

**SYMBOLIC AND CULTURAL MEANING OF BLACK AND WHITE  
COLORS IN KAZAKH AND ENGLISH PHRASEOLOGY:  
SEMANTIC AND TRANSLATION ISSUES**

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**Abstract.** The given article is devoted to the analysis of the aspects connected with the symbolic system of the language. **The lingua-color system is one of the main categories of culture, which captures unique information about the color of the surrounding nature, the originality of the historical path of the people, the interaction of various ethnic traditions, and the peculiarities of the artistic vision of the world.** The issues of the iconic and symbolic representation of language images are being investigated by contemporary linguists and there are problems with the systematization of the image and symbolic usage means. The article is aimed at investigating the symbolic nature of black and white colors in the Kazakh and English languages, revealing common features and differences. The methods of semantic analysis, translation analysis and comparative examination were exploited in the article. It is assumed that colors may constitute the figurative basis of the language, including phraseological units, figurative comparisons. Special attention is paid to the linguosemiotic aspects, sources of imagery, including religious, philosophical, and mythological ones. The analysis revealed the issues to be taken into account in the translation into English. The practical significance is also that it analyzes the translation of Kazakh expressions into English, including the analysis of translation strategies, the justification of the adequacy of the chosen strategy, the problems of the adequacy in the transfer of figurative and symbolic grounds. The obtained results contribute to the knowledge of the symbolic nature of languages and the necessity for translators to take into account these aspects.

**Keywords:** symbol, code, culture, color, phraseology, semantics, association, translation.

**Basic provisions**

**Color namings act as a meaningful element of culture, with the help of which it is possible to characterize and systematize objects, social attitudes, moral and aesthetic concepts. Being a semiotic and value picture of the world of the national culture, color appears as one of the central categories of conceptual and linguistic pictures of the world, which allows us to talk about color perception, ethnic color mentality, color universals. It is the task of the translator to convey the implied meaning of culture-bound lexemes and achieve functional, stylistic and communicative equivalence. The key issue of the given research is the semantic and symbolic content of black and white colors in the Kazakh and English languages and how the differences and common features are represented in the translation. The similarities in the analyzed languages are connected with universal associations of black and white colors, which result in**

**similar connotations. Culturally-bound phraseology with color naming is of greater importance because it needs thorough investigation on the part of symbolic and semantic interpretation. The symbolic nature of color naming is rooted in historical, mythological and cultural specifics, resulting in the metaphoric basis of the compared languages phraseology. The illustrative examples prove those assumptions and reveal the differences in phraseological representation of black and white colors. Translation issues of the phraseology present certain difficulties when we come across the cultural implications. The translation analysis revealed that it is a rare thing when we have full equivalents in both languages. The comparative analysis showed that the so-called “domesticating” strategies of the translation do not work for achieving the pragmatic equivalence. Explication might be effective for minimizing the cultural gap, especially in cases when a phraseological unit contains cultural realia.**

### **Introduction**

**The problem of color names, their semantics and pragmatics has been in the focus of research attention of scientists of various fields and schools for a very long time. The question of the specifics of color categorization and color universals, the main and non-main colors, and the dynamics of the color palette has not lost its relevance. Color categorization issues are closely connected with the aspects of the world view.**

**In the color spectrum, a small group of nuclear colors is traditionally distinguished - the most common and used color designations in this language. Nuclear colors include red, green, blue, yellow, and achromatic colors: black and white. Each language creates a kind of "linguistic picture of the world", which is one of the reasons for the difficulties arising in translation. D. Lakoff believes that color categories are determined simultaneously by the objective material world and the characteristics of human biology, and by human thinking and cultural factors [1]. The problem of the specifics of color representations in the language was investigated by many linguists. Different approaches were used for the analysis of color symboloizm reflected in the language. The semiotic approach was used by Tzvetan Todorov [2]. Wierzbicka asserts that the question of the physiology of perception has little to do with the question of color conceptualization [3]. Color perception is universal. But the linguistic conceptualization is different in different cultures, although there are striking elements of similarity here.**

**The problem of the symbol and the image is connected with the history of the development of the word as a semiotic sign. The analysis of the symbolic use of the sign requires the study of epistemological foundations, since the knowledge of mankind is represented by associative-verbal networks. The study of the national-cultural specifics of linguistic units involves identifying the significance of the associations connected with it. A special role is played by mythological rethinking, as a result of which images and symbols are born. Spiritual culture, folklore texts, religious performances also play an important**

role. Thus, the semantic potential of the text increases, new connotations appear. The sign is associated with meaning and knowledge, and the symbol is associated with meaning and understanding. There are historical symbols-symbols that carry certain connections with historical events. In the Kazakh language, the “symbol of heroism” is Kazakh batyrs - Kabanbai batyr, Bogenbai batyr and others. There is an inherent relationship between a sign and a symbol.

