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The Golden Color as a Meaning- and Emotion-Forming Component: Connotative Lacunae in Uzbek Translations of S. A. Yesenin's Poetry

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Abstract. The article examines the specifics of conveying color imagery in Uzbek translations of S. A. Yesenin's poetry by E. Vakhidov. In Yesenin's poetics, color is not merely a pictorial device but a meaning- and emotion-forming component. Using the poem "The golden grove has dissuaded me..." as material, the image of the golden color is considered as a key element of poetic semantics linked to the themes of fading, memory, and nostalgia. The author demonstrates that direct lexical correspondence of color terms does not guarantee an adequate transmission of artistic meaning, since the connotative values of color in different linguocultures may diverge significantly. The focus is placed on the phenomenon of the connotative lacuna, which arises in translating the combination "golden grove" due to a mismatch of image-associative backgrounds: whereas in the Russian tradition gold is associated with autumn beauty and sadness, in the Uzbek cultural paradigm these connections may weaken or be replaced by others. Cases of omission of the color component and its substitution with other lexemes are additionally analyzed, which allows systematizing the main types of transformations of the color image. The conclusion is drawn that it is necessary to take into account the cultural and emotional potential of color, and not only its nominative meaning, in order to achieve a full-fledged aesthetic perception of the translation and to preserve the author's intent.

Keywords: color image, golden color, poetic translation, Uzbek language, connotation, translation transformation, connotative lacuna.

Introduction

Literary translation represents not only the transmission of the content of a source text by means of another language, but also a complex process of reproducing its figurative, emotional, and culturally conditioned structure. "Color designations are one of the most indicative fragments of the linguistic picture of the world, reflecting both universal and nationally specific features" (Kulpina, 2001). A particular complexity in translating a poetic text is presented by color images, since in a literary work color can perform several functions simultaneously: subject-pictorial, emotional-evaluative, symbolic, and compositional. "Color in a literary text is not only a pictorial means but a sense-forming element participating in the creation of an emotional and symbolic subtext" (Misnik, 2024). The color image in a poetic text is not always reduced to naming a physical property of an object. "Color lexicon is an important means of categorizing the world and reflects the peculiarities of national perception of reality" (Yakovleva, 1994). In a concrete context, it is capable of becoming a component of a more complex artistic formation—the color image—which includes a color attribute, its subject correlation, emotional evaluation, and symbolic-cultural associations. S. A. Yesenin's work is especially indicative in this respect. In scholarly

material, note is made of the dominance in his poetic system of the blue-light-blue color range, connected with nature, the homeland, and an emotional tone. Alongside it, white and golden colors also play a substantial role. An important feature of Yesenin's color painting is the ability of color to go beyond the direct characterization of an object and to participate in the creation of a complex emotional-philosophical image.

The aim of the present study is to identify the specific features of conveying the color image in the Uzbek translation of S. A. Yesenin's poetry and to determine the extent to which the preservation of a color nomination ensures the preservation of its artistic-semantic and connotative function.

The material of the study is constituted by S. A. Yesenin's poems and their translations into Uzbek. Special attention is paid to the poem "The golden grove has dissuaded me..." and its translation by E. Vakhidov. As additional examples, the translation of the color component in the line "I do not pity the lilac bloom of the soul" and the rendering of the word "saffron" in the poem "The evening light of the saffron land..." are considered.

The methodological basis is formed by comparative, contextual, lexical-semantic, and linguocultural methods of analysis.

1. The Color Image of the Golden in S. A. Yesenin's Poetic System

One of the fundamental positions of the study is the distinction between the concepts of color designation and color image. The first represents a linguistic unit directly naming a color. "Color designations represent a special fragment of the lexical system in which linguistic and extralinguistic factors are closely intertwined" (Frumkina, 1984). The second is formed in a concrete artistic context and includes not only a color attribute but also a system of semantic connections arising between color, the object of depiction, the emotional state of the lyrical hero, and the general semantics of the work. "In S. A. Yesenin's lyrics, the color palette plays a key role in creating the poetic picture of the world and reflects the dynamics of the poet's inner state" (Sinelnikova, 2016).

