

Торайғыров университетінің  
ҒЫЛЫМИ ЖУРНАЛЫ

НАУЧНЫЙ ЖУРНАЛ  
Торайғыров университета

---

**ТОРАЙҒЫРОВ  
УНИВЕРСИТЕТІНІҢ  
ХАБАРШЫСЫ**

**Филологиялық серия**  
1997 жылдан бастап шығады



**ВЕСТНИК  
ТОРАЙҒЫРОВ  
УНИВЕРСИТЕТА**

**Филологическая серия**  
Издается с 1997 года

ISSN 2710-3528

**№3 (2024)**

**Павлодар**

**НАУЧНЫЙ ЖУРНАЛ  
ТОРАЙГЫРОВ УНИВЕРСИТЕТА**

**Филологическая серия**

выходит 4 раза в год

---

**СВИДЕТЕЛЬСТВО**

О постановке на переучет периодического печатного издания,  
информационного агентства и сетевого издания

№ KZ30VPY00029268

выдано

Министерством информации и общественного развития  
Республики Казахстан

**Тематическая направленность**

публикация материалов в области филологии

**Подписной индекс – 76132**

<https://doi.org/10.48081/NCYE9704>

---

**Бас редакторы – главный редактор**

Жусупов Н. К.

*д.ф.н., профессор*

Заместитель главного редактора

Анесова А. Ж., *доктор PhD*

Ответственный секретарь

Уайханова М. А., *доктор PhD*

**Редакция алқасы – Редакционная коллегия**

Дементьев В. В., *д.ф.н., профессор (Российская Федерация)*

Еспенбетов А. С., *д.ф.н., профессор*

Трушев А. К., *д.ф.н., профессор*

Маслова В. А., *д.ф.н., профессор (Белоруссия)*

Пименова М. В., *д.ф.н., профессор (Российская Федерация)*

Баратова М. Н., *д.ф.н., профессор*

Аймухамбет Ж. А., *д.ф.н., профессор*

Шапауов Ә. Қ., *к.ф.н., профессор*

Шокубаева З. Ж., *технический редактор*

---

За достоверность материалов и рекламы ответственность несут авторы и рекламодатели

Редакция оставляет за собой право на отклонение материалов

При использовании материалов журнала ссылка на «Вестник Торайгыров университета» обязательна

<https://doi.org/10.48081/XGVY1237>

**\*G. A. Khasse nova**

L. N. Gumilyov Eurasian National University,  
Republic of Kazakhstan, Astana.

\*e-mail: [khasse nova\\_gulmira@mail.ru](mailto:khasse nova_gulmira@mail.ru)

ORCID: <https://orcid.org/0000-0002-8245-0886>

## **ANALYSIS OF THE TRANSLATION OF COLORS FOUND IN W. SHAKESPEARE'S SONNETS 1-126**

*This article presents the analysis on the colors used by W. Shakespeare in Sonnets 1-126 dedicated to a young man, and their translation in Samuil Marshak's and Khamit Yergaliev's variants. The most frequently used colors in the Sonnets 1-126 of the English writer are revealed in this work. Excerpts from the Sonnets with colors using are given and compared with their Russian and Kazakh translations.*

*The purpose of this study is a detailed analysis in three variants of the colors appeared in W. Shakespeare's sonnets 1-126. In the process of scientific work, the differences and similarities of the translated variants, as well as the features of each writer, are determined. The idea of the article is to compare the translation of colors in these Sonnets, to identify the colors most frequently used by the author and by the translators, to allocate the colors into thematic groups of sonnets proposed by A. Anikst. The scientific significance of this work lies in the insufficiency of research on the interpretation of colors in translated variants of W. Shakespeare's sonnets. The practical significance of the study is determined by the usefulness of the presented data and results in the classes on the theory and practice of translation, comparative lexicology and grammar.*

*In the article, the methods of analysis and synthesis, the sorting method, the comparative method were widely used and led to corresponding results. This research work will be able to give direction for further research on the analysis of the translated variants of the Sonnets, the translation of English colors into Russian and Kazakh languages.*

*Keywords: translation of the Sonnets, indirect translation, colors translation, complex colors interpretation, the thematic groups of the*

*Sonnets, Shakespeare's color palette, translation transformations, comparative analysis.*

### **Introduction**

Color-denoting vocabulary is one of the expressive techniques used in the process of creating artistic images. Its function varies from describing the appearance of the characters to depicting the characters' world. Nevertheless, the color picture of the world differs among the representatives of diverse cultures.

