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Linguocultural study of women's costumes in the novel "The plum in the golden vase" by Zhuang Zheng from the perspective of cultural translation

Abstract. *The visual nature of modern culture actualizes interest in the ethnic cultures of antiquity, including the historical costume. At the mass level, this is manifested in museum expositions, in the popularity of fiction. In practice, the costume should be considered as a sociocode that captures certain characteristics of a particular culture and, at the same time, is an intermediary among the cultures of different chronological periods, carrying out communication, transmission and assimilation of certain information that is significant for this culture. The analysis of the sociocultural codes of the traditional Chinese costume is of interest to researchers from the point of view of a deeper understanding of the Chinese thought about tradition - the idea of internal continuity of externally disparate phenomena, allows us to identify the fundamental ideological prerequisites of previous historical eras and their manifestations in the essential features of modern culture, to trace the interaction of traditional and innovative. In this regard, in this article we analyze the translations of the famous Chinese novel The Plum in the Golden Vase (金瓶梅 Jīn Píng Méi), which contains a huge number of items of clothing, in particular, women's traditional costume. The narrative delves into themes of desire, morality, social status, and the intricate dynamics of relationships. It provides a detailed culture portrayal of the society, and lifestyle of the time, while also commenting on the hypocrisy and moral decay of the era*

The study provided a comparative analysis of translations by Edgerton and David Tod Roy. The importance of historical materials, cultural relics and ancient paintings to the translation of costumes is explored.

Keywords: *Lingvoculturology, Cultural Translation Concept, "The Plum in the Golden Vase", Women's Costumes, Han Chinese Costume, Ming Dynasty.*

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Introduction. Clothing culture represents the most prominent and vibrant aspect of the comprehensive traditional culture of various ethnic groups. From clothing, one can catch a glimpse of the essence of ethnic culture, be it passionate, elegant, or reserved. Therefore, clothing culture holds a pivotal position in cultural exchange and dissemination. Thus, the ability of translation, which constructs cultural bridges and promotes cultural communication, to present the true essence of clothing culture to readers becomes of paramount importance. This paper will utilize a cultural translation perspective to examine the translation of clothing culture in the versions translated by Edgerton and David Tod Roy. We will explore the translation strategies employed by these two translators when translating clothing, with the aim of providing more insights and strength to the field of clothing translation.

Cultural Translation Perspective. In 1990, Bassnett introduced the "cultural turn" in translation studies, suggesting that contemporary translation research was transitioning from a formalist stage to one that considered context, history, and broader issues [1, 282]. Before presenting the cultural translation perspective, Bassnett analyzed the cultural origins of colonialism. She pointed out that colonialism was based on the concept of a superior culture dominating an inferior one. Furthermore, by analyzing the source text and the translated text, she discovered that the source text was always considered superior to its «copy». Therefore, she concluded that translations were destined to occupy a disadvantaged position. Bassnett believed that the "in-between" was the forefront of translation and renegotiation, representing an intermediate space bearing the weight of cultural meaning [2, 6]. Translation studies raised questions about what happens when a text moves from the source culture to the target culture. Translation is the essence of cultural exchange, a dynamic act of language [2,6]. Two different languages and two different cultures require translators to coordinate appropriately to achieve the goal of cultural dissemination. Bassnett's cultural translation perspective posits that while language translation is secondary, cultural translation takes precedence. Translating a text involves not only translating the language within the text but also translating the culture behind the language. In «Jin Ping Mei» (The Plum in the Golden Vase), there are descriptions of clothing and the shadow of culture everywhere, making it essential to emphasize the cultural connotations when translating this text. While focusing on culture, attention must also be paid to the authenticity of clothing translation. A thorough and apt description is necessary to better convey the cultural nuances.