In Yesenin's poetry, the golden color is a demonstrative example of such a transition from a direct color characteristic to a complex artistic image. This is most vividly manifested in the poem "The golden grove has dissuaded me...". Already the first line—"The golden grove has dissuaded me..."—sets the central color image of the work. The combination "golden grove" on the surface level denotes autumn foliage. However, the further context of the poem does not allow gold to be perceived exclusively as a characteristic of the color of trees. Gold becomes part of the image of autumn, passing time, fading, and farewell.

In scholarly material, this color image is described as follows: in Yesenin, the golden symbolizes "fading, farewell to youth, the autumn of life, beauty that is departing." At the same time, the "golden grove" is defined not as a symbol of wealth or joy but as an elegiac image evoking a feeling of sadness.

Thus, in this context a peculiar semantic model is realized: golden color → beauty → autumn → fading → departure → farewell to youth. Especially significant here is the contradiction between the initial value semantics of gold and the context of its use. Gold is traditionally linked with value, preciousness, and wealth; however, in Yesenin this value proves to be transient: golden beauty is already in the process of disappearing. This model is described as a paradoxical

correspondence: the source domain is golden foliage or a golden grove, while the target domain is fading, farewell, and the autumn of life.

Consequently, in translating this combination it is necessary to take into account not only the meaning of the color adjective but also its participation in the creation of the general elegiac conception of the poem.

2. Preservation of the Color Nomination and Loss of the Connotative Component

In E. Vakhidov's Uzbek translation, the line "The golden grove has dissuaded me..." is rendered as: "So'zlab bo'ldi oltinrang o'rmon." On the lexical level, the translation demonstrates an obvious correspondence: the Russian color designation "golden" corresponds to the Uzbek "oltinrang."

Thus, the subject color component of the source text is formally preserved. However, it is precisely here that a fundamental translation-studies problem arises: lexical equivalence does not necessarily mean equivalence of the color image. This case is qualified by us as a connotative lacuna. By this is understood a situation in which both languages possess a corresponding color designation, but its cultural and figurative connotations diverge. For the example under consideration, the following opposition is recorded: the Russian "golden" in Yesenin's context is linked with fading, whereas the Uzbek oltin in the presented material is characterized by positive associations—joy and value.

For comparison, the corpus includes material from Uzbek poetry by Oybek. In the poem "Bahorda," the image "oltin uykusi"—"golden sleep"—is used, which is interpreted as positive: golden is linked with value, joy, and beauty.

Thus, in two poetic systems the same color lexeme is capable of entering different cognitive-semantic models:

in Yesenin: golden → beauty → fading → departure;

in the examined Uzbek poetic material: golden → value → joy → beauty.

It is precisely this divergence that allows us to speak of a potential change in the perception of the color image in the process of interlingual transfer.

Consequently, the translation "So'zlab bo'ldi oltinrang o'rmon" is formally adequate at the level of color nomination, but the problem arises at the level of connotative equivalence.

This allows us to formulate one of the main theses of the study: the preservation of a color designation in translation does not guarantee the preservation of the color image as a unit of artistic semantics. In other words, the translator may preserve the word naming the color but at the same time not fully reproduce those associative-semantic connections that this word actualizes in the original text.

3. Transformation of the Color Component: Omission and Substitution

The problem of conveying color in the Uzbek translation of Yesenin is not limited to the golden color. "The national-cultural specificity of a literary text manifests itself in the presence of lacunae—elements that have no correspondences in another linguocultural tradition" (Sorokin, Markovina, 1989). The material of the poem "The golden grove has dissuaded me..." allows us to see several different types of transformation of color imagery. Thus, in the line "The little maple is yellow," the color component "yellow" is not identified in the presented translation material. On the basis of the available material, we cannot establish the concrete reason for this absence.

However, the very fact of the absence of an identified color correspondence allows us to consider it as an example of a possible loss of a color detail.

