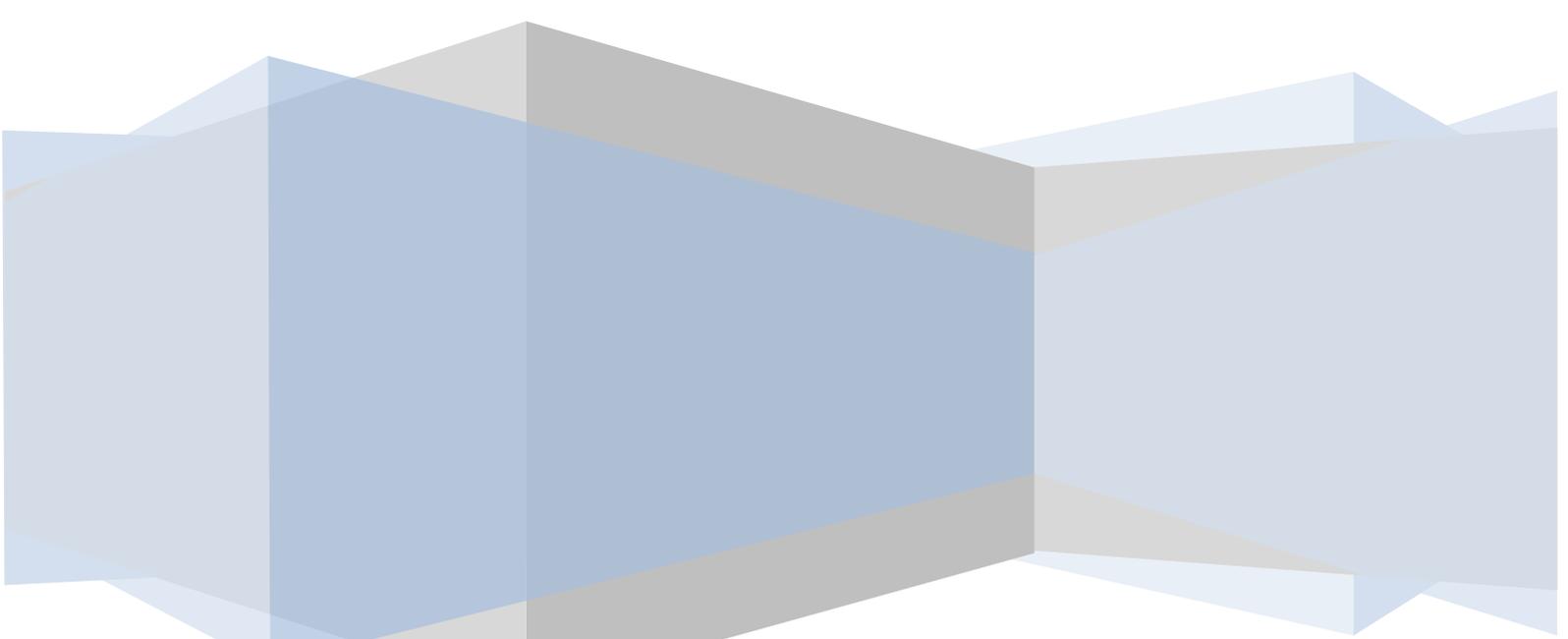


Eurasian academy

**TOPICAL PROBLEMS OF
LINGUODIDACTICS AND
TRANSLATION STUDIES**

**AKTUÁLNE PROBLÉMY
LINGVODIDAKTIKY A
TRANSLATOLÓGIE**



Bratislava 2016

*Recommended by Abai Research Institute at Al-Farabi Kazakh National
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Content / Obsah

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INTERPRETATION OF ETHNOCULTURAL NOTIONS IN THE EPOPEE OF M.AUEZOV ABAI'S WAY

Abstract

The article reveals the problem of national identity reconstruction of the novel "Abai's Way" in translations from Kazakh into Russian and English languages, as one of the pivotal trends in modern Auezov Studies.

The main topic of the novel is the Kazakh's people way from the Middle Ages to the more progressive social system. It is revealed in the innovative, peculiar way, through the depiction of the artist's way to the people, through the formation of the artist as an embodiment of happiness and freedom.

For the profound decoding of the national-esthetic worldview of the novel it is indispensable to be an expert in lexicological premises, as well as to have a sufficient pack of cultural knowledge, comprising family, social and interpersonal relations, customs and traditions, mindset, music, poetics, religion, everyday reality, tangible artefacts reflected in the folk's language.

Auezov's experience of creative perception of Abai's artistic heritage in Russian translations can be effective, presented by the following writers: L.Sobolev, A.Nikolskaya, T.Nurtazin, N.Anov, Z.Kedrina and A.Kim.

In recent years, researchers who have inclined to the comparative analysis of the authentic novel and the last translation are the followings A.Zhaqsylykov, G.Belger, N.Sagandyqova, G.Qazybeq, K.Alpysbaev, A.Anastasev, G.Qazahbaeva, M.M.Auzov, Zh.Qarakuzova, S.Ananeva, G.Eleuqenova.

The novel was translated from Russian into English by L.Navrozov, which can be found as a subject for the comparative analysis as well.

Key words: *interpretation, national-esthetic worldview, ethno-cultural concepts, epoch attributes, historical exoticism, ethnographical accuracy, national identity, Regional Studies approach*

Literary scholars and masters of literary translation note that the national color of the literary work is often expressed in terms of national realities. And the closer the product in its category to the national life, and according to statistics - to folklore, the brighter its national flavor manifests itself. [1; 28]

The epopee "Abai's Way" contains an abundant material for the study of the ethnography of the Kazakhs of the second half of the XIX century.

From the novel follows the life of the whole pre-revolutionary Kazakh countryside that was completely subordinated to the pastoralist nomadic cattle breeding as a dominant farming sector. All the features of home with its interior decorations, originality of clothing, household items, food, etc., owe their origin to the conditions of the nomadic cattle breed farming.

Of great interest to ethnographers are descriptions of winter and summer dwellings, their arrangements, the functions of individual items, their production, and everyday household features of different social classes.

More importantly the fact that the material culture of the Kazakh people in the novel showed in the process of development, reflecting the changes of everyday life that occurred after Kazakhstan's accession to Russia. The novel contains rich data about the Kazakh's clothes of the second half of the XIX century: the winter and summer clothing of men, women, girls, with its large differences depending on belonging to different social groups.

Women clothes were especially carefully described, appropriate to age, season and assignment, bride and groom dresses during the wedding, mourning decorations of participants of funeral rites. Interesting observations on the peculiarities of clothes of different clans and tribes can be revealed.

The artistic narrative organically woven into the data on the applied arts, related to the development of domestic trades and art crafts in Kazakhstan in the second half of the XIX century: jewelry, blacksmithing, carpentry, tanning, tailoring, saddlery etc.

Deep penetration into the country life gave the author an opportunity to reflect the folk customs. Of these, vividly were recreated wedding ceremonies, folk festivities associated with the birth of a child, poetic picture of youth in the moonlight with the songs, which so clearly manifested musicality of the people, love of poetry, and its spiritual aspect. Epopee gives an idea of the funeral ritual beliefs of the Kazakhs.

Along with its informative value, the whole tangible culture and folk customs undertake an important function in creating unique epoch attributes helping visually reproduce the colorful features of the ambiance, the spirit of the time. Details description of everyday life in the epopee is not only a means of recreating the historical exoticism, they are vital to the author to depict characteristic images of society, typical environment in which the action unfolds novel. This is due to a variety of historical and ethno cultural details. [2;24]

The people are described in its entirety and originality in the novel.

Their inner world and the external appearance are clearly visible; their images are convincing, bright and alive due to household descriptions.

Ethnographical verity appearing in the household reality of the epopee is one of the pivotal prerequisites to depict characters and the era in their genuine versus belonging to the real history of the people.

The end of XX- beginning of XXI century Kazakh literary science is featured by the overall reviewing of moral, spiritual and ideological paradigms, caused by crisis consequences of totalitarian ideology, active search of values, which can be found in folklore, classical literature and national art in all its traditional forms.

M. Auezov is famous as being one of the creators of modern Kazakh literary language. "M. Auezov ... had a brilliant command of the native language..."[3;52]

The language of the writer is rich and colorful, embodied these features in a specific figurative form by artistic means and techniques.

Various facets of the national identity of the novel were partly the object of study, but at the age when the totalitarian ideological system was prevailing, the national identity of the epopee was not systematically and comprehensively studied; there was no chance to reveal its profound meaning, which has become a genuine form of national identity.

Only with the attainment of independence there was a need and possibility of an objective and comprehensive analysis of all the national facets of the national worldview of the epopee that made Auezov Studies, most urgent area of the literary science.

Problem analysis of the original, Russian and English translations of the novel reveals that many national factors concerning Abai's fate and oeuvre, shed light on the formation of spiritual and artistic thinking of the poet is fully contained in his valuable heritage, therefore Abai becomes the main character of the epopee.

In this regard, the author of the epopee is not only an active promoter and popularizer of Abai, but also a kind of "artistic commentator" of poet's national ideas and simultaneously distinctive writer creating a new literary paradigm of the national world.

These broad metatextual and intertextual relations for today are the most interesting and least studied problem of Auezov Studies.

A new translation of the famous Russian writer A. Kim aroused keen interest of Abai scholars, Auezov scholars and experts in the field of literary translation.

To properly convey the peculiar features of the Kazakh national image in the translation of the epopee novel "Abai's Way" into Russian and English, many specific features should be considered:

- a) the relationship between the people of this nation;
- b) the way of life, respect for traditions and customs;

- c) the manner of communication and temperament;
- g) established religious attitudes;
- d) cultural realities (national cuisine, lifestyle, appearance and clothing);
- e) proverbs and sayings;
- g) a description of the landscape, climate, etc.

An eminent author E.M.Ulenbek stated that “A translator should know the folks’ culture, speaking on those languages, in as much as the knowledge of the source language and target language is not sufficient”. [4; 21]

Extralinguistic knowledge is a must to implement the adequate interpretation of realias for a translator as well as for a receiver.

Regional Studies Approach along with the communicative are the crucial principles of translation of the work of arts. So it is proved that translation of realias in a matter of fact is not implementable without knowledge of extra linguistic factors.

Language and culture elements, known as realias are imbued with implicit meanings, being the main complexity in translating the work of arts. [5; 55]

The practical issue of translating realias is one of the crucial and challenging practices in the epepee Abai’s way.

Let’s consider some of them.

Problems of translating realias, which represent the ethno cultural information, can be categorized as following:

- a. Social historical realias
- b. Customs and traditions (national games, national cuisine, etc.)
- c. Family relationships
- d. Public and social ethno cultural concepts
- e. Religious concepts
- f. Realias pertaining to farming

Let us consider realias which were translated in the epepee from Kazakh into Russian and English languages.

Realias reflecting and featuring Kazakh people can be divided into subcategories:

Social historical realias

(*Найман- Найман- Naiman, Тобықты- Тобықты –Tobikty, керей – керей- Kerei, қаракесек- каракесек- Karakesek, мырза - мирза - Mirza, ақын – акын – ақун, атқамінер - атқамінер -Atkamіner, киіз үй- юрта- yurta, дуан-дуан- duan, нөкер-нокер-poker*);

Realias concerning customs and traditions (*той - той- toi, қалым - калым – kalim, сүйіндік-суюндик -suindik, сүндет- сундет-sundet (circumcision ritual- ритуал обрезания), домбыра- домбра- dombra*);

National games and music (*бәйге - байга - baiga, көкпар - кокпар - кокраг, күй- күй- күйі, терме- терме-terteh, жыр- жыр- zhir, айтыс-айтыс-aitis*);

National cuisine (*құрт - курт - kurt, кумыс - кумыс- kumys*);

Realias describing family relationships (*тоқал – тоқал - tokal, бәйбише - байбише - baibishe, келін – келин – kelin, аға-аға-аға, бәке- бәке- bakke, ақсақал – аксақал – aksakal, апа-апа-апа (тотты)*);

Greetings (*сәлем-сәлем-salem, assalauma-galeikum- Ассалаума-гәлейкум- Assalauma-galeikum, қош-қош- кош-кош-khosh-khosh(farewell)*).

Religious concepts (*шариғат - шаруат – Sharia, имам - имам – Imat, молда- мулла- mullah, медресе -медресе - madrasah, ғадалет- гәдилет (справедливость)- gadilet, шафқат – шафкат (милосердие) – shafkat, зұлмат –зулмат (вечный мрак) - zulmat, Аумин – Амьин - Amen, қазрет – хазрет -khazret, пісмiлдә – Бисмилля - Pismilda, мешiт – мечеть - mosque*);

Realias pertaining to stock raising(*қыстау - кыстау - kystau, жұт - джут- djut, көктеу- коктеу- kokteu, жайлау- джайляу- zhailyau, күзеу-кузеу-kuzeu, қыстау-кыстау-kstau*);
Weapons (шоқпар - шокпар - shokpar, селебе- сабля - sabre).

Thus, summing up, we draw the conclusion that the basic problem of rendering realias i.e. ethno cultural concepts into a foreign language is to convey the ethno flavor - its national and historical coloring. In the novel, ethno cultural concepts reflect the specifics of the national way of life, a unique way of life of the Kazakh people, especially national mentality, speech and intelligence attributive to the world of the Kazakh people, that a translator should neither distort nor replace but consider in order to preservetheir original meaning.

The epopee Abai's way by M.O. Auezov is a large-scale creation, which describes the private life of the character, Abai but the bottom line lies in its connection to the whole people's history. Abai's way is an encyclopedia of Kazakh's national and cultural life.

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KAZAKH ANTHROPONYMS AND THEIR STUDY PROBLEMS

It is obscure to know the local culture which uses the same language for their communication. Besides, the native language they use represents spiritual life of people. It should be mentioned that A. Kaydarov, who is a scientist and academician said: «A language is the basis of not only communication between people, but also the symbol of culture and spiritual world of those people. The language is unique to present the local culture, the reason of existence, viewpoint and the way of living. Thus, languages play an important role in delivering the national heritage from generation to generation» [1]. Therefore, the history and culture of the nation, the way of living and their spiritual world are especially represented in the names of people. Because, we may see the thoughts and intentions of the people according to the people's names. The linguistic branch which investigates the names of people is called onomastics or name-study.

Onomastics – basically, is the study of common names, but it includes proper names. It was a specific sub-branch which studies proper names.

There are some sub-branches of onomastics in linguistics such as anthroponyms, toponyms, cosmonomy, astronomy, zoo names, phytonomy ethno names. Therefore, there have been researched on etymological study methods and ways of using anthroponyms in different resources from different points of view.

Every branch of the onomastics is straightly connected with the linguistics, therefore, their study methods and strategies are based on the general methods of linguistics. Hence, the methods and strategies which are used in linguistics for the study of lexicology are also applied in the study of onomastic etymology. In fact, the methods used in linguistics can be used in the research on onomastics. They are: 1) descriptive (сипаттама), historical-comparative, (компаративтік) historical-comparative (typological), phonetic, morphological.

However, the methods which are used in onomastics can be in different directions to study. Because, the analysis of onomastics can be of various types. There are a number of analysis of onomastics such as etymological, derivative, formative, stylistic, differential-genetic etc.

Anthroponymics – is a branch of onomastics which studies the names of people, proper names, patronyms (the names of father), surnames, nicknames, pseudonyms, cryptonyms.

«Names – memory of each period, the historical chain continued from generation to generation, the historical mirror for the national identity» [2]. In this respect, the investigation of proper names is important for not only history but also “*Kazakh translatology*” .

The linguistic aspect of anthroponyms refers to defining national consciousness, especially, anthroponym is not studied from linguistic point of view but also according to its history, background and the sphere of its use . This is investigated as a source of information which gives the local tradition, customs and the social life. In general, the theoretical basis was studied by Russian linguist-scientists such as V.D. Bondaletov, N.A. Baskakov, S.I. Zinin, Yu. A. Karpenko, A.A. Refornatskiy, M.A. Selishev, O.N. Trubachev, N.N. Tupikov, V.P. Moroshkin, A.V. Superanskaya, etc. Besides, there are a lot of Kazakh scientists who wrote significant works about the study of onomastics. The first person to mention is a professor T. Januzakov. After that, we can name such scientists as A. Kaydar, B.M. Tilewberdiev, Z.K. Akhmetjanova, U.A. Musabekova. It is important to point out several linguists such as M.D. Musabaeva and G. Madiyeva.

T. Januzakov investigated proper names in Kazakh in a complete system. He revealed the ways of development of Kazakh anthroponyms, systematized the grammatical and semantic description of names. He created a system concerning its basis and developed a dictionary of proper names. There are a number of works related to Kazakh anthroponyms and onomastics by the author and one of them is called "History of Kazakh names" («Қазақ есімдерінің тарихы») (1971). Besides, there is a dictionary called "Kazakh names" («Қазақ есімдері») (1988) developed together by K. Esbaeva and T. Januzakov, a manual "Mystery of names" («Есімдер сыры») (2004), "Kazakh onomastics: achievements and its future" («Қазақ ономастикасы: жетістіктері мен болашағы») (2004), "Kazakh onomastics" («Қазақ ономастикасы – Казахская ономастика») 1 Volume (2006) etc.

T. Januzakov made an analytical analysis of great importance in his work called "Kazakh onomastics" («Қазақ ономастикасы – Казахская ономастика») relating to the history of onomastics. The study of anthroponyms, the history of Kazakh anthroponyms, types of Kazakh anthroponyms, derivative ways, people's names, patriotic names and surnames and their issues of writing have been deeply investigated in above mentioned works. In addition, there have been discussed the semantic and functional aspects of nicknames, tabu and folk names, the relation of ethnic names with anthroponyms, the connection of anthroponyms with toponyms as well.

Accordingly, T. Januzakov divided the Kazakh names into lexical-semantic groups in accordance with their derivative aspect[2]: 1) names related to farming: Bota, Buka, Akkozy, Kulinshak, Jilqibay, etc. 2) names related to natural phenomenon: Taubay, Boran, Kunay, Ayday, Sholpan etc. 3) names related to hunting, animals and birds: Arystan, Tulkibay, Burkit, Qarligash, Lashin etc. 4) names related to metals and precious things like: Altyn, Bolat, Gauhar, Marjan, Jibek, Torgyn etc. 5) names related to plants: Qyzgaldaq, Rayxan, Guljan etc. 6) names related to vegetables and fruits: Alma, Anar, Meyiz, Jangaq, Sarymsaq etc. 7) names related to relationship cases: Atabek, Baba, Dadabay, Jienbay etc. 8) names related to land and water: Altay, Alatau, Aralbay, Oral, Edil, Ertis etc. 9) names related to housing furniture and other properties: Ayranbay, Suttibay, Shirinbay, Sheker etc.

However, the system of naming in English is based on lining 4 names altogether, so there are only four names one after another like: *Charles Philip Arthur George, Andrew Albert Christian Edward, Edward Antony Richard Louise, Anne Elizabeth Alice Louise*. This is defined in the *The Oxford Companion to English Literature* in such a way: First name is *Christian name* («Бірінші есімі) – this is the name given to a person when he is born, middle name (*second-middle name*) – is the name of characteristics, in addition to this, there is a *maiden name*, then, it is accepted to add concerning fathers' names or close relatives' names as well, the last name is called *surname or last name*.

In general, the most historical event which affected the English to have such changes in the English language was the Normand conquered of England. In 1066, the Normads county whose name was Wilhelm took reign over Anglo-Saxon land. After the conquer, worker who spoke Normand and French ran the work of most civil and church labor, then, they brought their own names denying Anglo-Saxon names. We can make a conclusion that this influenced to English anthroponyms, first of all, in terms of the local culture, history and development. Therefore, anthroponyms as T. Januzakov noticed [2]: «Although people's names and their surnames with background names are known to human being, their meaning is not always clear to everybody. Because, some of them relates to old history, so the meanings of such names are indefinite».

For instance, among Kazakh anthroponyms there are such names as Barlibay (-ev, -eva), Qaratay (-ev, -eva), Abaq (-ov, -ova), etc. which is difficult to translate them into another language as their etymology is unclear to the translator himself.

Translation – not a profession, – art. It can be effective if we dedicate to the art our whole life. Therefore, equivalent translation is not used for the translation of Kazakh

anthroponyms like we use in other translation. If the translator could find the key words to the any statement, it can be far from its original. Because, the translation of anthroponyms differs from other types of translation. The Kazakh names may be different according to their structure and etymology. Because, they belong to earlier centuries and mid-centuries, mid-centuries and late centuries. So, it is obvious to have a historic effect in their meaning.

In addition, proper names, especially, toponyms, anthroponyms, ethnic names, cosmonyms have a special focus to investigate them in accordance with their etymology. So, they need to be studied accordingly. According to the point of T. Januzakov, such kind of feature – the common names and proper names have lexical-semantic dictionology, more precisely, to translate them depends on the word of lexical meaning and lexical meaningless words.

There are a lot of works written in terms of names and their lexical meaning. The principles of differences between names and proper names has been studied in the science of linguistics. Besides, there are some works of theoretical basis which studied their relationship according to their meanings. There is a denotative meaning in proper names which do not have signifiers. Thus, it was a theoretical idea that there is no use in investigating connotative meaning in the study of names. Consequently, there are different points and predictions related to proper names and their etymological study. According to some scientists, it is important to base on methodology during etymological investigation of names, the other say methods and strategies are really helpful to study them. Especially, it is the main issue to find out how effective to use methods during a comparative study of anthroponyms. In this case, it is rather important to investigate the methods of translation which used for anthroponyms in Kazakh translatology .

In conclusion, the Kazakh onomastics should be of great importance, especially, in the science of translation. Because, there are few investigations in terms of methods and ways of translation of anthroponyms into English. In fact, the translator can use a various types of translation methods apart from transliteration and transcription.

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THE ROLE OF LITERARY TRANSLATIONAL COMPETENCE IN CROSS-CULTURAL COMMUNICATION

Abstract

The article deals with the main features of literary translational competence in terms of the language and cross-cultural communication. There are illustrated concrete examples from the novella "The old man and the sea" by Ernest Hemingway with its Russian translation. The basic arguments are issued around the concepts such as "the old man", "the sea" and "woman" and the manners of their interpretation into the target language. As a result of the research, we propose three main criteria of achieving literary translational competence.

Key words: language; literary translational competence; cross-cultural communication; concept; character; translator; interpretation.

Аннотация

Данная статья рассматривает основные особенности литературной переводческой компетенции в рамках языка и межкультурной коммуникации. В статье даны конкретные примеры из рассказа «Старик и море» Эрнеста Хемингуэя с Русским переводом. Основные суждения рассматриваются в концептах «старик», «море» и «женщина», а также способы интерпретации переводчиком на переводный язык. В результате исследования мы предлагаем три критерии к осуществлению литературной переводческой компетенции.

Ключевые слова: язык; литературная переводческая компетенция; межкультурная коммуникация; концепт; образ; переводчик; интерпретация.

Translation is not making any culture familiar but also making the whole culture intelligible by means of the *language*. There a lot of languages over the world concerning the integration of the nation into the global economic, political and cultural communication. Therefore, it is worth mentioning the significance of translation occurring through languages as it would set remarkable connection between two cultures at least. Language describes not only human being but also his culture. In this case, "One of the most important functions of the language refers to that it keeps the culture constant by delivering it from generation to generation" [1. p.259].

Accordingly, culture is the description of any nation in regard with its equivalent notions like language, attributes, traditions and rituals, which stands for a unique identity of the local people. Thus, we can encounter different aspects of cultural interaction among people including special characteristics of the language they speak.

When it comes to focus on the cross – cultural (intercultural) communication one should acknowledge that languages play an essential role in the interaction of cultures. However, it is not enough to regard the language itself, thus, there is a major part of this process which is so-called translation competence whose real owners of the skill refer to translators (written form) and interpreters (oral form). Furthermore, various types of techniques of acquiring translation competence lie on the language and culture in accordance with the sphere in which the translators are involved.

As cultures vary, the language and its translation would be different in fact. If we imagine the language colorful then it is an absolute difference in its cultures, which might lead to the translation diversity. Here, it is necessary for translators to acquire the most specific factors of the translation as it is regarded as an interdisciplinary subject. The fundamentals refer to the

linguistic signs, cultural identities including geographical and historical aspects, translational techniques related to the varieties of the language system. It is rather important for the translators to adopt the whole system of the languages they work on in terms of the sphere of communication. The cross-cultural communication is the picture which describes the local two cultures and languages with the help of the translation- a connecting bridge. The main reason is to set any kind of interaction between cultures as we are now surrounded by the global processes where the people create economic and social steps towards other parts of the world.

The cross-cultural communication (CCC) or intercultural communication (ICC) lies on the concepts of language systems and translation types in regard with cultural diversities. In addition to the language classification concerning to cultural aspects, the most influential part of translation covers the deep knowledge of the language which provides a person with background knowledge of the language system. Thus, specific knowledge of two languages such as the source (S) and target (T) languages would be acquired provided that the translator understands the specific terminology of the subject. In this respect, translator's competence would be seen when he is able to work as an expert about the subject relying on the different urges of translational techniques, perception of cultural diversity as well. Every speech act in terms of written texts is referred to the word usage of the translator, which he gets all appropriate combinations from his local color of the culture. In order to illustrate every detail adequately the translator employs substitutive utterances of the target language. However, it is not enough to employ what is required to deal with adequacy: it is necessary to focus on equivalents which might have a rather different structure in the target text, but it helps to convey the meaning. There are also some concepts about parallel construction, idiomatic structures, non-idiomatic word combination, antonymic adaptation, metaphoric transformation etc. Those aspects of translation play a crucial role in the process translation concerning intercultural communication.

Accordingly, we offer to analyze some concepts from the novella "The old man and the sea" by Ernest Hemingway (written in 1952) in order to see the intercultural interaction between American-English and Russian perception of cultural color. For instance, the concept – "the old man".

The concept of "the old man"

The concept of "the old man", which stands for "старик" and "қария", is characterized as a symbol of humanity and braveness of human being in the original. There are some examples illustrating his attribute in a gentle manner. The author intends to show the local social color of the time in which "the old man" is the only person who is able to be as kind as human being can. His attitudes towards animals, more precisely, fish and birds, the sea might be evaluated high as he sees every single part of the world as a human, in some cases, better than human being around him. For instance, the extract from the novella like: "He was an old man who fished alone in a skiff in the Gulf Stream" – "Старик рыбачил один на своей лодке в Гольфстриме" illustrates the character of the old man Santiago which the author pictures the life of human being in the example of the old man. The main focus in the novella is directed to the power of the human being in the world in which the author novelizes aesthetic principles of fiction [2. p.251].

It is necessary to highlight that through the main character "the old man – Santiago" the author describes deepest pleasure of fishing in the water of Gulf Stream, where the nature and human being are absolutely taken together in the description. The aim of the author is to render the typical state of the man and the nature through the main character's attribute to his surrounding *by water, sea and fish*. Therefore, the author takes into account the value of humanity by expressing via the life of water and its animals. Because, the fish is a unique type of sea creatures, hence, the author regards *the fish as a woman* according to some special peculiarities.

However, there is a doubt that the translator might be mistaken on the idea of the old man in the translation. Before translation the original, especially, if it has special technique of writing and terminology, the translator should convey the main idea which the author tries to point out. As we mentioned above, the understanding of the original reflects the language and translational competence in order to deal with description of the cross-cultural symmetry of the literary work.

The concepts of “sea and woman”

According to literary criticism, any literary work can impact on modern prose if it attracts a real world-wide resonance, great success and readers. One of the main factors the novella “The old man and the sea” refers to the metaphorical symbols of the characters. What’s more, there are a few characters which might be rendered personal images. There is an absolute focus on nature creatures which are symbolized under human being features as *the author always thinks the sea like a woman*. Thus, the novella describes a certain part of the author’s past life and memories remained from his spiritual emotions to the woman (his Adriana). The concept “sea” is understood in different ways in accordance with the genre of the work. For instance, women are the symbol of “flower” in the masterpiece “The Great Gatsby” by F. Scott Fitzgerald, the symbol of “love” in the “Gone with the wind” by Margaret Mitchell, and the symbol of “husbandry” in the “Blood and Sweat” by A. Nurpeyisov. As a matter of fact, readers perceive any association of the terms in any way he wants or imagines. But, the translator should reveal the basic meaning of the original word in terms of both the author’s intention and the expected perception of the reader concerning his cultural identity.

In addition, there is a plain example of the metaphorical transformation within the original. **For example:** But, he thought, I keep them with my precision. Only I have no luck any more. But who knows? Maybe today.

Despite the author tells a story of the old man and his ambitions about fishing, the real assumption lies under his retelling. In its turn, the translator should think relatively pragmatically and it is rendered tremendously beautiful into Russian, which gives the reader the following: «Я же, - подумал старик,- всегда закидываю свои снасти точно. Мне просто не везет. Однако кто знает? Может, сегодня счастье улыбнется» [2. p.268.].

We could say that Hemingway writes his own opinions and emotions related to Adriana, who was the main reason for his spiritual motivation to write a novel “Adem” and the beginning of the novella “The old man the sea”, under the reasoning the character of the old man – Santiago. In this respect, we tend to say that the character of “the sea” is wholeheartedly relevant to the literature aesthetics of the concept “woman”. It is believed that in one of the French newspapers Adriana was supposed to be the exact leading character “Renata” of his novel “Across the River and into the Trees”. Consequently, it is worth pointing out that the concepts such as “sea” and “woman” are thoroughly coincided within composition of the novella.

In general, summarizing all elements of literary analysis the translator might figure out what his logic allows to view. There are a lot of edges to focus on the main idea of the author. But, the translator should take an aim that he must convey the adopted meaning of the original and describe it in the target according to the language signs and cultural color of the typical reader. Therefore, if he achieves those aims he put forward, then it would become a major factor of dealing with cross-cultural communication between two absolutely different cultural viewpoints in literature. Thus, we have a wide range of criteria for the translator of literary works such as, especially, fictions and novels in order to deliver cultural literary color of any foreign literature masterpiece into your own local literary color.

Conclusion

Translation is one of the hardest tasks before the translator, in its turn, it will be more difficult for the translator if he is involved in the literary translation. It goes without saying that the translator is a main instrument in connecting two different literary cultures employed as a

bridge. He is a leading character of cross-cultural affairs of literary assets followed by the readership.

As a consequence of the conceptual analysis we would have created some features of literary translation. Accordingly, there are three main tasks of literary translational competence assigned to the translator.

Firstly, the deep knowledge of languages – the background knowledge of the native language, which covers the history of the language and linguistic signs.

Secondly, lingua-culturology of each language the translator chooses – e.g. Russian and English, which includes the local color of culture and all its elements.

Finally, summarizing the knowledge of language and culture the translator should be well-built enough in translational theories including special techniques of translation and vocabulary resources. Because, translation which is so-called, scientifically, the science of translation studies, refers to the interdisciplinary science. Moreover, it has special directions in accordance with the subject of the translation such as medicine, politics, economic, marketing etc. Literary translation rather differs from other terminology oriented directions by means of its literary criticism and interpretational patronage.

Summing up the results of our research, we would be able to provide the solution to the cross-cultural literary communication as soon as we follow the criteria of the translational competence and aspects of lingua-culturology.

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MAIN METHODS OF INTENSIVE TEACHING OF ENGLISH LANGUAGE

Түйіндеме

Шет тілін оқытудағы қарқынды әдіс бір жағынан тақырыптық зерттеулерді, екінші жағынан белсенді шынайы қарым-қатынастың негізінде нақты үйлесімділігінің болуын қамтиды. Тілді оқытуда ынталандыру үшін оқу материалдарының барлық түрлерін, ойынның әртүрлілігін қолдану арқылы қол жеткізуге болады.

Түйін сөздер: интензивтік әдістеме, тілдік қабілет, білімін дамытуға қызығушылығын арттыру.

Аннотация

Интенсивное метод, сочетающий, с одной стороны, в тематическом исследовании, а с другой - реальной связи, на основе высокой мотивации общения. Мотивация достигается, в частности, используя игровые стимулы, включенные в все виды образовательных материалов.

Ключевые слова: интенсивная методика, языковые навыки, мотивация.

Abstract

The intensive method combines, on the one hand, the case study, and on the other - a real connection on the basis of high motivation to communicate. Motivation is achieved, in particular, using game incentives included in all types of educational materials.

Key words: intensive methods, language skills, keeping of educational motivation.

As a rule, intensive English language courses use communicative method by which students acquire a stable and clear knowledge. This is obtained thanks to the emphasis on correct and free conversational speech, hearing. The main objectives for the study of grammar concerns the practical application of appropriate grammatical structures, and not just a theoretical knowledge of the rules.

Intensive learning in English has led to noticeable results you need to constantly develop knowledge in practice. Particularly pleasant effect observed during his travels when communicating with foreigners ceases to scare and makes it easy to get an answer to any questions. During regular conversations fixed acquired during employment skills, are more fully disclosed knowledge acquired additional experience and updated vocabulary. Nowadays knowledge of foreign languages is not only an attribute of human cultural development, but also the condition of its success in various spheres of production, such as better employment, further study, recreation, tourism and foreign language teaching has developed a unique situation when the practice ahead of theory. The most viable in the transition from the old to the new technique proved intensive method. A distinctive feature of it is the predominant installation on involuntary memory (which is provided by the creation of an atmosphere in the classroom emotional), support of speech communication and maximum use of the features replicas and statements. Consequently, the value of clear practical knowledge of foreign language communication gave rise to new forms and methods of teaching. And it gave impetus to further development of intensive foreign language teaching, the foundations of which have been developed in Bulgaria Dr. G. Lozanov and will be continued in the writings of Professor G.A. Kitai-Gorodskoy.

The intensive method, combining on the one hand, the case study, and on the other - real communication, based on the high motivation of communication. Motivation is achieved, in particular, using game incentives included in all types of educational materials. The

development of intensive methods has a very long history, since there was always a need for usage and practical learning of a foreign language. The most widely used intensive methods in the early 20th century, due to the political and socio-economic factors and popular direct method has prepared a fertile ground for intensive foreign language teaching. In these latter days new options for intensive methods of using television, radio, telephone, building on one learning tool, such as a tape recorder have been developed in America and other countries. Such, for example, the method Stack, which is based on the use of technical means to compensate for the lack of language environment. Malt is adjacent to the Stack - the creator of the automatic method, designed for intensive training in the laboratory. The meaning of the method is to use phonorecording.

In the beginning of 1960s and 70s. due to the increased need of mastering foreign languages in a short time and often with a narrow practical purposes (language skills of business communication, conversational speech, and so on. d.) various methods of language teaching had already been appeared, so called - intensive . In this regard, a new direction of research of the technique of intensive training was formed

This direction of the original development was in the mid-1960s. in Bulgaria, where the Research Institute under the direction of suggestology Lozanov developed the foundations suggestopedy foreign language teaching method which is widely spread in many countries of the world in relation to the teaching of different disciplines, not just a foreign language. This direction of the initial development was in the mid-1960s. in Bulgaria, where the Research Institute under the direction of suggestology Lozanov developed the foundations suggestopedy of foreign language teaching method which is widely spread in many countries of the world in relation to the teaching of different disciplines, not just foreign languages. In the former Soviet Union, where the problem of intensification of training has always had many supporters, on the basis of this method have been proposed various modifications: emotional-semantic method (I.Yu.Shehter) suggestokibernetik integral method (V.V. Petrusinsky), the method of intensive learning vsroslyh (L.Sh. Gegechkori), the method of activation of individual and collective capacities (G.A. Kitaygorodskaya) immersion method (A.S.Plesnevich), the rate of verbal behavior (A.A. Akishina), "Express-method"(I. Davydova) and several others. Called methodological direction is being developed in the centers of intensive training of foreign language, which were established in Moscow, St. Petersburg and other cities.

Intensive methods of teaching focused mainly on mastering oral speech of foreign language in a short time with a significant concentration of daily hours of training and creating an environment of "immersion" in a foreign environment.

All intensive methods tend to intensify psychological reserves of the individual student, is often used in traditional teaching. From this intensive learning different ways of organizing and conducting training pays special attention to the various forms of pedagogical communication, creation of special socio-psychological climate in the group, keeping of educational motivation, removal of psychological barriers during learning of the material and its activation in speech.

At present the practical test were passed with different versions of intensive training, from relevant manuals and the expediency of wide application of intensive methods in terms of short-term training during the installation on the development of oral language in a short time was issued and shown a carefully selected themes and communication situations. The method of suggestopedy was developed by the Bulgarian scientists G.Lozanov and his followers. The word suggestion comes from the Latin. Suggestum, which means whisper, inspire. Suggestologiya is the science of suggestion, suggestopediya - its application in pedagogy. Information from the outside can penetrate into the inner world of the individual through to two channels - consciousness and unconsciousness confirms G. Lozanov.