The concept of culture is very important when we say about cultural implications in the translating process. Nida says : "...differences between cultures may cause more severe complications for the translator than do differences in language structure" [4, p.130]. Anna Wierzbicka, investigating culture-specific concepts, states that the problem of translatability is connected with the limits of language universality [5].

### **Methodology**

In order to achieve the aims of the article some fundamental methods of research were employed. The basic one is a semantic analysis of the Kazakh and English phraseological units, containing the nomination of black and white colors. The semantic analysis was used with the purpose to analyze phraseological units of both languages as a system of symbols, sources of culture cognates reflected in the language, that is how a certain meaning is expressed in the native language. The examples of Kazakh and English idioms were distributed and analyzed according to the implied symbol. The research also analyses the problematic questions of translation, connected with the cultural, symbolic issues transference and revealed the strategies best suited for the representation in the target text. Comparative method was used for the interpretation of translation issues, in particular for revealing translation discrepancies in terms of the reproduction of colors as cultural codes.

### **Results**

Cultural issues of the language are connected with conceptual representations and sometimes it is problematic for translators to transfer concepts and ideas, which are related to ethnic specifics of the worldview. Proverbs, sayings, aphorisms, phraseological units have deep content and laconic forms. Being a complex, they are a brief summary, synthesis of observations of social life, natural phenomena, original law, the Code determining people's relationships, testament of ancestors and a kind of chrestomathy that is necessary for education of generations.

Metaphorical oppositions are the objects of research by linguists since they give much information about the cognitive factors influencing the world perception. The opposition “black – white” has always been the contrast, symbolizing polar phenomena: positive and negative, good and bad, bright and dark. In the color scheme of the cultural and linguistic picture of the world, created by the Kazakh language, black and white colors play a very important

role. They reflect both the real and the cultural picture of the Kazakh-speaking world.

The deep opposition of color designations *ақ- қара* (*white –black*) according to M.Abzhaparova, comes from the deep structure of cognition of the world as a whole, a differentiated division into this and that world - "*ақ дүние*" – "*қарағы дүние*" (lit.white world – black world), which implies: "life and death, good and evil." [6]. These concepts have entered deeply into the consciousness and language of the people. First of all, the color designations of white and black in the cognitive understanding of the Kazakh people were used to distinguish between good and bad and it is a kind of symbolism of conscience.

In the traditional culture of Kazakhs, white is sacred, that is, white is a symbol of purity, justice, as well as high social status. So, the ruling clan of the Chingizids among the Kazakhs was called "*ақ сүйек*" (lit.white bone) and means belonging to the highest rank, which corresponds to the English "blue blood". In ancient times, the chosen Kazakh khan was raised on a white felt, and white sheep and white rams were sacrificed. The color designation "ақ" (white) personifies purity and innocence in the Kazakh linguistic culture. *Ақ көңіл* (lit.white mood) means *bright soul*, *ақ жүрек* - *good heart*, *ақ көйлек* - *a kind person, open-hearted*. 'Dress' here implies open –heartedness, pure soul, good intentions. It is the tradition of Muslim countries to wear white clothes. White in a person is a reflection of the best spiritual qualities, the main of which is the desire for harmony with the world of people and the world of nature, unity, rapprochement with the world and the desire to preserve this unity: *ақ ниет* (lit. white intention) means *good wishes*, *ақ жан* (lit. white soul - *pure soul*); *ақ келін* implies the meaning of *a daughter-in-law with a pure soul*. The concept of "*ақ жол*" (lit. *white way*) is widespread among the Kazakhs. It is the formula of wish, which expresses "a good life, without troubles". White takes an essential place in Kazakh culture. It associates not only with colors, it associates with a sacred. This is a symbol of joy, prosperity: *ақ тілеу* (lit. *to wish the white*) means *pure wishes*; a symbol of holiness: *ананың ақ сүті* (lit. mother's white milk) means a tradition to give presents to a bride's mother during the matchmaking ritual, white milk symbolizes the unity of a mother and a daughter and the holiness of mother's milk, *ақ жауып арулау* (lit. to cover with white) - *to carry out with blessings*; a symbol of beauty: *ақ дидар* (lit. white appearance) - *white-faced*; symbol of the highest rank: *ақ үй* (lit. white house) means *ruler's house*, *ақ кігізге көтерді* (lit. to raise smb. up to the white carpet) means *elected ruler*; a symbol of honor, recognition: *ақ сақалды* (lit.white-bearded) means an *elderly man*. It is no coincidence that many female names have the lexeme *Ақ* (*white*): *Ақмарал*, *Ақмандай*, *Ақбота*, *Ақжан*, *Ақжибек*, *Ақжұпар*, *Ақмаржан*, *Ақниет* and many others. The prefix *ақ* (*white*) in the names underlines the beauty and tenderness of a girl.

