

G.A. KHASSENОВА *PhD Doctoral Student of L.N. Gumilyov Eurasian National University
(Kazakhstan, Astana), e-mail: khassenova_gulmira@mail.ru***COMPARATIVE ANALYSIS OF COLOR VOCABULARY
IN THE TRANSLATIONS OF W. SHAKESPEARE'S SONNETS 127–154**

Abstract. The colors used by W. Shakespeare in his sonnets 127–154 are analyzed in this article. According to the usage of each color the excerpts from the poet's sonnets were given, and their meaning and frequency were determined and shown in the study. The original excerpts are reviewed and compared with Samuil Marshak's and Khamit Yergaliev's variants.

The purpose of this research is a detailed analysis of the use of colors in the sonnets of W. Shakespeare in all three of its versions. The article aims to reveal the differences and similarities between the variants, as well as the features of each writer. The idea of this scientific work is to compare the use of colors in all three versions, to identify the most frequently used color, to show the frequency of use of colors in the translated variants. The scientific significance of the presented work lies in the insufficient study of Kh. Yergaliev's variant of the sonnets in this particular direction. The practical significance of the study is determined by the usefulness of the presented data for the research work of students, undergraduates and doctoral students.

Methods of analysis and synthesis were widely used. Sorting method was effective for the systematization of the research. The basis was the comparative method, through which significant results were obtained. These methods allowed us to conclude that there are various differences in the use of colors between the original sonnets and versions by S. Marshak and Kh. Yergaliev. This article can become a guideline for future research on the analysis of translated versions of sonnets.

Keywords: translation of Sonnets, indirect translation, colors translation, complex colors interpretation, Shakespeare's color palette.

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(Қазақстан, Астана қ.), e-mail: khassenova_gulmira@mail.ru***У. Шекспирдің 127–154 сонеттерінің аудармаларындағы түстер лексикасына
салыстырмалы талдау**

Аңдатпа. Ұсынылған мақалада У. Шекспирдің 127–154 сонеттерінде пайдаланған түстер талданады. Ақынның әр түсті қолданған сонеттерінен үзінді беріліп, олардың мәні мен жиілігі анықталып, зерттеуде көрсетіледі. Түпнұсқа үзінділері Самуил Маршак және Хамит Ерғалиев нұсқаларымен салыстырылып сараланады.

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Бұл зерттеудің мақсаты – У. Шекспир сонеттеріндегі түстердің қолданысын барлық үш нұсқаларында да егжей-тегжейлі талдау. Мақала нұсқалар арасындағы айырмашылықтар мен ұқсастықтарды, сондай-ақ әр жазушының ерекшеліктерін анықтауға бағытталған. Бұл ғылыми жұмыстың идеясы – сонеттердің үш нұсқасындағы түстер қолданысын салыстыру, ең жиі кездесетін түсті дәйектеу, түстердің Самуил Маршак және Хамит Ерғалиев нұсқаларында қолдану жиілігін көрсету. Ұсынылған жұмыстың ғылыми маңыздылығы Х. Ерғалиев аудармасындағы сонеттердің дәл осы бағытта жеткіліксіз зерттелуінде. Зерттеудің практикалық маңыздылығы ұсынылған деректердің студенттер, магистранттар және докторанттардың ғылыми-зерттеу жұмыстарына пайдалы болуымен айқындалады.

Зерттеу барысында талдау және синтез әдістері кеңінен қолданылды. Сұрыптау әдісі зерттеуді жүйелеуде тиімді болды. Салыстырмалы әдіс бұл зерттеуде іргелі болып, маңызды нәтижелерге әкелді. Көрсетілген әдістер сонеттердің түпнұсқасы мен оның С. Маршак аударған орыс тіліндегі және Х. Ерғалиев аударған қазақ тіліндегі нұсқаларының арасында түстерді қолдануда әртүрлі айырмашылықтардың бар екендігі туралы қорытынды жасауға мүмкіндік берді. Берілген мақала сонеттердің аударма нұсқаларын талдау бойынша болашақ зерттеулерге бағыт бере алады.

Кілт сөздер: сонеттер аудармасы, жанама аударма, түстердің аудармасы, күрделі түстерді интерпретациялау, Шекспирдің түстер палитрасы.

