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ACTUAL ISSUES OF LANGUAGE TEACHING AND TRANSLATION

AKTUÁLNE PROBLÉMY VÝUČBY JAZYKOV A PREKLADU

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Collection of Scientific and Methodological Papers

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Collection of scientific and methodological papers is prepared on the basis of the work results carried out by the Department of Foreign Philology and Translation Studies at Al-Farabi Kazakh National University, Ministry of Education and Science of the Republic of Kazakhstan. It examines the current scientific issues in the field of intercultural relations and comparative literature.
Research work is intended for researchers, students, postgraduates and doctoral students investigating the issues of intercultural relations and translation issues.

Content / Obsah

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VITAL AND CREATIVE WAY OF CHARLOTTE BRONTE

A bright and significant phenomenon in the development of English critical realism was the work of the Bronte sisters. They appeared in 1840. The works of each of them were of great importance for the development of English romance in the transitional period from 1940 to the subsequent decades. In the works of the Bronte sisters, the characteristic features of the time were expressedin the lines connecting romantic art of the early 19th century (Byron, Shelley) with the realism of the 1830-1840 (Thackeray, Dickens) merge and are clearly visible, artistic discoveries in the field of the novel of the second half of the century (J. Eliot).

Each of the sisters has much in common and at the same time dramatic in their own way. Before reaching the age of 30, Emily (Emilia) and Anne (Anna) passed away, Charlotte lived a little longer. However, the trace left in the culture of England by this cultural phenomenon - the creativity of the Bronte sisters - has an enduring significance and the interest shown to it for over a hundred and fifty years, not only does not fade, but intensifies. Particularly well-known were Charlotte's novels "Jane Eyre" and Emily "Wuthering Heights"; New life is now also found in the works of Anne Bronte "Agnes Gray" and "The tenant ofWildfell Hall".

All three sisters Bronte were born at the town of Thornton in one of the deaf areas of Yorkshire. They were daughters of Patrick Bronte, the priest, and Maria Barnwell, who came from a merchant's background and received a good education. Shortly after the birth of her youngest daughter Ann (she was the last child in the family), Pastor Brontë moved to the town of Haworth,located in the same Yorkshire, a few miles from Bradford and not far from the famous weaving factories of Halifax and Leeds. In his time, Daniel Defoe, in his famous "Journey through Great Britain" (1726), wrote about the

prosperity of these places, which were famous for the skill of processing wool [1].

At a time when the family of the parish priest Patrick Bronte settled in a house with a church built in the 15th century, Haworth was a quiet and calm city: its population did not exceed five thousand people and around Haworth stretched meadows, moors, hills with gentle slopes. Such was the world that surrounded the children of Bronte since childhood.

Severe and cruel reality did not pass any of the members of the Bronte family. Maria Branwell lived in Howard for only two years, leaving six orphans after her death. The three older girls were placed in a school for orphans of poor clergy, which was a dismal institution in which small children suffered from cold and hunger, rather cruel treatment. After the death from tuberculosis of two elder daughters (Mary and Elizabeth), the priest took home barely alive Charlotte. Her brother, Patrick Branwell (as his name was meant not to be confused with his father), and her sisters - Emilie (Emily) and Anna (Ann) were waiting for her. After that all the children were brought up at home, or rather, were left to their own devices.

If her aunt was very religious, loving order, self-discipline, then Tabby's maid, who also devoted her whole life to the family, had a cheerful disposition, extraordinary talkativeness, and the ability to fantasize. Her folk language, imaginative, juicy, her tales gave the children an extraordinary joy. It was she who became the prototype of Nelly Dean in Emilia Bronte's novel "Wuthering Heights"[2].

In terms of spiritual and intellectual, the strongest was the influence of the father. Patrick Bronte was born in Ireland (1777-1861), in a poor peasant family. He was the eldest of nine children, his parents spent their life in hard work and poverty. Having brilliantly graduated from a local school, he became a teacher's assistant at the age of 16, then became a tutor at the Vicar's children, which opened the way to Cambridge, where he studied with the famous poet Wordsworth, who was older than the course and whose work had a strong and fruitful influence. Having accepted the priesthood and received the parish, Bronte at leisure began to engage in creativity. With his first book, The Poems of Farm Laborers, he wanted to draw attention to the life of the environment from

which he left. In the spirit of romantic ballads, two more books were written and published, but in terms of their artistic significance, these works were not compared to what his daughter later published. But the children were proud of the fact that his father wrote poetry that his books were published, and, according to Charlotte, the appeal to poetry and prose from an early age was absolutely natural for children.

The life of Patrick Bronte began before the Great French Revolution, and ended after the Crimean War. For forty years of work in Haworth, he conducted several generations of parishioners on his last journey. Local problems (numerous diseases, early deaths) were also familiar to children, because they started from the door of the parish. Patrick Bronte showed constant concern for parishioners, their way of life. He was the first to open schools for adults. In such a school his daughter Charlotte was supposed to work, and his brother served in the parish committee.

The years of life in Haworth coincided with great social changes: the Napoleonic wars, the industrial revolution, Chartism, Luddite uprisings. The latter occurred quite often in Yorkshire. In Haworth came newspapers, from which it became known and the excitement at the weaving factories, about the ruin of farmers. The family sympathized with simple farmers and weavers of HaworthAttention to the humiliated and insulted was brought up from childhood. Later, the stories told by the father and his own childhood memories of the Luddite revolt will form the basis of Charlotte Bronte's novel Shirley [3].

Traditionally the whole family gathered in the evenings at the family table, in the presence of the children, the father and aunt discussed the events of political life, novelties of fiction. Patrick Bronte wrote newspapers and magazines, introduced children to poetry, which himself very much loved, reading W. Wordsworth, D.G. Byron, W. Scott, A. Tennyson. The first, the earliest childhood poems of Bronte's daughters were imitated by the great masters.

All the children of Bronte were versatile talented, loved painting and music. The brother played the flute and organ, beautifully painted and dreamed of becoming an artist. Drawing lessons in the Bronte family was conducted by a professional artist,

and the surviving portraits and watercolors testify to an extraordinary talent, especially Patrick Branwell, who dreamed of becoming a portraitist (his works are in the National Portrait Gallery in London). Musically gifted were Emilia and Anna.

The impulse to literary creation was an accidental episode. One day my father bought a box of soldiers, and the child's imagination instantly created a certain state of Gondal (Emilia and Anna), and mysterious England (Charlotte and Patrick), where amazing events took place, there was a struggle for the throne, executions, conspiracies. The "Chronicles" were each recorded in his own little notebook. "It's hard to believe that imaginary joy can deliver so much happiness," Charlotte Bronte later wrote [4].

The path of Charlotte (1816 - 1855) into literature was not easy. The first attempt ended in 1837 unsuccessfully. Beginning to write in her early youth, she sent one of her poems to R. Southey. Southey, to whom Charlotte asked for advice, replied in a polite letter: "Write poetry!" But at the same time stressed that "literature cannot be the lot of women". Southey advised the addressee to do household chores and perform household duties. He did not yet know the Bronte sisters and their characteristic energy, firmness of spirit, ineradicable love for creativity. Basically not in poetry, but more in prose it was destined to impress the imagination of both contemporaries and subsequent generations and take a worthy place in English literature.

Several times during her life, Charlotte left Howard. In 1829 and 1831, she attended a school in Roehad, in 1836-1838 worked there as a teacher. Progressive eye disease in Patrick Bronte put the family in front of the need for work life. Charlotte went to Brussels to learn French and become a more qualified governess. In 1842, Charlotte studied at the boarding house Eger. A short time with her was Emilia. In the following year, after receiving the teacher's place, Charlotte taught English at the same boarding school. Staying in a foreign country was joyful and painful at the same time, left very strong impressions in the soul of the future writer: Charlotte unrequitedly fell in love with the director of the boarding house Eger, an outstanding personality. The first strong feeling will later be reflected in her novels.

Upon returning home, Charlotte accidentally read the poetry of Emilia's sister, who struck her with "special music, wild, melancholic and sublime," and persuaded everyone to publish them. Thus a poetic collection appeared in which the sisters performed under fictional male names: "Poems of Kerrer, Ellis and Acton Bellov" (1846). Soon a friendly review appeared in the magazine Athenaeum, but the collection did not have success and only two copies were sold. Soon each of the sisters went to literature in their own way.

Performing work on the au pair, caring for her father, who lost sight, S. Bronte continued to write. She stood out among the sisters with amazing diligence and creative energy. Released in 1847, the novel by Sh. Bronte "Jane Eyre" paved the way for the novels of Emilia Bronte "Wuthering Heights" and Anna Bronte "Agnes Gray".

After the success of "Jane Eyre", having become famous in literary circles, Charlotte several times came to London, met there with writers and publishers of their works. Obviously, being in London was one of the happiest moments in her life. She reaps the fruits of her own popularity, poses for a famous artist, attends dinner parties. Together with Anna Charlotte goes to the National Gallery, the Academy of Arts, the National Museum, revolves in the literary world.

Charlotte meets Thackeray, whom she considered the best novelist of her time. It is known that in 1851 Charlotte attended a lecture by Thackeray on English humorists of the 18th century. In turn, the author of the Vanity Fair appreciated the talent of Bronte. He read with enthusiasm, "Jane Eyre"; The peculiarity of the manner Bronte Thackeray saw in the combination of "pure feeling with confessional sincerity". He was attracted by the love of truth shown in this work and the outrage of injustice, the courage of judgments and the simplicity of the narrative. The author of "Jane Eyre" Thackeray called "the strict little Jeanne d'Arc".

In addition to Thackeray, among the literary acquaintances of Bronte were the critic G. Lewis, the writer E. Gaskell, G. Martino.E. Gaskell was among those who welcomed the appearance of "Jane Eyre"; she called this novel "an unusual book" and noted that the author's innovation was manifested in the image of the heroine. Gaskell became a biographer of Charlotte, releasing in 1857 the book

"The Life of Charlotte Bronte," which was the beginning of the numerous biographies of the author of "Jane Eyre."The feeling of happiness, which painted the period of Charlotte's stay in London, breaks off pretty soon. Alarmed by the health of her younger sister, trying to save her, she goes to the sea, but all is in vain. The last words of the dying Anna were addressed to her: "Be brave, Charlotte!" The return to the "valley of the shadows," as she now called Haworth, was painful [5].

I seem to be no more:
Death is not terrible. Life is not sweet,
She was my day, my light,
I experienced my life.

In an empty house in 1848, Charlotte remained alone with her father. But, the only sisters, she was given the chance to experience family happiness. Charlotte received four offers of the hand and heart four times. Each time she responded with a refusal, not wanting to bind herself, to remain only the wife of a priest, depriving herself of the right to an independent thought, freedom of creativity. But one of them was accepted, and in June 1854 she married the priest Arthur Bell Nichols, her father's assistant.The marriage was happy, but very short lived. Fate was unfavorable to Charlotte as well as to her close ones. Knowing the poetic nature of his wife, Arthur Nichols once invited her to a walk, wanting to show her a surprisingly beautiful corner of a familiar landscape and not suspecting, of course, the tragic consequences. On the way back, they were in torrential rain, Charlotte was chill. Weakened by a cold and the first months of pregnancy, the body led to an outbreak of family illness - tuberculosis, which took her to the grave in 1855. In the valley of the shadows, another tombstone appeared, to which people of different nationalities make pilgrimage, paying tribute to the talent of the author of during her life Sh. Bronte wrote several dozen poems and four novels - "Teacher" (1847, published in 1857), "Jane Eyre" (1847), "Shirley" (1849), "Town" (1853).

Charlotte's works are largely autobiographical, reflecting the impressions and events of her personal life. That is why the work of S. Bronte is often "deduced" from the circumstances of her life, while it contradicted these difficult circumstances, was born out of the

spirit of protest. It is difficult to imagine a destiny less favorable for writing activity than the lot that fell to the share of Charlotte. Her thirst for creativity was not killed either by a hard life or a heavy loss. Life in Howarth was ruthless to his abodes. Early death interrupted the well-begun path in the art of Emilia and Anna. The hopes connected with the talent of his brother, who left his life as early as life, did not come true. Thoughts and feelings, born of the crippled, lonely life of the Bronte sisters, endowed with power of feeling and imagination, locked up "like in a prison, in a windswept pastoral house in the marshlands of West Riding ... Charlotte expressed in Rochester's lofty love for Jane Eyre, in an exciting story Lucy Snow,"- wrote in his book" Roman and the People" (1937), the English critic R. Fox [6].

In the novels of S. Bronte were raised the problems of women's equality, social inequality, and werediscussed the questions of education. Her works attracts attention to the significance of the problems, the skill of the fascinating narrative, the images of heroines, endowed with strong feelings, courage, firm moral principles, the ability to make independent decisions. Books Bronte made a revolution in the notion of morality. As a kind of manifesto for the struggle for women's rights, the novel "Jane Eyre", "Shirley" and "Gorodok" were consolidated [7].

The novel "Jane Eyre" is one of the most significant works of English literature. The work was published in October 1847 and was an amazing success. Thackeray admitted that when he picked up the book, he spent the whole day with her, throwing aside the matter, being struck by the peculiarity of the artistic method, "by combining pure feelings with confessional sincerity". The high evaluation of the master of English prose did not reflect, nevertheless, the whole range of innovative techniques used by the author, whose novel developed and enriched the national tradition.

It is necessary to pay attention to one important feature of the artistic structure of the novel. S. Bronte demonstrated in her work a brilliant knowledge of the Bible, Greek mythology, English literature of the preceding centuries. The correlation of what is happening in the novel with the stable concepts of not only biblical, but also literary, historical, philosophical, mythological order, saturation of

the narrative with numerous allusions and reminiscences creates an additional sense of depth and volume.

The strength of the influence and charm of the work of S. Bronte is in the truth of the senses, in their truth, in the combination of the real and the romantic, in the captivating story of a simple little governess capable of great and faithful love and managed to find her happiness. The book contains the immortal motif of the fairy-tale Cinderella, who appears in the image of the young Jane Eyre, so similar to the Bronte.

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THE PROBLEM OF FORMATION OF LINGUISTIC PERSONALITY

The linguistic relations apply to the content side of language, and therefore characterized by multiplicity and arranged in a certain structure – a complex network of relationships. The paradigm of anthropocentrism has identified a twist of modern philology from its reduced version, learning the "pure language" to the language in close connection with the person. Language in accordance with the anthropocentric principle stands as an expression, a reflection of the thinking, culture, history, mentality, traditions, society, archetype, humanized information. In this regard, it is necessary to consider what types of information on the prevalence range from universal to individual knowledge. This approach defines a language based on its carrier – the person actually representative of a certain ethnic group, society, individualism. Aspects of manifestation of human nature is diverse, so there are more theories that form the anthropocentric paradigm of ethnolinguistics, linguoculturology and psycholinguistics.

However, anthropocentrism leads to the need to consider the linguistic personality and the way of formation of modern identity, taking into consideration the behavior of human beings in the context of all aspects of his life – social, personal, standard, professional, cultural etc.

In philology, "the language personality" is meant as the personality speech, that is, a native speaker, capable of speech activity possessing communication bases. It is about "Language competence" and "Language performance". Using the term "activity", linguists emphasize her purposeful character, which is expressed that she has motivation that is the need for communication. However, the complex psycho-physiological properties of the individual designed to produce and perceive speech works, determine the degree of ability to speech activity.

In philology, there are a number of interesting scientific concepts about linguistic identity. One can select the concept and Y.N. Karaulova, where the semantic, cognitive, pragmatic, socio-psychological and ethical components are closely linked and determine the language of the individual, his discourse. The scientist proceeds from the concept of the language picture of the world, and then using the language imposes itself in this world, eventually enriching themselves and the public consciousness. (1.38). In this regard, increasing the importance of individual characteristics of the sender, its existential, gender properties.

Thus, in this model three main levels of the language personality – cognitive, verbal and semantic, motivational are determined.Knowledge of a natural language (lexicon) belongs to verbal semantic level and is presented by separate words, phrases, sentences, semantic lexicon. Cognitive level is characterized by the generalized concepts, the ideas, concepts, categories, abstract images in total forming a picture of the world peculiar to the language personality and thesaurus (idioms, aphorisms, proverbs and sayings which are in memory of the individual which, of necessity, chooses those that reflect his position and intention).Pragmatics, that is, the motivational level, incorporates the goals, motives, creed, attitudes, which provide the necessary transition from the estimates of speech activity to the understanding and interpretation of real phenomena and patterns.It is connected with communicative and activity needs and desires of the personality. So, Y. Karakulov presents the structure of the language personality in the form of hierarchical system. The thesaurus is later education, is often built on over a lexicon, qualitatively changing both him, and itself.Later, on the basis of the thesaurus level, the motivational level, which integrates all the levels develops.Pragmaticon defines all verbal behavior of the individual. In the training of specialists in philology, attention is mainly paid to the vocabulary, so in order to improve the level of students it is necessary to pay due attention to thesaurus and pragmaticon. In this case, it is necessary to take into account the fact that there are two levels highlighted in modern linguistics: emotional (emoticon) that is, the individual's ability to make value judgments and motoric-articulatory level – sounding speech that carries a

significant amount of information about his mood, social status, level of education, his age and gender and other locative characteristics. (2.80).

Karassik V. I., determining the structure of linguistic personality, specifies the following components of linguistic identity: values-based, cultural, personal (3). However, consider allocating in the content of a language personality the following components and parameters: ideological, communicative, personal, psychological, biological, ethnic, social, creative, situational, and socio-ranked. It seems that taking into account invariant (temporary, "fluid phenomena", recurrences) elements contributing to the development of the communicative needs of a language personality in the educational process will be of great benefit.

Extension and particularization of components and elements of the language personality happens today. Scientists are inclined to determination of constant and variable characteristics of the language personality. Today such constant components of model of the language personality are selected: biological (sex, age), genetic (oratorical talent, innate ability, linguistic competence), psycho-physiological (temperament type, style of thinking), ethnocultural (speech culture of language, characteristics of attitude, collective consciousness, national mentality).

The fact that there are deep links between national character and language personality is approved by many philological disciplines that study the historical development of man and language both separately, and in total.Of course, the main purpose of these studies is to determine the nuclear part of the structure of linguistic personality. So, these constant components form the character and the personality that must be considered in the analysis of linguistic identity.This knowledge is necessary for a future philologist, so the availability of elective courses of this subject will significantly affect the level of training of teachers of literature.It is argued that the development of a language personality is influenced by parental education in the family, environment, occupation, religious beliefs, social attitude, type of thought-expression, features of idiolect, idiostyle.

It is worth to remember the fact that function of language consists not only in information transfer and in creation of a reference, but in the orientation of individuals in their own cognitive field, is considered as a system of orienting behavior. Here the crucial role is played by connotation, expressing the individual parameters of the speaker, sender, addressor and the addressee.

The amount of knowledge of society, nation, and humankind is fixed in the language and culture. The embodiment and materialization of the culture, civilization, and human consciousness is connected with such phenomenon as linguistic personality that determines the way of perceiving and conceptualizing reality.Thus, formation of the component language personality requires knowledge of pacing factors, accounting of constant and variable components, different parameters having significant effect on the language personality. In the analysis of the language personality it is necessary to draw due consideration to internal and external determinants.

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FEATURES OF THE CULTURAL REALIA TRANSLATION

Abstract: *The aim of the present paper is twofold: (1) to revise the literature dealing with the concept of `realia` in translation, and (2) to show the main translation procedures and strategies of the realia that can be employed in order to solve the problems involved in translating differences between cultures. For an example we will take the story by A.P. Chekhov "Vanka" and three of his options of translation into English. We have chosen the variants of translation relating to different time cuts published in the 1930th, as we consider that different in time of translation approaches allows to track dynamics of the solution of the tasks facing the translator.*

Key words: *realia, transcription, hyponymic translation, culture, conative and denotative meaning.*

Literary texts display many linguistic peculiarities, as well as social and cultural aspects of our livesand, thus, we can assert that literary translation is one of the main ways of communication acrosscultures. One of the problems a translator can face arises from the fact that some words or phrases denoting objects, facts, phenomena, etc. are so deeply rooted in their source culture and so specific to the culture that produced them that they have no equivalent in the target culture, be it because they are unknown, or because they are not yet codified in the target language. When discussing the problems of correspondence in translation, "differences between cultures may cause more severe complications for the translator than do differences in language structure" (Nida 130). Moreover, several theorists, such as Santoyo, GarcíaYebra and Yifeng, amongst others, support untranslatability when we face texts with terms which are so culture-bound and culture-specific as to defy translation.