Associations with animals and birds are included in the figurative basis of a number of phraseological units, which emphasize the special connection of

nomadic Kazakhs with the world around them. Associations are associated with the similarity in the habits or characteristics of animals: *ақұйық мұз балақ* (lit. white shoulder, icy legs), compared with the golden eagle with white markings on the wings, means a strong, far-sighted person; *ақ сирақ жүт* (lit. leave white bones) Kazakhs talk about *жүт* 'jute', in which all livestock perishes. For nomadic Kazakhs, jute was a disaster, a period of lack of food for animals, caused by drought or other natural disasters. Historically, in the memory of the Kazakhs, of course, the most terrible jute remains, which occurred in the 20s of the 20th century during the collectivization carried out by the Soviet government, as a result of which several million Kazakhs died of hunger. Thus, this phraseological unit preserves historical memory and is a symbol of grief, disaster for the entire Kazakh people; *ақ сайтаны ұстау* (lit. demon possessed smb.) means *to do smth crazy*. Historically it was the tradition of the Kazakh to follow shamanism. There were special rituals of exorcism, fire and sun worships. Evil demons were associated with white color.

The color "black" is used in the Kazakh language for the figurative characterization of negative traits and actions, misfortunes, bad moods, bad, evil, and bad intentions of a person. *Black* was the basis for the birth of many phraseological units with the meaning unpleasant, shameless, villain, ungrateful, shameless, etc. Black symbolized the social status of a person: black refers to the lower class: *қара қаза, қара табан*. The word "black" has a figurative meaning and prevails over its literal meaning. Combined with many nominations with the meaning of things, phenomena and activities, the word "black" was the basis for the creation of symbols. The symbol of hard work - *қара шаруа* (lit. black work). The symbol of bad, evil: *қара бет* (lit. black face) - to do something reprehensible; a symbol of humiliation, shame: *қара жер болу* (lit. to be the black land) means *to remain humiliated, ingratitude: қара ниет* (lit. black intention) means *black ingratitude, қара басы* (lit. to step on smth black) means *to yield to the temptation to do something reprehensible*.

Black is implied in the figurative basis of curses: *қара сорпасың ұрттатқыр* (lit. to drink black broth) stands for: "To be me at his commemoration!" In the Kazakh world view, in most cases, the word "black" is associated with death, suffering. When a respected person died among the Kazakhs, a black flag was hung over the dwelling, relatives dressed in black and kept mourning. The meaning of the word "black" in phraseological units: to cloth in black, black thoughts, expresses suffering, punishment, mourning, symbolizes departure into eternity. *Қара қағаз* (lit. black paper) - a funeral message, symbolizes grief. In the medieval times the difficult times connected with hunger, absence of food for domestic were reflected in the language: *қара көшпенділер* – (lit. black nomads), *қара жамылды* – despair days or black moments (lit. to put on black), *қара ойлар* (lit. black thoughts) means bad thoughts.

