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IX MIĘDZYNARODOWEJ
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KONFERENCJI

WYKSZTAŁCENIE I NAUKA
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r this model is «continuous, unpredictable and despotic intervention» of the person assessing the higher authority, to different spheres of public life and public administration. (Naturally, such person not necessarily has to be called as the sultan it is the only historical hint connected with the Ottoman Empire). [4, 23].

Here are some other definitions which were given by different encyclopedias and authors related to their articles.

- Sultanism, another name for Despotism, is a form of authoritarian government characterized by the extreme personal presence of the ruler in all elements of governance. The ruler may or may not be present in economic or social life, and thus there may be pluralism in these areas, but this is never true of political power [5]

- The term Sultanism is derived from the word Sultan, which is a title used in Muslim societies for a sovereign or absolute monarchy. The Sultan was traditionally a secular office, unlike the Caliphate, and thus the term Sultanism should not be termed anti-Islamic. Some Sultans were constitutional monarchs [5]

So, when handling words or expressions containing cultural conflict or connotative meaning, remedy methods such as footnotes or necessary description can be employed so as to succeed in conveying cultural connotation.

Roughly, there are two translating approaches to cultural conflicts: domestication and foreignization. The school of domestication, represented by Eugene A. Nida, target-language-oriented. Scholars of this school advocate smooth and transparent translations by domesticating foreign cultures so that the target readers can understand them easily. The school of foreignization, represented by Venuti, is source-language-oriented. Scholars of this school hold that the things unique to foreign cultures should be reserved so as to introduce new expressions into the target language and enrich it. The disputes between the two schools have been going on and on and neither side aims to convince the other.

Which strategy is better, domestication or foreignization? There is no certain answer. It is decided upon by varieties of factors whether to choose domesticating or foreignizing strategy, namely, the intention of the translator, textual function, socio-cultural environment, historical limitations, the translator's style, etc. The decision-making process of translation is conditional rather than unconditional.

The cultural view on translation provides a new perspective for translation studies. There are many disputable issues, including the one between domestication and foreignization. Once researching them from the perspective of culture, scholars of the translation circle find that many of these problems seem solvable. That is, whatever the strategy so long as it can help cultural communication, it has its necessity to exist. This may be one of the recommendable aspects of the cultural view on translation.

Though the cultural view on translation has its advantages in solving tough problems and it may well help translation studies to develop at a deeper level and in a more scientific direction, it has its own limitations. It is just one perspective of translation studies. Only when scholars engaged in translation combine it with the devel-

opment of other related disciplines, can they make translation studies an independent and more scientific discipline.

Last but not least, studying translation from the perspective of cultural communication is just one of the many ways of translation studies. It is not so almighty that it can resolve every problem concerning translation studies. It is closely related to the other ways of translation studies. Without the development of related disciplines, the construction and development of cross-cultural translation will be fruitless. So, the cultural view on translation is not opposite but supplementary to the other views on translation.

References:

1. Nida, E. A. & Charles, R. T. (1969/1982) *The Theory and Practice of Translation*. Leiden: E. J. Brill.
2. Catford, J. C. (1965) *A Linguistic Theory of Translation*. London: Oxford University Press.

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THE HISTORY OF WRITING AND TRANSLATION OF ABAI'S POEM «ISKANDER»

The image of Iskander that was created by Abai absolutely differs from Iskander who was rhapsodized by Firdausi, Nizami, Amir Hosrau, Jami, Navoiy, etc. Oriental classics glorified Iskander entirely and presented him as a protector of people, but Abai describes him as a robber who made a lot of people cry bitterly and conquered them. According to the words of some researchers, the plot of the poem «Iskander» firstly was taken from Talmud by Frenchman Adelbert von Chamisso who was a well-known man-of-letters of the German romance. V.A. Joukovski translated it from Chamisso in 1844 [1]. The act of killing by Alexander the Great was depicted here. Abai was astonished by this plot too. There is a difference in Abai's plot. He added in his poem Iskander's name, his father, the place where he lived and his empire, and his adviser Aristotle.

First of all Abai asks his reader about Iskander whether he knows something about him and then commences to inform his reader of him. It may be Abai's method with a purpose to pay the attention and desire of his readers and listeners to the narrative in his poem. It is known that there were more listeners than readers in Abai's era. That is why he chose his protagonist's name Iskander as it is heard by the ears and said by the mouth many times than Alexander which is not expected by listeners. After having turned people's attention to his hero's name, poet writes about Iskander's living in Macedonia, being a son of Tsar Philip, and his being greedy.