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Сравнительный анализ цветовой лексики в переводах сонетов У. Шекспира 127–154

Аннотация. В представленной статье анализируются цвета, используемые У. Шекспиром в сонетах 127–154. По мере применения каждого цвета были приведены отрывки из сонетов поэта, определены и показаны в исследовании их значение и частотность. Оригинальные отрывки рассматриваются и сравниваются с вариантами Самуила Маршака и Хамита Ерғалиева.

Целью данного исследования является подробный анализ использования цветов в сонетах У. Шекспира во всех трех его вариантах. Статья направлена выявить различия и сходства между вариантами, а также особенности каждого писателя. Идея данной научной работы заключается в том, чтобы сравнить использование цветов в трех вариантах сонетов, выявить наиболее часто встречающийся цвет, показать частотность использования цветов в вариантах сонетов Самуила Маршака и Хамита Ерғалиева. Научная значимость представленной работы заключается в недостаточной изученности именно в этом направлении варианта сонетов в переводе Х. Ерғалиева. Практическая значимость исследования определяется полезностью представленных данных для научно-исследовательской работы студентов, магистрантов и докторантов.

В ходе исследования широко использовались методы анализа и синтеза. Сортировочный метод оказался эффективным для систематизации исследования. Основным в этом исследовании был сравнительный метод, посредством которого были получены значимые результаты. Указанные методы позволили сделать вывод о наличии различных различий в использовании цветов между оригинальными сонетами и его вариантами С. Маршака в переводе на русский язык и Х. Ерғалиева в переводе на казахский язык. Эта статья может стать ориентиром для будущих исследований по анализу переводных версий сонетов.

Ключевые слова: перевод сонетов, косвенный перевод, перевод цветов, интерпретация сложных цветов, цветовая палитра Шекспира.

Introduction

The personal and simultaneously universal sonnets by English poet, writer, and playwright William Shakespeare were initially published in 1609 in London. Since then, the sonnets, rich of emotional depth, have been translated into numerous languages.

This article specifically delves into the methods of translation of the color vocabulary utilized by W. Shakespeare in his sonnets. Color symbolism, as noted by the Spanish poet J.E. Cirlot, “is one of the most universal of all types of symbolism, and has been consciously used in the liturgy, in heraldry, alchemy, art and literature” [1, p. 52]. This indicates that color symbolism is a pervasive and cross-cultural form of symbolism, intentionally employed in various aspects of human expression. Colors inherently carry meanings and are deliberately utilized to convey symbolic messages across different cultures and throughout history.

The function of a color symbolism varies, from providing different kinds of clues to readers, emphasizing feelings and emotions, to better revealing characters, and always accompanying the mood of the text. However, as noted by Swiss psychologist Jolande Jacobi: “The correspondence of the colours to the respective functions varies with different cultures and groups and even among individuals” [2, p. 114]. This variability in color associations with specific functions or meanings is observed across different cultures, social groups, and individuals, emphasizing that interpretations and significances of colors are subjective and context-dependent, influenced by cultural norms, social contexts, and individual perspectives.

Colors play a significant role in the literary works of William Shakespeare, as he adeptly uses them in his sonnets, plays, and poems. Particularly, it is stated that the most significant colors in W. Shakespeare’s work were red and blue [3, p. 153].

Translating colors used in literary works, like any other items of the text, is a challenging process for translators. This difficulty arises not only from the color itself but also from its deeper symbolic associations. Color is symbolic and associated with something, making it crucial to translate colors accurately into other languages.

This work focuses on analyzing Sonnets 127–154, dedicated to the Dark Lady. These sonnets deviate from conventional motifs associated with courtly love and instead engage in a nuanced exploration characterized by heightened realism and intensified depiction of romantic relationships. Furthermore, the interpretation of colors used in the original work into Russian by Samuil Marshak and into Kazakh by Khamit Yergaliyev will be considered, compared, and analyzed in this study.

Research methods and materials

During the research, we primarily utilized the methods of analysis and synthesis. These methods facilitated a thorough analysis of the Sonnets by W. Shakespeare and their Russian and Kazakh variants. The sorting method aided in organizing the research, while the comparative method allowed for the collation of obtained results with S. Marshak’s and Kh. Yergaliyev’s translations.

The translation by Samuil Yakovlevich was chosen for its noted inclusion of epithets absent in W. Shakespeare’s original works, along with S. Marshak’s enrichment of W. Shakespeare’s color palette and deliberate substitution of simple colors with more complex ones” [4, p. 109].