The concept of black color in Kazakh culture in the expression *қара жер* (lit. black land) symbolises native land. But when it is used in the denotative meaning in the expression *қара жерге отырғызу* (lit to sit smb. on the ground)

means to put smb to the awkward, stupid position. The Kazakh people used the black color, a symbol of suffering, both to exaggerate the bad, negative, and to exaggerate the good and positive. In Kazakh culture, the positive semantics of black color is connected with cognitive peculiarities and imagery (образный) implications. The metaphoric expressions imply the following semantic characteristics: Black as a symbol of wise words with deep, thought provoking ideas - *қара сөз* (lit. black words) means *wise words*. Black is also the symbol of holiness: *қара домбыра* (lit. a black dombyra - Kazakh musical string instrument) means *a holy dombyra*; *қара жер* (lit. black land) means *a holy earth, the land which nourishes*. The concept “*Қара қазан*” (a black large cooking pot) symbolizes sufficiency and affluence. *Қазан* - a pot where meal was cooked is a sacred thing for Kazakh because it symbolizes home, well-being, prosperity. Kazan stood on the hearth in the middle of the yurt. It was a bad sign to turn it over, which meant shame, hunger. This concept is implied in the following metaphorical expressions: *қара қазан көтеру* (lit. to raise a black kazan) means *prosperity*; *қара қазан бай* (lit. a rich man with a black pot) implies the meaning of a poor man who became rich.

The symbolic content of black among the Türks expressed numerous shades of meanings. So, for example, the expression “*қара бухара*” (lit. black people) among the Kazakhs was used not in a derogatory sense, but in the meaning of “numerous” people. Many Turkic language researchers noticed that the word black is used to express the strength: *қара күш* - *very strong*; *қара батыр* - *real and worthy*, *ауыр қара* – *very heavy*.

“Black” can act as an intensification of the degree, a more emotional description of the state: *қара тер*- *sweat a lot*, *қара күз* - *deep autumn*; *қара сойып той жасау* - *to have a party by immolate* – sacrifice a big black animal; *қара қанат болу* - *to help, be smb’s support*. Black also associates with life experience: *қара кемпір* means sophisticated from the life experience. Black color also symbolizes beauty and a grace of a young girl: *қара ұзын шаш* – *wonderful, lovely*, *қара көзді қыз* – a beautiful girl, *қара қасы қиылған* – a perfect look, lovely appearance of a girl. Black color is considered to be the color which underlines expressive features of a girl. In Kazakh tradition there are special addresses to lovely children, which express tender emotions of a mother to a child: *қарашығым*; *қара домалағым*, *қаратайым* . The nomination of black has a symbolic meaning of the sanctity and the sacredness. The unit “*қара шанырақ*” (lit. black hearth) symbolizes ancestral home, which is sacred and respected place and the members of the family should honour and hold it.

In British culture ‘white’ symbolizes all good, joy, purity, peace, harmony. In ancient times colorless substances were called white, so it became the symbol of purity, serenity: *as white as milk* – pure, innocent, *a white wedding* – stresses the purity of a bride, *white light* – honest, objective decision.

White for the Englishmen is the symbol of cowardice – *to show the white feather* – means *to show fear, to be afraid.*; is compared with the paleness: *as white as a sheet* , *to be whiter than white*– *to become pale*; symbolizes a loss:

*to bleed smb white* – to take away smb’s money, *white -knuckle* – the event or trip which might be dangerous; purity: *Lily-white reputation* – good reputation, honesty - *white hands*, innocent lie – *white lie*; a sleepless night- *a white night*; *to stand in a white sheet* – to repent publicly. Images of animals are also used in the idioms with color nominations: *white elephant* – means *a precious, but useless present*, *white crow* – *exception*. White also symbolizes nobility, greatness, privilege: ‘*white collars*’ – people engaged in office work, *white hope* – a person expected to achieve much, *white-haired boy* – *smb’s favourite*. *to be white hot* – *to be furious*. ‘Black’ symbolizes the darkness: *as black as hell*; *black as coal* – completely dark; rage, anger, bad mood: *to look black*; *black dog* – to be on a low mood, *to paint in black colors* – to present something negatively; *to be black in the face* – to be angry; *be in the black books* – to be ignored, isolated; *black ingratitude* – complete ungratefulness; *a black eye* – a bruise under the eye. In the 20<sup>th</sup> century *black* got the new associations, connected with illegal operations and deeds: *black market*, *black economy*, *black money*, *to blackmail*.