Linguists have noted multilevel character of a lexical meaning of a word. In a word meaning were allocated actually lexical (including denotative and significative component) and connotative semantics.

In each language there are lexical units, "the further value" which forms a substantial basis of ethnic, psychological, logical and religious terms - "spiritual values" which, certainly, can be noted ethno culturally both in borders of one language, and in borders of an interlingual scientific paradigm – style of thinking (Stepanov 1997, page 28-32).

Connotive characteristics of these lexical units are connected with transfer national (regional, local), temporary (historical) and social color. Considering the realia as the fact "untranslatable in translation" which "it is possible and has to translate, i.e. shift, periphrase, reproduce for the new reader in his language", authors draw attention to "a paradox of realities". The concept "translation of realities" is twice conditional: the reality is, as a rule, not translated (in a dictionary order) and is, as a rule, transferred (in a context) usually not by the translation.

First of all, it is necessary to specify what we mean by the term "realia". There is a huge number of definitions of this term, but we adhere to broader interpretation and, after V.S. Vinogradov, we consider that to realia, besides the phenomena which have national character and materialize in lexicon without equivalent, the phenomena specific to certain culture, the phenomenon which "haven't found the reflection in special words and "were fixed" in the words of the most usual also belong", however, the related associations have cultural and specific character. [2, 88]

In linguoculturologicalunits the component connected about a national and cultural component is closely connected with a subject (conceptual) component, it is based on it and doesn't exist out of it.

Cultural information in terms of language can be provided through a cultural connotation, a national and cultural component, cultural sema, a cultural background, background knowledge.

Usually these words aren't translated into other languages as for them there is no equivalent that is explained by lack of the reality designated by them, the fact that behind words without equivalents there is more than language , foreign culture.

Often the translation of this or that realia defines judgement of the reader of the translated text of certain heroes, events and also of the global idea of the work, i.e. the translation of realia is one of

means of expression of communicative intention of the translator as "coauthor" of the text.

We read out one of ways of identification of communicative intention of the translator back translation, i.e. the translation of the text from language of the translation into original language.

According to domestic tradition, the realia is analyzed mainly within linguistic translation theory in which the translation perspective is considered from positions of the linguistics including translation theory in number of linguistic disciplines [3, page 5]. Supporters of this direction see the main task in revealing system character of a process of the translation as "transition from one system of signs to another" and to describe him by allocation of model of the translation and features of realization of this model at the translation of texts of various genre and stylistic orientation [4, page 3 — 4]. "As the translation always deals with language, always means work on language so far as the translation by all means demands linguistic studying — in connection with a question of character a correlation of two languages and their stylistic means" — one of classics of domestic theory of translation A.V. Fedorov notes [1, page 23].

Linguistic approach to studying of a translation, the scientist considers, mentions its basis — language out of which any translation functions are impracticable: neither its public and political, nor cultural and informative role, nor its art value.Linguistic studying of the transfer, i.e. his studying in connection with a ratio of two languages, allows to operate with the objective facts of language therefore the linguistic theory of translation is the objective scientific discipline based on studying of language and stylistic regularities. And though the linguistic way of a research isn't sufficient for statement and the solution of all problems of the translation (in particular art), certainly, is necessary in their exhaustive research [2, page 24].

The analysis of the realia is carried out by researchers taking into account the most important categories of linguistic translation theory and on the basis of the leading methodological principle of the interlingual linguistic analysis — "the principle of mutual convertibility as the main property inherent in any pair of languages" [2, page 184].

The foundation of system approach to the realia from the point of view of linguistic translation theory is laid in Ya.I. Retsker's works and connected with the concept of natural compliances developed by him [1]. However this problem has received the most detailed lighting in works of the leading representatives of domestic linguistic theory of translation — L.S. Barkhudarov, A.V. Fedorov, A.D. Schweitzer.

In the monograph by L.S. Barkhudarov "Language and the translation" questions of transfer of the realia, as well as other linguistic signs, are considered in connection with a concept of equivalence which is defined as "saving the invariable plan of contents at replacement of the plan of expression of the original" [3, page 11]. The scientist considers that the invariance of the plan of contents — a concept relative as in translation losses are always inevitable. Saving the plan of contents assumes transfer, along with a subject of the message, a situation and participants of communication, various types of language values: referential, summarizing the relation the sign — a class of the designated objects or situations; pragmatical (the relation the sign — the participant of speech process), intra linguistic (the sign — other signs). The specified values are shown in translation through one of types of compliances: full compliance, partial compliance or lack of compliance. Realia are the typical case of lack of compliance which is filled in translation with transcription , descriptive or approximate way or by means of a number of translation transformations.

According to the point of view of A.V. Fedorov, the lexical alternativeness allowing "considerable fluctuations" is typical also for transfer of designations of realia in spite of the fact that it is about the concepts and the things assuming the exact description and definition. Similar "considerable fluctuations" are limited to a framework of four ways of a translation to which the following belongs:

1. The transliteration / transcription (full or partial) representing direct use of this word designating the realiaor his root in letters of the language or in combination with suffixes of the language.

2. Creation of a new word or a compound word, or phrase for designation of a corresponding subject on the basis of elements and the morphological relations, already real-life in language. This way is called alsodescribing, rephrasing, way of functional replacement.

3. Use of the word designating something close (though not identical) on function to a foreign-language reality, otherwise, the assimilating translation specified in the conditions of a context and sometimes adjoining on approximate designation.

4. Hyponymic or generally - the approximate translation at which the words of initial language designating a specific concept are given by the word of a target language calling a generic term [2, page 207].

Considering merits and demerits of each of the listed ways, the researcher emphasizes that in practice of translation work they are applied not separately, and in a combination with each other. Exclusive use only of one of them has the investigation either an overload of the translated text foreign-language verbal material or "exotic" (at a transliteration or a transcription), or unreasonable extension of the text (at a descriptive way), or leads to full loss of national specificity (at the assimilating way), or to impoverishment of material sense (by hyponymic transfer) [2, page 214].

For an example we will take the story by A.P. Chekhov "Vanka" and three of his options of translation into English. We have chosen the variants of translation relating to different time cuts published in the 1930th, as we consider that different in time of translation approaches allows to track dynamics of the solution of the tasks facing the translator.

1. Names of objects of physical geography, including meteorologies, for example the description of the Russian winter with her cold, unusual for British:

деревья, посеребренные *инеем, сугробы* -the trees silvered with *hoar-frost,* and the *snowd rifts -* the trees, silver with *rime,* the *snow-drifts* - the trees silvered with rime, the deep snowdrifts;

да сапогов нету, *морозу* **боюсь -** but I have no boots, and I was afraid of the *frost -* but I have no boots and I was afraid of the *frost -* but I don't have any boots and I'm scared of the *frost.*

2. **Names of the geographical objects connected with human activity:**

А *Москва - город большой. -*As for ***Moscow, it is a large town - Moscow is such a big town - Moscow is a very big town.***

Here all translators used tracing technique for giving the word `Москва`in English.

Tracing is applied when it is required to create meaningful unit in the translated text and at the same time to keep elements of a form or function of initial unit. Tracing is also irreplaceable for transfer of place names to a part.

Ходит вокруг *усадьбы-* he strayed round the ***domain -*** he walked round and round the ***estate -*** he went the rounds of the ***estate.***

Here for translating the realia `усадьба` was used the technique replacement of the realia. Some researchers (for example, Vlakhov and Florin) also allocate reception of replacement of the realia given in the source text for a target language reality. Nevertheless, it should be noted that such replacement leads to some kind of substitution of color and sharp allocation of the realia against the background of all text. The only accurate prerequisite of such replacements is loss of color (in that degree in what it is possible) or the translated word, or his alleged replacement.

Change of color at substitution of realities can focus attention of the reader to details which, perhaps, according to the author, isn't key and doesn't bear in itself semantic loading, important for the narration.

3. **Names of endemics:**

(Ласка–realia and term) кобелек, прозванный так за свой черный цвет и тело, длинное, как у *ласки* — Viune, so named because of his black coat and long body, and his resemblance to a ***loach -*** another dog, called ***Eel,*** on account of his black coat and long, ***weasel-like*** body - Loacher, named after the ***fish*** on account of his dark and long, weave/-like body;

Откуда не возьмись по сугробам *летит стрелой заяц...* Дед не может, чтоб не крикнуть:

- Держи, держи... держи! Ах, *куцый дьявол'*.

Suddenly a ***hare*** springing from somewhere ***darts over*** the

snowdrift.... His grandfather could not help shouting: "Catch it, catch it, catch it! Ah, *short-tailed devil'. "*

And suddenly a hare would come leaping over a snow-drift, *swift as an arrow....* Grandfather could never help shouting:

"Stop it, stop it... stop it! Oh, you *stub-tailed devil'."*

Then, goodness knows where from, a *hare shoots* across the snowdrifts *like an arrow...* Grandfather can never resist shouting:

'Catch him, catch him! Catch the *bob-tailed rascal'.'*

4. Ethnographic realia:

почистить*селедку* —to clean a *herring* —to gut a *herring -* to gut a *herring',*

посылают в кабак *за водкой* -send me to the tavern for *vodka -* send me to the tavern for *vodka* — send me to the tavern for *vodka',*

The desirability of application of a transcription by transfer of realia is caused by the fact that at successful transcription the translator can achieve overcoming both difficulties mentioned above - transfer and semantic contents, and color.

In below given examples the assimilating translation is used. This way of the translation is used quite often, for example, selection of a functional equivalent which causes in the reader of the translation the same associations, as well as in the reader of the source text is very widespread. Methods of the assimilating transfer it is possible to call an explanation or the description.

окутанный в просторный *тулуп* -enveloped in an ample *sheepskin coat -* wrapped in a great *sheepskin coat -* wrapped in his voluminous full-length *sheepskin'.*

притопывая *валенками* -stamping his feet in their *high-felt boots -* stumping about in his *felt boots -* stamping up and down in his *big felt boots',*

утром дают *хлеба,***в обед** *каши* **и к вечеру тоже хлеба, а чтоб** *чаю* **или** *щей* -in the morning it's *bread,* at dinner '*gruel',* and in the evening again *bread,* as for *tea* or *sour-cabbage soup -* They give me *bread* in the morning and *gruel* for dinner and in the evening *bread* again but I never get *tea* or *cabbage soup -* They give me *bread* in the morning *porridge* for dinner and *bread* again for supper... all the *tea* and *cabbage soup-,*

These realia exist only in Russian culture and therefore, in English they have no special designation.

кормила Ваньку *леденцами* - used to stuff him with sugar candy - used to give Vanka sweets - used to give Vanka sweets;

The hyponymic translation that was used to transfer the realia `*леденец*` represents replacement of a specific concept on patrimonial, that is transfer of a reality some language unit having broader value, than translated. In essence it is generalization reception which was widely used enough. He allows to refuse a transcription and to make replacement of concepts between the difference in the conditions of which this context is insignificant.

The national and cultural component of semantics (cultural connotation) of a word connects him directly with culture, mentality of her carriers. Basic categories of culture find reflection in a national and cultural component of a word. Therefore, it is hardly ever possible to convey the meaning of the realia in another language, for instance:

забраться в *ледник* - to slip into the ***larder*** — creeping into the ***ice house*** — slip into the ***ice house'*,**

я видал в одной *лавке* на окне крючки продаются прямо с леской на всякую рыбу - and once I saw in a ***shop*** window hooks on a line and fishing rods, all for sale, and for every kind of fish - and once I saw them selling fish-hooks in the ***shop*** all together with the lines and for any fish you like - and once I saw some hooks for sale in a ***shop*** window with line on them and for all sorts of fish;

А *в мясных лавках* и тетерева, и рябцы, и зайцы- And in the ***meat-shops*** there woodcocks, partridges, and hares - And at the ***butchers shops*** there are grouse and wood-cock and hares - Also in the ***butcher's shop*** there black-cocks and hazel grouse and hares;

попрошусь к приказчику *сапоги* чистить- I'll ask the manager... to let me clean the ***boots* -** I will ask the steward to... let me clean the ***boots*** - I'll beg the steward to... let me clean ***boots'***

Usually below given words aren't translated into other languages as for them there is no equivalent that is explained by lack of the reality designated by them, the fact that behind the realis is foreign culture. Thus, translators tried to convey their meaning by

describing them:

надел *шапку* и, не набрасывая на себя *шубейки,*прямо в *рубахе* выбежал на улицу - he put on his *cap,* and, omitting his *sheep-skin coat,* ran out in his *shirt-sleeves* into the street - he put on his *cap* and ran into the street without putting his *coat* on over his *shirt -* he grabbed his *cap* and without bothering to put a *coat* on over his *shirt,* dashed out into the street;

А спать мне велят в *сенях* -They make me sleep in the *vestibule -* And they make sleep in the *passage... -* And they make me sleep in the *passage',*

А когда у господ будет елка с гостинцами, возьми мне золоченый орех и *в зеленый сундучок спрячь* -when the masters give a Christmas tree take a golden walnut and hide it *in my green box -* when they have a Christmas tree at the big house take a gilded nut for me and put away *in the green chest -* when they have the Christmas tree with presents on at the big house get one of the gold walnuts for me will you and put away *in the green chest',*

**Ему снилась *печка. -* In his dreams he saw a *stove. -* He dreamed of a *stove. -* He dreamt he saw the *stove',*

На печи* сидит дед, свесив босые ноги, и читает письмо кухаркам... - *by the stove sat his grandfather with his legs dangling down, barefooted, and reading a letter to the cooks - ***On the stove-ledge*** sat his grandfather, his bare feet dangling, reading the letter to the cooks.... - ***On it*** was sitting his grandfather, dangling his bare feet and reading the letter to the cooks...;

The realia `stove` - «печка» exist in both Russian and English culture. But they have different functions to handle, thus there all three translators let the omission of the realia.

The present paper has first made a quick reference to some theoretical aspects concerning culturalterms, mainly to the most important typologies and classifications proposed, as well as thetranslation procedures or strategies that can be used to translate these terms.

Despite the fact that translators have been carrying out their task for more than two thousand years, some scholars (Santoyo, García Yebra, Yifeng, etc.) consider that, in some cases, translation is impossible, basically when one has to translate poetic texts or those

of a cultural nature. Of course, when "gaps" between two languages and cultures exist, to achieve a perfect transfer will be very difficult, and cultural gaps certainly seem to prove the problematic nature of translation. Yet, according to Kade (93), from the linguistic and communicative perspectives, everything conceivable by the human mind must be capable of being expressed in any language. And, since anything that can be said in one language can be expressed in another (Nida and Taber 4), we can infer that everything can be translated from any given language into any other language. Therefore, the translation of any text is objectively possible, even if there are different codifications, historically conditioned, resulting from the fact that not all speech communities are at the same stage of evolution (Kade 93).

To overcome the difficulties and problems that cultural elements pose, the translator can use a wide range of strategies.

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PEDAGOGICAL TERMS OF FUTURE FOREIGN LANGUAGE TEACHERS SCIENTIFIC RESEARCH COMPETENCE FORMATION

Abstract. *One of the urgent goals of higher education at present time is university students teaching means of search and processing of data by means of independent research practice. To fulfill this task we need purposeful development of students` competence, promoting activity in a person, strengthening his need in cognition, creative personality formation, development of brainpower, overcoming obstacles with great persistence.*

Key words: *scientific research competence, textual activity technologies, profession oriented texts, searching activity.*

Modern educational sphere demands training not simply teachers of a subject, but first of all professionals capable to see and study opportunities and peculiarities of learners` development, to form learners` aspiration for self-development and self-perfection. Teacher researcher is considered as the specialist engaged in study and monitoring of learners` development during their life, process and results of their activity and organizing pedagogical process taking into account results of their research.

Urgency of pedagogical personnel training perfection problem and necessity of it`s research orientation increase is affirmed also by disagreements revealed by scientists in pedagogical educational process organization:

- between creative character of pedagogical activity and standard structure of teacher`s training;

- between diversity of learners` individual peculiarities and average training conditions;

- between increase of training process`s informational capacity and ineffective means of its organization;

- between extensive approaches to educational data selection and real cognitive opportunities of students.

Due to disagreements between traditional system of pedagogical personnel training and altered needs of society it`s necessary to introduce innovative methods of modern teacher, teacher-researcher training.

Such famous scientists as Abdullina O.A., Arkhangelski S.I., Kuzmina N.V., Kulyutkin U.N., Slastenin V.A., Stefanovskaya T.A. made a great contribution to future teachers` general pedagogical training. Common feature of these works is that teachers profession mastering is interpreted through prism of future pedagogical activity peculiarities- pedagogical creative work, pedagogical skill, structured approach to pedagogical activity analysis.

Number of scientific research works in the sphere of education has been greatly increased lately. Pedagogues and heads of educational institutions of all levels enthusiastically cope with new scientific searching function and pedagogical research has become one of important trends of their professional activity. Necessity of purposeful scientific research activity implementation by pedagogues became urgent during last decade when solving research problems is considered not only as their right but also as their professional duty. We consider research activity as based on scientific methodology activity of subject of educational process in the process of getting new scientifically grounded knowledge. As activity is inferior if it is organized only as reproduction of once mastered means of professional activity. Such activity is inferior not only because it doesn`t promote use of objectively existed opportunities for obtaining of higher results of education but also because it doesn`t promote personality`s development of pedagogue himself.

But, as experience and special research prove, pedagogues come across to essential difficulties in the process of research tasks complex solving and in many cases demonstrate insufficient readiness for research activity.

It is also confirmed by assessment of educational institutions` administration and self-assessment of teachers themselves.

Defining goal of working out system we first of all concretize conception "research competence" which we consider as special

functional system of psychic and connected with it integral totality of human`s merits ensuring him possibility to be effective subject of this activity. According to A.N.Leontyev`s activity model [1] four groups of such merits: cognitive, motivational, reference, operational were singled out.

We have an idea that future foreign languages teacher`s professional research activity development will take place by means of modelling in educational process object and social content of future activity in professional and research tasks solving.

Technology of educational and research (1-3 courses) and scientific and research (4 course) competences assumes following forms of work with students: lectures, seminars, laboratory practical activity in different educational institutions, independent study of scientific pedagogical literature, writing of creative works.

Generalized algorithm of activity implementation in the frames of common problem includes following steps:

- Definition of research task (definition of research sphere) at introductory adjusting activity.

- Independent study of literature on the theme of research, pedagogic experience in educational institution`s practice.

- Independent development of research task implementation (projecting of scientific research process)).

- Collective discussion, correction of research task(pedagogic research) implementation program.

-Implementation of test experimental work in main educational institution in the frames of research task (pedagogic research) implementation program.

- Independent analysis of received data.

- Collective discussion of received data, working out pedagogic resume, development of pedagogic recommendations.

- Writing and defence of creative works.

Textual activity technologies play leading role in future foreign languages teachers scientific and research competence formation. Exercises are one of the most important component parts of the work in foreign language skills formation, one of the learning content components. One of the main problems in foreign language teaching methodology is definition of principles and criteria according to

which can be constructed different systems of exercises. This problem is the center of such problems as filling exercises with basic linguistic material which is connected with selection of linguistic material and definition of its complexity; definition of exercises character in accordance with linguistic material and character. While development of typology of exercises aimed at abstract skills formation we took into account specificity of abstract activity. In connection with this we believe that one should begin with receptive and then by means of receptive reproductive exercises and tasks pass to speech generation. According to Veize A.A. [2, p. 48-53], reception of information during text reading and transmission of information in writing are interrelated but by different intellectual processes.