Sphere of the unconscious can be considered as a source of "reserve possibilities of mentality" .Use of these reserves of personality is intended to suggestopedia direction in psychology. So there were intense methods of teaching, based on the idea of suggestopedia

The method of activation of the individual and collective capabilities developed in the late 1970s and early 80s. based on the concept G.Lozanov with the active participation of G.A. Kitaygorodskaya that in a number of his publications suggested theoretical and practical feasibility of the method (Kitaygorodskaya, 1982, 1986, 1992). The method is aimed primarily at learning to communicate and to a lesser grade-on mastery of language material. Theoretical position of the method based on the achievements of the Russian school of psychology and especially on the psychology of communication in the framework of the theory of speech activity, as well as on the use of reserves of the unconscious learning (G. Lozanov). On the basis of these psychological theories were formulated the following position of the method:

1) the creation of collective interaction in the classroom and the organization managed of verbal communication;

2) creative potential of the individual student, providing hypermnesia effect (memory state in which there is memorizing of large amount of material). Source of activation of memory are suggestive means (authority, infantilization, duality behavior pseudo passivity concert and several others.);

3) the use of different sources of perception including the unconsciousness. Psychological and pedagogical principles of the method in its entirety is also determined by the formula "in the community and through the collective", which allow a targeted process of control communication in the classroom. The number of teaching principles in various publications, representatives of the method is not the same and do not always distinguished by uniformity. The policy of manual "bridge of trust" (Kitaygorodskaya et al., 1993), we are talking about the six principles of the method.

1) The principle of personal communication.

2) The principle role of the educational material.

3) The principle of collective interaction.

4) The principle of multifunctional exercise.

5) The principle of concentration in the educational material.

6) The principle of duality training.

Emotional-semantic method was developed I.Yu.Shehter (1973), who considered the reliance on the meaning of education that occurs in the process of role-playing game, as the main way of mastering speech communication.

Intensive method of teaching speech of adults is defined as "cycle-intercycle method." This method was developed in the University of Tbilisi 1970s. under the leadership of L.Sh. Gegechkori. Elements of suggestopedy were used In the method , and its characteristic feature is a succession of lessons during the speech (voice training) and inter-cycle training (language training). As a methodological techniques used during the intercyclel training are recommended: a) Drill type exercises performed under the supervision of an instructor; b) independent work in a language laboratory.

Intensive course language immersion was developed under the guidance of A.S. Plesnevich in 1970s and designed to teach English scientists during the 10-day course. The course provides intensive training with elements of suggestopedy and mental processes that occur at the subconscious level.

Suggestokibernetik integral method was developed by V.V. Petrusinsky in the 1980s. The method is based on suggestive process control training using technical means.

Rhythms pediya method was developed in Chisinau University. Provides an intensification of the process of memorizing by creating favorable conditions for the mechanisms of memory.

Hypnopedia (learning during sleep) was popular in the 1960-70s. The essence is that the learner is offered while sleeping to listen to material introduced by a tape recording.

Relax opediya- complex didactic techniques, including the use for educational purposes relaxation, ie mental and physical relaxation induced by suggestion. "*Express-method*" was

developed by I.Davydov in the 1990s. and thanks to the great advertising caused interest primarily in seeking to learn foreign language quickly and with the least expenditure of energy.

"*Smart-method*" is widely advertised today as "an intelligent method of teaching", was developed in the early 1980s. in of Academy of Sciences of the USSR on the basis of the use of hypermnesia effect (beyond memorization), in which the information is acquired in the amount exceeding the existing rules.

Review of modern intensive methods suggests that at present there have been two main ways to improve language learning: one- through use of technology and modern technology, the other is due to activation of the reserves of the individual student (method activation hypnopedia et al.). The development of intensive methods in the coming years will go through organic inclusion in the educational system of technical means and activation of psychological abilities of the individual student as a source of increasing the efficiency of language tuition. The method of teaching foreign languages in which the shortest possible time interval achieved the best possible result; while students not only do not experience congestion in mastering academic material, but it is easy enough to learn and enjoy.

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CHINGIZ AITMATOV PHENOMENON

Chingiz Aitmatov is the key figure of Soviet Literature and culture of 1970s and 1980s. All critics mark that at the turn of the millennium, Ch. Aitmatov, born in a patriarchal Kyrgyz environment, became bridge between the old and the new. The poetry of his works reflects the folklore epic version, as well as the modern consciousness. Joseph Mozer, in his book titled *Parables from the Past*, writes that Aitmatov combines and transcends the voices of various historic periods – from Homeric myths to akyn – people’s poet, to the complexities of XXth century modernist and postmodernist personalities [1]. The writer’s visual and mental scope combines legends, old folk-tales, romance, humor, satire and science fiction.

Chingiz Aitmatov is one of those writers who developed and transformed the national tradition for approval by the international entity. As more fully and more deeply the writer reflects the lives of the people in its universal and national significance, as the greater the contribution it makes their creativity to the world’s artistic heritage. Chingiz Aitmatov raises the problem of moral choice to scientists because scientists are experimenting and implementing their results in life and scientists are transforming society and the inner life of every member of society. His thoughts echo the reflections of scientists about the extent of responsibility to the world.

In *The Day Lasts More than Hundred Years*, the author allowed he to speak on the most painful, bumming issues of our time, did not leave the reader indifferent. This novel was the author’s desperate appeal, addressed to each person.

The title *The Day Lasts More than Hundred Years* taken from the poem “Unique Days” by Russian poet Boris Pasternak.

The novel takes place over the course of a day, the railman Byrannyi Yedigei learning about the death of his longtime friend, Kazangap endeavor to bury him, in the cemetery Ana-Beiit (“Mother’s Grave”). Throughout the trek, Yedigei recounts his personal history of living in the Sary-Ozek steppes along with pieces of Kazakh folklore. The author explains the term “Saryozeks” as “Middle Lands of Yellow Steppes”. Sary-Ozek (or Russian form “Sarozek”, used interchangeably in the novel) is also the name of a (fictional) cosmodrome. The procession promptly leaves the next morning, and experiences that took place throughout Yedigei’s lifetime, as well as various Sarozek legends, are recollected.

Additionally, there is a subplot involving two cosmonauts, one American and one Soviet, who make contact with an intelligent extraterrestrial life form and travel to the planet “Lesnaia grud” (“The Bosom of the Forest”) while on a space station run co-operatively by the United States and the Soviet Union. The location of the Soviet launch site, Sarozek-1, near Yedigei’s railway junction, intertwines the subplot with the main story.

Depicted in the novel as the national cemetery of the Kazakh people, Ana-Beiit symbolizes the very soul of the nation. “Here were buried the nation’s most famous and revered people – people who had lived long and learned much, and who had earned great honor by word and deed” [2, 299]. The barbed wire fence which severs the characters – all of whom are Kazakhs – from Ana-Beiit is in a sense a *mankurt’s* cap which is to rob them of their right to memory, and thereby cut them off from their national heritage. Those living within the confines of the fence are by implication, arising from the same imagery, already *mankurt*. In this context it is significant to note that the city serving the space center has no name. It is referred to only as the “mail box”. The space center and its inhabitants thus emerge as an alien and nameless citadel, built on the bones of culture the authorities care little about Yedigei’s response to such an affront to his national pride is outrage. The shame involved in returning with the body of his

friend unburied prompts him to compromise, and he completes the burial just outside the fence.

The cornerstone of the novel's structure as Aitmatov's rendering of the Central Asian legend of the *mankurt*, which Yedigei recalls at the beginning of the trip to the ancient cemetery of Ana-Beiit. According to the legend a fierce nomadic tribe, the *zhuan-zhuany*, gained infamy through its brutal treatment of captives. The tribe tortured and eventually enslaved its prisoners by shaving their heads and pulling taut caps of wet carnel hide over the skulls. As the leather contracted in the blistering heat of the steppes, the prisoners usually died an agonizing death. The few survivors referred to as *mankurt* by the *zhuan-zhuany* – suffered a complete loss of memory and as a consequence became loyal and submissive slaves. In Aitmatov's version of the legend one such *mankurt* even kills his own mother. Naiman-Ana, at the behest of his captors when she desperately tries to revive her son's memory by repeatedly asking him to tell her the name of his father – Donenbai. When Naiman-Ana falls, pierced by her son's arrow, her scarf turns into a white bird which, as legend has it, has flown ever since over the Kazakh steppe crying: "Whose son are you? – Donenbai. Donenbai!" The spot where the legendary Naiman-Ana fell came to be known to the inhabitants of the harsh Kazakh steppe as Ana-Beiit (mother's repose). Through the centuries the legend-veiled site became the sacred burial ground of generations of Central Asian nomads. Although the legend occupies only ten pages in the novel, it serves as the key to an appreciation of several important episodes occurring in the two other narrative planes.

The word *mankurt* is evoked in several important episodes in the novel. One of the most significant comes at the end of Yedigei's long trek to the cemetery. The men of the funeral procession are taken aback when they discover that the burial ground has been fenced off without their knowledge, incorporated into the territory of a top-secret space center. This particular scene addresses the fear many Central Asians have of the russification of their culture. As the funeral party requests permission to enter the territory of the cosmodrome to bury Kazangap, the Kazakh lieutenant refuses to hear their entreaty in Kazakh, demanding instead that he address him in Russian. The lieutenant, who is unwilling to speak in his native language, is likewise oblivious to the religious and cultural heritage of the cemetery. Ana-Beiit, which is now enclosed behind barbed wire. He refers to his Kazakh brothers as "postoronnie" (outsiders, aliens), and behaves in the same way as the *mankurt* in the legend, who is placed by his superiors to guard not a cosmodrome, but a herd of camels. The negative association is clearly intended by the author. For Yedigei, the lieutenant and all those like him have turned their backs on their nation and fathers. The question Yedigei puts to the lieutenant – "Slushai, a kto tvoi otets?" (Hey, who's your father?) – is the very question Naiman-Ana addresses over and over to her *mankurt* son. Thus the narrative relegates lieutenant Tansykbaev to the role of a modern-day *mankurt*. By implication the lieutenant superiors are thus cast in the role of the cruel inhuman *zhuan-zhuany*. They had discovered the means to deprive slaves of their memory. By doing so they inflicted upon human nature the most horrific of all thinkable and unthinkable crimes [2, 302].

One of Chingiz Aitmatov's distinctions as a writer is that, by exploring specific traditions of his Central Asian cultural heritage, he touches on universal concerns of the human spirit. Much more than ornamentation, the ethnic richness a sense of origins, a place in nature, and how to phrase ethnical choices in private life. In this respect Ch. Aitmatov can be grouped with such ethnically sensitive as Gabriel Garcia Marques, Salman Rushdie, Maxine Hong Kingston, and, especially interesting, with several contemporary American Indian authors. Like these, Aitmatov interweaves ancient legend and remembered forbears into the narrated present. The result amounts to an interfolding of cultural memory into a character's individual actions.

For Ch. Aitmatov generally the narrated present acquires meaning in terms of how it repeats or violates communal traditions. As a result, character definition, theme and the texture of language itself float free of ordinary historical demarcations. The current moment

communes with cultural legacy to form a fabric of modern variation on established *archetypes*. If you will, Aitmatov draws on Central Asia's extraordinary oral traditions to ceremonialize characters and event, anchoring present action in the community's shared past. In this context the Kirgiz and Kazakh love of improvisation on known themes is of considerable importance in Aitmatov's artistic imagination as a whole.

In "The Day Lasts Longer than One Hundred Years" especially we find a composition based on modern improvisations on known *ethnic* roots. Here traditional stories, characters, and values of the region, often pre-Islamic, have a central role in the novel. This inter-referencing between ancient texts and current events creates what Mircea Eliade calls a "perpetual now" which subordinates linear history to cyclical *myth*. The history-bound European world view is, of course, also present in the novel. The assumption there, that the present is separable from the past, tends to valorize analysis and intend, seeing in nature future goals of material utility.

The result is something of a structural dialogue between models of perception and value in *Day*. On one side we find a sense of nature which is timeless and ceremonial. Here humans and animals acknowledge organic unity within whose rhythms each locates itself. On the other side we find fences, military orders, and launched rockets which state the imposition of will on man and land for abstract purposes of control.

The hero Yedigei, his dead mentor Kazangap, the purged innocent Abutalip, and cultural heroes from the distant past are all recognizable by their accord with prized community beliefs. For them memory is both personal and deeply genealogical. Excepting Yelizarov, most representatives of modern European values are distinguished their declared freedom from the past and determination to make the future fit designs of their private manufacture. Here we find Kazangap's son Sabitzhan, the Stalinist persecutor Tansykbaev, and the Soviet-American policy makers who put up the science fiction cordon sanitaria which would seal Earth off from the extra-terrestrial, and spiritually superior, civilization known as 'Lesnaia grud'.

In *Day* the dialectic between traditional and modern conceptions of life is, of course, rich in social commentary. Its allegory of the *mankurt* legend, of slavery and the theft of memory, is pertinent to Stalin's cruelty and wholesale purges which considered memory as subversive. For critics of *Day* this sense of a memory as both the source of human dignity and the target of egregious authority has been a common topic of study. Ch. Aitmatov is also part of a broader spectrum of Soviet writers concerned with ecological degradation, the erosion of rural traditions, and the modern individual's disquiet before impersonal economic and technological agendas. The preoccupation with memory in Soviet letters is a general one. Indeed, the primary thrust of ethnically grounded literature as an international phenomenon represents a broad retrenchment of the human spirit behind the protective lines of tradition and memory. In this sense the urge to rediscover, then preserve, a refuge from the press of modernity is not ultimately reducible to any single national context. Aitmatov's fictive imagination, like that of Marquez and others, is part of a growing global pursuit of how to reconnect private experience to identifiable cultural images.

Having suggested the importance of an ethnographic substrate in *Day* I would like to spend the rest of this matter discussing some of its many implications on the novel's characterological, thematic, and stylistic levels.

On the level of character we note that the hero's name, Yedigei, is also the name of one of the region's most famous pre-Islamic epic heroes. Victor Zhirmunskij recounts the fourteenth-century Yedigei as an idealized a man of the people whose innate sense of democratic justice at once endears him to the people and brings him into direct conflict with his cruel and unjust khan [3, 297]. This uneven struggle between meritorious populist and feudal potentate encapsulates Aitmatov's overt reference to Stalin and the struggle his humble Yedigei carries on against those who have destroyed Abutalip's life and reputation.

It is typical of Aitmatov, however, that what could suggest another insider condemnation of Stalin expands to a richer allegorical level of cultural reference. For example, the first pages of *Day* treat a fox hunting food along the railroad tracts near Yedigei's watch house. As he observes the fox he thinks of the *legend* of how souls transmigrate between man and animal. He then speaks as a friend to the fox warning her to leave, which she does as if understanding him. The link between the fox and Yedigei is then immediately strengthened by the fox's terror at the locomotive's glaring light and ground-shaking noise. This scene, which begins the novel, is repeated in the novel's last scene. It is now Yedigei who is terrified by blinding lights and shattering vibrations, not by the train, but by the violent rockets taking off. As related expressions of nature's scale, man and animal alike sense their danger before overwhelming forces which modern technology has devised.

The implied association between character and animal is extensive and reflects pre-Islamic, shamanistic elements of intimacy between man and animal. Yedigei, we remember, catches a fabulous sea fish for his pregnant wife. It is a small episode with the unambiguous clarity of a *skazka*. On a more elaborated level the region's poetic traditions intimately connect hero to his steed, horse or camel. Of course Yedigei drinks milk from the same she-camel as the small Karanar. Nora Chadwick, in her ethnographic work on the area's oral traditions, tells us the hero is joined to his steed by a shared name and that the steed's color is emphasized. [4, 48]. For Aitmatov man and camel both carry the name "Byrannyi," and "kara," black, completes this ancient formula of shared identity. On a more overt level we remember that the sexual passion common to hero and camel brings each close to personal disaster, and at the same time.

On a thematic level the novel's central *myth*, that of *Naiman-ana*, her death by an arrow shot by her *mankurt son*, and her shape-shifting into a bird which proclaims a lament-lesson, is a clear redaction of numerous regional popular *tales*. There the heroine gives herself over to an elegiac lament. Her spirit changes into a bird which sings or speaks as it flies aloft. Aitmatov transmogrifies this cultural heroine into the bird which calls the lost son to remember his father's name, a reflection of the extreme value Kazakhs and Kirgiz place on the ability to recite the father's lineage at least seven generations into the past. It is the fact that the *mankurt son* has lost his lineage which makes the inserted *myth* so terrible. The scene is repeated with allegorical clarity in the last moment of the novel when the same bird returns to flee with Yedigei and his animal companions from the "arrow" of the rocket which now pierces the quiet night such violence. As the Soviet critics N. Potapov and V. Chubinskij suggest, the cruel *zhuan-zhuany* who pressed the *mankurt* hat onto her son are now the superpowers who jointly impose the *obruch* or hoop of satellites down upon the Earth itself in order to eliminate future memory of contact with a higher wisdom. The bird's mournful cry at the novel's end is a classic *plach* drawing fabled legend and modern reality into parity as variations on a single poetic tradition.

Again in thematic terms the story of Rumalij-aga's unfulfilled passion for the young musician Begimai presents a clear parallel to Yedigei's own mismatched passion for Zaripa, the widow of the martyred Abutalip. These thematic similarities, however, amount to more than a simple elaboration of Yedigei's psychological portrait. In a broader sense they establish a basal reference point common to many Central Asian lyrical epics. The point in such poetry, as Thomas Winner clearly describes [5, 46], is that private happiness is fated to include obstacles which cannot be overcome. The result is a bittersweet awareness of fate as always greater than any individual's private desire.

It is in this context that Yedigei experiences the full extent of his passion while listening to a superb *dombra* player and thinking of Ruimalij-aga's own tale. Time loses its linear, historical distinctions and Ch. Aitmatov interfolds the past and present into what amounts to the versions of the same tale. The past speaks to the future for Yedigei: «Выходит, давно уже было известно тем людям, которые сочинили эту музыку, как и что, произойдет с

Буранным Едигеем, какие тяготы и муки предназначены ему на роду? А иначе как могли они знать, что почувствует он, когда услышит себя в том, что наигрывал Ерлепес?» [2, 412-13]. The present also accommodates the past: «... Бывают отдельные случаи, отдельные судьбы людей которые становятся достоянием многих, ибо цена того урока настолько высока, так много вмещает в себя та история, что то, что было пережито одним человеком, как бы распространяется на всех живших в то время и даже на тех кто придет следом, много позже ...» [2, 416]. Yedigei thus finds his private voice by yielding to the known story line of a famous forbear's own fate. Rumalij-aga is not merely an illustrative device by which we feel closer to Yedigei. Rather, he, and Yedigei, serves as but two improvisations on a greater folk theme. Such improvisation over time is one of the most prized Central Asian poetic features. It serves to circulate new experience through known forms as a way of keeping cultural roots alive, potent, and available to each modern individual who can recognize them. Yedigei comes to know himself, not only by personal memory, but by memory which is lodged in his cultures *mythic consciousness* itself.

V. Zhirmunskij conjectures that the Western reader has largely lost experiential linkage with his epic past while the Kazakh-Kirgiz cultures yet maintain such living attachment, at least up to the Second World War. Zhirmunskij calls this an example of “creative memory” [3, 326] for “It shows that not so long ago the oral epic tradition in Central Asia was still alive and could therefore create new plots within the framework of the existing epic tradition, making use both of old heroic and the romantic subjects, elements of the fairy-tale, poetical formulas and traditional stylistic devices, which had always been at the singer's disposal, ...” [3, 317]. As a reminder of the extraordinary vitality old oral forms have within the modern daily life of Aitmatov's region we note that the kind of impromptu singing contest recounted as ancient lore between Ruimalij-aga and Benigey, a classic example of the aitys, has been recorded as recently as the 1960s on collective farms and on *public holidays in Kirgizia and Kazakhstan* [3, 330]. In this regard Yedigei's variation on the Ruimalij-aga story of thwarted love gains a cultural richness quite beyond its surface appearance of a sentimental thematic parallel.

Another example of Ch. Aitmatov's intertextual blending of specific *ethnic traditions* and *modern* theme lies in his treatment of the Parity pilots who venture out to the populace of ‘*Lesnaia grud*’. They are important not only for their futuristic message of superpower xenophobia, but in a more urgent human sense, for their role as potential intermediary between the “group”, i.e. the Earth, and a higher spiritual plane. In this sense the Soviet-American pilots have a priestly and prophetic function which approximates the Central Asian value of the shaman.

N. Chadwick tells us in detail how the shaman attained his sacerdotal authority, not by election, but by being called. He was the intermediary between his tribal group and the spirit world. As he mounted to heaven on a ceremonial tree he obtained knowledge necessary to the spiritual health of his people, serving as the precise experiential point at which contact between these two planes could occur. His function was to return with knowledge of that world and thereby instruct his listeners in how to keep a higher truth alive within their daily lives. “He may be said to represent the tribe made spiritually articulate” [4, 237]. He mounted a ceremonial tree around which a ritual fire burned. He was typically transformed into a bird which symbolizes the people's collective soul. He is “taught by spirits” [4, 240], as Chadwick points out, concerning matters vital to “the whole field of human experience and consciousness” [4, 241]. The shaman, then, was a guide or emissary who raised the group to contemplate its own traditional aspirations.

We need not to press the Parity crew very hard to see them as an improvisation on this shaman tradition. The unusual name of the ‘*Lesnaia grud*’ civilization, with its reference to trees, the forest, suggests the ceremonial tree which the shaman climbed. Fire is present in the rocket's propulsion. The astronauts' high obligation is to report back the existence of an advanced race that have perfected Earth's own most treasured values – harmony and peace.

The sense of lost opportunity for the people of Earth to gain access to that endemic order, caused by the superpowers' decision to break all communication with the pilots, thus interrupts our own pan-human prophetic search for an answer to violence and strife.

The bird motif is again introduced as a lament at the launching of the *obruch*. Amidst the terrifying thunder of fire of life-off a bird flies with Yedigei calling out to him what it had to Naiman-ana's son – remember your name and your origin. The sacerdotal ceremony of our proxies, in contact with the transcendent, is artificially disrupted to the loss of the human community at large. These modern shamans, trapped atop their modern power pole, display that the real victim of interrupted intercourse with our own spiritual values is the very community which bore them.

The examples we suggest here indicate that ethnographic traditions, still vigorous in Central Asia, can assist our reading of *Day*. These are but a few examples from a much denser sub textual fabric of orally in the novel. That fabric deserves much more attention that can fit into a lecture such as this. I would, however, like to point out one more example of how Aitmatov uses *traditional Kazakh-Kirgiz oral poetry* to shape our perception. There's a refrain which is repeated intervals throughout the book:

“Поезда в этих краях шли с Востока на Запад и с Запада на Восток....”

А по сторонам от железной дороги в этих краях лежат великие пустынные пространства – Сары-озеки, срединные земли желтых степей. В этих краях любые расстояния измеряются применительно к железной дороге, как от гринвичского меридиана....

А поезда шли с Востока на Запад и с Запада на Восток....” [2, 246].

Trains in these parts went from East to West and from West to East ...

On either side of the railway lines lay the great wide spaces of the desert – Sary-Ozek, the Middle lands of the yellow steppes. In these parts any distance was measured in relation to the railway, as if from the Greenwich meridian ... And the train went from East to West and from West to East ...

Yedigei is taking the body of a friend to be buried at a traditional cemetery out in the steppes, and his life story is told in flashback. The railway junction is near a rocket launch site, and running in parallel to Yedigei's story is a strange subplot about cosmonauts making contact with an extraterrestrial civilization.

A review of Central Asian gnomic and epic poetry shows a clear precedent for such repeating refrains. The lines number from two to eight or ten with one half describing the world's physical order and the other half stating a general truth about life which joins poetry to philosophical speculation. The whole aphorism is meant to create enhanced by a compressed diction reflective mood in the audience. It is enhanced human and nature spheres. In the mid XIX century *Chokan Valikhanov* was honored by his steppe host with several such recitations in the course of an evening. The host was so intent on their creation that his repeatedly distracted concentration led Ch.Valikhanov to assume the man was insane.

For Aitmatov the refrain, in all its minor variations throughout the novel, states a similar union between physical science and a poetic invocation of man's place within greater nature. On the one hand trains go *East and West*; measuring space by human designs of the linear rail. On the other hand, human man's activity is insignificant against the vast middle lands of the yellow steppes. Time is likewise open both to the scientific measure of the *Greenwich meridian* and to the endless repetitions of a single back and forth cycle in the steppe. As in traditional regional poetry it is the cyclical rhythm here which poetically dominates the train's intentionality. We can see in that tiny microcosm of human activity, the Byrannyi junction where Yedigei and the other characters live out their lives, a modern contemplation on particular physical facts of life as they intertwine with an unlimited, pre-modern sense of time and space. That mingling of byte with its transcendent envelope is itself a compressed cosmological statement. We find admitted here infinite variation, one more improvisation of

human activity against the greater the backdrop of a calm and fundamental fate to which each individual is ultimately subordinate.

This reading of Ch. Aitmatov's novel by no means compiles an adequate catalogue of the folkloric influence on Aitmatov's language, characters, or themes. We consider these various examples are in need of much addition and extension. In a larger context, that of the novel's overall composition, I think such folkloric and oral poetic strands can be considered to elaborate the impersonal metaphysics of fate against which each generation makes its own ethical and emotional decisions. In this expanded sense memory and genealogy, politics and private disappointments, are like sub-patterns within a much greater cultural tapestry which is still alive and vital in Central Asia.

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ETHNONYMS“XIONGHU” AND “THE HUNS” IN THE RUSSIAN DISCOURSE: THECORPUS STUDY

Abstract

The article analyzes the ways and types of actualizations of the ethnonyms Xiongnu and the Huns in the contexts of Russian speech over three centuries period and identifies typical contexts, discourses and genres of their actualizations. As the main source of the material used in the article are the Russian National Corpus and dictionaries data. The analysis of textual actualizations according to the Russian National Corpus identifies the rise and the decay of interest in the topic of the Huns. General genre-temporal dynamics shows the tendency of transition from scientific discourse to journalistic discourse. In this respect, journalistic discourses of the Russian National Corpus reflect the perception of the Huns by Russian-speaking people, and they are transmitted by using metaphors and epithets with negative semantics. Texts of the Russian National Corpus testify the ambiguity of interpretations of issues about the Huns in the Russian-language sources.

Keywords: *ethnonym, Xiongnu, Hun, ethnical identity, discourse analysis, The Russian National Corpus.*

Statement of the problem. The object of study in this article are the ethnonyms of *Xiongnu and the Huns (Hunnish, Hunic)* actualized in the Russian language. The ethnonyms represent a special category of historical vocabulary; they are the names of different kinds of ethnic communities: nations, peoples, nationalities, tribes, tribal alliances, clans, etc. (Linguistic Encyclopedic Dictionary 2002).

The subject of the analysis is the ways and types of actualizations of the ethnonyms in the context of Russian speech over the last three centuries, the identification of typical contexts, discourses and genres in which various aspects of the semantics of these words are actualized.

In this paper, we present the results of the study of the ethnonyms *Xiongnu and the Huns* text actualizations in the Russian language. We analyzed the contexts in which they were used and connotations that were important in the given context actualizations.

Linguistic analysis of functioning in speech of the ethnonym is aimed to identify: 1) a composition of specific text positions of the ethnonym in speech; 2) discourse and genre appliances of text actualizations of the ethnonym; 3) the dynamics of actualizations of the ethnonym in different discourses and genres over the past three centuries.

Comments on the results of the linguistic analysis, include: 1) nature of the spread of the ethnonym; the actualizations in different text types and genres that are seen as an indicator of interest (or the lack of interest) in the society to the referred lexical unit of the ethnic group, aspects of the ethnicity perception and the subjects in the studied linguoculture; 2) variations of discourse and genre actualizations.

Methods of analysis, materials and sources. In the work as the main source of the material determining the methods and approaches we use the Russian National Corpus (The Russian National Corpus 2016). Constant reference to this source as the main one was because the Corpus is characterized as *balanced and representative* text materials.

Representativeness is the case if a text size exceeds 100 million word tokens, which can reveal not only the presence of linguistic units in text actualizations, but also the data about their relative frequency. The volume of the RNC by the date of address to the materials for doing research has been more than 600 million words. This allowed identifying the relative

frequency of the ethnonym use with a high degree of accuracy and its various positions and semantic meaning of actualizations in the Russian written speech.

The balance of the RNC concerning the presented written forms of the Russian language is confirmed by the fact that it "contains almost all types of written and oral texts, which are featured in the language (belles-letters of different genres, journalistic, academic, scientific, business, colloquial, dialectal and other works) and all the texts included in the Corpus in proportion to their share in the corresponding period of the language" (The Russian National Corpus 2016). This quality of the Corpus gave an opportunity to draw a conclusion about a discourse and genre specifics of actualizations of the ethnonyms under study. The Russian National Corpus includes written texts from the 18th to the beginning of the 21st centuries. That was the reason to define the dynamics of functioning of the ethnonyms in speech over three centuries. The presence of the Corpus meta-tagging of genre, temporal, discursive text differentiations allowed us to identify the relevant parameters of the functional specificity of the ethnonyms.

We used the data from encyclopedic and explanatory dictionaries of the Russian language. In our research, we used linguistic methods of semantic analysis: distributive and component analysis to reveal complex actualized meanings of the ethnonyms studied in the texts of different genres denotation. In this case, we followed the data of the Corpus meta-tagging. While studying the functional aspect of the ethnonyms, we combined qualitative and quantitative methods of analysis. A diagnostically significant parameter is a relative frequency of actualizations of the ethnonyms *Xiongnu*, *the Huns* (*Hunnish*), i.e. their relationship to the entire tokens of the Corpus. It is also the relation of occurrences of identified text positions and meanings, appliance of genre and discourse units to the total number of actualizations of the ethnonyms *Xiongnu* and *the Huns* in the Corpus.

The analysis of lexicographical sources. The lexical entry of the ethnonyms *Xiongnu* and *the Huns* (*Hunnish*, *Hunic*) are presented in encyclopedic, explanatory dictionaries of the Russian language, dictionaries of foreign words, semantic and spelling dictionaries of the Russian language. Encyclopedic dictionaries and encyclopedias in the Russian language contain two articles: *Xiongnu* and *the Huns* (Big Encyclopedic Dictionary 1997; Historical Encyclopedia, 1973-1982).

A common feature of most dictionaries is that the ethnonyms *Xiongnu* and *the Huns* are presented as the name of different ethnic groups. So, *Xiongnu* are Turkic nomadic people who emerged in Central Asia in the early 1st Millennium B.C., Mongoloid indigenous ethnic groups and Caucasoid descendants from Northern China (Gladkiy 1998). Alternatively, they are nomadic people settled in ancient times in Central Asia (Contemporary Russian Explanatory Dictionary 2006).

According to the statements of dictionary and encyclopedic sources, the ethnonym *the Huns* means, "nomadic tribes (people) settled in the 2nd - 4th centuries at the Ural foothills consisting of Turkic *Xiongnu*, local Ugrians and Sarmatians (Big Encyclopedic Dictionary 1997; Modern Russian Explanatory Dictionary 2006).

In some explanatory dictionaries, *the Huns* are presented as "ancient Turkic tribes" or "nomadic people of Turkic origin who came from Asia to Europe in the 4th century" (Explanatory Russian Dictionary 1999; Dictionary of Modern Russian Literary Language 1961; Explanatory Russian Dictionary 2000). However, S.A. Kuznetsov, T.F. Efremova and A.P. Evgenyeva do not support such a referential attribution of the ethnonyms. In their dictionaries, the Huns are presented as "nomadic tribes" or "nomadic people".

In explanatory dictionaries by T.F. Efremova and D.N. Ushakov the word *the Huns* is polysemous. Therefore, in "Explanatory Dictionary" by D.N. Ushakov the lexeme *the Huns* has two meanings (Contemporary Russian Explanatory Dictionary 2006; Russian Explanatory Dictionary 2000):

1. A Turkic tribe that passed through the south of Russia to the Western Europe and settled in modern Hungary in the 4th century (*hist.*).

2. Figuratively: Savages destroying cultural values, barbarians, the vandals (*bookish*). "Where are you, coming Huns, who are clouding over the world?" Bryusov.

In the dictionary by T.F. Efremova the word *the Huns* is presented as polysemous: its figurative meaning: Cruel, ignorant people (Contemporary Russian Explanatory Dictionary 2006).

These explanatory and encyclopedic dictionaries reflect the definition of corresponding name and concept; they demonstrate the ambiguity of meanings associated with the given terms in the Russian culture. According to dictionaries (encyclopedic, explanatory), *the Xiongnu* and *Huns* are two different ethnonyms.

Analysis of data from the Russian National Corpus. Further let us consider how ethnonyms engage in self-reflexion in the Russian language according to the data of the RNC, in what context and with what meaning they are actualized. References to the RNC materials indicate a small frequency of the use of the ethnonyms *Xiongnu*, *Hun* (*the Huns*, *Hunic*) and the derivatives of the words *Xiongnu* and *Hun* in the Russian language.

With the total number of 265 401 717 words in the Corpus (by the date of the address on 19.01.2016) the quantity of actualizations of ethnonyms *Xiongnu*, *the Huns* and *Hunic* had 612 occurrences in various meanings.

Moreover, the contexts allow distinguishing: I. Typical actualized positions and meanings; II. Typical discourses and genres; III. Changes in the direction of actualizations of messages in the course of time.

The ethnonym *Xiongnu* has 62 occurrences. Typical actualized meanings and positions are positions and meanings when the word *Xiongnu* is considered as a nomadic power, nomadic people, nomadic tribes, and the name of the state: "There had not been a Kingdom since ancient times, when our ancestors, the nomadic tribes of **Xiongnu** conquered the world". Vasily Yan. Genghis Khan (1939); "Han and **Xiongnu** are two allied and equal States". Iakinf (Bichurin). The Collection of Information about the Peoples Inhabited Middle Asia in Ancient Times (1851).

If we consider the actualizations of the ethnonym in chronology, it should be noted that a frequent use of this ethnonym is referred to the 50s of the 19th century and to the period of 1994 – 2013. In the 19th century, the ethnonym was used in the book of N. Bichurin "The Collection of Information about the Peoples Inhabited Middle Asia in Ancient Times" (19 occurrences). An interesting fact about the ethnonym here that it is used in the context of 'the House of Xiongnu'. "In this way, one and the same nation under the House of **Xiongnu** was called the Huns, under the House of Dulha was called the Dulhans; under the Mongolian House was called the Mongols, and will hitherto carry this name until any new powerful House will conquer it and tell them their people's name". Iakinf (Bichurin). The Collection of Information about the Peoples Inhabited Middle Asia in Ancient Times (1851).

From 1994 to 2013, the ethnonym was used 18 times. These actualizations are related to the ethnic and linguistic identity of *Xiongnu* and it is the title of L.N. Gumilev's work: "The Turkic-speaking **Xiongnu** are no more in power: very recently, they have been defeated by Tanchikai, the Mongol ruler of the Xianbi people". Sergei Smirnov. The End of Silver Age // "Znanie-Sila" (2003); "Leva's arrived today — he published the book **The Xiongnu**". Emma Gershtein. The Book of Life (1994).

The ethnonym *Xiongnu* is also used in the form of *the Huns* in N. Bichurin's work "The Collection of Information about the Peoples Inhabited Middle Asia in Ancient Times" (2 occurrences): "Shi Le was a native of **the Huns**, he became a commander and in 330 he declared himself Emperor". Iakinf (Bichurin). The Collection of Information about the Peoples Inhabited Middle Asia in Ancient Times (1851); "Tanyi-fu, a native of **the Huns**, skillfully shot from a bow". Iakinf (Bichurin). The collection of information about the peoples inhabiting Middle Asia in ancient times (1851). The ethnonym *Hun* was actualized only in the connotation "he-identity."

The adjective *Hunic* is found in the RNC only twice: "*when the **Hunic** chanyu Modu defeated the Han Emperor Liu Bang and achieved an equal relationship between China and the Steppe ...*" "*The spirit of alien Hunslays on the spirit of the descendants of the ancient Aryans in the melting pots of the first two Xiongnu-**Hunic** empires*". Viktor Shnirelman. *The Symbolic Past. The Struggle for Ancestors in Central Asia // "Neprikosnovennyi Zapas"* (2009).

Unlike the ethnonym *Xiongnu* and the derivative *Hunic*, the lexical unit *the Huns (Hun)* in the RNC has greater word frequencies: 336 actualizations. In the system of meta-tagging of the RNC educational research, fiction, journalistic, and electronic communications are contrasted. The contexts of *the Huns* are not marked in the official business, industrial technical, commercial speech and advertising. It is obviously true that the sphere of predominant functioning of ethnonyms *Huns, Hunic* is in journalism (92 occurrences); then in belles-letters, and only then in research works.