It is obvious that translation issues are closely connected with semantic issues, which presuppose the deep conceptual analysis of the phraseological units’ contents. The linguists proposed different strategies of translation with the purpose of better transference of culture-specific items. M.Tymoszko proposes a holistic approach allowing a translator to decide which cultural differences to convey and which to adapt to target norms or even which to suppress [7].

Most of expressions are transmitted metaphorically in the source text and in the translation, as P.Newmark states, translating metaphors depends on contextual factors, “not least on the importance of the metaphor within the text” [8, p.130]. Mona Baker proposes different methods for non-equivalent words translation: translation by a more general word, translation by a more neutral/less expressive word, translation by paraphrasing, using a related word, etc. [9]. Translation by paraphrasing is suitable in cases with metaphoric idioms, when we don’t find a full equivalent and aimed at reproducing the semantics: *қара домбыра* (lit. black dombyra) means *holy dombyra* (also transliteration of the realia ‘dombyra’ should be given – *Kazakh national instrument*); *қара сөз* (lit. black words) can be paraphrased as *wise words*; *қара күз* (lit. black autumn) – *deep autumn*.

The problems arise in cases when there are no equivalents with the same image or metaphorical basis. The culturally specific expression: *Қара шанырақ* (lit.black shanyrak) contains Kazakh realia *shanyrak*, which can be transmitted only explicitly – using descriptive method or explicitation. *Shanyrak*, as was mentioned above, is a round roof of a ‘yurt’ and presents a symbol of home, a sacred place, and a house where several generations lived. To my mind, substituting is not possible because it may cause misunderstanding and wrong impact on the reader of the target text.

Explicitation is considered to be the translation technique acceptable for the cases when there are no equivalents or analogues with the same cultural

implication in the target text. Vinay and Darbelnet define explicitation as: "...a stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation" [10, p.342].

The images, implied in phraseological units, and those with colors and deep symbolic meaning also present difficulties since they reflect specific perception of the world. For example, *қаралы қатың қара аспанды жаудырды* - *rain on a dark sky*. Literally it is translated like "*The mourning, black woman caused the rain in the sky*". It is obvious that Kazakh people associate a dark sky with a mourning woman, and rain with the tears of this woman. This metaphorical expression structurally reflects associations connected with the Kazakh cultural tradition to cry and sing '*жоқтау*', a crying song for the died man, during the funeral. The use of the functional equivalent or the image replacement would be the most appropriate for preserving the cultural figurative comparisons.

Metaphoric translation, by P.Newmark depends on the type of a metaphor and proper translation of a stock metaphor is possible if the image is represented within the same collocation [8].The phraseological unit *қара қылды қақ жару* (lit.to cut the hair in the middle) means '*to resolve the dispute by rights*'. The origin of this metaphorical expression goes back to the tradition to resolve the dispute by cutting the rope made of horse's hair. Horses were very important for nomads. In case the arguing sites agreed on the decision they cut this rope right in the middle. Black color in this expression underlines the highest point of fairness. It is necessary to transfer the implied meaning and the explicitation will be the only possible method here. Since there is no full equivalent of this idiom in the target language we can observe the loss of the cultural connotation, which is implied in the use of the metaphoric .meaning transference.

The use of animal's namings in associations and comparisons underlines the significance and relevance of domestic animals for Kazakh nomads. In the next example a white camel symbolises the feast, prosperity, full tables: *ақ түйенің қарны жарылу* (lit. *The belly of a white camel is ripped open*) means "a feast with full tables, much food", i.e. to eat so that the belly burst. "White" here symbolizes the feast, goodness, prosperity, generosity. In the Kazakh culture camels were the domestic animals which gave milk, meat and were used as the means of transportation. In the English language we do not find idioms with the same animal image, thus, explicitation should be used here for the representation of the full semantics.

There are phraseological units, which are constituted by means of the metonymy. Metonymic translation is based on the transformation, which is aimed at preserving metonymic relations between the source language and target language. In cases with cultural idioms it is impossible to preserve the expressiveness of the metonymy in the translation using literal translation. For example, Kazakh metonymic figurative expressions: *ақ жаулық* (lit white *жаулық* – 'national married woman head dressing') means a *wife*; *ақ сұнқар* (lit white falcon), means a brave dzhigit. A bird *сұнқар* (falcon) symbolizes



courage, bravery. The concept *dzigit* implies the image of a young man, a rider who can skillfully drive a horse and use weapons. *Ақ сақалды* (lit. white-bearded) for Kazakh means an elderly man and symbolizes honor, recognition, a big life experience. We cannot but ignore the literary value of such metonymic expressions that is why it is not possible to use the so-called “domesticating” translation strategies: omission, paraphrasing, substitution. Of course, these methods make the text easier for the target text readers, but a certain loss of the metonymic image takes place.

