

MATERIAŁY

IX MIĘDZYNARODOWEJ
NAUKOWI-PRAKTYCZNEJ KONFERENCJI

«WYKSZTAŁCENIE I NAUKA BEZ GRANIC-2013»

07 - 15 grudnia 2013 roku

Volume 28
Filologiczne nauki

Przemysł
Nauka i studia
2013

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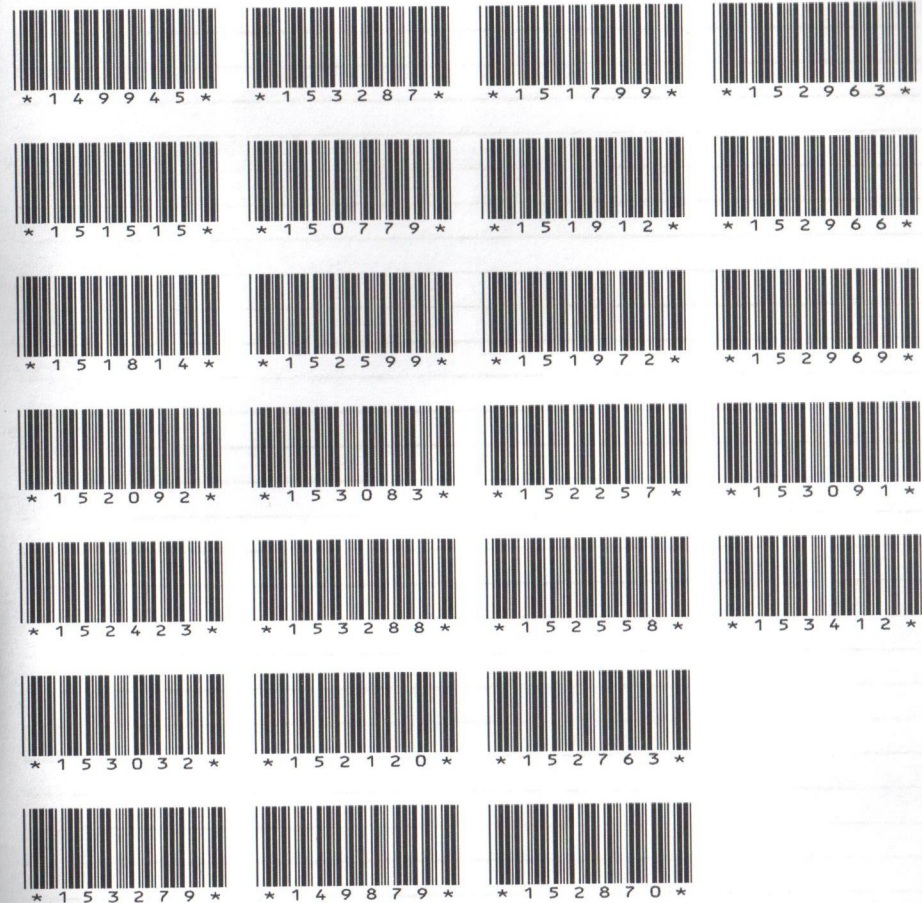
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If we speak about poem's translation, poem «Iskander» was translated into Russian for the first time by a famous Russian poet E. Vinokurov and then by A. Globa. It was translated into English through A. Globa's version by Olga Schatz and into French from original by a well-known poet G. Mukanov.

There is mainly said a lot about lust (great enthusiasm for something), egoism, boasting in Abai's works. Lust and boasting create such terrible things like endless violence, deception, place-hunting, greed for livestock, cruelty, heartlessness, and bloodlines. Abai said if a man gets rid of his lust malady inside him, it is easy to change. Translator E. Vinokurov moved away from the original and gave a way to free translation trying to keep the rhymes. When we read A. Globa's translation, she translates «мақтанба» as «хвастовство», and the word нәпсіңді was not translated, i.e. this word was omitted. It proves that our translators did not understand main notions which are basic words. In two translations the author could not convey his ideas exactly to Russian readers and debased the artistic quality of the original.

Therefore, we are convinced that the narrative basis of the poem «Iskander» is a fable in Talmud which is a record of ancient times. The plot of Talmud's fable through West Europe reached Russian literature and then Abai. Abai used Joukovski's poem, Talmud, and historical works connected with Macedonia and Iskander as creative ones.

According to the words of Professor S. Kaskabasov there are several fables about Iskander in the chapter which is called Aggadah of the book 'Talmud'. One of those fables completely corresponds to the motive of 'Iskander'. They are Iskander's coming across a spring, the change of smell and savour of dried fish which was put into water and so on. []

If we compare it with the works of Oriental poets who wrote about Iskander, we can notice the real image of Iskander in this poem of Abai. He was depicted as a vain, cruel, and greedy person as in real life. There are facts about Alexander's discontent with his father's rule and activities while his father was alive and how he used to aspire to rule in historical data.

While studying Abai's poem «Iskander» we can come to a following conclusion: it was defined that it is necessary to be studied in different aspects as a result of comparative analytical research. The quantity of rhyme, rhythm, and stanza in the original should be kept in translation; the influence of translation on the original literature is defined; methods of translation are described.

Translators E. Vinokurov, A. Globa, O. Schatz took as a basis Abai's original, literary truth in a work while translating from Kazakh into Russian and English. They give a way to free translation in some places where it corresponds to the truth of the original. Translators who try to balance the devotion to the work's author and reader, artistic merit of the original, language and the language that a work is being translated into, as two sides of scales, pay great attention to making a creativity from Kazakh spiritual value that enriches world literary fund. Special attention is paid to the issues of national peculiarities because of it.

