

COMPARATIVE STYLISTICS OF THE RUSSIAN AND KAZAKH LANGUAGES: APPLIED ASPECTS

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ABSTRACT

This article looks at the applied aspects of comparative stylistics of the Russian and Kazakh languages in the area of literary works translation and also the theory and practice of compiling bilingual (translated) dictionaries. The comparative study of the lexical and stylistic underpinnings of the Russian and Kazakh languages is based on the translations of the literary works of Aleksandr Sergeevich Pushkin from Russian into Kazakh. It analyses the means by which stylistic equivalence is achieved based on the examples of translations of Slavonic words as stylistically labeled archaic words. Defining the stylistic labeling and semantisation of the archaic words underlying the traditionally poetic Russian language lexicon are based on various dictionary entries as well as Russian-Kazakh (translated) dictionaries published at different periods.

Key words: comparative stylistics, literary translation, bilingual (translated) dictionaries, Slavonic words, stylistically labeled archaic words

1. INTRODUCTION

Comparative stylistics, as one of the branches of comparative linguistics traditionally studies the stylistic resources of languages in comparison in the comparative plan, according to the levels of a linguistic system, describing the similarities and differences of the stylistic colourings of these aspects, their semantic nuances, the stylistic differentiation of these linguistic means in general, the peculiarities of their usage in verbal contexts as well as examining the means picturesqueness and figurativeness, synonyms, antonyms etc. In the same way comparative stylistics brings out the national and cultural and historic peculiarity of the compared languages reflected in their stylistic aspect (Kojina 2003: 427).

The applied problems of comparative stylistics were examined by Sharl Bally in his classical work, "French Stylistics" [Bally 1961: 119-120], in which individual aspects of stylistic comparison of languages were studied. These aspects include: quantitative differences (frequency in usage of similar stylistic phenomena), presence/absence of some phenomenon of the expressive system in a language, differences in the nature of patterns, differences in symbolic and social colourings of the expressive factors of different languages. These are the exact axioms that have been placed on the foundations of comparative stylistics of whose formation is influenced by contrastive linguistics.

Comparative studies of the Russian and Kazakh languages have a long-standing tradition. In the middle of the 20th century large numbers of works emerged which dealt with problems regarding the comparison of the grammatical system of the Russian and Kazakh languages, the leading ones amongst which are the works I.I. Meshchaninov, D.T. Tursunov, K. Ishchanov, V.A. Isengalieva, H.M. Saykiev, G.A. Meyramov, M.A. Sundetova, N.H. Demisinova, V.A. German and others. Structurally systematic approach, formally logical description and normative descriptive grammar formed the basis of the comparative studies of the Russian and Kazakh languages. Together with other less-explored aspects there still remain questions regarding the comparative stylistics of the Russian and Kazakh languages in the functional aspect. One fundamental and classic research in this area is said to be H. H. Mahmudov's work, "Russian-Kazakh linguo-stylistic correlation (theoretical stylistics)" [Mahmudov 1989]. The author's original approach to solving the problem of theoretical stylistics consisted of a theory of an artistic creative context as a holistic linguo-stylistic category, developed by him, which included such components as a stylistic complex and a stylistic margin. The main ideas of stylistics were further developed in the works of Kazakh scientists-philologists namely: B.M. Jilkibaev, V.V. Badikov, V.G. Salagaev, B.G. Bobylev, K.K. Ahmedyarov and others.

Comparative stylistics deals with important applied problems in the development of the theory and practice of translation of literary texts and also texts belonging to different functional styles (scientific, journalistic, philosophical, religious, etc.); development of problems of practical lexicography by the creation of bilingual (translated) dictionaries; developing questions for the practice of teaching languages as a foreign, second and non native languages.

2. COMPARATIVE STYLISTICS AND PROSE TRANSLATIONS

The law for the formation of comparative stylistics as an independent aspect of general stylistics is determined by the translation of works of literature, mainly prose. It is in an artistic work of literature, a reflection of the spiritual culture of a people that the historical and cultural and figurative potential of a language is concentrated therefore, the problem of recreating linguo-stylistics peculiarities of an original work of literature in translation, as usual remains topical. Thus, one of the style-constituent linguistic units of Russian language are Slavonic words – high, poetic words with ceremonially-elevated colouring, which in modern Russian language is used in the capacity of stylistically labelled archaic words.