Here is the table demonstrating developed exercises and tasks

Table 1 - Process of profession oriented texts` concept and graphic interpretation implementation

Stages and acts of abstracting process	Skills for successful concept and graphic interpretation implementation	Tasks aimed at future foreign languages teachers scientific research competence formation
Pre-abstract analysis of sourcebook text		
a) reading of original text	ability to predict content of the message by its title	- after familiarizing with the article`s title express your opinion (hypothesis) about supposed content; -trace how main thematic words appearing in the title are repeated in the text and develop its main idea (text with title is given and in the text body thematic progression is underlined); - analyze all cases of repetition, paraphrasing and other types of lexical reproduction of key words appearing in the title

b) analysis of compositional speech form of scientific prose	ability to define form of ideas expressionin scientific text (narration, explanation,reasoning)	-read the article and define its genre (production, theoretical, methodological); -analyze compositionalspeech forms inherent in this article; -compare following characteristics connected with description…, mark out most important of them; -trace development of explanation in following extracts and mark out variants in them beginning with rhetorical question;
c) marking out ligamentous means in communicative structure of the text	ability to automatically recognize different types of connection in the text	-in following extracts indicate repetitions, executing roles of inter-phrasal ties; -trace following connection signals in the text and define their role as means of logical connection of sentences or sentence groups: however, unfortunately, in particular, lastly; -insert into indention instead of full stops following ties: and, but, for, yet, nevertheless;

d)definition of text`s logical structure	ability to recognize logical structures of indentions (deductive, inductive, frame)	-trace logical development of thought in the text in accord with lexico-semantic chain:…; -mark out in the text communicative blocks which correspond with logical thematic segmentation of thought, i.e. begin new theme (communicative blocks may and don`t coincide with indentions); -divide text into indentions (simultaneously students are given text printed without indented lines and number of indentions is shown in brackets); -define to which of the following types belongs each indention.
Abstract phase (semantic compression of sourcebook)		
a) marking out of key fragments	ability to single out data in the text of sourcebook in the form of key sentences and key fragments	-indentions in following ties go after each other in free order. Trace key elements in each of them and reconstruct their logical succession; -find definitions in the text and copy out them; -single out key fragments of the message and classify them introducing corresponding linkingelements (at present, next, and so, therefore, besides, at last).
b) definition of main and additional data	Ability o construct denotative scheme of semantic formation of the whole text	-using graphic representation of text`s semantic structure, restore logical succession of given separately sentences; -single out key fragments of the text and fill in denotative scheme following after it.

c)classification of indentions in thematic ties	Ability to draw up plan-forestalling of repeated text and convert plan into synopsis	-draw up series of logical questions, enveloping basic regulations of the text; -to each point of question plan choose corresponding point of nominal plan; -analyze which plan points are the main ones and which of them can be excluded as secondary ones not bearing big semantic load
d)structuring of separate utterance (discovery of adequate means of linguistic expression)	ability to represent semantic structure of the text in the form of frames	-choose the most appropriate introductory part(beginning), for transmission of main data of each point of the plan; -connect introductory phrases with corresponding points of the plan grounding your choice.
Post-abstract analysis (reconstruction and editing of secondary text)		
a) analysis of secondary text in respect of stylistic adequacy	ability to implement lexico-grammatical paraphrase	-put Predicate in given sentences in Passive Voice and omit Pronoun or Noun denoting operating person; -paraphrase following sentences in accord with regulations in brackets: (active construction), (use a subordinate clause), (break into two independent sentences), (make a simple sentence with the predicate in the Future tense), make free simple sentences, use active construction), (transform into a complex sentence), (transform into a complex sentence with absolute participial construction).

b) analysis of the text in respect of its structural correspondence with original text	ability to generalize main predicates of the new text with receipt of integral restated variants	-connect following pairs of sentences into one excluding elements not bearing semantic load;-connect following sentences using connecting words given in brackets: (as), (not only, but…as well); (thanks to); ((both …and);-answer the followingquestions and connect your answers with connecting words given in brackets.
c)attainment of explicit character of communicative sense	Ability to formulate main content of source text in 2-3 sentences (exit to annotation)	-give formulation of first semantic part of the text in three sentences starting from the words: "The story opens with the report that…" give formulation of the second semantic block of the text beginning with the words: "Then the author describes the trouble with…".Give formulation of the last semantic part in one sentence beginning with the words: "The author makes the conclusion that though…"

50 fourth year students of linguistic specialties of the university of Foreign Languages and Business Career took part in our experiment. The aim of experimental training was inspection of our methodology`s legality. To implement such inspection we put forward following hypotheses:

-experimental training will be successful and effective if educational process is organized in accordance with theoretically grounded methodology of future foreign languages teachers scientific research competence formation on the basis of scientific texts;

-as far as perception, comprehension and processing of the repeated text`s data is impossible without taking into account individual knowledge, inasmuch as its necessary to rely on them in the process of future foreign languages teachers scientific research competence formation.

For experimental training it was necessary to select profession oriented texts meeting demands to the text as to communicative unit. They had to differ by relatively degree of complexity, discrete logical structure corresponding to scientific prose style. While selection of the texts we kept to following regulations: it`s necessary to knowstudents` linguistic competence level; to take into account students` personal experience in extraction of data from the text; it`s necessary to take into account students` communicative skills level of text comprehension and text consequence.

Analysis let us to mark out following characteristics of future foreign languages teachers' scientific research competence formation level assessment.

1. Communicative intention realization. Coherency of description (objective presentation of offered facts, their logical coherency).

2. Substantiveness of speech (self-descriptiveness, lexical richness).

3. Creative approach (expression of own attitude to presented information, it`s professional comprehension).

4. Linguistic rightness (lexico-grammatical rightness, correspondence of grammatical and socio-cultural indicators of discourse) [3, p. 29-40].

In order to define future foreign languages teachers` scientific research competence formation level we organized special test before experiment.

This test was carried out in experimental and control groups and was assessed on the basis of the following tasks (they are given here selectively).

1. *Write the meaning of the following words, or groups of words, and what you associate with them.*

peace	democracy	freedom
typical house	marriage	discipline
good English		

2. The following words are typically found in the titles of academic writing assignments. Match them with their meanings.

Words	Meanings
1. account for	a) consider all sides of an issue
2. analyse	b) make a critical survey
3. argue	c) bring out the meaning
4. compare	d) explain the causes of
5. criticize	e) show the path of development
6. define	f) show the faults
7. discuss	g) describe without details

3. Read this text and find the definitions in it. Write them out:

The type of electricity that discharges from a solid material after it has been rubbed with another material is known as static electricity. One of the most common methods of demonstrating static electricity is by simply combing your hair. After it has passed through dry hair, a comb acquires the ability to attract small pieces of paper and similar objects to its surface. Two types of charge exist: no electrical phenomena are known that suggest the existence of more than these two types. Benjamin Franklin is responsible for the convention that an electrical charge is negative when it has been generated by rubbed with fur, while the charge is positive when it has been generated from glass nibbled with silk. A charge generated in any other fashion car then is compared to these two results [4].

Experimental implementation of concept and graphicinterpretation of profession oriented texts on the basis of scientific texts was carried out step-by-step.

First stage. Teacher`s report about aim and importance of abstract activity with corresponding illustration in learning language.

Second stage. Analysis of text material for the purpose of written speech utterance`s practiced form`s logical and semantic peculiarities mastering, selection of data liable to include in abstract, reformulation of selected data into more capacious form, written fixation of reformulated data, editing of repeated text.

Third stage. Abstracts writing with different degrees of data compression.

Fourth stage. Implementation of mini-conferences on professionally meaningful problem.

Scientific theoretical and experimental research carried out by us let us to reveal one of possible ways of training corresponding to person oriented and communicative cognitive approach in foreign language teaching in particularin foreign languages teachers scientific research competence formation on the basis of profession oriented texts graphic interpretation implementation.

During our research we solved very important for it`s implementation tasks: we tried to describe abstracting as cognitive psychological process of comprehension, understanding and processing of data, carried out in the frames of intellectual operations. It`s grounded that reviewer being a subject of communicative cognitive activity participates in text activity aimed at interpretation and consequence of texts.

Its stated that scientific research competence formed on the basis of educational abstract will be basis for repeated texts other types creation such ones as annotation, summary, abstract.

We revealed pedagogical conditions for abstracting training consisting of four stages (reference, training, proper abstract, creative), in the process of which cognitive stratification, interpretation construct, compressive synthesizing and representative generalizing skills formation implementation took place.

Selection of scientific articles accounting above mentioned criteria was carried out [9].

Experimental training results showed evident growth in all tested parameters which was reflected on the skill of lexico- semantic content of the text transformation and express own opinion on abstracting material problems.

Experimental process proved that abstracting training resting upon individual knowledge promotes high motivation of learners to educational process, formation of future foreign languages teachers scientific research competence, intellect abilities development, extension of lexical stock, develops such merits as creative activity, reflection, critical thinking.

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CINÉMA ET CLASSE DE LANGUE ÉTRANGÈRE

L'utilisation du document audiovisuel en classe de langue est née du besoin d'y introduire la réalité de la langue, de mettre l'apprenant en contact avec le pays et d'animer les cours. En ce qui concerne la richesse de l'offre, le film de fiction de distingue des autres documents audiovisuels par ses qualités d'animation et de divertissement.

Son langage et ses sujets souvent familiers rapprochent l'apprenant de la vie française et de son langage quotidien. Contrairement aux films pédagogiques qui, par leur objectif pédagogique même, doivent tenir compte du niveau et du rythme d'apprentissage de l'apprenant et donc adapter le langage et les images correspondantes, le film authentique garde sa fraicheur et son dynamisme. À condition d'être bien choisie et présentée, la scène filmique authentique éveille la curiosité de l'apprenant, l'invite à s'exprimer spontanément et devient ainsi un instrument d'interactivité qui complète l'enseignement et donne la satisfaction de la pratique réelle de la langue. Dans cette perspective, il n'est pas question de visionner un film entier, avec sous-titrage. Il s'agit d'un travail intensif sur une scène auquel les apprenants participent activement.

La scène filmique est un document dynamique qui facilite l'immersion dans la langue, fait oublier les barrières linguistiques et invite à réagir spontanément dans la langue cible. Elle n'est pas faite pour l'enseignement. Il ne faut pas l'utiliser pour un cours de grammaire. Un film sert plutôt à amener les apprenants à un échange, à les mobiliser et à leur faire plaisir.

La scène filmique est un document riche dont il est difficile de maitriser tous les aspects. Elle se prête à de nombreuses activités de production orale et écrite et à des exercices de vocabulaire. Il n'est pas nécessaire de tout exploiter.

La scène filmique utilise, comme tout autre document audiovisuel, le canal sonore at la combinaison des deux. Dans le choix

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d'une scène l'enseignant doit se demander s'il y a complémentarité entre ces deux canaux, si les objets et les personnes nommés réfèrent à l'image ou la complètent. Dans les Films pédagogiques, le rapport de complémentarité est voulu, mais on le trouve également dans les séquences de films de fiction.

L'enregistrement des films sur DVD ajoute d'autres atouts au document. La présentation au ralenti, la répétition d'un passage, l'arrêt sur l'image, le zoom sont des possibilités techniques qui peuvent être exploitées par chaque enseignant pour des activités de compréhension, d'identification ou de production orale. D'autre part l'enseignant peut profiter du sous-titrage pour malentendants qui figure sur le menu de beaucoup de DVD pour réaliser la transcription.

Avant d'entrer dans le document, l'enseignant introduit le film et, si nécessaire, il place la séquence dans son contexte.

Dans une scène de film isolée, l'action et les personnes s'expliquent généralement par leurs rapports précédents. Pour pouvoir faire des hypothèses dur l'action de la scène l'apprenant devra alors connaitre le contexte.

Pour éviter que l'apprenant s'installe passivement devant l'écran, l'enseignant introduit le sujet par un remue-méninges afin de mettre sa curiosité an éveil et de mobiliser ses connaissances. Il l'invite ensuite à faire des hypothèses sur les personnages, le décor et l'action dans la scène qu'il va regarder, pour le rendre attentif à l'image et orienter son entrée dans le document.

Si le sujet s'y prête, il ne peut leur demander de parler d'une expérience de leur vie quotidienne. Si la partie finale d'une séquence de prête à un effet de surprise, l'enseignant peut la faire deviner par l'apprenant avant de la visionner.

Cette étape mène en général à une grande interactivité à laquelle chacun aime participer vu son caractère informel sans contrainte grammaticale qui bloque l'échange.

Le travail sur le canal sonore se fait séparément image occultée ou lors du visionnage de la scène. L'enseignant fait écouter la bande sonore ou visionne le scène avecle son une ou deux fois et invite l'apprenant à repérer le verbal correspondant. Son désir de vérifier ses hypothèses l'incitera à éliminer du verbal les éléments inconnus pour saisir l'essentiel.

Dans une mise en commun, l'enseignant dresse une liste au tableau des mots st des phrases entendus par les apprenants puis fait comparer les différentes propositions et les vérifie lors d'un dernier visionnage intégral.

L'enseignantdistribue la transcription et invite les apprenants à contrôler leurs observations et à repérer des passages non saisis à l'écoute. Les éléments inconnus se laisseront en général expliquer par le contexte et les connaissances de l'apprenant sur le sujet.

À partir de la transcription, l'enseignant peut proposer, des activités d'expression dirigée: orales (jeux de rôles, dramatisation, débat), écrites (rédaction d'une page publicitaire, d'un slogan) ou lexicales (jeux des mots, mémorisation). Comme la scène filmique est surtout un document motivant qui complète notre enseignement, les activités doivent être amusantes et ne pas dépasser la durée d'un cours.

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LEXICAL DIFFERENCES OF AMERICAN AND BRITISH ENGLISH IN THE SPHERE OF BANKING INDUSTRY

> "*Language is the road map of aculture. It tells you where its peoplecome from and where they are going.*"
> Rita Mae Brown

Key words: American English, British Englsh, lexis, differences, banking industry

Differences between English in America (American English further AE) and English in Great Britain (British English further BE) have long been discussed in both linguistic and popular literature.

The debate over which English language variants should be considered "exemplary" and whether the AE should be considered an independent language that has completely separated from BE continues to this day.

Teaching of English language in many countries, including Kazakhstan, for many years was focused on the British version of the language, the American version had to be mastered in practice, and very few - those who in connection with the professional work was needed to communicate with native speakers of the American English.

English language is fascinating. Its history, development over hundreds of years, its rich vocabulary and fairly easy grammar system makeEnglish oneof the most interesting languages. This article aims to analyse lexical differences of American and British English languages. American and British cultures are fundamentally different in their histories, economies, environments, and social organizations.

Speakers of British English are generally aware of the American English term, but would not generally use it. It should also be noted that most American words can be freely interchanged with their British versions within the United Kingdom without leading to

confusion. The most noticeable difference between the two varieties is in the areas of pronunciation and vocabulary.

Typical British idioms and their American equivalents

In this section we will list selected British idioms, give their definitions, use them in a sentence to demonstrate their meaning and give an American equivalent to compare idioms with the same meaning in the two dialects.

To beat someone hollow means "to defeat someone easily and by a large amount" in British English [60]. In American English, there is an idiom with the same meaning but different wording - **to clean their clocks.**

We played our first match this season with the best team, they beat us hollow.

There was no dispute about the winner; the Brazilian boxer really cleaned his opponent's clock.

When you tell people something that someone else was trying to keep secret, you **blow the gaff**. This phrase is often used with the preposition *on*. American English has an idiom with the same meaning – **spill the beans.**

The youngest gang member almost blew the gaff on the drug deal.

You can never trust Jeff. He's like a kid and will spill the beans when he gets a chance.

To be kept on tenterhooks or **to wait on tenterhooks** means "to nervously wait to find out what is going to happen" [62]. The American equivalent of this idiom is **to be on pins and needles**. The American Idioms Dictionary defines this phrase as being "anxious; in suspense" [63, 290].

We were kept on tenterhooks until we heard that your plane had landed safely in Atlanta.

The whole family was on pins and needles, waiting to hear how Jack's surgery went.

When a British English speaker wants to express an idea which means "to be with two people who are having a romantic relationship and who would prefer to be alone," he would use a phrase **to play gooseberry** [64]. Davies suggests that the American equivalent for this phrase is **to chaperone someone**. However, in

MerriamWebster Dictionary the word **chaperone** is defined as *"an older person who accompanies young people at a social gathering to ensure proper behavior; broadly: one delegated to ensure proper behavior"* [65].

If it is only you and your girlfriend going to the cinema, I won't go. I do not want to play gooseberry.

We need a volunteer to chaperone the youth group's Christmas party.

When someone drives you round the bend it means that they "make you irritated and annoy you" [66]. The American equivalent of this idiom is **to drive up a wall.** The American Idioms Dictionary defines this phrase as *"to make someone insane"* or *"to annoy or irritate someone"* [63, 98].

Your whistling is driving me round the bend, please stop!

The constant loud noises from our neighbor are driving me up the wall.

In British English, when someone is **talking nineteen to the dozen** it means they are talking "*very fast without stopping*" [67]. This phrase is also used in American English, but Davies suggests that the American equivalent to the British phrase is **talk up a blue streak**. The definition of this phrase in the Dictionary of American Idioms and Phrasal Verbs is: to talk very much and very rapidly [68, 681]. After searching for different authors' definitions of these two idioms, we can conclude that different authors have different opinions about their usage. Some claim that they have the same meaning; the others seem to argue that the two idioms have a slightly different meaning. Some also claim that the idiom to talk nineteen to the dozen is used in both British and American English with the same frequency.

Many people can't stand Suzanne because she talks nineteen to the dozen.

Our math teacher is hard to understand and follow, she talks up a blue

There are significant differences between British and American word choices in Modern English, e.g. different words are used to describe the same meaning:

One Meaning – Two Words

Definition	UK word	USA word
11th September 1999	11/09/99	09/11/99
the dot and the end of a sentence	full stop	period
unit of paper currency	note	bill
mathematics	maths	math
the season after summer	autumn	fall
day when offices are closed	bank holiday	legal holiday
the name of the final letter of the alphabet	zed	zee
large bag carried by females	hand bag	purse
place where the goods are bought	shop	store
place where medicines are bought	chemist	drugstore
payment in a restaurant	bill	check
the business part of a city	town centre	downtown
code used when sorting mail	postcode	zip code

One Word – Two Meanings

Word	UK Usage	USA Usage
bathroom	a room containing a bath or shower	a room containing a toilet
chips	what Americans call "french fries"	what the British call "crisps"
homely	pleasant	ugly
public school	fee-paying school	state school
Smart	well dressed	clever
wash up	wash dishes after a meal	wash face and hands

Comparison of American and British English in Banking Industry

British English and American English are two main variants of English language. Relations between Britain and America have never been simple, which is reflected in the language. One side, each country seeks to maintain and emphasize its individuality, including through the use of language, hence the differences between the

British and American variants of English at all language levels: at the level of phonetics, spelling, morphology, syntax and vocabulary;

Many dictionaries of banking terms do not differentiate between British and American. At best, in dictionaries published by the most authoritative publishers, some terms are marked as having an analogue in American English or vice versa.

Descriptors for banking terminology are the following terms: "*account*", "*transaction*", "*fee*", "*loan*", "*credit*", "cash*", "mortgage*", "*deposit*", ""*transfer*", "*asset*", etc. It should also be analyzed terms, the most frequently used in banking terminology concepts such as *"interest rate", "withdrawal", "debit", "delinquency", etc.*

The term "*account*" (bank account or other financial institute is also used in Britain, and in America in the same meaning:

*"Some **accounts**, especially those paying the highest rates of interest, may require you to give notice before you can withdraw your money or may limit the number of withdrawals you can make."*[http://www.bba.org.uk] (Brit.)

*"It may take somebody coming in two or three times to events that we have before they ever actually open an **account** with us or do some type of trade through a mortgage or investment division," Mr. Stuard said."* [http://www.americanbanker.com] (Amer.)

The same applies to the term *"fee"* (комиссия) for the service,the operation, as a percentage of the price or a fixed amount:

*"Most credit cards charge fees under certain circumstances: **Annual fee** - charged for having the card; **Late-payment fee** - charged if your payment is received after the due date.*
[http://www.federalreserve.gov]" (Brit.)

*"Find out what's right for your needs and check out all the various rates and **fees**. [http://www.moneyfacts.co.uk]"* (Amer.)

The term *"transaction"* (a single banking work that causes changes in the state of bank accounts that requires registration in the bank's information system is widely used by specialists in both Britain and America:

*"ATMs can provide a whole range of different services and if you want to carry out a lot of different **transactions** please try to choose a time that's not too busy".* [http://www.bba.org.uk] (Brit.)

*"If your bank has online banking, you don't have to wait until your bank statement comes you can check your **transactions** at any time".* [http://www.federalreserve.gov] (Amer.)

The term *"cash"* (banknotes, coins is used both in Britain and in America.

*"In most countries, the aim is to exchange legacy for euro **cash** as quickly as possible.* [http://www.bankofengland.co.uk]" (Brit.)

*"With the touch of a few buttons, you can withdraw **cash**, make deposits and transfer funds virtually anywhere an ATM is located.* [http://www.aba.com]" (Amer.)

Close to the meaning of the terms **"credit"** (transaction, loansandloan: theamount of money granted for a period or on demand for a fee is widely used in both countries:

*"Banks are likely to reduce the interest rates they charge on their **loans** to individuals and businesses.* [http://www.bankofengland.co.uk]" (Brit.)

*"**Loans**" are low because banks make the initial credit decision, and are responsible for servicing the **loan** from cradle to grave,"* [http://www.aba.com] (Amer.)