To sum up, it is of great cultural and social importance of translating Abai's poem «Iskander» into Russian, English, and French. That is why we believe that translators will work hard in this sphere. When we think only about the content and meaning, we can notice that the original content is sometimes distorted badly and sometimes it undergoes great changes in translation. These changes and distortion may cause misunderstanding about Abai's poetic talent in people's mind and in the science of Abai studies. That is why the way of critically thinking about translation that is not worth Abai's poetic wisdom is of great social and scientific importance. After having translated the literary work into another language, this translation and its artistic quality and social service must not be evaluated beyond the original.

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ОСОБЛИВОСТІ ТЕХНІЧНОГО ПЕРЕКЛАДУ

Вступ. Розвиток науки й техніки в наші дні веде до більшого поширення технічного перекладу; розширення науково-технічних зв'язків України із закордонними країнами, росте інтерес до технічних досягнень нашої країни, обмін науково-технічною літературою – все це сприяє тому, що питома вага технічного перекладу в загальному обсязі перекладацької продукції, що випускається в Україні, безупинно зростає. Під технічним перекладом мається на увазі певний вид перекладацької діяльності, а саме, переклад технічної літератури. При цьому, особливо важливо, якщо колись поняття технічного перекладу в нас зводилося майже винятково до перекладу з іноземних мов на українську, нині все більше росте переклад науково-технічних текстів з української мови на іноземну, головним чином, на англійську.

Основний зміст дослідження. Наукова і технічна література, у свою чергу, має декілька градацій. Наукові і технічні тексти відрізняються один від одного не лише за областями науки або техніки, до якої вони відносяться, але і за ступенем їх спеціалізації.

До технічної літератури відносяться такі види текстів:

for this model is «continuous, unpredictable and despotic intervention» of the person possessing 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 deemed 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, is target-language-oriented. Scholars of this school advocate smooth and transparent versions 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 seems 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 is, so long as it can help cultural communication, it has its necessity to exist. This is maybe 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.

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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.

Wydawca: Sp. z o.o. «Nauka i studia»

Redaktor naczelna: Prof. dr hab. Sławomir Górniak.

Zespół redakcyjny: dr hab. Jerzy Ciborowski (redaktor prowadzący), mgr inż. Piotr Jędrzejczyk, mgr inż. Zofia Przybylski, mgr inż. Dorota Michałowska, mgr inż. Elżbieta Zawadzki, Andrzej Smoluk, Mieczysław Luty, mgr inż. Andrzej Leśniak, Katarzyna Szuszkiewicz.

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tel (0-16) 678 33 19

e-mail: praha@rusnauka.com

Druk i oprawa:

Sp. z o.o. «Nauka i studia»

Cena 54,90 zł (w tym VAT 22%)

Materiały IX Międzynarodowej naukowo-praktycznej konferencji «Wykształcenie i nauka bez granic - 2013» Volume 28.
Filologiczne nauki. : Przemyśl. Nauka i studia - 88 str.

W zbiorze ztrzymają się materiały IX Międzynarodowej naukowo-praktycznej konferencji «Wykształcenie i nauka bez granic - 2013». 07 - 15 grudnia 2013 roku po sekcjach: Filologiczne nauki.

Wszelkie prawa zastrzeżone.

Żadna część ani całość tej publikacji nie może być bez zgody Wydawcy – Wydawnictwa Sp. z o.o. «Nauka i studia» – reprodukowana, Użyta do innej publikacji.

ISBN 978-966-8736-05-6

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FILOLOGICZNE NAUKI

TEORETYCZNE I METODOLOGICZNE PROBLEMY BADANIA JĘZYKA

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CHARLOTTE BRONTE – THE EXPERT OF FEMALE CHARACTER SKETCH ON THE EXAMPLE OF «JANE EYRE.»

Charlotte Bronte's novel «Jane Eyre» is an amazing work of high artistry. This novel brought her a howling success. From the date of its publication this novel caused numerous and often dissonant reviews, but received wide acclaim of the progressive writers.

«Jane Eyre» is a social-psychological novel of formation. It reveals the spiritual life of the heroine and forms a proud, hot tempered, passionate and striving character. The novel is known as autobiographical, though represented persons and events aren't directly related to the life of the author. Obviously inner feelings of the heroine are very similar to the experiences of Charlotte Bronte. In fact she departed out of this world at the age thirty, never having enjoyed marriage and maternal happiness that she had given to Jane.

Jane's image is based upon the principle of contrast. Here Charlotte Bronte contrasts the appearance of the heroine and her intelligence, the beauty of her soul. «*and the strange little figure there gazing at me, with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit...*» as thus Jane saw herself in the mirror. Not every child gets up the nerve to look at the image in the mirror at night and to compare oneself with a real spirit. The author shows us that when Jane was little, even at that time she had already her own opinion. Jane said: «*I had read Goldsmith's History of Rome, and had formed my opinion of Nero, Caligula...Also I had drawn parallels in silence, which I never thought thus to have declared aloud.*»

It is inner speech which is one of the main methods of the image-building of the heroine. An interior monolog is very emotional in the novel. Some kind of elevation of style in the interior monolog of the heroine is attained only because of using literary language and complex syntax. «*I could not see how poor people had the means of being kind; and then to learn to speak like them, to adopt their manners, to be uneducated, to grow up like one of the poor women I saw sometimes nursing their children*