In the study of temporal dynamics, a great attention is given to the fact that the Huns always attracted interest of Russian-speaking science, literature and journalism though it had its own decreases and increases. The earliest context recorded in the Russian National Corpus was during the period of 1754-1758. These are fragments of the text from "Ancient Russian History" by M.V. Lomonosov (3 examples): "*All historians know that the Huns came from Asia from countries adjacent to the Caspian and North Seas, i.e. from Siberia and from lands. It is quite evident from Procopius who writes that the Huns called Sabiri and other tribes of the Huns lived near the mountains of the Caucasus. The Huns from these places were called by various names: the Huns, Avaris, in Russian the Ugrians and Obrians, they came from, first, Chudskoye in the North and Slavensky settlements, reached along the Danube River to the inside of Greece and then after many wars and wanderings settled in Pannonia or Hungary*".

The ethnonym is being actualized consistently during the periods of 1803-1818 (9 contexts). This is "History of the Russian State" by N.M. Karamzin. Like the previous M.V. Lomonosov's work, it also belongs to a scientific discourse. Thereafter all the actualizations until 1860 refer not only to the scientific discourses, but also to fiction (historical prose) and nonfiction (memoirs) works. They are books devoted to Russian history by N.M. Karamzin, A.F. Veltman, F.V. Bulgarin, and D.I. Ilovaisky. There is also a reference to the Huns in "Bulletin of Europe" (From Gibbon History about the Decline and Destruction of the Roman Empire // "Bullitin of Europe" (1811).

These actualizations including the contexts by M.V. Lomonosov are very interesting because along with the ethnonym *the Huns*, other ethnonyms like the Ugrians, the Yugrians, and the Finnish tribes are used. If M.V. Lomonosov uses the words the Huns and the Ugrians as synonyms, i.e. the Huns are "*Russian-Ugrians*", then D.I. Ilovaisky and F.V. Bulgarin use the words the Huns and the Ugrians as different ethnonyms and for Bulgarin "the ancient Yugrians or Ugrians as well as the Huns, without doubt, were the Finnish tribes".

The frequency of the use of the ethnonym has increased by 1876 and is actualized in 183 contexts. D.I. Ilovayskiy in his book "The Beginning of Russia" names *the Huns* differently either the Bulgarians, the Slavs, the Mongols, or the Tatars, and in the end, the author writes, "*Thus the Huns of Attila and Valamir who the sources describe in many ways as great and wonderful tribes representing a solid homogeneous mass. Based on assumptions and perhaps suppositions they turned out to be various rag-tags of Turanian elements, to tell more precisely some kind of bodiless shades. Nevertheless, these shadows have not disappeared; they continue to live in various Slavic peoples, especially Bulgarians... It is clear in all these cases that under the names of the Huns and the Massagets the same Slavs-Bolgars are hidden*". D.I. Ilovayskiy. *Beginning Of Russia* (1876). In late contexts of the Russian National Corpus(2012),The Huns as an ethnos is also associated with the Slavs:"*Of course, Procopius and the Jordan were not ethnographers and Ethnography was different, according to Procopius, the Slavs and the Antes were more likely the Huns*". (Collective Forum: Chronology of the Confrontation between the Slavs and Byzantium, 6th —7th centuries (2012).

The ethnonym is actively used in Russian journalism. The first actualization in publications refers to 1789, where the Huns and the Hungarians as ethnic groups are related to Asian peoples, it is specified that they were called Scythians and now (1789) they are Tatars. P.A. Levashov in his context named the territory of their original habitat, the Turkestan region. In the late 18th century, the Turkestan region was considered the territory of the present States of Kazakhstan and Uzbekistan: *"The people of Asia as the Hungarians also belonged to the great tribe which in ancient times was called Scythian and now is referred to Tatar that came from the country that borders the Caspian Sea where the Turkestan region..."*. P.A. Levashov. Tsaregrad Letters (1789).

As F. Barth wrote, ethnicity is a form of social organization of cultural differences. "Ethnic boundary" that defines the group as an object of study is as important as cultural material contained within those boundaries. The most important aspect in defining the ethnic group is self-categorizing or categorization by the others (Ed. F. Barth 1969, p. 105).

Usually the signs of ethnic identity area biosphere (landscape, ecosystem), racial-anthropological features, language, mentality (stereotypes, customs, behavior), lifestyle (peculiarities of clothes, food, home design), mythology (system of values).

The contexts of the Russian National Corpus show that Xiongnu (the Huns) occupied quite a large area, which is characterized by a diversity of landscapes and ecosystems:

1) They lived in Central Asia: *"Xiongnu are **the Huns**, who lived in Central Asia ..."* Vasily Yan. Genghis Khan. (1939);

2) They came "from the Don and Volga": *"Then the new nomadic peoples who came from the Don and the Volga emerged in the country of the Scythians; they partially stayed here for not long and went further to the West, these were the Huns, Avars and Magyars"*. D.I. Ilovayskiy. Brief Essays on Russian History (1860);

3) The Huns were from the East, from the foothills of the Urals: *"The thing is the Huns moved from the East, from the Urals"*. Natalia Basovskaya. The Birth of Middle Ages // "Znanie-Sila" (1997);

4) The Huns were from China: *"The Huns were nomadic people from China, the land of the midnight sun"*. N.M. Karamzin. History of Russia: Volume 1 (1803-1818).

5) The habitat of the Huns was in Asia, specifically, between the Caspian and Northern Seas. They were from Siberia: *"All historians know that the Huns came from Asia from countries adjacent to the Caspian and the North Sea, i.e. from Siberia and from the lands"*. M.V. Lomonosov. Ancient Russian History. Fragments (1754-1758).

It is noticeable that the contexts of the Russian National Corpus are extremely contradictory in defining of the territory the Huns inhabited, although they indicate a very vast territory conquered by the Huns. According to the RNC contexts, we can assume that the Huns expanded their influence from the steppes at Baikal Lake to the Danube River. Moreover, as M.V. Lomonosov mentioned, they "reached across the Danube River to the inside of Greece": *"The Huns from these places were called by various names: the Huns, Avaris, in Russian the Ugrians and Obrians, they first came from Chudskoye in the North and Slavensky settlements, reached along the Danube River to the inside of Greece and then after many wars and wanderings settled in Pannonia or Hungary"*. M.V. Lomonosov. Ancient Russian History. Fragments (1754-1758); *"Exiled by Germans-the Gepids from Pannonia or Hungary, the Huns resisted for some time between the Dniester and the Danube, where their country was called Gunnivar; others disbanded in the Danube areas of the Empire and soon the traces of the horrible existence of the Huns faded"*. N.M. Karamzin. History of Russia: Volume 1 (1803-1818); *"It is quite evident from Procopius who writes that the Huns called Sabiri and other tribes of the Huns lived near the mountains of the Caucasus"*. M.V. Lomonosov. Ancient Russian History. Fragments (1754-1758).

Racial-anthropological characteristics of the Huns in the Russian National Corpus is also ambiguous:

- The Huns are Turks: *"It turns out that the Huns were Turks"*;
- The Huns are not Turks: *"I must mention there is another point of view, as if the Huns were not Turks"*. I. Nikiforov. Hair of the Huns Presents Surprises // "Khimia i Zhizn" (1970);
- The Huns are Magyars: *The Huns from these places were called by various names: the Huns, Avaris, in Russian the Ugrians and Magyars...* M.V. Lomonosov;
- The Huns are Khazars: *'That is whether the Huns who had settled in these places started to name themselves the Khazars or anyway something else had happened'*. German Sadulaev. Tablet 92008);
- The Huns are Scythians: *"However, the latter name has survived; the Huns frequently are called Scythians in the sources"*. D.I. Ilovayskiy. Beginning Of Russia (1876);
- The Huns are Akazirs, Burugunds, Cuturrurgs, Savirs, Saragurs: *"Byzantine and Latin writers called many specific names of Akazirs, Burugunds, Cuturrurgs, Savirs, Saragurs, and others under a general or tribal name of the Huns"*. D.I. Ilovayskiy. Beginning Of Russia (1876);
- The Huns are Finnish tribes: *"According to many scientists, the Huns were one of the tribes of the Eastern Finnish or Chudskoe group and belonged to its Ugriic branch"*. D.I. Ilovayskiy. Beginning Of Russia (1876). *"Ancient Yugrians or Ugrians and the Huns were, without doubt, the Finnish tribes"*. F.V. Bulgarin. Memories (1846-1849);
- The Huns are Slavs: *"The Huns or in other words Sklavyns", says Kedrin talking about the invasion to Thrace in 559"*. D.I. Ilovayskiy. Beginning of Russia (1876).

The ambiguity of the Huns' characteristics in terms of their ethnicity can be noticed in the contexts of the Russian National Corpus: *"You can define by hair which people **the Huns** belonged to because historical information about their origin are vague and controversial"*. I. Nikiforov. Hair of the Huns Presents Surprises // "Khimia i Zhizn" (1970).

The linguistic affiliation of Xiongnu in the RNC is mentioned only once: *The Turkic-speaking state **Xiongnu** is no more in power: very recently they have been defeated by Tanchikai, the Mongol ruler of the Xianbi people."* Sergei Smirnov. The End of Silver Age. Anno Domini 180 // "Znanie-Sila" (2003). There is also little information about the language of the Huns: *"Instead of the words "Hunnish language", "the Hun law" they often say "Scythian language", "Scythian law"*. D.I. Ilovayskiy. Beginning of Russia (1876).

As markers of the Huns' group identity in the RNC, we can use such socially important topics like everyday life (clothing, cuisine, design dwellings) and the system of values.

First, the Huns are nomads: *"Huns, pharmacist Paul Goldberg said, were nomadic people like the Kyrgyz"*. Maxim Gorky. My Apprenticeship (1915-1916).

According to N.M. Karamzin, the Huns, as well as Magyars, the Bulgarians, the Avars and the Turks were cattle farmers and hunters: *"All were nomads; all were fed by cattle breeding and animal hunting: the Huns, Magyars, Bulgarians, Avars, Turks — and they all disappeared in Europe except the Magyars and the Turks"*. N.M. Karamzin. History of Russia: Volume 1 (1803-1818).

The Huns lived in yurts: *"In addition, the symbols associated with the Yurt to which we continue to hang on are too outdated as they have been used since the times of the Huns"*. Irina Zabneva. National Deputies believe: all the troubles in the country are from the "wrong" flag, emblem and anthem // "Komsomolskaya Pravda"(2011.05.03).

The appearance of the Huns in the RNC is given in two contexts that are contradictory in some way: *"Chinese Chronicles report numerous raids by nomads, "red bearded devils", from the West and the North afflicting the borders of the Celestial Empire just as aggressively as the Sarmatians, Alans and Huns who were perturbing the Roman Empire"*. Renat Temirgaliev. Gold of fearless warriors // "Zerkalo Mira" (2012); *"Her careless black haircut was convenient for airports, her slanted glance was always squinting from incomprehensible light, her cheekbones reminded that the Huns had really reached Europe"*. Andrei Voznesensky. In the Virtual Wind (1998).

In the RNC, the Huns are identified as Pagans: *"The poem "The Song of the Nibelungs" features not only Christians-the Burgunds but also the Pagans-Huns"*. A.Y. Gurevich. Medieval Literature and Its Modern Perception (1976).

The ethnonym *the Huns* in journalistic contexts since the late 60-ies of the 19th century has been used in a metaphorical and attitudinal meanings, such as:

1) The Huns are barbarians: *"First we specified the grounds of Pagans-Romans and North-Eastern barbarians — the Huns, Avars, Goths ..."* F.I. Buslaev. Roman Villa of Princess of Z.A. Volkonskaya (1895);

2) Savage Huns: *"What could Leo the First say to this barbarian, the leader of wild and ferocious Huns?"* A.G. Gazdanov. Evelin and Her Friends (1968);

3) The Huns are hell spawns, threat to civilization: *"The Huns, the progeny of ages, the menacing danger of the cradle of the great civilization... the winners who defeated this force would hold their great way — from Paris via the Scythian outskirts of Moscow to the ancient Chinese border"*. V.G. Lidin. The Magi (1927);

4) The Bolsheviks as the Huns: *"Yes, the Bolsheviks are similar to Huns, but it was the European civilization that gave birth to these Huns"*. G.L. Lvov. Our Objectives (1919) // "Gryaduschaya Rossiya" (1920);

5) Russian revolutionists are new Huns: *"Russian revolutionists, simultaneously pale epigones of Western doctrines and new Huns, people of flaming blood, threatening to ignite the whole world"*. N.V. Ustryalov. Under the Sign of Revolution (1927);

6) Steel Huns: *"Steel Huns! —shouted Vlad, — Steel Huns! We are the hordes of Gog and Magog!"* Vasily Aksenov. Mysterious Passion (2007);

7) The Huns are destroyers: *"It should be noted that in addition to cultural-historical types these "positive figures" in history, Danilevsky has prepared two possible destinies to these ethnic groups: to be destroyers like the Huns,..."* Valeri Khachatryan. Theory of Danilevsky's Cultural-Historical Types: Logic and Contradictions (2003) // "Obscestvennyye Nauki i Sovremennost" (2003.04.30);

8) The Huns are savages: *"Everyone who went ashore met the savages living in those lands — the Huns and the Picts"*. Julia Kapishnikova. Brittany // "Pyatoe Izmerenie" (2002);

9) The Huns are more scary than a specter of communism: *"Here, brother, is purer than the fear a specter of communism — the Huns will appear in an unheard of quantities and their sweet life in a minute will pass away!"* Michael Khodarenok. Anti-aircraft Missile Passion // "Zvezda" (2001);

10) Rabid, furious Huns: *"Furious Huns were riding somewhere on the steppe — and in the background the hand of a huge translucent clock was spinning"*. Victor Pelevin. Generation "P" (1999).

Conclusion

Analysis of the number of text actualizations according to the RNC identifies the rise and the decay of interest in the topic of the Huns. In this respect, we can notice clearly the peaks and downturns of interest to the subject correlated with the nature of meanings in different discourses and genres. The first wave of interest was at the beginning of the 19th century, the second one was at the 70-ies of the 20th century, and the third period is at the beginning of 21st century.

Educational-scientific sphere of actualizations is connected with the publication of N.M. Karamzin's fundamental works on the history of the Russian state. The second half of the contexts are related to the period of 1860-1880 when D.I. Ilovajskij's historical work "Beginning of Russia" was published in 1876. General genre-temporal dynamics shows the tendency of transition from scientific discourse to journalistic discourse. In this respect, journalistic discourses of the Russian National Corpus reflect the perception of the Huns by Russian-speaking people, and they are transmitted by using metaphors and epithets with negative

semantics. Texts of the RNC testify the ambiguity of interpretations of issues about the Huns in the Russian-language sources.

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THE USE OF SHOWING FILMS IN LANGUAGE LEARNING

Today English is a global language that is spoken by people from many countries and cultural backgrounds. The culture greatly impacts human communication, so films as a part of a culture is helpful for teachers to introduce lessons and activities that reveal how different dialects, forms of address, customs and other cultural influence interaction among different groups.

A lot of films contain excellent examples of intercultural communication and are highly useful resources for language teachers. Additional reasons for teachers to incorporate films in class and encourage their students to watch movies in English include:

- films combine pleasure and learning by telling a story in a way that captures and holds the viewer's interest;
- films simultaneously address different senses and cognitive channels. For example, spoken language is supported by visual elements that make it easier for students to understand the dialogues and the plot;
- students are exposed to the way people actually speak;
- films involve the viewers, appeal to their feelings;
- films help the students understand and improve reading skills.

Popular movies provide very rich content to management classrooms and have attracted attention of scholars and trainers. A significant number of scholars believe that young students tend to remember popular movie content more often than monotonous textbooks, research papers and scholarly reference material. They are also comfortable in connecting movie scenes, dialogues of actors, story of the movie and music with theoretical concepts explained in the classroom.

Films help students to internalize situations which they might not have experienced personally; help them to connect with various theories and concepts. Films can be very valuable intellectual exercise in deciphering other cultures and with guidance and help of the instructors; students can learn nuances of cultural theories and constructs very easily by means of films shown in the classroom.

Language teachers have been using films in their classes for decades, and there are a number of reasons why film is an excellent teaching and learning tool.

First reason - learning from films is motivating and enjoyable. Motivation is one of the most important factors in determining successful second-language acquisition. Films and TV shows are an integral part of students' lives so it makes perfect sense to bring them into the language classroom. Film, as a motivator, also makes the language learning process more entertaining and enjoyable.

Second reason - film provides authentic and varied language. Another benefit of using film is that it provides a source of authentic and varied language. Film provides students with examples of English used in 'real' situations outside the classroom, particularly interactive language – the language of real-life conversation. Film exposes students to natural expressions and the natural flow of speech. If they are not living in an English-speaking environment, perhaps only film and television can provide learners with this real-life language input.

Third reason - film gives a visual context. The 'visuality' of film makes it an invaluable language teaching tool, enabling learners to understand more by interpreting the language in a full visual context. Film assists the learners' comprehension by enabling them to listen to

language exchanges and see such visual supports as facial expressions and gestures simultaneously. These visual clues support the verbal message and provide a focus of attention.

Fourth reason is its variety and flexibility. Film can bring variety and flexibility to the language classroom by extending the range of teaching techniques and resources, helping students to develop all four communicative skills. For example, a whole film or sequence can be used to practice listening and reading, and as a model for speaking and writing. Film can also act as a springboard for follow-up tasks such as discussions, debates on social issues, role plays, reconstructing a dialogue or summarizing. It is also possible to bring further variety to the language learning classroom by screening different types of film: feature-length films, short sequences of films, short films, and adverts [1-2].

There are different ways to use a film in the classroom e.g. showing the film before the discussion or after the discussion, showing scenes repeatedly in the classroom or showing two different movies on the same story to generate different perspectives.

1. The lecturer can show some selected scenes from a selected movie in one or more sessions in a course and generate discussions on specific theories, models and issues.

2. The lecturer can show the entire movie before theoretical sessions. Selected scenes can be repeated in the classroom, if required during discussions.

3. The lecturer can give introductory lecture on relevant theories before the movie show and later starts discussion on the movie and relevant theories.

4. The lecturer may use few selected movies as cases in the entire course and show selected scenes from different movies in different theoretical sessions as per pre-decided session plan.

5. The lecturer may assign some selected movies to groups of students as project assignment and ask them to do film analysis on the basis of relevant theories (cultural, social, psychological, political etc.). Students will get CD/DVD of the movie from video libraries, do library or internet research and submit the project report to the lecturer.

Depending on the teaching aims and objectives, the class might watch a complete film or only parts of it, as one or two key scenes can be sufficient to illustrate a linguistic or cultural point. The following pre-, while-, and post- viewing activities prepare students to discuss films or individual scenes in the classroom.

Pre-viewing activities. Pre-viewing activities elicit what students already know about a topic and make the actual viewing of the film more meaningful. When discussing stereotypes as a previewing activity, students can describe how they view a person from a particular ethnic group or minority. After viewing a film, students can discuss the degree to which their stereotypes coincide with the ones shown in the movie.

To focus attention on certain characteristics of spoken language, students listen to the sound without the picture and imagine what the scene about. It is often helpful to pre-teach difficult vocabulary before students actually watch a film. For example, the teacher can hand out a list of words taken from a dialogue or describe a scene and have the students guess about the situation the vocabulary refers to.

While-viewing activities. While-viewing activities provide an opportunity to deepen understanding of the film and conduct a comprehension check. One idea is for the teacher to play scene with the sound off and the English subtitles on. The teacher then replays the scene with both the subtitles and sound, and replays it a third time with the sound alone and no subtitles. This technique is especially suitable for dramatic scenes, or when dialect or slang is spoken, because it facilitates understanding and makes students feel more confident.

If the focus is on listening or understanding individual words and phrases, the teacher can prepare a handout with expressions, some of which are taken from the film with others added that sound similar. While they watch the scene, the students have to identify the vocabulary that is actually used.

Post-viewing activities. Post-viewing activities allow students to check their comprehension and use the new language they have learned. To strengthen their descriptive abilities, students can analyze characters in a film and write descriptive portraits of the characters' appearance, education, profession, relationships, likes and dislikes, and other qualities [3-4].

This activity is suitable for upper-intermediate or advanced students. The intercultural learning assignment is task-based and combines language learning with various key skills, including using the Internet, writing a summary, developing presentation skills, and working as a team.

When choosing a film for the project, the teacher has to make sure that the complexity of the topic and the film's rating are suitable for the students' ages.

To begin, students in groups of three are assigned to watch a film that deals with intercultural aspects and to complete an assignment. At the beginning of the project, it is recommended that team members agree on basic rules regarding their teamwork, responsibilities, communication, and deadlines. The teacher should be available as an adviser during the project.

The teacher gives the students one set of questions regarding the film in general and another set to analyze the film from an intercultural point of view. Students watch the film and conduct research to answer these questions and produce a summary report that will eventually be represented in front of the whole class.

General questions for evaluating a film:

- What is the film about?
- What genre is the film, for example, is it a drama, a historical drama, a comedy, a thriller or a documentary?
- What is the message of the film?
- Whose point of view is shown in the film?
- Is the film based on a book? Who is the writer?
- Who is the director?
- Who are the actors?
- How was the film made?
- In your opinion, is the film structured in a way so that the audience can follow the plot easily?
- How would you describe the language used in the film and the actors' way of speaking?
- How did you feel watching the film?
- Were there any images or sounds you found particularly impressive?
- Which scene(s) do you find most memorable?
- What do you think of the ending of the film? Would you like the story to continue?
- Was the film entertaining, funny, instructive, and sad, etc?

Questions for evaluating the intercultural aspects of a film:

- What cultural aspects, values, attitudes, and behaviors of the respective cultures are shown?
- Do you think the conflict in the film could also occur in your community?
- What is the conflict about? How does the conflict evolve?
- Could the conflict have been avoided or resolved differently?
- Does the film help you better understand the particular community?
- To which character(s) do you relate most? Why?
- Can you understand the motives of all the people involved, even if you don't sympathize with them?
- Are characters portrayed as stereotypes, or are they like real-life people?
- Were you aware of the problems shown in the film before you watched it?

- How has the film changed your attitude towards the problem and/or groups portrayed in the film?
- Who is the director? Is he or she part of the minority or community shown? Did he or she have any advisers?
- How was the film received by the ethnic group or minority portrayed in the film?
- Could the film be set in your culture as well?
- Would you recommend the film to others to learn about the particular intercultural aspects or conflict?

There are numerous films about intercultural topics suitable for use in the classroom. Films are readily available from video rentals, libraries, and the Internet.

Thus, films are a rich resource for foreign language learning, especially at the upper-intermediate or advanced levels, when students can appreciate and benefit from the complex themes and resulting discussions.

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TO THE QUESTION OF A CROSS-DISCIPLINARY RESEARCH OF ABAI'S CREATIVE HERITAGE

Abstract

Article is devoted to the scientific activity of Abai scientific research institute. A number of urgent scientific issues are considered in methods development. Interdisciplinarity problems, the axiological analysis, esthetic perception of Abai's creativity are tracked. Results of paradigms development of cross-cultural communication and a literary compare studies are comprehended.

Keywords: Abai institute, interdisciplinarity, axiology, analysis, perception, understanding, interpretation, assessment, cross-cultural, communication.

Staff of the Abai Scientific Research Institute took part in the development of the following projects of 2015: 1) 3979/GF4 Cross-disciplinary research of the Abai's creative heritage. The research supervisor is Dr. Zh. Dadebayev; 2) 4821/GF4 Modern problems of the Kazakhstan translation theory in a world cross-cultural space. The research supervisor is Dr. A. Tarakov; 3) 4541/GF4 Art value and embodiment novelty in the Kazakh literature of the national idea and idea of "Myngilik el" by a research supervisor O. Abdimanuly.

The cross-disciplinary research of a great Kazakh poet Abai Kunanbaev's creative heritage takes an important role in Scientific Research Institute (1845-1904).

Members of Institute is carried out the huge work on theoretical development of the methodological principles of esthetic perception (a hermeneutics, interpretation, assessment) and a cross-disciplinary research of Abai's creative heritage. At the same time, it should be noted that the methodological principles of a cross-disciplinary research of Abai's creative heritage development is a multidimensional, central and fundamental task within the institute.

The results of the first stages of the research shows Abai's creative heritage representing a complete picture of the world, which demands the integrated approach, study. Integrated approach to an object of a research demands the integration of a number of sciences: literary criticisms, linguistics, folklore studies, hermeneutics, philosophy, ethics, esthetics, traditional culture, history, logic and so on. The solution of the given task is carried out by integration not only a number of sciences, but also a number of scientific methods and subjects of scientific activity.

There is a big amount of scientific information about Abai's life and his creativity on different world's languages.

The given huge material is completely systematized and the works containing interdisciplinarity elements are separately allocated.

The basic scientific rules in the field of scientific creativity methodology and a cross-disciplinary research are studied and critically comprehended.

Theoretical understanding, the analysis and synthesis, updating existing and proving new norms, rules and criteria are necessary for the studied problems solution.

The main issues and questions of a cross-disciplinary research of Abai Kunanbaev's creative heritage are revealed. There are two groups of such issues and questions unstudied and incompleated in the investigated area. The first group of such issues and questions belongs to the creative heritage of Abai, i.e. a research object and the second covers the theoretical and methodological competence of a researcher, i.e. the subject of a research.

Basing to the above-described results we plan new approaches to a solution of a cross-disciplinary research problem of Abai's creative heritage. It is expected that this result can be

qualified as a new technology regarding to the methodology of cross-disciplinary researches of A. Kunanbaev's creative heritage.

The circle of the theory of esthetic perception questions and interpretation of Abai's creative heritage is studied. We determine that the important and urgent issues of the study of poet's creative laboratory are the methodology and the processes of his creation works.

The existing concepts of esthetic perception are critically comprehended. At the same time, it is proved and accepted the statement that the perception of Abai's creative heritage is caused by social and cultural prerequisites and also, by the individual components of recipients.

It is considered the general and individual methodological questions, literary and biographic, historical and modern in the process of esthetic creative work perception of a poet.

Methodological recommendations are carried out for the analysis and the critical estimation of the key scientific facts and materials existing in the field of an Abai studies, understanding, interpretation and assessment of the Abai's literary heritage. The regulation on levels and features of understanding, interpretation and assessment is proved: a) an understanding, interpretation and author's assessment; b) an understanding, interpretation and assessment of experts; c) an understanding, interpretation and assessment of project members. At the same time, the understanding as an interpretation and an assessment is presented in the form of process, which has the corresponding subprocesses.

Within the studied object the scientific characteristic is given to such key concepts as sense, contents, value. Scientific situation which contains the principles of the hidden meanings determination of art and graphic means is developed. Preliminary theoretical thoughts of ways of studying of understanding questions, interpretation and assessment of the poet's creative heritage are generalized. The ways of studying of various levels of the text organization and the text-making factors are tracked.

The basic principles of Abai's creative heritage research in aspect of hermeneutics interpretation and assessment are defined. The theoretical regulation on scientific, historical and cultural bases of study and definition of Abai learning structure is drafted. A number of recommendations about the new methodological principles usage to the concrete analysis of the problems of a cross-disciplinary research of Abai's creative heritage is developed. It is established that development of the methodological principles of a research of Abai's creative heritage represents: a) a complete, multidimensional and the main scientific value for development of the subsequent tasks of the project; b) one of the most important links of the development of a cross-disciplinary research in Kazakhstan.

During the second task development, the purposeful work on a comprehension of methodological approaches to the axiological analysis of national and universal values of Abai's creative heritage is carried out.

Contents and structure of the main human values categories are highlighted from the most ancient times to the Abai era.

Sources of the creative biography and wise sayings of the famous thinkers of different eras are collected and systematized: Akhikara, Lukman Hakim, Korqytata, Zhirenshehsheshen, Tolybaysynshy, materials of common law of the Kazakh people.

The best samples of historical words of wisdom and dastans which are general for the Turkic people and containing human values are collected and systematized.

It is considered the human values which are contained in creative heritages of such great persons as Anaharsis, Confucius, Socrates, Aristotle, al-Farabi, Ibn Sino, Nizami, Ch. Valikhanov, etc.

It is developed the criteria of the axiological analysis of national and human values, basic and fundamental regulations of Abai studies. Judgment of the phenomenon as a unity of contrasts is considered as one of the main manifestations of axiological approach to the given problem. Researchers have chosen this approach and by the updating in relation to the studied problem, have received a new technique of the axiological analysis of national and universal

values in A. Kunanbayev's creativity. Within this technique, it is offered the principles of studying of the person and his society, sense and his life value, his attitudes to the others. Along with it, it is proved the scientific statement that the national and human values, which are contained in Abai's creative heritage, are the person values and a human life. The results of a research show that the given statement is considered as the background of the another scientific statement – Abai studies is a study of a person.

One of the results received within the development of the given task was the principle of the analysis and a definition of the middle and two edges of each fundamental phenomenon of human life and human act. At the same time members of research work hold the view of eternal and absolute values as triads, for example: truth, good, beauty; belief, hope, love or the Abai's triad: mind, will and heart.

According to project members, it is important to understand that the key point of national and human value of Abai's creative heritage study is the idea of unity of his triad mind, will, heart.

Systemic study of the factors which have influenced on the formation of national and human values of Abai's creative heritage is considered as an urgent problem of a modern Abai studies. The results achieved during the development of problems of systematic study of the factors which have influenced on the formation of the national and human values which are contained in Abai's creative heritage. The emphasis is placed on systematic and axiological analyses. The solution of this task, as well as previous, forms a methodological basis to the realization of the subsequent tasks.

Research work development is carried out on the following aspects of traditional outlook: a) space; b) time; c) real world; d) sign; e) ritual. At the same time oral and written monuments of traditional culture of East, the Turkic-speaking people in particular are comprehended. Content, a form, the structure of great thinkers' studies of Eurasia are studied since the most ancient times to Abai's era. Origin sources and formation stages of the national and human values which are contained in Abai's creative heritage are tracked. It should be noted that the research of a question is conducted in aspect of interaction of a number of disciplines: traditional national culture; folklore and oratory; common law; literature and language. It is given the valuable characteristic of creative identity and poetic genius of Abai which has become widely known and also, the correlation of world mental and ontological space is given.

The question of samples of oratory creation, skill of a speaker is studied. It is considered the methods and means of oratorical belief, the types of speakers, the main requirements imposed to moral shape, appearance, level of eloquence of the speaker and oral publicist. The system analysis of speech skill and structure of Abai's rhetorical syllogisms realized. Speech-craft and the categories of traditional culture of Kazakh people is considered as the main factor of formation base of national and human values of Abai's creative heritage.

The main results of the research of Abai scientific research institute for the reporting period are issued in the form of ten volumes of Abai studies edition, a number of collections of scientific works, including the first five volumes of the collective serial edition "Literary Translation and Cross-cultural Communication" are published. It is pleasant to note that the third book of this edition was published in Bratislava (Issues of Literary Translation and Intercultural Communication. Monographic publication. – Bratislava, 2015).

The received results are characterized as: a) the methodological principles of studying of interdisciplinarity and esthetic perception of Abai's creative heritage in the aspect of his understanding, interpretation and assessment; b) technique determination of essence of the characteristic and structure of Abai studies; c) a technique of the axiological analysis of national and human value of Abai's creative heritage in connection with the intellectual and stable development of modern society; d) practical recommendation on the creation of multimedia technologies of promoting and the promotion of Abai's creative heritage; e) a technique of factors studying which have influenced to the formation of national and human values of Abai's

creative heritage, understanding of his cross-cultural communications; e) practical recommendation on the formulation and generalization of conceptual bases of Abai's creative heritage.

Primary results of a research show that the problem of the person is the main problem of a cross-disciplinary research of Abai's creative heritage in general.

In conclusion, we would like to emphasize the importance of Abai's creative heritage and his triad (mind, will, love) in a sustainable intellectual development of Kazakh society.

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FUNDAMENTALS OF DISCOURSE ANALYSIS OF A LITERARY TEXT

Active search and achievements of sections of philology, such as text science, text linguistics, theory of artistic text give an impetus to open new opportunities of familiarizing, understanding, review, analysis, and evaluation of the work of art. In the scientific community there are more new semantic concepts, original interpretations, terms and categories, meaning of the previously used undergoes refinements, with their scope of application being concretized.

In particular, against the background of the relations of the text, context, intertext, metatext, discourse there are heated debates, with such teachings actively infused here as the psycholinguistics, theoretical style, cognitive science, social anthropology. During the analysis we had the opportunity to see the results and statements, worthy of attention. In this respect the good results are given by the discussion of literary texts, literary critics conducted on the basis of the common signs of Philology.

We know about the frequent references to the complex reality of integration, communication and interaction between the artistic text and context. In this regard, strong opinions have developed about the variety of their relationship, interconnectivity levels, close communication methods. Of course, the text and context in traditional degree depend on such factors as the literary environment, creative nature, spirit of the times, calls of the era. Therefore, no wonder every new era draws attention to the phenomenon between text and context.

The notion of discourse as an interdisciplinary concept has entered the aspect of the modern literature along with concepts such as the text and context of the late twentieth century. In today's literary studies a problem emerged - the need for the separation of concepts such as text, context, discourse, as well as to clarify the function of each of the concepts, scope.

In this direction, studies are carried out. The interest of linguists in the context has its own reasons. It is worth noting that linguists, supporting the desire to consider the challenge from different perspectives, do not take into account the peculiarities inherent to artistic text. One of the scientists, researching the theory of discourse, acknowledged it as "artistic constitution" of literature men, but how can you figure it out, if the Constitution of the literary work is not defined [1, 47]?

Another scientist-linguist said that a poetic context is created through interaction of words with each other in fiction and their contacting, as well as the relation of rhythms and melodies, sounds [2.74]. Today the nature of the context as the image in a particular literary form of the psychology of the author is common [3, 255].

These in fact different views raise interest and commitment to the determination of the level of interconnectedness between text and context.

The basis for the perennial debate on the text and context of the became works of scientists of modern and post-modern trends, such as R. Barthes, A.Greymas, P.Riker, A.Richards.

Now you can also find the followers of Roland Barthes and his book "The author has died", which put in place of the author impersonal nameless language as an organizing and explaining the principle of literature.

Separation of language and saying, distinction between the text and the author became the basis for a new vision of the context, there is now a situation in which traditional notions cannot give a concrete answer to the problematic issues.

To find a way out of this impasse, there are new concepts, new faces of interdisciplinary communication have become determined. Known long ago, but not yet in the academic environment, the term "discourse" has gained new semantic characteristics, and philosophical sciences were more likely to use it. Although at first it was used as a synonym for "text", gradually a desire to determine their relationship emerged. There were opinions on the recognition of discourse as a unit of literary text.

If the theory of discourse defined its position, the theory of the text arose in a number of leading sciences, both have common philological bases, but the text theory and the theory of discourse are still striving to concretise their basis, decide on the forms of research. It is known that in recent years the methods of such interchange are affected by judgments about the meta-language.

Summing up, we can say that today many have turned their attention to the text - as to the smallest and basic unit of discourse. Therefore, you should pay attention to thinking that discourse can be defined through a certain part, or a separate element of the text.

The contribution to separation of singularities of text and discourse was made by growing today "exchange of information theory."

It is known that in the art text the information (artistic, cognitive, etc.) consists of several layers, they can be seen by the semantic structure of the language of the text. Explicit information during the reading of a literary work is noticeable, however, other unknown faces begin showing too. Everyone knows that the multiple reading

of a literary text opens a new meaning, more and more interesting information appear. This trend is mainly due to the implicit information, in other words, it is not easy to find this hidden information that is provided in the form of hints, signs, signals, functions. In this regard, special attention should be paid to many things. Between the amount of information that the author wants to enter into the text and the ability to render it to the reader there is a notable contrast, a study of the problem - is one of the key forms of discourse. At the same time considering the situation of the relationship between the creative consciousness and perceiving (receptive) consciousness as the communicative one is also on account of the discourse.

Objects of research of discourse are numerous, a precise definition of its essence is underway. The content and form of its elements also differ. There is reason to frequent relationship with the words of the author, describing such structures as the situation, circumstances, characters, action, time, concentrating on the background of the supporting concept of discursive text. Since the trend between the text and its discussion (interpreter) there are active relationships, such as a proposition, conjunction, disjunction, it is necessary to pay special attention to it. Russian scientist Y.S. Stepanov defined discourse as "special use of language" and pointed out that it is related to phenomena such as "special mentality", "special grammar" and "special rule of vocabulary" [4, 37-49]. The scientist points to the following elements of the discourse: reported situations, their participants, the performative information, circumstances where situations and background occur that explain them, assessment given to the characters, etc. It is noticeable that the researcher also tried to bring discourse close to the context. However, subjective, evaluative characteristics associate both. Currently, in order to better address this problem they apply the concept of "recursion"

There is active clarification of semantic boundaries between concepts of discourse and context. Discourse decreasing expansion in relation to context as if shifts to the reductionism.