This article will specifically focus on the analysis of the translation of the color vocabulary used by W. Shakespeare in his sonnets 1-126, which are dedicated to the unnamed young man. The Russian variant of the Sonnets by Samuil Marshak, and by Kh. Yergaliyev in Kazakh will be considered during the study. The relevance of the article is associated with a small number of works in the scope of the translation of colors in the works of William Shakespeare. The translation of color vocabulary plays an important role in the artistic space, through which the reader reaches a particular concept of the writer's work.

Along with the purpose of the study, the following task was singled out: to identify the use of color vocabulary in the original sonnets 1-126 and their Russian and Kazakh translations for comparative analysis.

### **Materials and methods**

Generally, to conduct the research on the translation of color vocabulary used in the Sonnets 1-126, were used the methods of analysis and synthesis as well as sorting method. The fundamental one was a comparative method, due to which the results between original work and its translated variants were collated and analyzed.

During the research three main materials were taken. First one was the original Sonnets by W. Shakespeare edited by Katherine Duncan-Jones and published in 2010. The second was S. Marshak's translation of the Sonnets published in 8th volume of «William Shakespeare. Complete works in eight volumes» under the general editorship of A. Smirnov and A. Anikst in 1960. The third one was Khamit Yergaliyev's variant of the Sonnets published by «Audarma» publishing house in 2004.

In order to obtain corresponding results following scientific works were examined and scrutinized: «A study of colour words in Shakespeare's works» by A. M. Janziz; «Colour Meaning in English Literary Pieces» by F. I. Kartashkova & L. E. Belyaeva; «The symbolism of colour» by E. Conroy; «Representations of the Color Green in Shakespeare» by M. Misako; «WAYS TO TRANSLATE COLOR DESIGNATIONS FROM FRENCH TO SPANISH» by Z. O. Davidian; «Translating Macbeth's Colour Metaphors Into Arabic: A Revised CMT Approach to Shakespeare's Creative Metaphors» by L. I. Omar; «FEATURES OF COLOR

SEMANTICS IN ENGLISH FICTION» by L. Belyaeva; Cognitive and semantic aspects of English color designations» by N. V. Shelepova; and «Features of the translation of color designations in a literary text» by E. A. Gorn.

### Results and discussion

The English writer William Shakespeare adeptly employed a spectrum of colors in his Sonnets, encompassing both elementary hues like black, white, red, and green, and more intricate tones such as golden, vermilion, rosy, dun, and scarlet. In accordance with this, the ensuing Table 1 delineates the utilization and frequency of each color across Sonnets 1-126.

Table 1 – Colors used in original Sonnets 1-126 by W. Shakespeare

Colors	Sonnets	The quantity of usage
white	12 (2 times), 98, 99 (2 times)	5
golden	3, 7, 33, 68, 85	5
black	27, 63, 65, 73	4
green	33, 63, 104	3
vermilion	98	1
purple	99	1
red	99	1
rosy	116	1

Table 1 indicates that William Shakespeare employed eight distinct colors a total of 21 instances within his Sonnets 1-126. Among these occurrences, the most recurrent simple color was white, while the prevalent complex color was golden. Remarkably, Sonnet 99 stands out as a notable exception, as Shakespeare utilized a greater variety of colors, specifically white, purple, and red, in comparison to other sonnets in the collection.

Subsequently, an individualized examination of the utilization and translation of each color will be undertaken. The initial focus pertains to the color white, elucidated in Table 2 below.

Table 2 – The usage and translation of 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
12	«And sable curls all silvered o'er with white» [1, p. 135]	«И темный локон блещет сединой» [2, p. 433] (And the dark curl shines with gray hair)	«Қара бұрым ақ бояуға батар деп» [3, p. 614] (Black hair (braid) will sink into white)
	«white and bristly beard» [1, p. 135]	«Седых снопов густая борода» [2, p. 433] (Thick beard of white sheaves )	«ақ сақалы шошандап» [3, p. 614] (shake with white beard)
98	«Nor did I wonder at the lily's white» [1, p. 307]	«Раскрывшиеся чаши снежных лилий» [2, p. 476] (Opened cups of snow lilies)	–
99	«The roses fearfully on thorns did stand, One blushing shame, another white despair» [1, p. 309]	«У белой розы – цвет твоей щеки» [2, p. 476] (A white rose has the color of your cheek)	«Ақ күлгінде – ақ бетіңнің аптабы» [3, p. 656] (in ashy white is the heat of your white face)
	«A third, nor red nor white» [1, p. 309]	«У третьей розы – белой, точно снег» [2, p. 476] (At the third rose – white, like snow)	«Ақ күлгінде аппақ қардай демін бар» [3, p. 656] (You have a breath white as snow on white gray)

