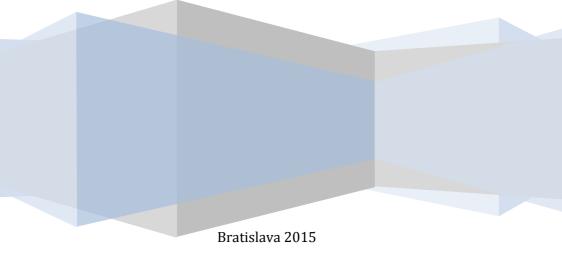# Eurasian academy

ISSUES OF LITERARY TRANSLATION AND INTERCULTURAL COMMUNICATION

ПРОБЛЕМЫ ЛИТЕРАТУРНОГО ПЕРЕВОДА И МЕЖКУЛЬТУРНЫХ КОММУНИКАЦИЙ

PROBLÉMY LITERÁRNEHO PREKLADU A MEDZIKULTÚRNEJ KOMUNIKÁCIE

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Research work is intended for researchers, students, postgraduates and doctoral students investigating the issues of intercultural relations.

Obsah/Содержание

FOREWORD

It is clear that due to current international relations and economical, cultural, scientific links of our sovereign country, necessity of translators and interpreters has increased, especially at Kazakhstan's main institute of higher education – Al-Farabi Kazakh National University. The Department of Translation Theory and Methodology at Al-Farabi Kazakh National University has been training professional translators for 20 years. According to Education reform of our Republic, the process of Education is conducted in Kazakh, Russian, English languages. The professors and teachers of the Department have published their articles at scientific journals with high impact factor. It is steady tradition to issue annual scientific-research collection of articles, monographs in neighbouring countries and beyond. One result of such kind of traditions is a collection of scientific articles, written in Russian-English languages, named as «Philological Theories and their application in translation and in practice», which was prepared by teachers of the Department and published jointly with Eurasian Academy of Bratislava, Slovakia. We would like to express our gratitude to the colleagues from Eurasian Academy for their cooperation. Professional and teaching staff of the Department wrote monographic publication named "Problems of Literary Translation and Intercultural Communication", written in English and now it is ready for publishing. The monographic publication was prepared on the basis of scientific-research project called "Modern problems of Kazakh Translation studies in global intercultural environment: intellectual potential and development prospects." Our Department won the Project in the special contest conducted by Education and Science Ministry of Kazakhstan Republic. We believe that our partnership and collaboration with Eurasian Academy of Bratislava will be strengthened furthermore.

"Modern problems of Kazakh Translation studies in global intercultural environment: intellectual potential and development prospects." Project focuses on the analysis, evaluation and forecasting trends in the development of contemporary translation

studies in Kazakhstan with the urgent problems that require new comprehensive methodology and solutions within the new concepts and innovative approaches. Practical interest is the development of a conceptual and methodological base for the further development of translation studies in the country, as well as to prepare students, undergraduate students and doctorial PhD students of translation studies in Kazakhstan.

The aim of the project - to develop a model of analysis, evaluation and forecasting trends in the development of contemporary translation studies in Kazakhstan with the urgent problems that require new methodology of understanding and solutions within the new concepts and innovative approaches.

Objectives:

- Summarize the results of research in the field of translation of Kazakhstan in the last 20 years; consider the Kazakh translation studies as an independent scientific discipline and determine the periods of its formation and development, presenting it as a base to study;

- Explore, show developments and achievements and to identify promising areas in line with the world of translation; systematically investigate the features of the emergence and development of translation in Kazakhstan; comprehensive study of the contribution of Kazakhstan translators to the development of modern theory and practice of translation;

- Organize the history of the domestic translation studies, taking into account international experience; conduct a comparative analysis of the current state of the domestic translation studies and translation studies abroad; conduct research and critical analysis of the theoretical concepts leading translation schools within individual areas and summarize the main directions of translation theory in general as the further development of this science problem, in particular, a comprehensive study theoretical and methodological aspects of translation in cross-cultural environment;

- Identify the main theoretical directions and concepts of translation in Kazakhstan; to characterize the modern period of

Translation Studies in Kazakhstan, select and organize the main problems of the national translation studies; in particular, to systematize the latest literary translations of the late XX and early XXI centuries, have become classics; compile an encyclopedia of personalities of Kazakh translators; address the problem of systematic translation of terms; to assess the quality of dictionaries of different profiles, with subsequent correction and possible reissue;

Collection of scientific articles 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.

PART 1
POETICS OF TRANSLATION

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SPECIFICS OF PHRASEOLOGICAL UNITS
AS AN OBJECT OF TRANSLATION
(ON THE BASIS OF M. AUEZOV'S NOVEL
"THE WAY OF ABAI")

Abstract

The important ways and methods of transferring phraseological units from source language into target one are considered in the following article. The national and cultural features put in the phraseological unit often becomes the difficult phenomenon throughout the translation of a figurative steady turn from original language into language-analog. The phraseological picture of the world occurring in consciousness of one language community does not always coincide with attitude of another community. To search an acceptable option of understanding in case of contact of different cultures the translator resorts to methods of the descriptive interpretation which systematization is a task of this article. The significance of a translator's personality during translation is also emphasized in the given article.

Keywords
Phraseological unit, translation language, phraseological translation, non-phraseological translation, interpretation, comparative studies, literary translation, reception, adequate reproduction, equivalent.

INTRODUCTION

In recent years, after analyzing the work of our scientists, we can note that interest and significance to rich and informative art of speech, which has been kept by our people for many centuries, has increased. In this connection there are plenty of problems in comparative literature and translation theory, which have been investigated and still are waiting for the research continuation. Consequently, translation questions of phraseological units into other languages, study the level of their presence in general artistic translation are the most significant tasks in Translation Studies Science.

From the 1940s phraseological units have been examined in diverse aspects of Kazakh Linguistics, such as structural-typological, semantic-morphological and thematic. For the first time founder of Kazakh phraseology I. Kenesbayev laid the theoretical foundation for the General Turkic Phraseology Science. Currently, theoretical and practical problems of phraseological units (A. Kaydar, A. Bolganbayev, G. Kaliyev, S.Isabekova, A.Aldasheva, G.Smagulova, S.Satenova and others), their stylistic functions (M. Sergaliyev, G. Kusimova, G. Boranbayeva), their use in work of fiction (O. Aytbayev, B. Shalabay, Kh. Kozhakhmetova, M. Zhanibekov), classification of phraseological units by meaningful, thematic aspects (A. Eleshova, R. Zhaysakova), particular categories of phraseological units (F. Orazbayeva, A. Baytaliyeva, R. Tayeva), phraseological units' dialectical features (Sh. Sarybayev, K.Kalybayeva, S.Mustafauly), comparative research of phraseological units with the data of peculiar languages (A. Amanzholov, Z. Akhmetzhanova, R. Valikhanova, M. Abdigaliyeva, P. Dauletova and others) and other matters have been studied in various prospects of Linguistics. Nevertheless, comprehensive exploring of Kazakh language phrasicon is one of the basic points at the present time» (Avakova, 2009). Translation of phraseological units into other languages is one of the less investigated directions in Translation Studies Science. Among the first O.Aytbayev

studied the translation problems of phraseological units into Kazakh language in M.Gorky' work, in his research work "Phraseological phenomenon in translation" he analyzed theoretical opinions concerning to translation of general set expressions. The scholar divided translation of the phraseological units, proverbs and sayings into 3 ways: "Firstly, if we totally present subject meanings of the words in proverbs and sayings it is possible to translate them exactly. Secondly, to translate subject meanings of some words just a bit changing them. Thirdly, it is necessary to use phraseological units, proverbs and sayings of the translatable language" (Aytbayev, 1975). Critic M.Karatayev studied explicitly the principles of idiom translation relating to translation of the novel "Quietly flows the Don" and expressed his correct solution to the point. Translations of idioms into Kazakh language in the work of N.V.Gogol, different methods of delivering were examined in the book of Candidate of Philological Sciences S.Talzhanov "About fiction translation". This question was also studied from all sides in the thesis work of prominent researcher R.Sarsenbayev. Besides, the research work and scientific articles of K.Sagyndykov, A.Aldasheva, G.Aytzhanova are devoted to the given problem. As one of the most unique investigation among them we can name a study guide of A.Aldasheva published in 2006 "Translation Studies: linguistic and lingvocultural problems". In the book the language of prose work translated from Russian into Kazakh language is studied from the scholars' views, from the aspects of linguistic and lingvocultural sciences. An accurate scientific analysis was done about translation and Kazakh national culture, the role of translation in the lexical- grammatical system development of Kazakh literary language, national view in translation, singularity of word selection in translation and so on. Apart from this, in the section named "Phraseological units in translation versions", national-ethnic characteristics in the semantics of phraseological units, their functions, equivalent phraseological units and phraseological locution translated word for word are given. The scholar believes that it is significant to pay attention to the

semantic structure of fixed phrase in the translation language and after studying other researchers' opinions the author came to a conclusion that: "Word for word, adequate and free translation methods are used to translate phraseological combination. Stylistic functions' transferring of phraseological units translated word for word, adequate and free differ from each other. The most significant feature of phraseological locution in each language is close connection between set of patterns which can be basis for phraseological combination and material, social and moral culture of the people. In other words, it is quite possible to know cultural-national customs and traditions of the people through meaning and etymology of the basic component of phraseological units. Phraseological locution appeared from the people's worldview experience can have no adequate or close equivalent in the second language. For instance, fixed phrases used to denote symbolic function through the meaning, symbolic word-combinations which have national distinctive indications (rainy day, black envy); phrases concerning to theological-religious concepts and notions (to fill up the cup, the salt of the earth); idioms (Cousin seven times removed, to twirl the goat horn, to tighten one's belt); phrases based on national-daily philosophy (women's brain, goldfish memory); phraseological units centered around customs and traditions (to recruit smb) can have no exact and adequate equivalent meanings in Kazakh language as they are mainly related to the national-cultural entity of Russian people, it is quite common situation" (Aldasheva, 2006).

To translate phraseological units from one language into another is one of the most difficult tasks. It is not enough to transfer complete meaning of the idioms in the translation; a translator should try to convey national spirit of the fixed phrase. Kazakh, Kyrgyz, Turkish scholars have common opinions about the given point. We can prove our view by the conception of certain researchers. Kyrgyz academic N.K. Abdyrakmatova considers that «to translate phraseological units from one language into another one includes national colour peculiarities, author's use of phraseological units in figurative meaning (author's,

personal), problems of correct transferring of the phraseological units used in particular historical time. A translator should know basic etymology of each fixed phrase, speech culture of the people and then choose a proper equivalent. In its turn, this equivalent should be equal in grammatical form, emotional-expressive meaning, internal structure and stylistic use» (Abdyrakhmatova, 2011). According to A.Aldasheva, a translator should find suitable equivalent. For this purpose it is very essential to know to the letter and master «background information», «background knowledge», an idea and main content of an original, language-stylistic skill of an author, lexical-grammatical system of both languages. A translator must distinguish 2 languages, his proper and appropriate translation can raise quality level of translation version (Aldasheva, 2006).

MATERIALS AND EXPERIMENT METHODS

It follows that a translator's principal duty is complete transferring of full content of an original, as factual resemblance of an original and translation version is very important. Fixed phrases are units which indicate national-cultural coloring of people; this is a reason that it is quite effortful to translate them. To find an applicable substantial closeness between potential equivalence and real parity of an original and translation version is one of the primal tasks of a translator.

Both science and research methods are developing due to the flow of time. To distinguish, to differ phraseological units are rather complicated task for a translator. For example, meaning of the multicomponent set expression can be different; some of them can have historical information. During translation process rigorous meaning of phraseological units can be changed or even mispresented, if a translator does not know full-scale nature of an original language.

