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### Abstract

This article discusses the phenomena of color as a phenomenon of the surrounding world, which is multifaceted and unique. Color is the result of physical processes – the refraction and reflection of sunlight from various surfaces. Interestingly, color, as a physical phenomenon, nevertheless exists only within the limits of our perception and consciousness. Since ancient times, color has had a symbolic function and sacred meaning, the archetype of color is one of the most ancient. Symbolic Meaning From mythology and religion to the lexical and poetic system of the language, color designations received different interpretations, depending on the cultural code of the authors, their individual picture of the world

**Keywords:** lexical and phraseological means, color expressions, context, work of art, features, color picture, specificity.

### Introduction

The poetic world of A. Akhmatova is saturated with various color designations, which carry both archetypal and authorial, occasional meaning.

A. Akhmatova's lyrics are rich in color images, the poems reflect the palette of green, blue, red, yellow, gray, black and white, so there is a need to comprehend how the poetess interprets color in her work, what symbols and associations it carries.

History of the Study of Color in Culture and Linguistics Words and phrases with the meaning of color are among the oldest lexical groups in most languages. Color is present almost everywhere and plays an important role in many spheres of human activity: the arts, including painting, photography, cinema, theater; in advertising; in the fashion industry; Color is not only a physical property of objects in the surrounding world; We give them meanings and give them a certain meaning that differs from culture to culture. According to Aristotle, "If a person is involved in color in some way, then he can consider himself a seer. At the same time, the symbolism and designation of colors correlate with the linguistic picture of the world and traditions. For example, white in Eastern culture will be the color of mourning, and in Western culture it will be the color of goodness, purity, and truth. Let's turn to the very concept of "color". For many years, color has been the subject of research by various sciences: definitions of this concept and approaches to its study have varied. Today, the concept of "color" is multifaceted, has many aspects and interpretations. Not a few sciences are engaged in the study of color. Linguistics examines the origin of this word. The science of physics studies color waves and particles, chemistry identifies and studies



the composition of molecules of various chemical elements, it is important for psychology to find out what effect this or that color has on human consciousness, cultural studies tries to determine what a certain color means in different cultures, what symbolic meaning color carries for a particular culture. One of the first scholars of antiquity to address the concept of "color" was Aristotle. In his treatises *On the Soul* and *On Sense Perception*, Aristotle notes that color is "that which sets in motion the really transparent, and this is its nature. The first attempt to classify colors was made by this ancient scientist. Aristotle divided all colors into two groups: "simple" colors, which include white, black, and yellow, and "mixed" colors, which include simple colors in different combinations. This classification is based on four elements: air, earth, water (white), fire (yellow), and the transition from one element to another (black). According to Aristotle, color is directly dependent on light and cannot exist without it, and light itself is inherently colorless. In 1676, the great scientist Isaac Newton thoroughly proved Aristotle's color theory wrong. Newton determined that it is not correct to consider sunlight colorless, sunlight contains the entire spectrum of visible colors. Only purple is not part of the sun's color. The approach to explaining the nature of color by the greatest philosopher and natural scientist J.W. von Goethe was fundamentally different from Newton's. The German scientist Goethe paid attention to how color affects people. Goethe substantiated his conclusions in his book *On the Theory of Color*. After organizing several experiments, the scientist revealed that there are three main colors in the world. These primary colors include: yellow, blue, and magenta. All other colors are created from these three primary colors. Thus, the structure of language has a direct impact on the perception of colors. Thus, in our study, we will understand color designation as the process of nominating a color expressed by any means (from morpheme to superphrasal unity), which in its meaning has a direct or indirect (associative) connection with the object. We accept this definition as a working one. Color designations, due to their universality, are psychologically significant for native speakers. For a representative of any nation, color can evoke a variety of emotions, depending on the associations with this color existing in his language, culture and society. Thanks to this, with the help of color, it is possible to characterize objects and phenomena of the surrounding world, to express one's attitude to these objects and phenomena. Therefore, the study of the semantics of color names, which are, in fact, a reflection of established customs in society, is of considerable interest not only for determining the place of color in culture, but also for a deeper and broader study of the culture itself, highlighting the dominant attitudes in it, and understanding the reasons for their choice. Within the framework of this work, the color symbolism used in the East Slavic culture is of interest. Many Indo-European peoples know white mourning. In the image of a woman in white robes, death was represented. Traditionally, in Russia, a white handkerchief, a towel, a piece of cloth hung on the hut, with which the coming deceased wiped away tears for forty days, was considered an indicator that someone had died. The relict meaning of the lexeme "red" as beautiful, best, bright, has been fixed in a number of stable combinations and phraseological expressions: red sun – bright, clear; the red maiden is beautiful; The red day of the calendar is an important, the best day of the year (it is marked in red numbers on the calendar). Red days in the folk calendar fall on the Passion, Easter



(Red Hill) weeks. The color of Yarila of the sun is red, bright, associated with spring, fertility, and life. "Spring is red" – in epics and fairy tales it denotes the arrival of the spring sun Yarila. The red color was endowed with protective properties and was used as a talisman, its semantics correlates with the semantics of the colored object (you can notice the connection: "painted", "paint" - "red"). A red thread was widely used as a remedy, it was tied to an arm or leg. The color red is able to protect against hostile animals such as a snake or wolf; Ward off evil spirits and bad weather. A magic circle was drawn with red paint, and on Easter they washed their faces with water, in which a red egg or plant was placed. The combination of red and white is characteristic of amulets. The red color symbolizes abundance, fertility: the last sheaf was tied with red yarn, thread, at the first pasture the cattle hung a bell on a red lace. The predominance of red in the rainbow promises health and a good harvest and wealth. Also, the red color acts as a symbol of life: the umbilical cord of the newborn was tied with 20 red threads. In Yule divination, a red ribbon symbolized the birth of a child. In funeral rites, the red color protected against dangerous contact with the other world: a red thread was placed across the body of the deceased, the coffin was wrapped several times with a red woolen thread, and the headdress for the deceased was sometimes made of red cloth. In the week before Trinity, the drowned were commemorated by breaking red eggs on their graves [Sadykova, 2018]. It is safe to say that red, as well as white, is dominant in the Slavic tradition. For example, this is clearly expressed in patterns and ornaments – a special type of folk art, designed not only to decorate objects and clothes, but also to represent a whole complex structure.

Summing up the above, it can be noted that the connection of color designations with certain, culturally fixed emotional states and situations allows us to consider color designations as peculiar elements of the worldview of word artists (poets, writers). These color elements are defined by us as a special end-to-end image that is significant for the construction of an individual author's picture of the world.

Thus, in the poetic system of A. A. Akhmatova, color designations play an important structuring and organizing role.

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