White symbolizes old age, sadness, boring, lifeless, simplicity, sterility, death and clinical [4, p. 257]. In the fourth line of Sonnet 12, the author employs the color white to delineate the process of aging. Observably, the translators adeptly convey this nuanced depiction in their respective interpretations. However, though the expression «the lily's white» was translated by S. Marshak as «снежных лилий» (snow lilies), Kh. Yergaliyev translated it as «бәйшешектер» (snowdrops).

Next, the utilization and translation of the color golden will be presented in Table 3, a phenomenon exclusive to the Sonnets dedicated to the young man.

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

Sonnets	The usage of color golden by W. Shakespeare	The translation of color golden by S. Marshak into Russian	The translation of color golden by Kh. Yergaliyev into Kazakh
3	«golden time»	–	–
7	«golden pilgrimage»	«колесницей золотой» (the golden chariot)	«алтын жүзікті» (golden ring)
33	«golden face»	–	–
68	«the golden tresses»	«золотистой пряди» (golden strand)	«алтын бұрым-ширатпа» (golden twisted hair )
85	«golden quill»	«золотым пером» (with golden quill)	«алтын қалам» (golden quill)

Author of a book «a dictionary of symbols» Spanish poet Juan Eduardo Cirlot notes that «gold is symbolic of all that is superior, and the glorified» [5, p. 120]. In accordance with Table 3, the expressions «golden time» and «golden face» were absent in the translated renditions of Sonnets 3 and 33. Notably, nearly all other phrases underwent interpretation, with the exception of the phrase «golden pilgrimage» in Sonnet 7, which received distinct translations. S. Marshak translated it as «колесницей золотой» (the golden chariot), and Kh. Yergaliyev as «алтын жүзікті» (golden ring).

The color black was used by William Shakespeare on four occasions, and the corresponding excerpts from the Sonnets, along with their translations, are given in Table 4 below.

Table 4 – The usage and 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
27	«black night»	–	–
63	«black lines»	«черная строка» (black line)	«қара жолдары» (black lines)
65	«black ink»	«черные чернила» (black ink)	«қара сия» (black ink)
73	«black night»	–	–

Both S. Marshak and Kh. Yergaliyev omitted the phrase «black night» in their translations of both Sonnet 27 and the variant of Sonnet 73. However, it is noteworthy that the expressions «black lines» and «black ink» were accurately rendered in their respective translations.

Speaking of color green, Matsuda Misako states that green has naturally been associated with spring, youth, joy, beauty, wanton humor and thus gaiety in love [6, p. 141]. The translation of the color green will be provided below in a table 5.

Table 5 – The usage and translation of the color green into Russian and Kazakh

Sonnets	The usage of color green by W. Shakespeare	The translation of color green by S. Marshak into Russian	The translation of color green by Kh. Yergaliyev into Kazakh
33	«the meadows green»	«лугам зеленым» (green meadows)	–
63	«And they shall live, and he in them still green» [1, p. 237]	–	–
104	«Since first I saw you fresh, which yet art green» [1, p. 319]	–	–

Shakespeare employs the color green to depict nature in Sonnet 33, while in Sonnets 63 and 104, he associates it with the concept of youth. Nevertheless, the color green is absent in the Russian and Kazakh renditions of Sonnets 63 and 104.

The complex color vermilion is utilized by William Shakespeare in Sonnet 98, and its corresponding translations are delineated in Table 6.

Table 6 – The usage and translation of the color vermilion into Russian and Kazakh

Sonnets	The usage of color vermilion by W. Shakespeare	The translation of color vermilion by S. Marshak into Russian	The translation of color vermilion by Kh. Yergaliyev into Kazakh
98	«Nor praise the deep vermilion in the rose» [1, p. 307]	«Пурпурных роз душистый первый цвет» [2, p. 476] (Fragrant first color of purple roses)	«Жұпар иісі аңқыған жас күлгіндер» [3, p. 659] (Young violets are fragrant with their fragrance)



The color vermilion which is actually kind of red orange was translated by S. Marshak as «пурпурных» (purple). Kh. Yergaliyev's translation was as «күлгіндер» (violets) or in other words we can say «purples». We can guess that Kazakh writer by «violets» meant the flowers not the color, although «violets» in Kazakh are «шеріргүл» or «қожағай» or «майда көк гүл».