*"Before turning to its immediate policy decision, the Committee discussed financial markets developments; money; **credit**; demand and output; and costs and prices.* [http://www.bankofengland.co.uk]" (Brit.)

*"The CRA is actually one of several laws intended to reduce creditrelated discrimination, expand access to **credit**, and shed light on lending activity.* [http://www.federalreserve.gov]" (Amer.)

The term **"mortgage"** (mortgage-ипотека, закладная, ипотечный кредит): transfer of the right to real estate by the borrower to the creditor as collateral for the loan, as well as the debt instrument secured by the right to real estate [Fedorov 1995: 252]) is used in both countries in the same meaning:

*"Rising housing costs forced more than a million householders to use a credit card to pay their **mortgage** or rent over the past 12 months, a poll for the housing charity Shelter reveals today."* [http://www.guardian.co.uk] (Brit.)

*"When you're looking for a **mortgage**, you're likely to shop among lenders for the most favorable interest rate, and the lowest*

points and other up-front charges." [http://www.federalreserve.gov] (Amer.)

The term "*deposit*" (a client's deposit in a credit institution in the form of money or securities is also used by speakers in both the British English and:

*"Interest bearing bank time deposits Broadly defined as those **deposits** where part of the balance is not accessible without penalty, either on demand or by close of business on the day following that on which the **deposit** was made.* [http://www.bankofengland.co.uk]" (Brit.)

*"Secured cards, which require a security **deposit**. The larger the security **deposit**, the higher the credit limit.* [http://www.federalreserve.gov]" (Amer.)

Thus, analysis of the British and American banking texts showed that most descriptors and the most frequently used terms of banking have the same expression plan and content plan in Britain and the US, i.e. are completely identical. A number of British and American banking terms differ only in terms of expression, but they are identical in terms of content.

These differences may concern writing terms, for example:

cheque (брит.) – check (амер.)
chequebook (брит.) - checkbook (амер.)
traveller's cheque (брит.) - traveler's cheque (амер.)
licence fee (брит.) - license fee (амер.)
offshore centre (брит.) - offshore center (амер.)

As the study shows, there are a number of banking terms that have completely different names in Britain and in America, namely:

Comparison of British and American English in Purchasing goods

While the term **department store** has been part of the vocabulary of both British and American English for more than a hundred years, a British speaker who goes shopping in a department store in the U.S. will almost immediately notice some differences in American and British vocabulary. For example, whereas in Britain a customer will be waited on by a **shop assistant**, in the U.S. a customer will be helped by a **sales clerk** (pronounced as if were

spelled 'clurk') or a **salesperson**. And in American department stores people usually go to a **cashier** to pay for their purchases, while in Britain they pay for them at a **cash desk** or a **paying desk**. If you are planning to go shopping in an American department store, you will probably find the following expressions useful.

A **bargain basement** is an area in a department store, usually the floor below ground level, where you can buy things at reduced prices.

A **charge account** is an account that you have with a store which allows you to make your purchases with a **charge card** (a plastic card issued by the particular store) and pay for them later.

A **gift certificate** (called a **gift token** or **gift voucher** in Britain) is a gift card or document that you buy in a store as a present for someone, so they can come to the store later and exchange it for an item they want: *My sister gave me a $50 gift certificate for my birthday!*

A **sales slip** is a somewhat old-fashioned term that some Americans still use to refer to the small piece of paper that a sales clerk gives you listing the items you have bought, but nowadays most Americans call this a **receipt**, the same term that is used in Britain.

A **sales tax** is a tax that is added to the basic price of an item you buy. In the United States, this tax is collected by local governments (city or state), and it varies a great deal (between 0.05 and 10% of the purchase price) from place to place. Only five of the fifty states in the U.S. have no sales tax: Alaska, Delaware, Montana, New Hampshire and Oregon.

The nouns **shop** and **store** are used somewhat differently in American and British English. In general, Americans use **store** the way the British use **shop** — to describe any room or building where people can buy things or pay for a service. Most British **shops** would be called **stores** in the United States, where the noun **shop** is more often used to mean a small retail establishment, such as an **antique shop** or **gift shop**. Notice in the following list how frequently Americans use the word **store** in the names for different places to shop. Notice, too, how Americans use the ending **-y**, as in **grocery**, and the British use the ending **-s**, as in **grocer's**.

American	British
bookstore	bookshop
candy store	sweet shop
fish store	fishmonger's
fruit and vegetable store	greengrocer's
grocery store	grocer's
hardware store	ironmonger's
jewelry store	jeweller's
liquor store	off-licence
newsstand	newsagent's
stationery store	stationer's

Considering the lexical differences of the American version of the English language, as the most common, it is determined that borrowings from other languages played a big role in its formation. Unlike the British version, American English is more flexible, open to change. Therefore, it is necessary to constantly monitor its development. A significant influence on the lexical composition of the American version of the language was made by significant differences in the life and everyday life of the colonists in the United States. A different climate, nature, environment and way of life have led to the adaptation and emergence of new words and concepts in local English.

To put it in Sapir's words: *No two languages are ever sufficiently similar to be considered representing the same reality. The worlds in which different societies live are distinct worlds, not merely the same worlds with different labels.*

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STEREOTYPED IMAGE *АНА ТІЛІ – РОДНОЙ ЯЗЫК –* *MOTHER TONGUE*: SIMILARITIES AND DIFFERENCES

Abstract
The article examines the peculiarities of linguistic consciousness among Kazakhs, Russians and Americans. The author draws attention to ethnic stereotypes revealed through a directed associative experiment. The author notes that the success of creating a certain stereotyped image depends on ethnic, national and territorial consciousness.

The study of the linguistic identity of representatives of various ethnic groups on the basis of modern research procedures has developed in Kazakhstan relatively recently. The directed associative experiment is taken as the basis of the experiment conducted to identify the stereotyped image of the associative fieldана тілі – родной язык – mother tongue. Within the framework of the associative experiment, 85 students of the al-Farabi Kazakh National University were interviewed. The proposed seven stimuli received 757 reactions. Participants in the survey represented three different ethnic groups: Kazakhs, Russians and Americans. Americans are students of the "Flagman" program, studying at the al-Farabi Kazakh National University by incoming academic mobility.

Conducting a survey among the subjects and rejecting the necessary data is only part of the research procedure. The main nucleus of the associative experiment is the associative field ана тілі – родной язык – mother tongue. It is advisable to single out the responses to these stimuli in a separate table to reveal the similarities and differences between respondents' answers. The table is divided into four columns because in addition to the three main ethnic groups, the answers of the Kazakhs, who indicated the Kazakh language as their native language, but answered in Russian were used. The total number of all data reactions to stimuli ана тілі –

родной язык – mother tongueis 112 units. The largest number of responses were received from Americans (37), while 30 units belong to Kazakh speakers. The answers in Russian fully correspond to the number of subjects.

Explanatory dictionaries of the Russian, Kazakh and English languages were used to select stimulus words. The dictionary of sociolinguistic terms, prepared by the author's team of the Institute of Linguistics of the Russian Academy of Sciences, fixes 4 meanings of the "mother tongue": 1. The same as the mother tongue. The first language that has been learned by a person since childhood ("the language of the cradle"). 2. The same as the ethnic language. 3. Same as functionally the first language. 4. The same as the national language [1].

It is interesting that all these values are confirmed by the frequency index of the reactions characterizing their native language. It is also important to take into account that Americans who participated in the survey lived for 7-8 months on the territory of the Republic of Kazakhstan and studied the Russian language, which had a considerable influence on their consciousness.

Table 1 – List of associations of Kazakhs, Russians and Americans on stimulus ана тілі – родной язык – mother tongue

Mother tongue for Russians (20)	Mother tongue for Kazakhs (25)	Ана тілі (20)	Mother tongue (20)
• Русский (17) • Свой язык (1) • Язык, который понимаешь(1) • Язык, на котором человек говорит с рождения (1)	• Казахский (18) • Детство (1) • Казахстан (1) • Книга (1) • Родина (1) • Русский (1) • Степь(1) • Язык моего отца (1)	• Қазақ (10) • Қазақ тілі (9) • Отан (3) • Туған жер (2) • Ардағым (1) • Жастық шақ (1) • Мақтанышы м(1) • Туған тіл (1) • Түп тамыр (1) • Ұлт (1)	• English (15) • Parents (3) • America(2) • Beautiful (2) • Family (2) • Native language (2) • Poetry (2) • Bulgarian(1) • Childhood(1) • Culture (1) • Easy (1) • From birth(1) • Heritage (1) • History (1) • Nation (1) • People(1)

Analyzing the received reactions, we reveal that the Russians associate their native language with the language of ethnicity, which corresponds to the second definition in the dictionary of compatibility, and the mother language, in accordance with the first meaning. Kazakhs associate their native language, primarily with ethnic and civic identity. For example, the reaction "Қазақ тілі", "Отан", "Туған жер". The use of the possessive ending of the first person "ым" in the words «ардағым», «мақтанышым»indicates that one object belongs to another, in this case, the native speaker. The reactions of Americans correspond more to nationality than ethnic. Hence, the native language is associated with the family, native country, history, culture, population. The reactions "beautiful" and "easy" define the native language as beautiful and easy. The Kazakhs who answered in Kazakh, although they responded, like the Russians, with a single reaction to the stimulus, but the associations coincided with the Kazakhs who gave answers in the Kazakh language.

To reveal the full picture of the language consciousness of the respondents, other stimulus words were used. In the vocabulary of sociolinguistic terms, the meaning of the word сәйкестілік is given as the ratio to a certain group, state, ethnicity, culture, language, etc. Some units were produced in a chain reaction, for example, the words адам, жас, заң, махаббат, which distinguish a more subordinate relationship between stimulus and response than the direct value of the stimulus. The word ұлт is associated with such concepts as nationality, nation and national. In such a meaning, the reactions of қазақ, халық, and its defining words as басты, тату are combined with the first meaning, the others are associated in the meaning of the adjective. All reactions to the stimulus "Отан" are completely combined in the meaning of the Motherland. The associations ыстық and мәңгілікhighlight the warm and quivering feelings of the respondents to their Motherland.

The stimulus of «тұлға» has several meanings one of themıs "personality". In connection with this meaning, such reactions are given: adam, azamat. In the meaning of protection, the word жаунгеріs used. In the sense of being the boss, the important person the reactions of әке, Elbasy, Putin, Тоқаevare used. In the meaning of physical or legal meaning, there is the use of the word жеке, which

means a private person. To determine the stimulus, we used the reactions әйгілі, беделді. This proves that in the minds of the respondents, the incentive of «тұлға» is associated with an important person, the head of either the state or the family. The total number of units for all seven stimuli for American respondents is 214. All stimuli are a direct translation of stimuli taken in Russian, such asnative, identity, nationality, motherland, personality, English language. Twenty students participated in the survey. When analyzing the data, it was shown that each respondent gave two or three reactions per stimulus.

Based on the obtained data, we observe that the word "native" used in the Russian language has a slightly different significance in the English language. If we compare it with the Kazakh equivalent of this stimulus, which means close relations, then the Americans understand the word "Native" as the place of birth and the person who was born in a certain place. The word identity in English gives a wide range of reactions. The number of units counts 32 responses, and there was not a single rejection of the answer.

In the dictionary "Word Reference Random House Learner's Dictionary of American English" [2] there are four meanings of the word "identity". One of them means to remain yourself. This is the meaning of the associations that you are from a personal viewpoint, affected by experience. And the second meaning is given as a sense of self, a sense of identity and continuity; individuality. This meaning completely covers the consciousness of Americans, which is confirmed by all associations of informants.

The word-stimulus of "nationality" in English gives two basic definitions. The first belongs to a particular nation by birth or naturalization. The second is a political term that means "people belonging to the nation". From these reactions, it is obvious that Americans associate the word "nationality" more on the political side. They also emphasize that they are Americans by nationality, although there are associations related to politics. The fewest reactions were received on the word-stimulus "motherland" (27). From this list, the fact that the word "Russia" is the first in the list of associations comes to our eyes, and a lot of proper names are given. From our observations it follows that the word "motherland" has an

associative response to the name of a particular country. It is assumed that the use of the words Russia, bear as a homeland is associated with the activities of students, in this case, the study of the Russian language and culture.

In the Collins Concise English Dictionary, the word "personality" has the following meanings: 1) the totality of all mental and behavioral characteristics by which a person is recognized as unique; 2) the distinctive character of a person; 3) a well-known person in any area; 4) a wonderful personality [3]. In connection with these values, all reactions can be divided into groups. So the first group includes different, important, traits, who I am, extraversion / introversion. The second group includes character, humanity, humor, individuality, imaginative, lively, upbringing. The third group can be correlated family, friend. The last group includes the words individual, outgoing, personal, strong. The use of adjectives with this word illustrates to us the positive attitude of respondents to their personality.

It is evident that English is associated with the word "native", and only then, with America. It is interesting that in both lists, definitions are chosen for the language in view of the degree of complexity and necessity. We also indicate the richness and diversity of the language.

The next two groups: Russians and Kazakhs, will be analyzed together. Since both surveys were conducted in Russian, it is advisable to compare the responses of the two groups. In the Great Dictionary of the Russian language the word "native" has three meanings [4]. These values converge with the definitions in the Kazakh language for the word "туған ". If we compare the responses of the two ethnic groups, we cannot notice any distinct discrepancy between their associations. But it should be noted that respondents of Russian origin with the word "native" have an association of people, while Kazakhs have close family relations in their minds. A large explanatory dictionary of the Russian language interprets the stimulus "nationality" as belonging to any nation or nationality [4]. From these reactions, two main reactions are separated, Russian and Kazakh. The remaining reactions are similar.

In the Great Explanatory Dictionary the word "Homeland" has two main meanings. The first means the country of birth and citizenship of a person; the second denotes the place of origin of someone, something [4]. Comparing the two lists, it appears that in the minds of both Russians and Kazakhs, the Motherland gives an associative series with the words Kazakhstan, Motherland. It follows that during 25 years of independence of the Republic of Kazakhstan, Russians are living in Kazakhstan territory identify themselves with Kazakhstan.

Personality is defined in a large explanatory dictionary as: firstly, the totality of the properties of a person making up an individuality. Secondly, a person with a pronounced personality. Thirdly, a person in terms of his character [4]. The first group defines the reactionsindividuality, self, individuality, self-sufficiency, self, uniqueness, charisma, purposefulness, the second group includes officers of law enforcement agencies, politicians, public. The third group includes independent and special. By distributing reactions among groups, it is important to note that associations individuality, I, a person arise in representatives of both ethnic groups, which speaks of a similar consciousness.

In the survey conducted in Russian, 8 words-stimuli were used. In connection with the fact that the representatives of Kazakh nationality answered in Russian, one more stimulus "Kazakh language" was introduced. The stimulus "Kazakh language / Russian language" shows the ratio of Kazakhs and Russians to the two languages, and this is a vivid example of the linguistic consciousness of the bilingual population of the Republic of Kazakhstan. When analyzing these two stimuli, four comparative pairs were used: Kazakh for Russians and Kazakhs, Russian for Kazakhs and Russians, Kazakh and Russian for Russians, Kazakh and Russian for Kazakhs.

For Russian, the Russian language is associated with the native word, and numerous adjectives that describe the Russian language on the positive side are also used. The role of the Kazakh language in the minds of Russians appears in the form of a state, national language that causes difficulties in learning the Kazakh language. There are similarities in the minds of Kazakhs and Russians, as both groups celebrate the Kazakh language as a state language, as well as

a means of communication. The similarity of the reactions of these Kazakhs and Russians to Russian is striking. The Kazakhs used a variety of positive-value associations to the Russian language along with Russian respondents. The presence of reactions convenient, free, melodic, beauty in the reactions of the Kazakhs speaks about the use of Russian as the main mode of communication.

Summarizing all the collected associative units on the stimuli of Kazakhs and Russians, two important conclusions can be drawn. The first, the linguistic consciousness of the Kazakhs who responded in Russian, has a high degree of similarity with the linguistic consciousness of the Russians. Second, the Russians born on the territory of independent Kazakhstan are so closely intertwined with the life of the Kazakh people that it is impossible to distinguish clearly the linguistic consciousness of the native speakers of the Russian language. National identity is determined by belonging to Kazakhstan, while accurately determining its ethnic and linguistic identity in the Russian language.

In the conclusion of data analysis, it can be noted that the linguistic consciousness of Kazakh youth is closely related to national and ethnic identity. At present, the young generation shows a high growth of both national and linguistic self-awareness. Analyzing the data of the table, it was revealed that the associative reactions of Americans are positive. Comparing Kazakhs and Americans, two different images are revealed with some similarities.

In the age of global interaction of cultures and languages, it becomes more difficult to determine the unique properties of one ethnic group. When analyzing all the respondents' data, similarities were found in the fact that all three ethnic groups define their native language in connection with their ethnic and national identity. This result confirms that the definition of linguistic identity depends on national, ethnic and civic consciousness.

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THE IMAGE OF A SOLDIER IN D. SNEGIN'S DEPICTION AND TRADITIONS OF RUSSIAN MILITARY PROSE

Dmitry Fedorovich Poceluev, better known under the literary pseudonym Dmitry Snegin, in Russian literature of Kazakhstan in the Soviet period occupied a worthy place. But no less significant is everything that he created in the last twenty years of his life. Creative legacy Dm.Snegin, posthumous publications of what he wrote «on the table», a huge array of archives that, at the request of the writer himself, was handed over to the Central Archive of the RK and awaits his researcher, priceless documents in the form of letters, as well as memoirs and jubilee publications about him in magazines and newspapers aroused and evoked a keen interest in Snegin as an original artist and spiritually rich, original creative personality.

In the 1930s-1980s Dmitry Snegin was known as a poet and prose writer, an interpreter of Kazakh, Uighur, Chuvash, Czech, Latin-American literary men, a Panfilov officer, a convinced Eurasian, a laureate of the President's Peace and Spiritual Peace Prize. In the last years of the twentieth century he created a completely new prose in the genre and subject: memoirs «The Light of Remembrance» (about ProfessorChayanov, ruined by Stalinism, Baurzhan Momyshuly, Ilya Ehrenburg, Konstantin Simonov, Ivan Shukhov, Boris Dmitrievich, AntonenkoDavidovich)a novel about romantic youthful love «Flamyor enchanted by itself»; poetic cycle «Shanyrak», «Noting the next Victory Day», «In memory of my Zorka»; philosophical story «Tell yourselfor Pelym and its inhabitants»; novels «Strange rapprochementor around Mikhailovsky»,is about how the Panfilists liberated Pushkin's places from the enemy and what Pushkin means to the author; other novels «Videorecorder №000001... or Rustam's roguery»; unfinished memoir-analytical essay «Hallowed be your name, Soldier!».

But despite popularity, in literary criticism and criticism only certain aspects, Snegin's creative personality and activities in the main Soviet period were reflected: the review of the bibliographySneginof the 30-90s the 20th century allows to conclude that it basically consists of from reviews and review articles published in party newspapers and magazines of that time. One of the first was the article by F. Breus, articles and reviews by O. Matskevich, M. Shatalin and the first Snegin's military novel is called «At distant approaches».The novel «In the city of Verny» was published by G. Druzhinin, R. Kamysov, N. Rovensky, L. Toporkov, K. Kurova and others. The novel «Morning and Two Steps at Noon», published in 1977, also was awarded only externally pathos, but a shallow analysis, where more attention was paid only to the ideological and thematic side of the text.

It can be argued that every war has its own literature. In the Russian literature in the nineteenth century there were two traditions of depicting the war. One of them– lyrical (romantic) – leads from Bestuzhev-Marlinsky and N.N. Zagoskin. Another tradition –the epic– its founder can be considered Leo Tolstoy's «Sevastopol Stories». The Great Patriotic War of 1941-1945. Gave birth to a huge number of works. In the war years and in the literature of the first post-war years, both traditions overlap, coexist in parallel, but the romantic tradition is predominant. She finds development inL. Leonov's stories «The Taking of Velikoshumsk», A. Chakovsky «It was in Leningrad», Em. Kazakevich «The Star», in A. Fadeyev's novel «The Young Guard». In the literature of the war, the genre of the *«romantic novelbecomes very popular»* [1]. Similar works are based on situations ofexceptional characterand reflect *«mass heroism»* [2]. Anatoly Bocharov defines this line in the development of literature as a *«romantic-heroic current»* [3]. «The Tale of a Real Man» by B.Polevoy is the most famous work of such a plan. Examples of such texts are also the novels of L. Sobolev «Battalion of the even-faiths» and «Soul of the ship», the story «Measure of hardness» by V. Kozhevnikov, «The Seagull» by N. Biryukov, «Alexander Matrosov» by P. Zhurba.