In order to analyze translation techniques of set expressions from the theoretical side, it is necessary to divide translation methods of all fixed phrases of the given language. Many scholars resort to this linguistic classification as an initiation, which

differentiate phraseological units as translatable and not transferable, in accordance with a number of compound parts and their metaphorical distinctions. We are aware of the following phrases: contraction fixed phrases (idioms), combined phraseological locutions (metaphorical units), accordant and phraseological words (In compliance with the classification of Sh.Bally, V.V.Vinogradov, B.A.Laryn, N.M.Shanskiy). In accordance with Ya.I.Rescker, this classification is convenient method in translation theory and practice. However, he considers only contraction fixed phrases and combined phraseological locutions. He contemplates that we should use complete variation method while translating contraction fixed phrases and image alteration way during interpretation of combined phraseological locutions.

S.Vlahov and S.Floryn show the following ways of translation of phraseological units from an original language into translation language:

1) To translate fixed phrases with the help of equivalents in translation language;

2) To translate phraseological units by means of variant (analog) in translation language;

3) To translate set expressions with the use of non-phraseological language means, If there is neither equivalent nor other version of the phraseological units in an original language (Vlakhov S.I. and Florin S.P., 2006).

Throughout studying special literature on translation phraseological units we have met the next types of them. They are phraseological translation and non-phraseological interpretation. Phraseological translation is interpretation of set expressions of one language into another by means of those fixed phrases which exist in the second language, finding meaningful closeness between an original language and translation one, then presenting suitable phraseological equivalent. In other words, to translate set expressions in an original language with phraseological units of a translation language or to interpret phraseological locutions with phraseological units. We can find such appropriateness in both

languages. By way of example: To leave Koryk they hurried to ride horses at the crack of dawn. *At dawn* he himself woke up Baytas, who came to the city to take him with. All day long he did not get off the horse and was skipping ahead than other wayfarers (Auezov, 2007). Translation version: Last light transition was in prospect, and a boy, a pupil at medrese woke up all his fellow travelers *with the first rays of the sun*. They got on horses and left Koryk *at first light*, and the rest of the way the boy galloped ahead of all, at a distance of *arm bullet* (Auezov, 2007). The translation is exact.

Semi phraseological equivalent is existence of several versions of phraseological units translated from original language into translation one, namely if there are few components of the fixed phrase in an original language, then there will be many elements in a translation language and on the contrary, if there are a lot of units in a phraseological locution, in a translation language they can be just a few. This kind of interpretation can often be met.

To take one example: *Baylayin bayladin* (*Байлауын байладың*) - You said you did. Now, hey, *talabin zher kilmandar* (талабын жер қылмаңдар) do not put in shame the intention of my young children in front of strange people. You will not derogate from dignity if you serve the deceased. Forget quarrel and dissension, as soon as you are a man! *Tirisinde algys almasan, endi, tym kurisa, oli aruaginan kargys alma* (*Тірісінде алғыс алмасаң, енді, тым құрыса, өлі аруағынан қарғыс алма*) If you did not receive gratitude during their lifetime of, do not get damn from ancestors' spirits. Sons and my daughters-in-law, be attentive to people! *Otymen kyr, kulimen shyk konaginnin!* (*Отымен кір, күлімен шық қонағының!*) Be affable and courteous to your guests! True trial comes not in a battle and in a temper, but in an open-heartedness and benevolence! Even you are exhausted do not knit your brows! *Kabak shytpa! (қабақ шытпа)* Be glad and treat your guests properly! Do not become conceited and get worked up! Treat your guests silently and gently! Otherwise while all relatives are here *«tort kozi tugel otyr goy» (төрт көзі түгел*

отыр ғой) I am telling you, better I will die! One of you are called an idle talker, second is named like an ill-bred person, others are boasters, dare-devil, braggarts, many of you get drunk during such assembly and gathering, show rudeness and tactlessness and then get fame like this! (Auezov, 2007). Translation: - *You have made a decision.* Now, my children, *do not lose your face* in front of people, when they come from a distance. One and all help my children, who try to make as many good deeds as possible. Be human-beings; do not lose your dignity, forget your altercation and discord, show your respect for the departed. *If you had not done anything kind to him during the lifetime of, do it now, after his death.* Do not incur curse of the late's spirit. My children *be attentive and well-mannered to your guests! True man manifests his prowess not in a battle with enemies, but in noble communication with friends. Die from tiredness, but do not frown!* Treat your guests with merry faces, smile, cheerfully and deftly. But do not lose your merit. Be well-wishing, do not be boasters and chatter-boxes. Show modesty and generosity! If not, I am telling you in front of all relatives, better I will pass away (Auezov, 2007).

Relative phraseological equivalent is the same in meaning but differ in syntactical structure, synonymous components, and morphological compound. Relative phraseological equivalent is not frequently met in translation. For instance: - Shukiman, *erulige karuli bar* (*еруліге қарулы бар*) *There is always someone better for that who thinks he is the best.* Both I and Erbol do not forget song «Topaykok» sang in that house. Translation: - Nonetheless, one good turn deserves another. Now you should sing. Both I and Erbol request you to sing «Topaykok» like you did it in that house.

Phraseological analog (adequacy) is a fixed phrase which is quite adequate to the phraseological unit in original language, but this phraseological locution keeps its own characteristics. For instance, *Kadalyp kaldy* (*Қадалып қалды*) – he stared at him, *aktarila tusty* (*ақтарыла түсті*) – to tumble out, to have a heart-to-heart talk; *zhurekti, kayratty* (*жүректі, қайратты*) – courageous, brave.

Non-phraseological translation is a type of interpretation done by non-phraseological means. In such cases these translation methods are used like lexical equivalent, loan translation, description, combined translation. These types of interpretation are used when no phraseological equivalent is found. Shortcomings of this kind of translation are that phraseological figurativeness, expressivity, informative colouring can be lost. Besides, antonymous translation and word for word translation can be also applied.

RESULTS AND DISCUSSION

Consequently, we have considered several methods of phraseological units' translation from one language into second one. According to translation order they can be divided in the following way. The first one is a fixed phrase which can be met in both languages. There is no need to translate them; it is enough to find suitable and proper phraseological locution from mother tongue's treasure. Sometimes they can match both in meaning and form. The second one is set expression that does not have ready samples in Kazakh language. We have to use free translation to interpret them, but keep their content and shape. But all peculiarities of proverbs and sayings should be kept. In other words, proportionality, consonance, richness of content, impression should be fully given; they all must impact on a reader. The third is translation of phraseological units with the help of word for word interpretation. The forth is to turn set expressions by means of equivalents (adequate). The fifth is to use free translation to interpret fixed phrases.

Undoubtedly, problem of interpretation of phraseological units from one language to another is very significant and complicated task. We do think that it is possible and necessary to translate phraseological units. Usage rate of fixed phrases in creativity of each writer also shows to use translation ways as much as possible. We can name the next types of translation methods of phraseological units in epopee of M. Auezov «The way of Abai». The first: a translator tried to transfer completely

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content and form, expressive-emotional impression; the second: even the meaning of idioms is presented correctly, but there are some changes in lexical-grammatical structure of phraseological units. It implies that substantial- figurative meaning is kept not fully but half. The third: we can use fixed phrases as ready equivalents appeared as a result of life and situational similarity of two nations. There are plenty of such lexical-semantic groups in each nation. Just we will have to find them. There are also phrases which cannot abide by these rules. These idioms have national distinct colouring. If they are translated they can lose their national singularity, on the other hand we cannot leave them without translation. Judging by these features they can be added to idioms. A. Kim also considered different methods of them. By and large, he tried to convey various difficult set expressions of Kazakh language by means of Russian language materials. .

Whilst analyzing features peculiar to M.Auezov's work, we have noticed that there are plentiful lingual devices that distinguish clearly his proper singularity and also that Russian language has sufficient opportunity to translate them into Russian. It is vital to determine stylistic functions of phraseological units in the text. This translation played significant role in increasing of Russian Language Culture.

But not all translation is in exemplary level. Even there are enough disadvantages in transferring of the specific problem which we are studying currently. That is the reason that we should reconsider the translation and do it again appropriate to the present time.

To translate phraseological units in «The Way of Abai» it is essential to define their ranges, types, purposes. Because in accordance with main aim of a writer, fixed phrases fulfill stylistic functions. In that case we should examine the translation in concordance with stylistic intentions of a writer.

CONCLUSIONS

M. Auezov used phraseological units to identify clearly his characters' images. We can mention the following types of that

usage. M. Auezov sometimes used simple aphorisms of people without any changing, but according to the personages' actions, characters the author occasionally apply fixed phrases, vary and brighten them. He introduced a change into lexical-grammatical structure of the phraseological units. All in a breath, author's heroes speak in specific way, with absolutely new aphorisms. It is not easy to distinguish fixed phrases' form, kind, and emotional-esthetic effect. Judging by the translation, sometimes it is impossible to convey these peculiarities with the help of Russian language. According to A. Pushkin, a translator should transfer a writer's ideas, views. As for Gogol's opinion about translation, he believes that in order to become closer to an original text, sometimes a translator should move aside from original text's words. L.Tolstoy assumes that it is not enough to translate words and meaning, it is significant to convey an impression of the text. K.I.Chukovskiy appealed to interpret laughter into laughter, smile into smile. Nevertheless, all the opinions above do not contradict general rules of a translation. There are text parts in each work that cannot be translated conventionally. I call it conventionally as sometimes it is quite impossible to translate some parts. These untranslatable parts are called like phraseological units.

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PECULIARITIES OF METAPHORS IN ABAI'S POETRY

Annotation: The paper tells about an actual problem of linguistics - a metaphor and its role in a poetic composition of the work. The paper gives special attention to individual author's metaphors (actually-poetic ones), conceptual-thematic world picture in the light of individual-author metaphor. Individual-author metaphors of the great Kazakh poet Abai are studied in the reality of 2 semantic spheres: «Man» and «Nature» On the material of Abai's poetic texts the meaning of individual-author metaphors is revealed. The paper tells about an actual problem of linguistics - a metaphor and its role in a poetic composition of the work. The paper gives special attention to individual author's metaphors (actually-poetic ones), conceptual-thematic world picture in the light of individual-author metaphor. Individual-author metaphors of the great Kazakh poet Abai are studied in the reality of concept spheres. On the material of Abai's poetic texts the meaning of individual-author metaphors is revealed. Diverse methods, ways and keys of metaphor translation, which were described by different scholars and researchers, are given in this article. Translation theory and cognitive linguistics give their own methods of translation metaphors. In the research called "translation metaphors", carried by M.A.Kunilovskaya and N.V.Korovodina, we can find 2 characteristics of translation metaphors, which are specified on the basis of papers by S.Moem, D.Pristliy, D.K.Dzherom. Much attention was given to the work of Peter Newmark (A textbook of Translation), especially to his ways of metaphor translation. In this article you can also meet some translation examples of Abai's metaphors. As a conclusion, the author of the article gives his own ways of translating metaphors.

Metaphors are used in daily life and poetic speech. Poetic metaphor differs from everyday metaphors with its freshness and novelty. In poetry and prose metaphor is not just a means of lexical expression, but it is a way of constructing images. Penetrating into mind and sense in the meaning of each of the links of the metaphor, we are inevitably exposed to the powerful influence of poetry: a metaphor is a kind of lever that set in motion mind and soul of a reader.

Many types of metaphors can be met in Abai's poetry. A simple metaphor made with one word.

Look deep into your soul and ponder on my words:

To you I am a puzzle, my person and my verse.