In Russian language, as opposed to other Slavic languages there emerged a special tradition of using highly-poetic vocabulary, linked to the historic and cultural preconditions of the formation of literary language of Russian. As noted by Tak 1998, “Comparative analysis of archaic words reveals their large representation in Russian language, their specific structural peculiarity for example, the usage in them Old Slavonic root forms and affixes etc., and also very significant to stylistics – their diverse role playing functions in speech. Thus, in different languages, lexical archaic forms serve different purposes: the purposes stylistic archaic usage, for the formation of a poetic style and sometimes for the purposes of irony and so forth” (Tak 1988: 49).

Significant material for comparative researches, give a comparison of the lexical and stylistic basis of different languages, which cannot be carried out without reference to translation. As a rule, translation of Slavonic words into other languages, especially those that are unrelated gives rise to challenges, which are linked not only to their lexical and stylistic basis but also with the national-specific cultural differences of the nations, which have come through a different historical path. A survey of Kazakh translated literature showed that the literary works of A.S. Pushkin form a majority of translations into Kazakh, which have been translated within a period of almost a century (20th Century), by famous and talented Kazakh poets and writers (A. Kunanbaev, I. Jansugurov, K. Shangitbaev, A. Tajibaev, T. Jarokov, K. Bekhojina, M. Dauletbaeva and others). And this allows for them to be compared, define the means by which the Slavonic words in them were conveyed into Kazakh, describe the translation transformations, which aided the achievement of their stylistic equivalence. Thus, in translating Slavonic words into Kazakh the main challenges encountered are as follows: firstly, the absence of functionally stylistic equivalence in the target language caused by a necessity alongside the nominative (object meaning) of the Slavonic words, to convey their stylistic functions as, ‘grandeur’, ‘eminence’, ‘poetic’; secondly, disclosure of cultural and historic information and persistent evaluative nature included in the semantics of these Slavonic words.

It is about the axiological aspect of the possibility of translating in a meaningful level of conceptualisation of the world that T.B. Radbil writes: “It is a plan of acceptance into that speech society the values, norms, sense of liking etc., underpinning a specific usage, model or means of expression. Let us take as an example such an essential translation problem as Russian poetic Church-Slavonic words *град* [*grad* – a town/city], *врата* [*vrata*] – a gate: as against the presence in the language of a complete proper Russian semantic correlate: *город* [*gorod* – town/city], *ворота* [*vorota* – gate] etc.” From this point of view it is difficult to attain a high level translation of such expressions as «Красуйся, град Петров...» meaning, “In splendour stand, O the city of Peter...”. Here in the evaluative aspect it is impossible to do without the simple normative equivalence with the meaning, ‘город’ [*gorod*] – city” (Radbil, 2012: 9-10).

In actual sense, in the meaning of the word, *град* [*grad*] (город) which is of old-Slavonic origin with a non semi-consonant – ‘a stronghold, a fortification, an ancient town or city’, contains an archaistic and a certain grandeur meaning as opposed to its semi-consonant correlate *город* [*gorod*] – ‘a place where people live, their settlement’. The word *grad* as a stylistically labelled archaic word is used for the purposes of linguistic pastiche of Old Russian speech, therefore, it has been preserved in the component of a word for naming towns or cities, whose names are linked to the names of great people, both historical figures and of hallowed greatness. For example, Petrograd, Leningrad, Stalingrad, Tselinograd, etc. We would look at two different versions of Kazakh translations of the archaic word ‘*grad*’ in A.S. Pushkin’s poem “The Bronze Horseman”;

Table 1.