Literature review. The lexico-semantic group "Clothing," possessing a unique set of distinct linguistic and extralinguistic properties, plays a special role in the functioning of society over the course of many centuries. Simultaneously serving as a product of industrial production and mass consumption, clothing has been evolving both technically and artistically since ancient times, resulting in a diversity of styles, models, and types within this sphere. Special theoretical works by linguists such as Roland Barthes, Umberto Eco, Elizabeth Wilson, Joanne Eicher, Malcolm Barnard, V.V. Bankevich, I.V. Builenko, Yu.A. Gvozdarov, P.N. Denisov, G.M. Ermolenko, Yu.V. Kazarin, D.N. Kozelskaya, O.V. Koltsova, E.S. Kornakova, L.P. Krysin, E.V. Kuznetsova, N.V. Kulakova, D.T. Lipatov and others, are dedicated to the study of the lexico-semantic group as a system of units [3, 112].

«The Plum in the Golden Vase» («金瓶梅») also known as «Jin Ping Mei» («金瓶梅词话») is considered one of the Four Great Classical Novels of Chinese literature. It was the first long prose novel written by an independent Chinese author and is renowned for its detailed descriptions of clothing and attire. The clothing depicted in «Jin Ping Mei» conforms to the Ming Dynasty's Hanfu system, and the novel's extensive and meticulous descriptions of clothing have made it a valuable resource for researchers studying Ming Dynasty attire.

Many books about Ming Dynasty clothing, such as «Da Ming Yi Guan Tu Zhi» (大明衣冠图志) by the author known as «Xie Fang Zhu Ren» «Wu Se: Jin Ping Mei Du 'Wu' Ji» (物色: 金瓶梅读“物”记) and «She Hua Zhi Se—Song Yuan Ming Jin Yin Qi Yan Jiu» (奢华之色——宋元明金银器研究) by Yang Zhi Shui, extensively reference and cite passages from «Jin Ping Mei» as references and examples. This illustrates the significant influence of «Jin Ping Mei» on clothing research.

The clothing of the late Ming Dynasty was characterized by a peak in fashion, especially in the richly colored attire worn by women. Therefore, it is believed that the descriptions of clothing in «Jin Ping Mei» are essential not only for researchers but also for translators interested in conveying Chinese culture, particularly its clothing culture, to Western readers.

In summary, the descriptions of clothing in «Jin Ping Mei» have a significant impact on the field of clothing research, and they also play a crucial role in translating and introducing Chinese culture, especially its clothing culture, to a Western audience.

Materials and Methods. The study of «The Plum in the Golden Vase» involves various materials and methods to analyze and understand this classic Chinese novel. Here are some common materials and methods used in the study of this work. Materials: 1) The Text Itself: The

primary material is the text of "The Plum in the Golden Vase." Researchers and scholars analyze the novel in its original language, typically Classical Chinese, to understand its linguistic and literary characteristics. 2) Translations: Translations of the novel into various languages provide access to a broader audience and allow for comparative analysis of different versions. 3) Historical and Literary References: Researchers often consult historical documents, literary references, and commentaries to understand the cultural and historical context in which the novel was written. 4) Critical Editions: Critical editions of the novel with annotations, footnotes, and explanations provide valuable insights into the text.

Methods: 1) Literary Analysis: Scholars use literary analysis to examine the novel's themes, narrative structure, characters, and symbolism. They explore how the text fits within the broader context of Chinese literature. 2) Cultural and Historical Analysis: This method involves investigating the historical and cultural background of the Ming Dynasty, the period in which the novel is set. Researchers analyze how the novel reflects the social norms, values, and practices of that era. 3) Comparative Analysis: Researchers may compare different translations of the novel to identify variations in interpretation and translation choices. 4) Sociolinguistic Analysis: Sociolinguistic methods can be used to study the language and dialects used in the novel, as well as how they reflect the social and regional backgrounds of the characters. 5) Feminist and Gender Studies: Some scholars employ feminist and gender studies approaches to analyze the portrayal of women and gender roles in the novel. 6) Reception Studies: This method involves studying how the novel has been received and interpreted over time, both in China and beyond. Researchers examine adaptations, commentaries, and critiques of the work. 7) Translation Studies: Researchers in this field focus on the challenges and strategies involved in translating "The Plum in the Golden Vase" into other languages. They explore how cultural and linguistic nuances are conveyed in translation.