My life has been a struggle, a thousand foes I braved,

Don't judge me too severely – for you the way I paved {1, 7}

Metaphors that come with the help of

In terms of genre distinctions, Abai's lyrics is manifold, multi-valued, faceted. They are rich in ideological content, bright topics, they cover a variety of lifestyles. We find the diversity of poems in the poetry of Abai on a variety of topics such as: destiny of the people, passage of time, social and political problems, love poems, philosophical poetry, satirical songs, description of the nature, dedicated poems to certain and definite individuals. In the poems of Abai everything can be found: a sense of joy, a sense of confidence, sorrow and sadness, the bitter truth and sharp criticism. Lyrics of mind state and mental attitude fascinate us with the poet's gentle lyricism, depth and severity of his statements, experience and wisdom. Reading these lines, you have the impression that you communicate with the poet himself, you talk to him.

Lonely heart, do not seek response

On your road with calamities lined.

My soul, do not wander, keep still for once
If no refuge from life you can find.
A feeling expressed is always false.
No voice responds to my calls.
Oh whither, my restless, unhappy soul,
Do you draw me away from my native walls?
Friendship, happiness, peace and love
On the market of life are not worth much.
The peddlars of honour won't put them above
A copper ha'penny—life is such.{1, 168}

The poet expresses his feelings and emotions through embodiment, metaphors and other figurative and expressive means. This makes it possible to convey his feelings and inner spirit through the skill, ability and grace of lyrics, it contributes to accurate and vivid transfer of his feelings. The author puts questions to himself, he soothes and comforts himself, looks for evidence - all points to the abyss and comprehensiveness of his thoughts and ideas on the impact and impressive excitement, awe and confusion. Using a variety of tropes, the poet turns the poem-initiation into a unique masterpiece. One of these poems begins with the words "What are you looking for, my heart, what do you seek?". To convey his thoughts in one quatrain, the author presents two metaphors here. «Life is a wave» and «good or bad it's all the same, it's full of poison anyway».

Life, after all, is a wave
It all too quickly ebbs away,
And good or bad it's all the same,
It's full of poison anyway {1, 111}

The poet compares life with stream, current, flow, with wave. We agree with the author here, because life is ceaseless, continuous, uninterrupted and fleeting, it continuously passes away, its speed and irretrievability described in the given work. The bad and the good things in life, the writer compares them with toxic poison. Probably because good and evil, happy and sad days take time, occupy our thoughts, sometimes poisoning our minds, filling it with doubt, fear, darkness. The author calls all the events

of our lives as poison, since all occasions are temporary, impermanent, quickly. You should not be completely absorbed by any event in life.

Another world of his poetry belongs to the natural lyricism. Nature is the place where a human-being lives, exists, works. The theme of nature, its unique wealth, beauty, elegance, fullness take place in the poetry of every poet, writer, creative person. Depending on age, time, place of residence, each author describes and praises nature in his own way. A poet, thinker, philosopher Abai considers the nature as a part of the microcosm, where there is harmony and order, and each of its part is perceived by us as a living, purifying element, vociferous band managed invisible conductor. The subtext of the poem through images are the sky, the earth, sun and water, they convey the idea of the unity of man and nature. Radiance and light, which is filled with art space, representing the beginning of uniting the world. Poems "Autumn", "Winter", "Summer", "In the silent, luminous night" confirm loveliness of the great Kazakh poet's ouevre.

"Winter" by Abai Kunanbaev
Broad-shouldered, white-coated, powdered with snow,
Blind and dumb, with a great big silvery beard,
Grandad Winter plods on with a frown on his brow,
By everything living hated and feared.
The grumpy old fellow does plenty of harm.
His breath stirs up blizzards, brings snow and cold.
With a cloud for a hat on his shaggy head,
He marches along, all the world in his hold.
His beetling eyebrows are knit in a frown.
When he tosses his head—dismal snow starts to fall.
Like a crazy old camel he acts in his rage,
Rocking and shaking our yurta's thin wall.
If the children run out to play in the yard
He pinches their noses and checks with cruel hands.
No sheepskin can keep out (he freezing cold;
With his back lo the wind, the shepherd stands.
The horses in vain try to shatter the ice—

The hungry herd scarcely shuffle their feet.
Greedy wolves—winter's henchmen—bare their fangs;
Watch, or disaster your flocks may meet!
Drive them off to safe pastures—don't wait until day.
You won't die if you sleep less—come, quicken your step.
Kondibai and Kondai* aren't as wicked as wolves—
Don't let old man Winter, feast in our steppes.

Abai skillfully depicts and outlines the picture of harsh winter. The author compares severe, austere, terrible, cold winter with a callous, cruel, implacable man. Winter is inappropriate, uncomfortable weather for cattle, winter is blind, dumb power. In this poem Abai displays and expounds winter in the form of a man. Previously, before the season called winter had not been described in this way. Abai creates images, according to the perception of the people, ethno-linguistic and cultural concepts of the Kazakh people. Winter is an old father of son-in-law or daughter-in-law, who always is not happy and morose. When you read this poem, involuntarily feel frost, chill, bitter cold. Winter is very unfavorable time for a shepherd, for livestock, for all hard-working people. Author notices this process very aptly and masterfully. Abai likens the winter with a father of son-in-law. As you know, "father of son-in-law" is important, honorable man for the Kazakh people. As Kazakhs say, "husbands for a hundred years, father of son-in-law is for thousand years." The Kazakhs always treat this esteemed and distinguished person with honor and dignity, they meet him with smile on their faces, appreciate and revere him; try to please him. Winter comes with chills and heavy snow. Frost holds down the ground, and snow covers it with white veil. There are so many varieties of descriptions of winter season. But Abai found proper and exact metaphors, right and solid word and depicted winter comparing it with father of the son-in-law.

Abai's poetry varies with abundance of a diversity of metaphors, it is traditional metaphor, as well as author-individual metaphors of talented and gifted Kazakh poet Abai Kunanbaev.

Metaphor is the main constructive techniques, the dominant style of his work, the hallmark of Abai, in general.

Abai's poetic work distinguishes with its unique, peculiar features. Metaphor is not only tool of creating poetic images, metaphorical meaning is concrete thought, idea, conclusion, result. No doubt that words with figurative meanings in Abai's work are used to transfer descriptive, figured beauty of his notions. Metaphor is used to donate ideas and thoughts with accurate and precise lucidity.

First of all, metaphor differs with cognitive content, its main purpose to create beauty, as well as to show some aspect of life from the other side [2,15].

Principal functions of metaphors in Abai's poetry:

1. Nominative function
2. Compressive function
3. Expressive function
4. Evaluative function

Nominative function. Nominative metaphor creates nicknames and aliases of individuals, which can then turn into proper names, for instance, Owl, Gold, Speed. Assertaining the nominative function, the metaphor loses its imagery. The metaphor in this case is the technical method of extraction of the new name of the old vocabulary. Abai's poem "The tick of a clock is not something slight" ("Sagattyn shikildagy emes ermek") has deep philosophical significance. This oeuvre is complete metaphoric replacement. Magnificent picture of the poet's world is in the content-conceptual information of the text. "The clock is a theft ticking", / "Without showing it steals life day by day" are lines that depict main information of the text: "the clock's thievery", "it steals life" are metaphors, stylistic usages in figurative meanings. There is hidden implicit seme in the semantics of the word "Clock": it is the thing, which steals the most precious for you untocicebly, it is a robber, theft; it ticks not for pleasure and fun, a clock's ticking is an activity, stealing action. It behaves itself like a burglar, acts like him imperceptibly, insensibly, invisibly. "One minute" is a metaphorical change. "A

minute resembles a man's life" / "Passed, died, there is no fate that returns". This is whole life of a person. Passing of a minute is like a human-being' s death. According to the author's conceptual perception, world's picture is seen exactly like this.

A distinguished scholar O. Kornylov said: "Each ethnic language is a unique collective work of art, integral part of culture of the people, the organ of self-reflection, self-knowledge and self-expression of national culture" [3,133]. We can also see the following concept in individual-author's metaphors of Abai Kunanbayuly.

Compressive function. Metaphor's function, which presents huge, enormous, tremendous information or meaning in succinct, terse and concise way. "Abai's individual abilities, peculiarities differ him from other people, Abai can substantiate separate word combinations, people. Abai takes grammatical combinations and certain sentences, sometimes even words, makes them as an object, then substantiate them" [4,12]. For example, Abai's metaphor "Men kalayga salynbau" stands for not to hesitate, to be resolute and determined. This extract was taken from the poem "Zhastyktyn oty zhalindap". Other indicator words in the text also clarify the meaning "not to hesitate, not to doubt". Therefore, in order not to be hesitant, we should be willful and forceful, the following implicit context is presented like here: "Kayratka senip kaktikpay.../ Maydanga shiksa zharasar; Kayratpen kirip zhalinbay, / Akylmen tauip aylasin". These lines lead us to be decisive and strong, emphatic and forthright. It is kind of direction-position. In the language personality of Abai, every word has tangible, considerable, convincing weight. Pragmatic question, which comes from the thought of the text: "What gives us not to hesitate? What for is it? What purpose does it aim at?" Abai's response is on the 5th verse:

"Energy leaves the body,
The youth is not eternal,
The world is ancient.
Try to be happy in it"

Abai wanted to say us: "While we worry about not to doubt, life passes away, more important to reach your goal and take your place under the Sun." Abai's language personality can encompass many meanings, notions, the poet can submit complex, sophisticated, exceedingly difficult thought concisely. Owing to appropriateness of words economizing, a new metaphor appears, as a result, thought becomes wide and deep, word - brief and neat, conclusion - profound and insightful. This is an outcome of compressive function.

Expressive function. In comparison to the words, which have weak expressiveness, units with expressive- emotional coloring make greater influence on us. Among lots of methods that are used skillfully in the thesaurus of language personality, metaphors actively sign in turnover. Expressive metaphors impact on a man's feelings, emotions, experience; they make him concern, bother, thrill, contemplate, muse. Expressive influence, undeniably, appear as a result of union of connotative components in the word's semantics.

We believe that unbounded, unlimited possibility of a man's cognition and his ability to think associatively can be soil for occurrence of expressions with emotional power, strength, emotionality. A person combines basic meaning of words and plenty of associations, then this process can open way for creating new metaphors, new concepts. It is clear that poetry's firepower is in its aesthetic loveliness. Let us take lexeme "drunkenness". In Abai Kunanbayuly's poem "Mensinbeushi em nadandi", core and mainstream thought is collected in lexemes like "drunkenness", "drunkard". These metaphors demonstrate author's ccomprehension and receptivity. The author tries to correct his people, his time, his epoch. Through the use of conceptual analysis, we comprehend that lexemes like "drunkard", "to be trunk" do not imply condition of a man, who drank too much. These metaphors possess figurative, indirect meaning. It stands for passion, temptation for being wealth; infatuation for fun, pleasure, enjoyment, amusement; keenness for authority, power. Metaphor "drunkenness" means an action in the meaning of craving,

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partiality, addiction, obsession. T.Zhurtbay expresses his opinion about the following poem thus: "Drunkenness is not being drunk due to strong beverages, addiction is not because of opium, drunked man is not, who uses alcohol. It is drunkenness for false and misleading praise, government, power, party. Speaking Abai's language, ...it is drunkenness for authority, revenge" [5,107].

Evaluative function. In the process of metaphorization, influence of the poet's view predominates. The author states his opinion, he can give his right or wrong, positive or negative viewpoint on event or occasion. Thanks to the strong link of emotional and expressive components, a new side of language unit. During so many years, metaphor's this function is reviewed like image method. For instance, speaking Abai's metaphors, a sad person can have "zhabiranky soz" (which denotes sombre, gloomy, murky), or according to Abai's metaphors a word can be "kuatty soz" (potent ant robust word), "nurly soz" (radiant and luminous word), "erke soz" (warm word). Metaphors assist us to demonstrate our ccomprehension of the world around us. They append colouring, vivacious imagery and perhaps emotion to a sentence.