A more complex case is presented by the line "I do not pity the lilac bloom of the soul," which in E. Vakhidov's translation is rendered as: "Nastarinalr rangi qalbiga yot." Here what occurs is no longer a simple omission of color. The color image is subjected to substitution. "Lilac" in the source text represents a subtle color shade that is included in the general emotional range of the poem. Here it is linked with tenderness, sadness, fading, and dream. In the translation, however, the image of nasturtium appears, which is interpreted as bright yellow or orange.

Thus, a fundamentally different type of transformation arises: lilac → the color image of nasturtium → a yellow-orange image. Unlike the "golden grove," where the color lexeme is preserved, here the color characteristic of the image itself changes. Therefore, these two cases allow us to distinguish at least two types of translation transformation:

1. preservation of the color nomination with a possible loss of connotative content;
2. substitution of the original color image by another color image.

Their comparison shows that problems of translating color can arise at different levels: from lexical correspondence to figurative-semantic structure.

4. Omission of the Color Component in Translation

Another indicative example is the line from the poem "The golden grove has dissuaded me...": "The bonfire of red rowan." In the translation, the color component is omitted. In this case, the loss of color is especially significant, since red in Yesenin's system also possesses a symbolic load. It is noted that in Yesenin red can be linked with love, blood, and sacrifice, in particular in the image of "the bonfire of red rowan." Therefore, the elimination of the color definition leads not simply to a reduction of the descriptive characteristic of rowan. It potentially reduces the number of semantic connections that form the image. As a result, in a single poem we observe several ways in which the translator handles the color component.

Thus, translation analysis shows that color information is not a homogeneous category. Depending on its semantic and symbolic load, the translator may preserve, substitute, or omit it.

5. The Color Image as an Object of Intercultural Communication

The examined material allows us to go beyond the framework of lexical analysis proper and to consider poetic translation as a form of intercultural communication. Color possesses simultaneously universal and culturally conditioned components. The perception of the color spectrum itself has a physiological basis, but its symbolic and emotional interpretation is formed in a concrete cultural tradition. In Uzbek poetry, color interacts with the category of light, which can act as an independent artistic dimension. This is important to take into account when analyzing Russian-Uzbek poetic translation. The translator works not only with two systems of linguistic designations but also with two cultural-poetic systems. However, one should avoid the simplified formula according to which each color has one fixed "national meaning." Color semantics is determined primarily by the context of a concrete literary work, while cultural connotations must be confirmed by corpus or textual material. That is why in the case under consideration it is important to speak not about the fact that the Uzbek oltin "necessarily means joy," but about the fact that in the compared material of Uzbek poetry the golden color is realized predominantly in a positive model of value, beauty, and joy, whereas in Yesenin's concrete context of the "golden

grove" it is included in the elegiac model of fading and farewell. It is this difference that creates the conditions for the emergence of a connotative lacuna.

Conclusion

The conducted analysis allows several conclusions to be drawn.

First, the color image in a poetic text represents a more complex unit than a separate color designation. Its semantics is formed by the interaction of a color attribute with subject, emotional, and symbolic context.

Second, in S. A. Yesenin's poetry the golden color is capable of acquiring a meaning opposite to its usual positive evaluation. In the combination "golden grove," gold becomes an image of departing beauty, fading, and farewell to youth.

Third, E. Vakhidov's translation "So'zlab bo'ldi oltinrang o'rmon" demonstrates an important contradiction between formal and figurative-semantic equivalence. The color nomination is preserved, but the cultural-connotative model may be perceived differently. In the terminology of the present study, this case can be defined as a connotative linguocolorative lacuna.

Fourth, additional examples show other variants of transformation of the color component: the absence of an identified correspondence for "yellow," the substitution of "lilac" by another color image, and the omission of the definition "red" in the combination "the bonfire of red rowan."

Thus, the analysis of translations of S. Yesenin shows that the adequacy of conveying a color image cannot be assessed exclusively by the presence of a dictionary correspondence of color nominations. For literary translation, it is fundamentally important to take into account the preservation of the contextual, emotional, and symbolic function of color. It is precisely at this level that the specificity of translating a poetic text as a form of interlingual and intercultural communication manifests itself.

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