The color red is next to be considered, and its translation by S. Marshak and Kh. Yergaliyev is offered in the table 7.

Table 7 – The usage and 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
99	«A third, nor red, nor white, had stol'n of both» [1, p. 309]	«И красной, как заря, – твое дыханье» [2, p. 476] (And red as the dawn, – your breath)	«Қызыл күлгін – атқан тандай тынысың» [3, p. 656] (Pale red – your breath is like the glow of the morning)

The expression from the Sonnet 99 «nor red, nor white» was interpreted by S. Marshak as «и красной, как заря» (red as the dawn), and by Kh. Yergaliyev as «қызыл күлгін» (pale red). There we see that each writer used own individual approach to interpret the red color.

The complex color rosy is employed by William Shakespeare on a singular occasion, analogous to vermilion, within his Sonnets. The ensuing Table 8 furnishes the translations associated with the color rosy.

Table 8 – The usage and translation of the color rosy into Russian and Kazakh

Sonnets	The usage of color rosy by W. Shakespeare	The translation of color rosy by S. Marshak into Russian	The translation of color rosy by Kh. Yergaliyev into Kazakh
116	«rosy lips and cheeks» [1, p. 343]	«На пламенных устах и на щеках» [2, p. 485] (On fiery lips and cheeks)	–

William Shakespeare with color rosy portrayed the lips and cheeks in the Sonnet 116. S. Marshak interpreted rosy as «пламенных» (fiery), which is indeed different mixture of red. Rosy, in essence, comprises shades of red and pink, while

fiery encompasses hues of red and orange. Notably, Kh. Yergaliyev refrained from incorporating the color rosy in his rendition of Sonnet 116.

The color purple used by W. Shakespeare in Sonnet 99, did not find inclusion in either the Russian or Kazakh variants of the Sonnets.

Subsequent to this, the presentation of the distribution of colors employed by William Shakespeare will be delineated below in Table 9, adhering to the analytical framework of thematic groups within the cycle of the Sonnets as proposed by A. Anikst.

Table 9 – The allocation of the colors thematic groups

Thematic groups	Colors
Chanting a friend: 1–26 .	white (2 times), golden (2 times)
The bitterness of separation: 27–32.	black
The first disappointment in a friend: 33–42 .	green, golden
Anguish and apprehension: 43–55.	-
Growing alienation and melancholy: 56–75.	black (3 times), green, golden
Rivalry and jealousy towards other poets: 76–96.	golden
«Winter» of separation: 97–99.	red, white (3 times), purple, vermilion
The triumph of renewed friendship: 100–126.	green, rosy

Color is considered to be associated with human emotions and that each emotion has its place in the color space. It is understood that each color evokes certain emotions [7, p. 204].

Indeed, the representation elucidated in Table 9 underscores that emotions and mood, collectively, are coalescent with the utilization of colors throughout the entirety of the Sonnets.

According to the obtained results, W. Shakespeare’s masterful use of colors in his Sonnets adds depth and symbolism to his poetic expression. Through a meticulous analysis of the frequency and translation of eight different colors in Sonnets 1-126, it becomes evident that Shakespeare employed colors such as black, white, red, green, golden, vermilion, rosy, and purple to convey various emotions and themes.

The presented tables highlight the prevalence of white as a simple color, with golden standing out among complex colors in terms of frequency. Notably, Sonnet 99 emerges as a unique case where Shakespeare employs a diverse range of colors, including white, purple, and red.

The exploration of each color’s symbolism and its translation reveals the nuanced interpretations by different translators. It is interesting to note that green is not present in the Russian and Kazakh translations of certain Sonnets.

Finally, the thematic grouping of colors according to A. Anikst's analytical scheme reveals a deliberate association of colors with human emotions throughout the Sonnets. This allocation underscores the profound emotional depth embedded in Shakespeare's use of colors, showcasing the intricate interplay between language, symbolism, and mood in his poetic work.

### **Conclusions**

Due to the indirect translation process, our initial observation discerns a pronounced reliance on S. Marshak's rendition of the Sonnets, particularly evident in the Kazakh variant concerning the utilization of color vocabulary. Notably, instances where S. Marshak omitted colors were consistently mirrored by the absence of those colors in the rendition by Kh. Yergaliyev.