Nature pictures are used as poetic images in Abai's poetry. Scenery descriptions in the content structure of the poem are not simple, ordinary details, they play definite cognitive role. Language units, which turn up in metaphoric, figurative meaning present us new poetic images. Landscape descriptions in the text indicate grief and sorrow, depression and misery of a man, his delight and joyfulness, they fulfill cognitive function here. His poem named "Kolenke basin uzartyp" starts very short and brief, although it has deep, immense philosophical thought. When there is shadow, gloomy afternoon, when it is grey around, all these are descriptions of nature, as well as these are feelings of a person. 2 enormous worlds are bound, there is psychological parallelism between them. Shadow or shade is a dark, obscure area or shape cast on a surface by the interception of light rays by non-transparent body. When the Sun goes down, it is not bright and shiny outside, it reminds us that after spending pleasurable,

cheerful days, a person also has some darkness and gloominess in his soul, spirit. Metaphoric combination "gloomy, murky mood" is a main cognitive mark described scenery or landscape, basic features of it - sorrow and affliction, despondency and depression. A man's physiological, social, moral singularities are closely linked with each other, one helps the second to develop. In this poem a person suffers, hurts, endures, we can notice his moral condition, he is like poisoned by all around. Major and principal semantical mechanism is a metaphor (gloomy mood, grey dusk). It is noticeable that a man in Abai's discourse differently accept time and space. Why does a man feel himself sad, tragic, deplorable, notorious, regrettable, lamentable, distressing? Because after sunset and sundown, one more moment finishes, it turns into past. As we observe, in the 3d verse it is written that "past life becomes " gloom and dusk, here a man's suffering begins, he turns into the past and tries to give a report to himself: What has he done? Who did he help? What good things has he done?

The connection and tie between the poet and the reader, those two great of one reality, depends upon skilful language—figures of speech, figures of thought. Poetry evokes a language that moves beyond the literal and, accordingly, a mode of thinking that moves beyond the literal. Abai's metaphor grant and bestow esthetic gratification and relish, enjoyment and delight. Metaphor is an effective tool in his poetry. His metaphoric combination is concrete thought, result of his view, glance, viewpoint, glimpse. It goes without saying that his metaphors have multiple functions, like nominative, conceptual or cognitive, descriptive, pragmatic, contextualize, cultural, informative, predictive or hypothetical and many others. The above functions of metaphor confirm its central role in the structure of Abai's discourse.

It stands to reason that, translators face complications and challenge during translation of metaphors, as a metaphor is a stylistic device, a trope, figurative and descriptive language tool. Throughout the history of science, scholars of Translation Studies indicate principal and substantive obstacles of translation metaphors, suggested their own methods and ways of tackling

them. Thus, an English professor of translation Peter Newmark in his book named "A textbook of Translation" mentioned core and mainstream hurdles of translating metaphors.

To put it a nutshell, Peter Newmark introduced seven tactics to convey metaphors into another language:

1. Reproducing the same image in the TL

2. Replacing the image in the SL with a standard TL image which does not clash with the TL culture

3. Translation of metaphor by simile, retaining the image

4. Translation of metaphor (or simile) by simile plus sense, or occasionally metaphor plus sense

5. Conversion of metaphor to sense

6. Deletion. If the metaphor is redundant or serves no practical purpose, there is a case for its deletion, together with its sense component

7. Translation of metaphor by the same metaphor combined with sense. The addition of a gloss or an explanation by the translator is to ensure that the metaphor will be understood {6,107}

Dean of the Graduate School of Translation at Moscow State University, Doctor of Philological Sciences, Professor N.Garbovskiy offered 5 types of translation mistakes and their reasons of occurrence. They are as follows.

1. Mistakes, conditioned by misunderstanding of the meaning of the source text

2. Miscomprehension at the level of "sign - concept"

3. Misunderstand at the level of "sign - a complex concept"

4. Lack of understanding at the mark of "sign - judgment "

5. Misconception of an objective situation {7,514-524}

To the mistakes emphasized above by professor N.Garbovskiy, we can add our additional 2 reasons of misconception made at the time of translation.

1. Confusion of ethno cultural peculiarities of metaphors inherent to each nation

2. Incomprehension of author-individual metaphors intrinsic to a poet or a writer.

On the strength of the specificity of the poems, translators must meet certain quality and possess special knowledge and skills. Based on the fact that poems refer to specific genres of literature, it is natural to assume that specialists in the sphere of translation must possess definite literary talent. Along with this, being a poet, you need proper and sure knowledge of the languages (source language and target one), because the reinstatement of the poem on the interlinear will be rather a variation on a theme, but not a translation as such. The fact is that, without knowing the language, it is infeasible and impossible to identify all the subtleties and nuances of meaning and determine what is the characteristic manner of writing of the original author. In addition, translators ought to master their native language and make up sentences in accordance with the rules of grammar, style and vocabulary of the target language. If we talk about other skills necessary to an interpreter or a translator, you should name the accurate hearing, which can capture the music and rhythm of the poem, a vivid imagination, the ability to see and display the image that created by the author in the original, and possession of a word in order to accurately express any thought , the slightest shade of meaning of words.

Translation of poetry, notably its main figure like metaphor is very arduous, crucial, responsible work, which requires careful preparation of an interpreter or a translator. However, the fulfillment of all conditions can not eliminate all the problems of poems translation. Owing to its specificity, the translation of poetry is a process that causes a number of difficulties and problems, the main of which are paradoxical. These common matters should be allocated as follows:

- Preservation of national identity;
- Keeping the spirit and time of the work;
- Choice between accuracy and beauty of translation;
- Preserving basic levels of comprehension: level of recognition, phonemic-phonetic level, grammatical and semantic sense, level of auditory sensation - perception - conceptual.

In the book "Metaphors we live by" written by George Lakoff and Mark Johnson, it was written that the conceptual system of human-being's mind that monitors and oversees how we reflect on and ponder over; the way people conduct themselves is metaphoric in nature. The authors of the book "Metaphors we live by" assume that metaphor as a complex device. We look at the things through the prism of our feelings, emotions, experience. Thus, Therefore, any metaphor has two sides like source and destination. In the metaphor 'You are warmly welcomed', the source is 'sense of touch' and the destination is 'friendship'. {8, 10-37}.

In Translation Theory, there are some ways of transfering figurative-expressive means of language.

• Full translation of metaphorical units is implemented, when language and cultural traditions are the same in both languages.

• When grammatical norms of the two languages do not match each other, structural renewal method can be used. It indicates that, when it is impossible to translate metaphor keeping all the rules of grammar, this method is applied.

• When a metaphor does not have an independent distinctive feature, then a metaphor will be changed in terms of semantics and translated into a target language.

• When two languages of metaphorical units are not suited to each other in terms of style, functional method is used in relation to those metaphors.

• When a metaphor in original language has no equivalent in the target language, we have to make fresh and new metaphor again in the target language.

Summarizing all said above, we can notice that, metaphors can be translated by means of the following methods like:

Concretization;
Generalization;
Modulation;
Grammatical changes;
Lexical-semantic changes;

Loan translation or calque;
Word-for-word translation;
Antonym translation;
Explication or descriptive translation;
Compensation.

Poetic art is the most valued, appreciated, respected one among the Art of Words; it is the highest measurement of creative willpower and genuine talent that a poet possesses; it is beautiful world of poetic strength, where delectable poetic tradition and poet's inspiration meet. Therefore, brilliant world of its translations can show its entire essence. Accordingly, poetic skills and abilities of those poets, who cooperated to develop Kazakh translation, made a contribution with their own author originality and distinctiveness.

To do translation, to turn precious treasure of one nation, which they are proud of, from one language into another, to make it available for your people, to serve such noble thing like translation, deserve one's respect and deference.

A translator is a creative individual. He is a representative of his epoch, his native literature. Hence, he glorifies the content and ideas of his age in his own way, he accepts all these happenings in his own way, we can hear his voice in his translations. Otherwise, content and ideas of original text can go with one path, with the same system, this way a translator is not considered like an individual person. That's why, during translation of any work, diverse translators try to add some changes into original text, they alter essential parts of the text or they narrate original text on their own. Translation of one artistic work from one language into another is truly difficult task, complicated and arduous path, tough challenge. It is world, where personality of an author and a translator personalities, their thoughts and notions, essences, their inside spiritual worlds, individual perceptions, their tastes in transforming thoughts into words, styles of 2 poets, their abilities, skills, knacks can be met.

M.Auezov wrote in his article named "Some matters of artistic translation": "In the sphere of translation, many duties and

tasks are fulfilled in concrete method, in order to present whole singularities of original text, a translator uses multiple methods, by how skillfully he applied all these methods, we can judge about the translation; singularities of text are intonation, rhythm, imagery and figurativeness (here we can name figurative meanings of synonyms, idioms, proverbs and sayings, aphorisms) and other elements like that, as well as various and different peculiarities of national forms, historical features". It means, that among complex problems of Translation Theory, the author of the article highlighted transferring author's style like the most significant matter. But it doesn't mean that in order to present genuine style of original text, we can damage systems of Kazakh language or make incorrect, wrong, improper and inappropriate sentences. The matter is to keep individual author style and to make it sound in real Kazakh language. It is extremely hard task. It demands creative deliberation, exceptional and extraordinary talent, experience and knowledge. But for true creative translation, somehow freedom is necessary. If not, a translation will be literal: word for word or interlinear, it will be incomprehensible, unclear, obscure, and inexplicable to read and understand. If do not follow a word, sentence, way of an original text, its style, manner, character, feature, generally speaking, its total spirit, one cannot achieve adequate translation. Well then, veritable and perfect creative translation is a combination of freedom and accuracy; a translator should be able to connect 2 major components equally and evenly. Creative freedom denotes when a translator does not exceed the limits of an original text, he keeps style of an author, his aptitude and competence to do translation, which is easy and appealing to read. Right here, a translator shouldn't be influenced by an original text, but nevertheless, a specialist in the sphere of translation, has to convey all originality, sense, inner meaning and implication of an original text into the second language. All said above requires creative freedom.

Abai Kunanbayuly's first collection of poems was published in 1909 in Peterburg, in publishing house named I.Boraganskiy. Kakitay and Turagul Kunanbayuly prepared the

book for publishing. In 1914 In the book «East collections», which was devoted to an eminent and outstanding Russian scientist A.N.Veselovskiy, Abai's poems like «In the silent, luminous night», «Summer», «Some moments of a Man», «I die, my place is cold ground». This means, Russian readers' first acquaintance with Abai was in 1914. Abai's work transferred into Byelorussian, Armenian, Moldavian languages and also into Arabic and English was done on the basis of Russian translations (interlinear translation) of Abai's poems, the work was available for readers in 1970. Take for example a collection of Abai's poems published in 1954 in Moscow, we can see that more than 20 specialists translated Abai's poems. Translation matters of Abai's work into Russian language is the most actual and topical problem, it has current importance. The quality of those translations is not perfect up to present days. As many of Abai's poems translated into another languages exactly from Russian language, property of Russian translations is vitally important. The most crucial, momentous fact is that Russian translations of Abai's work cannot utterly transmit great poet's notions and thoughts, inside richness of his concepts, ideological and conceptual content of his compositions. However, overwhelming majority of translations of Abai's poems is published like initial variants {9}.

