

Eurasian academy

**ISSUES OF LITERARY TRANSLATION
AND INTERCULTURAL COMMUNICATION**

**ПРОБЛЕМЫ ЛИТЕРАТУРНОГО
ПЕРЕВОДА И МЕЖКУЛЬТУРНЫХ
КОММУНИКАЦИЙ**

**PROBLÉMY LITERÁRNEHO PREKLADU
A MEDZIKULTÚRNEJ KOMUNIKÁCIE**

Bratislava 2015

Recommended by the Research Institute Abai at Al-Farabi Kazakh
National University, Department of Translation Theory and
Methodology (Kazakhstan) and Eurasian Academy (Slovakia)

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Сборник научных статей

**PROBLÉMY LITERÁRNEHO PREKLADU
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Zbierka vedeckých článkov

Bratislava 2015

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Issues of Literary Translation and Intercultural Communication - Monographic publication. Bratislava, 2015. – 107 p.

Problémy literárneho prekladu a medzikultúrnej komunikácie - zberka vedeckých článkov. Bratislava, 2015. – 107 s.

Проблемы литературного перевода и межкультурных коммуникаций - сборник научных статей. Bratislava, 2015. – 107 стр.

ISBN 978-80-971536-4-9

Monographic publication is prepared on the basis of the work results carried out in 2014-2015 by the Department of translation theory and methodology at Al-Farabi Kazakh National University, Ministry of Education and Science of the Republic of Kazakhstan in the framework of the research project Modern problems of Kazakh Translation in global intercultural space: the intellectual potential and development prospects. 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.

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A. Zh. Zhaksylykov,
Doctor of Philological
Sciences, Professor

N. Saparkhojayeva,
PhD. student

MAN IN THE MIRROR REFLECTION: THE POETICS OF PROSE OF O. MARK

Abstract: In this article is given the assessment of well-known writer Olga Mark's work. Creativity of Olga Mark is considered in the context of modern Russian literature of Kazakhstan of 90s of the twentieth century, freed from the old methodological canons and stereotypes. In Olga Mark's prose there is a fundamental and original conceptuality, which is evidence of serious aesthetic search and artistic innovation. Constant leitmotif of her prose is a deep sense of symmetry and asymmetry of existence and the other being planes, reality and illusion. Narrative movement of specular reflection plans is noticeably in the story "Waters of Lethe," in many stories, for example, such as the "Evaluation of the real property", "voice", "Sur", "chronicles", etc. In this regard, we can say about the concept of two world developing in creativity of O. Mark for many years. In this connection, the paper studies the problem of conceptsphere of specular reflection in prose of O. Mark, reveals the artistic and aesthetic features of important concepts in the work.

Keywords: *Artistic method, concept, conceptsphere, detail, semantics.*

«Face to face – a face isn't seen, a large is seen from a distance» («Лицом к лицу – лица не увидать, большое видится на расстоянии»), - these lines from the poetry of S. Yesenin are the best suited to the phenomenon of life and work of Olga Mark. Olga Marcus, Candidate of Philological Sciences, a talented literary critic, prosaic, a laureate of the international literary prize «Soros-Kazakhstan», a member of the jury of the largest Russian national award "Big Book", the creator of the only in Kazakhstan

a literary seminar on creative writing, the founder of a public fund for supporting cultural and humanities Sciences «Musaget», a teacher and a mentor of young authors (more than 200). Now her students are well-known poets, writers, scientists and artists. Among them are winners of international awards, talented poets and writers I. Odegov, V. Gordeev, M. Isanov, A. Tazhi, E. Zhumagulov, E. Barabanshikov, E. Zeygfert and others. It is clear that the results of the life and work of O. Marc will unfold for years inevitably, are the results of her multifaceted activities.

She was destined to a short life on this earth. But, of course, Olga Mark had a large fate in the literature of the peoples of Kazakhstan and Russia. Her literary heritage includes books «Water of Years» («Воды Леты»), «The one who sat on the left» («Та, что сидела слева») the cycle of fairy tales «Kuriruri, or a large campaign» («Курирури, или большой поход»), a play «Time is a bird», a large number of short stories and essays.