### **Discussion**

The color culture of Kazakhs was influenced by many factors: nomadic lifestyle, local landscape, spatial-figurative perception of the world, ancient cults and beliefs. In the perception of colors, biological, psychological, artistic and aesthetic aspects are important. The world outlook of Kazakhs is closely related to the environment and nature. At the same time, Kazakhs expressed their perception of the world, emotional state, and concept of morality through colors. The environment, nature, customs and traditions, flora and fauna are the sources for creating the figurative basis of color designation. Phraseological units with a color component are carriers of a complex nominative concept that expresses cognitive functions and is an exponent of a particular symbol. Black and white are reflected in the Kazakh attitude to the world. The Kazakhs represented the world in the form of a quadrangle; each side was represented in a certain color, namely: east - in blue, south - in red, north - in black, west - in white

Thus, in the Kazakh language, black is distinguished by the breadth (productivity) of its use. Black is one of the colors in the Kazakh language, which has many figurative, conventional, symbolic meanings. Black, in the Kazakh worldview, can be not only bad, but also good. In the Turkic languages, there are many stable combinations related to this word, they are updated and supplemented over time. Based on this cognitive nature, words that correspond in semantics to the word "black", the following meanings can be determined: color, obscurity, sadness, cruelty, holiness, simplicity.

The analysis of meanings of black and white colors in the Kazakh and English languages revealed that there are some common semantic characteristics, implied in phraseological units. For black color: associations with something bad, negative, grief, anger and mourning. For example: *қара ойлар* - *black thoughts*. These idioms have the same metaphoric basis. But in the Kazakh language ‘black’ is used for the nomination of meanings “much”, ‘worker’, ‘holiness’, ‘power’. The positive connotation of black is implied in Kazakh addresses to beloved children. White color in both cultures associates with purity, innocence, gladness and open-heartedness. In the Kazakh phraseology there are many units with the component ‘animal’. Animal images with the white color are often used and this tradition goes back to the mythological background of embodiment. Also, Kazakh female names have the prefix ‘*ақ*’, underlying the beauty and purity.

## **Conclusion**

Thus, the semantic and translation analysis, employed in the research, showed that the concepts of color are enriched by associations fixed in social and linguistic practice. The color is used as a sign for which a certain content is assigned. Differences in semantics are determined by several reasons: differences in national cultures, religious beliefs, the predominance of colors in the geographical landscape, features of symbols, and differences in associations. The connection of colors with archetypes is unquestionable.

The analysis of the semantics of black and white colors in the Kazakh and English languages showed that there are great differences in the conceptual and symbolic representation in the phraseology. The common features can be explained by the psychological universalism of the black and white, which traditionally refer to the negative and positive, bad and good, dark and light. The differences are explained by the mythological, historical, cultural peculiarities. Kazakh culture is historically a specific nomadic culture which is reflected in the language and in particular in the phraseology. The semantics of black and white colors is rooted in the psychological and world view assumptions. Kazakh idioms with black and white colors are characterized by deep cultural specifics connected with ethnic traditions, associations and cultural implications. In the article the examples with cultural realia, which do not have equivalents in the English language, were analyzed. We can assume that the degree of the closeness of phraseological units' translation is also determined by the purpose of the translation. Culturally-bound words, phraseological units present certain difficulties for the translator in terms of preserving the cultural associations, imagery background, historical allusions, figurative comparisons and cultural traditions. It is not always possible to preserve the connotative meaning of the idioms but it is the task of the translator to minimize the cultural gap between the source text and the target text. Necessary cultural references should be done in case of the absence of the idioms with the same image, comparison or association. Explication in such cases is the most appropriate technique of translation. Translation strategies should be aimed at the maximum representation of cultural specifics implied in the phraseology.