To complete the research, the original Sonnets by W. Shakespeare, edited by Katherine Duncan-Jones and published in 2010, served as the basis. S. Marshak’s translation, published in the 8th volume of “William Shakespeare. Complete works in eight volumes” under the general editorship of A. Smirnov and A. Anikst in 1960, was used for comparison with its Russian variant.

Khamit Yergaliyev’s translation of the Sonnets into Kazakh, published by the “Audarma” publishing house in 2004, was chosen for analysis.

This scientific paper discusses the translation of colors used by W. Shakespeare in his Sonnets 127–154 into Russian and Kazakh. Additionally, various researches on related topics were studied.

The work of R.I. Rozina titled “William Shakespeare, the Russian poet: transformations of the text of Shakespeare’s sonnets in S.Ya. Marshak’s translations” was carefully scrutinized and influenced our current research. Furthermore, researches by A.A. Petrichenko on “Phraseological units with an element of color designation in english and russian: origin and translation methods”; K.K. Dzhguburiya on “Features of the semantics of adjectives of color in the Russian and English language picture of the world”; F.I. Kartashkova and L.E. Belyaeva on “Colour Meaning in English Literary Pieces”; the PhD dissertation of A.M. Janziz on “A study of colour words in Shakespeare’s works”; A. Qatatsheh on “The use of colors in Shakespeare’s Venous and Adonis poem from pragmatic perspective”; and the research of Matsuda Misako on “Representations of the Color Green in Shakespeare” were all observed and reviewed.

Results and discussion

To identify the most frequently used color in W. Shakespeare’s Sonnets, we employed the sorting method and presented the frequency of each color’s usage in Table 1. The first column indicates the colors used, the second column specifies the sonnets in which they appeared and their frequency, while the last column provides the total quantity of usage for each color.

Table 1 – Colors used in original Sonnets by W. Shakespeare

Colors	Sonnets	The frequency of usage
black	27, 63, 65, 73, 127 (3 times), 130, 131 (2 times), 132 (2 times), 147	13
white	12 (2 times), 98, 99 (2 times), 130 (2 times)	7
golden	3, 7, 33, 68, 85	5
red	99, 130 (3 times)	4
green	33, 63, 104	3
vermilion	98	1
purple	99	1
rosy	116	1
dun	130	1
grey	132	1
scarlet	142	1

It is important to note that adjectives characterizing color typically do not pose challenges in translation, whereas terminological and phraseological combinations containing a color component may present difficulties for translators [5, p. 91].

Based on the data provided in Table 1, it is evident that the predominant color consistently employed by W. Shakespeare across all 154 sonnets was *black*. David Swartz asserts that “Significantly, the black and the beautiful is also a recurring motif in Shakespeare’s work. It appears most notably in his Sonnets” [6, p. 84].

The color *black* is often associated with death, mourning, mystery, and other phenomena. Alexander Abramovich Anikst also observed that W. Shakespeare’s sonnets often conclude with moods reminiscent of tragedy [7, p. 329].

The translation of the color *black* into Russian and Kazakh will be presented below in Table 2. The symbol “–” indicates cells where translators did not use the color in their variants of the Sonnets.

Table 2 – The translation of the color black into Russian and Kazakh

Sonnets	The usage of color black by W. Shakespeare	The translation of color black by S. Marshak into Russian	The translation of color black by Kh. Yergaliyev into Kazakh
127	“black”	“черный цвет” (black color)	“қара нәрсе” (black thing)
	“black beauty’s successive heir” [8, p. 369]	–	“Ақты қара масқаралап көргенде...” [9, p. 670] (when black shamed white)
	“raven black”	“чернее ночи” (blacker than the night)	“қара көзі түннің түсін жұтқандай” [9, p. 670] (as if her black eyes swallowed the color of the night)
130	“black wires”	“черной проволокой” (black wire)	“сымдай қап-қара” (very black as wire)
131	“thy black”	“черный цвет волос твоих” (black color of your hair) [10, p. 492]	“қара шашың тамаша” [9, p. 672] (your black hair is admirable)
	“In nothing art thou black save in thy deeds” [8, p. 377]	“Не ты черна, черны твои дела!” [10, p. 492] (You are not black, your deeds are black!)	“Түсің емес, ісің қара, бишара!” [9, p. 672] (Not your color, but your deed is black, poor fellow)
132	“Have put on black, and loving mourners be” [8, p. 379]	“Они, как траур, носят цвет свой черный” [10, p. 493] (They, like mourning, wear their color black)	“Қарашықта қара бояу тегі мол” [9, p. 672] (There is a lot of black paint on the pupil)
	“Then will I swear beauty herself is black, And all they foul that thy complexion lack” [8, p. 379]	“Я думал бы, что красота сама Черна, как ночь, и ярче света – тьма!” [10, p. 493] (I would think that beauty itself is as Black as night, and brighter than light is darkness!)	“Әсте сұлу түннен көрік алыпты-ау, Қара түнек ақ сәуледен анықтау!” [9, p. 672] (The perfect beauty has acquired its beauty from the night, Black darkness is clearer than white light)
147	“For I have sworn thee fair, and thought thee bright, Who art as black as hell, as dark as night” [8, p. 411]	–	–