The epic line dominates, first of all, in the stories of Alexander Beck's «Volokolamsk Highway», «Days and Nights» by Konstantin

Simonov, «It's Us, Lord!» by Konstantin Vorobyov, «Satellites» Vera Panova's, «In the trenches of Stalingrad» by Viktor Nekrasov. In the post-war years, the intensive development of large, epic-inspired canvases begins. As A. Twardovsky wrote, *«now is the time for a profound and comprehensive comprehension of the vital material accumulated by writers over the years at the front and in the rear, the screening of the accidental and secondary, the selection of the main and the typical. The mass reader no longer satisfies the hero without a biography, without a clear human character: he wants a variety of definitions, richness and diversity of human connections to reality, a close intertwining of historical events with the fate of their creators, a wide artistic canvas that would accommodate the image of the great leader of the new world, the commander of our victories, and the image of the rank-and-file soldier of our army»*[4].*«Before us,writes Evgeni Dobrenko about this trend in literature,the skeleton of the «panoramic-epic novel is the meta-genre of Soviet literature after the war...»* [5].The works of such a plan include: M. Bubennov's «White Birch», O. Gonchar's trilogy «Banner Men», Erenburg's «Tempest», Emmanuil Kazakevich's «Spring on the Oder», M. Alekseev's «Soldiers», «They Fought for Their Motherland» M. Sholokhov's.

The end of the 50's – the beginning of the 60's characterized by a new surge in literature about the war. We can accurately establish the beginning of this phenomenon – the boundary of 1956-1957, when the pages of Pravda published Sholokhov's story «The Fate of Man» published in «Pravda» on the border of 1956-1957, and then read by Sergei Lukyanov, one of the most popular film actors of those years, by the All-Union Radio, at that time the most important source of mass information, this story shocked millions of people [6]. At this time writers of the front generation come to literature, they bring their special, heightened perception of military experience, the memory of the youth coming to war.The new works on wartime were specifically stressed the desire for*«severe truthfulness of the narrative»*[7]. This literature is characterized by attention to the accuracy of details, to detailed descriptions of the situation, dug-out life, front-line scenery. Attention is focused on the fate of one person, the emphasis is on revealing the psychological «truth» about a «simple» soldier, but at the same time an epic approach to the

topic takes place, an epic exploration of the complex phenomena of the epoch. In a new way, this literature portrays the heroic beginning. There is already no place for deletion and an unconscious impulse, the heroic becomes not exceptional, not pretentious, but everyday.

An epic approach to the subject is clearly observed in the works of V.Bogomolov «Ivan», Yu.Bondarev «The Last Salvoes», G.Baklanov's «The Land's Flank», V.Bykov's «The Third Rocket», K.Simonov's «The Living and the Dead»,V.Grossman's «Life and Fate», K.Vorobyov's «Killed Near Moscow», V.Kurochkin's «In War as in War». The lyric line in these years is clearly weakening, *«...romantic-heroic prose does not run out, although it occupies an undoubtedly smaller place compared with the first post-war years»*[8]. Rather, the exceptions are works by L. Sobolev «Green Ray», V.Roslyakov «One of Us», V.Bykov «Alpine Ballad», N.Chukovsky «Blossomed strawberries». Thus, in Soviet literature, the epic and lyrical traditions of depicting the war existed in parallel, in certain years and in each work, one of them prevailed.

Kazakhstan writers took the most vivid part in the fight against the fascists. On the fronts of the Great Patriotic War, about 20 front, army and divisional newspapers were issued, and hundreds of combat leaflets in the Kazakh language. Until now, their history remains unexplored. According to Sagymbay Kozybayev, the professor of the Academy of Journalism of Kazakhstan, it is quite difficult to study the topic of frontline journalism comprehensively: in particular, the newspapers were issued in a secret format. In the output, neither the front nor the army was indicated, and the address was the field mail. The names of journalists were often replaced by pseudonyms. In addition, almost all the newspapers, evidently for the sake of secrecy, positioned themselves as Red Army, although they could be front-line, army or division divisions for their intended purpose, so it's difficult to assess their true number and the main problem – most of these newspapers are not preserved, because the editors advised immediately after reading the number burned [9].

It is interesting that the first front-line newspapers in non-Russian language were issued by Kazakh military journalists – in

November in 1942. On the Western Front came out the «Krasnoarmeiskaya Pravda» – «Kizil asker akikaty», on the Bryansk Front – «To Defeat the Enemy» – «Zhaudi karsy attan», on the Leningrad Front – «On Guard of the Motherland» – «Otan kuzetinde», etc. By the spring in 1944, out of 4,500 military journalists, more than 200 were from the Central Asian republics, 72 from Kazakhstan. Baubek Bulkyshev, Dmitry Snegin, Baurzhan Momyshuly, Malik Gabdullin fought on the fronts and simultaneously collaborated in the press. The editors of the front and divisional newspapers in the Kazakh language were Karin Usmanov, Zhuban Moldagaliev, Iskhak Buysenbayev and others. Two Kazakhs worked their own military correspondents of the central newspapers – Pavel Kuznetsov «Pravda» and Sergei Grushinsky «Komsomolskaya Pravda».

«To write the truth about the war is very dangerous and it is very dangerous to seek out the truth... when a person goes to the front to seek the truth, he can find death instead. But if they go twelve, and only two return – the truth they bring with them, will be really true, and not distorted rumors that we give out for historyErnest Hemingway said» [10]. Creativity of the writer-front-line soldier Dmitry Snegin stands out against the backdrop of no less talented and close to him in the worldview of the authors G. Baklanov, V. Nekrasov, G. Bondarev, V. Astafyev, B. Okudzhava, A. Nurpeisov and other representatives of the «lieutenant» prose with special realism, which creates the effect of authenticity and the life truth of the events described. Among the sources of Russian military prose, in particular, are the novels and essays by the Decembrist-romanticists A.A. Bestuzhev-Marlinsky and A.I. Odoevsky, «The Sevastopol Stories» by Leo Tolstoy, «For the Far Brothers», essays of the military correspondent of the newspaper «The Government Bulletin» V.V. Krestovsky and others.Writers were interested in the behavior of a person in an exceptional, extreme situation, so the plot is often based on the contrast of «harsh everyday life», cruelty and absurdity of war and human behavior of people.

Writers of the military and post-war years continued this tradition. But, because the front-line soldiers considered it immoral to hide or embellish the reality of the war, they refused to glorify

what was happening on the fronts and in the rear, and the military story of the sixties regained its classical form. The main features of this work were true documentary, honest, without description, description of events, addiction to details, often unpleasant, terrible, but taken from life, attentive, thoughtful, unhurried narration and interest in the «little man» – not a hero, not a winner, to his mental states, his tragedy of self-determination in a destroyed world. Such a position of the writer-front-line soldier did not always suit officials from culture, it is this circumstance that can explain the long silence of these or those writers, including the Kazakh writer Dmitry Fedorovich Snegin.

Dmitry Snegin, after returning from a serious injury in Alma-Ata, devoted his remaining creative life to telling the truth about what happened to him and his fellow soldiers in those years: «During the years of the last war, I was the 27th officer of the artillery officer Guards artillery regiment now became the legendary Panfilov division. In the autumn of 1944, on the outskirts of Riga, I was seriously wounded and, only when I was in the hospital and recovered, I was able to return to the verses. Sometime later, I cannot explain why, I left poetry and switched to prose. He wrote the first in his life story «On the distant approaches» –about the battles near Moscow, in which our Panfilov division also distinguished itself [11]. From 1944 to 2001 he honestly performed his duty, it is no coincidence that the last, unfinished because of death book in the form of a memoir essay was called «Hallowed be your name, Soldier».In his memoirs Snegin writes that when he found himself in the hospital, he turned to Abay and in one breath created the cycle «The Wreath of Abaev Sonnets» amazing in its content and form. And the transition to prose, to the genre of the military story was for the future chronicler of the Panfilov division, according to the writer himself, dictated by a duty to fallen comrades.

Dmitry Snegin in the stories about the war deliberately limited himself to rigid limits of the principle of truthfulness, so he is not so much a writer as an eyewitness, who painstakingly narrates about what he saw and felt. Criticism did not always perceive his texts as a work of art, detracting from their aesthetic value. At one time the same were greeted «Petersburg Winter» G.Ivanov, which the author

himself perceived as «the transmitter of the spirit of the Silver Age», an attempt to capture and preserve that atmosphere. Dmitry Snegin sets himself a similar task.

In 1948, the story «At distant approaches» appeared in KazOGIZ, in which Snegin told about the conditions in which the 316th Infantry Division was formed and gained combat experience, already in November in 1941, renamed the 8th Guards Division, recreated dramatic pages of confrontation Panfilovites and fascists at distant approaches to Moscow.

The following works from this cycle, dedicated to the war – the story «The Parliamentary comes out of the Reichstag» was published in 1962, «Waiting» was written in 1966, «In those days and always» was published in 1970 and two stories From the writer's archive, written in a completely different key, which appeared only at the turn of the twentieth and twenty-first centuries–«On confession» and «The execution of the commissioner». The protagonists and actors in these above-mentioned works are real historical figures: Hero of the Soviet Union Ilya Yakovlevich Syanov, who told the writer the story of how he, Sergeant Syanov, took the Reichstag with his comrades and acted as a parliamentarian, giving the fascists an ultimatum about unconditional surrender; captain Mikhail Lysenko from the reserve battalion of Panfilov's division, who, until the end, carried out a military duty together with his comrades; a truly legendary person – Vladimir Ivanovich Fursov, one of the defenders of the Brest Fortress, the commander of the mortar crew who passed through captivity, concentration camp, lost his leg, but did not break down, after the war he became a biology scientist, a professor at KazNU and others.

According to genre features, Snegin's novels gravitate toward documentary and artistic works. The writer constantly stressed this feature of his text. It is interesting that, as a true master of form, Snegin did not attach much importance to it. It is important for him that «it should be honest, artistic».For him, as for Tvardovsky, the story was that classic genre that was topical, operative and always artistic [12]. It is natural to assume that he was not engaged in purposeful perfection of the form, and nevertheless his military narratives are diverse and often unexpectedly complex in terms of

the compositional decision, the organization of the conflict, the methods of plot construction.

The creator of large epic paintings about the life of the city of Verny and the fate of the first Bolsheviks who established Soviet power in Kazakhstan, he perfectly understood the advantages of the genre of the story in the transmission of reliable historical information about the war to which he himself was a party. Therefore, to describe the events that took place in the war, he uses the genre of the story, which has a relatively small amount, usually a brief, unexploded period of time, fewer actors, a limited number of related storylines and conflicts. Compared to the novel, the story is less dynamic, more contemplative of the events described, which is manifested in close attention to the characters, describing their experiences, observing nature. The writer also took into account that the story tends to the ordinary perception and presentation of events, the creation of the effect of reliability. As a rule, the events described in the story are less extensive than in the novel; even if the action takes place in the era of great changes and upheavals, the story embraces a short time span, the life collisions of the characters.

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STYLISTIC FUNCTIONS OF HISTORICISM
IN THE HISTORICAL NOVEL

The historical novel - the hybrid genre which has united two beginnings - literature and history. And to complete the picture it is inevitably entered into narration fabric historicism without which it is impossible to transfer features of the described era [1, 27-28]. Analyzing lexicon of the historical novel, it is important to consider, firstly, that usually authors of historical novels refuse exact reproduction of language of the described era and are guided by language norm of the time as abuse of obsolete words can complicate perception of the work by the modern reader. Secondly, it is necessary to remember that the archaized speech assumes presence at the reader of the corresponding background knowledge providing adequate understanding of the text. Really, to take original esthetic pleasure, reading the historical novel, knowledge of history, culture, philological traditions of the corresponding era is necessary. Thirdly, according to a fair remark of Z.Y.Turayeva, inclusion of the defined vocabulary in narration fabric - a signal social, and local accessory of the character. The lexical units interwoven into fabric of the author's speech or into the speech of characters can be the transmission medium of additional information on characters, about their social status [7, 32]. Before considering stylistic functions of historicism in the historical novel, we will address determination of historicism.

Historicism - words, obsolete in connection with disappearance of the concepts which are designated them, representing group as a part of lexicon of the passive dictionary. These are the only names of the disappeared objects and phenomena of reality which aren't an active part of everyday life. Historicism has no parallels (synonyms) in the modern language and performs mainly nominative function therefore they in the majority are nouns, is more rare adjectives, is even more rare verbs. In works of art where the important place is allocated for fiction and author's interpretation, a set of stylistic

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functions of historicism are much more various, than, for example, in a genre of documentary chronicles. In this regard it is expedient to carry out the analysis of historicism in the historical novel according to three main stylistic functions of historicism allocated by us when there is a compliance of historicism to a subject of the narration, their heterogeneity is shown or they contrast with a surrounding context. The first stylistic function unites historicism which does the work of art other than texts of the ordinary speech.

In the course of the analysis we deal with material of the historical novel where presence of historicism - the integral attribute by means of which the author tries to obtain realization of the major tasks: reconstructions of color of the described era, her stylizations or as calls a problem of this L.I. RazdobudkoChovich function, creation of illusion of reliability, illusion of full historical "credibility"

Certainly, calling certain objects and the phenomena of life, historicism acts in the main function - nominative, but, nevertheless, stylistic function on historical stylization also is assigned to them. We define process of historical stylization after O.S. Akhmanova as imitation means (receptions, ways) of expression typical for last historical eras in development of society and language [Akhmanova, 2004: 454]. Owing to such large number, based on the received results of researches of texts of historical verbal and creative works, it is expedient to distinguish the following thematic subgroups from historicism:

1. bank notes
2. crafts and types of occupations, economic relations
 3. political and religious concepts / phenomena
4. social relations and social status of the person
5. entertainments and phenomena of cultural life
6. household items
7. vehicles
8. military equipment.
We will give a number of examples:
1. He wasn't a big fellow, this Pierre Charron, hero of the fur trade and the coureurs de bois, not above medium height, but quick as an otter and always sure of himself [Cather, 1990: 570].

2. "It's called a camera obscura." […] I stood aside and watched him [Johannes Vermeer] unlock a catch and lift up part of the box's top, which had been divided in two and hinged together. He propped up the lid at an angle so that the box was partly open. There was a bit of glass underneath [Chevalier, 1999: 56-58].

In the first example *coureursde bois* is about the trapper (fr.), - the Canadian hunter (generally on a fur animal), the trapper (an ist.) [www.lib.aldebaran.ru]. By the linguistic nature it is lexical historicism.

In the second example it is about *camera obscura* - the subject which has become a prototype of the camera which represents the darkened room or the closed box with the small opening in one of walls which is carrying out a role of a lens [BSE]. It is interesting to note that "interpretation" of this adaptation is given by the author in the work: purpose of a subject reveals by means of an explanation for other heroes of works.

We will address the second stylistic function when historicism is perceived in literary works thanks to their pretentious alienating coloring [Brandes, 1983: 122], are reception of creation of elevated style; can promote creation of the solemn, raised tone differing from ordinary markedly [Moraines, Tetevnikov, 1960: 165].

Taken separately, in a separation from a context, these words find a primary attribution to any one certain speech style, i.e. are associated with this style, are felt as elements of this style. For example, the word *scribe* unlike synonymous to it the words penman possesses book and literary coloring - in this case the stylistic specifics of these words are clear out of a context, out of a speech situation; stylistic coloring is an element of their assigned lexical meaning. But, as M.D. Kuznets and Y.M. Skrebnev in the researches warn, it isn't necessary to mix stylistic coloring of a word with those emotional associations which can arise in mind speaking or listening under the influence of the concept which is most expressed by this word.

As examples authors cite the following words: *death, graveyard, coffin, happiness, joy, poetry* - are stylistically neutral though the subjects of the speech designated by them or in itself have emotional essence, or cause a certain emotional reaction in

minds of people [the Smith, Skrebnev, 1960: 42]. As a result, the historicism having constant stylistic coloring and which are opposed to other elements stylistically of a neutral context thanks to such pretentious alienating coloring is powerful stylistic tool for creation of special pathetic, elevated style and solemn sounding of the work of art. Have been entered into a neutral context, historicism, give stylistic tonality peculiar to them to all context in general.

Final, third, stylistic function of historicism is based on situational incompatibility of historicism with the text of the description. As a result historicism in a neutral context at an inappropriate subject of the speech or a speech situation:

• cause comic effect;

• make ironical sense, act as means of humorous, satire at ironical reconsideration of high outdated lexicon and the conscious use of similar words in statements, for example, about everyday things;

• are used for the parody and are means of expression sarcastic or abhorrence of the author to a certain character;

• create effect of the deceived expectation.

As reveals the carried-out analysis of outdated lexicon in a number of historical novels, stylistic functions of historicism, so far as concerns creation of solemn style or about comic/ironical effect, meet seldom. Moreover, closely emotive function of language is connected with the last two stylistic functions. After most of researchers we incline to a thought of need of allocation of this function in separate stylistic function. As the main argument scientists adduce the following argument: existence of emotions is an objective fact, as well as their expression by means of language, therefore, in the analysis of his functions it is natural to allocate the emotive function reflecting specific communicatively - activity need of the person - to tell the emotional relation to this or that event, the fact, a subject, the world around phenomenon [Shakhovsky, 1990: www.russcomm.ru].

We will address for example: *Up ahead, the children and their female teachers had nearly reached the crest, and beyond that line were the snow-covered mountain peaks - pale wedges rising from the near horizon like the sails approaching galleons [Banks, 1999: 19].* In

an example of top of mountains are compared to a *galleon* - the ancient Spanish sailing three-mast vessel [BSIS, 2005: 128]. Similar comparison with participation of historicism of *galleon* is interesting not only use of an obsolete word as graphic means of language when the exit to the paradigmatic level of the analysis of language takes place, but also the fact that emotive function can carry it for example. Any comparison is capable to cause a number of certain emotions.

We will review one more example: *"Everyone knows he isn't changed, Pierre. He is only considered as a fish by the Church, so that hunters off in the woods can have something to eat on Fridays." "And suppose in Montreal some Friday I were to consider a roast capon as a fish? I should be put into the stocks, likely enough!"* [Cather, 1990: 606].

The historicism of stocks designates a type of the public punishment extended in the Middle Ages: the stocks pl - (in former times) of a wooden frame in which criminals were imprisoned by the feet and sometimes hands in public view as punishment [LDELC, 2005: 1371]. In the given example the historicism is reinterpreted by speaking, there is his use in ironical sense: it is impossible to turn a beaver or a rabbit in fish - the Church, and for disobedience and violation of such "law" so tells one punishment - public execution. Such ironical reconsideration of historicism happens thanks to the fact that the historicism is used in a context, atypical for him, - thus the effect of the deceived expectation is reached. But the feature of similar examples is that the situation of use of this historicism reveals also emotional loading. Discussing a possibility of miracles on the eve of Christmas, heroes are very emotional in a celebration anticipation. In the above-stated example there is an interlacing of stylistic functions of historicism in historical works: the emotive function of language and stylistic function based on effect of the deceived expectation.

So, in the historical novel among stylistic functions of historicism stylization function dominates, nevertheless, the principles and methods of historical stylization of the narration are moderate. In the second and third stylistic functions their "dependence" on a genre and tasks of the verbal and creative work,

on author's identity and features of style is observed. Undoubtedly, the place and a role of historicism in language of works depends both on prescription of the represented era, and on an art method and an individual and creative manner of the writer.

Authors don't resort to frontal use of language any of last eras - the effect is reached only by impregnations in the speech of separate historicism; to facilitate understanding of these words, authors quite often accompany them for the reader with synonyms, antonyms, homogeneous parts, do by a part of the parallel designs or syntagmatic units which are characterized by high extent of block-making.

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COMPARATIVE ANALYSIS OF
ABAI KUNANBAYEV AND WILLIAM SHAKESPEARE'S WORKS

These days a comparative literature is one of the essential branches of contemporary philology. It is based on ongoing integration process in the world, mainly based on international relations in the departments of science and culture. The new branch will allow the students to gain additional knowledge, such as increasing the level of students' learning and improving the understanding of foreign language.

Comparative literature is the process taking place in the literature world. It deals with communication between the literature of different peoples in the world; adoption of national poets and writers' works in other cultures and acceptance of other national poets and writers' works in the Kazakh culture.

According to V.M. Zhirmunski, the comparative analysis does not eliminate the specification of the phenomenon (individual, national, historical); on the contrary, comparison and identification of their similarities and differences, allows understanding and comprehending their peculiarities [1].