The analysis revealed different methods employed by the translators in their respective translation endeavors. For example, there were full equivalents in the translation of the phrases: «golden quill» – «золотым пером» (with golden quill) – «алтын қалам» (golden quill); «black lines» – «черная строка» (black line) – «қара жолдары» (black lines); «black ink» – «черные чернила» (black ink) – «қара сия» (black ink).

Typically, during the translation of the color vocabulary into Russian, translators also widely use translation transformations: omission, addition, permutation, substitution [8, p. 260].

Regarding omission, S. Marshak invoked this category of translation transformation in 7 instances out of 21, while Kh. Yergaliyev did so in 10 instances. However, substitution wasn't widely used as omission. Its examples are, vermilion – пурпурный (purple) – күлгіндер (violets); rosy – пламенный (fiery). Addition was predominantly used by Kh. Yergaliyev rather than by S. Marshak. It can be noticed in the Sonnet 99, where white was twice given as белый (white) in Russian, and as ақ күлгін (ashy white) in Kazakh; red was given as красный (red) in Russian, and as қызыл күлгін (pale red) in Kazakh.

Through the application of a comparative method in analyzing the color lexicon within the original Sonnets 1-126 and their translations, several conclusions emerge. William Shakespeare's sonnets exhibit a distinctive color palette intricately linked to fundamental themes, emotions, and mood. Notably, the color depiction in Shakespeare's sonnets dedicated to the young man is characterized by a predominant utilization of white and golden hues. Furthermore, in the Russian and Kazakh translations of the sonnets, the preeminent preservation is observed in the recurrence of white and golden colors.

## References

- 1 **Shakespeare, W.** Duncan-Jones K. Shakespeare's Sonnets [Text]: book / W. Shakespeare. – Oxford: Bloomsbury Arden, 2010. – 488 p.
- 2 **Шекспир, У.** Полное собрание сочинений в восьми томах [Текст]: в 8-и т. / У. Шекспир. – М. : Искусство, 1960. – Т. 8. – 631 с.
- 3 **Шекспир, У.** Отелло. Асауға тұсау. Гамлет. Ромео мен Джульетта. Король Лир. Сонеттер [Мәтін] : кітап / ауд. М. Әуезов, Ә. Кекілбаев, Х. Ерғалиев. – Астана : Аударма, 2004. – 688 бб.
- 4 **Yin, M.** A Brief Analysis of Color Symbols in Beloved from the Perspective of Conceptual Metaphor [Text] / M. Yin // Advances in Social Science, Education and Humanities Research. – 2018. – Volume 238. – P. 256–259.
- 5 **Cirlot, J. E.** A Dictionary of Symbols [Text]: dictionary / J. E. Cirlot. – 2nd ed. – London : Routledge, 2001. – 507 p.
- 6 **Misako, M.** Representations of the Color Green in Shakespeare [Text] / M. Misako // The Seijo University Arts and Literature Quarterly. – 2013. – P. 142–130.
- 7 **Карташкова, Ф. И., Беляева, Л. Е.** Значение цвета в английских литературных произведениях [Текст] / Ф. И. Карташкова, Л. Е. Беляева // Вестник РУДН. Серия: Теория языка. Семиотика. Семантика. – 2022. – No 1. – Т. 13. – С. 201–212.
- 8 **Андреева, Л. А., Худобина, О. Ф., Авсянкина, Н. Н.** Специфика перевода колористической лексики в произведениях О. Уайльда на русский язык [Текст] / Л. А. Андреева, О. Ф. Худобина, Н. Н. Авсянкина // Филологические науки. Вопросы теории и практики. – 2020. – Выпуск 8. – Том 13. – С. 258–262.
- 9 Conroy, E. The symbolism of colour [Text] : book / E. Conroy. – London : William Rider & Son Ltd, 1921. – 68 p.
- 10 Горн, Е.А. Особенности перевода цветообозначений в художественном тексте [Текст] / Е. А. Горн // Мир науки, культуры, образования. – 2014. – No 1(44). – С. 236–239.