According to Table 2, we observe that the initial color in the phrase “black was not counted fair” [8, p. 369] used in Sonnet 127 was interpreted by S. Marshak as “черный цвет” (black color), indicating that Russian translator added the word “цвет” (color) in his variant. Kh. Yergaliyev, on the other hand, appended the word “нәрсе” (thing) to the color. However, such additions by translators didn’t ruin the original semantic of the phrase.

In the continuation of the quatrain, the color *black* was used again by author, this time in the context of beauty with “black beauty’s successive heir” [8, p. 369]. In the Russian translation the color *black* wasn’t employed, nevertheless S. Marshak in his variant used the word “очернили” (blackened), which is a verb, and has the same root (-черн-) with the word *black* (черный). Kh. Yergaliyev utilized *black* in his variant but changed its position in the quatrain from third line to fourth.

The phrase “raven black”, used in Sonnet 127 to describe mistress’ eyes, was interpreted by S. Marshak as “чернее ночи” (blacker than the night). It can be assumed that translator could have opted for something like “black as a raven”, but this would have introduced a simile. Kh. Yergaliyev’s translation was: “қара көзі түннің түсін жұтқандай” [9, p. 670] (as if her black eyes swallowed the color of the night), indicating that he followed S. Marshak, although he could have used collocations like “black as soot” or “black as coal” which are commonly employed in Kazakh. Nevertheless, both translators used hyperbole in their variants.

The collocation “black wires” from Sonnet 130 was translated successfully into Russian and Kazakh, and the only comment being that Kh. Yergaliyev strengthened the original *black* by rendering it as “қап-қара” (very black).

In Sonnet 131, W. Shakespeare depicts the beloved’s complexion with “Thy black is fairest in my judgment’s place” [8, p. 377], symbolizing beauty and challenging the conventional notion that fair skin is the epitome of beauty. However, in S. Marshak’s variant, the focus is not only on the lady’s face but also on her hair: “темный цвет лица и черный цвет волос твоих прекрасен” [10, p. 492] (your dark complexion and black color of your hair are beautiful). The same phenomenon is observed in Kh. Yergaliyev’s variant: “Қоңыр жүзің, қара шашың тамаша” [9, p. 672] (your brown face, black hair are admirable), where it’s notable that in the translations, the initial description of the complexion as *black* was changed to dark in Russian and to brown in Kazakh. We support Kh. Yergaliyev’s choice of words, as using “қара бет” (black face) would convey a significantly different meaning, possibly implying disgrace. The final couplet of this sonnet was skillfully translated by both translators, preserving the use of *black* in both variants.

In Sonnet 132, *black* was used twice. In the first case, the author used it to convey that the beloved’s eyes had taken on a mournful appearance, and this meaning, along with the use of *black*, was retained in the translated variants. In the second case, *black* was employed by W. Shakespeare to describe beauty. In the translations, S. Marshak added a simile in his variant (black as night), while Kh. Yergaliyev used collocations such as black darkness.

In Sonnet 147 W. Shakespeare used the color *black* to liken the beloved to hell. However, in the translators’ variants, this simile was not repeated, and only the usage of hell was preserved.

The analysis of the usage of color *black* in the Sonnets by W. Shakespeare showed that he mostly employed it with the connotation of beauty.

The next color considered is white, which was used 7 times by W. Shakespeare in his Sonnets, almost half as often as black. Abdul-Majeed Janziz explains the use of *white* as follows: “users of the language, especially poets, treat it as a colour word employed mainly for expressing concepts and portraying images. Shakespeare is among the poets who used white for such a purpose” [11, p. 35]. The translation of the color *white* into Russian and Kazakh will be provided below in Table 3.