Russian version	Kazakh version 1	Kazakh version 2	English version
<i>Прошло сто лет, и юный град, Полночных стран краса и диво, Из тьмы лесов, из топи блат Вознесся пышно, горделиво</i> (А.С. Пушкин)	<i>Әтті жүз жыл. Балғын қала Солтүстіктің сән-сәулеті, Түнек нулы сол арадан, Бойлап шығып, ірге тепті</i> (пер. Г. Орманова)	<i>Жүз жылдай уақыт өтті, Жал-жас «град» Түн жақ елдің еркесі, әсем, сымбат град – шаһар, қала (древний город)</i> (пер. М. Даулетбаева)	<i>An age passed, and the young city, The charm and sight of northern nations, From the woods' dark and marshes' cold, Rose the proud one and precious.</i> (Transl. by Yevgeny Bonver)

The translators employ different modes of translating stylistically marked words: In the first place in the translation done by G. Ormanov employs traditional and very general mode of translating Slavism into Kazakh – a stylistic transformation, i.e. a change of the stylistic colouring of the translated word as a result of the absence of a functional stylistic equivalence in the language. Therefore, the combination *юный град* [*yuni grad*] (young city) is replaced by a lexical equivalent in the normative, neutral meaning ‘*балғын қала*’ (the young city) in Kazakh, that does not allow to maintain its semantic and stylistic peculiarity and reconstitute the pomposity and grand splendor of the city. In the second version of translation such modes of translation as transliteration and word-for-word commentary are used in which the meaning of the word *град* [*grad*] is revealed by the use of the Arabic word, ‘*wahap*’ (ancient city/town) and ‘*қала*’ (city/town), a word that is neutral in stylistic sense of the Kazakh language. In Kazakh language the Arabic word, ‘*wahap*’ (ancient city/town) is part of the stylistically labelled archaic

vocabulary and is used in situations when talking about a village, a historical town/city therefore, it can be a stylistic equivalent of the archaic word *арад* and can be used in the very context of translation. Here, one must take note that in communicating an expression and making a remark of high rhetorical tone of an entire context the translator skilfully uses one of the expressive epithets of the Kazakh language *жап-жас* [jar-jas], in Russian, 'молоденький – molodenkiy' (a neutral form of the expression, "very young") or its expressive diminutive affectionate form 'молоденький' [molodenkiy] - very young (in conversational speech – the expressions 'молодой-премолодой' [molodoy-premolodoy], or 'молоденький-премолоденький' [molodenkiy-premolodenkiy]), as an equivalent of the adjective 'юный' [yuniy] (youthful/young) combined with the word 'арад'. In Kazakh it is one of the forms of the superlative of adjectives, which is formed by adding the letter *п-* (*p-*) to the first syllable of the word. For example, the expressions *жап-жасыл* [jar-jasy] (зеленый-презеленый), *жып-жылы* [jyr-jyly] (теплый-претеплый), a so-called intensifying syllable, the usage of which gives a statement an emotional and expressive nature. The epithet, 'жап-жас' (very young) is often used when translating an adjective with non semi-consonant 'младой' [mladoy] - young in Kazakh. As an example, we look at a translation of some lines from Alexandr Pushkin's fairy tale "Ruslan and Lyudmila", which contains the word, 'младой':

Table 2.

Russian	Kazakh	English
... При шуме ласковых речей Он окружен; с него не сводят Они пленительных очей; Две девицы коня уводят; В чертоги входит хан младой...	... Шип-жел көздерімен ханға бәрі Қарайды жауған қаға, сыйқырланып, Сыпайы, іба назы әзілдері Екі қыз кетті ханның атын алып, Жап-жас хан сол ордаға кірді келіп...	By murmuring tender speeches He is surrounded, Without eyes off him, They stare Two damsels a horse lead away To the palace, enters the young khan.... (direct translation into English)
(A.S. Pushkin "Ruslan and Lyudmila")	(Transl. by A. Tajibaev)	

