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**АУДАРМАТАНУ ЖӘНЕ КОМПАРАТИВИСТИКАНЫ ОҚЫТУ МЕН ЗЕРТТЕУДІҢ
ӨЗЕКТІ МӘСЕЛЕЛЕРІ**
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Сборник учебно-методических статей
**АКТУАЛЬНЫЕ ПРОБЛЕМЫ ОБУЧЕНИЯ И ИЗУЧЕНИЯ ПЕРЕВОДОВЕДЕНИЯ И
КОМПАРАТИВИСТИКИ**

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language will be author's translation. There will be well translated science when translator translates his own work like an author. The President of Kazakhstan Republic-Nursultan Abishuly Nazarbayev as a governor of the nation of multilingual country speaks in two languages. For example, at first the speeches spoken in front of people will be in Kazakh language, then for the Russian people it will be translated into Russian language. People who work in managing field such as Abish Kekilbayev, Baykeldi Omirbek, Imangali Tasmaganbetov for their necessity translate their own works from Kazakh language to Russian or on the contrary from the Russian into Kazakh. It would be right to mention researchers of different science, such as, mechanic O.M.Sultangazin. Lawyers S.Z.Zimanov, G.Sapargaliyev, specialists in literature Z.Akhmetov, S.S.Kaskabayev, and there are linguists from our National University who learn their lectures fluently in two languages are: E.D.Suleymenova, A.Zh.Zhaksylykov etc.

Journalist Nuri Muflih, TV and radio speaker Rabiga Amanzholova are bilinguals, who speak in Russian and Kazakh fluently, also journalist Yerlan Bekhozhin and artist, speaker Gulnar Dosmatova.

Translate yourself appeared as mass in everyday life.

M.Auezov who is appreciated as a great painter, master of words, leading scientist based a theory of translation. "While researching a theory of translation, there were found two different viewpoints about translation research, the first one is, which should be investigated by linguistic method, as so translation refers to the lingual sciences, the second is the one, which is correct, according to our views, where translation considered as an object that researches theory of literature", -said M.Auezov (2,322). A great classic writer of Russia Turgenev says: "If we see the translation as an original one, that shows its brilliance". But Belinskiy required "Translation must be as it was written by author in Russian and you must born as great artist to translate literary writing in such way". These significant thoughts are correct. So nowadays, translators who keep up these principles and notions are enough. For instance: Galymzhan Mukanov who shows his peculiarity in translation sphere, proves his individuality, poet and great translator translated into French "Edification words" of Abay, his poems "Eskendir" and "Masgut". There is no doubt about worth of these translations, because the translator translated from his mother tongue into French. Furthermore, G.Mukanov translated Kler Klermont's /1836/ poem named "Vladimir and Zara". It is writing in French about Kazakh nation's life. This work was published in 1980 in Almaty in Kazakh language. Albert Fishler and Madlen Fishler said about this that: "We heard central Asia's flaming voice in our own language. All of this thanks to translation/3,73/. We wish that the number of such translators will increase de die in diem.

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NATIONAL AND CULTURAL SPECIFICS OF THE ORIGINAL AND RECONSTRUCTIONS IN TRANSLATION PROCESS (ON MATERIAL FROM KAZAKH INTO RUSSIAN)

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

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

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

Ключевые слова: перевод, стихотворения, перевод слово за слово, смысловой перевод, свободный перевод, подходы переводчиков

National and cultural specifics of the original in conformity with the problems of the literary translation are represented to us as a concept of the organic unity formed by the form of the literary work and caused by the national language and its contents, reflecting images of national reality. Besides, the material party of images relates not only to contents, but also equally to a form, its lexical and grammatical relations.

As a rule, problems of a reconstruction of national and cultural specifics of the original arise, not when business concerns the plot-themed party of the literary work but in case when national coloring is reflected in the identity of the text which is combined with national specifics of images and situations. The wider panorama of national life, the closer composition's language to folklore stylistics, the more problems for translator who is trying to recreate national and cultural specifics.

The main difficulty consists in a factor which in translation theory is called in a various terms (such as "an extralinguistic factor", "discrepancy of lexical and ethnic stereotypes", "background knowledge", etc.) an essence of which is that the national and cultural coloring of the original is perceived by his readers as something habitual, natural, familiar, self-evident, and absolutely in a different way – by the recipients of the translation – as something unfamiliar, unclear, demanding comments.