The combination of these materials and methods allows scholars to gain a comprehensive understanding of "The Plum in the Golden Vase," its cultural significance, and its enduring impact on literature and scholarship.

Results and Discussion. *Translation Strategies for Female Clothing in the Cultural Translation Perspective in «Jin Ping Mei».*

Strategy is the external manifestation of text manipulation and is a relevant operation that translators use to construct the ideal relationship between the translated text and the original text during the translation process. One of the criteria for evaluating strategies is to look at the goals of the strategy [4,86]. The main viewpoint of the cultural translation perspective is that translators must translate the culture beneath the language. Therefore, the goal of translation strategies in this section is to examine whether two translators can faithfully present the culture of female clothing to the target language readers. Clothing translation involves specific issues, so a «local strategy» (局部性策略) needs to be adopted to deal with localized clothing terms. Furthermore, syntactic, semantic, and pragmatic strategies may overlap to some extent, and different strategies often coexist. Therefore, this section will explore the different combinations of strategies used by two translators in translating clothing in terms of color, patterns, and styles without deliberately dividing them into distinct strategy categories.

Chinese Colors.

In Chinese literature, a wide array of colors is used, often derived from single colors, such as green, which includes shades like light green, willow green, moss green, porcelain green, autumn fragrant green, and cascading fountain green. The distinctive feature of these words is that they make language expressions vivid and can depict various shades of color, which basic color words may find challenging to convey, significantly enriching the lexicon of colors [5, 721]. Chinese colors not only have a diverse spectrum but also have unique names. Translators not only need to have a keen sensitivity to colors but also need to find suitable English adjectives to present the vibrant and colorful hues to readers, achieving the goal of cultural communication.

(1) Derivative colors of red

In «Jin Ping Mei», red can be considered the star color. The author has not conducted a complete count, but there are as many as 300 references to red clothing, most of which are in

shades of deep red. Additionally, there are mentions of derivative shades like peach red and silver red.

Table 1. Derivative colors of red (红色衍生色)

№	Original text	translation by Edgerton	translation by David Tod Roy
1	桃红裙子(三回)	dark red	peach red
2	银红比甲(十一回)	red	pink
3	大红妆花通袖袄儿(十五回)	red	scarlet

These colors are primarily based on the red color palette (see Table 1), but they vary in terms of brightness, darkness, and secondary tones. Looking vertically, Edgerton's translation is simple and rough, often resorting to synonyms and a literal translation strategy, broadly translating silver-red as «red», thus losing the nuances and diversity of colors. On the other hand, Rui Xiaowei's translation is more precise, employing similar strategies as Edgerton, but not necessarily accurate in every instance. «Peach red» is a color that is distinctly Chinese in character. In a poem by Cui Hu, he wrote, «The beauty of a person's face and the peach blossoms complement each other in red». This verse vividly describes the beauty of women and the peach blossoms shining together. «Peach red» refers to the soft pink color of peach blossoms, representing a lively shade. Edgerton's translation of «dark red» is completely off the mark, and I speculate that he intended to use a literal translation strategy but misunderstood the color of «peach», resulting in a translation error. Similarly, Rui's «peach red» is also a literal translation strategy, but it reflects the color of ripe peaches, which is far from the delicate and fresh pink of peach blossoms. The primary color of peach blossoms is indeed red, but it leans more towards pink rather than red. Therefore, translating «桃红» as «peach blossom pink» would be more appropriate.

According to the «Chinese Dictionary» «银红» (yínhóng) is a color achieved by mixing silver vermilion into pink pigment, giving this color a metallic luster. In comparison to the gentle warm-toned «桃红» (peach blossom pink), «银红» is cooler, representing a cold shade of pink. Edgerton translates this cool pink as a higher-level term «pink», while Rui Xiaowei translates it as an even higher-level term «red», both of which are somewhat misleading. Therefore, «红» should still be translated as "pink." To convey the coolness of «银红», it can be directly translated as «silver pink». When readers encounter this phrase, they will intuitively perceive a metallic, cool pink color.

