

**VOCABULARY OF COLOR DESIGNATIONS IN THE NOVEL BY R.
BRADBURY "451 FAHRENHEIT" AND ITS UZBEK AND RUSSIAN
TRANSLATION**

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Abstract: *The article is devoted to a comparative analysis of the color vocabulary in the original and the Uzbek and Russian translation of R. Bradbury's novel Fahrenheit 451.*

Key words: *color vocabulary, translation, Russian-English language matches, artistic text, translation equivalence, color palette, component and style*

Quantitative analysis of colors shows that the work has a specific color palette, which is associated with the key themes of the work and is represented by the most frequent primary colors of the black-red-white series and their shades in the original and in the translation. In addition to adjectives, nouns serve as exponents of color in the novel verbs and participles, as well as phrases of various structures. Among the latter, the figurative means of the "objective" nomination of color, containing a hidden comparison, are especially distinguished: such structurally complex nominations contain a lexical unit that has an object of the material world as a denotation, acting as a "reference" carrier of the corresponding color feature.

Moreover, comparative phrases with a color component are used more actively, which is associated with the translator's desire to more accurately convey color characteristics, including implicit ones. The article pays special attention to the ways of translating occasional author's color designations using various types of translation transformations¹.

This article is devoted to the color vocabulary in R. Bradbury's world-famous science fiction novel Fahrenheit 451 (1953) and its Russian translation by T.N. Shinkar (1956). In view of the fact that the text of the novel "451 ° Fahrenheit" contains a significant number of colors that reflect the individual author's worldview, it seems relevant linguistic description of the system of color designations of the novel by R. Bradbury as a significant component and style of the writer. The stylistic valence of color lexemes is explained by their ability to

¹ Sokolova E. N. Vocabulary of color terms in the novel by R. Bradbury "451 ° Fahrenheit" and its Russian translation // *Izv. Ural. feder. university Ser. 2: Humanist. Sciences.* 2018. V. 20. No. 4 (181). pp. 212–221.

convey associative information necessary for understanding and perception of particular contexts, and sometimes the entire text. The comparative component of the study allows to identify the formal ways of transferring color vocabulary in translation, as well as to fix those changes in the semantics of color lexemes in the translation text, which can be caused as a feature of the translation manners of a particular translator, as well as more general discrepancies in the Russian and English language pictures of the world.

The color space of the original text of R. Bradbury's novel *Fahrenheit 451* is represented by 202 color terms in classical Russian, translated by T. N. Shinkar, we recorded 216 color lexemes².

It is noteworthy that the original text uses all 11 basic color lexemes that function in English: red, orange, yellow, green, blue, violet, white, grey, black, pink, brown. In the Russian translation of the 12 basic color terms, there are 10: red, orange, yellow, green, blue, white, grey, black, pink, brown.

In quantitative terms, among the primary colors and their shades, the color lexeme black (24) has the highest frequency in the original text of the novel *Fahrenheit 451*^o. Followed by white (22), green (12), yellow (10), dark (9), red (9), orange (9), pink (9), gray (7), silver (6), blue (5), brown (1), charcoal (1), fiery (1), golden (2), milk (1), neon (1), pale (1), ruby (1), ruddy (1), violet (1). In the Russian translation, the largest number of word usages is noted in the colorem black (25).

Examples of complete equivalence are the following contexts, taken from the text of the novel by R. Bradbury, where a literal translation of the color vocabulary (zero transformation) is presented: Her dress was white (F, p. 5) / She was wearing a white dress (F, p. 13); violet amber (F, p. 7) / *binafsha rang* (F, p. 17); in reddish-brown overalls (F, p. 16) / in reddish-brown overalls (F, p. 29); and etc.

Black-beetle-coloured helmet (F, p. 4) / black shiny helmet (F, p. 12): *Qora qo'ng'iz rangli dubulg'a*, when translating this fragment, a generalization technique is used, in which the complex occasional English participle black-beetle-colored 'colors black beetle' is transmitted by a completely traditional unit with a wider value is black.

Her face... was... milk crystal (F, p. 7) Milk crystal is white (milky) quartz. Distinctive external features of this mineral - dullness and whiteness, which led to the appearance in the translation of the expression with a dull white crystal. However, in Russian there is a widely used the phrase porcelain face, exactly

² Bradbury R. 451 ° Fahrenheit / per. T. Shinkar. M. : Foreign. lit., 1956.

reflecting the specified color characteristics and in Uzbek there is a widely used the phrase *sutday oq* .

The two zinc-oxide-faced man (F, p. 49) construction, which is characteristic only for the English language, so the translator is forced to transform it into a comparative phrase with the addition of *colorema* bluish-pale 'pale with a bluish tinge', thereby enhancing the effect of color impact.

The hall in the gray light (F, p. 80) / gray dusk of the front (F, p. 106) *kulrang*: this episode of the novel is associated with a description of a dark hall at a time when it was raining outside the window and there was practically no light in the room . In this context, real-a not often used method of antonymic translation is used, which significantly transforms the original image.

Blue-jowled face (F, p. 93) / with blue on shaved cheeks, face (F, p. 120): the impossibility in the Uzbek translation will be *ko'k yonoqli yuz*, in the Russian translation of the phrase blue-cheeked face forces the translator to use the noun blue, realizing the modulation technique or semantic development (with blue on shaved cheeks), which makes it possible to clarify the reason for choosing a color lexeme to describe a face.

In this case, the translator quite justifiably "simplifies" the figurative color designation of the original, highlighting the color characteristic of the denotation denoted by the lexeme chalk 'chalk'. It should be said that enough often the translation of English color vocabulary is carried out without taking into account the denotative meaning of the subject vocabulary used as an "objective" color designation, due to the non-identity of cultural connotations or the impossibility / non-usuality of an equivalent collocation.

The moon go up in red fire (F, p. 106) fire' of a stable phrase with expressive semantics in a bloody glow. *Oy qizil olovda ko'tariladi* - the Russian noun glow, meaning 'glow of a fire, flame, fire, etc. in the sky', very accurately conveys the original image.

Color vocabulary as part of the individual author's picture of the world is the result of intuitive artistic selection and fulfills certain functional tasks related to the organization of the entire text. Color wallpaper values can be used in direct nomination or implement certain stylistic tasks, acting as a means of artistic representation, which indicates their obvious text-forming function.

Conclusion:

The universal and national properties of English colors determine the specifics of their translation, which is realized in various types of lexical and grammatical transformations: generalization, modulation, compensation, lexical

substitution, etc. In the Russian and Uzbek version, in most cases an equivalent translation of the color vocabulary is presented.

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