"... Even if people know the same language, they can't always correctly understand each other and often because of the divergence of cultures". [1]

Many well-known experts in the field of translation and, in particular the Czech scientists V. Matezius and V. Prokhazka, emphasized that the translation is not only replacement of language, but also functional replacement of elements of culture. The Bulgarian researchers S. Vlavkhov and S. Florin called this problem as "untranslatable in translation", and in their opinion, the reason of translation torments is in need to solve an immemorial dilemma: to keep national and cultural specifics of the original, but not to fall into an exoticization or to keep clearness and habitualness, but not to lose the coloring of the original.

Despite ascertaining of extreme complexity of a problem, all scholars in the field of translation are solidary in statements of basic principal solvability of a problem / see A. Fedorov. Fundamentals of the general translation theory. M, 68, L. K. Latyshev. Translation: problems of the theory, practice and technique of teaching. M, 1988/.

It is necessary to determine system of its components for differentiation of acceptances of reproduction of national and cultural specifics of the original. Certainly, it is not only about elements of dictionary structure of language or about grammatical forms, but also about the set of features of the original by means of which are created art samples, the details which are peculiar to people's life, typical national comparisons, national idioms and phraseology, cultural and historical realities, vocatives, colloquial and dialect forms, the connotation caused by cultural and ethnic stereotypes. Needless to say, there can't be a universal "general" acceptance of the translation of national and cultural specifics of the original, besides, the problem of national coloring was studied insufficiently in a theoretically and practically way.

Analyzing this problem and having great practical value, it is possible to refer S. Vlavkhov and S. Florin's works "Untranslatable in translation"/1980/, S. Florin "Translation torments", Vinogradov V. S. "Personal proper names in the literary translation" to the theoretical researches / LIE bulletin. 10. Philology. 1973. No. 5/.

Translation methods and solutions of national and cultural reconstruction of phraseology and idiomatics into Kazakh are thoroughly considered in the famous monograph written by Omirzak Aytbayev "Audarmadagy fraziologiyalik kubilis" Almaty, 1975.

Let's dwell upon a problem of the translation of national and cultural realities of the Kazakh historical and ethnic works into Russian. There are untranslatable, hardly translated words and phrases, and also phraseological units in any language. In Vlachov S. and Florin S. book "Untranslatable in translation" [2] realities give the following definition: "The realities and phrases which are characteristic of life, culture of one people but alien to another; being carriers of national and historical color they, as a rule, have no exact compliance equivalents in other languages and, therefore, don't give in to the translation on the general basis, demanding special approach. It is necessary to distinguish descriptive translation, matching of analogs, transcription, transliteration from transfer methods of realities. The translation of a reality – is a part of a big and important problem of transfer of a national and historical originality which ascends to the origin of translation theory as independent discipline.

The concept of "the translation of a reality" is twice conditional: the reality, as a rule, can't be translated in a dictionary order and, besides, it is transferred not by the translation in a context. "If to speak about untranslatability – L. N. Sobolev writes, – that realities, as a rule, untranslatable". Nevertheless, "there is no such word which couldn't be translated into other language, at least descriptively, that is a widespread combination of words of this language" is concerning the dictionary translation, and "what is impossible concerning a separate element, is possible concerning difficult whole", that is concerning the contextual translation.

The reality as words, denoting an important concept of translation theory, unfortunately, isn't fixed like non-equivalence lexicons", "ekzotizm" and others.

The reality – as a subject has wide value even within regional geography which not always keeps within a reality framework. Being an element of extralinguistic validity, the reality as an element of lexicon of this language represents a sign by means of which such objects - their reviewers - can receive the language difference.

Reality – is a term. First of all, similarity of a reality to the term is evident. Unlike most of lexical units, terms designate precisely certain concepts, objects, the phenomena as the ideal this is the unambiguous, devoid of synonym words and phrases quite often with the origin of foreign-language, among them there are also values that are limited historically. All of that can be told about realities. Moreover, at the junction of these two categories there is a number of units which are difficult to determine as the term or as the reality, quite a few that can – legally" be considered both terms, and realities at the same time. Schweitzer A. D. has even a name "the term-a reality". No less significant, the divergence between them. Realities without fluctuation attributed to nonequivalence lexicon / NEL / while terms belong generally to the few language units having a full language covering in terms of language.