«大红色» refers to a bright and vibrant red color, symbolizing celebration, liveliness, and auspiciousness, often referred to as «Chinese red». Rui Xiaowei's translation of «scarlet» is a synonym for «大红», conveying the idea of a deep red color but with a somewhat negative connotation. Edgerton's translation, on the other hand, is a broad and less nuanced «red».

The term «大红» is more suitable for modification with a positive adjective. I believe it can be translated as «bright red», conveying a positive and culturally rich connotation. This choice emphasizes the brightness and positivity associated with the color, reflecting its cultural significance.

Table 2. Derivative colors of yellow (黄色衍生色)

№	Original text	translation by Edgerton	translation by David Tod Roy
1	软黄裙子(二十一回)	soft yellow	soft yellow
2	鹅黄绫袄子(五十六回)	goose-yellow	gosling-yellow
3	密合色纱挑线穿花凤缕金拖泥裙子(二十七回)	dark yellow	gosling-yellow

In this section, we have selected some color words related to yellow (Table 2), and it can be seen that both translators have made variations in their translations, which require careful consideration. Edgerton and Rui Xiaowei coincidentally translated «软黄» as «soft yellow», which is both a literal translation strategy and a figurative metaphorical transformation that retains the original meaning. On the one hand, according to the Merriam-Webster Advanced Learner's English-Chinese Dictionary, «soft» can describe softness in terms of sound, light, and color. Furthermore, the example «soft pink» is translated as «柔粉色», which is a direct translation. On the other hand, «软黄» can also be understood as «柔黄», both of which describe gentle and non-glaring colors, making it a metaphorical transformation. For this term, both translations are quite appropriate.

Regarding the translation of «鹅黄», it appears that both translators have used similar terms, but «goose» and «gosling» are completely different. «Goose» refers to an adult goose with snow-white feathers, while «gosling» refers to a young goose with a tender yellow hue. Edgerton's choice of «goose» as the primary color is not yellow; only the beak of the goose is yellow. This needs to be specifically mentioned; otherwise, it becomes an incorrect use of a synonym strategy. Therefore, Edgerton's translation is not as accurate as Rui Xiaowei's.

As seen in both «鹅黄» in this context and «桃红» in the previous paragraph, vocabulary used to describe colors based on natural objects can vary depending on their growth characteristics. For the translation of the last term, historical records indicate that in «扬州画舫录», it is stated, «浅黄白色曰蜜合» (pale yellowish-white is called «蜜合»). Edgerton's «dark red» deviates completely from the original, while Rui Xiaowei again uses a synonym, «鹅黄». Although both «鹅黄» and «蜜合» represent pale yellowish colors, «鹅黄» leans toward a highly saturated yellow with a hint of red, whereas «蜜合» does not have a red tone mixed in. Therefore, «蜜合» should be translated as a slightly yellowish-white. I believe «yellowish-white» would be more appropriate.

传统纹样 Traditional patterns.

In addition to the intricate traditional Chinese colors, the ancient and highly skilled weaving techniques have produced a dazzling array of patterns and designs that captivate the senses. Chinese traditional patterns, shaped by thousands of years of cultural history, have developed into graphic decorations with unique cultural characteristics and ethnic symbols [6, 65]. From the patterns on clothing, one can accurately distinguish Chinese culture from other cultures. For example, the representation of the fabric pattern «海波» (sea waves) in China and Japan is completely different. Accurately translating these patterns is of great significance for the transmission of culture.

(一) 织物底纹 Fabric pattern.