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## **ҚАЗАҚ ЖӘНЕ АҒЫЛШЫН ФРАЗЕОЛОГИЗМДЕРІНДЕГІ АҚ ЖӘНЕ ҚАРА ТҮСТЕРДІҢ СИМВОЛДЫҚ ЖӘНЕ МӘДЕНИ МАҢЫЗЫ: СЕМАНТИКА ЖӘНЕ АУДАРМА ЕРЕКШЕЛІКТЕРІ**

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**Андатпа.** Бұл мақала тілдің символдық жүйесімен байланысты аспектілерді талдауға арналған. Түс белгілеудің тілдік жүйесі-қоршаған табиғаттың түсі туралы бірегей ақпаратты, халықтың тарихи жолының өзіндік ерекшелігін, әртүрлі этникалық дәстүрлердің өзара әрекеттесуін және әлемнің көркемдік көрінісінің ерекшеліктерін тіркейтін мәдениеттің негізгі категорияларының бірі. Тілдік бейнелерді иконикалық және символдық бейнелеу мәселелерін қазіргі лингвистер зерттейді, алайда бейнелеу және символдық қолдану құралдарын жүйелеу проблемалары әлі де кездеседі. Зерттеу семантикалық талдау, аударма талдауы және салыстырмалы салыстыру әдісі арқылы жүргізілді. Мақалада қазақ және ағылшын тілдеріндегі қара және ақ түстердің символикалық сипаты зерттеліп, жалпы белгілері мен айырмашылықтары анықталынады. Түстер тілдің бейнелі негізін, соның ішінде фразеологиялық бірліктерді, бейнелі салыстыруды құра алатындығы көрсетілінген. Лингвосомиотикалық аспектілерге, бейнелеу көздеріне, соның ішінде діни, философиялық және мифологиялық аспектілерге ерекше назар аударылады. Талдау ағылшын тіліне аудару кезінде ескерілуі керек мәселелерді анықтайды. Мақалада қазақ тіліндегі сөз тіркестерінің ағылшын тіліне аударылуы, оның ішінде аударма стратегияларының талдауы, таңдалған стратегияның адекваттылығының негіздемесі, бейнелі және символдық негіздерді берудегі адекваттылық мәселелері талданады. Алынған нәтижелер тілдің символдық табиғаты туралы білімдерін кеңейтеді және аударма кезінде осы факторларды ескеру қажеттілігін көрсетеді.

**Тірек сөздер:** таңба, код, мәдениет, түс, фразеология, семантика, қауымдастық, аударма.

## **СИМВОЛИЧЕСКОЕ И КУЛЬТУРОЛОГИЧЕСКОЕ ЗНАЧЕНИЕ БЕЛОГО И ЧЕРНОГО ЦВЕТОВ В КАЗАХСКОЙ И АНЛИЙСКОЙ ФРАЗЕОЛОГИИ: ОСОБЕННОСТИ СЕМАНТИКИ И ПЕРЕВОДА**

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**Аннотация.** Данная статья посвящена анализу аспектов, связанных с символической системой языка. Языковая система цветообозначений - одна из основных категорий культуры, которая фиксирует уникальную информацию о цвете окружающей природы, своеобразие исторического пути народа, взаимодействие различных этнических традиций и особенностей художественного видения мира. Вопросы иконической и символической репрезентации языковых образов исследуются современными лингвистами, однако, существуют проблемы с систематизацией средств изображения и символического использования. Цель статьи провести исследование символической природы черного и белого цветов в казахском и английском языках, выявить общие черты и различия. Исследование проведено с использованием семантического анализа, переводческого анализа и сравнительно-сопоставительного метода. Предполагается, что цвета могут составлять образную основу языка, в том числе фразеологических единиц, образных сравнений. Особое внимание уделяется лингвосемиотическим аспектам, источникам образности, в том числе религиозным, философским и мифологическим. Анализ выявил проблемы, которые необходимо учитывать при переводе на английский язык. Практическая значимость статьи также заключается в том, что автором выполнен анализ перевода казахских выражений на английский язык, включая анализ стратегий перевода, обоснование адекватности выбранной стратегии, проблемы адекватности при передаче образных и символических оснований. Полученные результаты расширяют знания о символической природе языка и указывают на необходимость учитывать эти факторы при переводе.

**Ключевые слова:** символ, код, культура, цвет, фразеология, семантика, ассоциация, перевод.

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