Reality form as a language. Speaking about a form, it is also necessary to mention about phonetic and graphical shape of the transcribed realities. Transcription assumes transferring of the word to the target text in shape, phonetically as close as possible to what it has in language, primordial for it, but certainly on the original language from where it is taken by the translator.

Speaking about a phonetic form of realities, it is necessary to tell several words about an accent. Entering a new reality into the text, the translator will well-made if he at least in case of initial of the word mark stressed vowel, otherwise, the reader for the rest of life will have memory distorted foreign word.

Everything that has been told about an accent concerns partly dictionary realities – those which, according to the translator, the reader can not know.

Borrowing of realities. To speak about borrowings, it is to a certain extent contradictory.

Most often there are the terms "non-equivalence lexicon" and "exotic lexicon" or "ekzotizm" in literature, it is frequent in the same or close value – "varvarizm", "lokalizm", "etnografizm", "background word", "a cultural component", "gaps" and "lacunas". Certain-national, historical, local, household coloring, lack of a compliance equivalents in terms of language, and concerning the origin of foreign-language that makes related these concepts. It is absolutely different situation with "non-equivalence lexicon". This term occurs at many authors who, however, treat it differently: as a synonym of "realities"; slightly more widely – as "the words which are absent in

other culture and in other language; more confined – as the words characteristic of the Soviet reality, and, at last, words, untranslatable to other language. NEL – lexical and phraseological units which have no translation equivalents in terms of language. Everything in the same borders of NEL the important place is taken by words which we would call actually non-equivalence lexicon and NEL in a confined sense of the word units, which don't have for one reason or another lexical compliance in terms of language.

In layer of non-equivalence and background lexicon it is possible to allocate two groups:

1. The words denoting realities of modern validity which are familiar to a national audience;
2. The words designating the past realities difficult for understanding because of its archaism.

The first group covers the insignificant number of words: camisole, beshbarmak, koumiss, shubat, saukele, yurt and others. The NEL group is substantially known to national audience thanks to interaction and interpenetration of cultures.

The second group of the words designating past realities covers considerable lexicon layer with a national and cultural component of semantics. This group of lexicon is widespread in the Kazakh fiction and considerably smaller extent of its use of oral speech. In this group the following branches are:

a) historicism, "serving as the unique expression of the corresponding concepts", the phenomena of a certain historical period. Here are the names of officials (state, military, spiritual) – the mullah, the sultan, the khan, etc; "trading organization and other persons, serving them"; "administrative-territorial division – bolis, aimag, etc."

b) etnografizm – the words reflecting realities of everyday life. So, this subgroup joins such thematic groups of words: "types of clothes, ornament"; "dishes, foods, home stuff, tools".

Mastering culture of other people by means of your own language, thereby the creative translation enriches also the original culture.

The translation of the work of art has to be art. This obligatory rule and the requirement for the translation from any language, on any, that is each translation of foreign-language material of the work of art has to become property of that literature in which language it is made.

Today, we don't have systematic experience of the literary translation from Kazakh into Russian. There is much more than material for problems of the translation from Russian into Kazakh. Besides, there are researches of interest in this area (Abayeldinov E., Almuratova A., Dosmakhanova T., Bisenkulov M., Zhaksylykov A., Kanafiyeva M. and many others).

One of the most difficult problems of the translation is various national estimated stereotypes of two cultures, including absence or existence of national-cultural realities, made on material of a reconstruction of novels of M. Auezov the "Way of Abay and I. Esenberlin the trilogy "Nomads" in Russian, allow us to reveal typical translation receptions:

1. Transliteration or transcription. This reception is used in case when the reality bears considerable and functional loading and designates an important cultural phenomenon.

So, for example, L. Sobolev - translator of the novel of M. Auezov, [3] and M. Simashko [4] - translator of novels of Esenberlin use a transliteration when translating the subject realities bearing historical and national color.