The Russian poetic tradition of using the words 'очи' [ochi] - eyes and 'уста' [usta] -mouth/lips is linked to their special semantic and stylistic 'status', since "these words are unique in the sense that they describe their own special subject field. The word 'Очи' does not simply mean eyes, but expressive, beautiful, impression creating eyes. The word 'уста' does not simply mean lips or mouth, but also relates to its attributes." (Yakovleva, 1998: 68). The frequency of usage of these poetic devices in different figurative and metaphoric senses creates certain difficulties for their translation. However, notwithstanding the fact that in Kazakh language there is no functionally equivalent word, the semantic and stylistic peculiarity of poetic devices are maintained by means of their usage in the capacity of stylistic equivalents of figurative paraphrased expressions, similes, synonyms that are characterised by a broad spectrum of semantic usage and many connotations. Thus the word 'очи' [ochi] is translated in Kazakh using such figures of speech as, 'әдемі көз' (прекрасные, выразительные глаза) - charming expressive eyes, 'нәркес көз' (красивые, лучезарные глаза) - beautiful radiant eyes, 'қара көз' (черные глаза) - gloomy eyes. As an example we look at how the word *очи* [ochi] is translated into Kazakh, in A.S. Pushkin's narrative "The Prisoner of the Caucasus":

Table 3.

Russian	Kazakh	English
... Как тяжко мертвыми устами Живым лобзаньм отвечать И очи, полные слезами, Улыбкой хладною встречать	... Еркенің лебізінен ханға тиер Қыйналып жансыз ерін жауап берер; ... Қамықты қара көзі жасқа толып, Мұз болған салқын денем қалай күлер?	... Like heavy dead lips With a living kiss to answer And tear-filled eyes, With a smile cold to meet
(A.S. Pushkin "The Prisoner of the Caucasus")	(Transl. by T. Jarokov)	(direct translation into English)

In the figurative system of the Kazakh language and the Kazakh linguo-culture the adjective 'қара' is not just an epithet of colour but also expresses the national and cultural way of thinking when describing the beauty of a girl's eyes by the help of such similes as 'қара көз' (глаза как уголь) - eyes like coal, 'қарақат көз' (глаза как смородина) - eyes like currants), 'бота көз' (глаза, как у верблюжонка) - eyes like those of a young camel, etc.

In Kazakh changeless similes possess a large figurative potential and have many connotative patterns therefore, they are widely used for the purposes of conveying emotionally expressive meanings in translations of literary works. We take as example, lines from the fairy tale 'Ruslan and Lyudmila' by A.S. Pushkin as translated in Kazakh:

Table 4.

Russian	Kazakh	English
... Огармны очи сном объять; Храпит, качая шлем пернатый, И перья в темной высоте Как тени, ходят, развеиваясь	... Жабылған ұйқыменен көлдей көзі Қорылдап қараңғыда жатыр өзі. Жып-жылы алған демнің ессе лебі Шайқалады қалпағының үкілері	Huge eyes filled with sleep Snoring, rocking the feathered hat, And feathers in the dark height As shadows fluttering, walk
(A.S. Pushkin "Ruslan and Lyudmila")	(Transl. by A. Tajibaev)	(direct translation into English)

The stylistic colouring of the poetic device 'очи' (in this case neutrally translated in stylistic terms by the word 'көз' – eyes, which only conveys the meaning of its object) is maintained at the expense of using the simile 'көлдей көзі' (глаза как море бездонны) – eyes like a bottomless sea, in translation. In this case the translation technique of compensation is used, which recreates a stylistic inflections and allows talk about the fact that "the translator is looking for equivalence not on the level of one separate element (a word) but on the level of the entire

system as a whole (the text). His main technique is a complex translator transformation of the text, in which involves different lexico-grammatical transformations and stylistic modulations” (Fenenko 2006: 126-127).

One of the objects of study of comparative stylistics is the synonymic means of a language, which is made up of not only the richness of its figurative system but also the system of its national and cultural stereotypes. Translation of stylistic synonyms requires a complex connotatively meaningful search of the functionally equivalent word out of a series of synonyms. The Slavonic word, 'лик' [leek] as compared to other stylistically labelled archaic words has a lot of lexical equivalents in Kazakh, which have been recorded in Russian-Kazakh dictionaries: лик (лицо) i.e. a normal face (obsolete, poetic) in Kazakh, бет, пішін, жүз, дидар, келбет; (Russian-Kazakh Dictionary 2005: 402). In this synonymic series of words, the word 'бет' (in Russian, лицо [litsor]) – is a stylistically neutral word, while the words дидар, жүз, келбет, пішін – are synonyms which by their stylistic colour are functionally equivalent to the word лик (face). At the same time in this dictionary entry stylistically reduced synonyms are not cited. This does not form part of the tasks of bilingual dictionaries, whose aim is to translate functionally equivalent synonyms. On the other hand, in the “Kazakh Dictionary of Synonyms” all the synonyms have been lined up: бет, жүз, ажар, бетәлпет, бейне, пішін, кескін, келбет, кейіп, түр, тұрпат, ұсқын (Kazakh Dictionary of Synonyms 2005: 152-153).

