



Color Linguistics As A Key To Understanding And Translating The Imaginative Structure Of A Literary Text

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Abstract. The article is devoted to the linguistics of color as an urgent general method of linguistic research into color and as instruments of translation of texts containing terms of color (words with a color component). The problems of such translation are presented in the article against the background of theoretic aspects of linguistics of color as a sphere of contemporary linguistic studies. The linguistics of color is represented as a widely elaborated sphere of linguistic knowledge which has its worked-out notable directions, research institutions and a range of investigating problems. The basic concepts of the linguistics of color are analyzed from the perspective of pragmatics and are embodied into the practice of translation. Linguistics of color's critical apparatus is considered on the basis of linguistic colorimetry as a collection of particular methods contributing to understanding and translation of texts with color terms. The comprehension of color terms and possibilities of their translation depend on determining their role in the lexical systems of both the source and target languages and their place in the linguistic worldviews.

Keywords: linguistics of color, term of color, translation, contrastive analyses, the Russian language, the Spanish language.

Аннотация. Актуальность. В статье речь идёт о лингвистике цвета как актуальном общем методе лингвистических исследований цвето-обозначений и как инструментарии их перевода как слов с цветовым компонентом. Проблемы перевода цветообозначений представлены в статье на фоне базовых теоретических положений лингвистики цвета как области современных лингвистических исследований. Лингвистика цвета характеризуется как активно разрабатываемая область лингвистических исследований с выделившимися направлениями и исследовательскими центрами и сформировавшимся кругом изучаемых проблем. Базовые положения лингвистики цвета анализируются в аспектах лингвистической прагматики как релевантные для практики перевода. Инструментарий лингвистики цвета рассматривается в опоре на лингвистическую колориметрию как собрание частных методик, способствующих пониманию и переводу текстов с цветообозначениями. Пониманию смысла терминов цвета и возможностям их перевода способствует установление их места в лексических системах и языковых картинах мира языков оригинала и перевода.

Ключевые слова: лингвистика цвета, термин цвета, перевод, сопоставительный анализ, русский язык, испанский язык.

INTRODUCTION. The article deals with color linguistics as a relevant general method of linguistic research of color designations and as a tool for their translation as words with a color component (color seme). The problems of translating color terms are presented in the article against the background of the basic theoretical provisions of color linguistics as a field of modern linguistic research. Color linguistics is characterized as an actively developing



area of linguistic research with distinguished directions and research centers and a formed range of studied problems. The basic provisions of color linguistics are analyzed in the aspects of linguistic pragmatics as relevant for the practice of translation. The toolkit of color linguistics is considered based on linguistic colorimetry as a collection of private methods that facilitate understanding and translation of texts containing color designations. Color linguistics and its key concepts as relevant in the translation plane. Color linguistics is an area and a general method of linguistic research. The toolkit of color linguistics is based on linguistic colorimetry as a collection of private methods that facilitate understanding and translation of texts with color lexemes. The problems of understanding and translating color lexemes can be clearly outlined against the background of the basic provisions of color linguistics as a direction of modern linguistic research. Understanding the meaning of color terms and the possibilities of their translation is facilitated by establishing their place in the lexical systems and linguistic pictures of the world of the original and translation languages.

LITERATURE ANALYSIS. The experience of studying linguacultures suggests that color and color designation processes are not a cross-cultural phenomenon and are characterized by pronounced specificity in each language area.

The color substance, being verbalized in the categories of a specific language, becomes part of its lexical system and linguistic picture of the world, or more precisely, the linguacolor picture of the world. The fact that such a thing exists is indicated by the fact that the color designations of a specific language are formed into a certain lexical paradigm of this language, complementing each other.

Although color does not belong to universals, certain general linguistic moments can be distinguished in its linguistic structure. One of the provisions of color linguistics states that color exists only in relation to certain objects, which in turn are grouped into thematic zones. Hence such a characteristic feature of the color picture of the world as its zonal structure, which assumes thematic distribution of color terms by types of color designation objects. This means that the functioning of color terms occurs within these zones in the form of color oppositions. Color zones have a clearly expressed anthropocentric character; these are zones of human appearance, human character, the sphere of feelings, the zone of food products, the surrounding natural and social environment, and a number of others (Kulpina, 2001).