"Shokpar, soyla have shot up in air" ("the Way of Abay"), [3] "Chokbar, soyil" ("Nomads"). The national and historical realities designating a type of weapon represent a national and cultural phenomenon and at inline comments introduce necessary color in the target text. Especially, the equivalents that are offered at the Kazakh-Russian dictionary, carrying unacceptable, russified connotation "cudgel" [5] and "a cudgel with the thickened end". [5]

It is impossible not to agree with the researcher Abayeldinov that the main difficulty of transferring reality is in need of transferring color – its national and historical coloring of translating along with a subject value of realities. The side of an admissible transliteration is extremely thin: excessive interest to these receptions leads to translation "ekzotization". So, for example, in translation of novels of I. Esenberlin into Russian the reader strains, trying to apprehend such words as "tundik", "uyk", "syby", "tursuki", "shakshy", "turgashy".

Aspiration to keep "national color" faces objective process of "washing out" of a reality at the level of the original text, besides, the process which the translator has to consider as it appears in the case of objective possibility of reality's replacement on a functional sign.

2. Descriptive translation, that is disclosure of value of a reality by means of the detailed phrases.

There must be right, undistorted understanding of the genetic nature of a reality and brevity in disclosure of its value is necessary not to break the rhythmic organization of the original. "Summer warm and autumn dry vespers put on the edge of the aul of an altybakan the swing built from strong iserdep". [4] Or: "The leader needed to have two advisers, and they were called in the place where sat near him: sitting on the right hand – Maymen, on the left hand – Maysra". [4]

3. The approximate translation method used for the translation by means of an analog: zhinishke arkan – a cord, as beru – a commemoration, aybalta – a pole-axe, tattiler – sweets ("the Way of Abay"). As a rule, reception is used for the translation of the neutral realities which aren't bearing national and cultural picturesque accent.

4. Useing of a functional analog. This reception has to be used with a certain degree of caution. The analog can be close on functions, but isn't equal on connotation degree to that expressional marked semantic shade which generates associationsto recipients of the translation far from the represented reality.

Let's give an example of translation practice of M. Simashko (Esenberlin's "Nomads"): "He was only lower growth and is dressed on customs of sal – cheerful troubadours of Saryarka. [4]

The analog is approximate to the original on function, but is far, "alien" on the historian connotation.

5. The explanatory translation as a rule, accompanies a transliteration or a transcription of a reality. Having kept its color, national sounding, the translator nevertheless has to explain to the reader its semantic value: "Iridescent ringing of the silver sholpa". Sholpa is a gold or silver ornament in braids of young girls and women". [3] Or: Urker-pryady. [4]

The analysis of the translation of national and cultural realities by the Russian translators of the Kazakh works of art allows to reveal aspiration to preservation of a national picturesque features and a connotation, but also it is pertinently to remember the general order to translators of art prose given by Chukovsky in his monograph: "it is all about sense of proportion, tact, taste". [6] As a result, violation of this imbalance leads to an excessive ekzotization, or a distortion of ethno-psychological perception of the translation. It is only one of many problems of a reconstruction of national and cultural specifics of the original which don't come down to the solution of separate private tasks, but consists of whole complex of features representing synthesis of national outlook, images, forms, situations, demanding painstaking scientific studying.

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MUKAGALI MAKATAEV'S POEMS AND THEIR TRANSLATION

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

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

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

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

Now, we have decided to analyze the most famous work by Mukagali Makataev which is about "love". Indeed, he wrote a lot about "love" including love for the motherland, love for nature, love for Alatau, love for a second half of the person, love for the seasons etc. The poet is known for his extravagant style of writing and the way of using phrases. As we know, poetry as a part of national literature is the door to the cultural, national, emotional, spiritual world of a particular group of people. Through words and expressions not only one may understand but also perceive definite imaginative patterns. Hence, the following lines are related to the "*Dialogue of love*", which was abstracted throughout authors thoughts.

- The original text: *Махаббат диалогы*
- Құс боп ұшып жоғалсам, не етер едің?
- Сені іздеумен мәңгілік өтер едім.
- Отқа түсіп өртенсем, не етер едің?
- Құл боп бірге соңыннан кетер едім.
- Бұлдырасам сағымдай не етер едің?
- Жел боп құлып, ақыры жетер едім.
- Қайғы әкелсем басыңа не етер едің?
- Қойшы, сәулем, бәрін де көтеремін [3;302].

As far as we are concerned, the "Dialogue of love" was translated into Russian a few times more precisely, in the late XX century and at the beginning of XXI century. For the first time the