As shown by translation practice, it is not all situations that lexical equivalents can substitute a translated word therefore, “in the line of comparative stylistics i.e., in case of recording various occasions of usage lexical equivalents in a context, which often cannot be specified in a dictionary, the picture is still complicated but the material underlying the research is extremely expanded and evidently demands such forms as communication, which for the time being has not yet been worked out” (Fedorov 1979: 13).

In translating Slavonic words as stylistically labelled archaic words into Kazakh contextual equivalents or ‘situational equivalents’ are frequently used. The term, ‘situational equivalents’ is proposed by V.G. Gak and Y.I. Lvin – denote functional equivalents in the target language, which includes figurative and emotionally expressive words and collocations, mainly not found in bilingual dictionaries, which reproduces all the relevant components of a definition within the scope of a specific context. One of the Slavonic words, with a large number of equivalents in Kazakh, is the lexeme чело’ [chelo] (brow). In our opinion, this is linked with the point that the Slavonic word чело’ [chelo] is broader in meaning than its neutral synonym, лоб [lob] (forehead), as far as it also denotes the adjoining part of the face to it, and the face in general. Thus, if the lexical equivalent of чело in Kazakh is the word ‘маңдай’, then the following are its contextual equivalents:

Table 5.

Kazakh equivalent	Russian equivalent	English translation
Бас	Голова	Head
Жүз	лицо, облик	Face, look/ appearance
Түс	вид, цвет лица	Appearance/look/air, colour of face
Өң	облик, лицо	look/ appearance, face
бет пішіні or бет келбеті	очертания лица	Facial contours
Қабақ	веко; надбровье	Eyelid; frontal bone
әппақ жүз	Лик-лицо-личико белее белого	Face whiter than the colour white
қара бет	черное лицо в значении «ненавистное лицо, переполненное злобой»	A black face meaning “hateful face, filled with spite”

It is important pay special attention the last two figurative expressions with counter epithets of colour, ‘ақ’ (white) и ‘қара’ (black), which dominate the colour palette of Kazakh culture. The epithet ақ (white) in Kazakh has many meanings and is associated with cleanliness and innocence, remarkable beauty, honesty, devotion and also abundance of national products made from milk. Apart from this, we come across this epithet in naming characters in folklore and works of literature, folksongs and poetry, places etc. On the other hand the epithet ‘қара’ is a symbol of grief, woe, despair and hatred as expressed in A.S. Pushkin’s “An Ode to Liberty”:

Table 6.

Russian	Kazakh	English
... Читают на твоём челе Печать проклятия народы, Ты ужас мира, стыд природы, Упрек ты богу на земле (A.S. Pushkin «An Ode to Liberty»)	... Қара бетің қарғыс таңба басылған, Жалық сені қарғап қойған жасыңнан, Бұл дүниенің құбыжығысың сұмпайы, Тәңірге де келтірген антұрған (Transl. by K.A. Amanjолоv)	Upon your forehead they descry The People's mark of true damnation. Stain of the world, shame of creation, Reproach on earth to God on high! (transl. by A.Z. Foreman)

In this Ode the most vividly expressed freedom-loving views of the poet and his civil position and in order to convey all varieties of feelings experienced by the poet, both the pathos and enthusiasm of the literary piece, K. Amanjолоv in the capacity of a contextual equivalent uses the figurative collocation “қара бет” (literally, a black face i.e., “hateful face, filled with spite”), which has a negative emotional colouring.

And so, stylistic equivalence is achieved as a result of substituting the expressively evaluative features of the language with contextual equivalents that recreates the figurativeness of the translated text.

Translation of Slavism as stylistically labelled archaic words provokes theoretical interest from the point of view of differentiating the semantic and stylistic functions of words with an equivalent object meaning in the Russian and Kazakh languages.