Literary works of any nation develop together with the people of that country, and they are reflected as mirrors of significant changes in the world. Each country has its bright personalities. Abai for the Kazakhs, Pushkin for the Russians, Shakespeare for the English, Goethe for the Germans, and Duma for the French - became the lanterns of their country.

Truth is always the Truth. Russian and Soviet philosopher I.T. Kasavin says, "The truth is one, and the truth itself means everything." [2] Various great poets and writers are trying to convey the truth through their works to the people's minds. Shakespeare

and Abai's works have shown the inexhaustible spiritual wealth of the people, the human qualities such as industriousness, honesty, justice, dignity, humanity, kindness, well-intentions, and the role of the people in society.

The creative writing periods of a famous English poet and one of the greatest playwrights of the world - William Shakespeare and the great Kazakh poet - Abai Kunanbayev can be compared to one another, by dividing them into three periods.

The first period: Shakespeare's early dramatic chronicles, comedies, and poems have an optimistic view. In his works, William Shakespeare was able to illustrate his people's desire for happiness, the beautiful nature of their homeland and the joy of life.

As for the formation of a creative nature of Kazakh poet - Abai Kunanbayev did the significant contribution his grandmother - Zere and the Kazakh people.

The second period: Changes in Abai's creative attitude has been inextricably linked with the social and political changes of the Russian Empire in the Kazakh land and the disintegration of the Kazakh people. Shakespeare's creative direction is connected with the reign of the royal government forces in England's life and the weakening of the population because of the initial concentration of capital.

Both Shakespeare and Abai were contemplating on their people's fate and worked on the bright future of their people. In his works, Shakespeare was interested in the renewal of the society, the growth of the people's consciousness and the aspiration of the people to justice and truth. It can be noticed that Abai's encouragement of the Kazakh youth to education and work complies with Shakespeare's edification.

The third period: Abai spent the last years of his life writing valuable work "Book of words," raising issues of history, pedagogy, and morality. As for Shakespeare, he has been writing the struggle of evil and humanity in his work, and often honors the qualities of universal human morality and sincerity. The actions of two great creative personalities have become an invaluable spiritual heritage. Their essential works have not yet lost their relevance.

Abai and Shakespeare are thinking about the purpose of person's life in the world, person's responsibility and the meaning of life. Two great creative people, who want the people to be more knowledgeable and well-educated, prefer to give them the right advice and to educate the young generation. The following poem by Abai Kunanbayev can prove above said words:

Сен де бір кірпіш дүниеге,
Кетігін тап та, бар қалан! [3]

Translating two lined Kazakh poems into the English language ;

You are a little brick
In the wall of the world.
Find your place in it.

William Shakespeare, like Abai Kunanbayev, is philosophically thinking about the meaning of life and has the similar verses:

The meaning of life is to find a gift.
The purpose of life is to give it away.
Translating two lined English poem into Kazakh language:

Өмір мәні - өз қабілетіңді табу,
Өмір мақсаты - оны қолдану.

As you can see above, Abai correlates a person to a little "brick" of an infinite world and advises everyone. *"Find your place in this life and serve your people,"* while the great English writer William Shakespeare explains, *"The essence of life is to find your favorite engagement, a talent and to serve the humanity."*

The pithy sayings of noble people as Abai and Shakespeare have long been remembered in the memory of the people and became proverbs. Proverbs are an indispensable source of any nations' linguistic research. The proverbs are being used in oral literature for centuries. They are spread from generation to generation as verses and pithy sayings.

Using widely or refusing the proverbs is associated with changes in the various historical periods, the development of education, and the change of views. According to Vladimir Dahl, "proverb is a short saying and simple people's advice that can be taught to another person; it was not intentionally invented, it emerges by itself; it is the people's mind"[4].

The winged words of our great Abai were widely used in everyday life as proverbs and sayings. For example:

Еңбек етсең ерінбей,
Тояды қарның тілінбей.

Translating two lined Kazakh verse into the English language:

A hard-working man will not lack a square meal,
For alms, like a beggar, he need not appeal[5].

The great, world-renowned writer Shakespeare's aphorisms, regardless of the time, have been fixed in the minds of people as proverbs. For example:

Brevity is the soul of wit.

The above - written proverb is being translated from English into Kazakh as follows:

Қысқалық - ақыл жаны.

Thus, expressing the idea is a great art. Also, proverb, as mentioned above, means to deliver the concept using short phrases, problem explanation, and to earn someone's attention attracts directly on the art of finding proper words.

Abai Kunanbaev and William Shakespeare considered their creations as a debt in front of their people. During the writers' life, most of their poems were about the mournful truth, the people's sorrow, and anxieties. Both poets were able to deliver the bitter truths of their time open to the people without concealing.

Prominent figures like Abai and Shakespeare have left their marks for centuries, going behind their immortal creations. The more time left behind, the closer their creations will be, and the closer makes the readers to their works. Our poets and writers, who worked with inspiration, confronted the ignorance and shed a sweat for the sake of people's bright future.

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MORPHOLOGICAL EXPRESSIVE MEANS
IN THE LITERARY TEXT AND THEIR TRANSLATION

*   **Annotation.** The article highlights the specificity of the expression of expressiveness in literary texts. On the material of the prose of the American writer Mark Twain, ways of conveying the text's emotiveness to the Russian language are substantiated and analyzed. The attention is focused on the morphological expressiveness of the text and morphological units that have an expressive meaning, as well as their reproduction in the translating language.*

*   **Key words:** theliterary translation, expressive means, morphological means, the expressiveness, the emotiveness of the text, translation methods.*

Morphological (that is, word-building) means of expressiveness include composing, as well as the widest range of affectionate and derogatory affixes used by M. Twain in writing prose works.

Complex words are a vivid means of expressiveness in the texts of M. Twain. Usually, as N.V. Gubenko, these are complex lexical constructions that contain a second support element that does not belong to the lexical-grammatical category, to which the word as a whole can be attributed [1, 27]. For example:

- *She was* <u>*broken-hearted, and so was I, and we cried*</u>. [2,4] - <u>*Сердце ееразрывалось от горя*</u>*, и мое тоже, когда мы расставались, и обе мы плакали*. [3,5]

In this case, a rather complex English word is used, which, nevertheless, allows one to express the author's idea metaphorically. When translating, the method of descriptive translation is used, since the value of the original unit is explained with the help of other (nonequivalent) lexemes.

- Mr. Gray was thirty-eight, and tall and slender and handsome, a little bald in front, alert, quick in his movements, business-like, prompt, decided, unsentimental, and with that kind of <u>*trim-chiseled*</u> *face that just seems to glint and sparkle with frosty intellectuality*.

[2,6] - *Мистеру Грэю было тридцать восемь лет. Рослый, стройный, красивый, начавший немного лысеть со лба; движения быстрые, решительные, энергичные, и ни малейшей сентиментальности. Его <u>четко очерченное </u>лицо, казалось, излучало холодный свет высокого интеллекта.* [3,7]

Here, a complex word expressively conveys a description of the appearance of the hero. In this case, the words of one thematic group are combined: trim - trim and chisel - chisel. For translation, the method of description is also used, the complex structure of the word is not preserved.

- *She would know how to depress a <u>rat-terrier</u> with it and make a <u>lap-dog</u> look sorry he came.*[2, 7] - *Сумела бы сбить им спесь с любого <u>терьера</u>, а уж о <u>комнатной собачонке</u> и говорить нечего.* [3,8]

In this example, the expressive function of compound words is used many times. This allows expressing the value of the breed dog very expressively: rat-terrier - a dog that looks like a rat and lap-dog - a dog. However, it should be noted that the expressive function of complex words is not implemented in the translation.

Doubts, as well as rhyme combinations and lexical repetitions, which have a playful-disdainful color, according to E.N. Molotovoy, are also common [4, 19]:

- *The Extraordinary Man raised his hand to command additional silence; held it in the air a few moments; then, in brief, crisp terms he put forward question after question, and noted the answers with "<u>Um-ums</u>," nods of the head, and so on.* [2, 182] - *Выдающаяся Личность поднимает руку, требуя еще более глубокой тишины. С минуту он сидит с поднятой рукой, затем кратко, четко начинает задавать вопрос за вопросом и записывает ответы, то и дело произнося "<u>гм!</u>", кивая головой и тому подобное.* [3, 45]

Here the repetition is used to create a general expressive image, described in general in the sentence, that is, exactly how the hero of the story behaved.

The following example is worthy to note:

- *The ruins of these <u>might-have-beens</u>, how pathetic*! (MyBoyhoodDreams)

Here the use of a compound word is aimed at the expressive brevity of an expression, since this compound token makes it possible to save the forces and space necessary to express part of a complex sentence, replacing such a syntactic unit.

Affixation allows high-quality expressiveness. Examples of expressive affixes are prefixes *super-, over-, hyper-.* Many words express neutral expressiveness, but the addition of expressive affixes makes it possible to turn them into expressive-positive.

In the stories of M. Twain, expressive prefixes are used infrequently, but you can find vivid examples:

- I never saw such an eloquent look of shame, of pitiable humiliation, overspread a countenance before.[2,77] *- Я никогда не читал на чьем-либо лице такого откровенного желания провалиться сквозь землю от стыда и унижения*.[3,26]

The prefix *over* allows you to convey some redundancy of a certain quality, action, state in the above examples.

- It's synonymous with supererogation, or some godless long reptile of a word like that.[2,4] *- Это синоним трансцендентальности, - или изречет другое, столь же богомерзкое, длинное, как змея, слово*.[3,4]

The prefix *super* allows you to pass the value beyond the redundancy, and therefore, compared to the prefix over, it is a stronger prefix by expressiveness. In this example, the original English suffix in the translation loses its expressiveness, but the word transcendental itself becomes expressive.

Suffixes are inherently much more expressive than prefixes. In addition, they are more numerous and more often used to create the overall expressiveness of a language unit. Linguists often use such a notion as expressive marking of word-building suffixes, which means the ability of a suffix to form such combinations in which the basis of the suffix adds to the semantics of the word certain shades of appraisal, emotionality, intensity, imagery, functional stylistic coloring. These shades of meaning allow you to enhance the perception of words, defining them as expressive.

Suffixes with an expressive element allow expressing three types of expressiveness: ingentient, adherent and contextual. Hence, expressive adjectives and nouns can be subdivided into those that

are formed by means of incoherent or adherent suffixes, as well as those that are formed by means of neutral suffixes, but become expressive in the context of a certain context.

It should be emphasized that the expressiveness of words that are formed with the help of incoherent or adherent suffixes is due precisely to the peculiarities of the semantics of the suffix or the underlying word, without being dependent on contextual use.

Inherent suffixes include the following connotation components:

1) the intensifying component;

2) an emotionally-evaluative component that expresses a positive or negative emotional assessment;

3) functional-stylistic component.

The intensifying component can not be called very widespread in the English language. It is present, in particular, in the semantics of suffixes *-holic, - thon, - athon, -ethon.*

The negative evaluation within the emotive-evaluative component is most vividly represented in the semantics of English words, which are formed with the help of affixes such as *-ard / -art, -ster, -eer, -ling, -aster*. A positive connotation of lexemes may be due to the use of such suffixes as *-kin, - let.*

The functional-stylistic component, as I.A. Skripak writes, ispresent in the connotation of the following English suffixes attached to nouns: *-ee, - ie, - y, - oo, -o, - roo, - eroo, - arino, - erino, - ino, - nik, - gate.* These suffixes form words that are characteristic of slang, political jargon (in particular, *- nik, - gate*), youth speech. [5, 252]

In the stories of M. Twain, numerous expressive affixes are used. Here are some examples:- *And Uncle Remus - what was his young dream? To be a <u>buccaneer</u>.*(My Boyhood Dreams)

In this sentence, the word *buccaneer (pirate)* conveys a high degree of expressive coloration. The negative evaluation component is provided by using the appropriate suffix.

- You hadn't any experience in raveling such things out, and naturally it was too many for you. I'm not a <u>ravelholic</u>. Would you like to have me explain that thing to you, and show you how to get at the meat of these matters? [2,58] *- Признайтесь по совести, спасовали. Да оно и понятно. Опыта у вас не хватает, где вам*

распутать такой клубок! Разве вам это по силам! Хотите, я вам растолкую это дело и покажу, где собака зарыта?[3,45]

Here the suffix *-holic* conveys the intensifying meaning of being excessively addicted to something.

It is important to note that the suffixes of the names of adjectives are always more closely related to the underlying principles than the suffixes of nouns. In the semantics of suffixes attached to the basics of adjectives, the emotive-evaluative component is often expressed through elements such as *-ish, -e, - ly*:

- *It was <u>foolish</u> to be afraid there, yet still I was; so afraid that I held in and hardly even whimpered, though it would have been such a comfort to whimper, because that eases the pain, you know*.[2,9]-*Здесь уж бояться было глупо, но я все еще дрожала от страха. Я была так напугана, что сдерживала себя и почти не скулила, хотя мне очень хотелось поскулить - ведь это, знаете, помогает, когда что-нибудь болит*.[3,8]

The intensifying component in adjective suffixes is expressed by the following elements: *-ous, - ful.* For example:

- *I heard sighs and breathings about my bed, and <u>mysterious</u> whisperings*. [2, 78] — *Возле кровати слышались вздохи, <u>приглушенный</u> шепот*. [3, 23]

- *Then he crossed his ankles, while I renewed the fire, and exposed the flat, honeycombed bottoms of his <u>prodigious</u> feet to the grateful warmth*.[2,74] — *Он расположился на полу в непринужденной живописной позе, а я развел огонь в камине, и он придвинул к живительному теплу <u>пористые</u> ступни огромных ног.*[3,25]

- *It was muffled by distance, but that could not take the terror out of it, and itwas the most <u>dreadful</u> sound to me that I had ever heard.*[2,8]- *Голос шел снизу, расстояние приглушало его, но это не умаляло моего ужаса. В жизни своей не слышала я ничего <u>страшнее</u> этого голоса.* [3,9]

The functional-stylistic component of the connotation of adjectival suffixes is expressed in combinations -an / ian, as well as - sque. For example:

- *About midnight I went away, in company with the military attaches of the British, <u>Italian</u>, and <u>American</u> embassies, to finish with*

a late smoke. This function had been appointed to take place in the house of Lieutenant Hillyer, the third attache mentioned in the above list. [2, 110]

Adherent word-formative expressiveness is always the result of using a particular meaning of a multi-valued word based on portable (metonymic or metaphorical) values of derived bases. The semantics of those words that are formed due to adherent expressive suffixes distinguish two connotational components:

1) intensifying;

2) evaluative.

The evaluation component is expressed in the suffix -ness, if the word formed with it is used in a figurative sense. For example:

- *But when I saw a light in your room to-night I roused my energies again and went at it with a deal of the old freshness.*[2,77] - *Но сегодня я увидел огонек в твоем окне и обрадовался, и взялся за дело с жаром, как в былые времена.*[3,25]

In this case, the word freshness is not used in the direct meaning of freshness, but in the figurative meaning of strength, vivacity, heat.

The suffixes -ish, -y for nouns also express an evaluation component when using words formed with their help in a figurative sense. For example:

- *Stripped of its filmy housings, naked, muscular and comely, the majestic Cardiff Giant loomed above me*! [2,72] - *Сбросив туманные покровы, передо мной предстал обнаженный мускулистый красавец - великолепный Кардиффский великан.*[3,24]

The intensifying component of the value is realized much less often than the estimated one. This component can be identified in the semantics of the English suffix -ism. Consider an example of its use in the story of M. Twain:

- *They couldn't seem to make me a bed that was fine enough; and as for food, they couldn't be satisfied with anything but game and delicacies that were out of season; and every day the friends and neighbors flocked in to hear about my heroism--that was the name they called it by, and it means agriculture.* [2,10]- *Они только и думали, как бы сделать мне помягче постель, а уж кормили-то*

меня! Считалось, что для меня годится только дичь и всякие деликатесы, которые трудно достать в зимнее время. И каждый день в дом заходили друзья и соседи - послушать рассказы о моем героизме, как они называли то, что я сделала.[3,9]

As already noted, contextually expressive suffixes are neutral in themselves, but the context can make them expressive. In the works of M. Twain, many suffixes get the status of contextual-expressive:

- I noted its approach, nearer and nearer, along the musty halls, and dimmer and dimmer the light waned. [3,72] - *Шаги приближались, они звучали все отчетливей и тверже в мрачном коридоре. Свет лампы становился все слабее и слабее.* [3,25]

Here, the most vivid means of giving expressiveness to neutral suffixes is the repetition of words with their use, and the use of such suffixes to create parallel syntactic constructions.

In determining the specificity of the expressiveness of the text of Mark Twain's prose in translating it into Russian, it is established that the morphological (that is, word-building) means of expressiveness include the broadest range of affectionate and derogatory affixes used by M. Twain in writing prose works. Suffixes are inherently much more expressive than prefixes. In addition, they are more numerous and more often used to create the overall expressiveness of a language unit. Doubles, as well as rhyme combinations and lexical repetitions, which have humorous disdain, are also common. Morphological carriers of expressiveness allow us to create internal expressiveness of the text, in contrast to external and highly understandable lexical and syntactic expressiveness.

Thus, the morphological means of expressing expressiveness in M. Twain's stories are used quite often. The author with their help conveys the inner expressiveness of the text, focusing on the evaluation of a particular event or character of the characters.

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TRANSFORMATIONAL MASTER OF TUMANBAI MOLDAGALIEV

Kazakh nation is proud of Tumanbai Moldagaliev, he is a unique and talented poet. He is an owner of the national gifts named after Abai in the Republic of Kazakhstan and international Phisuli presents. He also helped form the Kazakh translation art. He translated into Kazakh language the masterpieces of such talented poets like Byron, M.Lermontov, T.G.Shevchenko, S.Kaputikyan, G.Gulam, R.Gamzatov, D.Zhalsaraev. through his translation Kazakh readers first met the foreign classical masterpieces. His collections of poems like "ya sin semirechya","pervaya vstrecha","Novaya tetrad" were published.

TumanbaiMoldagaliev was hired for a job in the "LeninshilZhas" editorial board with one month traineeship. He commented his first translation experience like:"... I got one letter from Moscow at the end of my traineeship month, our director BaimakanovBekmirza demanded to translate the article about Heinrich Heine. I translated it in one day and brought it to director, but it appeared that he gone for a business trip, he left a young boy TilegenKaidarov to his place. Then I entered the office of Sapar, there was KakimzhanKazirbaev, both talking to each other"Tilegen made a good translation I think", Sapar added "yes, I suppose it is". When I asked "what translation" they said "Heine was translated by Tilegen perfectly". Then I told them that Heine was translated by me not him. "oh, really?» said Kakimzhan and immediately called Tilegen. Tilegenexplained that Tumanbai translated all of this not him and signed and brought it because Baimakanov was absent. Then Kakimzhan stood and said if Tumanbai managed it then he passed the traineeship period and said that shame on us if we don't prove it after he took an order from the peterto give me. Thus in ninth of January of 1956s I became member of "LeninshilZhas" editorial board.[1]

Translations made by poet we accept as a inestimable treasure

for our national exchequer. He translated the works of world wide known classical poets into Kazakh language in a beautiful way. We can see his own style by his translations.

Byron, George Noel Gordon- English poet, one of the founders of romanticism. He is an author of "the Giaour","the bride of Abydos","thecorsair","Lara", "the prisoner of Chillon", "Manfred", "the prophecy of dante", "the dream", "the age of bronze" poems and incomplete novel "Don Juan". Poems of Byron were translated into Kazakh language by AbaiKunanbaiuli, K.Amanzholov, K.Staubaldin, G.Kairbekov, K.Bekhogin, S.Zhienbekov, S.Maulenov, H.Ergalin, F.Ongarsinova, T.Islamov, Zh.Omirbekov, T.Shopaliev. A.Musabekovand etc.

In the article of T.Moldagaliev "Zharkynzhuzdizhadima"(about the great poet KalizhanBehozhin): I entered the "Adebiet" publishing house as a poetical editor in 1960s. We started to translate the great English poet Byron into Kazakh language. I became an editor of this vital book. The poem "Child Harold" of Byron was translated by KalizhanBehozhin. I started to compare the original text with translated one as I ordered to do. All who translated Byron from deputy of main editor of publishing house were worried about me.Because I noticed that some translators made some mistakes during translation from original-Russian text. I was young with an authority and had no mercy to all. I used to look through every translation until the end of paper. One day I got a "Child Harold". I got down to compare translated version and original text. Translator was great at it. He tried his best to save all details.I liked it. Once a time well known poet Kalizhan asked me about his translation that he gave me to check. I told him that he made a great job. He smiled. Even addressed few kind words to me."hey, Gafu,-said Kairbekov looking at him.-It was right choice you hired Tumanbai. It's quite right to have poets, educated and talented boys here". I supposed he was satisfied with my editing works. No one hates compliments. I think at that time I became a some kind of young brother to him. Once upon a time translator of Byron's works Kalizhan and me editor of this book were invited to the TV show. They wrote that we have read our translations of Byron's writings.[2]

T.Moldagaliev translated Byron's "Epistleto Augusta"poem. In

1813 Byron first meets his sister Augusta. They had one father. History says that Byron addressed many poems to his sister.

