p. 56).

The negative symbolism of blue comes from its closeness to black, the color of death and evil. In addition, blue is the antipode of red and yellow, a symbol of life, joy and prosperity. Evil forces and death itself also give rise to the negative symbolism of blue. In this story, Pelevin uses the color blue in the context of death and disease. The story takes place in a hospital, where the characters talk about deaths and fictional stories from the lives of their friends. The exposition of the story is filled with blue light. "The room was almost light because the light was on outside the window. The light was kind of blue and lifeless, and if it wasn't for the Moon that you could see when you leaned heavily to the right from the bed, it would have been completely terrifying. The moonlight diluted the deathly glow that fell in a cone from the high pole, making it more mysterious and softer. But when I hung to the right, the two legs of the bed hung in the air for a second and the next moment they hit the floor loudly, and the sound came out gloomy, strangely complementing the blue strip of light between the two rows of beds" (1, p.45). Pelevin's blue color is accompanied by the epithets "lifeless" and "gloomy," setting an overall negative tone for the work.

The colors yellow and black are also used in the story. The main character, remembering his home, draws the readers' attention to the yellow curtains "I was thinking that at my house in Moscow there are yellow curtains hanging on the windows - more precisely, yellow-green. In the summer, when the balcony door is always open and from below, from the boulevard, comes the noise of engines and the smell of gasoline burning, mixed with the smell of some flowers, or something, I often sit near the balcony in a green chair and watch how the wind sways the yellow curtain." (1, p. 47). In this context, the yellow-green color serves as the personification of comfort, kindness, home warmth, which the hero dreams of, tired of listening to the stories of his roommate about the dead and death. But Pelevin, after his neighbor's story about the "black hare," returns his hero to the real world of his ward: "There was one pioneer camp. And there, on the main building, all sorts of animals were painted on the wall, and one of them was a black hare with a drum. For some reason, two nails were driven into his paws. And one day a girl was walking past - from lunch to a quiet hour. And she felt sorry for this hare. She walked over and took out the nails. And suddenly it seemed to her that the black hare was looking at her, as if he were alive. But she decided that it was her

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imagination and went into the ward. Quiet hour has begun. And immediately everyone who was in this camp fell asleep. And they began to dream that the quiet hour was over, that they woke up and went to lunch. Then they seemed to start doing everything as usual - playing ping-pong, reading, and so on. And they all dreamed about it. Then the shift ended and they went home. Then they all grew up, graduated from school, got married and began working and raising children. But in fact, they just slept in the wards of this pioneer camp. And the black hare beat his drum all the time.” (1, p.50)

Conclusion:

The black hare is a symbol of the negativity of life, illness, so the heroes of this story focus on the image of this hare, which beats the drum, which seems to be counting down the last hours of people dying in the hospital.

Thus, the meaning of ordinary flowers in Pelevin acquires an unusual postmodern character.

References:

- 1.V.O. Pelevin. All stories (Collection) - (stories: “Green Box”, “Guest at the Bon Festival”, “Blue Lantern”) M. 2013.
2. Encyclopedia of signs and symbols. – [www/znaki: chebnet.com](http://www.znaki.chebnet.com).