Only in 2 candidate dissertations written from 1938 to 1970 years, translation problems from Kazakh language into Russian language are considered and examined. One of them is S.Kuspanov's "Translation of Abai's poetry into Russian language" and the second one is Z.Zhantekeeva's "Translation issues of Kazakh poetry into Russian language". In S.Kuspanov's dissertation, translations of Abai's work, done within 30 years, are studied and investigated. The research is given in chronological order, so it presents opportunities to observe developing process of Translation Studies in Kazakhstan. Many well-known poets and translators made a contribution into translation of Abai's masterpieces into Russian Language, they are: Vs. Rozhdestvenskiy, Ya. Smelyakov, P.Antkolskiy, M.Lukonin, M.Petrovyh, S.Lipkyn, A.Globy, E.Shehtman, E.Kurdakov and

many others. Along with successful and felicitous translations, readers familiarized with poor translations {10, 11} . In 1935 the translations of Abai' spoems, done by Vs.Rozhdestvenskiy, saw the light. Vs.Rozhdestvenskiy and Leonid Sobolev studied Abai's oeuvre with great interest. Today we can meet translations done by G.Belger, M.Adybaev. M.Auezov sat 3 goals in front of translators:

1. Faithfully and aptly transfer life truth depicted in the work.

2. Clearly give an original text itself.

3. Do not inflict harm into the system of native language.

All other problems are sorted out around these 3 purposes. A translator should always be vigilant and alert in the matter of keeping purity of his language. A translator should master his thoughts so well that he is able to convey them into other language.

In the article written by G.Belger " Ruler is a word. Why is it difficult to translate Abai?", he emphasized main complications met during translating Abai, proved them with examples. G.Belger considered Abai like truly national poet, he showed that each of Abai's poem has national trait and singularity. First difficult comes from here, when making interlinear translation for every line by Abai, explanations should be introduced. For instance, the word "pysyk" (Russian word for "nimble") met many timesin Abai's poems has several synonyms in Russian language, such as "nimble, deft, agile, smart, resourceful, skilled, fast, dodger, rogue, crook, swindler, cheater, prompt and so on; the word "tasyr" (Russian word for "confident, perky") has also several meanings like "snobby, haughty, arrogant, assertive, opinionated, bold, silly, dumb, dull"; the word "zhar" (Russian word for "spouse, sweetheart") can have the following synonyms like "beloved, dear, spouse, bride, wife or husband, fiance, spousal, bridegroom, fiancee". According to G.Belger, difficulties faced throughout translating Abai's poems can be estimated as follows:

•Brevity and conciseness and imagery of Abai's poetry;

•National traits of his poems;

•Ambiguity and multiplicity of every Abai's word;

•A great deal of historical-domestic realia;

•His poems are full of edification, exhortation, admonition, precept addressed for enlightened and educated readers;

•His poems have special rhythmicity and daintiness;

• Distress and spiritual sufferings full of tragedy and sorrow {11}

Translation of poetry is challenging and responsible task. Interlinear translation also plays significant role. Interlinear translation shouldn't be implemented only like simple calque or loan translation, along with features of an original text, dimension of poems and numbers of lines, rhythm and rhyme, alliteration, assonance (its objective), meanings of idioms and phraseological combinations frequently met in an original text, emotional intonation of the work, descriptive methods should be shown, kepr and thoroughly analyzed.

When Abai's oeuvre was firstly translated into Russian language, translators devoted their work to Russian-speaking readers. That time put different conditions. Nowadays, readers distinguish from previous ones, they are bilinguals. Not every translation replies for demand and inquiry of bilingual readers. Certainly, we must pay tribute to those translators, who made major and valuable contribution to translation Abai's work into Russian language. They have done immeasurable and unfathomable job. They tried to keep content, motive, ideas of original texts.

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THE CONCEPT OF TIME IN THE COLOUR AND LIGHTAURA OF "MESSAGE FOUND IN A BOTTLE" BY E. A. POE

Annotation: The article deals with E. A. Poe's carrier as a writer. The paper analyzing the story of Allan Edgar Poe "Message Found in a Bottle" reveals the importance of different methods of translation of literature, which shows a complete picture of the sense-conceptual information.

What is it qualifies a piece of writing as literature? What would reading a complete literary text contribute to the student's command of English? There is no agreed answer to these questions but a working answer would be proposed in this example. It's true the greater part of us read literature merely to enjoy a good story. Aristotle said that narrative art should both please and instruct, or it must entertain before it can educate. For us, teachers, the most important significance of literature lies in the second part of the utterance. In fact, literary awareness provides extra features that could improve the learner's ability to use language freely, not only as a linguistic, social and psychological medium of expression. Unfortunately, students learn about, rather than learn, the language.

Thus, literature does not only provide the language learner with a wide variety of syntax and vocabulary, but it exposes the student to language used at its best as well. On the basis of given empirical evidence, literary text has very effective and subtle impact on the students' language skills. Accordingly, it should follow that the more literature courses we offer, the greater the chance will be for learners not only to improve, but to be able to use English creatively.

In institutions throughout the world students are asked to be literary critics without having a foundation in stylistics. Some will

argue that stylistic analysis is too time-consuming. While it is true that there will be a reduction in the number of texts, it is in exchange for the acquisition of interpretative skills and greater learner autonomy. The graduates of such a course would be far better readers with a more active and independent approach to literary texts.

For non-native speakers who initially lack the intuitive understanding necessary for literary criticism, stylistics provides systematic training through the analysis of language. Stylistics may therefore be seen as an aid to intuition and preparation for literary appreciation.

An important feature distinguishing literary texts from other written genres is the creative writer's willingness to break the usual rules and conventions. This phenomenon is true of Poe's tale "Message Found in a Bottle". Thought and language were not the only instruments of his art. The author of the story was evidently an artist, for his highly accomplished style of writing also reveals the author's mastery of using colour and light techniques.

"Message Found in a Bottle" was an early bright spot in Poe's literary career, and it helped make his reputation, especially in Baltimore. It is a short story classic written by Allan Poe and first published in 1833. The plot follows an unnamed narrator at sea who finds himself in a series of harrowing circumstances. As he nears his own disastrous death while his ship drives ever southward, he writes an 'MS" or manuscript telling of his adventures which he casts into the sea.

Symbols play an important role in the story. They are objects, characters, figures, or colors used to represent abstract ideas or concepts. In "Message Found in a Bottle", the whirlpool symbolizes insanity. When the whirlpool transports the narrator from the peaceful South Seas to the surreal waters of the South Pole, it also symbolically transports him out of the space of scientific rationality to that of the imaginative fancy of the German moralists. The whirlpool destroys the boat and removes the narrator from a realistic realm, the second whirlpool kills him.

Poe originally grouped "Message Found in a Bottle" in a large volume, Eleven Tales of the Arabesque, to which he later added the category of the "grotesque". The classification points to distinction in Poe's writing between an arabesque stories – with themes derived from Near Eastern literature – such as "Message Found in a Bottle", and a grotesque story – in which "terror arises from the return to life by the dead" – like "Ligeia". According to the 1840 preface to Tales of the Grotesque and Arabesque, the grotesque relies upon human interaction, even when monsters and figures from the dead animate the plot. The arabesque, on the other hand, deals with the horror of ideas and the mysterious allure of cryptic patterns.

Mysteriously mesmerizing and overwhelmingly beautiful, "Message Found in a Bottle" is normally believed to be part of a series of horror stories by Edgar Allan Poe. But given a cliché of this kind, Poe's masterpiece might lose somewhat in dignity. "Message Found in a Bottle" is a work of literary art. Literary art is but an integral part of Art itself. Fine arts, literature and music are not aloof to each other, but they constitute one whole in achieving their mutual goal of Beauty. There is music about painting, and literary works have an invisible colour and sound aura. To realize this artistic beauty, we must repeat the adventure of the artist. "It is a melody that he sings to you, and to hear it again in your own heart you want sensitiveness … and imagination" [1]. Only deep analysis of the story's language can make the colours of "Message Found in a Bottle" visible to all of us.

By getting to the core of the story, we can not help observing that not all are akin to the natural rainbow spectrum. They give us a lingering sensation of fortune. The colorful allusions of the story are marked by incompatibility, they are almost oxymorons. In "dusky-red appearance of the moon", dusky implies dimness and darkness, while red suggests undeniable brightness. Another example of an allusional-oxymoron in "Message Found in a Bottle": "dull, sullen glare of red light" (dull – not clear or bright, sullen – dark and gloomy, but glare is a

strong fierce light). The messages that bright and somber colour normally bear are correspondingly cheerfulness and desolation. There is, for instance, tender warmth in homely rosy colours, while dark-green or black provoke some feelings, of awe but reading the story, we are never certain with that particular colour to identify our delight or fear. The brightness of Poe's colours almost has a tinge of dullness, and lightness is often shaded by mystery. The trick of teasing the reader by deliberately withholdings information is a technique that skillful authors employ to stimulate our curiosity and persuade us to carry on reading. Misleading and perplexing is that no image in the story seems to be given a colour-consistent description.

The sun as will as the sea and the gigantic ship appear to be in a state of constant colour and light change. This inconsistency may be largely attributed to Poe's expectation that "Message Found in a Bottle" should produce the effect of horror and terror when "the soul of the reader is at the writer's control" [2]. Red is intensely bright and is generally associated with the colour of blood. The immediate implications we get from this word-bloodlines, premonition, threat, and sinister dread and horror-also contribute to the story's anticipated effect. There is no significant change of the story's colour aura in the course of the narration. The colours turn out to be equally diverse both in the opening, and the concluding paragraphs of the story. Over the first two pages of "Message Found in a Bottle" the colours vary from bright and clear to dark and neutral. There is probably only a slight from colour muteness as the events in the tale come to an end.

Therefore, it is red, grey and black that create the colour aura of Poe's "Message Found in a Bottle". Red and black are those colours that normally haunt our imagination with feeling of tension and fear. Grey, on the contrary, is soothing. It looks as if in the midst of the ghastly tempest and the horrific sea roar (correlating with red and black), there is an indestructible vessel of comfort and tranquility (suggested by grey), that is meant to embody the mystery of earthly life. This highly accomplished colour technique that Poe applies to his narration reveals the

story's *aesthetic value*, which is the ultimate goal of genuine work of art. This very technique simultaneously enables Poe to reveal the philosophical background of the tale.

Colour, light and the thematic structure of "Message Found in a Bottle" are one whole entity, and are aiming at conveying the same mysterious message – the author's insights. The penetrability of colours points to the similar penetrability of time layers in the tale. The past, present and future, as well as timelessness and eternity are intermingling throughout Poe's narration. The opening paragraph of the story – a kind of an autobiographical foreword – is in the past. The eye-witness account of consequent events clearly denotes the present. The destination of the vessel is the future, infinity and the unknown.

So, the colour and light aura of the tale is the reflection of Poe's Concept of Time. The flow of time appears to be not a forthright one, but diverse and intermingled. Though we are part of the present, we also belong to the past and future, and we are destined to be always inquiring where we are from, who we are, and where we are going. This is too unusual and artistically interesting technique – the introduction of colours, lights and shadows into traditional works of literature to reveal the idea of the story – can be largely attributed to the fact that E. A. Poe was a major American Romantic writer.

During his lifetime, Poe was mostly recognized as a literary critic. Fellow critic James Russell Lowell called him "the most discriminating, philosophical, and fearless critic upon imaginative works who has written in America", suggesting – theoretically – that he occasionally used prussic acid instead of ink. Poe's caustic reviews earned him the epithet "Tomahawk Man".

Poe was also known as a writer of fiction and became one of the first American authors of the 19th century to become more popular in Europe than in United States. Poe is particularly respected in France, in part due to early translations by Charles Baudelaire. Baudelaire's translations became definitive renditions of Poe's work throughout Europe.