«织物的底纹» refers to the patterns woven directly into the fabric along with the fabric itself on a loom. In the 68th chapter, the «烟里火回纹锦对衿袄儿» mentions «回纹» (diapered pattern), also known as «回字纹» (Chinese key pattern). It's a pattern referred to as «富贵不断头» in Chinese folk culture, symbolizing prosperity and good fortune, and it has been passed down through the ages. When translating patterns like this, translators should use an expansion strategy to convey the cultural connotations of the phrase «回纹锦». Therefore, the translated text should be more extensive than the original. Edgerton translates it as «figured satin», which only reflects a type of satin relative to plain satin and does not convey the meaning of «回纹» (diapered pattern). It's a more general term. Rui Xiaowei changes the linguistic units, turning the original phrase into a sentence in the translation, which enhances readability. However, «diapered border» does not capture the meaning of «富贵不断头» (prosperity without interruption). Furthermore, Rui Xiaowei misinterprets «回纹锦» by incorrect punctuation. «烟里火回纹锦对衿袄儿» can be broken down into three parts: «烟里火» (color of the fabric), «回纹锦» (pattern of the fabric), and «对衿袄儿» (style of the garment). Therefore, «回纹锦» should refer to the entire garment made of this fabric, not just the diapered border of the clothing. In my opinion, a more suitable translation might be «satin with a continuous diapered pattern» as it better conveys the cultural significance represented by the «回纹» pattern.

(二) 缝缀纹样 Sewn-on patterns.

«缝缀纹样» refers to patterns that are sewn or embroidered onto fabric after it has been woven. In the 40th chapter, there is a mention of «沉香色妆花补子遍地锦罗袄儿», where «补子» (mandarin square) is described. Mandarin square refers to a piece of fabric with a specific pattern, often worn on the front and back of traditional Chinese garments. Garments with mandarin squares are known as «补服» (mandarin square garments). In the early Ming Dynasty, only officials were allowed to wear mandarin square garments, but by the late Ming period, this practice became more widespread, and even commoners could wear them if they could afford it. The mandarin squares of the Ming Dynasty were typically square-shaped and could either be separately sewn onto the garment or directly woven and embroidered onto it. Here, we are discussing the separately sewn variety.

Edgerton translates «补子» as «stomacher». However, the term «stomacher» typically refers to a triangular piece of fabric worn in the front of a woman's gown, which is not the same as a «补子». This interpretation by Edgerton is inaccurate.

Rui Xiaowei translates «补子» as «mandarin square», which is a very appropriate translation. It demonstrates a deep understanding of traditional Chinese clothing and reflects the cultural significance of «补子» accurately.

汉服形制 Han Chinese clothing style.

In «明实录», it is mentioned: «Having proper manners at home establishes a hierarchy among the young and old, and when the family and the court observe proper etiquette, it distinguishes rank and maintains equality». At the beginning of his rule, Zhu Yuanzhang established strict etiquette and ritual systems. In «春秋左传正义», it is stated: «The beauty of attire with embellishments is called «华», and the greatness of etiquette is why it is called «夏». [10] The ritual and etiquette systems include clothing regulations. While different clothing may have variations in fabric patterns, length, and thickness, their styles remain largely consistent. Although there was a trend of extravagance in the late Ming period, the basic structure of Ming Dynasty clothing did not undergo significant changes. Therefore, in «金瓶梅» (The Plum in the Golden Vase), many descriptions of clothing are familiar, such as the «比甲» (bi jia) category, which includes descriptions like «蓝纱比甲» (blue gauze bi jia), «云绢比甲» (cloud silk bi jia), «银红比甲» (silver-red bi jia), «妆花缎子比甲» (embroidered satin bi jia), and «大红遍地金比甲» (bright red with gold bi jia). The style remains constant, with variations only in fabric and patterns. Therefore, for the translation of such clothing descriptions, it should be done meticulously, with the translator understanding the clothing's form and providing accurate descriptions to allow readers to empathize.

(|) 膝裤 Knee-length pants.