Scientific heritage: the dissertation, literary articles and reviews. Her works require a thoughtful reading, because their meaning is hidden in vain, in the layers of inner meanings. And so, because O. Mark was a difficult thinking person, deeply ponder the mysteries of existence. This internal complexity, with deep reflection of the subconscious, with a dense associative fabric, was growing in it consistently, giving herself felt in more mature works with a multi-dimensional structure. We can say that the fate of the new trend literature in Kazakhstan, formed in the nineties of the twentieth century, it is impossible to imagine without her stories and novels, especially such as the «Water of Years», «Real Estate Appraisal», «Prediction. Pages of a novel» and others. Such an authoritative literary critic as V. Badikov once wrote about the prose of O. Mark:

«Speaking bluntly, it is intellectually a deep, more philosophical prose. It is to some extent characteristic of foreign and domestic postmodernists (V. Pelevin, S. Sokolov, L. Petrushevskaya, N. Verevchkin, I. Odegov, A. Zhaksylykov, V. Felix, M. Isanov and others.)»

Literature, as well as other art forms, is the special strategy of reasonable life, directed on knowledge of life. Considerably literature is a form of an art and esthetic, sensual reflection. It more distinguished than philosophy with its historically developed initial forms of thinking. May be, that's why, it is given to her *providential* ly to run in the future, unexpectedly advancing philosophy as science? This thought – one of discussed and therefore we won't discuss it. Nevertheless it is pleasant to find a *providential* tendency in creation of writers with spiritually and intelligently hard reflection. It is undoubted in the creativity of F.M. Dostoyevsky, L.N. Tolstoy, D. Andreyev and other artists-thinkers. In this or that form it is presented in the creativity of others intellectually and spiritually talented artists of a word. To such persons it is possible to name also O. Mark.

A careful study of O. Mark's creativity we discover something permanent in her prose and essays, it is a deep sense of symmetry and asymmetry of the planes of existence and otherness, reality and illusion. This is a constancy of beginnings, and conscious and unconscious, archetypal and conceptual, narrative sometimes gets clearance. Narrative movement of mirrored reflected plans is prominently in the story «Water of Years», in many stories, for example, such as «Real Estate Appraisal», «Voice», «Sur», «Chronicles» and others. In this regard, one can speak about the concept of two worlds, developing dominantly in the creativity of O. Mark for many years. A deep structural interaction between two semantic plans in the prose of O. Mark, in this or that form of the presented in almost all her works, testifies a dialectical of this category, its ambiguous, artistic concreteness and multidimensionality.

Ironically, the tone is set by a small thing - the story of «Lighter» («Зажигалка»). The contrast of the two planes of existence in this story is obvious: it is opposed the life of the city inhabitants with its well-fed measured, objectively rooted way of life of hippo-people to an ephemeral existence of orphans, runaways from orphanages who labored in basements, attics and uninhabited buildings. Verochka – a dashing girl - nimfetochka

gangs bosses to their friends. It would seem that the lives of these children, leaving in the summer of vagrancy, eating what God sends, whose freedom is very shaky, dangerous for them, truly illusory - is very ephemeral. Half-starved existence of orphan-waifs lasts until winter. The cold weather forced the children to return to their shelters, or - death from cold and hunger. However, Verochka likes this life, and in the spring she hits in the getaway, again finding her friends at the behest. This wild free life is nice to them, they put it up wholesome and measured existence in an orphanage, because there is a risk, danger, independence, disclosure forces. Verochka - a kind of romantic Robin Hood – a forest tramp and a livelihood robbery. But what can the fragile Verochka do? So much: it is capable of audacious blackmail, sudden provocation. She acts correctly in searching man of a certain type, believing that among presentable gentlemen must exist on sexually greedy youngster. To find such man in the stairwell or landing high-rise building, offer her body and then skillfully resort to a noisy blackmail - it is certainly risky. But Verochka learned this craft, and she could beat money pretty well in this way, sometimes a lot. Go to the supermarket and buy expensive products on a bunch of free money and feed astonished, delighted friends, in spite of everything, all the darkness of her life, to arrange a coven in the basement - a special style and charm for a girl-nimfetochka. The girl lights in this way. Therefore, the heroine is the lighter, that's how revealed the meaning of the word-concept in the story, that is a lighter.

«And that's I bought - said Vera, pulling a lighter from her pocket.

- So what? –said somebody of the teens, looking at the acquisition without interest. - Just a lighter.

- It is eternal, - Vera lifted a small red rectangle with rounded corners over the head.

- Eternal nothing happens – chuckled a dark man like a gypsy boy.