Table 3 – The translation of the color white into Russian and Kazakh

Sonnets	The usage of color white by W. Shakespeare	The translation of color white by S. Marshak into Russian	The translation of color white by Kh. Yergaliyev into Kazakh
130	“If snow be white, why then her breasts are dun” [8, p. 375]	“Не белоснежна плеч открытых кожа” [10, p. 492] (Not snow-white the skin of open shoulders)	“Иығы да аппақ қардай емес-ті” [9, p. 671] (shoulders are not as white as snow)
	“I have seen roses damasked, red and white” [8, p. 375]	“С дамасской розой, алой или белой” [10, p. 492] (With damask rose, scarlet or white)	–

The color *white* was used twice to describe the appearance of the Dark Lady. According to Table 3, the occurrence of the color *white* in the third line of Sonnet 130 was accurately rendered in both the Russian and Kazakh translations. The translators maintained the comparison of *white* to snow, although the object of comparison shifted from breasts to shoulders.

However, the color *white* was not utilized in the fifth line of this sonnet in Kh. Yergaliyev’s variant. The Kazakh translator opted to retain only the usage of the *red* color in this line, resulting in: “Дамасканың қызыл гүлі” [9, p. 671] (Red flower of Damascus).

W. Shakespeare employed the color *red* four times in his Sonnets, with two instances occurring in Sonnet 130. The translations by S. Marshak and Kh. Yergaliyev will be further examined in Table 4.

Table 4 – The translation of the color red into Russian and Kazakh

Sonnets	The usage of color red by W. Shakespeare	The translation of color red by S. Marshak into Russian	The translation of color red by Kh. Yergaliyev into Kazakh
130	“Coral is far more red than her lips’ red;” [8, p. 375]	“Нельзя уста кораллами назвать” [10, p. 492] (You can’t call her lips corals)	“Ерінін де қан-қызыл деп мақтама” [9, p. 671] (Don’t praise her lips as blood red)
	“I have seen roses damasked, red and white” [8, p. 375]	“С дамасской розой, алой или белой” [10, p. 492] (With damask rose, scarlet or white)	“Дамасканың қызыл гүлі деп өңін” [9, p. 671] (That its shade is the red flower of Damascus)

In Sonnet 130 W. Shakespeare used the term “coral” to describe the lips, a choice echoed by S. Marshak. However, Kh. Yergaliyev opted for the phrase “қан-қызыл” (blood red), which may be more relatable for Kazakh readers and commonly used among Kazakh writers compared to “coral”.

In the fifth line of Sonnet 130, where W. Shakespeare mentions roses as “red and white”, S. Marshak interpreted it as “алой или белой” (scarlet or white), while Kh. Yergaliyev translated it as “қызыл гүлі” (the red flower).

The archetypal meaning of the color red, associated with blood, can symbolize both good and evil. But, regardless of their valency, all red things have power, since blood is the power of life, without it a person dies [12, p. 89]. However, in the description of a woman by W. Shakespeare we can’t see those power and liveliness. Because as he depicts “*Coral is far more red than her lips and roses damasked, red and white, no such roses in her cheeks*” [8, p. 375].

Furthermore, as Alexander Abramovich Anikst says, this sonnet is full of attacks against the idealization of women in the poetry of the Renaissance. W. Shakespeare contrasts a cliché sign of beauty with a real female image, and if his beloved is by no means ideal, then in this sonnet he does not reproach her for being an ordinary woman [7, p. 324–325].

Additionally, the color *grey* is mentioned only once in Sonnet 132: “Better becomes the grey cheeks of the East” [8, p. 379]. In the variant of S. Marshak it was given as: “Лицу седого раннего востока” [10, p. 493] (To the face of the gray early East), which shows that S. Marshak employed the color *grey* in his variant of the translation. The Kazakh variant of Kh. Yergaliyev was like: “Ерте оянғыш кәрі шығыс көркіне” [9, p. 672] (To early awakening beauty of the old East). There the translator substituted the color with the word “кәрі” (old), which is actually another association of the grey.

Based on the conducted analysis, below the quantity of the usage of a particular color by W. Shakespeare in the Sonnets 127–154, and the quantity of its translation will be reflected in Table 5.