In the literature, there are signs of the relationship of discourse to the principles of neo-rhetoric. The theory of artistic text in the works of Richards, Paul Ricoeur, Habermas, Foucault gained a new momentum. They feature recognition of art as a means of communication in the form of statements, they develop the ability to see from infralinguistic to metalinguistic measurements of essence.

The desire to explore activities in the human mind, the three pillars of thoughts, feelings and language has strengthened, that is, there is a great interest in the analysis of artwork from

this perspective. The situation between the speaker and the listener in the work of art begins being recognized as close communication of the two consciousnesses, roots of this view are deeply rooted. To this day view of the ancient orator Aristotle has not lost its relevance, that the result of oratory art is connected with what he wants to convey, whom he devotes his words to. [5, 285]. Certainly, it is known that in different periods of time their names, numbers, locations changed. This "triplets" currently exists in the scientific community. J. Habermas proposed context evaluation by examining the literary work in three pragmatic areas. If T. van Dyck considered art context as a superstructure, consisting of statements, its understanding and action according to it, A. Greimas applying the competent concept showed a way to determine discourse through the examination of relationship of referent, creative, receptive competence in the text to reality, language, consciousness.

Discourse competence may be dependent as a statement. Discourse work is based on the discursive axis, so many recognize the work of narrative activity, generating and explaining the discourse as special. In the analysis of the work of art the concept of "discursive formation" (Michel Foucault) occupies a special place. Author, putting his thoughts, a senses into the text, makes the choice from a variety of options, he is influenced by the principles having sense, rules, all sorts of restrictions, sometimes even maybe coercion.

Everyone knows that for the speaker and the writer the discourse creates superiority.

Of course, it is possible to change the strategy, but it is not good to interrupt the previous conversation. However, the type and size of the communication strategy is huge and it is hardly confined to history. It is known that only the typological stable conditions of cultural strategy provide a universal characteristic of human relations.

Scientists say that the study of the epic of M. Auezov "The way of Abai" from a discursive point of view, allows to deeply familiarize with the work itself. But holding a discourse analysis of poems of Abay is a hard job. Because M. Auezov in an article on how to write an epic, defined his strategy of the author, while such information written by Abai are not known to us.

No need to replace the strategy with the goal. The strategy should be called as the way chosen to achieve the goals and the desired. The fact if the strategy chosen based on artistic, aesthetic, cultural foundations, have an impact on the freedom of the writer, will be known in the course of discourse analysis. It will be proper to focus on the main problem of discourse analysis as a consideration in the work of art of the focusing and binding the creative, reference and receptive competence. At the same time we should take into account the levels of the relationship between the three spaces (objective, language and conscious).

Reference competence of the literary work arises from its relationship to reality. On the basis of the reference content in any text there is a probability of presence of at least one of these four characteristics (knowledge, belief, opinion, concept). Creative competence is determined in relation to the type of occurrence in the author's allusion (intention) and his statement. Once the theory of signs, proposed by Peirce, found wide application and became the basis of systematization of modern classical levels. Scientist classified the signs in the text by meaning, features in relation to the figure of the author. He listed the following types of characters that have discursive meaning in the literary text: index, suggestuio (belief), eikon (picture), allusio (hint). Their discursive service in the text is performed through emblematic, symbolic, imaginative, relevant disclosure. In addition, the discourse also explores whether there will be an accordance in the reproductive resource of the perceptual consciousness. Receptive competence manifests itself in the form of an objection, recognition, silence, neutrality, suppression of opinions. And much depends on the ethos of responsibility.

An analysis of a literary text from a discursive point of view, along with the traditional methods is based on new scientific views. Perception, recognition, evaluation of the work of art as a communicative situation carries the poetics of the text through the relationship with the principles of neo-rhetoric. Consideration of the literary text as a special kind of expression, creates optimal conditions for determination of its discursive specificity.

In this regard, with the specification of the reference competences of creative nature, the recipient, the text, the new levels of the complex relationships between them are defined.

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THE PECULIARITIES OF THE CONVERSATIONAL VOCABULARY IN THE ENGLISH NOVEL “TESS OF THE D’URBERVILLES” BY THOMAS HARDY

There are some peculiarities of the writers’ expression which gives the tone of the work. Such kind of literary color of tragedy in the work “Tess of the D’Urbervilles” (1891) in which there is an honest woman, who goes the length in pursuit of happiness, dies on shambles; the hero “Judo Invisible” (1896) — the sacrifice of the bourgeoisie morality; the hero “Meroe Caster Bridge” (1886) who commits suicide.

The character of Thomas Hardy fights with different situations like — not «kindness», but also «evilness» — with various powers, however, he is found himself in the society of conflict — with his willpower of the third person, in which he always loses in the fight.

The investigation on the term “translation” of English conversational lexis into Russian should be processed in terms of syntactic construction and more wider contexts, in which such kind of lexis might be figured. It is necessary to compare the conversational block of lexis on the material of two languages: English and Russian, besides, the compared elements of TL and appropriate for the literary translation.

The description of the peculiarities of English conversational lexis in the literary text and its translation into Russian allows achieving the tasks of the investigation, which covers the comparative classification of the style of English and Russian works and also the characteristics of the language or the style of the literary work in any composition. Moreover, it is essential to demark the conversational style and ordinary style and establish this demarcate, to reveal the meaning of the notions such as “vernacular” and “argot” and their difference in the comparable languages, to study lexical and grammatical features of English and Russian conversational speech in a comparative way and to define methods and techniques of translation of English conversational speech into Russian in the context of literary – feature works.

The translation of the conversational lexis is difficult because the same lexemes of register in different academic dictionaries (Robert, Larousse, Hachette), which leads to different stylistic signs “fam.” (conversational), “pop.” (vernacular), “arg.” (argotic), which certifies fuzziness of the demarcate between mentioned speech lexemes.

In order to prove the statements we deliver some examples from the novel “Tess of the D’Urbervilles” by Thomas Hardy in comparison with its Russian translation “Тэсс из рода д’Эрбервиллей”.

There are some techniques of translation according the languages such as English and Russian, because they are both related to the family group of fusional languages. However, approaching deeply into its subcategories, there are synthetic and analytic types of languages to which English belongs synthetic and Russian to analytic language categories. So, when we translate and focus on the work we should pay attention to its origin whether there is any relationship between the two languages.

Sometimes, translators come across some relevant issues in the process of translation. Such issues can be different registers and discourses. Because, there a lot of dialects and different language usage among people. In order to define what strategies to use we must render the language and translational methods. Those methods can be really helpful during the translation. Here are the examples below which can be analyzed in terms of the lexis, conversational speech acts.

For example:

Phase The First The Maiden Good night <i>t'ye,</i> ' said the man with the basket. Good night, Sir John,' said the parson.	Фаза первая Девушка Добрый вечер, - сказал человек с корзиной. Добрый вечер, сэс Джон, - отозвался священник.
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There is used a particular type of conversational speech of the local people which is not described in the translation. The translator has used a general meaning in the form of dialogue. Another type of translation can be seen in the word "said", which is rendered by the word "отозвался". This translation is adequate for conversational speech usage and its translation.

For example:

'Never heard it before.' 'Well it's true. Throw up your chin a moment, so that I may catch the profile of your face better.'	- Никогда об этом не слыхивал, сэс. - Однако это так. Приподнимите—ка голову, чтобы я мог получше разглядеть ваш профиль.
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We can see that there is omitted a definite type of pronouns which refers to "I". Because, the sentence "Never heard it before" means that "I never heard it before" as its Russian equivalent is "Никогда об этом не слыхивал". Another addition is that there is an equivalent for the word "well" which means "Однако". The use of colloquial expression "Throw up your chin a moment" can be applied in the conversational speech in the English works in order to express a part of the local everyday life.

For example:

'And shall we ever come into our own again?' 'Ah-that I can't tell!'	А вернется ли к вам когда-нибудь наша собственность? - Ну, этого я не могу сказать.
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According to the context and the intention of the author, there is an interrogative sentence which means "А вернется ли к вам когда-нибудь наша собственность". The answer, which is a conversational speech pattern, "Ah-that I can't tell!" plays an important role in the dialogue. Because, the author uses this phrase in order to deliver the main meaning of the context and dialogue.

For example:

'But you'll turn back and have a quart of beer <i>wi'</i> me on the strength <i>o't</i> , <i>Pa'son Tringham</i> ?	- А не согласитесь ли вы, сэс, повернуть по этому случаю назад и распить со мною кружку пива?
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There are a lot of reasons to use some methods of translation such as omission or substitution. As the English likes making every sentence short, there is also used a target word "*сэс*" for the original "*Pa'son Tringham*". There is also an omission in the translation. It is the original "on the strength *o't*" which is a conversational speech pattern as well. The preposition "*wi'*" gives the point that in the Modern English "with" and its Russian translation is "со мною". It is important for translators to understand the original and decode the authors' intention in a right way. Here, the translator was able to cope with this problem.

For example:

'Boy, take up that! I want 'ee to go on an errand for me.'	- А ну парень возьми эту корзину! Я хочу дать тебе поручение.
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Another example is the word “‘ee” which means in the original “thee” and in Modern English “you”. Such kind of conversational utterances are also used in the conversational speeches. So, there is a translation that “Я хочу дать тебе поручение” given for the original “I want ‘ee to go on an errand for me” is a suitable variant for the translation.

For example:

Now, sir, begging your pardon; we met last market-day on this road about this time.	Прошу прощения, сэр, в прошлый базарный день мы с вами встретились в это же время на этой же дороге.
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One of the most used phrases in English is to ask an apologize or a permit and request. In order to express such kind of feeling they always use the following expressions: begging your pardon! – which means in Russian “Прошу прощения!”.

However, there is another example for the conversational speech such as “last market-day” in the original, and its translation is “прошлый базарный день”. It belongs to the everyday language use or word use in English. It is quite good to translate word for word if we have such kind of expression.

Besides, it is worth mentioning that translation should be quite adequate and appropriate to the original. From the aspect of the conversational speech in literature, we could render that dialogues and conversation topic can be different. Also, the style of the speech depends on the usage of the relevant speech.

Scientifically, language discourses can be divided into the following types:

- Literary written speech
- Literary oral speech
- Conversational written form
- Conversational oral form
- Colloquial oral speech
- Colloquial written speech

In general, our research is related to the conversational written speech acts, which is used in the English language. However, there are also other example which denote other forms of speech such as colloquial written and oral forms. They have been used in the original in order to support the dialogues. The Russian translation refers to the both adequate and idiomatic speech utterance in the process of translation.

According to the above mentioned examples, we could investigate some major factors of translation. Because, there are a lot of aspects to linguistic point of view. Translation must be rendered in regard with translators’ knowledge. In our case, translator should know the Old and Modern English language usages. Besides, the local language usage can be different geographically, so translator must know where and what is for what in the original.

So, any literary work consists of some factors. Our work includes special conversational word combinations, dialects, sometimes, accents in the speech of characters.

As a consequence of the work, we found some important aspects. They are really useful in order to cope with some special conversational speech acts. They may have a great effect on translation quality.

There are the following points of highlighting social expressive lexis in the process of translation:

- the basic meaning of the word of the literary language, from which translators render;
- to use pragmatic components of giving the right meaning in the translation, which means to be pragmatic during the translation;
- to pay attention to the denotative meaning of the word;
- to provide with ideational expressiveness of the equivalent;

In conclusion, the translator must provide with literary tone while he is translating the original. Because the reader gets what he reads from the translated variant.

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THE ROLE OF ENGLISH LANGUAGE IN KAZAKHSTAN AND PECULIARITIES OF BRITISH AND AMERICAN ENGLISH

Abstract

The following article deals with the main role of English language in Kazakhstan its variants and possession of English language of population. As well this paper examined the main linguistic project of Kazakhstan – “Trinity of Language”. To get to investigate the amount of three languages speakers was made an enquiry. Also article examined the main peculiarities of using the variants of British and American English according to their phonetical, lexical and grammatical differences.

Key words: *Globalisation, Trinity of Language, Bilingualism, Multilingualism, English language, phonetics, lexis, grammar.*

There is no doubt that the English language has become one of the leading languages in the XXI century, as the language of international business and communication. This fact also is confirmed in many studies on the spread of the English language and its role in the modern global business community. In most cases, knowledge of English is one of the most important conditions for integration into the world community, an indispensable element of positive social change, economic well-being and new technologies. Others are concerned with the idea that minority languages could face extinction risk to the extent that, as the English language will be distributed as a result of globalization and integration processes in the world.

One of the most important aspects occurring in the Kazakh society, economic and social modernization advocates policy language. Attention to the leader of the nation of this part of the state policy is obvious and deserves the most careful study and analysis, because it is in our country implemented a unique project, initiated by the head of state - the trinity of languages. In his speeches and appeals, President Nursultan Nazarbayev has repeatedly talked about the importance and significance of development for multilingualism in Kazakhstan society.

The idea of “the *trinity of languages*” in Kazakhstan for the first time the President announced back in 2004, later returning to it repeatedly. So, in October 2006 at the XII session of the Assembly of People of Kazakhstan Head of State reiterated that the knowledge of at least three languages is important for the future of our children. And already in 2007 in his Address to the people of Kazakhstan "New Kazakhstan in the new world," the Head of State proposed to begin a phased implementation of the cultural project "Trinity of languages". From that moment begins counting the new language policy of independent Kazakhstan, which today can serve as an example for other countries in the degree of popularity in society and the level of its effectiveness. Harmoniously entered into a process of spiritual development of the people, the language policy is inseparable from the general policy of large-scale social modernization. The President believes that the success of the modernization is very important that each citizen was useful to the Fatherland.

“Kazakhstan must be perceived throughout the world as a highly educated country - has repeatedly stressed the President, - the population can use three languages. They are: Kazakh language - the state language, Russian language - as a language of international communication and English - the language of successful integration into the global economy”.

In a word, the relevance of language learning can not be removed from the agenda. The more languages you know, the better. The world is getting closer, more accessible and more interesting.

On June 29, the decree about new State Programme of developing languages in Kazakhstan was approved by President N. Nazarbayev and it is directed to the evolving of linguistic capital of Kazakhstan people. As the aimed indicators are:

- Contingent of population possessed English language in Country (2004 y. – 10%, 2017 y. – 15%, 2020 y. – 20%).

In order to find out the level of people in three languages (Kazakh, Russian and English) we made a survey and according to the results, following answer:

- *Can understand oral speech*

- *Can easily read*

- *Can easily write*

Respondents who can write easily, usually may read, also understand. Others who may **read easily, could understand oral speech.**

According to the level of possessing languages:

Kazakh language:

- understanding oral speech – 8988,5 people (174,0%)

- reading easily – 348,6 (2,9%)

- writing and reading easily – 7528,5 (62,0%)

Russian language:

- understanding oral speech – 11437,4 people (94,4%),

- reading easily – 415,2 people (3,4 %),

- writing and reading easily – 10306,8 people (84,8 %).

English language:

- understanding oral speech – 1873,6 people (15,4%),

- reading easily – 311,3 people (2,6 %),

- writing and reading easily – 930,9 people (7,7 %).

As we can see here, according to enquiry, in 2009 - 7,7% population possessed English language. By 2020, this index is aimed to increase its amount up to 20 %. In order to achieve this goal, we have political goal ***Trinity of Languages*** (Ush tugirly til).

Currently, foreign languages are becoming one of the main factors such as socio-economic and general cultural progress of society. Kazakhstan has developed a unique experience of interaction and mutual enrichment of national cultures. A unique institution of cultural and religious interaction – the Assembly of People of Kazakhstan, received, as we know, the opportunity to participate directly in the legislative activity of the Parliament of Kazakhstan. The Republic of Kazakhstan is always with great care and attention to the development.

Issues of development of languages in Kazakhstan is constantly under the control of, and the President of the Republic of Kazakhstan Nursultan Nazarbayev to the care of that in the annual Address to the Nation always tried to focus on the development of *education, culture, language*. In the Address of the President clearly stated: "The people will be wise in the upbringing of young generation, taking care of their health, education and outlook. It will be equally proficient in Kazakh, Russian and English languages... It will be a patriot of his country, known and respected in the world "The story of the progressive development of mankind is filled with numerous examples of cultural and linguistic interaction. The fact of owning two or more languages, including man, as it were in the two communities, which experience entrenched in the language. Owning a different language, people thus possessed and another picture of the world, reflected in that language, so - deeper and better understand the world.

Possession of several languages becomes a factor in the competitiveness of individual citizens. At the state level generated by the installation, that every citizen of Kazakhstan should master at least three languages: Kazakh, Russian and English. For centuries, combining ethnicity values - language, religion, traditions, mentality, culture, history. Any language - it is a cultural

code that forms the philosophy of human life, its system of values, behavioural style, ways of thinking. The main political value is the state, and the main cultural - language.

Historically bilingualism, and the majority of Kazakhstan's population know two languages: Kazakh and Russian.

Kazakhstan – one of the few countries that has resolved the problems of language policy without sharp collisions and conflicts. The country is implementing the Law "On Languages" The concept of language policy and the new State Program of functioning and development of languages for 2011-2020.

Today it is no secret that English is considered the international language.

In general political, economic, scientific and sports life of the world are held in English. English defined the official and working language of the United Nations Organization. All kinds of summits and meetings of heads of states, the signing of laws and decrees, talks and debates - all conducted in English. International trade, the work of the banking system, transport system activities on land, at sea and in the air is carried out in English. This language is a living communication tool for academicians, doctors, scientists around the world. For international conferences, study of international experience and the exchange of scientific minds of information takes place only with the use of the English language. The Olympic Games and all kinds of competitions between the two countries have chosen the official language is English.

The value of English in today's world is so great, that its knowledge is not a privilege and luxury. Once computers as well as mobile phones could afford only people of a certain social stratum. Now such things are basic necessities. The same can be said about the English. It is taught to all and everywhere: in schools, universities and courses. It is understood that any educated person would have to know English, because it is the key to further self-education and self-improvement.

Nowadays, English is used as the main language for international communication, whether in-person meetings, tourism or business. News, resources, instructions for use and translation of the book in the first place in the English language. International scientific conferences, forums, presentations are also held in English. It is working in most software programs, and 71% of the world as being the correspondence in the language of Britain and America. Show business is also closely associated with the English language, almost every singer aspires to sing at least a few songs in English, which increases the chances of its popularity in other countries. In the field of cinema, most new products are also available initially in English.

Languages are multifaceted and have a lot of shades depending on the area of use. Some have undergone so much change and the impact that formed the features of phonetics, vocabulary and even grammar.

American and British cultures are fundamentally different in their histories, economies, environments and social organizations. Although spoken American and British English are generally mutually intelligible, there are enough differences to cause misunderstandings or even a complete failure of communication. American English is used as a lingua franca or a second language by people in many parts of the world, including East Asia (Japan, South Korea, Taiwan, the Philippines, and China); the Americas (excluding the former British colonies Canada, Jamaica, and the Bahamas), and Liberia, in Africa. British English is used in former colonies of the British empire, as in Africa (including South Africa and Egypt), the Indian subcontinent (Pakistan, India, and Bangladesh); Malta, Australia, New Zealand, and in Southeast Asia (Myanmar, Singapore, Malaysia, and Thailand). It is also used in all Middle Eastern countries, except Israel and Saudi Arabia. Although differences do not involve formal terminology, misunderstandings are possible in everyday life language. Therefore, it is important to raise the level of mutual awareness of the differences between the speakers of the two varieties

British and Americans speak one language, but use it differently. Indeed, sometimes misunderstandings may arise between them, but this is not a reason to believe that the British and American English are so different that the English is absolutely not understood by Americans.

In fact, American English prevalence significantly surpassed its original source. American English - adopted in the United States, it is obliged to English colonists, who mastered the territory during the period of XVII-XVIII centuries. The native language of the United States is for 80% of the population and has clearly set out the features and usage rules. Changes in classic English suffered due to the fact that before the advent of the British in the territory for communication used autochthonous Indian languages as well as French and Spanish. Considerable influence on the formation of modern American language had German, Dutch, Swedish, Norwegian, Welsh and Gaelic languages.

It is very different from the classic British version, but not enough to become a completely new language. However, differences can be found in all aspects: grammar, pronunciation, vocabulary.

The differences in pronunciation

It is manifested in the emphasis the greatest differences between British and American English. If the reading of the text is not always possible to determine by whom it was written, the spoken word instantly gives national human.

In addition to accent the differences, there are differences in the pronunciation of certain words:

The word *schedule* in the British version begins with the sound [sh], as in the US - at the beginning of the word sounds [sk]. In the words *either*, and *neither* the first two letters can mean either a long sound of [i], or the diphthong [ai]. It is believed that the first option is more American, the second - more than the British. However, they both can speak in different situations in different ways. In many non-English origin words (often names), for example, Mafia, Natasha, the British pronounced percussive sound like the [æ], and the Americans - as [a].

The differences in word formation

The suffix "**-ward (s)**" in British dialect is generally used as a "-wards", and in the US as a "-ward". We are talking about words forwards, towards, rightwards and soon. However, the word *forward* is actively used in the UK, and the words *afterwards*, *towards*, *forwards* are not unusual for American dialect. For American English is more common word formation through compounding. In the formation of phrases consisting of a noun and a verb-subject, speaking of his appointment in the British variant is more often used the gerund (*sailing boat*), while Americans prefer to use as a compound word (*sailboat*). The same thing - with phrases means the object and its owner - *dollhouse* vs. *doll's house*. It is clear which option is the US, and what - the British.

Differences in writing

Words ending in the British language on -our, Americans are slightly reduced and they are ending in -or: *labor*, *color*, *favor* instead *labour*, *colour*, *favour*.

British word *apologise*, *paralyse* in the US written as *apologize*, *paralyze*.

Some words of French origin, ending in -re, in the American version ending in -er: *center*, *theater* instead *centre*, *theatre*.

The word "gray" in British writing looks like *Grey*, and in the US - *gray*.

The differences in the meanings of words

The general thought that British have more knowledge of American lexicon than vice versa is very evident. British chose more correct answers than Americans. This is the case of items like 'caretaker/janitor', 'waistcoat/vest', 'zebra crossing/crosswalk', 'nappy/diaper', 'lorry/truck', 'bunch/pigtail', 'braces/suspenders', 'pavement/side walk', 'clothes horse/drying rack', 'fruit machine/slot machine', 'rubber/eraser', 'quid/ 'bucks'', 'dressing gown/robe, bathrobe', 'cling film/plastic wrap', 'serviette/napkin', 'noughts and crosses/tic tac toe', 'estate car/station wagon', 'trolley/shopping cart', 'aubergine/eggplant', and 'coach/ bus'. It must be said that in some cases, the American variant uses expressions that are quite intuitive to

understand such as 'crosswalk', 'suspenders', 'drying rack', 'slot machine', 'overpass', and 'shopping cart'. Their British equivalents are not so self-evident.

Of course, this is a limited test; however, it might be that British gained higher scores because they have more possibilities of contact with American English because of American films and TV programmes, though not having visited the other country as much as the American sample. On the opposite, the transmission of British TV programmes is rarer in the States. Many dictionaries, such as the Collins English Dictionary, the Oxford and the American Heritage Dictionary's recent editions specify the lexical differences indicating the equivalent in the two varieties.

As it is seen British and Americans speak one language, but use it differently. Here we searched English language can be as two different language in many countries and it has its own peculiarities in usage such as pronunciation, grammar and vocabulary. As well language is the soul of a culture and there is respect between the two cultures. All these differences raise questions about what can truly be considered 'correct' English, and even if it is right to talk about a 'proper' or 'improper' English variety.

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WAYS OF TEACHING OF TRANSLATORS' WORKS WHO TRANSLATE KAZAKH POETRY INTO RUSSIAN

If a translation is a mediator which connects nations and translators are people who strengthen this friendship. Nowadays there are enough translators who contribute to the translation of Kazakh poetry into Russian. It can be said that scientific researches especially written about them are negligible. This article will discuss about the translators who were a cause of Russian readers being familiar with works of Kazakh poets. Today one of the key issues is introducing pupils and students with the work of translators. Because we have to know translators who connect nations with other nations. Basically we know translated works, but there isn't any information about translators.

By teaching the works of translators who translated Kazakh poetry into Russian language we operate the responsible and sophisticated work, we should introduce these translator to all and teach their works.

Academician M. Auezov in his article about Kazakh version of "Eugene Onegin" says: "Translating great works of poetry into another language is the most exhausting job we know. If to say about nowadays experience it can be seen that poets while translating the Kazakh national literature masterpieces into Russian language do not even know the language of origin. Interlinear translation that should help them is even worse. Interlinear translation has no words, just emptiness, or there is not even tenderness rhythm and novelty in it, authors' way of thinking and feeling that he thoroughly put in and wonder-style logical sequence was forgotten. The poetry lines in its beauties should be like well-knit road without any cracks on it! Words of this line must be given through soaring thrill notes than just stretched notes of simple song. This word does not give just one meaning. It has its own melody and presents new vision and impression to readers besides the original meaning. Only steady zeal and sensuality help translator who does not know the language of noble origin. Basically translator should be motivated to find from interlinear translation as Mayakovsky said: "from tones of word minerals I will find my radium". [1] Nowadays translator without knowledge of origin language translate them with dictionaries and through interlinear translation and then they process them and give literary versions. It must be analyzed if it is right or wrong way of translating. Therefore in the article we will just discuss about what authors and what kind of works were translated.

Poet, translator, writer, journalist Jury Vasilievich Kungurcev was born in 1936. He had lived in Shymkent since 1962. He worked for a long time at the publishing house "Ontustik Kazakhstan". His "Zheksens' well", "Keep listening cranes", "On Thursday, raining day", "Through high grass-shores" zhыр collections were published. Historian, dramatist-writer J. Kungurcev got Erkinbek Turysov's (owner of national "Alash" present) "Temirlan", Kazakhstan Republic State presents and he is a laureate of national gift named after M. Auezov. He also translated Dukenbay Doszhanov's (owner of medal Prasad) novels and stories as "Dangerous shadow", "Man of desert – Abluygen" and Khamzi Kalmurzayevs' stories as "Visible world", "Secret of crackpot".

Sergey Migranovich Mnacakanyan was born in 1944 in Moscow. He translated works of M. Zhumabayuly, I. Zhansugurov, N. Orazalin, G. Zhaylybay and others. His translated works were being published through periodical presses as "Literaturnaya gazeta", "Prostor", "Niva", "Literaturnaya Alma-Ata" and etc. He translated G. Zhaylybay's poem "Aksisa" as "Bely sitec".

For this translation he was given the gran prix in the Turkish language translation festival which was held in Ufa, the capital city of Bashkortostan. Friend of C. Mnacakanyan, talented translator B. Kanapyanov wrote a special article about him: "He is still working on the translating of poems of actor Shahan Musin, man of great tragedy fate, who felt the severity and privation of Stalins' regiment, and prepares the book of elect translation works where will be poems of Kazakh poets".[2]

As mentioned above the first deputy of chairman of Kazakhstan Writers unions' authority, a laureate of international literature gift "Alash", an owner of Medal of Honor, Galym Zhaylybay's poem "Aksisa" was highly estimated by readers. B. Kanapyanov said about the translated version of this poem: "Poet and translator Sergei Mnacakanyan managed to find his own intonation key in bringing dignity of Kazakh origin into Russian poetry, wherein saving the sounding rhythm and poem strophe". [3] Poem was translated decently. To wit, translator could save the beauty of poem and transferred to Russian readers.

Poet, journalist, translator Vladimir Romanovich Gundaryev was born in 1944 in Russia. Since 1961 he lived in Kazakhstan and died in February 2012. Until the end of his life he worked as a head editor for the republican literary-art and social-political magazine "Niva". His books "My wooden village", "Chronicle", "Bright-river", "Drop in the sea", "Continuation of life", "Brunch of the lightning", "Honeymoon under the full Moon", "I live in the planet of love", "Light of motherland, light of love", "Soul tends to the sky", "Five to twelve" were published. He were asked whether he knows Kazakh language and whom literary masterpieces you had translated from Kazakh language. He answered: "I regret that I know Kazakh literature in Russian translated versions but don't know the Kazakh language in the origin. Although I know many coryphaeus of Kazakh literature. I had a chance to see GabitMusrepov, Sabit Mukanov, Gabiden Mustafin and I know Olzhas Suleymenov, Zhuban Moldagaliyev, Kakimbek Salykov for 20 years.

I was able to translate prosaically works of Madi Khasenov, Dukenbay Doszhan, poetry of Akylbek Shayakhmetov, Tulegen Kazhibayev, Nurkenzhe Khasenov, Argynbay Bekbosynov, Erbol Shaymerdenov". We can see that translator first made interlinear translation and then got down to make literary version. [4]

Poet, literary critic, translator Vladimir Turkin translated K.Salykovs' poetry.

His books as "Seconds of century", "Semicircle", "I love you", "Leningrads' wreath", "Ishim monolog", "Dialog" and others were published.

Writer, translator, specialist in the literature, doctor of philology, professor Aleksandr Lazarevich Zhovtis made a great effort in developing the translation issue. He translated Abai Kunanbayuly, S.Toraygyrov, K.Salykov, I.Isa, Zh.Syzydykov, Zh.Moldagaliyev and others. In 1977 he ordered to publish S.Toraygyrov's elect poetry collection through "Khudozhestvennaya literatura" publishing house and he changed the name of the collection to "Steppes' twinkle".A.Zhovtis translated Kazakh peoples' songs. His translated works were perfect. As a translator who knew the Kazakh history and the structural features of literary poetry of Kazakhs made the perfect translation. Scientists made many researches about his translated works and revealed his mistakes and advantages. In 1980 was published translated national songs as "There are not beautiful people in the world", and in 1984 publishing house "Zhazushy" released the elect translated works "Echo".

Poet, writer, translator Nikolay Vladimirovich Pereyaslov was born in 1954. His "Chain reaction", "Night in Seliger", "Praying about millennium", "Box", "Wind from the East" and other many books were published. In 2008 he offered songs of young Kazakh poets in the collection "Friendship of debuts". He translated poetry of Mukhtar Shakhanov, Tanakoz Tolkyntyzy, Dauren Berikzhanuly and others.

Poet, translator Oleg Petrovich Postnikov was born in district Tula in Russia. After he graduated from technical institute in the city Mineralnyevody in 1958 he came to Kazakhstan. He graduated from poetry department of Literary institute named after M.Gorky. He spent

almost ten years working for city, district and regional newspapers and he was literary advisor of Kazakhstan writer union which located in district of Shymkent city. His works as "Steep bend", "Memory shores", "Return", "Salty dew" were published. He translated into Russian language Kazakh classics as T.Aybergenov, S.Seitov, T.Moldagalyev.

Tatyana Vasilchenko was born on 20 July, 1947 in Almaty. In 1970 she graduated from physic faculty of Kazakh national pedagogic institute named after Abay. For years she worked as a corrector in the "Zhazushy" publishing house, a manager in "Aray-Zarya" journal, as a journalist of the magazine "Dozhivem do Ponedelnika" and as a corrector and after became a manager of magazine "Prostor". Her collections as "Sun through the window", "I dream", "Green hieroglyph" were published.

T.Vasilchenko poet who made enormous contribution in progress of translation issues. She translated into Russian language poets as M.Zhumabayuly, Zh.Abdirashev, N.Orazalin, S.Kamshyger, A.Shegebayev, K.Kunypyauly, B.Usenbayev and others.

N.M.Chernova was born in Bayanaul village of Pavlodar district. She is talented poet, translator and literary critic. She graduated from the faculty of journalism in Kazakh National University named after al-Farabi. She has books as "Age of august", "Flowering haloxylon", "I remember", "Strolling plots", "Two voices", "Only about love", "Sky house", "Bird that flown to angels" and other masterpieces. She started to write songs at the age of ten. She is an owner of "Alash" literary gift and medal of honor "Kurmet". She worked for a long time as manager of magazine "Prostor" in the poetry department.

N.M.Chernova translated into Russian language works of talented poets as Magzhan Zhumabayev, Akkyshtap Baktygereyeva, Nazken Alpamyskyzy, Kaiyrbek Asanov, Shomishbay Sariyev, Zhadyra Daribayeva, Tursynbay Orazbayev, Akylbay Shayakhmet, Bayan Beketova, Bayirzhan Zhakyp, Maraltay Paiymbekuly and others. We know that she translated most Kulash Ahmetovas' poetry. She translated Kulash Akhmetovas' poetries into Russian and in 1985 published through publishing house "Zhazushy" and named it "Return of storks".

V.A. Antonov is an outstanding translator. He graduated from the faculty of journalism in Kazakh National University named after al-Farabi. He was a head of poetry department of the publishing house "Prostor". He has poetry collections as "Birthday", "Crossroad", "Answer me", "Old cane", "Night diary", "Golden gates" and etc.

He translated into Russian works of Abay, Mahambet, S.Toraigyrov, M.Zhumabayuly, G.Kaiyrbekov, D.Abilov, E.Aukebayev, T.Moldagalyev, T.Aybergenov, K.Myrza Ali, N.Orazalin and others. While translating into Russian he used interlinear translation first. It's also known that he liked to organize gatherings in the many districts of Kazakhstan about translation issues. In 2002 he got the national scholarship for an outstanding literature and art figure of Kazakhstan.

Poet and translator L.Stepanova graduated from faculty of philology of Saint-Petersburg national university and literary university named after M.Gorky. L.Stepanova was born in 1946 and died in 2003. She lived in Almaty since 1975. Her husband was poet, translator Kayrat Bakbergenov. Her books as "Two light wings", "Listening to fairytale", "Ground bosom", "First was...", "Somewhere in these worlds", "Daily day", "Timoha and Pushok" and others were published. L.Stepanova translated Magzhan Zhumabayuly, Kadyr Myrzaliyev, Zharaskan Abdirashs' poetry and B.Nurzhekeyevs' novel "Life which was spent on waiting" into Russian very well.

Tatyana Leonidovna Frolovskaya is a poet, translator, specialist in the literature. She is a member of Kazakhstan writers union. She is an author of many poetry and poems. She translated Kazakh and English poetry into Russian. She translated full elect works of Mahambet Otemisuly into Russian. Tatyana Frolovskaya is known as a best translator who translated Fariza Ongarsynova's poetries.

Doctor of philology, professor, poet, translator Vera Vladimirovna was born in 1950. She graduated from the faculty of philology of Kazakh National University named after al-Farabi. She has monographs as "Text of art and life of art: interrelationship and organization", "Art

anthropology”, “Art hypnology and oneyro poetry of Russian writers”, “Clouds, dreams, tears in the art anthropology of A.P.Chehov”. She translated K.Myrzaliyev and A.Bakhtybergeyev into Russian very well.

In our article we only mentioned people who translated poetry. We haven’t said any words about the quality of their translation works, level of translation knowledge, pros and cons. We discussed only about translators who translated or still translating our national loved poets and writers. Translation issue is the art that demands the responsibility as well. Translating the poetry is the sophisticated one. To translate the poetry translator must know the language of origin text and literature as well.

Translators who were mentioned above appeared to be poets as well. They could be in competition because they were poets too. Translation can help poets to widen their worldviews and enrich their lexicon. They used to translate interlinear mostly. We can’t say that their works are unsuccessful. In this case in the article of S.Abdrakhmanov “Theory and poetic of poetry translation” were written: “when we say about requirements while translating the poetry we should remember to forget about word by word translation, avoid interlinear translation and never use creative freedom while translating the poem. But, are we able to say that word by word and interlinear translation can’t be artistic or not. No, it can’t. Everything depends on talent. Real talented translator can make a real sacred jewelry from filthy hammered words and from poorly composed words can loosen confused and tangled lines that were made by other translators”and this article is directly related to this talented translators we mentioned above. [5, 18]

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ROLE OF DISCIPLINE "FOREIGN LANGUAGE" IN THE FUTURE PROFESSIONAL WORK OF STUDENTS OF NOT LANGUAGE HIGH SCHOOLS

Abstract

The analysis of psychological and pedagogical literature, studying the experience of teachers of foreign languages departments, questioning the students of non-linguistic faculties showed that the subject of the general cultural block "Foreign Language" is perceived by the majority of students as general educational, having no connection with the future professional activity. The low level of language preparation at school of the most students, a limited number of hours lead to low motivation of studying this discipline. In order to determine the effectiveness of the educational process of professionally-oriented foreign language teaching at non-linguistic specialties the following criteria and indicators were developed: possession of linguistic professional knowledge; readiness for professional verbal interaction; readiness for creative professional activity. The results of experimental work have confirmed the effectiveness of the application of the developed methodology based on the technology of professionally-oriented foreign language teaching at non-linguistic faculties of universities. The experimental work on the above mentioned issue has helped to identify the pedagogical conditions that ensure the effectiveness of professionally-oriented foreign language teaching.