The term «妆花膝裤» can be accurately translated as «embroidered knee-length leggings» in English. This translation conveys both the decorative aspect and the length of these leggings, which extend to the knee and are distinct from full-length trousers. In the seventy-fourth chapter, Ximen Qing quickly found another set, including a jade-covered satin jacket, a yellow cotton silk skirt, a blue Lushan silk cotton trousers, and a pair of embroidered knee-length leggings for her [3,115]. From this, it can be seen that in Ming-era Chinese clothing, trousers and knee-length leggings are two entirely different styles. While Ruixiaowei used an extended strategy to explain the original text, the term «leggings» lacks the depth and cultural connotation that «膝裤» holds. Leggings typically refer to tight-fitting leg coverings, which were rarely seen in ancient Chinese clothing. Chinese attire reflects a rich and diverse cultural heritage, and it's essential to convey the nuances accurately. In addition, his choice of «ankle leggings» shortens the length of the knee-length leggings. Therefore, translating it as «loose knee-to-ankle leggings» provides a more vivid image.

(二) 凤嘴鞋 Phoenix-beak shoes

Edgerton translates this as «her shoes scarlet, designed like a phoenix's bill», while Ray translates it as «shoes the points of which were adorned with red phoenixes». In reality, «凤嘴鞋» refers to shoes with upturned tips because during the Ming era, when women often bound their feet, the shape of the foot gradually narrowed from the back to the front, and the tip of the

big toe would lift up, resembling the beak of a phoenix. Therefore, «凤嘴» indicates the shape of the footwear rather than its decoration.

(三) 卧兔 Crouching rabbit.

In the sixty-eighth chapter, the term «海獭卧兔» can be translated into English as «sealskin headstrap». This term refers to a unique accessory from the Ming and Qing dynasties, known as the «昭君套». Ming dynasty women would wear it during winter to keep their foreheads warm and also for decorating their hair bun [8,22]. The term «卧兔» describes the appearance of this accessory: it resembles a reclining rabbit resting on the forehead. The «卧兔» is a long piece of fur that covers the forehead and has straps to secure it at the back of the head. Therefore, whether it's called a cap or a toque, it refers to a head-covering accessory. Both translations, «small white sealskin cap» and «sealskin toque,» provide a literal translation but do not capture the visual and functional aspects of the «卧兔». In my opinion, «headstrap» would be a more descriptive and fitting translation, as it conveys both the placement and form of the «卧兔».

Conclusion.

Through an analysis of the clothing translations in the two English versions, it becomes evident that Rui Xiaowei possesses more profound and extensive translation skills compared to Edgerton. Rui Xiaowei's translation demonstrates a better grasp of Chinese traditional attire and is underpinned by substantial research in historical sources, resulting in a more precise rendering of female clothing. This accomplishment is quite remarkable for a foreign translator of Chinese classical literature, emphasizing the importance of consulting relevant historical materials and providing culturally congruent translations for distinctive Chinese clothing terminology. Such efforts enable readers in the target language to gain insights into foreign cultures through their reading experience, particularly in works like «The Plum in the Golden Vase», which vividly depict the social customs of the era. Zhang Huiqin argues that translators have a duty and responsibility to offer harmonious translations for specific Chinese clothing terms, facilitating cross-cultural understanding among target language readers [9,35]. Hence, when translating literary works, it is imperative to consult pertinent historical sources and analyze the societal context of the time. This approach ensures a more faithful representation of the historical period for readers in the target language. Furthermore, translators should employ appropriate translation strategies in different contexts to prevent cultural misrepresentation. However, conveying a comprehensive understanding of clothing based solely on textual descriptions can be challenging. Therefore, after translating based on historical sources, incorporating illustrations in the appendix can be an effective means of visually depicting the clothing described in the original text. This interdisciplinary approach combines textual and visual elements to present clothing that faithfully mirrors the text, thereby achieving effective cultural translation and dissemination.

Contribution of the authors. Nygmanova Dinara - work with literature, analysis and synthesis of research results. Kuldeyeva Gulnara - analysis and synthesis of research results and work with manuscript text.