3. COMPARATIVE STYLISTICS AND RUSSIAN-KAZAKH (BILINGUAL) DICTIONARIES

A comparative analysis of Russian-Kazakh (bilingual) dictionaries published at different times allows to characterise stylistic labelling of archaic vocabulary, which are found at the periphery of a language. As a rule, bilingual translated dictionaries serve not only as reference sources when translating from one language into another but they also promote the adoption of vocabulary and phraseological wealth of languages. Among Russian-Kazakh dictionaries the most comprehensive, voluminous and rich in content is the one published in 1954 under the general editorship of the Academician N.T. Sauranbaev (the Russian-Kazakh Dictionary of 1954). This is the dictionary that has formed the basis of the Modern Russian-Kazakh Dictionary 2005. Selectively included in the word list of these dictionaries are forms of Slavonic words, which formed the basis the traditionally poetic vocabulary of the Russian language. For example; 'взор' [vzor]-look/gaze, 'внимать' [vnimat]-hark/heed to, 'врата' [vrata]-gate, 'владыка' [vladyka]-lord/master, 'глава' [glava]-head, 'град' [grad]-town/city, 'древо' [drevo]-tree, 'зеница' [zenitsa]-pupil of the eye, 'злато' [zlato]-gold, 'ладья' [ladya]-boat, 'лик' [l'ek]-face, 'младой' [mladoy]-young, 'пастырь' [pastir]-shepherd, 'перси' [persy]-breast, 'перст' [perst]-finger etc. These words are all stylistically labelled as "obsolete, poetic" – obsolete, poetic word that defines the character of the stylistic functions of Slavonic words in texts (literary, poetic, religious, philosophical) that are culturally significant for natives.

The label 'церк.' [tserk] - 'church' is rarely met than other stylistic labels and accompanies words with religious meanings from the Russian Orthodox Church and things of religious and church usage. Thus, in Russian-Kazakh dictionaries of different periods the Slavonic words 'риза' [reeza] - chusable and 'пастырь' [pastir] – Pastor are labeled as church vocabulary, since they have a direct relationship with liturgical rituals and objects, which are linked with liturgy as well as the ranks and level of church hierarchy. The cognitive and communicative and functional and pragmatic guidelines in the interpretation of linguistic phenomena reflect on the stylistic labeling in dictionaries.

"Information on the stylistic characteristics of a word is essential and should not be lost during translation. Due to this, the chosen equivalent must stylistically and as much as possible correspond with the word being translated. A lexeme of the highest style goes with an equivalent of the highest style. In the same way, an equivalent from the conversational style is sort out for a lexeme of the conversational style. (Berkov 2004: 146-147)".

In Russian-Kazakh bilingual dictionaries semantisation of Slavonic words traditionally occurs in two ways – by descriptive and synonymic means. The descriptive means assumes a description of all qualities of the object or idea with an indication of the aim, function, origin, and etc.

If we look at descriptive interpretation from the point of view of its lexical make-up, two parts are clearly distinguished in it: words with a more general meaning as compared to the meaning of the headword and specific words, which name the attributes of the word being translated. For example, the Russian word 'ладья' [ladya] - лодка [lodka] i.e. a boat, which in Kazakh is translated as follows – 'ескекті', 'желкенді', 'үлкен қайық' (Russian-Kazakh Dictionary 1954: 256). In this interpretation, the word 'қайық' (in Russian, лодка, in English boat) is connected to the first part, and all the other, which name the attributes of the word being interpreted are connected to the second part. In the practice of compiling bilingual translated dictionaries primarily makes use of the synonymic means by which, the lexical meaning is conveyed via the relationship of the word being interpreted with other words. For example;

Table 7. Source: Russian-Kazakh Dictionary 2005

Russian	Kazakh	English
Владыка [vladyka] (повелитель) [poveleetyel]	м. әмірші, қожа, билеуші	Sovereign Lord/Master (in relation to the church; old Russian, obsolete)
перст [perst] (палец, пальцы) [palets, paltsy]	саусақ, бармақ	Finger (old Russian; obsolete)
уста (рот, губы) только мн. поэт. устар.	ауыз, езу, ерін	Mouth, lips (obsolete, old russian, poetic word; exists only in the plural form)