Keywords: *foreign language, professionally-oriented teaching, non-linguistic specialties, higher education*

Unfortunately, the condition of the process of teaching a language, taking into account the professional orientation of students is still unsatisfactory. This is evidenced by an acute shortage of professionals who possess the register of foreign language knowledge required for professional communication. In order to teach students foreign language to the extent necessary for their future professional activity, we should abandon the traditional approach and rethink its aims and content.

Considering foreign language as a means of formation of a future specialist's professional orientation, E.V.Roshchina notes that during the study of professionally-oriented language material, two-way communication between the student's desire to acquire special knowledge and success of language learning is established. She interpreted foreign language as an effective means of professional and social orientation at non-linguistic university, which has a great potential of formative effects [1]. A huge contribution to the development of the theory of professionally oriented foreign language teaching has made M.V.Lyakhovitsky [2]. He explained the principle of a professional orientation of teaching material in foreign language teaching at non-linguistic universities. The author emphasizes that the study of a foreign language should not be an aim by itself, but a means to achieve the increase of the level of education, knowledge in the specialty. The consideration of the specificity of profiling specialties, according to the author, should be conducted in the following directions: work on specific texts; studying special topics for the development of spoken language; learning vocabulary in the relevant specialty; creating manuals for teachers for the activation of grammatical and lexical material of the students.

A greater attention should be paid to the conditions of the organization of foreign language teaching process at non-linguistic universities. In particular, the issues of coordination of foreign language teaching along with teaching major educational disciplines were studied by G.V. Parikova [3]. She has developed a system of coordination, which prevented learning foreign language by the students before they listen to lectures on the major disciplines. The

system of teaching proposed by the author involves a rigorous coordination of work plans for foreign language teaching with the work plans of the departments of major disciplines.

V.A.Skroznikova and R.M.Bodankina considered the country studies material as one of the forms of realization of intersubject communications. They noted that the brief comments of regional or linguacultural nature clearly show the connection of the practice of foreign language teaching with the curriculum of other disciplines and have a positive effect on the deeper acquisition of professional knowledge by the students of non-linguistic universities [4]. According to the authors, there is a need for professionally-oriented manuals, which would contain material of country studies.

The objective development of pedagogical science inevitably leads to the search for new, more effective methodological areas. The tendencies that are increasingly recognized as fruitful and promising have appeared in teaching speech activity. One of these is the tendency to strengthen the *communicative orientation* of the educational process. In the development of communicative direction in one way or another were engaged many scientific teams and researchers (A.A. Leontyev, V.G. Kostomarov, O.D. Mitrofanova, A.N. Shchukin, M.N. Vyatyutnev, E.Y. Sosenko and etc.), representatives of the method of activation of reserve abilities of an individual (G.A. Kitaygorodskaya), teachers and psychologists (I.L. Bim, P.B. Gurvich, I.A. Zimnyaya, E.I. Passov, G.V. Rogova, V.L. Skalkina, E.P. Shubin) and others. The purpose of the communicative method in this case is teaching speaking. This method is based on the fact that learning is a model of the communication process. E.I. Passov has formulated the principles of communicative teaching [5], which, in our view, provide the most complete picture of the communicative approach: the principle of speech mental activity involves primarily an organization of teaching when a learner is constantly involved in the process of communication. The principle of individualization of teaching; the principle of functionality dictates the selection and organization of functional means of speech; the principle of situationality provides the recognition of situation as a unit of organization of the process of teaching foreign language communication. The principle of novelty covers the entire teaching process, and its implementation is crucial for the success of communicative teaching. According to the analysis of these principles of teaching communicative interaction, we can conclude that the communicative approach allows visualizing the system of foreign language communication.

The modern *professionally-oriented approach* to teaching foreign language suggests the formation of students' ability of foreign language communication in specific professional, business and scientific spheres and situations, taking into account the peculiarities of professional thinking with the organization of motivational-incentive and orienting-research activities. Thus, professional-focused teaching is based on the needs of students learning a foreign language and is dictated by the peculiarities of their future profession or specialty which, in turn, requires mastering of a foreign language.

The teaching practice shows that currently there is a serious lack of professionally-oriented manuals for students of certain professions, there is no special training for foreign language teachers of non-linguistic faculties, there is an insufficient amount of hours devoted to classroom teaching of a foreign language, and there is no special methodology providing basic approaches to goal setting, selection and structuring of teaching content, choice of methods, forms and means of education, types of control.

In accordance with the program of the discipline "Foreign Language", approved by the Ministry of Education and Science of the Republic of Kazakhstan [6], the priority aim of teaching foreign language to the students of non-linguistic specialties is to develop communicative competence required for qualified information and creative activities in different areas and situations, business partnerships, joint productive and research work. The scientific and methodological publications of recent years highlight the need for the students of non-linguistic universities to master not only communicative competence, but also linguistic, socio-cultural and professional competences, which are interrelated and interdependent.

Motivation in teaching is defined by Y.N. Kulyutkin as "the ratio of the learning objectives with the needs, demands, and interests of an individual and awareness of the opportunities to achieve them" [7]. Motivation is reflected in the general attitude of students to learn, as well as in their activity in the course of educational process.

The state educational standard of higher education [8] requires taking into account the professional specifics of learning a foreign language, its focus on achieving the objectives of the future professional activity of graduates. Meanwhile, the main problem of professional education is the transition from the actual learning activities undertaken by the student to the professional activities. Such a transition primarily depends on the transformation of the motives, because it is a constitutive feature of the motive activity [9]. It is known that cognitive motives are relevant to the teaching activity, while to the practical activity are relevant professional ones. Therefore, the transition from the educational and cognitive activity of the student to the professional activities of the specialist creates the problem of transformation of cognitive motives into professional motives.

Summarizing the abovementioned, it should be stated that at non-linguistic specialties professionally-oriented foreign language teaching promotes the formation, development and transformation of cognitive motives into professional motives, which, in turn, will make foreign language the integral part of professional and cognitive activity of the future specialist.

Mastering a foreign language cannot be limited only to the acquisition of foreign language knowledge, skills and abilities, even if it used creatively. Its use requires knowledge of socio-cultural features of the target language, a wide range of verbal and non-verbal communication. Informational search in the scientific and methodological sources revealed that in recent years, much attention is paid to issues related to using foreign language as a communication tool in the dialogue of cultures and civilizations of the modern world [10, 11,12]. In non-linguistic specialties it is primarily connected to the study of modern life and the history, art and literature, life, morals, customs and traditions of the country of the studied language.

According to the aims and objectives of education the games used in the classroom of a foreign language, they can be divided into language (or aspect) and speech games. The language games help to assimilate the various aspects of language (phonetics, vocabulary, grammar, syntax, style), and are divided into phonetic, lexical, grammatical, syntactic, stylistic. The speech games are aimed at the formation of skills in certain kinds of speech activity. It is the games aimed at teaching listening, dialogue and monologue speech, reading, and writing. For the formation and development of professionally significant communicative skills of future specialists it is appropriate to use professionally-oriented role-playing games in the foreign language classroom at non-linguistic specialties of universities.

According to the definition given by O.A. Artemyev, professionally-oriented role-playing game is a detailed form of meaningful collective professionally-oriented cognitive activity (under the guidance of a teacher in accordance with didactic principles) aimed at the mastery of foreign language communication skills, based on a specially modeled subject (gaming) actions in the process of performing problem tasks and decision-making according to the conditions of the game.

One of the ways to strengthen communication skills is discussion. Usually, by the discussion is understood such types of creative tasks as "brainstorming", "imagined situations," and etc. In this research the discussion is seen as a separate type of teaching activity, involving the active participation of all members of the study group. As a kind of dialogic speech, the discussion is characterized by a large number of participants, expressing different opinions and judgments on the same issue. The main condition for discussion is the presence of any controversial issue or problem.

The main objectives of the discussion in teaching foreign language are practice of the unprepared speech development; mastery of relevant professional skills (reaching the goal in

solving the problem, the study of opposing views, developing new concepts, and etc.); learning through the content (obtaining new information, developing communication skills).

The practice of work at non-linguistic specialties showed that important condition of success of discussion is the organization and readiness of all participants for it: both students and teachers. It seems legitimate to allocate its stages: introductory part (announcement of the topic and work plan, giving examples illustrating the topic being discussed); discussion of the nominated problems (problem identification and analysis, research, conclusions, proposals, discussion of proposals); final part (summarizing).

In the context of professionally-oriented foreign language teaching a particular importance is given to the improvement of independent work of students. The independent work is not only the activity of students, it also has another important advantage - it is individualized. Each student uses a source of information according to his own needs and opportunities. As a result, the process of reading the information, in turn, has a practical significance for the future professional activity. In the process of teaching foreign language to the students of non-linguistic specialties it is advisable to use the following independent extracurricular types of reading: extracurricular reading with the guidance of the teacher, which involves reading more professionally-oriented texts, corresponding to the texts studied in the classroom, but providing additional information. By organizing this kind of work with texts for home reading, it is necessary to convince the students that home reading is a serious work that requires large and complex mental activity, imagination, memory and willpower.

Thus, we conclude that extracurricular reading as a kind of independent work of the students of non-linguistic specialties has an educational character; it is one of the ways of preservation and enrichment of the active vocabulary of students. Improving all kinds of extracurricular reading develops self-interest in a foreign language, develops students' skills for further independent work with foreign literature in their specialty, which in turn is a prerequisite for effective professional activity.

An important place in professionally-oriented foreign language teaching of the students of non-linguistic specialties takes the choice of optimal methods and types of control over the results of educational activity. In pedagogical science under control methods are understood the ways by means of which the efficiency of learning and cognitive activity, as well as other activities of students and pedagogical work of the teacher is determined. In the process of teaching methods of oral, written, practical (laboratory), machine control and self-control of the learners are used in various combinations.

Under the level of mastering a foreign language is understood the degree of the communicative ability development of an individual in terms of the efficiency of intercultural interaction process with the representatives of other lingua society.

An analysis of the scientific and methodological sources led to the conclusion that still there is no common, accepted by all scientists, scientific definition of criteria, indicators and levels of foreign language proficiency of the students of non-linguistic specialties. For example, M.V. Maso offers the following levels of students' communicative competence formation:

1. Basic (initial) - personal-important sense of obtaining knowledge with the purpose of applying it in personal practice is absent; motives have situational character; knowledge is not systematized.

2. Systemic - knowledge is systematized; aspects of learning are highlighted.

3. Productive - the process of acquiring knowledge is perceived as personally significant demand; knowledge is deep, multidimensional; aspiration to self-realization is embodied in the author's system of work.

The generalized factual criteria and indicators have led to the conclusion that it is necessary to clearly define the boundaries of foreign language proficiency levels in the conditions of professionally-oriented foreign language teaching. Therefore, depending on the

degree of mastering linguistic professional knowledge, communicative skills in all types of speech activities four levels were allocated: high, medium, low, critical.

Critical level is characterized by a lack of belief in the importance of a foreign language, an effort to improve it; insignificant amount of professional knowledge of language; total misunderstanding of heard or read text on the basis of the professional vocabulary; inability to create monologue and dialogue statements; inability to self-analysis and creative activity.

Low level is determined by expressed understanding of the importance of foreign language, forced application of knowledge (managing the strategy of avoiding trouble); limited linguistic professional knowledge; low level of readiness to the verbal professional interaction (partial understanding of the professionally-oriented texts; violation of logical sequence in the monologue and dialogue statements); low readiness for creative activity.

Medium level includes knowledge of lexical units and grammatical structures, allowing small inaccuracies; understanding of the heard or read professional-oriented text with little distortion; an adequate response to the statements of the interlocutor; clearly expressed belief in the importance of a foreign language, the desire to use knowledge in situations similar to educational; readiness for creative activity.

High level is characterized by the ability to apply linguistic professional knowledge in speech and writing at the level of prepared and unprepared statements; prominently demonstrated belief in the importance of a foreign language, the desire to improve it, to put into practice; ability to creatively use the acquired knowledge and skills; a high level of readiness for creative activity.

In order to establish the relationship between the ten-point scale of assessment and emphasized levels of a foreign language proficiency in the conditions of professionally-oriented foreign language teaching the assessment should be conducted in a differentiated manner based on four groups. The first group includes the results estimated from 1 to 2 points, which corresponds to a critical level; the second group - from 3 to 5 points - the lowest level; the third group - 6 to 8 points - the medium level; the fourth group - from 9 to 10 points - the highest level of a mastering foreign language.

The average sum of all evaluations allows quantifying the level of foreign language knowledge by the learners, according to which the effectiveness of professionally-oriented foreign language teaching at non-linguistic specialties can be defined.

Implementation of professionally-oriented foreign language teaching at non-linguistic faculties of universities provides special technology of teaching.

The teaching technology represents a "sequence of teaching procedures, operations and techniques, which together constitute the integrated didactic system, whose implementation in teaching practice leads to the achievement of the guaranteed teaching objectives, i.e. achieves the predicted result of teaching in the changing educational process and contributes to the holistic development of the personality of the student"[23, 5]. In this case, a system of interrelated actions of the teacher is aimed at addressing didactic objectives and systematic, consistent implementation in practice of the pre-designed teaching process.

In this research, on the example of projecting the technology of teaching the educational discipline "Foreign Language" for students studying at the specialty "Economics" of the University of Foreign Languages and Business Career, the methodology of professionally-oriented foreign language teaching at non-linguistic faculties of the university are scientifically justified and described.

The academic discipline "Foreign language" refers to the module of the "General humanitarian disciplines" and is studied by the students of the specialty of "Economics" at 1-2 years of university studies.

Based on the requirements of State Educational Standard imposed to the content and level of training in this specialty, the future specialist of this qualification must:

- be familiar with the basic teachings in the spheres of humanitarian and social-economic sciences, able to analyze scientifically socially significant problems and processes, to be able to use the methods of these sciences in various kinds of professional and social activities;
- know the ethical and legal rules governing the relationship of a human to human, society and the environment, be able to take them into account in the development of ecological and social projects;
- conduct professional activities in a foreign language environment;
- own culture of thinking, to know his general laws, to know how to correctly and logically formulate and organize its findings in written and oral speech;
- be able to acquire new knowledge, using modern informational educational technologies; to understand the nature and social significance of their future profession, basic problems of disciplines that define a particular area of their activities;
- be able to project activities in the professional field, to know the principles of the systemic analysis, to be able to build and use models, to describe and predict various phenomena, to carry out their qualitative and quantitative analysis;
- be able to set goals and formulate the tasks associated with the implementation of professional functions and use for their solution scientific methods.

Thus, based on the systemic level we have formulated the common goals of training specialists of the mentioned specialty. It should be noted that this task has a generalized nature and it requires further detalization. In this connection it is necessary to formulate the objectives in the discipline "Foreign language".

To the course of foreign language teaching at the specialty "Economics" is given 340 hours; 170 hours of practical (classroom) lessons and 170 hours of independent work. Each semester usually, ends according to the credit system of education by passing the examinations. A full course of learning a foreign language is completed by an examination.

The entire course is divided into two successive interconnected steps; each of them has its own challenges and features.

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SPECIFIC TRANSLATION FEATURES OF KAZAKH AND CHINESE LITERARY WORKS

Abstract

The article deals with the specific translation features of Kazakh and Chinese literary works. There are some researches on translations of Abai's poems into Chinese. Mostly, we have researched strategies of translation and conception of authorship.

Key words: *translation features, translation strategies, original text, target text, authorship, readership, translation competence.*

Аннотация

В статье рассматриваются специфические особенности перевода казахского и китайских литературных произведений. В работе некоторые исследования на переводы стихов Абая на китайский язык. Главным образом, мы исследовали стратегии перевода и концепции авторства.

Ключевые слова: *особенности перевода, стратегии перевода, оригинальный текст, переведенный текст, авторство, читательское внимание, переводческая компетенция.*

The problem of studying specific translation features of literary works from Kazakh into Chinese demands special care in using translation methods and strategies. The question therefore arises all sorts of questions concerning translation.

One of the problems of Kazakh literature is to investigate the fields of literary works and to analyze in accordance with linguistics methods and ways. We cover scientific research concerning Kazakh and Chinese translations and their features in our dissertation thesis. In order to carry out researches related to analysis, we shall have to point the following:

- To search for poetical imagery of the work if refer to poems, prose and ballades
 - To work on language sources such as lexicon, vocabulary including specific vocabulary of archaic words, slangs etc.
 - To be able to analyze the translation focusing on two languages as the source and target
- As the translation is concerned with another target language, it puts some obstacles in the context of language and literature knowledge.

In Kazakh:

Жартасқа бардым,
Күнде айқай салдым,
Онан да шықта жаңғырық.
Естісем үнін,
Білем деп жөнін,
Көп іздедім қаңғырып,
Баяғы жартас-бір жартас,
Қаңқ етер, түкті байқамас.

In Chinese:

我登上峭壁，
面向群峰呼喊，
对面也发出同样的叫喊。
听到了回应你，
想了解其根源，
频频向左右探看，

周围依然是群山，
有回音，但不是呐喊。

In general, the interpretation of the poem in the original undertakes the deepest humanitarian feelings expressed by the author. However, do we ever imagine that the translation of the mentioned poetry can be incredibly different? So, there is a translational hypothesis on the transformational issues. From the point of view by scientists on translation study theories, there are a number of nonsenses by translators who let the translation seen in a different way than its original. As we know, it is required to follow some circumstances in terms of translation. The translator should know that he is not allowed to add or jump a part of the original in the process of translation. In order to avoid such kind of issues there have been worked out strategies, methods, ways and norms of translation.

From the quoted passage, it would seem that translation is the most obviously recognizable type of rewriting, and ...it is potentially the most influential because it is able to project the image of an author and/or those works beyond the boundaries of their culture of origin [3:9]. The comparative study of translations in the source and target languages may bear considerable analogy with the literature.

We are assured that it is rather impossible to make the translation brightened like its original. The reason for it can be one factor. It is a cultural acceptance and the level of perception. Now, the correspondence between translation equivalents of Kazakh and Chinese can be regarded as a free translation.

As Toury mentions that the translation of general values or ideas shared by a community - as to what is right or wrong, adequate or inadequate - into performance instructions appropriate for and applicable to particular situations [5:55]. Therefore, the use of free translation method usually contradicts with the adequate translation. From the theories mentioned by scholars, we can assume that translation should be rendered in an adequate way. For instance, the following lines can present us a fact of inadequate translation in to Russian.

In Kazakh:

Сөзмәнісін білерліккей біреубар,
Абайлар әрбір сөзін өз қалынша [1:59]

In Russian:

Есть и такой, кто понимает слово
Но истолкует к выгоде своей[2:37]

Nevertheless, it is important to observe the ways of translation and the use of literary expressions into the target languages. Because, its Russian translation tells that “Истолкует к выгоде своей” which was abstracted in a different way from its original meaning. The utterance is precisely corresponded regardless of necessary meaning. When it comes to its Chinese translation, we would love to offer our own translation.

In Chinese:

- 1.人之言语有听者领悟，
他所能领会一言一语。
- 2.精明人会懂词义凭他意识，
不会说一句废话超出本事。

The question of studying some issues about translation has mentioned in the research as far as there is also presented our translation. According to our translation competence, it should be highlighted that every translation has specific image which is similar to its original context.

Therefore, it is necessary to mention the following strategies for translators:

- Situate the text within the target culture system, looking at its significance or acceptability.

- Compare the ST and the TT for shifts, identifying relationships between “coupled pairs” of ST and TT segments, and attempting generalizations about the underlying concept of translation.

- Draw implications for decision-making in future translating.

Having studied comparative theories of linguistics, literature and translation, we would like to make an account that translation should be adequate as its original. However, there is an overview that translation cannot be ideal concerning its cultural, pragmatic and syntactic aspects.

According to Venuti, a translated text, whether prose or poetry, fiction or non-fiction, is judged acceptable by most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer’s personality or intention or the essential meaning of the foreign text the appearance. In other words, the translation is not in fact a translation, but the “original”[5:28].

Summarizing the ideology about translation in terms of literature and its genre, it is obligatory to point the some specific features of translation that the translator should take into account:

- Absence of linguistic and stylistic peculiarities
- Intention of the text
- Intention of the reader
- Use of stylistic devices

Consequently, we should like to take the evidence by quoting some scholars . As Venuti sees the most important factor for this as being “the prevailing conception of authorship” [5:31]. Translation is seen as derivative and of secondary quality and importance. Thus, translations are rarely considered a form of literary scholarship.

Translation is now used as much to transmit knowledge and top create the understanding between groups and nations as to transmit culture. Translation theory is pointless and sterile if it does not arise from the problems of translation practice, from the need to stand back and reflect, to consider all the factors, within the text and outside it. In fact, in translation, the translator indeed has to be aware of all the varieties of contexts. It is idle to list them again, but this does not mean that context is the overriding factor in all translation and has primacy over any rule, theory or primary meaning. Context is omnipresent, but it is relative. It affects technical terms and neologisms less than general words; it permeates a structured text and touches disjointed texts rather lightly. Where a writer deliberately innovates, the translator has to follow him, and blow the context.

A translator with his eye on his readership is likely to under-trans late such as to use more general words in the interests of clarity, simplicity and sometimes brevity, which makes him omit to translate words altogether. A good literal translation must be effective in its own right. If it shows SL interference, that must be by the translator’s conscious decision. Inevitably, there is a proper place to literal translation as a procedure in all good translations. While translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language. According to the above mentioned theories and scientific viewpoints, we have researched on translation features and its methods to transmit and procedures that translators use in the process of translation. In general, the translator should pay attention to the literary genre whether it is a poetry or prose translation. Then, it becomes obvious what specific peculiarities to take into account during translation.

Consequently, any translator finds it difficult to translate if he does not comprehend the intention of the text. There are a number of stages to get prepared for the translation.

- To read the source language text

- To get acquainted with the terminology
- To follow the same word combinations according to the terminology of the original
- To refer to the audience
- To know cultural aspects of the readership
- To analyze cognitive and pragmatic approach of the reader
- To read literature works related to this or that genre to have an imagination
- To study the style of the writer
- To be aware of translation strategies and employ some of them in the process of translation
- To compare the source and target texts

The other thing that should be noted is the specific translational strategies. The use of strategies, procedures, methods and ways of translation which have been applied into the translation refer to the main part of our research.

If we analyze the ways of translation which were employed by the translator into Abai's translation into Chinese, we can probably meet specific issues related to translation studies. The Chinese language differs from other languages by its language system. The system includes the word structure, symbols or hieroglyphs, other structure of writing and spelling. In this case, what it requires is that to learn how to transmit the idea in the other language. Thereafter, it is important to point a wide range of language, literature and translation strategies.

In general, translation features are based on the language and its literature. According to the literature genre, it is obscure to find out basic translation strategies. Therefore, poetry is a single world which demands for more competence from translators while prose illuminates other principles. Thus, there exist literary and stylistic features in every literary work, which can be solved by first-step translation strategies for translators.

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MUKAGALI MAKATAEV'S POEMS AND THEIR TRANSLATION

Abstract

This article deals with the ways of translation of works by Mukagali Makataev into Russian and English. We have researched some ways of translation such as word-for-word, sense-for-sense and free translation. Besides, there have been discussed the intention of the author and the approaches of translators.

Key words: *translation, poems, word for word translation, sense for sense translation, free translation, translator's approaches.*

Аннотация

В данной статье рассматриваются способы перевода произведений Мукагали Макатаева на русский и английский языки. Мы исследовали несколько способов перевода таких как слово за слово, смысловой перевод и свободный перевод. Кроме того, в работе рассматривается намерение автора и подходы переводчиков.

Ключевые слова: *перевод, стихотворения, дословный перевод, смысловой перевод, свободный перевод, подходы переводчиков.*

Literature is the mirror of culture and language of every nation. The bright ray of the Kazakh literature is related to the contribution of the great poet – Mukagali Makataev, who is quite prominent by the style of writing and uttering features of life. As a hypothesis of our research we have chosen to investigate the ways of poet's poems into Russian. Thus, we would point at some characteristics of literature and linguistics. Besides, we have made translational approaches in terms of cultural and pragmatic aspects.

Translation is the interpretation of the oral or written utterance in the second language. It refers to the transmission of the text of the source language into the target language with a good quality and understandable language units. However, literary works can be different from some aspects such as genre, style, language and cognitive basis of the original. Literary translation stands for rendering of the literary work written in a foreign language with the help of linguistic and stylistic devices. It should concern its literary imagery and valuables in order to interpret for the reader with its original color. In this case, the literary translation is referred to its expressive, metaphorical and ideational features. Hence, the translator must transmit the author's idea expressed in the passage concerning it's the style and intention of the author. From this point of view, the role of literary translation is fairly important not only in literature but also in linguistic studies.

Accordingly, Nida & Taber view translation as reproducing in the receptor language the closest natural equivalent of the source language first in terms of meaning and secondly in terms of style [6;12]. In this respect, it is obscure for the translator to have competent knowledge in order to deliver the necessary meaning of the original. Thus, there are a number of ways of translation to apply for literary interpretation:

- *sense-for-sense translation* (dynamic equivalence:)
- *a word-for-word translation* (formal equivalence:)

Now, we have decided to analyze the most famous work by Mukagali Makataev which is about "love". Indeed, he wrote a lot about "love" including love for the motherland, love for nature, love for Alatau, love for a second half of the person, love for the seasons etc. The poet is known for his extravagant style of writing and the way of using phrases. As we know, poetry as a part of national literature is the door to the cultural, national, emotional, spiritual world of a particular group of people. Through words and expressions not only one may can understand

but also perceive definite imaginative patterns. Hence, the following lines are related to the “*Dialogue of love*”, which was abstracted throughout authors thoughts.

▪ The original text:

Махаббат диалогы

- Құс боп үшып жоғалсам, не етер едің?
- Сені іздеумен мәңгілік өтер едім.
- Отқа түсіп өртенсем, не етер едің?
- Күл боп бірге соңыңнан кетер едім.
- Бұлдырасам сағымдай не етер едің?
- Жел боп қуып, ақыры жетер едім.
- Қайғы әкелсем басыңа не етер едің?
- Қойшы, сәулем, бәрін де көтеремін [3;302].

As far as we are concerned, the “Dialogue of love” was translated into Russian a few times more precisely, in the late XX century and at the beginning of XXI century. For the first time the translation into Russian was accomplished by M. Kurgancev in the 1980s. He translated mostly realistic poems with intertextual patterns by the author. The following poem was transmitted in such a way:

▪ The translated text:

Диалог любви (1)

- Если б я птицей стала, навек улетела,
Что бы ты сделал?
- Я бы тебя всю жизнь искал.
- Если б в огонь я упала, дотла сгорела,
Что бы ты сделал?
- Стал бы золою и пеплом стал.
- Если б я просто взяла и ушла,
Что бы ты сделал?
- Догнал бы, обнял, в сердце проник.
- Если б я горе тебе принесла,
Что бы ты сделал?
- Вытерплю все, я уже привык [4;87]

(Перевод М. Курганцева)

There are a lot of translational methods and ways pointed by scholars of the translation studies. Thus, we would direct only some translation ways such as “word-for-word” and “sense-for-sense”. The main problem in translation is the adequateness. However, most translators do not even follow the criteria of adequateness. The reason for it is the use of the method “free translation”. From our study cases in terms of poetry translation, we must notice that it is rather impossible to follow some translational norms, especially in poetry translation. The translator is due to use inversions, omission and additions according to the meaning. Consequently, we would depend on both methods of translation and at the same time the ways of translation. In relation to the translation text, it is necessary to point out the stylistic and literary meanings of the original which correspond with the target text.

Here, the translator used word-for-word translation, which stands for the adequate translation. Because, the translation into Russian is referred to the adequate dialogue between the “love” and its “surrender”. According to our research, the translator who stylistically approached to the translation could deliver the intention of the author. Besides, the meaning and structure of the translation were exactly rendered.

It is important to mention another translation. The next translation is made by Janat Baymuxametov, who was born in 1965 in Almaty and translated most of the poems by Mukagali Makataev. Generally, he based on semantic utterances in his translation. In respect to our own analysis, we could highlight the way of translation so-called “sense-for-sense”. In fact, the

translator seems to consider pragmatic and cognitive aspect of translation. Because, when we read it and express it with our words we feel the effect of the original as if the translator had lived in the dialogue. It turns out to be an obscure version of translation to the original.

- The translated text:

Диалог любви (2)

- Если вдруг я птицей кану в неизвестность?
- В поисках тебя я обойду всю вечность.
- Если вдруг сгорю в огне в объятьях страха?
- Станем мы вдвоём тогда единым прахом.
- Если миражом я появляюсь небесным?
- Ветром я тебя достигну наконец-то.
- Если принесу тебе одни лишь беды?
- Хватит, светик мой, я вынесу и это[1;130]

(Перевод Ж. Баймухаметова)

In general, the first translation is considered to be a real dialogue as it was called by its name. The translator used common phrases with imaginative factors like giving questions “Что бы ты сделал?” not in the same structure, but separately. On the other hand, the second translation refers to more literary, more expressive, more emotive and adequate to its original. There is a fact that any poetry translator should be a poet and be in the same mood while he translates. The latter translator could better approach to the intention of the author.

- The original text:

Нағыз ақын

Туады, туады әлі нағыз ақын,
Нағыз ақын бал мен у тамызатын.
Жесірдіңайырылмассырласыбоп,
Жендеттіңкөзіненжасағызатын.
Туады, туадыәлінағызақын!
Жырсөздеріжайболыпатылғанда,
Атылғанда, аспаннаноқылғанда,
Мылқауларғатілбітіп, кереңестіп,
Жанарпайдаболадысоқырларға [2;126].

The poem called “Nag’yzakyn” was translated by a Russian translator Yu. Aleksandrov whose translation differs from the original due to its structure. According to our semantic and pragmatic analysis of the poem, we revealed the outnumbering of the lines such as there are 9 lines while 12 lines in the translation. Thereafter, it can be considered that the translator used additions into the context, provided more concrete utterances. Nevertheless, the translation corresponds with its original within the framework of rhythm and rhyme. The rhythm of the original consists of 9 lines while the translation shows 12 lines. When it comes to mention its rhyme, we could describe it in such a way: the rhyme of the original is “a, a, b, a” while the translation has “a, a, b, a”, “a, a, a, a”, “a, b, a,b”. However, we would regard the translation as a good one among others.

- The translated text:

Настоящий поэт

Такой поэт еще придет
На чьих устах - и яд, и мед.
Он овдовевших душ печали
Высокой дружбою уймет.
Заставит плакать палача.
И пошатнется тьма от света,
От беспощадного луча-
От настоящего поэта!

Ударит песен медный зык, -
И станут щедрыми скупые,
Немые обретут язык,
Прозреют сызновас лепые!.. [4;78]
(Перевод Ю. Александрова)

It is quite important to mention another attempt made by B. Almanova, who presents the first English translation of the poem "A Poet in Full" ("Nag'yzakyn"). The translator rendered the poem considering national color of literature, particularly.

▪ The translated text:

A Poet in Full

A Poet in Full there will be, one day
Creating the bad and the good lines to say
Then like a soul-mate to the widow
Tears from the heart run down and flow.

A Poet in Full there will be, one day
When his poem's written, they'd fly
When they are read and seen above the sky
The dumb would speak and the deaf hear

At that time, the blind could see and descry. (Translated by Biybinaz Almanova)

According to our own approaches to translation, she translated the poem in the same rhythm and rhyme as the original, which stands for a fairly good translation of the English version. The translation belongs to the free and sense-for-sense translation as far as there are some changes in the phrases. As Newmark claims that a translation is generally a compromise between these two extremes and will be either primarily source-oriented or primarily target-oriented [5;45]. The translator achieved the compromise those two extreme so-called the original and target text.

In fact, Modern Kazakh Literature is rich in masterpieces so that translators could take and translate. Most of the poet's works were translated into Russian by more than ten translators. For instance, there are Sh. Bodler, P. Verlen, A. Rembo, R.M. Rilke, G. Trakl who translated the works by Abai, M. Makataev, K. Amanjolov, E. Jumanov.

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TRANSLATION OF ARABIC WORDS IN ABAI'S WORKS

Translation is the way of introducing cultures and literature. With the help of translation, any kind of literary bridge can be built. Sometimes, we should know how to build and what ways to use in order to set the bridge. Accordingly, there are a number of ways of translation such as word for word (дословный), semantic (семантический), free (свободный) translation. This is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL word-order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language (3:45). Thus, word for translation refers to the meaning rendering the idea that it could transmit complete meaning.

Semantic translation differs from “faithful translation” only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sounds of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version. Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural and it may make other small concessions to the readership. The distinction between “faithful” and “semantic” translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original (3:46). However, most translators regard semantic translation if they free translation. Because, free translation let translators deliver the semantic meaning regardless of correspondence of grammatical structure of the original with the translation.

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called “intralingual translation”, often prolix and pretentious, and not translation at all (3:47). Consequently, free translation gives more freedom of word choice, which changes the semantic structure at the same time. Nowadays, a lot of literary works are translated by free translation.

In general, we have researched on how approaching to prose. Because, prose is a type of literary genres which insists on using translation norms. The translator here cannot apply any type of translation they want. It is important to concern the lexical meaning and national color of the prose. Besides, it is considerably obscure to take into the intention of the author and readership. In order to translate prose the translator needs to have some ways of translation in the process of translation. In Kazakh case, we would apply semantic translation. Because, sometimes following word for word translation can lead to misunderstanding of the original. The preferable way would be semantic translation. So, we have investigated translation of Arabic words in Kazakh prose by Abai.

In fact, Abai much used Arabic words in order to express his ideas. On one hand, it is related to the religious impact as he studied Arabic and read “Sacred Quran”. On the other hand, a new word in a work can be effective and expressive for the reader. He hoped to impact on his readers to follow him by his works. Therefore, we can find a wide range of Arabic words in his “**Words**”

- *«Ләкин, сондай адамдар толымды ғибадатқа ғылымы жетпеседе, қылса екен. Әуелі-иманның иғтиқадын махкемлемек керек, екінші үйреніп жеткенше осы да болады ғой демей, үйрене берсе керек.» (1:110)*

So, we analyze the ways of translation of Arabic words into Russian and English. Abai employed more than 578 adopted words including 402 Arabic words (4:179). In the above mentioned example we can see three Arabic words out 10 words in “Word Twelve”:

- Ләкин (араб.) – бірақ. (4:194)
- Ихтиқат (араб.) – нану, сену. (4:192)
- Махкам (араб.) – мығым, берік тұту, мықыты ұстау, сенімды болу (4:196)

If we approach the Arabic words from cognitive point of view the word “ләкин” means but, however (бірақ), “ихтиқат” – belief (сенім), “махкамлемек” – to be confident “берік тұту”. So, the translators translated them in the following way:

- «Пусть наставляет, если даже сам дедостаточно просвещен. Прежде всего он должен утвердиться в своей вере, во-вторых, пусть слишком не довольствуется тем, что знает а постоянно совершенствуется.» (1:291)

In Russian translation the meaning was delivered in a good way, because the Arabic words were translated into Russian with its variant equivalents. The words were described in common Russian utterances. Besides, the English translation the same position as it was in Russian. We must take into account that English translation was made through Russian translation. So, it is obvious to have close approaches in both translations.

- «He may lack sufficient enlightenment, but let him preach. First of all, he must be certain in his faith; then, he must not be satisfied with what he knows, but continually improve his mind.» (2:102)

In general, there is omission in the first sentence of Russian translation, instead of “but” he applied transposition with “if” sentence. But, it was kept in the Kazakh translation. The rest two sentences were transmitted through semantic translation, which stands for a good translation. Now, let us analyze the “Word Thirty Two”:

- «Бахас-өзі де ғылымның бір жолы, бірақ оған хирслану жарамайды. Егер хирсланса, өз сөзімшіл ғұрұрлық, мақтаншақтық, хусідшілік бойын жеңсе, ондай кісі адам бойына қорлық келтіретұғын өтіріктен де, өсектен де, ұрысып – төбелесуден де қашық болмайды» (1:110)

It is important to mention that most Arabic words cannot be translated by word for word translation. In this case, there can be used only way of translation called “semantic translation”. It is more appropriate to utter the original in the target. Because, the translator should know how the reader perceives the information.

- Бахас (араб.) – талас сөз, дауласу (4:190)
- Хусідшілік – күншілдік, іштарлық (4:197)
- Хирслану - ашқарақтану, қомайғайлану, сараң болу, мақмат қою (4:197)
- Ғұрұрлық - менменлік, мансапқорлық, тойынғандық, тақаппарлық (4:190)

Thereafter, there are some equivalents to the word “Бахас” both in Russian and English. It means in Russian “споры” and “disputation” in English, which express the very word in the target text.