Poem was written in 1816. Of course, poet used stepped translation style. Boris Leitin translated it into Russian language in 1981 and it calls "Poslanie k Avguste. Leitin Boris Natanovich is a one of talented poets who made a great job during translation works of P.B.Shelly, W.Shakespeare, H.Heine, Goethe and CIS national masterpieces. Translator used Russian version as a original text and named it "Avgustaga hat". What is stepped translation style that was used by translator? Stepped translation style is translation the piece of art from one language into another language and so one. However, for translator the language of the masterpiece plays the main role as a source language. In this case the condition and quality of translated text depends on the quality of translation version that goes as a source language. Poet translated the excerpts that were addressed to Augusta. Translation of this was published in 1960s. Lets get down to the translation.

Original text
Byron :
 My sister! my sweet sister! if a name
Dearer and purer were, it should be thine.
 Mountains and seas divide us, but I claim
 No tears, but tenderness to answer mine:
 Go where I will, to me thou art the same
 A lov'd regret which I would not resign.
There yet are two things in my destiny—
A world to roam through, and a home with thee.[3]

B.Leitin's version:
Сестра моя!
Коль имя есть святей
Тебе я дам его, как зов приветный
Хоть разделяет нас простор морей,
Не слез прошу, а нежности ответной.
Где б ни был я, ты для души моей -
Луч сожаленья, сладостный, заветный.

Две целим неоставлены судьбой:
Для странствий - мир, очаг икров – с тобой. [4,135]

In Kazakh language:
Қарындас! Бұдан әсем сөз болса анық,
Өзіңе жіберер ем хатқа салып.
Жылама,жылы ғана жауап қайыр,
Көк теңіз айырса да көп қасарып.
Жүрейін қай тарапта,қайда мейлі,
Сәулем сен қасиетті кеудемдегі.
Тартты алға тағдыр маған екі жолды-
Ел кезу таңдағаным әуелдегі. [5,51]

Needless to say, it was translated perfectly. Implication of source text was sounded in target language. Submitted correctly and Kazakh readers can understand the meaning of it.The most common words that Kazakh people use like "kasarip", "asem","kok teniz" were translated completely. Translator used well translation items.

Tumanbai Moldagaliev translated Dagestan's outstanding writer RasulGamzatov's works. Great avar poet, social labor hero, owner of Lenin's gifts, national poet of Dagestan RasulGamzatov was born in the village named Cada in 1923. He published his first collection of poems in 1943.

Talented poet, well known in Kazakh nation Zhumeken Nazhimedenov in his critical article "new translations of RasulGamzatov's poems" wrote these: "RasulGamzatov's poetry is always close to us, it is a part of our tradition. Comparing with other foreign poets it is easier to translate Rasul's writing for us. But it only seems like that. Poet's poems are not simple. The way he writes his poems is in his modesty, he could make it comfortable to read and understand, he could make his style closer to nations'. Poet's writings are difficult and confusing but in the other hand it was composed from the bottom of his heart".that's why we can see that RasulGamzatov's works should be translated by really good and experienced translators.

Poet's poems were translated into eighty world wide languages. His poems and writings were translated into Russian

languages by I.Selvinsky, S.Gordecky, S.Lipkin, Y.Helemsky, U.Neiman, R.Rozhdestvensky, A.Voznensky and so one. His writing were published into Kazakh language first in 1964s. T.Zharokov, K.Mirza-Ali, S.Zhienbaev. S.Maulenov, G.Kairbekov. A.Kekilbaev, K.Shalabaev, A.Shayahmetov translated RasulGamzatov's works into Kazakh language. R.Gamzatov Poet who thinks all the time about poems.-said poet Tumanbai who was one of translator that worked with his poems.

Taras Grigorievich Shevchenko famous Ukrainian poet, artist, ethnographer.in 2014 ninth of march held ceremony that addressed to his 200th anniversary. Poets writings were translated into Kazakh language by poets like S.Mukanov, T.Jarokov, A.Toqmagambetov, Nazhimedenov, K.Amanzholov, A.Tazhibayev, T.Moldagaliev, I.Mambetov, S.Mukhamedjanov, S.Maulenov, A.Egewbaev by F.Ongarsynova D. Stambekov A.Nilibaev, G.Qayırbekov, A.Abaydildanov, S.Imanasov I. Orazbayev, B.Isqaqov, Q.Bekxojïn, B.Jaqıp. His first collection of poems was published in 1935. Translator was AbdildaTazhibaev. Then in 1939 was re-published again. In 1961 his special edition poems were published separately. In 1989 collection of poems "umitpameni, urpagim" was published into Kazakh language.

Let's try to analyze the poem of the translator "To Gogol"

Original:
За думою дума, как рой вылетает,
Одна давит сердце, другая — кромсает,
А третья — та плачет, все тише и тише,
Как раз в центре сердца, чтоб Бог не услышал.
Но кому же показать мне,
Кто сумеет снова
Воспринять душой своею
Священное слово? [7]

Translation:
Ой кетедіжалғасып, тоқтамайды,
Күрсінемін, жүрегімқанқанайды.
Кейдемені ой құрғыржылатады,
Хабары жоққұдайдыңбұдантағы.

Кімге айтамын сырымды осындай да,
Бөлі сетін қайғымды досым қайды?!
Мұңға батқан жанымды кім түсінер,
Сөзіңді ұқпай қорлайды бұл кісілер. [8,146]

It's noticeable that the translator did more free translation. He could transmit Shevchenko's idea, meaning. He translated it understandably to Kazakh readers. For example, he used another words instead of «рой» (swarm), «тише» (quieter), «священное» (sacred) and etc. Comparing with the original the translation seems turned out more successful. This translation proved the opinion that poesy translators are competitors, rivals.

Lermontov Mikhail Yurievich is one of the greatest Russian poets. It was great Abai who first brought his poems to Kazakh language. His poems "Whinger", "Crag", "Flag", "Gifts of Terek", "Evening" (in Abay's translation "Time moves the Sun"), "Don't believe, don't believe yourself, young dreamer", "He sat brooding in the exuberant feast", "Captive knight", "Borodino" and others were first familiarized to kazakh readers by Abai. The great Russian poet was translated by the great Kazakh poet. After reading translations you will see that only poet can understand another poet's soul. He translated Lermontov's poems understanding his idea, art features and thoughts. A doctor of Philology, professorZakiAhmetov in 1954 in his research "Lermontov and Abai" made remarkable reasoning to Abai's translations by examples. This Z. Akhmetov's book is still one of the high valued, estimable researches which haven't lost its worth.

The tradition originated by Abai is continued by Kazakh poets till today. Lermontov's poems are still translated. In different times Lermontov's poems were translated by I. Zhansugirov, G. Ormanov, K. Beckhozhin, K. Amanzholov, T. Zharokov, S. Maulenov, G. Kaiyrbekov, I. Mambetov, Zh. Omirbek, B. Aldamzhar, A. Kalshabek and others.

Many articles and books were written about Lermontov's compositions translated into Kazakh. Also T. Moldagaliev contributed much to translating Lermontov's compositions. His translations are done artistically. He is eloquent and has folding language. He could

translate it accordingly to Kazakh mentality. For example, he translated the poem "Элегия" (Elegy) as "Элегия" ("О, шіркін, ақсаменіңбарлыққүнім...").

Original:
О! Если б дни мои текли
На лоне сладостном покоя и забвенья,
Свободно от сует земли
И далеко от светского волненья,
Когда бы, усмиря мое воображенье,
Мной игры младости любимы быть могли,
Тогда б я был с весельем неразлучен,
Тогда б я верно не искал
Ни наслаждения, ни славы, ни похвал. [9,52]

Translation:
О,шіркін,ақса менің барлық күнім,
Тәп-тәтті тыныштықты аясында.
Ешкімнің тыңдамасам мен үкімін,
Алмасам анасында, мынасын да.

Сонда мен құлашымды жазып оңай,
Жастықтыңқызығынаберілер ем.
Күлкіден,қуаныштан ажырамай,
Рахат,атақ, даңқтан жерінер ем. [10,225]

In this excerpt the translated version consists of 9 lines. There feels Tumanbai's originality like an author. Translation was done successfully. He advantageously used translation transformations.

It's known that for becoming good translator you need to have a talent and know history, customs and traditions, cultural features of your native language and of a language you translate into and individuality of a poet or writer you translate.

The poet T. Moldagaliev has all these qualities inherent to translators. Therefor we can say that quality and grace of translations that he did are very high.

E. A. Yevtushenko is Russian poet, novelist, film director,

screenwriter and publicist. He published books as "Third snow", "Highway of Enthusiasts", "The Promise", "Poems of Various Years", "Tenderness", "An Apple, "A Wave of the Hand". Since 1991 He lives in the USA. T. Moldagaliev translated his several poems and published him in the book "Anthology of Russian soviet poesy". For example, he translated the poem "Weddings".

Original:
О, свадьбы в днивоенные!
Обманчивый уют,
Слова неоткровенные
О том, что не убьют...

Дорогой зимней, снежною,
Сквозь ветер, бьющий зло,
Лечу на свадьбу спешную
В соседнее село.[11]

Translation:
О,соғыстың кезіндегі тойлар-ай,
Бәрі алданыш көрінетін біртүрлі.
Сол соғыста өлім жайлы ойламай,
Бір қуанышта бушы едік сүйкімді.

Қысқы жолмен, желге қарсы жүгіріп,
Үміт жалғай жақсылыққа алдағы,
Той бар десек алмаушы едім кідіріп,
Көрші ауылға келуші едім мен-дағы. [12,465]

The poet wrote this poem in 1955. It's known that E. Yevtushenko is a poet who has original writing style. His language is difficult. In spite of it, the translator did good translation. It's hard to translate poetry. We can take this translation as an example of the concept that only poets can translate the compositions of poets. Translation is free, but doesn't pass the border. He could transmit precisely the idea of E. Yevtushenko.

Only a real talent can transmit a composition of great poet

with poet's own sound, own colorfulness, own glory in his translation. And we think that TumanbaiMoldagaliev's translations are fully worthy of this opinion. Sure, it's impossible to research comprehensively poet's translation skills in one small article.

Therefor we believe that in future many valuable works will be written about a talented poet, translator TumanbaiMoldagaliev's translation activity.

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MARKERS OF COURTESY IN ENGLISH AND RUSSIAN AND THEIR TRANSLATION PECULIARITIES

Politeness can be defined as the principle of social interaction, which is based on respect for the personality of the partner. This principle extends to all kinds of human interaction, both verbal and non-verbal. Following the principle of politeness imposes certain restrictions on the behavior of communicants, which are to take into account the interests of the partner, to reckon with his opinion, desires and to facilitate, if possible, the tasks assigned to him [1]. Compliance with the principle of politeness ultimately aims to maximize the effectiveness of social interaction by maintaining a social balance of relations between communicants.

The principle of courtesy, which regulates the relationship between the individual and society, refers to the field of etiquette behavior [2]. Speech etiquette regulates the speech behavior of members of society, acting in the process of communication in the role of communicants in different socially significant situations of communication. The rules of speech etiquette vary with respect to the sphere of communication, the situation of communication and depend on such extralinguistic factors as role and personal relations of communicants [3].

A detailed study of principles and strategies of politeness, of course, is invariably topical and the most important task of linguistic pragmatics at the present stage of its development.

The linguistic and cultural component of the "politeness" concept is formed in the mind of the native speaker as a result of the perception of both verbal and non-verbal components of the cultural heritage, and also that this content component of the concept under consideration is not a frozen formation because of its ability to transform under the influence of external events and in the process life experience.

The appeal to the historical and sociocultural factors that allowed explaining the origin and use of one or another form of courtesy in the language became topical [4].These are factors such as: social hierarchy of partners, gender (male / female), age (children, youth, adults), type of contact (familiar, professional, official), distance between partners (stranger, friend, friend, relative), and also historical events. The "politeness" concept is an abstract mental formation and can materialize with the help of verbal and non-verbal means. Speech etiquette is a means of verbal explication of this concept, but it does not fully reflect its content, for the best understanding of which one should also refer to the means of non-verbal discourse.

When comparing English and Russian texts, one cannot ignore the typological differences between these languages, that is, the Russian language belongs to the synthetic type of languages, and English - to analytical. The reasons for the synthetic or analytical structure of a particular language depend, in particular, on the specific features of the socio-historical context of these languages. One can characterize the Russian language as a language closer to its ancient state, a synthetic language with a rich set of lexical and morphological material, with a relatively free order of words in the sentence, with a developed synonymy. Hence - a relatively low level of phraseology, standardization, formalization in utterances, a lesser degree of informativeness [5].

The achievement of translational equivalence ("adequacy of translation"), contrary to the differences in the formal and semantic systems of the two languages, requires from the translator primarily the ability to produce numerous and qualitatively diverse interlanguage transformations - the so-called translation transformations - so that the translation text with the fullest possible completeness transmitted all the information contained in the original text [6].

In Russian, the courtesy markers are, first of all, «пожалуйста» (please), «позвольте»(let), «прошу» (ask), «извольте», «соблаговолите» (would you care), a particle of "ка" added to the verbs in the imperative mood and the indicator of the

conditional mood -*"бы"*. Other indicators of courtesy are not so frequent.

English courtesy indicators - the equivalent of the Russian "пожалуйста", the *"please"* marker, which became the most frequent, especially in comparison with *-pray, kindly*; turns-*if you would be kind enough, if you have the great kindness/goodness, if you only you could, if you please and so on.*

A similar trend towards the unification of courtesy indicators, albeit on a smaller scale, is also observed in the Russian language, where the "please" indicator supplants other formulas of politeness [7].

As follows from the definition of courtesy, each of the language levels is characterized by the presence of courtesy markers, which at the same time should be dissociated from the etiquette formulas. Markers of politeness are used to soften the statement, which is sometimes attributed to the speaker's unwillingness to express his opinion or assessment directly [8]. In English and Russian, the courtesy category is implemented with the help of various language tools, however, due to the difference in culture and language features, this set of markers may differ.

To begin with, consider English markers of courtesy in statements of a determining nature. First of all, the courtesy markers manifest themselves in a situation when it is necessary to refuse a request, demand, advice or suggestion of an interlocutor, that is, a polite refusal. Courtesy of distancing is the basis of English politeness, which is why the English avoid categoricalness and straightforwardness in their statements, especially when it comes to rejecting the interlocutor. A negative reaction to a request or demand often contains a statement about the inexpediency or undesirability of carrying them out for subjective reasons connected with one of the communicants. Sometimes, instead of fulfilling a request, the speaker can resort to accepting an alternative option, i.e. politely refused to interlocutor; offer him another option, more convenient for the speaker. In any case, a polite refusal will contain such stereotyped expressions of regret as *I'm sorry, I'm afraid* or will be introduced by the words *I do not think, I'd rather not, To tell you the truth* [9].

Similarly, courtesy markers are viewed when expressing disagreement with the interlocutor's opinion and uncategorical expression of his opinion.

In the event of any disagreement, English communicants prefer not to bring matters to serious disputes. They do not try, like the Russians, to prove the validity of their point of view and invariably incline the interlocutor to it. In English there is a special anti-conflict phrase - *Let's agree to disagree*, which is used to stop the dispute, not to let it flare up and change the topic of conversation or discussion. Statements by English opponents are subjective and recommendatory. They do not admit that the addressee is not right, and the opponent's point of view is the only true one [10]. Therefore, most often disagreement with the opinion of the interlocutor is expressed in a relaxed form and, if necessary, to object, express his disagreement with the addressee's opinion, the following modifying tools are also widely used, softening the statement: *I'm afraid / unfortunately / if I may / if you don't mind my saying so/ I hardly think so* and so on.

The following case of using courtesy markers in English linguistic culture is a reduction in the categoricity of the information reported.

Communicating any information, the speaker is not always sure of its accuracy, but in English, the tools showing a formal uncertainty about the reliability of the information reported are used much more often than in the Russian language. The most common way is to indicate that the statement made is only your point of view. For this, various synonyms of the verb to think are used, such as:*I figure, I suppose, I presume, I fancy, I believe*, etc.

Or another way to reduce the categorical utterance is to refer to rumors or a common opinion. For this use such expressions as *It seems that, They say, It appears that*, etc.

Let's pass to interrogative utterances. The question may be caused by the speaker's desire to receive a directive from the interlocutor, to learn the attitude of the interlocutor to the facts discussed, to learn about the events under discussion [11]. Asking the question, the speaker takes the communicative initiative on himself and thus pretends to control the listener. However, there are indirect

question forms that are designed to mitigate the categorical motivation, such as *"Would / Could you tell me ...?".*Such statements are considered as polite ways of obtaining information, especially when communicating unfamiliar or unfamiliar people. In everyday life, in order not to seem rude, asking something, we use special techniques to create polite questions. One of them is the expression "*excuse me"*, which is often used to attract attention, for example, a passer-by on the street. Or another option is to add "*please"* at the end of the question, which corresponds to the Russian "Скажите, пожалуйста...". There is another way to ask a fairly straightforward question, but it does not seem impolite to use the so-called tag-questions. This method is convenient if you are trying to find out the truth and at the same time guess what will most likely be the answer [9].

Now consider the markers of politeness in motivations. Polite incentive statements can be divided into several types depending on the type of speech action: polite request, polite advice and a polite offer.

The request is expressed, first of all, by intonation. In addition, it can be marked with special lexemes: *please, kindly, do*, or by adding an interrogative cliche *will you*[11].

English linguoculture does not allow the speaker to press on the interlocutor, therefore he is forced to use those phrases and expressions that formally give the interlocutor the choice. Hence - a lot of indirect requests, built in the form of questions about the desire, the opportunity to implement this action, the opinion of the interlocutor in this regard: *Will you ... ?, Will not you ... ?, Can you ... ?, Could you ... ?, ... if you do not mind*, etc. In business communication, the speaker usually seeks to soften his statement to make it look like a polite request, not an indication or demand, for example *I thought you might ...*[9].

Let's pass to the polite advice, which is also regarded as an impolite speech act in British culture. To avoid unnecessary directness and impose their views, English communicants often soften the speech act of the council in accordance with the principles of politeness. The most common option is the formula *You'd better + infinitive*. Also, no less popular option for the formulation of a polite

request are the statements beginning with the words *If I were you, I'd ...* that corresponds to the Russian *На Вашем месте я бы....*

Now consider the last type of polite incentive statements - a polite proposal. First of all, it should be noted the peculiarity of polite proposals: they are often used in the form of a question or an assumption. The most common way of motivating an action is the *let us* (let's) expression, but there are others along with it, which reduces the categorical utterance of the statement, for example: *Shall we ... ?, What if ... ?, What about ... ?*

Now let's move on to the Russian markers of politeness. In Russian culture excessive politeness is assessed negatively, a higher position in the hierarchy of values is taken up by sincerity, directness, truthfulness, naturalness. Russian communicants are largely concerned with maintaining a balance between courtesy and sincerity, by which is meant the coincidence of the form of the utterance and its content. As a result, in the communicative focus of polite communication, Russians dominate the content, the English have a form [10].

Consider a polite request. In the Russian communicative culture, a request can be framed by direct (imperative constructs) and indirect statements (questions). The first designs are more common, since in Russian communication the imperative is the main way of expressing a request. The imperative statement, the core of which is the imperative mood of the verb *–Сделай(те) это, пожалуйста (Do it, please)* - the most frequent embodiment of the request [12]. Such constructions are called"double imperatives". To update the polite relations between communicants and reduce the categorical statements in the Russian language, there are also a number of language tools, among which:

- marker of courtesy "please",
- you / You form,
-essential petting forms of appeals (сынок, сыночек, Серёженька, доченька, Машенька),
- Various minimizers used to reduce the "social price" of the subject of the request and reduce the costs of the addressee (чуть-чуть, маленький, капельку, глоточек, секундочку, наминутку)

- doubling the expression of the request (Прошувас, оченьпрошу) [13].