Poe's early detective fiction tales featuring C. Auguste Dupin laid the groundwork for future detectives in literature. Sir Arthur Conan Doyle said, "Each [of Poe's detective stories] is a root from which a whole literature has developed …" Poe's work also influenced science fiction, notably Jules Verne, who wrote a sequel to Poe's novel The Narrative of Arthur Gordon Pym of Nantucket called An Antarctic Mystery, also known as The Sphinx of the Ice fields. Science fiction author H. G. Wells noted, "Pym tells what a very intelligent mind could imagine about the South Polar Region a century ago".

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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, conceptosphere, 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. Verevochkin, 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* lyto 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 productson 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 agirl-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 cornersover 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

the depths of his soul. This utopia is still as real, and a real life in the image of a woman is illusory, unreal. There are curious details in the concept sphere of the story: having a desire to find a way out of the house, the hero tries to lift a sash of a window by a steel knife, but the window - a bullet-proof glazing - cannot be open, a front door is armored, too. These details are symmetrical semantically, they tell us that the hero cannot open the shutters and doors of his soul. In the end, the hero resigns himself to his role as a prisoner of sleepy world, and it is described as follows:

«Sviridov looked at a watch: it was eleven at night. He slowly walked five bedrooms, choosing the one that would please him, but the rooms were like twins: spacious double bed, covered with monochrome blankets of cold tones, a low, polished to a glassy table, large mirrored wardrobes, heavy crystal ceiling.

All bedrooms are on the top floor under the attic, and Sviridov decided, in the end, that there is no matter in which of them to sleep.

He undressed, laid down on the white sheets, wincing slightly from its uninhabited chill, covered himself by a heavy, stout blanket and immediately fell asleep».

Conceptual symmetry of space and objects in the description is multiplied mirrorly: five bedrooms, and they are exactly the same, they are standard in the furniture, bedding, ceiling - everything bulky, cold, soporific soul. Expression is felt in the word "until glassy", but this is an apparent unusual, because this color hue pushes away all living things, it is the polar towards him. The man sleeps hard in the dream world and he awakes is non-reality, but in the continuation of a dream. How does Sviridov report illusory time in the latched world? By inertia, submitting passively to the faint hope that the people at work realized it, start looking for him through three days by the instructions. He puts the music, listening to the deceptive ringtone, without realizing it. He changes tapes, especially without grasping the change in music. All it takes is monotone, muffled, like a padded wall. Tension arises when Sviridov tries to catch the person who brings food or plays a billiard. However, erecting a barricade of things near a

refrigerator, he finds that the problem of the stranger is not particularly worried him, it seemed to be abstract and distant. Tired of his maneuvers, Sviridov finds that the actions are tired him, annoying all that "breaks the pattern of settled way of life". Stalker in him still pushes him to active actions, but the man-turtle takes over, avoiding the unnecessary risk of collision with the unknown. So, in the end, Sviridov has finally resigned himself to his routine of sleep and taken for once started business - top of real estate valuation. And then it found incredible: it turns out, not many days passed, and a few hours, the owner is not lost, and she was in the store for a short while. However, Sviridov is not willing to go into understanding the unthinkable happened case, it has no mental strength. He prefers to forget what happened - a report to the head is more important.

Thus, the temporary collapse, in which turned out to be Sviridov - this is not the relativistic space-time loop, and psychological, bad (Hegelian) infinity, in which wandered into the sleeping soul, and that brought up the monotony to the hypertrophic forms and lost in it. The house in which was Sviridov- a disease of the soul, deep, irreversible inertia, illusion, that deliberately put in place of a reality. And there is no strength of a hero, there is no desire to find a man, playing a billiard (in Maya), that is the true self.

The antithesis of routine, material and earthly, and high, spiritual (infinite) develops in "The Voice" more clearly and consistently. The hero of the story is the soul of the deceased person, the hunchback artist. In the romantic spirit of the work it is depicted a few days of a soul before its final ascension up the call of a voice. The soul as the subject of the story is contrasted to the dead man, which is the body. In the description of the body it is emphasized the details of the ground, dead, ugly.

Deceased body is the dust from the clay. Biblical allusions and intertext are given in default, and the nuances of feelings with a hidden conceptually. It is marked deliberately a hump (the symbol of earthly hardships and sufferings), close-up shown long

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 alight 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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POETIC TEXT AS THE TRANSLATION SUBJECT

The most disputable and topical issues in the poetic translation theory and practice are related to finding the criteria of its equivalence and imposed requirement level. Literary translation is the appreciated self-sufficient value; it solves both pragmatic problems of cognitive and informational aspect and intellectually demanding tasks of the historic-cultural and artistically aesthetic kinds in the very different sources. In this context we should remember the thesis on the fact that both original and translated poetry enriches and increases any literature. In addition, an ethnic culture, literary words of which are honored to be translated into other languages, finds itself 'enriched'.

It is known that the poetic text's inter-language paradigmatisation is performed in the course of the literary translations, i.e. an inter-language paradigmatic range of poetic texts is created and exclusively led by a source text. Poetic translation accuracy revolved and revolves discussions in the translation and interpreting studies from olden times. Explicit negligence of the accuracy is not a translation, but it is an imitation, ad-libbing, profanation, remake, and re-phrasing. In this way, the poetic translation must be properly accurate. However those who work hard to achieve accuracy by any means are often blamed for literalism. Word-for-word translation often results in bastardizing the language, makes an impression of affectation and inconsistency; it is desirable that the translation looks like not as a translation from another language, but as a text written on the language which is known to a translator and its readers. But zeal

on source text adaptation to foreign environment is fraught with consequences. At the same time, sometimes it is difficult to find out source text's origin and naturalness in the translated text where harmony and naturalness prevails and which have no affectation. Krylov's fables do not seem to be translations of La Fontaine. These fables translated by Abay are more like re-phrasing, than translations. Obviously, preservation of the author's manner and world vision and feeling, tastes, and preferences must be welcomed. But aiming for the translated text to impress as a text written in language which is native to a translator is not always justified, since it can develop an opposite tendency where a reader is proposed translation from such a language with peculiarities which can be strange in a target language. In this connection we should refer to V.Zhukovsky's statement that 'the translator of prose is the slave of the author, and the translator of poetry is his rival'. In the light of the newest translation theory it turns out that both of them are simultaneously 'slave' and 'rival', except that 'rival' must aim to win, but at stand-off. This poetic norm meets the requirements of translation accuracy, that is to do not worse and not better, but as in the source text. A professional translator will not afford to gratify his/her own or modern reader's tastes.

How accurately the translation can reproduce or catch source text's verses forms, in particular its measures, rhythmic, rhyming, euphony, and equimeter, is one of the most challenging problems of the poetic translation. Various translators have various solutions. Positive and principled refusal of attempts to preserve source text's versificational peculiarities in translation is possible. Some people propose: let's use interlinear metaphrase - a free verse imitation, without rhymes and with any quantity of words in each line. The solution to use the traditional verse adhering to the rhymes configuration is the most popular. As we can see, this sphere has a lot of points at issue. It is very difficult to show a translator-verlibrist that in fact his translation is not verse, but prose translation. It is not difficult to blame a translator of syllabics for obvious divergence from the source text rhythmic. Can a translator-syllabist be blamed for referring to rhythmical

forms of verses? As many poetic demands of this kind can be presented to a translator as he will see and count particular features in foreign verses.

The ambiguity of described problems is also increased due to many literatures' refusal from traditional accurate translations and preference of metaphrases, i.e. word-for-word prose translations with a breakdown into somewhat verses. It may happen that such a tendency will prevail in our country. However traditions of accurate translations in the Kazakh poetry are very strong. That is why breaking with them would be a considerable translational loss.

As it is seen, all these problems can be divided into three groups. The first group is related to a translator's personality and professional, creative adaptability, the second – to peculiarities of national and authors thinking, and the third – to verses features associated both with language structure and existing literature traditions.

Poetic texts are mainly short and have strongly specified form. They are distinguished by emotionally expressive and semantically stylistic significance of a word, character. All this in translation is overcoming of ethnopoetic barriers and differences of image-bearing systems of various nations. In conclusion, it can be said that problems of poetic translation are caused, determined, and associated by particular characteristics of poetic writings, culturological fundamentals, and features of national language structure.

It is known that two types of speech activities intricately collaborate in the process of the poetic translation. The first type is related to perception, understanding, interpretation, and translational assessment of the source text, the second one – to creation of the translated text and its identification with the original. As is evident, the notion 'text' describes itself in translational process from various sides, in particular, as an object of understanding, as an object of meaning extraction, as an object of transformation. At the same time, such features as dimensionality, various means of expression, emotional breadth,

affectivity, expressiveness, allusive characteristics, and associativity can preferably be expected from the poetic text. If a reader of the translated text feels absence or lack of presupposed features, this translation cannot be treated as qualitative.

The poetic text is a metamorphic system which appears in the process of creation and formation on the basis of aesthetic implementation of the language system. In this case it is necessary to encourage very successful solution of G. Genette who defined the language in the process of poetization naming such a state as poetic (1., 361). H. Gadamer highlights other functions of the poetic text: "there are other logic and grammatical forms of conscious speech-making in the verses. Text polysemy and obscurity may drive an interpreter in despair, but this is a structural moment of poetry" (2., 120.).

Language origin, intellectuality, psychological aspect, anthropological moment, and emotional breadth of the poetic text system do not generate doubts.

It is known that the poetic text includes at least three structural macro-components which are cultural, language, and aesthetic.

Unique character of the poetic text system firstly lies in its maximum degree of formalization – graphical, discursive, that is there is a presence of expression plane heterogeneity. Also the poetic text as a distinctive functional and aesthetic system has unique characteristic features which include completeness and vitality.

Completeness of the poetic text is associated with the fact that it is the reason, process, realization, and result of language activity and language capacity of an author as a subject of the social medium, aesthetics, and language (3.5). As can be seen from the above, the poetic text is a source of linguistic performance: M. Zhumabayev is nominated a new emotion thanks to the oxymoron word combination 'sweet poison', such a linguistically performing function is especially observed in Abay's poetry.

Availability of a language experiment and language game which leads to meaning deviation and meaning complications also often occur in verses.

Studying of cultural text space is related to such factual categories as author's biography, poet's creative behavior, chronology and geography of the poetic text, social and historical conditions of text creation, proximate and expanded cultural context.

Translation analysis of the poetic text must include at least three problems which provide understanding of various spheres of verses – extraverbal (culture, aesthetics, spirituality), paraverbal (poetic discourse units), verbal (language in fact). We should not leave out of account that the poetic text is a phenomenon both of the language and of the culture, that is why in this text the language as a system shows its main opportunities (nominations and expression, condensation and massing).

Unit of phonetic, morphological, lexical, and syntactical levels of language is subject to semantic transformation in this text, i.e. they express new text meanings. Thus the statement that a text contains meaningful and functional, meaningful and conceptional, eaningful and text types of information is relevant (4.27). Another investigator looks into the poetic text in detail and finds the following types of information: visual and denotative, communicative (discursive), object and denotative, image and meaningful, underlying and meaningful (5.46).

At the same time, in the course of pre-translational analysis it is necessary to pay attention to the fact that the poetic text is a complicated system of truth finding, interpretation of the world and personality, forms the most complicated, contradictory, specific authorial world building, creates original poetic meanings and values.

It should be remembered that in the process of the poetic text creation units of all the levels of language space are implemented both consciously and subconsciously. It results in the process of language game which is determined by finding the means of brainchild and text meaning-making. So they gain text

units status, express (reveal), regenerate (get increased) and as a result enter into paradigmatic, syntagmatic, and variant relations.

Phonetic level units – textphonemes – take active part in meaning-making together with morpholexemes. But lexical level units – textemes – implement poetic meanings. Utterance and micro-texts should be referred to syntax level units, they have the lingou-cultural definition status.