The meanings within the color zones are established by virtue of the system of oppositions that has been formed over centuries. For example, in the Russian language, in the eye color designation zone, brown eyes are in opposition to blue, gray, black and other color varieties of eyes. In the hair color designation zone, the elements of oppositions are dark hair, light, black, chestnut, etc. It is fundamentally important that the meanings are established and distributed exclusively within thematic zones. After all, there is no linguistic or extralinguistic meaning in combining into one group and establishing color identity, for example, blue eyes, the blue sea, blue nights and the blue distance. The “color non-identity” of these entities and the impossibility of considering them within one thematic group are obvious. Of course, blue eyes can be compared to the color of the sky and cornflowers - but keeping in mind that such a comparison is a figurative compliment (but not a sign of blue eyes belonging to a group of natural realities or colors).

DISCUSSION AND RESULTS. Problems and difficulties of understanding and translating color terms of closely related languages. It might seem that texts of closely related languages are understandable (they are closely related!) and do not even need translation. However, centuries have passed since the supposed period of common Slavic community, and each of the Slavic languages went its own way, developing within itself and for itself. Therefore, understanding color terms of closely related languages and their translation do not



seem to be such unambiguous processes as it might seem at first glance. Let us outline possible difficulties and problems with adequate understanding and translation of color terms of Polish, a language closely related to Russian.

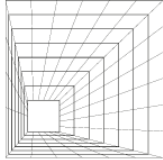
Neither in the texts of the humanities nor in technical sciences is understanding color terms and their translation an easy task for various reasons. It is in the processes of translation that problems of understanding appear - what exactly a person understands, to what extent he understands. Without the translator's understanding of the text, as is well known, translation is not feasible. At the same time, "translation, considered, assessed, defined primarily as a text that is secondary in linguistic terms, because it is based on the original, functions independently of this feature.

The professional capabilities and qualities of a translator are formed on the basis of deep awareness of the translation unit, which characterizes the modern approach to the translation process: "The most important issue is the construction of a unified knowledge system for each translation unit, including both the usual data structured in a certain way, contained in classical translation resources (dictionaries, encyclopedias, linguistic corpora, general and corporate databases, etc.), and unstructured data coming from many sites, social networks, blogs, translation forums, communication with colleagues, corporate archives, documents, mass media, etc." (Garbovsky, 2018: 38). At the same time, the multiplicity of data must form a certain integrity - due to the systemic nature of the color designation device in language and the systemic processing of information in translation processes: "The systemological paradigm of translation science is built on the basis of the synthesis of a multitude of data perceived as a whole" (Garbovsky, 2015: 14).

Colour terms constitute separate translation units. Many works have been written about translation units based on the material of the Russian and Polish languages. Thus, A. Bogusławski devoted a section of his monograph "Fundamentals of Confrontational Translation Linguistics" to this problem (Bogusławski, 2013: 111–128). However, colour terms as translation units were not considered separately by him and other Polish researchers. At the same time, identifying them seems to be a pressing issue in light of the undoubted specificity of the semantic structure of this lexical class and its translational capabilities. Our goal was to form a linguistic and extralinguistic layer of information about each such unit based on a variety of sources – systemic-lexicographic, textual and corpus data, with the involvement of a number of others in order to move from the theoretical provisions of colour linguistics to the practice of their translation.

When translating color designations of a particular language, it is necessary to realize that they are not equally important to the speakers of that language. Certain languages and cultures have certain characteristic color preferences. And these preferences, in turn, can affect the ability to understand a foreign-language text. Colors are verbalized by a given language and live in the worldview of a linguistic personality. Ethnic color priorities of the people speaking a given language are reality (Kulpina, 2019) - they are part of the culture, a special worldview of the people. When they appear in a certain concentration, they can cause a feeling of dissonance, misunderstanding, and inappropriateness among speakers of another language; they are difficult to translate and require special attention from the translator.

There is especially much evidence of love for ethnic colors in poetry, however, ethnic inclinations are also manifested in material preferences, in the preference for artifacts of this color. When the Polish Sejm is shown on television, you can see the colors of its interior with various shades of green. Men in Russia are not inclined to wear green ties, but Polish men quite often wear this color of tie. Quite material manifestations of ethnic color can be considered the seats in the State Kremlin Palace of the standard cornflower blue color, the screensavers on



television, for example, on the Russia channel, are blue/light blue. And men in our country like blue ties, with blue stripes, jackets and suits - also blue or gray-blue. It might seem that this is the case with all other nations, but this is not so. And thus, there is an ethno-priority color - abbreviated ethnocolor, the most beloved by a given ethnic group, and at the same time causing problems for translators. Ethnocolor should not be confused with national colors - that is, with state symbols. This is a completely different layer of priorities, which is manifested primarily in the public life of the country, the state. Every translator has knowledge of this symbolism, and will never confuse the combination of stripes on the flag standing in the place designated for his delegation.