In the Russian communicative culture, the request can also be transmitted indirectly - interrogative utterances, but their proportion is much lower than in English, where this is the main way of expressing the request. Russian interrogative constructions are not so diverse, and they pass fewer shades of politeness [10].

Also in the Russian communicative culture there is a speech act of polite advice. However, the softening of the act of the council is not at all peculiar to the Russians, since the Russian person is more open to others and does not perceive the council as an attempt to offend the interlocutor. Proceeding from this, in Russian culture, in order to give advice, the most often used imperative forms of statements, for example: Сходи к врачу! (Go to the doctor!) Подстригись! (Cut your hair!) and etc.

According to the rules of courtesy, in a certain context, linguistic units receive one or another coloring depending on the intentions of the speaker and the cultural values of the given nation; therefore, different markers of politeness are perceived and interpreted differently by the representatives of different linguistic cultures.

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LANGUAGE ADAPTATION OF FOREIGN BORROWINGS

Abstract.*The article is devoted to the study of linguistic phenomenon "Borrowing" and its mechanisms. The author considers different types of word adaptation (phonological, lexical, grammatical, and semantic) to language. The main ways of introducing foreign words into the text, the nature of borrowing and the reasons for this process were studied. Examples of words borrowed from different languages were considered.*
Keywords: *borrowing, adaptation, linguistic consciousness, translation, transcription, transliteration.*

Vocabulary is the most dynamic part of the language in any period. It is the least degree of abstraction in a language, because the word is always object-oriented; it can be borrowed, formed from a new element or elements available in the language. Time rushes so fast that you do not have time to comprehend everything new that appeared literally yesterday and today. Language is also changing rapidly, or rather its vocabulary. In the course of historical development, human languages constantly entered and continue to enter into definite contacts with each other.

Strengthening of information flows, the emergence of a global computer system of the Internet, the expansion of interstate and international relations, the development of the world market, economics, information technologies, participation in the Olympics, international festivals, fashion shows - all this could not lead to the entry into Kazakh and Russian of new words. The openness of our society leads to a significant expansion of the horizons and scope of knowledge of young people, to improving knowledge in the field of foreign languages.

1) Business, trade, and cultural ties became more active;

2) Foreign tourism flourished;

3) The long-term work of our specialists in the institutions of other countries has become commonplace;

4) The functioning of joint Russian-foreign enterprises;

5) Increased need for intensive communication with people who use other languages. Moreover, these are important conditions not only for the direct borrowing of the lexicon from these languages, but also for familiarizing the speakers of Kazakh and Russian language with international terminology systems. Borrowing is an integral part of the process of functioning and historical change of language, one of the main sources of vocabulary replenishment.

Borrowing is a phenomenon objectively acting as one of the components of the dynamics of a language. The term "borrowing" is usually denoted as an element of another language(word, morpheme, syntactic structure), and the process of entering this element into the receiving language (recipient). The most active borrowing occurs at the level of vocabulary, directly related to the display in the language of people's external and internal world. Usually, the reasons for borrowing are the need to designate the realias, that were unknown to the bearers of the recipient language, or to replace the original phrase with a single lexeme. Sometimes the reasons for borrowing are difficult to determine because of the interference of various factors, among which we can also call the "language fashion" - as "an extreme manifestation of taste" [1, p. 24-25]. However, it is unlikely that any fashion will arise on its own - on the contrary, fashion innovations are strongly encouraged by interested individuals or groups. In a certain sense, fashion for the use ofborrowed words is similar to the desire to use foreign languages as a means of communication in some spheres of use in place of native language. There is no language in which there would be no borrowing.

In addition to fashion, today we can name the following most topical reasons for foreign-language borrowing and the emergence of new words:

1) as the name of a new realia, a new subject, a new concept that emerged in public life (**менеждмент, мерчендайзинг**);

2) Signify phenomena that were previously present in the life of society, but did not have a corresponding designation, since their existence was hushed up. These are words like **монитор, дизайн**;

3) The new word is a more convenient symbol of what was formerly called with the help of the phrase: **рейтинг**- the position of

the firm, the politician, the transfer in the list of their own kind; **имидж**- the image of "oneself", which a TV journalist, politician, photo model, etc. creates;

4) Arisebecause of the need to emphasize a partial change in the social role of the subject in a changing society: **шоу-рум –** a showroom, a large space used to display products;

5) The borrowing of new words is due to the influence of foreign culture, science, technology;

6) Folk, or false, etymology - distortion of the external appearance of a borrowed word, fitting it to a word already known in the language [2, p. 98].

There are three main ways to introduce a foreign word into the text: 1) translation - transfer using existing words based on the semantic correspondence; 2) transcription - the transmission of sounds or theinscription of another language by a system of sounds or inscriptions of the recipient language. According to the correctness of the transcription of foreign words, one can judge the cultural level of a person; 3) transliteration- the transmission of sounds only. That is, if the name of the playwright Shakespeare is translated into Kazakh and Russian with the help of transliteration, then it will soundУильям, and if it is done with the help of transcription, then Вильям, likewise, Уотсон and Ватсон in different translations of A. Conan Doyle's stories about Sherlock Holmes. The acronyms and abbreviations are also transliterated: НАТО from NATO [3, p. 27-28].

Getting from one language to another, the word if not alienated, then passes some adaptation, gets accustomed. It can happen at any level of the language.Let us consider them.

Phonological adaptation of the word

If, when borrowing, the word adapts to the phonetic system of the borrowing language, then the sounds missing in it are replaced by the closest ones. This adaptation can occur gradually: sometimes foreign words for some time retain in their pronunciation sounds that are not in the given language. For example, in the German words **Chance, Restorant** borrowed from the French language, both words are pronounced "In French manners," that is, with a nasal vowel. In the borrowed from the same French language, Russian word of жюри is also pronounced the sound absent in the Russian language

(soft ж'). The consonant sound intermediate between (m) and (m') is pronounced in the summary word before the final spelling "e"; this is the so-called third softening.

More recently, a similar sound pronounced, for example, in the word кафе; now in this word, as in many others, which came from the French earlier a solid consonant is pronounced. The next stage of this process of mastering a foreign word consists in replacing the solid dying consonants before spelling to soft.

Lexical and grammatical adaptation of the word

If the vocabulary is a collection of all words, the vocabulary of the language, and the word is a complex of sounds that has an independent meaning, then, according to A.V. Kalinin, "a lexically mastered non-Russian word can be considered when it calls a phenomenon, an object, the concept that is characteristic of our Russianlife, when in the meaning of it there remains nothing that would indicate its foreign origin. "In other words, when we say the word суфле, we still realize that this word has passed from the French language, but when we use word билет, we do not suspect that it is from the same language[2, с. 21].

Grammatical adaptation of the word

The nature of (morphological) grammatical adaptation depends on how much the external appearance of the borrowed word corresponds to the morphological models of the borrowing language. Words such as sports or train station, easily entered into Russian, immediately hitting inmorphological class of masculine words of the second declension .But, for example, the word шампунь, hitting Kazakh and Russian language, did not immediately acquire a stable categorygenus, having as a sample both masculine words, and words of a female kind. It is because of the existence of a powerful mechanism for assimilating existing models such resistancefrom the side of the Russian language meets the prescribed in the norm the notorious masculine gender of the wordкофе, which automatically is likened to words of the middle kind (such as field, grief).

Words of Greek origin in "-ma" (such as а лексема or система) in Russianlanguage refers to the feminine gender, since the final "-a", which was part of the basis in Greek, is treated as the ending

inherent in the Russian language to the words of the feminine gender [4, p. 57-58].

From the stream of foreign words, flooding the language in the epochs of social, scientific and technological upheavals, only a certain part is held. The process of adapting foreign words, managed, like all language processes, primarily, intralinguisticfactors, to some extent can be regulated as extra linguistic forces. At least, the possibility of human and social intervention in this processmore than when it comes to phonetic and, in particular, grammatical changes.

Semantic adaptation of the word

With semantic adaptation, the borrowed word is included in a number of concepts of Kazakh and Russianlanguage. Many terms from different spheres of our life are not Kazakh or Russian words. These areeconomic terms: **акция, дивидент**; garments: **пальто, шарф.**

Semantically mastered words are of two kinds. Exotic words are lexicalunits of foreign language, terms that denote concepts and objects not inherent in ourlife. Here you can also give an example of clothes: sombrero, sari, paranja. Kazakhs and Russians do notwear these garments, but these words exist in the language. V.G. Kostomarov in a number of examples leads the Japanese rite of suicide **харакири**. In Kazakh and Russian life there is no such rite, butas the concept of the word **харакири (**hara-kiri)exists in our language. These are exoticisms, which are also called ethnographies, or equivalent vocabulary [5, p. 49-56]. Words of barbarism -these words came into our language with the presence in our lives of those subjects that thesewords denote. Therefore, instead of **кешіріңіз**or**извините** we say **sorry** or **pardon**.Foreign words (as K. Chukovsky called them) can change their meaning. A.V.Kalinin gives examples: the Greek word διαιτα "way of life" became the Russian word diet **"диета"**, the French word "pigeon"became a Russian word **пижон**. Some words retain their meanings, but not all. French word **bouton** 1) "bud", 2)"Kidney", 3) "button", 4) "door handle", becoming a Russian word, retained only one valuethe "bud".Yu.I. Safonova argues: "In some cases, the writing of a recently borrowed word will vary, especially if it is transliterated or transcribed from a language structurally incompatible with the Russian "[6, p. 93]. The names of

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newspapers,for example, are not translated, but are given either in transcription, or, provided in the same way as the publication is known, without translation in the source language. If the name is double, then the second word is spelled withcapital letter: "New York Times", "Daily Express." Declining names is not recommended. However, the names of foreign news agencies are written with a capital letter: agency United Press International, Agence France Presse.

There are features of writing abbreviations, formed from the names of foreign-language alphabet. The first letter is always uppercase: CNN, BBC.For accuracy in parentheses, you can mention the name in a foreign language. The same should bedone with the names of little-known companies and firms. So it is better to write Xerox thanthen the company will be in court to find out the relationship for the wrong spelling of itы title. A brand of machinery or the names of the firms that produce themare written both in Cyrillic and in Source language: **Volvo** and **Вольво**. Yu. Safonova advised to write in Latin some international realias, such as **duty-free**. [6, p. 32].

It is obvious that foreign words, in Kazakh and Russian vernacular, gradually adapt in it, obeying its grammatical and lexical system, are included in the Russian word-formation system with all productive ways and means of word-formation. The degree of adaptation depends on the conditions for the development of each specific word, i.e. from the time of borrowing, the nature of the communicative meaning of the word, etc. The process of phonetic adaptation of foreign borrowing takes place in many wayslaws of adaptation of borrowings in the literary language. Most of the foreign sounds, encountered among examples of borrowings, are replaced in both systems by the same Russian sounds. Difference of phonetic adaptation of foreign borrowings in common parlance and in the literary language is explained by different goals and reasons for borrowing. As for the process of morphological adaptation of foreign borrowings in common parlance and in literary language, herewe can distinguish several main differences: 1) greater variability in terms of the grammatical design of foreign language borrowings in common parlance; 2) the significant influence of the form of a foreign

language on adaptation of borrowings in common speech; 3) susceptibility to the influence of reduced systems (the fidelity of flexion and suffixes); 4) the influence of the primordial synonym on the design of the borrowed word. Borrowing in common parlance does not arise from the internal needs of the system, as in the literary language, therefore almost every foreign language can be borrowed in common speech. Individual factors play an important role in this.

Having analyzed the use of some borrowings in Kazakh and Russian language, it can be concluded that the bulk of borrowed words used today, unlike many entered in Kazakh and Russian vocabulary in the previous century, are mastered by Kazakh and Russian languages and are part of modern Kazakh and Russian vocabulary.

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THE ROLE OF ETHNO-SPECIFIC CONCEPTS IN THE FORMATION OF NATIONAL CHARACTER AND MENTALITY OF PEOPLE

Abstract
The article under review deals with the problem of ethno-specific concepts that play a crucial role in the formation of mentality, cultural traditions, a certain system of values and picture of the world of a particular society.Ethno-specific concepts arethe keys to understanding the values of the certain culture, the living conditions of peopleand the stereotypes of their behavior.
Key words: Cognition, mental representations, ethno-cultural specificity, ethno-specific concepts, national character, mentality, linguocultural concept, linguistic picture of the world.

Concept is the crucialcomponent and building block of our viewpoints, thoughts, and beliefs. It is something that we accept as true or real. It is a firmly held idea in our mindandplays an essential role in all aspects of cognition.

Concepts occur as a result ofabstractions, theory, idea or generalizations from experience. Concepts are expressed by all of its actual or possible instances, whether these are facts of the real world or other ideas.

Concepts are studied as the basis of human cognition in the cognitive science disciplines of psychology, philosophy and linguistics.According to physicalist theory of mind, a concept is a mental representation, which is used by brain to denote a certain group of things in the universe. To be exact, it is a symbol or class of symbols together, made from the physical material of the brain [1]. According to V. Z. Demyankov, human cognition is not only an emerging but also a formative force. Worlds of images in which we live, not only reflect the empirical reality, but also play an important role in the creation of symbols [2, 25].

Concepts are the models of mental representations that enable us to draw proper inferences, conclusions about the type of existence we face in our daily lives [1]. It should be noted that concepts do not encompass all mental representations. However they are simply a subset of them [1]. The usage of concepts is imperative to cognitive processes such as memory, learning, decision making, and inference.

In any culture the model of the world is based on universal concepts. They include the concepts of space, time, causes, fate, numbers, concepts of nature, moral concepts and concepts of social relations, etc.

There is a theory that the concepts are universal, generally accepted for all cultures.However, there are also such concepts which are common and specific only forone nation with a corresponding culture: ethnocentric, i.e.oriented to a particular culture.Undoubtedly interesting are those concepts that are unique codes - the keys to understanding the values of the certain culture, the living conditions of people, the stereotypes of their behavior.The ethno-cultural specificity of concepts can be represented by mapping the relevant lexical and phraseological groups, comparing the values, resulting from stereotypes of behavior, recorded in the meanings of words, stable expressions, and texts [3, 14]. Analyzing the concepts of national culture, V.P. Neroznak emphasizes that words with no direct equivalents, i.e. culture-specific ones, are related to the vocabulary on the basis of which it is necessary to compile lists of fundamental national and cultural concepts [4, 85].

Linguocultural concepts include figurative-perceptual, conceptual and value components [5, 100]. Each separate concept demonstrates the existence of certain values in a specific ethnic culture. Cultural concepts show the specificity of the linguistic picture of the world. Concepts that reveal the value priorities of culture are combined into systems or linguocultural dominants.

Concepts unite representatives of a certain linguistic culture and provide the basis for mutual understanding between them. The conceptual space of a separate linguistic personality and linguoculture as a whole is organized into the conceptosphere. Conceptosphere can be viewed in two ways:

- as an outward view, that is, analysis of the conceptosphere as a whole, as an expression of the national and cultural specificity of a certain people;

- as a view from within, an attempt to penetrate the inner world of representatives of different social groups through concepts as multidimensional formations [6, 111].

It is the concept that gives a broad overview of the picture of the world of an ethnos, including its mentality, its cultural and historical essence.

Scientists presume that concepts are the basis of all the fundamental characteristics of modern society. The conceptual basis of consciousness is an essential component of the mentality structure of people and this is one of the basic cultural characteristics of national mentality. Mentality, cultural traditions, a certain system of values and a picture of the world of a particular society are formed by means of concepts.Analyzing the concept and its role in contemporary cultureE. A.Karapetyan,points out that the totality of the concept forms the«mental contexture» of the society and is considered to be the basis of the national culture, mentality, value system, world picture that were formed in the collective memory of a certain nation. And if the world view is expressed in logical notions and judgments, then the mentality as the unity of conscious views, beliefs, subconscious value orientations, emotional predilections and habits of behavior, etc. can be expressed only by a system of concepts [7, 44].

Thus, disagreeing in some details, the researchers state the fundamental importance of the concepts for the formation of a certain mental environment, the basic characteristics of the national mentality, which are reflected in the linguistic environment, particularly in the culture of society.

According to the great German philosopher, seminal thinker in philosophical hermeneutics, M. Heidegger, concept is a semantic formation, marked bylinguocultural specificity and in one way or another characterizing the bearers of a certain ethno-culture. Reflecting the ethnic worldview, the concept marks an ethnic language picture of the world and is considered to be a small part for the construction of a "house of being" [8, 36].Proceeding from this,

one can talk about the role of the concept in the formation of the national picture of the world.

The picture of the world has always been the most important orientation of life activityfor people, as it represents the totality of worldview knowledge about the world. The picture of the world is historically formed in the ordinary consciousness of a certain society and reflected in the language set of ideas about the world, a certain way of conceptualization of reality. For many centuries, the pictures of the world, belonging to different epochs, were layered on each other, were similar to each other, were enriched by the worldview of the ethnoses and cultures, consequently its structure and content became more complicated.

The national picture of the world is formed by revealing the features of a combination of those signs that are associated with the values of society, with stereotypes of consciousness and behavior. A person perceives the world around him in the way he perceives it, precisely because his vision and perception are predetermined by the habits of the society in which he exists. He gains theknowledge about the world from the experience of his society and develops his own picture of the world, as well as he develops his vocabulary, learning the language. The concept of the world picture is closely connected, first of all, with the language, since it needs to be studied through it.

National character is a term that denotes the system of the most emotionally-sensual perception of the environment and the forms of reactions to it that are most stable for a particular national community (ethnos). Under the national character Abramov considers a stable set of values, specific for a given culture, attitudes, behavioral norms [9, 128].

Elements of national character were laid in the early stages of the development of society, long before the class division. National character includes both physical and spiritual qualities, which in its turn distinguishes one ethnos from another.

Each person who is constantly in direct connection with his national character is characterized by two types of consciousness: the first type of consciousness contains the properties inherent in an individual, and the second type - the group of individuals or the whole society. Just in the case of the second type of consciousness,

the national picture of the world is instilled in the individual by society, by the nation. Features of national character are non-identicalin different representatives of the nation in different degrees.

The national character has long been the subject of research in various spheres of human activity. The first serious attempts were made by the German school of the psychology of peoples, formed in the middle of the 19th century in Germany. Its vivid representatives were M. Laparus, W. Wundt, H. Steintal and others.They considered people, being expressed in religion, language, art, customs, etc., to be the driving force of the historical process. Representatives of the same ethno-psychological school, R. Linton, R. F. Benedikt, A. Cardiner, R. Merton and others focused their attention on building a model of the «average personality» of a particular ethnic and ethnic group.They highlighted«Basic personality»in each nation, which unites the common national features of the personality of its representatives and the characteristic features of the national culture.

Mentality is anotherterm for highlighting the features of ethnic consciousness. Mentality is the way of thinking of an individual or a social group, as well as the spirituality inherent in them and its social and biological conditioning; mindset, worldview. Mental characteristics of different ethnic groups are determined by their genetic qualities. Thus, for instance, the mentality of the Kazakh nation is characterized by sincerity, friendliness, hospitality, lack of rancor, etc.

The national mentality of each people is a set of characteristic features, emanating from intellectual psychological abilities, endowed with historical, geopolitical, climatic, ethnographic, ethnic and new living conditions of people.

Each nation is characterized by the national mentality. It is the feature of the nation that distinguishes it among other ethnic groups. The mentality is formed throughout the entire development of the nation, the formation of the ethnos.

The national mentality is a relatively stable phenomenon but it is constantly transformed. It is enriched, for example, due to political or ecological changes. However, notwithstanding any changes, the

mentality of the nation retains the fundamental concepts of its culture. Mentality is understood as a category reflecting the internal organization and differentiation of mentality, the mindset, the soul of the people [10, 49].

The divergence of concepts that reflects the spirit of the people, the specifics of thinking and the nature of the perception of reality by representatives of different linguistic cultures, can lead to an attempt to comprehend the culture of others through its own conceptosphere and thereby provoke misunderstandings. According to U.S. Stepanov, each of the cultural concepts has its own syntax: each of them seems to surround itself with its own special syntactic rules [11, 325].

The most effective way to define national-specific concepts in linguocultures is their cross-language juxtaposition. The ethno-cultural specificity of concepts can be represented through appropriate lexical and phraseological groups, the comparison of values.

There are various signs that testify to the ethnic and cultural originality of people. Ethno-specific concepts most reflect the cognitive and values-based approaches to the material world, the ways of mastering reality and its moral assessment, the features of the mentality. The study of the value-based aspect of ethno-specific linguocultural concepts, allow us to comprehend the higher orientations of behavior inherent in a particular culture.

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