- Forever, forever! - sang Vera, holding at a smooth surface lovingly. – It was said so to me!»¹

Of course Verochka was right in her own. Burning a life is eternal in the sense that they are always, will be always on the tight turns of a common destiny. In the story concept development are corresponded two plans: the ephemeral fragile creature, suddenly and recklessly igniting point in their lives, plays and wins human-hippo, a mode of behavior which is predictable, as is entirely due to the stereotype. The story ends with a description of catharsis of the heroine. She feels like a rebel, rebelled against the whole world. Shrill of a triumph minute of Verochka is that so she defies destiny, she feels as if she is on the bow of the ship, rapidly dissecting the stormy waters of the ocean. In this scene it again felt a symbolic antithesis of fast-brittle and hard-delayed, tap. And this criterion of the author-narrator, like razor cuts the psychological structure of life.

This principle as the antithesis has already spread to all the plans of narration in a large story «Real Estate Appraisal», transforming into a symbolically important topos. Sviridov is a surname, most that there is a banal. But the hero himself is a standard, monotone, lumpish figure, reflecting the tone of his society. He is a real estate appraiser, accustomed to a pedantic way of life, carrying out his professional duties carefully. It can be called Sviridov as a turtle, a creature whose perception of life blunted by a monotony, and who seemed to drag on himself his ossified, half-dead half-life feeling. It is significant that important strokes of his perception are concepts of his frozen space: a client, ordered an assessment of the real estate, looks a gray woman, worn, shabby appearance, her car – «Zhiguli» of a dark burgundy color, fur-coat on her is of fake fur, hides her figure. However, it seems unusual her house, to which they came. But this unusual was imaginary, illusory and too commercial advertising poster. Client's house was a three-stored new building, the apotheosis of expectations of Sviridov, if he were at the presentation of the

abilities of the appraiser. The house and its decoration are described in the chancellery office language, and this is no accident: even in an extreme Sviridov isn't able to perceive vividly, humanly, image language. He sees the house as if through the eyes of Agent of an advertising company:

«The house was a three-storyed. It still shone, still - new and uninhabited. Wood, tile, plastic, unknown to Sviridov finishing materials, cool marble floor in the bathrooms, plenty of electric and other household appliances - the house did not look like a house, rather advertising homes, ideal soulless sample, picture for shooting».

The paradox of the situation of captivity of Sviridov by truly Kafkaesque house-castle lies in the fact that he is in one person, and gangrenous being and a stalker, being in an unknown, surreal dream world. Tap it moves by inertia, even more muting perception, forcing him to act mechanically: stuck in a timeless collapse, he has a routine lifestyle, eats, drinks, cleans the house, inspects the premises, and continues to score. Stalker also observes unusual anomalous phenomena, has a cautious and thorough investigation, trying to find a way out of the sealed house, find someone who brings food, and puts in the refrigerator, to find those who play a billiard, muffled knocking cues and balls, when he sleeps. There are two planes of existence in the sensation of a stalker: real and the illusory, template, and dreaming. It is the wind that comes through in the cold planes and glass tiled bathroom. However, the stalker is not given to wake up and prevail in the nature of a superior man. Machinery, template are so penetrated in him, that he is also moving quietly, measured, half asleep, and noting the response rather than conducting reconnaissance. Therefore, in the central plane of the narrative is no drama, no expression, because there is no conflict in the locked world of a biorobot.

It is not surprising that the sleeper awake hero falls out of this, he loses it and finds out the real-time, becoming a prisoner of home-castle. He is a prisoner of his dreams, the perfect advertising and brought to perfection, a kind of utopia, which is nurtured in

and strong hands of the deceased artist (symbol of waste due to karma and destiny of heaven).

“On the side in an awkward gnarled position (a huge hump interfered with lying on a back for life) is laid a dried aging short body. Long, strong until the last day hands were covered with brown spots, lavishly applied by the time”.

Principle of mirror, used in this work is manifested in symmetrical pairs: the image of the dead man and the soul, two sisters, a strong-willed and weak-willed, seeking the path of the soul, and calling up the spirit.

Between these figures there is a connection, it is, in fact, a history of relationships, and the plot of the story slowly reveals the content of these relations. Looking at an ugly body, soul recalls its life of a hardworking and talented artist, the main motive of these reflections - increasing sharpness and colors of sensations. It is important the spiritual aspect: due to the philosophy of the story the soul is the true usefulness of providence (divine) perception (revelation). From this perspective, the memories of the deceased artist are a confession to the Spirit, which is the restoration of the once lost integrity.