- «Да, споры – один из путей науки, но тот, кто втягивается в них, рискует стать, самодовольным спесивцем, завистливым сплетником. Такому человеку в спорахне чужды и ложь, и злословие, и брань, унижающие человеческое достоинство» (1:291).
- «True, *disputation* is one of the paths to knowledge, but a person who gives himself entirely to this runs the risk of *becoming conceited and arrogant, an envious gossip*. Such a person will be not averse to slander, backbiting and vituperation, which only lowers human dignity» (2:102)

On the other hand, the next translation gives another perception. Because, here are used translation methods such as transliteration and transcription in order to deliver the meaning. Consequently, we can name them as *realias* regardless of culture bound words:

- «Білім-ғылымды көбейтуге екі қару бар адамның ішінде: бірі-мұлахаза қылу, екіншісі-берік мұхафаза қылу.» (1:152)
- «Существуют два орудия, способствующие приумножению знаний. Одно из них – мулахаза, и другое – мұхафаза.» (1:334)
- «There are two tool that aid the acquisition of knowledge. One is *mulakhaza* [the subtle art of polemics] and the other, *mukhafaza* [firmness in the defence of ones’s views].» (2:140)

So, there are a number of ways of translation which have been studied in translation studies. Basically, any kind of translation should be adequate in its meaning, In order to achieve the adequateness the translator can apply any kind of translation methods. However, the most appropriate ways may refer to transcription of transliteration. These methods of translation are useful when the translator has problems with etymology of the word or he does not know the meaning. Additionally, he can use descriptive method of translation by giving some descriptions to the transliterated or transcribed word.

- мұлахаза (араб.)- ойлау, пікірлесу (4:198)
- мұхафаза (араб.) – сақтау, қорғау, бұзбау (4:199)

The Russian translator gave further description to the realias in foot-notes while the English translator preferred to use descriptive method right in the same sentence in brackets. Because, English culture of reading and comprehending occurs while they are reading. So, thses methods and ways are used when the translator has some reakias and cultural words which are unfamiliar to the second culture.

In conclusion, there are specific translational methods and ways of translation studied for more than 50 years. It is clear that translation is not an easy task, as a consequence there will be some issues as well. In order to solve them, there are some ways of translation before translators. Taking into consideration, the translator should approach to translation from stylistic, pragmatic, and cognitive aspects. The most important rule is to transmit the original in accordance with its semantic structure.

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PSYCHOLOGICAL ASPECTS OF ADULTS' PROFESSIONAL TRAINING

Vocational training involves activities of people with pre-education aimed at changing their knowledge and skills, building relationships with others to carry out

their professional duties. Currently, it is generally accepted that education should go through the whole life of a man, and be continuous (lifelong education). Only in this case, a person may be ready to different social, technological changes and realize his full potential.

Who are called adults in our society?. Adult in our society is a person who has reached the maturity of all forms, namely: physiological, psychological and social. An adult has a life experience, performs traditional social roles, has formed self-awareness, has a responsible attitude towards his life and behavior [1].

During training adults improve their knowledge and skills. In the middle of the twentieth century new forms of adults' training appeared. These important changes were the following:

- the leading role of the trainer was reduced;
- inter- action of students in the learning process increased;
- Learning becomes more alive and practically oriented.

We should also note the emergence of a new method of teaching - "Workshop". This concept reflects the need for activity and independence in the students' workshop. The very idea of the workshop is connected with various aspects: study of small groups, humanistic psychology and brain research. This form of training is suitable for a variety of training purposes and educational programs.

Let us consider briefly the various forms of adults' educational training.

At the workshop, participants actively study through their own activity. The focus is on intensive interaction in the group and independent learning. Independent determination of learning objectives by the participants themselves is also possible. The responsibility for the educational process share a leader and participants as well.

In adults' education seminars are also used, during which experts share knowledge with the trained group and the participants in the further discussion consolidate and deepen their knowledge.

Can adults effectively study and do they have an opportunity to acquire new skills? According to psychology, many of mental functions are growing weaker with age (thinking and memory, hearing and vision, there are difficulties with the perception of new information). At the same time adults (aged 20 to 60 years), engaged in mental work, keep the ability to learn much longer. Age-related decline in learning ability is usually associated with the general state of health, energy reduction, decreasing the need for new knowledge and opportunities for using them in practice.

There are three types of knowledge which are obtained during the training process. The first type can be defined as a 'surface' knowledge. Examples of such knowledge can be found in all textbooks and reference books. We are talking about facts and information, the basic concepts, as well as the theoretical generalizations. It is important to remember names, dates, categories, to collect information on all matters that experts consider the most important. In most cases, this type of knowledge is a set of isolated data. Typically, adults consider this type of knowledge as very boring, and often find it difficult to remember the material.

The second type of knowledge - the so-called technical knowledge. It is more focused on skills and professional requirements. They help us to see the internal relationships within a particular discipline, with their help we can understand certain concepts and theories. But this

kind of knowledge rarely extends beyond its subject. Anyone who owns only this type of knowledge, experiences difficulties in understanding its relationship with related disciplines and issues.

The third type of knowledge can be described as a dynamic knowledge. Dynamic - a concept by which we describe open systems. Dynamic knowledge allows us to play and do experiments; obtaining such knowledge is a pleasure and arouse the desire to pass it on to others. First of all, a dynamic knowledge is different from other types so that we ourselves are playing a key role in its obtaining.. "Surface" and "technical" knowledge we need to deepen our understanding of the problem and learning new things. "Dynamic" knowledge becomes a part of our "professional identity", we are proud of it and are working hard to expand it. In this case, there is no problem with motivation, we just like to learn.

Let us consider briefly the principles of dynamic learning. They are based on studies in the field of neuropsychology, neuroscience, and psychology, as well as on research in the field of stress.

One of the principle of dynamic learning is that our brain is a complex adaptive system and can work simultaneously on different levels. We simultaneously feel the emotions, thoughts, attitudes and physiological processes that may have an impact on each other and at the same time our brain interacts with the environment and exchanges information with it. Therefore, it can be advised to choose teaching methods and techniques, taking into account the peculiarities of the group and the situation around it.

2. The second principle of dynamic learning is that the human psyche is by nature social. Changes in our psyche are influenced by other people. Therefore, the training of students can not be carried out in isolation from the social system. It is important therefore to maintain the friendly atmosphere in the group. Participants want to communicate with each other and form a good relationship with the teacher leading the training. This does not mean within the group can not be conflicts, but, the students should try to find an acceptable solution try and to manage conflict.

3 Human physiology also affects on training. Education can be speed up or slow down, it is the same natural process as breathing. Different emotions have different effects on our brain-joy, boredom, stress, fear will have on our learning different effects. Consequently, in the training it should be taken into account the exposure time, which can be favorable or not favorable, as well as the individual characteristics of students. Exposure time may be due to biological rhythms and cycles of the students.

4. Student is looking for meaning in everything. The whole life of a man is subordinated to the search for meaning, his need for survival, development of relationships with people, self-development. In this regard, within the group there must be trust between the learners, the interest and intrigue, challenge and opportunity for discoveries. Therefore, the learning process should be interesting and allow the student to develop his personality.

5. Previous experience plays an important role in the training process. It includes the old structures into the new experience and creates new creative models. All that does not make sense to the brain, are not included in the new experience and is deleted.

6. The most important role in studying is played by feelings. . Our feelings influence all that we study. Equally important are our attitudes, expectations, personal likes and dislikes, our self-esteem and the need for social connections. Emotions and thoughts are interdependent and inseparable. Our senses influence our understanding and perception of meaning.

The emotional value of any learning situation or life experience may persist for a long time, even if the event which caused experiences happened long time ago. Here can be given a recommendation: during studying there should be open communication in which all the participants talk about what's going on with them. In this case, within the group is welcomed the atmosphere of mutual respect, support and recognition.

7. While training the person at the same time generalizes and differentiates information.. It is known that the brain divides the information into parts, but at the same time takes it in unity. Thus, while studying it is required to take into account parts and whole information as well. That is, the skills should be formed gradually and on the other hand, the student should see a final goal for better understanding.

8. The man perceives not only what is directly in the area of our attention, but also other signals from the external environment, which are not yet understood by him. . And these peripheral signals are also very important in studying. These unconscious signals can express our inner conviction, teachers' feelings towards the students and influence the members of the group. Unconscious signals, an expression of our inner conviction, as well as our feelings towards the students influence the members of the group. Therefore, the teacher must take care of the creation of meaningful and interesting learning environment. You can use the training symbols that affect peripheral perception- Music, paintings, posters, sculptures, etc. And it is very important to realize that we constantly send different signals to participants. They manifest themselves in the form of gestures, muscle tension, breathing, eye movements. Accordingly, the participants are trying to determine whether we are congruent, whether what we say are our inner perceptions.

9. Training takes place consciously and unconsciously. Information can reach our consciousness very late – not during hours, but weeks and months. It is important for participants of training to interpret their experience and understand what they have learned. The evaluation also provides an opportunity to take responsibility for their own studying and take steps to change and develop their abilities. Adequate self- assessment makes it possible to see what has not been seen before.

10. While dynamic learning are used two kinds of memory: mechanical and autobiographical. The first type of memory is directed on memorization of words, numbers, poems. The second type of memory registers our experience in time and space. This memory is for sensory experiences, she is motivated to adopt new practices. Skills should be repeated and practiced. This information should be memorized and repeated. It is now recognized that the information is better adopted if personal memory is working., e.g. personal feelings of students.

11. The man remembers the information better , if it is his "feelings", " life experience" An example is the assimilation of the native language by a little child, which takes place in the context of the social situations with ease. On the case study, it turns out that you need to take into account the experiences of learners. While studying it is urgent to use many kinds of actions that are similar to real life: dancing, pantomime, drama, metaphors, role play, dialogue, projects, diaries, images, etc. Feelings play a crucial role in learning and the more complex is the inner world of the student, the better will go his education.

12. An important principle of training is that it is continuous throughout life. Our brain constantly receives experience and brain development has no limits. The human brain learns to understand and establish new connections throughout a person's life. Therefore it is important for adults to receive enjoyment while training and sense of entering a group or organization. That is, it is important to meet the spiritual needs of adults while training.

13. Training takes place more successfully if the interest and excitement of the participants are taking place but the threat prevents learning. We study effectively, when we feel the risk, inspiration. When feeling threatened brain "turns off" and becomes less flexible, he begins to seek protection in the stereotypical settings, methods of psychological defense. The feeling of helplessness leads to a narrowing of the field of perception. Therefore, in study groups it is important to create an atmosphere in which there is little fear, a lot of stimulation and "relaxed attention". Although any training creates a certain degree of fear and stress, since it is associated with uncertainty and lead to personality changes. However, adults can generally endure some uncertainty and perceive it as a component of the educational process. There are situations when fear is unproductive. This happens when the fear causes a feeling of

helplessness and exhaustion. It is important while training to create students' "relaxed attention" without tension.

14. Brain structure of each person is unique. Everyone has different learning abilities and their learning styles, a kind of living conditions and a unique experience. The more we learn, the unique and inimitable become, as our brain reacts differently to training. As a leading training recommendations, it may be advisable for teachers to use different systems of the human brain. In other words, it is necessary to include in the training process visual, tactile, emotional and verbal abilities of students. It is required form the master to choose a variety of strategies and techniques to enhance brain activity, rather than rely on an independent choice of his students.

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THE USE OF TESTING IN THE LANGUAGE LEARNING

In today's linguistic world the word "test" means a check for suitability to carry out any functions. Testing is now used in the various fields: medicine, psychology, and programming. But more often the word "test" is associated with the method of control and verification of students' knowledge.

Testing is used to determine whether the subject of the test specifications. Also testing tasks do not include the definition of the reasons given non-compliance. As a result, testing can be assigned to one of the sections of diagnosis. A diagnostic test is a generic term to refer to any test or procedure used to accurately determine the nature and origin of impaired ability to determine the specific source of the individual problems in some area. Diagnostic test evaluates skills such as reading, speech, sensory or motor coordination, and etc.

There are significant differences between a simple translation of the word and its meaning. More often we meet with simplistic perception of the concept of "test" as a simple choice of one answer from several offered to the question. Typically, this is a collection of questions and tasks. They are similar only by visibility to a real test. Differences in understanding the nature of the tests generate differences in the tests.

As one of the modern tools of obtaining educational information, testing in the learning process has three main interrelated functions: diagnostic, teaching and educational.

The diagnostic function is to identify the knowledge, skills, learning skills. This is the main and most obvious test function. "Считается, что по объективности, широте и скорости диагностирования, тестирование превосходит все остальные формы педагогического контроля" [1, 3].

Educational testing function is to motivate the student to intensify work on learning. To enhance the learning function testing can be used to stimulate further action, such as the distribution of a teacher of the indicative list of questions for self-study, the presence of the test leading questions and suggestions, a joint analysis of the test results.

The educational function is shown in the frequency and inevitability of test control. This discipline organizes and directs the activities of the students, helping to identify and removes gaps in knowledge, creates the desire to develop their abilities.

There are many opinions "for" and "against" the use of tests. Someone see the tests as a means to transform the educational process in the direction of its technology, reduce labour intensity. Others see in the tests means belittling the role of the teacher, and the test results are not sufficiently reliable. However, it should be noted that this test is gradually becoming the main form of the exams. And the reality is that you want to be sure to enter test technologies in the educational system.

With their help at the beginning of the year it became possible to assess the level of knowledge in the discipline of the student and allocate the level of training. Input test in a foreign language is designed for students enrolled at the University at 1st course. It is carried out to determine the level of language skills and to determine the route of learning this language.

First we need to define the tasks of the test, on the results of which assesses the level of knowledge, skills and learning skills. After teaching the test is defined as the task system and (or) issues specific content, specific form, allows qualitative assessment of the structure and to effectively measure the level of knowledge of each subject.

The test usually consists of test assignments and the correct (sample) answers to them. There are different forms of test tasks: closed form tasks in which students choose the correct answer from a set of answers to the text of the task; open form task requires the performance of self-formulation of an answer; correspondence form tasks for establish the correspondence between the elements of two sets; tasks for setting the correct order in which the student is required to specify procedures or processes listed by teacher.

There are a number of general requirements for test tasks: each task has its own serial number, installed according to an objective assessment of the difficulty setting chosen and testing strategy; the task is formulated in the form of a logical expression, which becomes true or false depending on the student's response; developed a task included the correct answer; for each task there is assessment, which allows the student to interpret the response as correct or incorrect; to perform one test task a student should spend no more than 2-5 minutes [2, 3].

When choosing the form of the test task it is important to remember that each discipline is inherent in your own content, differ from the others. Therefore, there can be no common recommendations for the proper choice of the form. Mostly it depends on the art of the teaching, from teachers' experience and ability to design tasks of the test.

When developing the test, each author tries to pick up own tasks system, so that on the same subject matter may be slightly different tests, with unequal coverage of the training, with the non-matching number of tasks with different test points. A natural question arises - what is the best measure of the tests are interested in learning? The answer to this question is given by the experts. According Avanesov, often considered the best test, in which the content is wider and it covers the deeper levels of knowledge. This content is determined based on a number of pedagogical principles. If the first principle of the development content of the test is content matching of the test to the test objectives, the second principle - the definition of the importance of verifiable knowledge in the general system of checked knowledge. The importance of principle points to the need for the test only those elements of the curriculum, which can be attributed to the most important, without which knowledge becomes irrelevant, fragmented, consisting of minor elements. The third principle calls attention to the relationship of content and form. Not all content lends itself to expression in the form of test task. Evidence extensive calculations, wordy descriptions can not be submitted in the form of a test. From this follows an important conclusion - the shape of the test can not be regarded as a universal, suitable for all cases of examination. And hardly at all in pedagogy have any one form that could express all the richness of the studied knowledge. Fourth principle is a substantial correctness of the test tasks. The test included only the content of the discipline, which is objectively true and amenable to argument. Each test task based on the fact, generally the theorem, laws, regulations or approved method in practice. Controversial point of view, it is quite acceptable in the science, it is not recommended to include in the content of the test tasks. The fifth principle is a representative content of the discipline in the content of the test. When designing the test draws attention to the completeness and adequacy of the number of tasks to a reasoned conclusion about knowledge.

The representativeness of tasks related to the number of tasks. In general, the more tasks, the results may be more representative. The number of conventional test questions is usually not less than thirty. The sixth principle focuses on the content of the test according to the level of the current state of science. This principle derives from the need to check the students' knowledge on modern training and reference materials. The difficulty of this principle lies in the content of mediated communication test with the level of development of science. The seventh principle requires a comprehensive and balanced content of the test. The test, designed for total control of knowledge, can not consist on only one subject material, even if the topic is the key to academic discipline. It is necessary to look for tasks, comprehensively showing the main, if not all, of the course topics. The eighth principle is based on the system of detention. This means the formulation of the content of tests that would meet the system

requirements for the verification of knowledge. In addition, to the selection of tasks to the system content is important to have a task related to one another the general structure of knowledge. The ninth principle contains content variability. After the first application of the test of its contents became known subjects. And if there are conditions for the transmission of information about the content of tasks to other students, it is almost always done. Experienced in the practice of the method of protection of test results on possible distortions of this kind is to create a set of variants of tasks of the same test. The tenth principle governs the increasing difficulty of the test tasks. You can not include a real test of all tasks in the test form until it becomes known measure of difficulty, verifiable by experience [1-3].

The attentive reader probably already caught three differences in vocabulary, as it were "quietly" the basic concepts of the theory test introduced here: pedagogical test, normal test tasks in the test form and test task.

For assignments in test form must meet the following requirements: correctness of the contents; logical form of statements; the correct form; brevity; the presence of a particular place for the answers; the correct location of the task elements; same answer valuation rules; sameness instruction for all subjects; the adequacy of the instructions and the form of job content.

Test difficulty indicator and test items is meaningful and formal at the same time. Indicator is meaningful because a good test difficulty can depend only on the content and the level of training of the subjects themselves, while in poor test results begin to noticeably affect assignments shape (especially if it is not adequate content), poor testing organization, if applicable the possibility of cheating, information leakage. Of particular note in this regard it deserves the controversial practice of targeted preparation for the centralized testing.

The content of the test can not only be easy, medium or difficult. Here in fully manifested known idea of depending on the results of the method used. Easy setting of the test creates only the appearance of having knowledge of the students, because they are checked a minimum knowledge. Focus on difficult tasks is often seen as a means to enhance the motivation to learn. However, this means acting ambiguously. Some are difficult tasks can push to the study, the other to push it. Such an orientation distorts the results, and as a result, reduces the quality of the pedagogical dimension.

Tests do not differ from the test not only by content but also by style of building proposals. From the test task is completely eliminated ambiguity, for example, when the subject in the nominative case is easily confused with the direct object in the accusative (like "mother love daughter"). Test task, on the contrary, always avtologically: it is a word used only in their direct, immediate value. Test task is formulated in precise terms, and never contains a metaphor, but the excess words and too much character. Example metaphorically formulated tasks in the form of an open test, "the father of psychoanalysis is considered _____."

We talked about educational requirements for the content of the test. Now it's time to consider the logical principles determining the content of teaching the test. Let us consider them in more detail:

1) determining the content of the test. In any test task is defined in advance, that is considered to uniquely reference the answer, with what degree of completeness must be the correct answer. It is not allowed by the definition of the listed items are not included in it. Consider the example of setting the open form, where the subject is asked, in place of dashes, to supplement their response to the statement: Before a noun in the singular article is _____.

Important role in the formation of the test as a requirement of the system plays a logical correctness of tasks included in the test. As noted in the literature, the logical correctness of the formulation of the test tasks is achieved under the following conditions: the proportionality of the scope of defining the concept of volume is determined; the lack of a tautology; affirmative form of the test task.

2) the consistency of the content of tasks. The consistency of the content of tasks requires that relatively the same thoughts occurred judgments, both claiming and denying it. It is unacceptable that there are two exclusive answers to the same test task. If the test is instructed: "Circle the number of the correct answer," and then in one of the replies states that the correct answer is no, then it is generated by the example of the inconsistency of thinking test developer.

3) validity. The validity of the content of tests is that they have a true foundation. Justification linked to the arguments that can be given in favor of one or another formulation of the test tasks. Accordingly, the controversial point of view, it is quite acceptable in the science, it is not recommended to include in the content of the test tasks.

4) the requirement of brevity of the test tasks. Brevity is provided by careful selection of words, symbols, graphs, allowing a minimum of resources to achieve the maximum clarity, the semantic content of the task. Excluded repetitions, obscure, rarely used, as well as unknown symbols for students, foreign words that hinder the perception of meaning. Approximate number of words in the task is five to nine, but, in general, the less is better. For example: The adverb "well" is formed from 1) bad; 2) good.

Well, when the job does not contain more than one subordinate clause. The well-known linguist A.M.Peshkovsky, accuracy and ease of understanding grow with decreasing verbal phrase structure and increase its wordless subsoil. The fewer the words, the less misunderstanding. A good way to achieve a short task is to ask about something one.

Thus, each teacher decides to what extent the use of a particular method. The advantages of the test method are: objective assessment testing; efficiency, speed of assessment; simplicity and accessibility; bulk because testing may include assignments for all subjects of the course; economy, as major costs for testing occur in the development of high-quality tools, that is, have a one-off; the suitability of the test results for computer processing and the use of statistical estimation techniques.

Disadvantages of the method include the duration and the complexity of the high-priced process; and information gaps in specific areas of knowledge does not tell us the reasons for these gaps; does not allow to test and evaluate high and productive levels of knowledge associated with the work, i.e., the probability, abstract and methodological knowledge; the subject does not have enough time for any in-depth analysis of the topic; special measures to ensure the confidentiality of tests and the need to make changes in the job; the presence of the element of chance.

To minimize the possibility of guessing correctly, use the following tips. So, if the test is not aware of the correct answer, in his choice he would proceed as follows: to prefer a more detailed, more informed responses that take into account special cases, and avoid short, less deployed. Knowledge test developer can take advantage of this and do the right answer brief; if the answers to form a sequence (for example, on the question of the date of creation the KazNU: (1) 1935 (2) 1927 (3) 1940 (4) 1934), the respondent will seek to give an average response, suggesting that the truth in the middle. And make a mistake, because the KazNU was established in 1934, and the author has taken care of the task is to deliver the right answer to the edge; choose a pseudo-scientific answers containing obscure or foreign words; choose the answers that resemble the style of writing is very familiar, it is associated with a certain part of the subject area.

The above shortcomings suggest the possibility that the absolute measurement and the test form should not control knowledge. Not all of the necessary characteristics of learning and skills may be obtained by means of testing. For example, indicators such as the ability to specify your response examples, knowledge of the facts, the ability to coherently, logically and convincingly to express their thoughts, some other characteristics of the knowledge, skills, diagnose testing impossible. This means that testing should necessarily be combined with other forms and methods of verification and control of students' knowledge.

Despite these shortcomings as a method of testing the pedagogical control, its positive qualities much talk about the feasibility of using this technology in the educational process.

Thus, the diagnostic tests are made with the following didactic principles, as 1) the test must contain only one language difficulties. This requirement is usually presented to the programmed exercise, because the answers must be unambiguous; 2) grammar test should be set out only on a familiar lexical material in order to avoid further difficulties. Many psychologists noted that the emergence of a number of additional difficulties in the presence of temporary connections may hinder the perception of the material, and the use of the material under study in practice (N.I. Zhinkin); 3) It is important in the selection of lexical and grammatical material to take into account the possibility of language interference (both positive and negative effects of the native language); 4) selection of material should be made considering the fact that in future it will be set out in series in various tests, therefore to be considered it "unique"; 5) important is the selection of material, taking into account frequency coefficient of the selecting material.

So, to determine the level of students' knowledge by correctly formatted diagnostic test will allow grammatically and most effectively manage the learning material, as a result will impact on the quality assurance of language training of the future specialist.

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LINGVOSOCIOCULTURAL APPROACH AS OF THE MOST PERSPECTIVE METHOD IN FOREIGN LANGUAGE TEACHING

Abstract

Today, there are various methods of a foreign language teaching. All teaching methods designed to ensure the need for a wide range of people to learn a foreign language. Progress and fundamental changes of language learning methods associated with innovations in the field of personality psychology and group. The psychological factor of learning foreign languages are promoted to the leading positions.

Keywords: *Lingvosociocultural, communicative, intensive, suggestive.*

Introduction

Requirements of our state for the highly qualified specialists, capable to creative activity, exchange of the best practices, establishment of contacts and business cooperation with foreign partners on the basis professional competence and full foreign language skills find the reflection in training programs of higher educational institutions. Today foreign language of the high school expert is both instrument of production, and part of culture, and means of humanitarization of education. All this assumes the use of methods of teaching which can provide fundamental and versatile preparation of language.

In this regard, the purpose of this article is to examine trends in the development of foreign language teaching methods and to identify the factors that determine the choice of methods at the present stage of teaching foreign languages.

The emergence of a variety of psychological and linguistic theories contributed to the approval of new directions in the study of foreign languages - direct, audiolingual, audiovisual and conscious-practical that relied on practical learning objectives.

In modern world the English teachers uneasy task –how to make language learning effective, interesting and challenging for students. The modern child is different from a student who was willing to read the text, generally learn, to memorize new words. Today's student is much easier to perceive the information when it is presented with the help of audio and video material, via the Internet and other sources of information.

Classic traditional methods of teaching a foreign language

Grammar-translation (traditional) method

- Proficiency consists of memorizing a certain number of words and grammar.
- The process of learning is that the student consistently exploring different grammatical schemes and replenishes your vocabulary.
- Text study materials are so-called artificial text.

Communicative method

The main objective of this method is to teach a person to interact with others in the target language, which involves all forms of communication: speaking, writing (both reading and writing skills of texts), listening and understanding the partner's speech.

Today communicative method of foreign language learning is one of the most popular in the world. Many people consider that it is the most advanced and most effective method.

Problem-search method

Creation problem situations in the classroom, the organization collective discussion of possible approaches to their solution, exercise execution involving different forms of communication of teacher and students, as close as possible to the conditions of real communication (problematic presentation of educational material, problem heuristic conversation, execution exercises of exploratory nature and etc.)

Personality-oriented method

It based on such fundamental categories of personality as an individual personality, reflection. Therefore, there is the principle of individualization of the learning process as a whole, both in the general theoretical sense and practical, in the organization of learning and teaching foreign language lessons.

Intensive method of English teaching acquires particular popularity. Learning a foreign language intensively allows a high degree of banality, as it consists of a cliché by 25%. Having memorized and practice of a certain circle of "expressions", it is possible to explain and understand the interlocutor. Intensive method is aimed at the formation of "expressive verbal behavior", it gives the possibility of unlimited communication and maximize the potential. Each student can feel himself as a personality. Basic training techniques are dialogical communication and training.

However, to learn a foreign language even at the simplest level, "two weeks" is difficult, but for 2-3 months is much more real.

At the root of **emotional-semantic method** of learning foreign languages is a Bulgarian psychiatrist Lozanov, who worked with patients at their own method of psychological correction. He created the so-called "Interest groups," and the study of a foreign language was a medical instrument. In Moscow, Lozanov achievements used in two language schools: "System-3" and "Kitaigorodskaya's school". Naturally, the methods of Igor Schechter and Galina Kitaygorodskaya also differ from Lozanov system as their students differ from the Bulgarian medical patients.

Kitaygorodskaya School has 25 years of experience on the eponymous technique, built on a combination of Lozanov achievements to the fundamental course, and takes both adults and children.

The official name of the method is "method of activating the reserve abilities of the individual and the collective." It is engaged only in the group. The bottom line is that in the classroom, students are in the inside of the play written for them and about them. Firstly, they repeat text after "prompter" - teacher, then they allowed to "gag" - build your own phrases based on strict structures. But it is not funny improvisation, and carefully orchestrated and methodically verified language training, where every word and action brings learning function.

In the 1970s there was an **audio-lingual method** in which mechanical replacement suggestions were made on the proposed structure of the sample. Lessons were boring, feedback was virtually non-existent. Audio-lingual method supporters believe that we need to learn grammar and phraseological structures by multiple repetition of finished training dialogues, and then at the right time it will be possible to use them automatically. The main drawbacks of the audio-lingual method is the lack of feedback from native speakers, inability to use in everyday communication only memorized phrases and expressions.

There was a boom of **suggestopediya** in the end of the 1970s-1980s. This method used by Bulgarian psychiatrist Lozanov, which means "treatment by suggestion, suggestion". Suggestopediya attaches great importance to the psychological mood and emotional well-being of pupils. The role of the teacher is very important and difficult: he must create an atmosphere in which the tightness, shyness, fear of mistakes disappear, increase belief in their own strength. Music, movement, stage action are actively used by this method.

One of the side options is a session of "immersion" in the foreign language environment. The main result of the "immersion" session is the removal psychological barrier and the attendant positive emotional reactions associated with the language. Economic realities of later times have made this method of training unaffordable for most.

Lingua-socio-cultural method –as one of the most perspective methods in teaching foreign language

One of the most serious and comprehensive methods of learning of foreign language - lingua-socio-cultural assuming the appeal to such component as the social and cultural

environment. Supporters of this method are firmly sure that language loses life when teachers and students set as the purpose to seize only "lifeless" lexical and grammatical forms. Somebody noticed that "the personality is a product of culture". Language - too. Most convincingly it is confirmed by our language mistakes. The person who studies English can use grammatically correct expression of "The Queen and Her relatives", but the British will hardly understand that The Royal Family is meant; or, for example, such phrase as Hero - the spokesman of the ideas of the author, it was translated as "The hero is the loudspeaker of the author" ("the author's loudspeaker"), but ideally it was required to use "mouthpiece".

The majority of techniques initially allow such "mistakes", writing off them for "lack of information about country". But at the present stage when interest in separate cultures and the nations constantly increases, similar mistakes are already inexcusable. The lingua-socio-cultural method takes into consideration the simple fact that 52% of mistakes are made under the influence of the native language, and 44% are in studied. Earlier, it was kept track of correctness of the speech; now, in addition, seek to increase its pithiness.

The sense of the transmitted data that is communicative level is important because anyway an ultimate goal of communication is to be comprehensible.

The lingua-socio-cultural method includes two aspects of communication – language and cross-cultural. Our lexicon was replenished with the new word 'bicultural' - the person who easily guides in national peculiarities, history, culture, customs of two countries, civilizations, the worlds. High level of reading, the letter, the translation (though it is not excluded at all), and "lingua-socio-cultural competence" - ability "to prepare" language under a culture microscope is important for the student of linguistic institution not so much.

The lingua-socio-cultural method was born on a joint of concepts language and culture. Authors of a technique (among them one of the main places is occupied by S. G. Ter-Minasova) differently approached these definitions.

Ozhegov, understood language as "the tool of communication, exchange of thoughts and mutual understanding of people in society". Dahl related to language more simply - as to "set of all words of the people and their right combination, for transfer of the thoughts". But animals have also language as system of signs and means of expression of emotions and mood. What does the speech "human"? Today language - is "not only a lexicon, but also a way of the person to express himself". It serves for 'communication issues and is capable to express all set of knowledge and ideas of the person about world". In the West language is understood as "system of communication" which consists of certain fragments and a set of the rules which are used for the purpose of communication. Very important difference of the western linguistic thinking - understanding of language not only in connection with a certain state, but also with a certain part of the country, the area, etc. At such approach language goes hand in hand with culture of a part of the country, area, that is with the ideas, customs of a certain group of people, societies. Sometimes the culture is understood as society, a civilization.

It is supposed, that definition of supporters of a lingua-socio-cultural method does not exaggerate force and value of language in the modern world. In their opinion, language - "the powerful public tool forming a human stream in ethnos, forming the nation through storage and transfer of culture, traditions, public consciousness of this speech complex. At this approach to language cross-cultural communication - is first of all "adequate mutual understanding of two interlocutors or people exchanging information, belonging to different national cultures". Then their language "becomes adhesion sign of speakers to a certain society".

However the culture often acts not only as means of association, identification, but also the tool of dissociation of people. For example, in medieval Russia the foreigner was called at first the German, that is "mute", not knowing language, then the foreign guest began to be called the stranger, that is "the stranger among the yours". And, at last, when national consciousness allowed to smooth this opposition "yours-others", the foreigner appeared.

If to ponder upon value of the Russian word foreign, then the origin of "the conflict of cultures" becomes clearer: "Its internal form is absolutely transparent: from other countries. Native, not from other countries, the culture unites people and at the same time separates them from other, foreign cultures. In other words, the native culture is the board protecting national originality of the people, and the blind fence which is fencing off from other people and cultures".

The lingua-socio-cultural method unites language structures (grammar, lexicon, etc.) with extra language factors. Then on an joint of outlook in the national scale and language, that is some kind of way of thinking (we will not forget that the person belongs to that country in which language thinks), that rich world of language about which the linguist W. von Humboldt wrote is born: "Through variety of language the richness of the world and variety of what we learn in it opens for us..." Lingua-socio-cultural is a technique based on the following axiom: "the social structures form the basis of linguistic structures". We learn the world by means of thinking in the definite cultural area and we use language for expression of the impressions, opinions, emotions, perception.

The purpose of studying of language by means of this method –simplification of understanding of the interlocutor, formation of perception at the intuitive level. Therefore each student who chose such organic and complete approach has to relate to language, as to a mirror in which the geography, climate, history of the people, a condition of his life, tradition, life, daily behavior, creativity are reflected.

Foreign language skills assume existence of this knowledge. Therefore language training has to cover all sides of cross-cultural communication. Thus, Lingua-socio-cultural competence includes such competences as communicative and sociocultural, language and speech, linguocultural and sociolinguistical. In the thesis, the doctor of pedagogical sciences, Andronina Natalya Mikhaelovna, allocates the following sociocultural tasks:

1. Formation of social need for foreign-language communication as a result of interaction of the personality and the sociocultural environment.
2. Mastering social and psychological mechanisms of communication.
3. Mastering interpersonal and personal and group conditions of activity of cross-cultural communication.
4. Formation of abilities of communicative impact on subjects of communication, regulation of emotional psychological state.
5. Formation of skills and abilities of interaction according to ethical standards and rules of this sociocultural society.
6. Formation of a social role in the conditions of a role-playing, business, communicative game which is model of implementation of interpersonal communication.

Conditions of training are also important for formation of lingvocultural competence: 1. Obligatory introduction of such kinds of activity in which foreign-language communication is implemented.

2. Accounting of individual and psychological features of each personality.
3. Interaction of the teacher and students at the interpersonal level.
4. Creation of the emotional audiovisual images allowing to motivate thinking in preparation of various statements as in a monologue, and dialogue.
5. The organization of cognitive activity by means of:
text activity; development of artistic images; psychotechnical exercises; introduction effective training technologies.

6. Introduction of creative types of work which stimulate creative activity in a foreign language. Interaction between foreign-language partners in communication is made on certain stereotypes which render both positive, and negative impact on processes of cross-cultural communication. With their help perception of information arriving from the outside is carried out. Knowledge of these stereotypes regulates cross-cultural interaction of people. They allow

to analyze, compare representations of the separate nations, idea of various situations of their behavior from concrete real situations of cross-cultural communication, considering specific features of people. But also it is important to be able to change your behavior depending on a concrete situation of communication.

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THE NAMES OF LOW-PRESTIGIOUS PROFESSIONS IN ENGLISH AND RUSSIAN LANGUAGES: POLITICAL CORRECTNESS AND EUPHEMIZATION.

Abstract

The article considers euphemisms as a means of nomination in the sphere of professional activity. The author concludes that the need to use euphemisms is often dictated by the social conventionalities and human culture, and this is the manipulative influence of euphemisms. The idea is substantiated that euphemisms do not only improve the speech, but often complicate the perception when the content is substituted by the form of its expression.

Key words and phrases: *political correctness; euphemistic paraphrases; politically correct euphemisms; professions of no prestige; professional equality; prestige; gender-neutral euphemisms; social status.*

Distribution of the ideas of political correctness in modern English makes notable impact on a language norm. Most of all lexicon as, being the most mobile level of language system is especially susceptible to the changes happening in society. Political correctness led to active use of one euphemistic substitutes and a tabuization of others [1]. And already today many politically correct periphrases turn in, some kind of, etiquette formulas, ignorance or non-compliance with which in modern English-language society is equated to tactlessness or even roughness [2].

The term "political correctness" in the modern value appeared in the United States of America at a boundary 70 - the 80th years of the 20th century. According to Naumova I. O. researches, the first mentioning was registered in English in 1970 (Black Woman by T. Cade). In 1975 the use of this expression was fixed by P. Gerber (1975's P.Gerber's Willa Cather and a Facts on File). In 1978 the term was used in National Journal, and in 1984 at the VII International forum of gender researches (Women's Studies International Forum VII) became urgent again. In the 1990th, mainly in the university environment of the USA, the term found the modern value which is expressed the concept neutral language (neutral language - the speech in which speaker tries to avoid the certain expressions or words which are treading on corns of separate groups of the people united on a national, sexual or age sign). Most of researchers concentrates attention that the phenomenon of political correctness arose and extended to the territories of the American colleges and universities as a result of ethnic and cultural diversity of students. In the forward to the book "Are You Politically Correct?" Francis J. Beckwith and Michael E. Bauman give definition to political correctness as "networks of the interconnected ideological views, the basis of university education calling in question: the traditional curriculum, views of objectivity of the gained knowledge, attaching significance to cultural, sexual, class and racial distinctions"[1].