Main objective of pre-translational analysis is finding, determination, and interpretation of text meanings expressed both by units of cultural, aesthetic, language, and spiritual space and by units of non-verbal, preverbal, and discursive character. Altogether, it is necessary to pay attention to other text units which participate in formation of poetic individual and authorial worldview.

Pre-translational research object becomes the poetic text system as a single whole, formally divided, but undivided in its structural and meaning part, since all the units and levels of poetic text participate in text- and meaning-making. The scopes of pre-translational analysis are units of graphical, discursive, and language from, as well as units of cultural, aesthetic, and spiritual space of the poetic text. Pre-translational analysis may include the following types of research: phono-semantic analysis, component analysis. Dictionary making – thesaurus of the poetic text is always relevant. All this promotes description, analysis, and interpretation of structural and meaningful means of formation of poetic world view, finding and interpretation of poetic text implication.

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PART 2
PROBLEMS OF INTERNATIONAL COMMUNICATION

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PROSPECTIVES OF INTERPRETARY TRANSLATION OF SHAKERIM'S POEM "LEYLIYA AND MEZHNUN"

The poem "Leyliya-Mezhnun" was written in 1907 by Sh. Kudaiberdiyev. It was firstly published in the magazine "Sholpan" in volumes № 2-3 (82-105 pp.), 4-5 (102-120 pp.), 6-7-8 (144-162 pp.). Mukhtar Auezov was a person, who sent the manuscript to the editorial office and took an active part in publishing it [1].

The poem was published as a separate book by Saken Seifullin in the publishing house "Artistic literature of Kazakhstan" in 1935 [2].

The third time it was published in the publishing house "Zhazushi" as a collection of Sh. Kudaiberdiyev "Compositions" in 1988, after considering questions of "About creative heritage of poet Shakerim" by Central Committee of Kazakh Communist Party [3].

The newspaper "Kazakh" published Sh. Kudaiberdiyev's "Open letter of Kazakh language administration" on 31st of January in 1924. In his letter Shakerim wrote: «I wish you can give a place to my words in your newspaper. Once outstanding Turkish poet Fizuli told: «Your majesty! Keep my poems from three dangerous things. Firstly, hold it from a person, who doesn't appreciate music, in this case for this person even great song

becomes withdrawal. Secondly, keep it from envious person, who can give wrong interpretations and can let to bad feelings in their heart. Thirdly, hold it from false writers, who can write "eye" as "see" and can make me blind». As he mentioned magazine "Sholpan" in Tashkent published his poem "Leylyai-Mezhnun" with complete mistakes. Correcting it is as difficult as writing a new book.

Some poems omitted completely, some have half lines, a lot of spelling mistakes. They made my poem blind, lame. The person who has some ideas on poetry will understand that it was not my mistake". That is why he published his message. [4 ,46 p.].

As Shakerim considered, there is an enough difference between the scripts of "Leyliya-Mezhnun" which published in the magazine "Sholpan" in 1922-1923 and script of the poem which was published by Kazakhstan Artistic Literature edition in 1935 and the text of "Leyliya-Mezhnun" from 1988. People who were responsible for collecting and publishing M. Zharmukhamedov, S. Dauitov, [A. Kudaiberdiyev] compared with other published and collected scripts and gave the manuscript script.

While comparing of three scripts we can define the reasons of the author's complain.

For example, in the first two scripts there were lots of spelling mistakes: For example:

1st script:
Gave **mind**, gave a horse, presented shapan
2nd script:
Gave **a work**, gave a horse, presented shapan
3rd script:
Gave **a gift**, gave a horse, presented shapan
1st script:
Sprayed with water, brushed away parents with *ash*
2nd script:
Sprayed with water, brushed away parents with *ash*
3rd script:
Sprayed with water, brushed away parents with *flowers*
1st script:

Child *disclaimed*, telling "Do not to send" him
2nd script:
Child *disclaimed*, telling "Do not to send" him
3rd script:
Child *was in despair*, telling "Do not to send" him.
1st script:
Lover's *stew* is to be from the soul.
2nd script:
Lover's *stew* is to be from the soul.
3rd script:
Lover's *sweetheart* is to be from the soul.

Generally, Shakerim's creativity is full of inner world, where spiritual understanding and feeling is in the first place rather than sense, so his images were transmitted by Sufism poetry. «Light», «truth», «veracity», «world», «universe», «mortal world» such words which have deep meaning in Sufism poetry were used in Shakerim's poem.

1st script:
That is *judgment Day* of Allah,
2nd script:
That is *judgment Day* of Allah,
3rd script:
That is *wisdom* of Allah,
1st script:
Various faces enchanted your heart.
2nd script:
Various faces enchanted your heart.
3rd script:
 Bright face enchanted your heart.
1st script:
Inflamed spend it with *burning*
2nd script:
Inflamed spend it with *lying*
3rd script:
Mortal world spend it with burning.

Therefore, 3rd script corrections were included to the text in order to change their inner meaning.

2nd script:

Dying from grief is *as a heroism*.

3rd script:

To die escaping the grief is *not heroism*.

For Mezhnun who denied the pleasure of the world and who wanted not to recover from this affliction was not heroism to die running from his grief, that is why the 3rd script is correct.

1st script:

I worship **my grief** to shariah,

I get rid it from my nation.

To kill, to tantalize is my will

If it is not admit I will hack neck and mouth.

2nd script:

I worship **my neck** to shariah,

I get rid it from my nation.

To kill, to tantalize is my will

If it is not admit I will hack back and mouth.

3rd script:

I worship **my grief** to shariah,

I get rid it from my nation.

To kill, to tantalize is my will

If it is not admit I hack his neck now.

Here is the 3rd script is logical.

Names of people given in different way, there is not any right order on it.

1st script:

Naufyl, Tazyt, Ybn Salam

2nd script:

Naufyl, Tazyt, Ybn Ysalam

3rd script:

Naufal, Zayt, Ebnsalam,

We consider the last, the 3rd script as canon text, nevertheless we found a lot of mistakes there too. We believe, if

there will be new editions in future, editors will pay attention to them.

1st script:

He was **illuminated** to his bones before the birth.

2nd script:

He was **illuminated** to his bones before the birth.

3rd script:

He was **made a lot** to his bones before the birth.

1st script:

Sometimes you make a *voice* from the leaf.

2nd script:

Sometimes you make a *voice* from the leaf.

3rd script:

Sometimes you make *flour* from the leaf.

1st script:

Wind you also make a trouble as you in love,

Rarely you make *a sun* to be raining 2nd script:

2nd script:

Wind you also make a trouble as you in love,

Rarely you make *a sun* to be raining.

3rd script:

Wind you also make a trouble as you in love,

Rarely you make *an eye* to be raining.

2nd script:

He was a rich man with broad kindness and strong *contentment*

3rd script:

He was a rich man with broad kindness and strong *impetuous*

In these examples we witnessed the 1st and the 2nd script have used appropriate words according to the coherence .

In accordance with spelling mistakes in the 1st and 2nd scripts, there are also omitted prologue and epilogue. In 1925 edition of the magazine "Sholpan" instead of prologue, there was written: "This poem was written by one of outstanding Kazakh poets Shakerim Kudaiberdiuly, who was familiar with Arabic

literature, but wrote in Kazakh language". In the text published in 1935 all this information was omitted and was gave the following prologue by S. Seifullin: "Dastan was translated into Kazakh language by Shakerim Kudaiberdiuly".

There was the reason why omitted the prologue and epilogue of the work was given at the beginning of the exact works, for example: in the script which was published in magazine "Sholpan" mentioned: "Leyliya-Mezhnun is one of the important work in Arabic literature, which is full of deep arabesque, beauty and fantasy. Therefore, for European scholars this work is pearl of Arabic literature". In version which was written 1935 mentioned: "We have to acknowledge with world literary treasures", it means that "Leyliya-Mezhnun" was taken as foreign work and Shakerim Kudaiberdiyev was introduced as a translator of it.

We see some advantages from such changes, as formal ideology of Soviet Union was not allowed to consider author's conception in an open way as Soviet censorship was against of it. Thanks to such interpretation we have the complete, full version of "Leyliya-Medzhnun", which discover context of the work.

The equality of dialogue strategies, typological similarities of two authors as Shakerim Kudaiberdiyev and Fizuli Bagdadi was the main device of the choice of Shakerim this exact work "Leyliya-Mezhnun". Scholars like O. Kumisbayev, B. Abdigaziuli, I. Zhemenei found out common features between Shakerim and Fizuli's creativity as philosophical, social, literal harmony in their scientific works [5]. Shakerim was not only translator of the poem, but also indicated it as his own work, which heaps of ideological-aesthetic values of the author too. The following lines, parts from the poem, will help us to understand author's discourse.

In prologue Shakerim starts:

«I want to introduce Mezhnun for Kazakh,

Who knows his name, but not his life»- so the author narrates the plot of the "Leyliya-Mezhnun" and also considers the main idea through the plot.

In prologue:

Fellows the next word – is mine,

I had an experience as did Mezhnun.

Even I was not fall in love with a girl,

I am gloomy as Gerip, with full of grief.

The author also defines that his and Medjnun's state is similar, both of them are suffered from and described by philosophical notion of Sufism "gerip" Correlation between the character and lyrical "I am" and their spiritual harmony once again considers author's narration of the poem from the new interpretation. The author compares the life of Mezhnun with his own and if Mezhnun got cranky out of love, the poet got crazy because of love to motherland.

He describes:

I sobbed every day for my nation,

If I am going to Leili's cemetery,

I will find a grave for me once.

The researcher S. Iztileouva wrote in her scientific work "Shakerim's poetics" : "Shakerim who described lovers as "gerip", also becomes 'gerip'. In fact, the poet is 'gerip' lonely by not only describing the lovers, but also account of himself suffers of this feeling". [6, 46 p.].

The poet as his tutor Abai was keen on five things and also was greedy to find them. Exactly it symbolizes his tradition to follow Abai's creativity. Here we can notice his close connection with Abai and repeating the same ideas as: "Kazakh country, Kazakh nation".

«Love, fairness and pure heart,

Freedom, deep science– these are the main things author was looking for. He defined the main five poetic images of Lovers. He was not looked up them from others, but from life, himself too. If he did not find them in himself, he felt great sore about it. As an eastern great poet-philosopher A. Yassaui cried:

«I screw up my soul with a sin»,

I would not enter to justice,

In order not to be hit by several executioners.

So I keep my dignity,

Do you have a cure to this affliction? – ccomplained.

Poet included to the five lovers the main wish of his nation "freedom" which was the dream of nation during several centuries. Of course for that time, for the political discourse of Soviet Union time it was not allowed. Therefore, we see the reasons of omitting the epilogue and prologue.

Freedom – is a dream in my body,

That is reason of self governing.

Unwitting for love and sizzle,

Can Kazakh live in patience?- says the poet. As he could not find these features from Kazakh nation he includes:

At the beginning Medjnun was in love with everything,

Struggling for Leili's way with full force.

I poor fellow fall in love with nothing,

Was not it so nonsense? – with these words he showed his solidarity with Mezhnun.

Mezhnun was from rich family, so Shakerim also was from respectable, outstanding, rich family too. But even so both of them were not searched for material wealth, but they suffered from lack of attention. When there was suggestion to go to Baitulla and recover from illness, Mezhnun asked not to take Leili's love, grief, in his life Shakerim soared about himself "I was not looking for wealth, power. God gave me unrecovered disease".

In the work "The Mirror of true happiness" Shakerim glorified 'the real love of parents and pure heart of ancestors', 'Dubrovskij, who does not admire animals, but humanity', also the work "Leyliya-Mezhnun" not only narrated love story, also the idea of human love from the author's creativity conception.

In order to find the searching of Shakerim, today's Kazakh science, society needs Medjnuns, who are keen with all their heart and soul.