Along with some favorite (ethno-priority) color (ethno-color) for a given ethnic group, each language also has a number of other colors that make up the ethno-color range of a given linguaculture, which was once noted by B. Berlin and P. Kay in their famous book "Basic Color Designations. Their Universality and Evolution" (Berlin, Kay, 1969). These authors attempted to determine what these basic colors are. Research practice shows that their number and composition vary from language to language, but 10-11 colors can be distinguished by quantity as a basic backbone. Since these colors are not identical for different languages, and their "spectral boundaries" do not coincide, then in this group of color designations, the so-called ethno-relevant colors (Kulpina, 2001), problems arise with their understanding and translation into another language.

Stylistic problems of translation are often connected with the intranslatability of a number of color lexemes into other languages in a style similar to the original. Such problems arise due to the unequal place occupied by these lexemes in the systems of the original and translation languages. Against the background of ethnolinguistic preferences, there is a need to designate the stylistic non-neutrality of ethno-priority and ethno-relevant color designations. Thus, the terms for the color blue/light blue in Russian fiction, especially poetry, are stylistically non-neutral, actually performing the function of an epithet. See these manifestations of the non-neutral, the special in the titles of poems by Sergei Yesenin: "Blue Jacket, Blue Eyes"; "Blue Evening, Moonlit Evening", "Blue Fog, Snowy Expanse". In the last title, its ethnic sound and special style are also emphasized by the word expanse. Such lexemes with spatial semantics such as shiry, dal, prostor, razdolye, etc. in Russian are a characteristic part of the worldview of the Russian language and the picture of freedom, evoking feelings of unconstrainedness, unconstrainedness (Shmelev, 2005: 60-63; Shmelev, Levontina, 2005: 65-67). The feeling of non-neutrality of blue/light blue color terms, the presence of poetic-romantic and aesthetic information in their intension, clearly arises among Spanish translators and finds non-trivial solutions in translation.

A special manifestation of ethno-color preferences are new color terms generated by the surrounding reality, the formation of which proceeds in each language "in its own way" (see, for example, the formation in Russian of the terms persimmon color (Sivova, 2003: 99-102)) and chicory color (Sivova, 2022: 471-481), which have no analogues in the Polish language. They require careful analysis to identify color significance and a diligent search for an adequate equivalent. Although the most favorable soil for the existence of ethno-color is a literary text, and above all, a poetic one, nevertheless, there are many of its manifestations in colloquial speech, in journalistic, advertising and other types of texts, which can serve, among other things, to form new color terms. The expression of the phenomenon of ethno-colour in the translation processes: ethno-priority and ethno-relevant colour designations, as well as ethno-specific colour designations, relates to the difficult problems of translation and requires from the translator a special translation instinct, an understanding of the special place of these lexemes in the picture of the world of the translating language.



CONCLUSION. Translation of color terms is fraught with a number of problems of interlingual and intercultural communication. Among these, the most significant is the discrepancy between the boundaries of color terms in languages, when a color term covers a different segment of the spectrum. It is typical that the color boundaries of any foreign-language color term, including the internationalism term, may not coincide with those in Russian. The tools of color linguistics, concentrated within the framework of linguistic colorimetry methods, allow us to establish the place of the color term in the system of a given language and its linguistic picture of the world. Among such methods, a strong place is occupied by the comparative method and the criteria developed in color linguistics, thanks to which it is possible to identify the color ethnolinguistic preferences (ethnopriorities) of the analyzed linguacultures. Understanding and comprehending the special status of color lexemes of the translated original allows one to find a lexeme correlating in meaning in the target language and thus (by eliminating moments of dissonance and misunderstanding, often through the implantation of elements of additional aestheticization) the translated text is transformed into something accessible and reliable. The adequacy and reliability of the translation of color designations are the resultant of the systemological approach to the device of color in the languages of the original and translation, taking into account the entire set of resource data on the translation unit, while awareness flows into the experience and intuition of the translator, his taste, tact, sense of measure and proportions. These are the directions of thought about color and its reflection in translated texts.

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