Politically correct euphemisms are designed to emphasize professional equality of men and women and lack of the exclusive right of one of sex to this or that profession. The aspiration to avoid discrimination in English including on a gender sign, has led to changes in professional terminology and creation of neutral and not sexist names of the professions which don't have marking on a tender sign, for example "fire-fighter" instead of "fireman", "police officer" instead of "policeman", "waitperson" or, even, "waitron" instead of "waitress" or "waiter", "flight attendant" instead of "stewardess", etc. First, the accent moves from gender accessory on professional, and in the second, visibility of increase in the status of a profession is created. So, for example, if at semantic structure of the word "stewardess" there is a sema of

"serve" (serves passengers), then in semantics of expression of "flight attendant" signs of "look after" and "help" (*attendant* - a person who looks after and helps visitors in a public place) draw attention [3]. Besides, it is considered that the names formed by means of the suffixes designating a feminine gender (*doctress, manageress, authoress, aviatrix, mediatrix*), bear a shade of minority and subordination and point to lower level of professionalism, than at colleagues of men. Expressions of *female writer, male secretary, male man, male nurse* as they focus attention not on professional qualities, and on gender accessory also are incorrect. Also expression of *pink-collar workers* - an euphemism for the description of the women who aren't highly qualified and performing low-wage and no prestigious job in the non-productive sphere is euphemistic.

In the same key the language tradition which was earlier putting the woman in a subordinate position is reformed. After G. A. Vildanova, we believe that gender and neutral euphemisms not only eliminate a sex and raise the status of the woman, but also promote increase in the professional status of any person owing to lack of the indicator of a sex. Thus, there is a "double" up classing of an implied concept, interaction of the pragmatical principles of politeness and a regularity is observed [4].

However if for any reasons - economic or social - this or that profession becomes especially demanded and respectful, then is quite natural that this lexical unit will be used in names of other, absolutely everyday professions for giving of a status to them as it happened to "engineer" in America at the beginning of the last century. Led addiction of Americans to fashionable names of professions to creation of the following containing engineer unit: *box engineer (packing specialist) the specialist the packer, an exterminating engineer (a rat catcher) the specialist in neutralization of rodents, household engineer (housewife)/" the housekeeping engineer", a display engineer (a window dresser) "the specialist in window dressing", a demolition engineer (a house wrecker)/" the engineer on demolition of buildings", a wedding engineer (a technician employed by florists to dress churches for hymeneal ceremonies)/" the specialist in registration of a wedding ceremony in church", etc. [5].*

Let's note that "a sanitation engineer", "a household engineer" or "an exterminating engineer" designations didn't get approval at these engineers. Even before the II World war National Society of Professional Engineers conducted an unsuccessful campaign with that, engine drivers who steered the train locomotive were called not by(with) "engineers", but "enginemen". The proud rank of the engineer assumes high qualification and availability of solid education that allows the representative of this profession more surely and to respectably represent itself in society.

Along with questions of protection of the rights of women, ethnic and sexual minorities, disabled people and elderly people, political correctness is also designed to smooth negative attitude to representatives of unpopular and low-prestigious professions, first of all, of a *service personnel*. As they are necessary for normal life of society, the only way to raise formally their status is to replace names of some positions with more harmonious. To not prestigious, first of all, professions of the *janitor* and the *cleaner* belong. To emphasize importance of the people responsible for cleaning of rooms or streets, in modern English instead of *garbage collector* expressions of *sanitation man, sanitation engineer* or *garbologist* are used; instead of *road-sweeper - street orderly*, instead of *janitor - enviromental hygienist, custodian* or *building engineer*. Respectively the room where means for cleaning are stored, earlier being called *janitorial*, nowadays *hereinafter* is referred to as - *custodial*. Also refer work of *servants* to unpopular types of activity. Almost went out of use the word *servant* as having a shade of servility and, therefore, being humiliating. More neutral *housekeeper* option is preferred. In the USA the *housekeeper* is called by help, emphasizing voluntariness of work. Job titles of small employees at offices and the companies change. For example, instead of *filing clerk* in the British English it is possible to meet expression of *information retrieval administrator*, instead of

secretary - personal assistant or *administrative assistant*. The word clerk in the American option of English replaces the phrase *service lawyer* if it is about the employee in law firm.

The occupation title of the *teacher*, today less prestigious than earlier changed. It is possible to meet the following determinations: *educator, classroom manager, learning facilitator*. Qualification of the teacher is designated by the term *instructional delivery skills*, the lesson is *microteaching session, a class - learning environment*. It is possible to give the following replacements as other examples: *exterminating engineer* or *vermin control officer* instead of *rat catcher, noctician* instead of *night-watchman, vehicle appearance specialist* instead of *car washer, care assistant* instead of *nurse*. All these combinations are designed to create visibility of respect for representatives of these professions, to make an impression on the listener and belong to politeness stereotypes in the sphere of employment and trade.

As it was already noted earlier, politically correct concepts shall be stated in the mitigated expressions. Therefore, one of the most effective remedies of expression of political correctness is the Euphemia.

According to A. M. Katsev "euphemisms are the mitigation promoting effect, indirect substitutes of names terrible, shameful or odious, brought to life by moral or religious motives" [6].

"The euphemism arises for a number of the pragmatical reasons (politeness, sensitivity, scrupulousness, decency, aspiration to veil negative essence of the separate phenomena of reality)"[7].

Euphemia as adaptive strategy "joins" when it isn't possible to change the world speaking for various reasons and it is necessary to alter the representation (or others) about it and the attitude towards it. The Euphemia phenomenon is the integral part of language behavior, which is closely connected, with concepts of norm and assessment. Any significant sphere of activity of society has the scale of prestigious estimates, which regulates behavior and determines the major social processes. The importance of system of "images", hierarchy of prestigiousness, the social status of the person in society, its social priorities, etc. have led to emergence of names, euphemistic on the contents, for unfashionable, unpopular professions. Not least it is caused by the aspiration to overcome the social inequality connected with division of labor so, with division of the people who are engaged in the intellectual or physical work qualified or unskilled, engaged in management or performing work, creative or monotonous [8].

In names of many other professions often use a lexical unit of "*manager*" though they also aren't connected with a management activity. Use of a lexical unit of "*manager*" performs the same function, as "*engineer*", namely giving to the raised status by some of them: *classroom manager* instead of *teacher, education welfare manager* instead of *truancy officer, database manager* instead of *database administrator, sales manager* instead of sales assistant, *office manager* instead of *administrator, etc.* In the West the show business, rest and sport always was on the top, therefore, in this industry there are also a lot of managers. they are: *project manager, stage manager, service manager, road manager, football team manager, etc.* The number of professions with the manager component considerably grew in connection with development of high technologies and with orientation to market economy. Therefore, there were names of professions as: *brand-manager, risk-manager, training-manager, PR-manager, top-manager, city-manager, etc.*

"*Manager*" is a prestigious stable work, the high stable income, achievement of social success. The profession, how many a conduct of life, the whole culture which it is possible to call corporate or "*culture of white collars*" is behind this lexical unit is not so much.

It is possible to carry lexical units of "*expert*" and "*trained*" to other names of professional activity representing positive status values in addition to "*engineer*" and "*manager*": *housing expert, marketing expert, livestock expert, trained social worker, trained nurse, trained laborer*. It fully belongs also to a lexical unit of "*technician*" which is also popular today, as well as "*engineer*" last century. Once the motor mechanic of "*car mechanic*" is called "*automotive*

technician" today, in beauty shops services are provided not by the *manicurist*, and "*nail technician*", after animals cleans "*scooping technician*" now, and "*window cleaner*" is called *environmental technician* [9].

One of methods of increase in prestigiousness of the name of professions is replacement of the direct nominations with words with a suffix - *ician* which has considerable euphemistic potential. At the beginning of the 20th century in America wide circulation instead of causing gloomy associations *undertaker* was received by the euphemistic substitute of *mortician* formed by analogy with *physician* - the profession connected with treatment of people, and therefore causing positive associations. Further, a number of fashionable, beautiful names on a suffix - *ician* as *beautician*, *esthetician*, *cosmetician*, etc.

Let's note that some new growths went out of use because of accord with "*mortician*", and, more precisely, because of the negative connotations which appeared at this word eventually. Late "*mortician*" underwent to a further (double) euphemization and was replaced with the word *funeral director*, and *cosmetician* began to be called more invitingly in the opinion of *make-up artist* surrounding with a combination.

Results of the research

Often euphemistic renamings of professions are used not only for the purpose of increase in prestige of a profession, but also for masking of initial value. When using data euphemistic the periphrasis replacement by abstract names to indistinct semantics happens: *health care providers (doctors)*, *server (waiter)*, *customer service attendant (hotel clerk)*, *environmental health officer (sanitary inspector)*, etc.

Frequent use of words of wide semantics in case of the name of professions can mislead about a kind of activity of the interlocutor and even to cause comic effect in the third-party listener.

The analysis of euphemisms in aspect of political correctness gives the grounds to believe that a main objective of political correctness is overcoming different types of discrimination. Euphemisms in the field of professional activity are created on purpose:

a) increase in the status of the woman and an exception of a sexism in language: *flight attendant* instead of *stewardess*;

b) to exclude discrimination on the social status where it is possible to carry the euphemisms lifting prestige of separate professions: *environmental hygienist* instead of *janitor*;

c) creations of feeling of solidarity among employees and strengthening of feeling of accessory: *employees* on *team members*;

d) on purpose softly, delicately to report news about dismissal: *streamlining*, *career change opportunity*.

Conclusion

Political correctness is an example of impact of language on public consciousness as language has an impressive arsenal of means for implementation of changes on certain sites of a language picture of the world. Political correctness, first, is connected with a value system and the relations, and changes in semantic space of language mostly come down to change of an estimative connotation and improvement of value.

Within political correctness the Euphemia assumes washing out of the semantic field of the phenomenon or its "*upclassing*" up to substitution of the last, so, the purpose is such language impact which will transform (at least partly) idea of the world of the addressee and its assessment of world model, i.e. a set of ideas of the reality device. Euphemia recreates an image of the world in other configuration, presents reality in beautiful "packaging", substituting content for a form of its expression, at the same time this form directly depends on a historical and sociocultural context of communication.

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TEACHING AND USING THE “THE THE” STRUCTURE

Students should gain a good command of English. To express themselves with facility, clarity and elegance students of English should practice its use daily, involving different grammar phenomena and rich lexis.

Whereas those perennial headliners such as the present perfect continuous, reported speech and question tags never seem to struggle for the limelight, other lesser known but equally important structures will be barely mentioned.

- The more I see you (the more I love you)
- The more you can justify your opinion, the more entitled you are to it
- Popular playground saying.

Q: ‘What is the difference between your dog and your wife?’

A: ‘The later you get home, the happier your dog is to see you’.

I feel that this piece of grammar is underrepresented in course books and resource books. That is shame because without it learners come out with statements such as:

- ‘How much more English you speak, least embarrassed you have’. Manuel waiting to say, ‘the more English you speak, the less embarrassed you feel’.
- ‘How much more I listen it, more I like’. Felipe talking about the new Keane album.
- How much more late you arrive at home, more happy your dog is for to see you’. Sara recalling the above joke. As a starting objective, it may be enough if we can get our learners to remember to include the two the’s while producing the structure. This should certainly reduce instances of miscomprehension.

How to teach the ‘the the’ structure

Here is an activity that can be used to consolidate learners’ awareness and understanding of the “the the” structure once they have been introduced to the semantic and grammar of it.

Write the following unfinished sentences on the blackboard, your students copy them down and complete them in any way they like.

The more opinions you have...

The more you know...

The more you chase money...

The longer I live...

The richer your friends...

The more sand that has escaped from the hourglass of our life...

Offer grammatical help and then allow students compare their answers.

Let students know they have been given quotations and that they now have a chance to correct them with their own sentences. Photocopy the following seven cards and cut them out.

The less you see

The harder it is to catch it

The more beautiful life becomes

The more they will cost you

The more brain you will have to use

The clearer we should see through it

Quickly stick these cards up around the classroom. Students then go around the sentence gallery, attempt to match the answers pre-printed on the cards on the wall with the unfinished sentence ‘beginnings’ on the board, and copy down the complete sentences. Once this has

been done, go over the answers, ask each student to choose the quotation that he/she connects with most and invite them to say why.

The best way to teach any structure with the complexity of the “the the” structure is to wait until your students try to use it (through speaking or writing). As soon as this happens, throw your net at it and catch it like a butterfly (or rather, just take a mental note of).

When you have drawn your students’ attention to and collected between four and six “the the” structures (over different ways) you can do a reactivation activity. Firstly, make your students a spaghetti match exercise that looks something like this:

The later you get home...	...the meaner they are.
The older I get...	...The happier your dog is to see you.
The more English you speak...	...the more I love you.
The more money people have...	...the more I like it.
The more I listen to it...	...the less tolerant I become.
The more I see you...	...the less embarrassed I feel.

Then

1. Get students to match the sentence halves.
2. Have students translate all structures into their own language on a separate piece of paper.
3. Confiscate the original match sheets and see if they can translate their L1 sentences back into L2 (in pairs perhaps).
4. Let them correct their mistakes by looking back at the original match sheets.
5. Drill as much as possible.
6. Pair up students and have them recite the structures from memory to each other. Student A has the sheets and student B doesn’t. A reads out sentences in L1. B recites back in English. A then takes the teacher’s role as the ‘corrector’. Roles reverse.

Conclusion

The ‘the the’ structure is just one of many that often seem to take the back seat. Standard grammar syllabuses are discriminatory in selecting the structures that should be addressed in a course. This is inevitable, however. There is simply far too much grammar and not enough time for everything to be dealt with.

If we bear this in mind, we can see the benefits of an emergent approach to language teaching. If we address and deal with the language that arises naturally in class through speaking and writing, we ensure that the most important stuff gets covered. With comprehension as a guide, we can focus in on what needs to be worked on.

Whatever aspect of the language you take, it is quite important to use the “the the” structure in describing characters, people, nature as well as political events, even countries. It enriches the vocabulary of students and makes their speech picturesque, vivid and brilliant.

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THE CHARACTER OF THE TRANSMISSION OF CONCEPT "LOVE"

Concept can be understood as a mental formation, which possesses a specific cultural value, and represents elements of the world for people in the course of reflection and communication. A national-cultural specificity of the concept as a unit of mentality is revealed in the comparative study of concepts in the linguistic consciousness of different peoples. The study of concepts is valuable because it helps us to identify the culturally specific worldview of a certain lingual-cultural community. It also allows us to understand the word as a lexical unit in the context of culture, cognition and communication.

Studying different types of concepts, many scientists conclude that adaptation and integration into a new culture are based on not so much on language knowledge, values, norms and traditions how much on personal interest of understanding them and on emotional contact with its representatives. Therefore, it is not sufficient to have some knowledge about a new culture, it is necessary to master it through thoughts, feelings and love.

Love is one of the key concepts in a culture, which has an existential significance both for an individual person and for a lingual-cultural community. The concept *love* demonstrates in every ethnic culture, its existence is universal. However, the conceptual representation of *love* draws on local, national, cultural, and historical traditions and the religious beliefs and relations of different types of ethnic groups.

Love is a term that defines some kinds of relations. All living things-humans, animals develop a connective reaction toward one another. A link starts to form among one another. However, *love* is a concept that only man would be crazy enough to develop. We interpret *love* as a dedicated, undeniable, unbroken connection between people. However, in our opinion, we believe that it would be nothing more than uninteresting yet effective method of made-up happiness. Love plays an essential role in human well-being.

Concept *love* is established the reality and a certain association between meaningful concepts in a linguistic cultures. The research of concept *love* forming the basis of the national picture of the world and is one of the fundamental cultural concepts, helps to identify the ethnic peculiarities of feeling and spiritual life of people.

A concept can be viewed as the structure with its core, periphery and far periphery. The core characteristics are most commonly used notions about the concept, and the farther from the core, the rarer they are. To determine the conceptual aspects of the concept of love we studied explanatory articles for several entries in the explanatory dictionaries. The analysis of the articles dictionaries showed that the main meanings expressed by the concept are:

- an experience of heart break;
- something that gives pleasure and joy to the senses or mind;
- an abstract notion;
- a beautiful thing;
- attractiveness due to pleasant appearance or inner world;

These characteristics are the conceptual core of the concept *love* in some languages;

Other features make up the periphery of the conceptual core of the concept "love" such

as:

- love as an interjection expressing feelings;
- love a famous historical romance;
- love as a young female;

- love is a mental illness.

We consider that "love" may be in different situations as romantic and complicated. It constructs a serious relationship and it should be more productive, if we try to organize ourselves in a group within the representatives of common socio-cultural activity of different cultural sub-groups.

Within the socio-cultural activity, the relationship is planned in order to learn and have experience what we face in life. Of course, "love" is the first feeling, which runs into every human in fortune. The process of love usually takes place during different periods of human life. Love is not always dealing with romantic words and poetic sentences. The nature of human that cannot live alone, they are always curious about how are their family and friends.

It is well known that misunderstanding can destroy the relationship between two persons as well as interrelation between different groups of people of an up-to-date multinational world. The latter fact can lead to the predictable historic consequences to the civilization due to provided contest. This evidence forces wide circles of scientific societies to develop acceptable means for improving the situation. In the light of it, it is no wonder that the tendency of integration, of various fields' science-based knowledge become distinctive features of the contemporary studies. However, most of the previous studies take into account how love is different from common beliefs and relationships. So Love is something that takes time to develop and if you push yourself into relationships prematurely, you can end up causing yourself. With that said, here are five common situations that do affect relationships and will be a test of your love and connection. 1. The reality of compatibility; 2. Career-oriented; 3. Being on a distance; 4. Age; 5. The past brings baggage.

1. *The reality of compatibility.* When you let your emotions rule your actions, you end up making decisions that completely ignore compatibility.

2. *Career-oriented.* When you are giving up a healthy lifestyle for your career, being a "slave to your job".

3. *Being on a distance.* You really have to be at a point in your life where you are completely fine with yourself and your own happiness. You do not need love and affection to get through life.

4. *Age.* If the relationship works out and you two end up married and living happily ever after, then great!

5. *The past brings baggage.* You need to learn to let the past be the past. Accept it, bury it and move on. This is why it is good to be single because you can take this time to forgive the past and move forward.

These five situations are common factors that can directly affect your relationships. While they are common, it does not mean that you cannot work through them – you definitely can. These common factors were met in Abai's works.

Kazakh writer, poet, lyricist, social philosopher Abai Kunanbaev devoted many of his works to love expressing his feeling in his poems. Abai's major work is *The Book of Words* is a philosophic treatise and collection of poems where he encourages his fellow Kazakhs to embrace education, literacy, and good moral character in order to escape poverty, enslavement and corruption. In his Book of Words, he reminds that humans have the greatest value in the world, and that they should be beautiful and harmoniously perfect. Their souls should also be beautiful, as should their mind, body and feelings. Understanding of the real world and the personal responsibility of everyone in the world – this is what the great poet worked for his art and life. Abai explains that the world is eternal, united and harmonious. Discord, anguish, even death cannot destroy the harmony, for they are natural.

As reported in his book Abai wrote a line: "I do not understand how I treat my nation: do I dislike or love them? – If I loved them, without any doubt I would agree its morals and among other characters found out even one to be proud. My love would not allow the faith to go out, as if my people have such qualities inherent of great people. However, I do not have that faith" [1].

So his stories and novels became very popular among young people.

Өлсем, орным қара жер сыз болмай ма?
Өткір тіл бір ұялшақ қыз болмай ма?
Махаббат, ғадауат пен майдандасқан
Қайран менің жұртым мұз болмай ма?

When I die, will not the damp earth,
Become my resting place.
My sharp tongue will become with shame,
like girls.
My poor heart, love and anger fought,
Will it not, poor thing, be turned into an ice block?

Когда умру, не стану ль я землей?
Язык мой дерзкий – девушкой немой?
Бездушным льдом – пылающее сердце,
Что за любовь боролось с жизнью злой?[2]

Some physicists have concluded that biologically love is a powerful neurological condition like hunger or thirst, only more permanent that is chemistry. Some philosophers argued that all love is a kind a passionate commitment that we nurture and develop, even though it usually arrives in our lives unbidden. That is why it is more than just a powerful feeling. Without the commitment, it is mere infatuation. Without the passion, it is mere dedication. Without nurturing, even the best can wither and die. Some romantic novelists measured that love is the driver for all great stories: not just romantic love, but the love of parent for child, for family, for country. It is the point before consummation of it that fascinates: what separates you from love, the obstacles that stand in its way [3]. It is usually pointed out by human being that love is everything as presented in Abai's songs.

Black of my eye
Frame of my mind
Drink never dry
Love of my Life

Parting is winter, your absence is sorrow
I wish to stay until the morrow
Between your fair arms
When the nightingale sings, 'Terror'

The corners of your eyes
Sparkle and they glisten
When you speak your solid words
Everyone will listen

In conclusion, it is evident that the term *love* has been studied on the latest scientific research to demonstrate that our nervous systems are not self-contained: from earliest childhood, our brains actually link with those of the people close and near to us, in a silent rhythm that modifies the very structure of our brains, establishes life-long emotional patterns, and makes us, in large part, who we are. Explaining how relationships function, how parents shape their child's developing self, how psychotherapy really works, and how our society

dangerously flouts essential emotional laws, this is a work of rare passion and eloquence that will forever change the way you think about human intimacy [4].

Based on findings presented above in this paper *love* can be viewed as a survival tool – a mechanism we have evolved to promote long-term relationships, mutual defense and parental support of children and to promote feelings of safety and security. In our opinion *love* is presented in our mind as unusual feeling which undergo in every person's fortune as a life practice.

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THE CORRESPONDENCE OF LANGUAGE AND CULTURE; PSYCHOLINGUISTIC ASPECT

Introduction

Objective of the Research

We use language to express our opinions and thoughts. However, research indicates that the built-in structures in our language direct our thought processes even when we do not realize it. It is the differences in the languages that determine how we interpret and act to our surrounding. Linguoculturology is a new linguistics branch that considers the manifestation of a culture that is reflected and fixed in language. Thus, the culture is understood as a system of universals, in which, structures of human consciousness and features of human reality are combined into a certain abstract of general contents accepted in the society according to the values scale.

Everett (2011), a professor at Stanford University gives an example of the Russian language that contains an extra distinction between dark and light shades of blue. In studies and tests, Russians can easily discriminate shades of blue than others speaking other languages. She gives another example of Piranha, a Brazilian tribe that does not have words for numbers 10 and 100, but instead refer to those quantities as few or many. The people cannot keep track of the right quantities (2011).

The differences do not come only in individual words; they also manifest in the form the verb takes in a sentence that determines whether it is a present or a past event. The syntax of each language treats object very differently. For example, in English, some words have plurals and others do not. Japanese, however, does not make this distinction. This could probably be the reason English speakers are more aware of the difference between individual objects and substances. It becomes interesting to see how differences in language result into society and cultural differences.

When people of a certain language immerse themselves into their cultures, the connection between culture and language is not evident and never comes to question. When a person learns a foreign language, his / her understanding of the language goes beyond the speech and into the culture. It is possible to separate culture and language, but one wonders what are the implications and the validity of the separation. The study seeks to have an in-depth understanding of the effects of the interaction between language and culture by analyzing past research and primarily sourcing relevant information through data collection methods that involved physical interaction with respondents and informers. The study seeks to have an in-depth understanding of the effects of the interaction between language and culture to address the misunderstanding in the global society that emanates from cultural indifference. The study will also create awareness of the required unity through interactions among different cultural societies.

Background/Review of the Literature

The relationship between language and culture is complex due to the difficulty of understanding the people's cognitive processes during communication. Language is defined as the knowledge of the principles and the rules of a way of doing or saying things with words, sounds and sentences rather than just having knowledge of the same. The definition of language does not go far from that of culture, which is defined as the socially inherited group of beliefs and practices that determine the quality of life.

This study recognizes the close relationship between culture and language; a person cannot appreciate one without considering the other. Language influences culture in three

ways according to Byram and Morgan, (1994). First, it influences how people view the world. In this way, language determines our opinions of the world around us. The second argument claims that people approach a certain color spectrum in the same way, but the development of their individual characters creates the differences. Third, language is important in culture due to its etiquette role enabling it to shape human relationships and communicative contexts. Linguistic etiquette also has an influence on the language users' perceptions. Although this differs among communities, showing respect for others is an important use of language.

In the analysis, the study came across ideas saying that the way we think shapes whom we become which shapes our culture. The idea stating that the language determines who we are was derived from centuries ago and Risager (2006) restates it saying that, "having a second language is like having a second soul." The idea was carried on into the 1960s and the 1970s. Another researcher, Lee (2006), in his research also concluded that there is a universal grammar, which the human being has developed. It means that human languages do not differ to a big extent because some words are similar between languages. In reality, the similarities are few and do not apply for all languages, hence, the theory was cast aside.

The search for linguistic similarities came up with interesting data on the languages similarity but after scrutiny, none of the theories stands, according to Risager (2006). Instead, after digging into yet another large number of languages, the search yielded outstanding differences between the languages. They challenged the assumption that thought process influences culture because differences in language across the world do not mean that the people think differently. This premise has led the cognitive scientists to begin to measure now people talk and think by evaluating how the domains of causality, space and time affect the people's culture.

For example, many of the languages in the world in all kinds of environment depend on absolute directions for space. Because of constant linguistic training and development, its speakers are good at knowing their orientations and they easily keep track of where they are, even when on unfamiliar grounds. They can know their direction with a precision that scientists did not think human beings could. There is a significant difference in conceptualizing space as taught and learned in each language. Byram and Morgan, (1994) insist that the difference does not end there. People also depend on their spatial knowledge to build on other abstract or more complex representations such as number, time musical pitch, morality, kinship relation and emotions. Therefore, when human beings have a different perception of space, this difference extends to other issues such as time.

Risager says that differences in language are also seen in the understanding of causality (2007). For example, in the English language, things are described according to their causalities, for example, we say 'Mary broke the cup,' In other languages such as the Japanese and the Spanish the same sentence is better said as 'the cup broke itself.' The difference in speech creates differences in their influence on the understanding of events, construction of notions of agency and causality, testimonies from eye witnesses and the punishments and blames they place on each other.

In another linguistic study developed by Hall and Kilpiö (2010). The authors conducted an interview on Japanese, Spanish, and English speakers after watching a video of people breaking eggs, popping a balloon and spilling drinks on each other, both intentionally and unintentionally. After the video, all those watching got a surprise test to determine their memory. Japanese and Spanish respondents could not remember the elements in the video as well as English speakers could. The Spanish and Japanese participants could only remember the agents of the events done intentionally but only in instances when their language could allow mentioning of the agent. For unintentional events for which their language did not mention the agent when reporting, they did not have any memory of the agent.

Language patterns give a culture's priorities and dispositions. People create their language to suit their needs, showing the difference in thought. Recent studies show that

changing the people's speech changes how they think. If people learn a new language, they have a different view of life and the world. Taking away someone's ability to talk will immediately change his or her performance and his or her thinking. For example, in his research, Tanaka, (2004) performed a study of students whom he showed dots on a screen and asked them to count. When they counted the dots normally, they did it accurately. When they counted the dots while performing other tasks such as reading some literature, they did not get accurate results. He concluded that language does not just shape how thoughts are expressed but also the thoughts themselves and the ability to multitask. Being smart or sophisticated depends on how we shape reality by the language we speak.

According to Risager (2006), language is a concept of arbitrary signs that are understood by a certain society or group of people. In another case, Fortson (2004) declares that the main use of language is to communicate, think, and shape the outlook of life. Culture on the other hand is what differentiates one human being from another in terms of practices. It is the broad aspect of inherited attitudes, values, beliefs, ideas, and general knowledge forming the shared aspects of social actions. According to Boas (1940), culture includes beliefs, laws, moralities, traditions, and behaviors of an individual. Many authors describe language as a means to communicate with others. Communication involves exchange of ideas through different means. In this case, language defines humans' thoughts and it is defined by differences in meaning of a sound or image or a written shape. Language is believed to be a system of signs and that man is a sender and a receiver of information and messages. Risager (2006) believes that a sign consists of a signifier and a signified concept that are linked with each other.

Fortson (2004) recognizes the relationship between language and culture in that he states that it is not possible to understand one and appreciate it without having knowledge of the other. There are three main aspects supporting the existence of a relationship one is that the structure and concept of a language is the key determinant of how the users of that language view and understand the world. Culture seeks its reflection in the language employed by people (Boas, 1940). Many people value different things from how they understand them, their meaning and their use, which would not be possible without language. Use of language is depicted in different culture and what it values and applies.

Significance and Conclusion

Language is a unique gift for humans, and when we study it, we are partially discovering what makes us human, critically looking at the human nature. As we find out the differences between languages and their speakers, we see that human natures can be different too, depending on the languages spoken. Next, we understand the mechanism by which language helps us to construct the knowledge systems that each culture has, which are very complex. Understanding the building of knowledge allows us to develop ideas that surpass the thinkable.

The research has helped us know that our languages are not important for us to express our thoughts only, but they also shape our very thoughts. The structure of our language determines how we construct reality and determines our levels of knowledge and sophistication. The study has helped find answers to some fundamental questions we ask ourselves regarding our identities, our thought process, our languages and the reasons behind different cultures.

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CORPORATE WEBSITE TEXTS AS AN OBJECT OF INTERNET LINGUISTICS

Keywords: *Internet Linguistics, corporate website texts, linguistic features, linguistic design, computer-mediated-communication*

In modern philology issues about how people use language in a new globalized, electronic and in a constantly changing world are becoming increasingly important. Methods of different sciences such as cultural studies, sociology, psychology, communication theory, etc are used to study linguistic object. New paradigms are appeared in connection with the study of Internet language in linguistics.

More recently, in 2007, researcher E.I. Goroshko suggested the direction called «Linguistics of the Internet» that can be distinguished among the mass of contemporary linguistic studies [1]. However, after the article on this subject, development of the proposed term is not received, and remained at the level of terminological nomination. Later, in 2008, L.F. Kompantseva suggested the term «Internet Linguistics» and gave an initial description of this direction. In the nineties the term became widespread with the release of the magazine «Journal of Computer-Mediated Communication» / «Communications Magazine, mediated by computer». Magazine themes were extensive; there were published articles devoted to communication in a broad sense through: music, photography, video, of course, by means of natural language, sign language. Linguists also should primarily be interested in language as «a system of sound and vocabulary and grammatical means of securing the results of thinking and being an instrument of communication between people in the community as exchange of ideas and mutual understanding» [2, p. 913].

Text investigation, prevailing on the Internet – is a new issue for communication studies, as Internet as a multi-tool of information can provide a selection of its own type of communication, along with already existing ones. In his book *a brief history of the future: the origins of the Internet*, John Naughton comments: The Internet is one of the most remarkable things human beings have ever made. In terms of its impact on society, it ranks with print, the railways, the telegraph, the automobile, electric power and television. Some would equate it with print and television, the two earlier technologies which most transformed the communications environment in which people live. Yet it is potentially more powerful than both because it harnesses the intellectual leverage which print gave to mankind without being hobbled by the one-to-many nature of broadcast television [3, p.21]. Some of the modern Internet explorers of Internet language space suggest using the term electronic communication. «Electronic communication is understood as a special type of communication used for naming of human interaction in cyberspace of the Internet. Electronic communication is a further development of a human`s communication metasystem» [4, p. 77]. The term electronic communication is not accidental; it is analogue for the term «computer-mediated-communication or CMC» in the English language.

Y.V. Rozhdestvensky speaks about four main types of speech texture such as: speaking, writing, printed speech, mass media speech (radio, TV, mass media, etc.) [5, p. 21]. But in our view, an online speech can be isolated as a separate texture, because it does not coincide any of them. Existence of text in cyberspace takes place «in the virtual space of the Internet, in which interaction of people occurs» [5, p. 78]. Now we can talk about the origin of a particular e-mail message (the third form of speech, along with oral and written), and a specific environment, which it serves. Some linguists equate the emergence of the Internet to printing press by I. Gutenberg. Different terms are used to define this new e-language in English

scientific paradigm such as: E-language, net-lingo, e-talk, geek-speak (informal conference for internet users), net-speak, web-lish (simplified language of abbreviations and terms which is used on the websites), whereas in Russian linguistics scientific definition of the terms is not observed. Some of the researchers, in particular, O.V. Dedov is engaged in the development of the term hypertext, which, in our opinion, can be considered an analogue of the English version. It is understood as «a specific type of written text» operating on Internet [6, p. 50].

Authors' terms are actively used in Internet linguistics. Thus, A.A. Atabekova introduces the concept of linguistic design of web pages, explaining it as «... materially embodied fragments of a language picture of the global community» [7, p. 21]. The interaction of language means in the space of a web page is a reflection of the universal, ethnic traditions and individual peculiarities of speech communication. The definition of this term has origins in cognitive studies. The author does not correlate it with the concepts of electronic communication and electronic discourse, while, in our opinion, it is close to the concept of online text in the cognitive aspect. Thus, the philological study of the Internet as a single, coherent object of reality (as, for example, literary language) cannot be performed within any one of the linguistic discipline. This direction is the direction of the integrative type and must combine the methodology and terminology of different linguistic disciplines: socio- and psycholinguistics, text linguistics and must form its own research tools. Research methods must comply with the object of the study. Internet is a multi-layered semiotic system, where the language is only one of the layers. Future development of a unified methodology and term system will contribute to the establishment of a new scientific discipline – the science of the Internet

The meaning of a text component on the Internet comes to the forefront according to leading western scholars in this field. And, of course, text linguistics should play a primary role in the study of the communicative space of Network. A. K. Halliday in the late 70s of the last century said that «the text is the language in action» [8, p. 72]. It is logical to continue Halliday's idea, that the Internet is a special environment of text action.

The main constituents of the official website of the corporation are the functionality, text and design. The focus of this work is the linguistic features of corporate website texts.

The text of the corporate website is the main source of information and it has a huge impact on clients. However, when it is created it should be noted that the reading from the monitor screen is carried out differently from the paper, and this is the main feature of the corporate website text. The English language services internet and computer technology from the moment of its emergence plays a special role in the development of a virtual environment, including corporate websites. No coincidence that many studies on the characteristics of computer-mediated communication (from English – computer-mediated communication), were based on British National Linguistic corpus. We selected English-language corporate websites of well-known companies such as Microsoft Worldwide Home, Intel, McDonalds.com, and The Coca-Cola Company in order to study linguistic peculiarities and main trends of structuring information on the official websites of corporations. The structure of the official website of corporation, as a rule, includes the main page with the most common or relevant information (micro level), and the following sections which explicate macrostructure of the presented on the website information: «About / Our Company», «Investors», «Products», «Careers», «Press Center»/«Media Center», «Contact Us». This diversity allows the visitor to choose the sections that correspond to the purpose of his visit. The choice of words for the headings on the front page determines the functioning status of visitors dividing them into potential customers, potential partners and potential investors. The main sections of the corporate website are hierarchically structured: each section contains several subsections, which makes it easy to navigate in space and quickly find information about the company, its products and services. The entire volume of information on the site, as a rule, is divided into small texts that are interconnected by hyperlinks, making the text open by clicking on it. Every single visitor

generates trajectory exploring the information on their own, according to the level of their knowledge. Brief, at first glance, the text may contain several hyperlinks that allow to readers if you wish to increase the amount of information. As a result, the destination position with passive, inherent in writing, changes into active, which became possible due to the electronic technologies. The reader itself regulates the amount and the procedure for obtaining information and can quickly respond to it. Thus, the electronic version of the material allows quantifying information, facilitating the perception of a large amount of text. Texts are convenient for a quick review, along with the title of site visitors are invited by expanded subtitle, or the first few sentences, so that he could immediately appreciate the value / relevance of the provided information. Language of Internet Explorer rarely pays attention to corporate sites. Meanwhile, the corporate website is a complete representation of the company on the Internet. Therefore, it is difficult to overestimate the role played by language of corporate websites in addressing the diverse communication tasks. This language fits the framework of business communication, which is subject to certain changes, because the Internet is a new communication environment.