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Чжуан Чжэннің «Алтын вазадағы қара өрік» шығармасындағы әйелдер костюмдерін мәдени аударма тұрғысынан лингвомәдени зерттеу

Аңдатпа. Қазіргі мәдениеттің көрнекі табиғаты ежелгі этникалық мәдениеттерге, соның ішінде тарихи костюмге деген қызығушылықты арттырады. Бұқаралық деңгейде бұл мұражай экспозицияларында және көркем әдебиеттің танымалдылығында көрінеді. Іс жүзінде костюм белгілі бір мәдениеттің қандайда бір сипаттамаларын қабылдайтын және сонымен бірге белгілі бір мәдениет үшін маңызды белгілі бір ақпаратты байланыстыру, беру және игеру функцияларын орындай отырып, әртүрлі тарихи кезеңдердің мәдениеттері арасындағы делдал болып табылатын социокод ретінде қарастырылуы керек. Дәстүрлі қытай костюмінің әлеуметтік-мәдени кодтарын талдау зерттеушілер үшін дәстүр туралы қытайлық ойды - сыртқы әр түрлі құбылыстардың ішкі үздіксіздігі идеясын тереңірек түсіну тұрғысынан қызығушылық тудырады. Бұл алдыңғы тарихи дәуірлердің іргелі идеологиялық алғышарттарын және олардың қазіргі мәдениеттің маңызды белгілеріндегі көріністерін анықтауға, сондай-ақ дәстүрлі және инновациялық өзара әрекеттесуді бақылауға мүмкіндік береді. Осыған байланысты, мақалада біз әйгілі қытайлық «Алтын көздегі қара өрік» (天金 Jin Ping Méi) романының аудармаларын талдадық. Атап айтқанда әйелдердің дәстүрлі костюмдерінің ерекшелігін қарастырылады. Зерттеуде адамгершілік, әлеуметтік мәртебе және

қарым-қатынастың күрделі динамикасы тақырыптары, сол кездегі қоғам мен өмір салты, сонымен қатар дәуірдің екіжүзділігі мен моральдық құлдырауы мәселесі қозғалады. Зерттеуде Эдгертон мен Дэвид Тод Рой аудармаларының салыстырмалы талдауы ұсынылады. Сол дәуірдегі киім атауларын аудару үшін тарихи материалдардың, мәдени артефактілердің және ежелгі картиналардың маңызы талданады.

Түйін сөздер: лингвомәдениеттану, мәдени аударма тұжырымдамасы, «Алтын көздегі қара өрік», әйелдер костюмі, қытай костюмі, Мин әулеті.

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Лингвокультурологическое исследование женских костюмов в произведении Чжуан Чжэна «Слива в золотой вазе» с позиции культурного перевода

Аннотация. Визуальная природа современной культуры актуализирует интерес к этническим культурам античности, включая исторический костюм. На массовом уровне это проявляется в музейных экспозициях и популярности художественной литературы. На практике костюм следует рассматривать как социокод, который улавливает определенные характеристики конкретной культуры и, в то же время, является посредником между культурами разных исторических периодов, выполняя функции коммуникации, передачи и усвоения определенной информации, значимой для данной культуры. Анализ социокультурных кодов традиционного китайского костюма представляет интерес для исследователей с точки зрения более глубокого понимания китайской мысли о традиции - идеи внутренней непрерывности внешне разных явлений, что позволяет выявить фундаментальные идеологические предпосылки предшествующих исторических эпох и их проявления в существенных чертах современной культуры, а также отследить взаимодействие традиционного и инновационного. В этой связи в данной статье мы анализируем переводы знаменитого китайского романа «Слива в золотой вазе» (金瓶梅 Jīn Píng Méi), который содержит огромное количество предметов одежды, в частности, женских традиционных костюмов. Исследование затрагивает темы желания, морали, социального статуса и сложной динамики отношений. Оно предоставляет подробное культурное описание общества и образа жизни того времени, а также комментирует лицемерие и моральный упадок эпохи.

В исследовании представлен сравнительный анализ переводов Эдгертона и Дэвида Тод Роя. Анализируется значение исторических материалов, культурных артефактов и древних картин для перевода наименований одежды той эпохи.

Ключевые слова: лингвокультурология, концепция культурного перевода, «Слива в золотой вазе», женские костюмы, китайский костюм, Династия Мин.

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