## References

- 1 **Shakespeare, W.** Duncan-Jones K. Shakespeare's Sonnets [Text]: book / W. Shakespeare. – Oxford : Bloomsbury Arden, 2010. – 488 p.
- 2 **Shakespeare, U.** Polnoe sobranie sochinenij v vos`mi tomah [Complete works in eight volumes] [Text] : v 8-i t. / U. Shekspir. – М. : Iskusstvo, 1960. – Т. 8. – 631 p.
- 3 **Shakespeare, U.** Otello. Asaura тұсау. Gamlet. Romeo men Dzhul'etta. Korol' Lir. Sonetter [William Shakespeare. Othello. The Taming of the Shrew.

Hamlet. Romeo and Juliet. King Lear. Sonnets] [Text] : book / aud. M. Әезов, Ә. Kekilbaev, X. Erfaliyev. – Astana : Audarma, 2004. – 688 p.

4 **Yin, M.** A Brief Analysis of Color Symbols in Beloved from the Perspective of Conceptual Metaphor [Text] / M. Yin // Advances in Social Science, Education and Humanities Research. – 2018. – Volume 238. – P. 256–259.

5 **Cirlot, J. E.** A Dictionary of Symbols [Text]: dictionary / J. E. Cirlot. – 2nd ed. – London : Routledge, 2001. – 507 p.

6 **Misako, M.** Representations of the Color Green in Shakespeare [Text] / M. Misako // The Seijo University Arts and Literature Quarterly. – 2013. – P. 142–130.

7 **Kartashkova, F. I., Belyaeva, L. E.** Znachenie czveta v anglijskix literaturny`x proizvedeniyax [Colour Meaning in English Literary Pieces] [Text] / F. I. Kartashkova, L. E. Belyaeva // Vestnik RUDN. Seriya : Teoriya yazы`ka. Semiotika. Semantika. – 2022. – No 1. – T. 13. – P. 201–212.

8 **Andreeva, L. A., Xudobina, O. F., Avsyankina, N. N.** Specifika perevoda koloristicheskoy leksiki v proizvedeniyax O. Uajl`da na russkij yazы`k [Specifics of Translating Colouristic Vocabulary in O. Wilde's Works into Russian] [Text] / L. A. Andreeva, O. F. Xudobina, N. N. Avsyankina // Filologicheskie nauki. Voprosy` teorii i praktiki. – 2020. – Vy`pusk 8. – Tom 13. – P. 258–262.

9 **Conroy, E.** The symbolism of colour [Text] : book / E. Conroy. – London : William Rider & Son Ltd, 1921. – 68 p.

10 **Gorn, E. A.** Osobennosti perevoda czvetooboznachenij v xudozhestvennom tekste [Color terms and fiction. Peculiarities of translation] [Text] / E. A. Gorn // Mir nauki, kul`tury`, obrazovaniya. – 2014. – No 1(44). – P. 236–239.

Received 28.08.23.

Received in revised form 25.04.24.

Accepted for publication 26.08.24.

*\*Г. А. Хасенова*

Л. Н. Гумилев атындағы Еуразия

ұлттық университеті,

Қазақстан Республикасы, Астана қ.

28.08.23 ж. баспаға түсті.

25.04.24 ж. түзетулерімен түсті.

26.08.24 ж. басып шығаруға қабылданды.

## **У. ШЕКСПИРДІҢ 1–126 СОНЕТТЕРІНДЕ КЕЗДЕСЕТІН ТҮСТЕРДІҢ АУДАРМАСЫНА ТАЛДАУ**

*Ұсынылған мақалада У. Шекспирдің 1-126 сонеттерінде, яғни жас жігітке арналған сонеттерінде пайдаланған түстер, олардың Самуил Маршак және Хамит Ергалиев сонет нұсқаларындағы аудармасы талданады. Ағылшын жазушысының 1-126 сонеттерінде ең жиі кездесетін түстер анықталды. Түстер қолданылған сонеттерден үзінділер беріліп, олардың орыс және қазақ тіліндегі аудармаларымен салыстырылады.*

*Бұл зерттеудің мақсаты – У. Шекспирдің 1-126 сонеттерінде кездесетін түстерді үш нұсқада егжей-тегжейлі талдау. Ғылыми жұмыстың барысында нұсқалар арасындағы айырмашылықтар мен ұқсастықтар, әр жазушының ерекшеліктері анықталады. Мақаланың идеясы – берілген сонеттерде түстердің аудармасын салыстыру, автор және аудармашылар ең жиі қолданған түсті дәйектеу, түстерді сонеттердің А. Аниксттің ұсынған тақырыптық топтары бойынша топтастыру. Бұл жұмыстың ғылыми маңыздылығы У. Шекспир сонеттерінің аудармасындағы түстердің берілуі бойынша зерттеулердің жеткіліксіздігі. Зерттеудің практикалық маңыздылығы ұсынылған деректердің және нәтижелердің аударма теориясы мен тәжірибесі, салыстырмалы лексикология және грамматика сабақтарында пайдалы болуымен айқындалады.*