David Crystal defines the distinctive features of a language variety, one of which is graphic features which are “the general presentation and organization of the written language, defined in terms of such factors as distinctive typography, page design, spacing, use of illustrations, and colour; for example, the variety of newspaper English would be chiefly identified at this level through the use of such notions as headlines, columns, and captions” [8, p.8]. Learning online language, including linguistic design of corporate websites, provides important information on the operation of the English language in an electronic environment and the nature of the differences between oral, written and electronic speech. In the analyzed texts virtual communication techniques have impact on the reader, typical of writing (the use of the imperative and homogeneous parts of the sentence), together with the methods that have become possible in the virtual (digital) space. The main trends in the development of electronic corporate communication language is use of linguistic economy, for example, the use of abbreviation: “The Coca-Cola system is advancing global momentum at the CAGE (Consumer Analyst Group of Europe)”, “The Civic Action Network (CAN) is a non-partisan grassroots network of citizens and businesses”, and the combination of features of speech and writing: “Delicious and only a dollar? You bet!” This example demonstrates the use of the colloquial vocabulary and dialogic inherent in oral speech. As a result of the impact of these trends, there are new forms of communication according to scientists in an electronic environment, which, in turn, affect the features of the Internet language. It should be noted the emergence of a large number of words and phrases to describe typical situations, operations and actions as one type of linguistic innovations in the digital environment, and in particular in the texts of corporate websites. There are the following examples on the Microsoft and Intel webpage that show different options and settings: view the latest figures online; visit the Web site of any Microsoft Worldwide Office, choose from the drop-down list; choose the location for which you want contact information. These are descriptions required only in electronic communications: view on-line, select an option from the menu.

We are going to discuss some features of spatial relationships in the advertising discourse of language, where it is creativity is actively used. If we talk about the syntax of the features, it should be noted the frequent use imperative in the texts of corporate websites that is focused to take action or make the navigation menu easier: “Visit the site”, “Learn more”, “Stay informed”, “Sign up for our monthly email newsletter”; “Find out what Intel is creating right now and how our technology continually challenges the concept of what's possible”; “Learn how we've created a unique environment where innovation lives in everything we do”. These examples of linguistic design of corporate websites demonstrate the operational nature of texts by motivating the reader to read. Summing up, we would like to emphasize that corporate websites provide a wealth of research material, detailed and comprehensive study of which will

come closer to understanding many aspects of professional communication in today's business community.

Obviously, Internet linguistics is in a formative phase, but this trend is developing very quickly. Today we can identify a number of areas of research in Internet linguistics: Internet syntax, web semantic, web morphology, analysis of online discourse, ways of transmission (phonological, graphological, multimedia), psycholinguistic, sociolinguistic trends in Internet research, and in projection the analogy with traditional linguistics.

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THE LITERARY RELATIONSHIP IN THE TRANSLATION OF ABAI AND LERMONTOV

Abstract

The article deals with the literary relationship of translations of Abai and Lermontov. There have been investigated the adequateness of translations in terms of Kazakh and Russian poetry. Besides, we have discussed expressions, realias and types of translations. The descriptive translation is studied on the basis of Abai's translations.

Keywords: translation, poetry, expressiveness, adequate translation, descriptive translation.

Аннотация

В статье рассматриваются литературные отношения переводов Абая и Лермонтова. В работе исследована адекватность переводов с точки зрения казахской и русской поэзии. Кроме того, мы обсудили некоторые выражения, реалии и виды переводов. Описательный перевод изучается на основе переводов Абая.

Ключевые слова: перевод, поэзия, экспрессия, адекватный перевод, описательный перевод.

As we know, Abai is a great poet of the Kazakh nation. Thus, it is a rare occasion that a great poet can be talented in every way, he might be a writer, a translator and a great historian. It is an usual phenomenon for poets, especially, like Abai.

According to Zakiy Axmedov's point of view, who made a long research on Abai's poems and their translation, his translation works as a translator as well, the poetry is a line through which the whole life is described. The poet writes his own emotions, feelings towards the nation and its hard moments, wishes and willpower.

Abai knew the Russian language very well. We can realize it through M.Yu. Lermontov's some poetry lines which were translated by Abai. For instance, there are some works by M. Yu. Lermontov such as "Demon"- «Шайтан» («Демон»), "Pray"- «Дұға» («Молитва»), "Sword"- «Қанжар», "Alone on the way at mid-night"- «Жолға шықтым бір жым-жырт түнде жалғыз» («Выхожу один на дорожку»), "Fire"- «Жалау» («Жалғыз жалау жалтылдап»), "The miracle of the tree"- «Теректің сыйы» («Асау Терек долданып, буырқанып»).

Moreover, Abai translated extracts of the work "EugenyOnegin" by A.S. Pushkin, which was rendered perfectly. He has such a talent that he dedicated a few lines for the work he translated. For instance, Abai created a poem for the "Tatyana's Letter" as an answer for the literary genre. Such kind of works as translation and his creativities like poems still have been loved by the readers.

There is a great example from the translation of the works like "I love me country" or "Good-bye, Russia", for which Abai gives the adequate equivalents in the work «Жолға шықтым бір жым-жырт жолға жалғыз». Forinstance, thefollowings;

Выхожу один я на дорожку:

Сквозь туман кремнистый путь блестит Ночь тиха.

Пустыня внемлет богу

И звезда со звездою говорит

Here, Abai translates those lines in the following way;

Жолға шықтым бір жым-жырт түнде жалғыз,

Тасты жол жарқырайды бұға амалсыз

Елсіз жер тұрғандай боп хаққа мүлгіп,

Сөйлесіп, ымдасқандай көкте жұлдыз.

It is necessary to mention that any translator cannot become a poetry translator as this branch of literature is regarded as the most difficult one to translate. However, the translator who has a talent to write poems can easily deal with this issue. Because, they could choose right words for the right occasion in a right time.

Accordingly, M.Yu. Lermontov has a significant role in the Kazakh literature. This fame and significance is delivered by the works of Abai. As we know, Lermontov's poetry describes the themes such as humanity, criticism of bad manners in people, motivation to the generosity, great ideas on patriotism –under which lies the philosophical assumption.

Besides, there is a relevant combinations of Lermontov expressed in the Abai's works. He used the principle of accuracy while he translated Lermontov's poems. Because, he claimed that this principle is both comfortable and necessary in order to translate the original in the frame of keeping the meaning and to generalize the thoughts of the author. This principle is needed to show expressive patterns. There are also some untranslatable constructions cannot be translated word for word, which requires a descriptive translation. The descriptive translation helps to convey the meaning of the original if there is some kind of realias or culture – bound terms. The word for word or literal translation can be the main reason for non-understanding. However, we can see that Abai's translation avoids using literal translation, so the original meaning is kept, sometimes they were rendered better than their original.

In general, there are some works which are adequate poems for both source and target languages: «Менің сырым, жігіттер, емес оңай» («Я не хочу чтобы свет узнал») – both have 16 lines in the two languages. Such kind of translation demands good translational skill and a high competence. Another thing to mention is that Abai created a poem as variant of translation. For instance, the passage «Көңілім менің қараңғы, бол-бол ақыл» is a translated variant of free translation, which translated from Byron's «Моя душа темна». The original is the following one;

*Душа моя мрачна! Скорей, певец, скорей!
Вот арфа золотая:
Пускай персты твой, промчавшейся по ней,
Пробудят в струнах звуки рая.
И если не навек надежды рок унес,
Они в груди моей проснутся,
И если есть в очках застывших капля слез —
Онирастают и прольются.*

This poem is rather expressive and literary image, which can be thought as special one. The translation is given in the following way like;

Көңілім менің қараңғы.
Бол, бол, ақын!
Алтынды домбыраңмен келші жақын.
Ішек бойлап он саусақ жорғаласа,
Бейіштің үні шығар қоңыр салқын.
Егер сорым түбімен әкетпесе,
Керек қой көңілді үміт тебіrentсе.

Қатып қалған көзімде бір тамшы жас Төгілмей ме, бой жылып, ол да ерсе?!

It is goes without saying, that the poem is rendered in a brilliant way. Lermontov's ideas are expressed in the same way like original. And also, Abai's translation is remarkable one, because there are some words like «арфа» is substituted by the target word -«домбыра», «звуки рая» for the lines «бейіштің үні». When it comes to the following lines such as «Пускай персты твой, промчавчейся по ней» is rendered into these words: «Ішек бойлап он саусақ жорғаласа».

Consequently, we could say that Abai translated very adequately using appropriate combinations for the original in the target language. Such kind of talent and knowledge is

required to achieve poetry translation. So, translators must understand the meaning and deliver the same sense in the target text. In addition, the word «пустыня» is translated by the word «елсіз жер».

For instance, there is also a free translation, which can be seen in the following lines;

Abai: «Көкірегімде өмірдің күші тұрып,
Іздеймін дем алысты үзбегенін...»

Lermontov: В небесах торжественно и чудно!
Спит земля в сиянье голубом...

The most essential thing is to translate adequately, however, there is a wonderful variant of the poem even if Abai preferred free translation method. The translation is relevant to its original meaning and has expressive color in the target as well. For instance:

*Что же мне больно и так трудно?
Жду ль чего? Жалею ли о чем?
Уж не жду от жизни ничего я,
И не жаль прошлого не чуть;
Я ищу свободы и покоя!
Я б хотел забыться и заснуть»,*

Sometimes, it is important to convey the meaning and the quality of the literary expressiveness. This requirement might be so difficult for some translators. However, Abai translates above mentioned lines in the following way:

*«Мен көрдім көктің ғажап жасалғанын,
Жер ұйықтап, көкшіл шықпен бу алғанын.
Менің не мұнша қапа, қысылғаным?
Үміт пе, өкініш пе ойлағаным?
Дүниеден үмітім жоқ менің деймін,
Өмірге өткен титтей өкінбеймін.
Азаттық пен тыныштық көксегенім,
Ұйықтамақ пен ұмытпақ деп іздеймін...»*

Here, the last line is translated by the free translation. However, the meaning is so expressive as in the original.

While Lermontov describes the feelings of love and Abai gives those feelings through natural phenomena like in the following way:

Original: «Чтоб всю ночь, весь день мой слух лелея,
Про любовь мне сладкий голос пел.
Надо мной чтоб, вечно зеленея,
Темный дуб склонялся и шумел»

Translation: «Су сылдырлап, жел гулеп, күн шуақтап,
Жылылық пен достықты тұрсын мақтап.
Өнген, өскен жақсы деп емен ағаш,
Теңселіп айтып тұрса ол шайқақтап...»

In general, Abai focuses on nature and its beauty in order to express some human feelings such as “love”, “friendship”, “nation’s sorrow” etc. Metaphorical transformation in the original plays a great role in the translation. Moreover, it is also important to render the original in order to translate adequately. The translation might be the worst one if translator does not know the phenomenon, does not imagine and, of course, does not understand the source text. So, it is crucial for translators or have a background knowledge of the native language, then, special knowledge of the foreign language. In this case, any result of translation can be worth reading and accepting as a part literature and culture.

Conclusion

There are a lot of works to analyze and investigate the poem from various aspects. Therefore, we have chosen Abai and his works, more concretely, his translations for

Lermontov's poetry. During the analysis, we could find that Kazakh culture and language are extraordinary, so that Abai used the descriptive translation method in the process of translation from Russian into Kazakh.

Moreover, Abai writes poems just like the original. At the same time, he translates. But, never makes literary improvisation to the original. The translation should be rendered in the way of adequacy for the target language text.

In conclusion, there are two types of translation methods such as adequate and free. According to the research results, we found that Abai used both types translation. As languages are different, the position of perception is also different. However, poetry does not care the difference, it accepts the melodic soundings of the language. So, it is necessary to render the meaning in order that readers get the whole expressiveness from what he reads. The translators achievement will be remarkable if the target variant is expressed in an adequate way.

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INTONATION POTENTIAL OF SPOKEN LANGUAGE

Abstract

The article considers the peculiarities of realization and manifestation of intonation in conversational language.

The last decades are characterized by an increasing number of scientific publications devoted to the problems of intonation. They have been carried out on the material of different languages and touch upon various aspects of its research. The concept of intonation is treated not only by linguists but also by methodologists engaged in teaching languages. According to linguists, intonation is regarded as a complex of expressive means of speech including melody, tempo, pauses, stress and tone. In the process of communication these means of expressiveness contribute to making thoughts and their manifestation more exact and precise and to specifying emotional and volitional relations /1/. P. Roach says that intonation has: two rather different meanings:

1) in a restricted sense, the variations in the pitch of a speaker's voice used to convey or alter meaning;

2) in a broader and more popular sense, equivalent to prosody, where variations in such things as voice quality, tempo and loudness are included /2/.

When considering and analyzing the existing descriptions of the intonation system of the Russian language we should take into account the fact that the character of its constituting elements depends essentially on the linguistic material different scholars focus on. Paying special attention on the spoken language, everyday conversational situations characterized by relatively short phrases and sentences, relatively simple structural syntax, but a wide variety of communicative and modal-emotional types of utterances, the researcher describes mainly that part of the intonation system that corresponds with the functions of constructing communication and emotional statements types.

The considerable difficulty connected with the analysis of colloquial speech is that scholars are almost devoid of the opportunity to use a commonly accepted method of the phonetic experiment the essence of which is to compare different in a particular respect realizations of one and the same linguistic material. It should be noted that despite the thematic unity, speech patterns used by different speakers do not often coincide in their syntactic structure and lexical content, and therefore they can not be compared with each other. As a result, researchers are looking for other diverse ways to obtain linguistic data for analysis and interpretation. In the focus of research of such linguists as G.I. Bubnova, G.N. Ivanova-Lukyanova, T.M. Nikolaeva, V.E. Shevyakova and some other scholars is the investigation of the realization of the main types of intonation in the spoken language.

The study of the conversational everyday speech has started quite recently. It is well known that there are different varieties of literary language. Lecture, report, narration and news reporting, for example, are regarded as forms of spoken monologue speech implemented by means of the codified literary language. Another variety of literary language – conversational everyday speech – is characterized by the dialogical manifestation which is the most typical form of its realization.

The analysis of the intonation organization of the conversational speech is usually done on the basis of the auditory investigation of a large amount of material recorded with the help of the use of a hidden microphone. However, this magnetic recording is not regarded as an exact and highly reliable source of observation because its rather low quality complicates the

instrumental interpretation of a very valuable natural speech material.

In our studies we used specially taped interviews from radio and television, when two people talk on any subject in front of a microphone. It is also possible to use a recorded simulation of the telephone conversation as material for research. The dialogues recorded at a sufficiently high technical quality in this manner turned to be quite natural. This is evidenced that such conversations are characterized by speech restructuring, joint speaking, interrupting and heckling. Although it is still too early to make any definite conclusions, we should note the following peculiarities: segmentation of conversational speech into intonation-semantic units and character of the intonation organization of these units.

In conversational speech syntagmatic segmentation resulting in the formation of semantically and phonetically independent elements is constantly intertwined with the hesitation segmentation reflecting fluctuations and restructuring taking place in of the utterance generation. As a result, we can observe the formation of segments which do not represent intonation units. The difference between syntagmas and segments is in the nature of the melodic pattern and accentual structure.

In conversation speech, hesitation techniques are widely used. It is necessary to mention that these techniques are not observed in writing.

In scientific literature hesitation is regarded as a type of pause. However, G.I. Bubnova clearly delineates pausing and hesitation which are treated as united by scholars. In accordance with his view, the phenomenon of hesitation in linguistic studies is referred to the so called sphere of "flaws" of oral speech communication.

G.I. Bubnova states that hesitations allow the speaker to gain time to think about his/her ideas and they are treated as functionally equivalent and defined by means of a very capacious term "pause of fluctuation" (hesitation pause) /3/. It is universally recognized that the function of any hesitation is simple and uniform: to complete and / or to reduce a pause of silence.

Hesitation does not only fill and / or reduce pauses but it also actively participates in the syntactic organization of spontaneous speech, in its rhythmic organization. Hesitation is one of the reasons for the variation of the rate of speaking and it provides the success and effectiveness of the oral mode of communication.

A new solution of the issue on the system of phrasal stress was suggested by T.M. Nikolaeva who on the basis of the semantic analysis of the text differentiated five types of accentual distinctions having their own semantics and entering complicated relations with the category of certainty / uncertainty of the name /4/.

The word distinctiveness is created not by means of stress, but also by an increase in the length of the word pronunciation, intonation accentuation, strengthening and weakening of the voice, psychological pause. G.N. Ivanova-Lukyanova defines logical stress as any kind of the word accentuation conditioned by special semantic or emotional significance/5/.

G.I. Nosova in scientific work studied the realization of the basic intonation types in monologue speech. The scholar comes to the conclusion that the text which is uttered and the text which is read are segmented in different ways. In the first case, the number of syntagmas exceeds the number of syntagmas of the same material when it is read (not uttered) due to a greater number of minimum syntagmas /6/.

A peculiar feature of conversational speech is frequent interruptions of one interlocutor by another, as well as their simultaneous speaking at the same time. As a result, it is possible to observe there segments, very specific in regard to their semantic and phonetic aspects, which have no analogies in the speech prepared beforehand.

Modifications of the syntagma classical structure and traditional means of segmentation can be marked in the spoken language even in the cases with distinct and clear intonation and semantic division. In many cases it is difficult to find the intonation center of the syntagma: along with single-centered syntagmas multi-centered syntagmas with two or more approximately equally stressed words are observed. These syntagmas are very diverse

semantically: there can be seen cases of the so called “broken speech”, both parts of which are underlined by means of a strong stress; cases of “double themes” when one of the themes is heavily accented along with the other; various cases of additional underlining, etc. In many cases, the equal accentuation of several words leads to the impression of the special concentration of thought, when the idea that could be expressed by means of several syntagmas or phrases is conveyed very concisely.

There are also cases in the spoken language when within a syntagma one like simultaneously realized two possibilities accents. Along with multicenter syntagmas meet and syntagma without intonation center which are registered in wording additional inserted remarks.

Conversational speech is also characterized by cases when two accentuation patterns are realized within one syntagma. Alongside with multi-centered syntagmas there are syntagmas without intonation centre which are registered in wording additional inserted remarks.

In terms of the content the spoken language is characterized by various types of utterances, which are different in their communicative purpose and types of modality. They include all kinds of questions (general and special questions), communicative specificity of which is evident from the variety of responses to them; repeated questions, diverse echo questions. From the field of individual emotions it is necessary to mention confusion, contempt, doubt, objection, challenge, sorrow, resentment; gentleness, courtesy in contrast to formality; interest as opposed to indifference, and more.

Drawing up a complete list of the appropriate units will be possible only after a detailed analysis of their distinctive features and verification of their substantiality for native speakers.

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LINGUISTIC DEVICES IN ENGLISH NEWSPAPER HEADLINES AS A MEANS OF IMPACT ON THE AUDIENCE

Abstract

The article deals with the analysis of linguistic devices in the English newspaper headlines taken from different newspapers. It states that the purpose of the headline is to attract the reader's attention to newspaper material. Depending on the function of the written text, it contains various elements of style. Newspapers, especially their headlines are characterized by special stylistic and linguistic peculiarities. Modern newspapers take a lot from the expressiveness of oral speech and imagery of literary fiction. The main aim of the article is to examine stylistic peculiarities in the newspaper headlines since every written text tries to convey a different message or meaning. Considering the pragmatic potential in newspaper, headlines are considered an urgent problem of the study.

Key words: *newspaper, headline, mediatext, publicistic style.*

Modern people live in the space of media texts submitted by the media context. Media texts (the term originates from Latin 'media textus' meaning "agents, intermediaries + fabric, plexus, connection, combination") are regarded as a particular message, a text of any media type and genre. Media texts fix real events, immersing them in an unstable, changing socio-cultural space and loading them with additional information and cultural meanings. This requires special preparation of the recipient, consumer information, the interpretation of all the thematic and semantic codes of the new texts [1].

Nowadays, the interest in versatile studies of the functional-stylistic system of the language and linguastylistic means used in critical areas of our communicative society increased significantly. The sphere of mass communication as a whole, and, particularly the newspaper as one of its most important constituent parts, are in the focus of special attention of contemporary society. It is explained by the fact that newspapers, reacting quickly to events occurring in the world, are actively involved in shaping public opinion, and the language of newspapers performs an important social function.

The newspaper as a means of media and communication is an inexhaustible resource of the modern language. On the one hand, it reflects the changes in the public opinion and society, on the other, it mirrors the language changes, trends and new formations.

Some scholars characterize the newspaper as a means of information and a means of persuasion [2]. Others in turn note that these days in all media, including print, definitely the function of exposure comes to the front [3]. The newspaper press is aimed at a broad and diverse audience and does not imply an immediate feedback. In addition, the press has a certain impact on the opinions and behavior of the target audience. Thus, the newspaper is a special kind of pragmatic text. Hence, the headline serves as a pragmatic component of a newspaper article.

Reading any printed material, including newspaper publications, the first thing the reader encounters is the title. These days, the headline is the first signal that encourages us to read the newspaper and not to set it aside. When one opens a publicistic text, the headline carries some information about the journalistic work itself and has an emotional tone which arouses the reader's interest at the same time. That is what draws the attention of the reader in the first place.

This is the most comprehensive, in our view, definition of a newspaper headline:

Headline is a graphically highlighted, potentially folded sign of a text expressed by verbal and non-verbal means of language, which is absolutely primary and unified element for all of

the text that names and/or describes a text, predicts its content, interprets by giving it extra meaning [4]. The purpose of the headline is to quickly and briefly draw attention to the story. Headlines often use a unique set of grammatical rules known as *Headlines*.

In scientific literature there are assertions that the regularities of the headlines do not follow the rules of grammar of that language. There were also doubts on the relevancy of referring them into the category of sentences.

A.V. Klimenko analyzes the lexico-grammatical peculiarities of the headline in the following way [5]:

a) In order to attract the reader's attention to the basic idea of the message, articles and personal forms of the auxiliary verb *to be* are usually omitted in the headings. Action is usually expressed through *Indefinite* or *Continuous* forms:

(The) Russian Athlete (is) Winning (a) Prize

Houses (are) Smashed by (the) Hurricane

b) Reports of recent events are transmitted using the *Present Indefinite* form. This trick makes the reader closer to the event and reinforces his interest.

Liner Runs Ashore

Influenza Kills 200 in India

India train crash leaves 120 dead and hundreds trapped after carriage derailed

c) Action in the future is often conveyed by the *infinitive*:

Glasgow Dockers to Resume Work

Hospitals to take fewer patients

d) In many cases the *predicate* is omitted, it plays a secondary role in the sentence:

Hurricane in Miami

Deadlock in Committee

No Timber for Sale

Winners of the Australian open

e) In order to focus on the predicate and interest the reader at the same time, the subject is often omitted when it is more valuable than the predicate:

(They) Expect New Economic Depression

f) Because of its compact structure *possessive case* is used with inanimate nouns and displaces prepositional figure with *of*:

Price Control's Effect Discussed

g) Popular nicknames and shortened names of some politicians, artists, athletes, and others are used rather than their full names, for example:

Ike = Eisenhower

Winnie = Winston Churchill

Capa = Capablanca

h) In order to give an emotional tone to the vernacular vocabulary the neologisms, dialects, poeticisms, slangs are often mixed, for example:

cop instead of *policeman*

foe instead of *enemy*

to irk instead of *irritate*

i) Abbreviations are widely used as follows:

T.U.C. Seeks Details

U.S.-Russian TV Exchanges

It should be noted that phraseological units are widely used in headlines as catchy elements that attract the attention of the audience. Phraseologisms are one of the most democratic forms of precedent texts, because they are absolutely "recognizable" [6].

*Ready for war? Barack Obama and Vladimir Putin set to **lock horns** over Syria at G20 summit.*

*Obama **gets cold shoulder** from Putin, but will seek backing elsewhere*

Banks shut for the first time after 11 days leave most ATMs dry

The use of phraseological units in the headlines is an important means of influence on the audience, as they allow journalists to make the title bright, colorful and express their opinion imaginatively on the published information[7].

Newspapers frequently use different stylistic devices, such as metaphor, oxymoron, alliteration, in their headlines in order to attract the audience.

Metaphor is the vision of one object through another on the basis of associations and it creates a unique bright image in the minds of the mass.

*Containing **the bear**: Major European nations have no appetite for conflict with Russia – diplomacy is still the best guarantor of peace*

***The icy relationship** between the UK and Russia is thawing*

Personification is used as a means of expression to attract the attention of the audience, because the author gives attributes/characteristics of the living thing, inherent in human, to the object described in the heading.

***Syrian regime** starves 40,000 in mountain town siege*

***Siberian pasta** whets appetite for reform*

Allusion is “author’s conscious hint and it contains an implicit comparison, where the signs referred to a person or the fact attributed to another person or other event” [8].

*Merkel cannot afford to see **another Cologne***

*The **Davy Crockett** solution to Putin*

Allusion must be associated with some well-known and established facts or events in order to be properly and positively decoded by the recipient. In turn, the reader should also have the background knowledge to determine the subject-logical connections.

Oxymoron is a word or a group of words that is self-contradicting. It is used in the headlines to characterize a person, his feelings, and actions. Also, this stylistic device contains the author's vision on the mentioned subject:

*Is Syria the **beginning of the end** of Putinism?*

*George Osborne's budget provides **cold comfort** as green shoots fail to emerge*

To conclude, the research of various linguistic devices in the newspaper headlines helps to understand headline writing techniques. The analysis of the theoretical sources and selected examples proves that journalists frequently use different language means and stylistic devices in newspaper headlines to enliven the language and to catch the reader’s attention.

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THE RESEARCH APPROACHES TO COMPLIMENT RESPONSES IN ENGLISH AND CHINESE

Abstract

The article deals with the peculiarities of a compliment response of the special speech act which is broadly used in interpersonal communications. It is used to maintain and enhance the addressee's face or support the addressee's opinion. Compliment responses are rich in the English and Chinese languages. However, affected by language differences, cultural differences, social status and etc., there are many differences of compliment responses among these languages. The main objective of our paper is to handle the differences of languages which is useful in building intercultural communications. Therefore, this paper presents a comparison of two great languages with contrasting cultural characteristics.

Keywords: *Compliment response; intercultural communication; difference*

Communicating with speakers of other languages is a complex behavior that requires both linguistic and pragmatic competence. Language is the main method in intercultural communication, while the responses to compliments is one of the most important and complex questions. Due to the difference of ethnic and culture, there are respectively vivid cultural characteristics among different languages. Therefore, it is of great significance to definitely understand and correctly use the compliment responses for intercultural communications.

Compliments serves as the fascination of the society, which is widely used in interpersonal communication. Being a pairing construction, compliments co-occur on the form of compliment-response to compliment. Using compliments and responses to compliments can make the social communications go on wheels, shorten the distance between each other and it is beneficial to maintain good interpersonal relationships. Under the historical background of economic globalization and the course of the collision a mutual fusion of different culture, it is undoubtedly being an art to use correctly the responses to compliments. Different nationalities and people all over the world with different cultural background use the different responses strategies for the same compliment.

For several years great effort has been devoted to the study of compliment responses such as Brown & Levinson's Face theory, Leech's (1983) Politeness Principle and Chinese scholar Gu Yueguo's politeness maxims which are based on the Chinese culture provide the theoretical foundation for compliment response. So several theories have been proposed to explain the theoretical bases in the study of compliments.

There are some theoretical foundations and research approaches for the compliment response study. The definitions of compliment response given by famous scholars as. Nelson (1996, 411-432) has given a definition of compliment response: "A compliment response is a verbal acknowledgement that the respondent of the compliment heard and react to the compliment" (Nelson, et.al.1996:413). It can be said that compliment response is the first reaction of the *complimentee* to the *complimenter*. Compliment response is a kind of positive politeness strategy which should also mention the politeness principle. Actually, many linguists mention the maxims concerning compliment response in their politeness principles, just as Leech's sic maxims and Gu Yueguo's maxims. Politeness principle can also be observed in complement speech act, especially in the responses to compliments for avoiding face threatening act (Brown & Levison, 1978:95). Then, this thesis is going to explain two famous scholars' theories in detail: Leech (1983)'s six maxims of Principles of Pragmatics (PP) and Gu

Yueguo(1992:10-17)'s maxims: Leech (1983:132) pointed **six maxims** of the PP as follows:

Tact Maxim. It means minimizing cost to other people and maximizing benefit to other people. That is to say, when one expresses his or her opinion, he or she should decrease the harmful expression to others as far as possible, and say more ideas which can do the most benefit to others.

Generosity Maxim. It means minimizing benefit to self and maximizing cost to self. According to it, one should express less opinion which benefits him and express more opinion which benefits others.

Approbation Maxim. It means minimizing praise of self and maximizing praise of other. One should compliment others more instead of detracting others.

Modesty Maxim. It means minimizing praise of self and maximizing dispraise of self. One should praise himself less and dispraise himself more.

Agreement Maxim. It means minimizing disagreement between self and other and maximizing agreement between self and other.

Sympathy Maxim. It means minimizing antipathy between self and other and maximizing sympathy between self and other. Avoid the emotional conflict as far as possible.

Gu(1992:10-17) modified and extended Leech's PP and put forward **five maxims** on Chinese politeness, which he claimed to be very characteristic and almost unique to Chinese culture. They are as follows:

The Self-denigration and Other-elevation Maxim: It is a special maxim in Chinese. Denigrate and deprecate self in self-referring or referring to things related to self; elevate and respect other in other-referring or referring to things related to other. It is the common situation when Chinese people communicate.

The Address Maxim: To address the interlocutor with an appropriate address term, just as "Mr.", "Doctor".

The Refinement Maxim: To use the refined language, euphemisms are used to avoid straight-forward talk. For example, though the guest doesn't like the food, he should also say "thank you for your dinner, I enjoy it", not "the food is terrible".

The Agreement Maxim: To seek agreement and harmony with interlocutor.

The Virtues-Word-Deeds Maxim: To minimize cost and maximize benefit to other at the motivational level; maximize benefit and minimize cost to self at the expressional level. It is just like Leech's first and second maxims.

Brown & Levinson's "face theory" and Leech's "politeness principle" are enlightening in communication to the languages of teachers and students, among them "*Tact Maxim*", "*Approbation Maxim*", "*sympathy Maxim*" with strange profit are particularly important.

Politeness theory is the theory that accounts for the redressing of the affronts to face posed by face-threatening acts to addressees. This theory is first formulated in 1978 by Penelope Brown and Stephen Levinson, politeness theory has since expanded academia's perception of politeness. Politeness is the expression of the speakers' intention to mitigate face threats carried by certain face threatening acts toward another (Mills, 2003, p. 6). Another definition is "a battery of social skills whose goal is to ensure everyone feels affirmed in a social interaction". Being polite therefore consists of attempting to save face for another.

Complimentary responses are governed by two contradictory conditions that must be met simultaneously, according to Pomerantz (1978).

a) agree with the complimenter; b) avoid self-praise.

While trying to meet one condition, the complimentee will inevitably conflict with the other. All of these theories lay a foundation to our research.

A review of previous studies concerning compliment responses and related references are observed. One can find some publications in the references that address the topic of compliment responses. Here we want to mention some investigated studies by the researchers from the theoretical point of view. One of the first examples of compliment responses is

presented in the works of scholars (Pomerantz, 1978; Manes and Wolfson, 1981; Wolfson, 1983) try to analyze the different types of compliment responses as search for the theories. The empirical studies are limited. Generally speaking, the researches in this period make the foundation of the future studies.

A. Pomerantz is the first researcher who draws attention to the topic of compliment responses. She claimed that in American English the recipient of a compliment faces two conflicting conditions that pose a dilemma when responding to it: (A) agree with the speaker and (B) avoid self-praise (1978:81-82). When, for example, the recipient agrees with the speaker by accepting the compliment (Condition A), it violates Condition B in that the response goes against the speaker's sociolinguistic expectations. On the other hand, when the recipient does not accept the compliment in order to follow Condition B, the response can be considered face-threatening since it violates Condition A. Recipients of compliments use various solutions to mediate this conflict, categorized by Pomerantz as (1) Acceptance, (2) Rejection, and (3) Self-praise Avoidance.

A. Pomerantz analyzed compliment response types and mechanisms for avoiding self-praise, as is illustrated in Table 1.1. This response type is given in the left column while an example is given in the right column.

Table 1.1 Taxonomy of compliment responses types (A. Pomerantz, 1978:92)

No	Response Type		Example
I.	Acceptances	1. Appreciation Token	A. That's beautiful B. Thank you
		2. Agreement	A. Oh it was just beautiful B. Well thank you. I thought it was quite nice.
II.	Rejections	1. Disagreement	A. You did a great job cleaning up the house. B. Well, I guess you haven't seen the kids' room.
III.	Self-praise avoidance Mechanisms	1. Praise Downgrades a. agreement	A. That's beautiful. B. Isn't it pretty?
		b. disagreement	A. Good shot. B. Not very solid though.
		2. Referent Shifts a. reassignment	A. You're a good rower, Honey. B. These are very easy to row. Very light.
		b. return	A. You sound real nice. B. Yeah, you sound real good too.

Observing A. Pomerantz's idea, W. Downes (1984) sees a compliment as a supportive action akin to offers, gifts and congratulations, which sequentially imply an acceptance or rejection as second pair part. According to W. Downes, there is a 'preferred' response, namely acceptance, particularly by means of an appreciation token like "thank you". There is an affiliation between acceptance and agreement (assessment action). This means that a compliment can also be accepted through the expression of agreement with its content. This is a secondary way of accepting compliments. W. Downes also argues that sequentially, if both positive responses occur, they do so in the order, accept and agree. This can be seen from the following example taken from A. Pomerantz (1978:84, reported in W. Downes, 1984):

A : Why, it's the loveliest record I have ever heard.

B: Well, thank you.

A: Oh, it was just beautiful.

B: Well, thank you + Uh, I thought it was quite nice.

Because of the association of accept/agree and reject/disagree, just as one can accept through agreement, one can reject a compliment through disagreement with the truth of its content, as shown in the following example:

A: You did a great job cleaning up the house.

B: Well, I guess you haven't seen the kids' room

According to W. Downes, this is the preferred method of rejecting a compliment, because it avoids explicit rejection, which is the undesired response to supportive actions. In fact, as owners said, it could be argued that the preference for indirectness in acceptance leads to the preference for explicitness in rejections.

A. Pomerantz and W. Downes's studies give an initial analysis of compliment responses.

A. Pomerantz researches compliment responses in the taxonomic way, which gives the implication to the future studies. However, her approach gives no indications of the relative frequency of the various compliment response types. Distributional facts are essential to a satisfying treatment of compliment response behavior, i.e. taxonomy of forms is merely the prerequisite to sociolinguistic analysis. Our paper also focus its attention to the **types of compliment response**.

R. Herbert (1986 & 1990) gave a three-category, twelve-type taxonomy of compliment response by speakers of American English upon which the present research is conducted. Generally speaking, compliment responses are classified as connoting agreement and non-agreement (Lewandowaka-Tomaszzyk, 1989). According to him compliment responses are divided into three categories: agreement, non-agreement and other interpretations. And under each category, there are one or more sub-categories.

A. Agreement

Explicit Acceptance

1) Appreciation tokens

The complimentee accepts the compliment by saying "Thank you", "Thanks" or something like that, or by nodding or smiling.

2) Comment acceptance

The complimentee accepts the compliment and offers a relevant comment on the appreciated topic. For example, "I think so." "I'm glad to hear it."

3) Praise upgrade

The addressee accepts the compliment and asserting that the compliment force needs further ungrading. For example, it can be seen in the answer "Really brings out the blue in my eyes, doesn't it?"

Implicit Acceptance

Sometimes people don't show their acceptance directly, so they show it in a implicit manner. This category consists of Comment history, Return and Reassignment. In Comment History, the force of the compliment is transferred into something or someone else - past time or place that connected with the complimenter. While the force of the compliment goes back to the complimenter in Return and to an another person in Reassignment.

4) Comment history

The respondent uses the sub-strategy to offer some background information related to the item praised, which includes statements or comments that either explain why the object of the compliment is good or he/she bought the object of the compliment.

For example:

a. "What a nice dress."

b. "I bought it for the trip to Arizona."

5) Return

In this type of response, a compliment is returned with praise, usually similar to, or even more generous than what has been given. The example is as follows:

a. "You look beautiful in it!"

b. "So is yours!"

6) Reassignment

When responds to a compliment, the respondent mentions a third party as responsible for the excellence of the object of the compliment. Actually, the respondent is indicating the message that the respondent agrees that the object is indeed good, meanwhile, she or he cannot take credit for it. It's can be seen in the example:

a. "That's really a great paper!"

b. "My supervisor gave me a lot of advice."

B. Non-agreement responses

The strategies that connote non-concurrence to the substance of the compliment belong to Non-agreement category.

Indirect rejection

It consists of Downgrade, Question and No acknowledgment.

1) Downgrade

This sub-strategy occurs when the addressee expresses to scale down the force of a compliment, as in:

"Just so-so."

2) Question

It is used when the respondent finds a need to seek confirmation as in:

a. "Ah! You are really pretty!"

b. "Really?"

3) No acknowledgment

No response, whether verbal or non-verbal, is given by the addressee.

Direct Rejection

4). Negation

It expresses a direct refusal to agree with the praise as in:

"No, I don't think so!"

Our paper presents some research approaches with suitable examples which have a direct practical relevance of statements or comments used in desired and undesired responses.

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