Table 5 – The quantity of translation of a particular color by S. Marshak and by Kh. Yergaliyev in the Sonnets 127–154

Colors	The quantity of the usage of a particular color by W. Shakespeare	The quantity of translation of a particular color by S. Marshak into Russian	The quantity of translation of a particular color by Kh. Yergaliyev into Kazakh
black	9	7	8
white	2	2	1
red	3	2	2
dun	1	-	-
grey	1	1	1
scarlet	1	-	-

W. Shakespeare employed such colors as *red* (3 times), *black* (9 times), *white* (2 times), *grey*, *dun*, and *scarlet* in the Sonnets 127–152, which are in fact in the thematic group of “advice dedicated to the swarthy beloved” (by A. Anikst). However, in the Sonnets 153–154 which are actually in the thematic group of “Conclusion – the joy and beauty of love” W. Shakespeare didn’t use any color vocabulary. This analysis emphasizes that the thematic groups of the Sonnets were accompanied by mood expressed through the color lexicons.

Conclusion

This study embarks on a fascinating exploration of the intricate world of color symbolism in William Shakespeare’s sonnets, focusing specifically on the translations of Sonnets 127–154 dedicated to the Dark Lady. W. Shakespeare’s adept use of colors as a universal language, conveying emotions, emphasizing character traits, and setting the mood, has made his sonnets a rich field for analysis.

In this article, various aspects were considered, including universal symbolism of color, function of color symbolism, significance of W. Shakespeare’s color usage, and translation challenges and methods. Together, these aspects highlight the importance of research within the broader context of translation theory.

As mentioned earlier, William Shakespeare’s sonnets reached Kazakh readers through indirect translation from the Russian language. Kh. Yergaliyev, who translated the Sonnets into Kazakh, used S. Marshak’s variant. Consequently, the use of colors in the Kazakh variant of the Sonnets often depended on the Russian variant.

The research meticulously employed methods of analysis and synthesis to scrutinize the original sonnets by W. Shakespeare and their translations into Russian by S. Marshak and into Kazakh by Kh. Yergaliyev. The comparative method and sorting technique were crucial tools in systematizing the study and drawing meaningful insights from the translations.

The literature review revealed the depth of scholarship on color symbolism, encompassing studies on phraseological units, semantics of color adjectives, and representations of color in W. Shakespeare’s works.

In the part of the Sonnets dedicated to the Dark Lady, W. Shakespeare used the color *black* 9 times, while it appears in S. Marshak’s translated variants 7 times and in Kh. Yergaliyev’s 8 times. This color was omitted in S. Marshak’s variants of Sonnets 127 (third line) and 147, and in Kh. Yergaliyev’s variant of Sonnet 147.

Regarding the color *white*, S. Marshak retained all instances in his variant, whereas Kh. Yergaliyev used the *white* color only once and omitted it in the translation of the fifth line of Sonnet 130.

The color *grey* was translated according to its association. Thus, in S. Marshak’s variant, it was given as “седого” (gray), and in Kh. Yergaliyev’s variant was interpreted as “кәрі” (old).

The color *dun* was omitted as a line was shortened in the Russian and Kazakh translations.

The color *scarlet* was also left out in the translated variants. Although originally W. Shakespeare used it to depict the beauty of beloved's lips by saying: "scarlet ornaments", in S. Marshak's variant, it was given as "красота" (beauty), while Kh. Yergaliyev translated it as "әсем ернің" (beautiful lips).

According to the study, William Shakespeare didn't use the colors green and purple in his Sonnets dedicated to the Dark Lady. The same can be said about the complex colors such as vermilion, golden, and rosy.

In general, colors may carry different connotations, but in the analyzed Sonnets, W. Shakespeare mostly used them to depict the beauty of the Dark Lady. Connotations and cultural meanings of the colors differ in each language and can affect the interpretation and translation process. However, regarding S. Marshak's and Kh. Yergaliyev's translation, both translators masterfully conveyed not only the color itself but also their connotations.

To summarize, the thematic grouping of colors in the sonnets, as presented by A. Anikst, provided a comprehensive view of how colors were employed to convey mood and emotional nuances within distinct sections of the sonnet cycle. This study contributes to the understanding of W. Shakespeare's masterful use of color symbolism and highlights the intricacies and challenges faced by translators in bringing these nuanced elements into different linguistic and cultural contexts.

The reasons for the omission or substitution of colors lie in the differences in languages and socio-cultural environments. The dynamic interplay of colors in W. Shakespeare's sonnets serves as a testament to the enduring universality of his literary craftsmanship.

Future research directions for the translation of color vocabulary in W. Shakespeare's sonnets could explore several avenues to deepen our understanding of how colors are interpreted and translated across different languages and cultures. Potential directions include cross-cultural analysis, psycholinguistic perspective, experimental studies, machine translation and natural language processing, and cognitive linguistics approaches.

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