The cultural connotations and stylistic meaning of the translated words are revealed by the use of partial equivalents that is, the use of relative synonyms since they are all stylistically neutral words, which convey only nominal (real objects) meanings of stylistically marked archaism. In the practice of compiling bilingual (translated) dictionaries partial stylistic equivalents are used in a case where the stylistic characteristic of the equivalent word is already the same as the word being translated. It should be noted that "stylistic equivalents is not always registered in bilingual dictionaries. For example, when translating the Russian words 'лодка' [lodka]-boat and 'море' [more]-sea English poetic vocabulary such as *bark* and *brine* are not mentioned, and when translating that English word *boat* Russian poetic vocabulary such as 'ладья' [ladya]- boat, 'челн' [cheln]- bark are not mentioned [Sukalenko 1976: 117]. The principles of compiling bilingual dictionaries in the sense of perceiving interlingual correspondence leads to the fact that equivalence of two different units is established first and foremost on the basis of substantial correspondence of their denotative (object) meaning, for example, neutral word-synonyms such as 'око' [oko] (глаз) [glaz]-eye, мн. 'очи' [ochee] (глаза) [glaza]-eyes *уст.* [ust]-mouth/lips (obsolete) 'көз' (глаза) can serve as lexical equivalents of stylistically marked units (Russian-Kazakh Dictionary, 1954. p.75).

It is known that, neither a single research of a language of arts, nor its translation into another language could be done without involving lexicographical sources so that in the end there arises a need to value the work of lexicographers, the success and the uncertainty of translating lexemes at a linguistic level. Thus analysis of Slavonic words, which are branded *устар.* [ustar.] – obsolete, and 'поэт.' [poet.] – poetic in Russian-Kazakh dictionaries showed that, in addition to successful translations, it is possible to come across situations of disparity of the meaning of translated lexemes and a breach of the principle of stylistic equivalence in the place where it

could have been avoided. In the 1981 Russian-Kazakh Dictionary, Slavonic words such as, 'чaдo' [chado]/[дитя [deetya)]-child is translated into Kazakh as 'бaлa-шaгa', 'үй-ш' (дети, семья)- children/family. At the same time in Kazakh there is a word which conveys semantically-stylistic peculiarity of the translated word – this is the Arabic word 'перзент', translated in Russian as (дитя [deetya]), is labelled in the Kazakh-Russian Dictionary as 'книж.[kneezh] – bookish (Mahmudov, Musabaev, 1987; 281).

As a rule, translators are guided by these lexicographical sources but "a translation is never limited by a choice from the elements, which have been recorded in dictionaries such as the correspondence of the original word to a particular one. In a translation one encounters a lot of cases when words used are directly not stated by a dictionary since the dictionary is not in the condition to forecast all the concrete combinations in which a word falls into, and which extremely diversifies its content" (Fedorov 1983, p.142). In actual sense, by virtue of its purpose and its specific character bilingual dictionaries cannot contain purely contextual speech equivalents. Compilers of dictionaries compare only the linguistic units, which relate to the level of language, and which is perceived as equivalents in comparing two languages outside specific contexts.

4. CONCLUSION

Anthropocentric and linguo-cultural paradigm of modern linguistics, which is based on a comprehensive dynamic approach to language, linguistic phenomena and processes contribute to the activation of comparative functional stylistic researches.

The study of the stylistic basis of the Russian and Kazakh languages as multi-structural and genetically unrelated languages permits comparison of the systems of the linguistic techniques, sampled under the influence of style-generating factors, to define the historical and cultural peculiarities of the formation of figuratively-expressive of the compared languages. Translation of a work of literature is a distinctive basis for functional stylistic researches in the comparative aspect and gives new material to linguo-stylistics of the languages being compared.

In conclusion, a study of the system of stylistic labels in bilingual (Russian-Kazakh) dictionaries permits to the conclusion, that the cognitive and communicative, and functional and pragmatic settings in the interpretation of linguistic units are reflected in their stylistic labelling.

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