*Мақалада талдау және синтез әдістері, сұрыптау әдісі, салыстырмалы әдіс кеңінен қолданылып, маңызды нәтижелерге әкелді. Бұл зерттеу жұмысы сонеттердің аударма нұсқаларын талдау бойынша, ағылшын тіліндегі түстердің орыс және қазақ тілдеріне аударылуы бойынша кейінгі зерттеулерге бағыт бере алады.*

*Кілтті сөздер: сонеттер аудармасы, жанама аударма, түстер аудармасы, күрделі түстерді интерпретациялау, сонеттердің тақырыптық топтары, Шекспирдің түстер палитрасы, аударма түрлендірулері, салыстырмалы талдау.*

\*Г. А. Хасенова

Евразийский национальный  
университет имени Л. Н. Гумилева,  
Республика Казахстан, г. Астана.  
Поступило в редакцию 28.08.23.  
Поступило с исправлениями 25.04.24.  
Принято в печать 26.08.24.

## АНАЛИЗ ПЕРЕВОДА ЦВЕТОВ, ВСТРЕЧАЕМЫХ В СОНЕТАХ 1-126 У. ШЕКСПИРА

*В представленной статье анализируются цвета, использованные У. Шекспиром в сонетах 1-126, посвященных молодому человеку, и их перевод в вариантах Самуила Маршака и Хамита Ергалиева. Выявлены наиболее часто используемые цвета в сонетах 1-126 английского писателя. Приводятся отрывки из сонетов, в которых используются цвета, и сравниваются с их русским и казахским переводами.*

*Целью данного исследования является детальный анализ цветов в трех вариантах, встречающихся в сонетах У. Шекспира 1-126. В ходе научной работы определяются различия и сходства вариантов, а также особенности каждого писателя. Идея статьи состоит в том, чтобы сравнить перевод цветов в данных сонетах, выявить цвета, наиболее часто используемые автором и переводчиками, разгруппировать цвета по тематическим группам сонетов, предложенным А. Аникстом. Научная значимость данной работы заключается в недостаточности исследований о передаче цветов в переводах сонетов У. Шекспира. Практическая значимость исследования определяется полезностью представленных данных и результатов на занятиях по теории и практике перевода, сравнительной лексикологии и грамматике.*

*В статье методы анализа и синтеза, метод сортировки, сравнительный метод получили широкое применение и привели к значимым результатам. Данная исследовательская работа сможет дать направление для дальнейших исследований по анализу переведенных вариантов сонет, перевода английских цветов на русский и казахский языки.*

*Ключевые слова: перевод сонетов, косвенный перевод, перевод цветов, интерпретация сложных цветов, тематические группы сонетов, цветовая палитра Шекспира, переводческие трансформации, сравнительный анализ.*

Теруге 26.08.2024 ж. жіберілді. Басуға 26.09.2024 ж. қол қойылды.

Электронды баспа

4,12 МБ RAM

Шартты баспа табағы 30,39. Таралымы 300 дана. Бағасы келісім бойынша.

Компьютерде беттеген: А. К. Темиргалинова

Корректор: А. Р. Омарова, М. М. Нугманова

Тапсырыс № 4273

Сдано в набор 26.08.2024 г. Подписано в печать 26.09.2024 г.

Электронное издание

4,12 МБ RAM

Усл. печ. л. 30,39. Тираж 300 экз. Цена договорная.

Компьютерная верстка: А. К. Темиргалинова

Корректор: А. Р. Омарова, М. М. Нугманова

Заказ № 4273

«Toraighyrov University» баспасынан басылып шығарылған

Торайғыров университеті

140008, Павлодар қ., Ломов к., 64, 137 каб.

«Toraighyrov University» баспасы

Торайғыров университеті

140008, Павлодар қ., Ломов к., 64, 137 каб.

67-36-69

e-mail: [kereku@tou.edu.kz](mailto:kereku@tou.edu.kz)

[www.vestnik.tou.edu.kz](http://www.vestnik.tou.edu.kz)