Watching the scenes of farewells, funerals, memorial services, overlooking the cemetery, from the point of transcendence, the soul goes through a period of moral rehabilitation and ever more clearly begins to hear *the voice*. The higher the flight of the soul, the larger and fulfilling memories, the more clearly it emerges a holistic way of life on Earth, as the mirror of truth, which clearly shows the Earthpath of a man as well as the essence of relationships with other people. Here and is revealed basic philosopheme of the story: Earth and Sky - two mirrors of one life, looking at each other. In this mirrored reflection the soul learns the main work of its life, in which is embodied all the strength of his talent - whatnot. Looking at the wooden miracle - whatnot, the soul of the artist realized that once in the inspired work was lightened, because it heard the voice. And in this selfless work was redeemed suffering of a hunchback. Others, too, have been understood and accepted by Heaven: the

constant care of the weakest of the sisters, and there was seen the spiritual power of the hunchback. Awareness of suffering, labor, energy and light, embedded in the main work –an unusual whatnot - and that was the cleansing of the spiritual force that liberated the soul from earthly ties and lifted it into the sky.

The story “The Voice” can be considered as a program for a writer of the vibrant spiritual orientation, who Olga Mark was in life. In this work, quite frankly, confessional, are embodied as searches of the author, and the innermost aspirations.

Romantic irrational opposition (heaven) and earth (template) continues to evolve in a different conceptual story “Sur”. The hero of the story as an artist, but of ordinary type, of those in urban areas sells paintings and earns bread impromptu - creating portraits of passers-by. Characteristically, the artist’s paintings in color were always bright, clear, without tints and shades in contrasts. The artist always painted portraits on the order by photos, achieving accurate copies of similarities. Portraits were also without tones and hues, ambiguity and vagueness. The artist’s life has been long-standing rhythm, automatism of actions and deeds: he worked to order, he painted every portrait in time, always drawing it to look like the original parts. At the same time it was impossible to call him an incompetent craftsman, a copyist, because he loved to draw and was given to art wholeheartedly, entering the stream of unconsciousness.

Perhaps that is why the irrational (Muse) once chose him and gave him something real - a real work. And it happened like this: the artist painted a portrait to order, as always, working diligently, and achieving accuracy in the similarity, in a stroke of clarity and detail. The work was completed, as usual, on time. “Portrait was clear photographically”. [6. p.94] And in the morning the artist re-examined the finished portrait on the eve. And this is what he saw:

«The artist came to the portrait and took it really, but he noticed that in the girl's face, in her clear, pleasing form something was wrong. Like a light mist covered the picture; gray eyes became hazy, they no longer looked straight before them, and seemed

plunged into secret dreams, saw some own world; strictly defined lips were softened; neatly arranged hair, painted in such a way that it seemed- they were coated with layers of varnish (one by one), lost an artificial luster, acquiring incorrect iridescence, new tones».

So irrational came into the rational world, it would seem correct, clear-lined and familiar. In the language of interpretations: a heaven mirror reflected the earth and the possibility of a true creation, because the truth is a process, a movement, continuous, wave, when one form constantly moves to another. And this is possible only when the language of art is not the mind, but feeling. We remember sense closer to the spiritual realm, rather than rational and reasonable. That is the language of feelings is closer to the experience of the present, that is, existence, awareness of the existence of the phenomenon, while the mind (language of discourse) is far from that. Thus, for the first time *sur*, that is the spirit of genuine creativity, visited the artist. In the exhibition of the story it is shown by the hints that the artist was initially a carrier of a *sur*, but did not know it, or diligently to suppress the fact that the request was outside the philistine market.

Next in the concept plan of the mirror principle the struggle and a dramatic fusion of two principles in the soul of the artist is shown: discontinuous and continuous, rational and irrational, field and template. In the development of the plot, we see: *Sur* seeks to break and become a staple in the artist's paintings and portraits. However, the stereotype is so strong in him, pattern is rooted so that the creator can not accept the call of the true, deep, he suppresses a voice of the sky, struggling with a challenge, moreover - endlessly remakes his new style and comes back to the old. And it can end by a tragedy.

Individual of the creative elements can combine the two beginnings and it sometimes happens. Olga Mark shows the connection options in the stories "Lighter", "The Voice". Merge all creative elements - a more powerful and broad-based strategy that requires the subject of genuine internal revolution, a total revision of the values, transformation and reaching a new plan of

perception and creation. On this way the artist would have to abandon a mercantile goal - desire in that at all costs to sell his paintings and portraits at the market. However, he was unable to win himself a conservative, straightforward, tap. In other words, he cannot find a way to himself, the inner, true, and the one who dissolved in the stream of life. In such heroes of O.Mark it is recognized in voluntarily Chekhov's *Ionich*. And the principle of mirroring helps to detect such heroes next to us, to show the drama of the struggle of the worlds for the soul of a man, for real, now, against the false, illusory.

Characters of O. Mark's story "Chronicles" remind elusively Chekhov's heroes. This is a story with a cross internal symmetry, where the principle of mirroring gets even more clear and complete implementation. Two fictional families live as if in the neighborhood, but the neighborhood is not so much spatial as mental, clearly reflects the internal relations between two families, leadership of one spouse and serving to another. The first of them - the family of the writer San SanychLanskiy. San Sanych is a recognized master in literature, his life is at rut: he gets up early in the morning, locks in his office, writes plans, when the inspiration is not, has breakfast, and then performs with his wife, Anna Ivanovna, walking, and discusses creative plans with her. His wife often helps him to understand his plan, besides, she edits and corrects written, goes to the editor office, collects drafts in the folders, conducts an archive files of a husband, she is a complete literary secretary. After dinner San Sanych sleeps, relaxing hour or two, he does his favorite things: he takes a walk on a yacht or on a thoroughbred stallion, engaged in their collections, etc. The family loves to receive guests and visit their friends, they know a lot about cooking, besides San Sanych was gourmet. Idyllic family life of San Sanych could impair his angry antics, he was angry at his wife for being too strong editing, but in the end, agreed, and all included in the rate. Sometimes he went to the spree for a week, a month, or in love, and then the life of the family was part of a disturbing streak troubles, expectations. Booze and love stories of San Sanych were something predictable and expected, as artists

are known with evil spirits, Anna Ivanovna knew it and waited patiently for her husband's return to the bosom of the family, and he always came back. Anna Ivanovna forgave him. Thus, the element in the life of San Sanych, what can define the field, asymmetrical, continuum beginning, influencing on the soul of the writer, too, was under control, he used it, even consumed. Here and there a little subtle irony of the author-narrator, defining such artists as local, being in narrow-minded niche by this way.

The friendly family of the poetess Mira Arkadyevna was like a mirror image of the family of San Sanych, but here the role of the leader of the has performed by Mira Arkadevna. Her husband, Anton Semenovich, would not let her to domestic affairs, he did all himself, appreciating her talent and time. He cooked, and cleaned the house, did a lot of other things, led the archive of his wife, collecting everything painstakingly what she writes; took prepared texts to the editor office, all printed, including the reviews, gathered on the third floor of the house, where the museum of Mira Arkadyevna was already taking shape. Thus, Anton Semenovich in the family was the same as that of Anna Ivanovna in her. As it is a real poet, Mira Arkadyevna feels in love passionately from time to time. At the time she threw the family, leaving the town red passion: "Mira Arkadyevna surrendered completely and took entirely, only death could be a measure of her feelings" [6. p.108-109] Anton Semenovich suffered severely, but waited patiently, knowing that his wife would come back, and she returned. Consequently, Mira Arkadyevna just like San Sanych, paid tribute to the dark, demonic side of her nature of the natural poet. The husband knew it and forgave: in all these unwritten rules and unspoken contracts of the parties was felt something philistine, consumer. And in the tone - all the author, all his understanding that from, the evil one.

Now we mark a cross specular symmetry in this story: a pair repetition of the same with a detailed reflection of the relationship carries the idea - this is the whole society with its normalized morality. Mirror holography multiplies infinitely lie with different

versions of the illusion, in which people live, even the most sophisticated.

As a conclusion: Olga Mark as the writer knows the art to show a rooted and a disguised lie, revealing the most intricate of its shape, even the most sophisticated, credible its manifestation, when and sophisticated intuition is difficult to distinguish the real from the imaginary. She does not only show a whimsical ways of lies, enveloping the soul of a man by a stereotype, a dogma, a mechanistic, but also metaphorically summarizes figures of falsehood, using the principle of specular reflection, symbolizing it as a total mimicry, the way of life, a plan being, substituting true high and natural. In this Olga Mark reached mastery.

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