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CULTURAL IDENTITY AND ITS RE-CREATION OF THE ORIGINAL IN THE TRANSLATION PROCESS / MATERIAL ON KAZAKH INTO RUSSIAN /

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

Problems rebuilding cultural identity of the original arise, as a rule, not when it comes to plot and thematic side of a literary work, and in the case when the national color of ideology is expressed in the text, combined with the national specifics of images and situations. The broader view of life of the people, closer to the style of language works of folklore, the more problems the translator attempting to recreate cultural identity.

The main difficulty consists in a factor which in a translation theory is called various terms / "an extralinguistic factor", "discrepancy of lexical-ethnic stereotypes", "background knowledge", etc. / which essence coloring is that national and cultural coloring of the original is perceived by his readers as something habitual, natural, familiar, self-evident, and is perfect on - to another – retsepient of the translation – as something alien, unclear, demanding comments.

"... Even if people speak the same language, they cannot always properly understand each other and it is often the cause of the difference of cultures." [1]

Many known translators 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. Vlakhov and S. Florin called this problem "untranslatable in translation", "and on their opinion, the reason" "torments translation" in need to solve an immemorial dilemma: to keep national and cultural specifics of the original, but not to fall into an ekzotization or to keep clearness and habitualness, but not to lose color of the original.

Despite ascertaining of extreme complexity of a problem, all translators scientists are solidarity in statements of basic resolvability of a problem / see A. Fedorov. Bases of the general translation theory. M, 68, L. K. Latyshev. Translation: problems of the theory, practice and technique of teaching. M, 1988/.

For differentiation of methods of reproduction of national and cultural specifics of the original it is necessary to define system of its components. Certainly, it is not only about elements of dictionary structure of language or about grammatical forms, and about set of lines of the original by means of which art samples, details, characteristic for life of the represented people, typical national comparisons, national idiomatics and phraseology, cultural and historical realities, vocatives, colloquial and dialect forms, the connotation caused by cultural and ethnic stereotypes are created. Needless to say, there can't be a universal "general" reception of the translation of national and cultural specifics of the original, all problem of national coloring and theoretically and almost difficult and is insufficiently studied.

To the theoretical researches analyzing this problem and having great practical value, it is possible to refer S. Vlakhov and S. Florin's works "Untranslatable in translation"/1980/, S. Florin "Torments translation", Vinogradov V. S. "Personal proper names in a literary translation". / Vestnik LGU. № 10. Philology. 1973. No. 5/.

Translation receptions and solutions of a reconstruction of national and cultural phraseology and idiomatics on the Kazakh language are thoroughly considered in the known monograph of Omirzak Aytbayev "Phraseological changes in translation" Almaty, 1975.

We will dwell upon a problem of the translation of national and Cultural realities of the Kazakh historical and ethical works into Russian.

In any language there are untranslatable, hardly translated words and phrases, and also phraseological units. In Vlakhov S., Florin S book. "Untranslatable in translation" [2] realities are given the following definition:

"The reality word, phrases calling objects. Characteristic for life / life, culture / one people and alien to another; being carriers of national and historical color they, as a rule, have no exact compliances / equivalent / in other languages and, therefore, don't give in to the translation on the general basis, demanding special approach. It is necessary to distinguish from methods of transfer of reality: descriptive translation, selection of analogs, transcription, transliteration".

The translation of reality – part of a big and important problem of transfer of a national and historical originality which ascends, has to be, to the origin of a translation theory as independent discipline.

The concept of "the translation of reality" is twice conditional: the reality is, as a rule, not translated / in a dictionary orders, besides as a rule, it is transferred / in a context / not by the translation.

"If we talk about the untranslatable - L.N.Sobolev writes - that is the reality, as a rule, and untranslatable." Nevertheless, "there is no such word, which could not be translated into the life of another language, at least descriptively, i.e. common combination of words of the language" - is in relation to the transfer of the vocabulary, and "it is impossible for an individual element, possibly in against a complex whole, "i.e., in relation to contextual translation.

Reality as the word denoting an important concept in the theory of translation, unfortunately, not as a fixed, however, and close to it "non-equivalent vocabulary", "exoticism" and others.

The reality – a subject even within regional geography has wide value which not always keeps within a reality framework –

words. As part of extralinguistic reality, reality-word as an element of vocabulary of the language is a sign by which such items, their assistants, can get their linguistic difference.

Reality is the term. First of all similarity of reality to the term is evident. Unlike the majority of lexical units, terms designate precisely certain concepts, subjects, the phenomena as the ideal is unambiguous, denied synonyms the right to speak / and phrases / quite often foreign-language origin, among them is also such, which values are limited historically. All this can be told and about realities. Moreover, on a joint of these two categories there is a number of units which is difficult for defining as the term or as reality, and it is a lot of and such which can – legally be considered both terms, and realities at the same time. Schweitzer A. D. has even a name "the term-reality". Aren't less considerable, however, and divergences between them. Realities without fluctuation carry to unequivalent lexicon while terms belong generally to the few language units having a full language covering in respect of language, that is to units, we translate equivalents.

Reality is the form as language. Speaking about a form, it is necessary to mention also phonetic and graphic shape of the transcribed realities. Transcription assumes transferring of the word to a target text in shape, the phonetic most approximate / if not identical which it has in language, primordial for it, Nona by all means primordial - language, from where it is taken by the translator.

Speaking about a phonetic form of realities, it is necessary to tell some words about an accent. Entering new reality into the text, the translator will well make if at least at its initial use does note a shock vowel, otherwise, happens that the reader for the rest of life has in memory distorted foreign word.

Told about an accent concerns partly and dictionary realities – what, according to the translator, the reader cannot know.

Loan of realities. To speak about loans, it is to a certain extent contradictory.

Most often in literature the terms "unequivalent lexicon" and

"exotic lexicon" / "or " exoticism "/, and along with them meet, is frequent in the same or close value – "barbarism", "localism", "ethnographism", "background word", "cultural component", "blanks", "gaps" Rodney these concepts defined-national, historical, local, household paint, lack of relevant / equivalent / in terms of language, and in the case of some - and of foreign origin.

Quite different is the case with "non-equivalent vocabulary." This term is found in many authors, who, however, interpret it differently: as a synonym for "reality"; slightly wider - as "words that are not in another culture and in another language; somewhat narrower - as words that are typical of Soviet reality, and finally, just generally untranslatable into another language word. Non-equivalent - lexical and phrasal units that do not have translation equivalents in terms of language. All the same boundaries non-equivalent significant place the words that we would call itself non-equivalent and non-equivalent vocabulary in the narrow sense of the word-units that do not have for one reason or another lexical correspondences in terms of language.

The formation non-equivalent vocabulary and background can be divided into two groups:

1. The words denoting the realities of contemporary reality familiar to a national audience;

2. The words denoting the realities of the past, difficult to understand because of their archaic.

The first group includes a small number of words: camisole, beshbarmak, mare, shubat, saukele, yurt and others. This group non-equivalent largely known to students of the national audience through mutual influence and interpenetration of cultures.

The second group of words denoting the realities of the past, covers a considerable reservoir of vocabulary with the national-cultural component of semantics. This group is widespread in the vocabulary of the Kazakh literature, and much less of its use of speech. In this group, the following groups:

a) historicism, "serve only the expression of the relevant concepts," phenomena of a certain historical period. These

include, for example, "The names of the officials (government, military, spiritual) - Mullah Sultan, Khan and etc."; "Institution of trade and other persons to serve them"; "Administrative and territorial division - bolys, aimag, and others.";

b) ethnographisms - words that reflect the realities of everyday life. So, in this class includes such thematic groups of words: "types of clothing, jewelry"; "dishes, dishes, utensils, tools."

Mastering means of the language culture of other people, the creative translation enriches also the original culture.

The translation of a 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 a work of art has to become property of that literature in which language it is made.

Today we do not have systematic experience of literary translation from Kazakh into Russian. Much more material in this regard on the translation from Russian into Kazakh language. In this area there are surveys of interest (Abaydeldinov E. Almuratova A. Dosmahanova T. Bisenkulov M. Zhaksylykov A., M. Kanafieva and many others).

One of the biggest problems is the transfer of various national assessment stereotypes of the two cultures, including the presence or absence of national-cultural realities made on the material reconstruction of Auezov's novel "The way of Abai" and I.Esenberlin's trilogy "Nomads" in Russian, let us identify typical translation techniques:

1. Transliteration or transcription. This method is used when reality bears a significant burden and functional represents an important cultural phenomenon.

So, for example, L.Sobolev - translator of the M.Auezov's novel, [3] and M.Simashko [4] - a translator of Esenberlin's novels used transliteration in the translation subject realities bearing the historical and national flavor.

"Shokpar, Zoilo shot up in the air" ("Abai's Way"), [3] "Chokbar, soyyl" ("Nomads"). National historical realities,

indicating type of weapon are national cultural phenomenon and an inline commentary bring the desired color of the text of the translation. Especially since staying at the Kazakh-Russian dictionary offers the equivalent of wearing unacceptable, Russified connotation "blockhead" [5] and "blockhead with a thick end." [5]

It is necessary to agree with the researcher Abaydeldinov that the main difficulty of transfer of reality when transfer is that along with subject value of realities it is necessary to transfer also color – its national and historical coloring".

The side of an admissible transliteral is extremely thin: the excessive hobby 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 "tundik", "uyk", "syba", "tourist's boughs", "shaksha", "turgausha".

The aspiration to keep "national color" faces objective process of "washing out" of reality at the level of the original text, process which the translator has to consider as in a case there is an objective possibility of replacement of reality on a functional sign.

2. Descriptive transfer, that is disclosure of value of reality by means of the developed phrases.

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

3. The approximate transfer reception used for the translation by means of analog: жіңішке арқан - a cord, ас беру – commemoration, айбалта – a pole-axe, тәттілер – sweets ("the Way of Abay"). As a rule, reception is used for the translation of the neutral realities which aren't bearing on themselves national and cultural picturesque accent.

4. Use of functional analog. This reception has to be used with a known share of care. The analog can be close on - functions, but isn't equal on connotation degree to that to the expressional marked semantic shade which generates at recipients of the translation far from the represented reality of association.

We will give an example of translation practice of M. Simashko (Esenberlin's "Nomads"): "It was only lower growth and is dressed on customs of sal – cheerful from the saryarkha of troubadours". [4]

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

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

The analysis of the translation of national and cultural realities by the Russian by translators of the Kazakh works of art allows to reveal aspiration to preservation is national picturesque features and the summary, but also here pertinently to remember the general order to translators of art prose given to Chukovsky in the monograph: "it is all about sense of proportion, a step, taste". [6] Violation of this imbalance as a result leads or to an excessive ekzotization, or a distortion of ethno-psychological perception of the translation. And this only one of many problems of a reconstruction of national and cultural specifics of the original which isn't reduced to the solution of separate private tasks, and costs from all complex of the features representing synthesis of national outlook, images, forms, situations and the demanding painstaking scientific studying rather.

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NATIONAL AND CULTURAL SPECIFICITY OF THE ORIGINAL AND TRANSLATION PROBLEMS

Abstract: Problems of the translation of national and cultural realities of the Kazakh historical and ethical works into Russian is considered in this article. Any language has its hardly translatable words and phrases, as well as phraseological units. Translation of the realities is a part of the large and important issue of national and historical identity transmission, which is a base of the very birth of translation theory as an independent discipline.

National and cultural specificity of the original with respect to the problems of literary translation seems to be a concept of organic unity made by the form of literary work having a national language background and content, which reflects images of the national reality. Problems of the original cultural identity rebuilding emerge not when it comes to the part of the plot and thematic aspect of the literary work, but when the national coloring is expressed through the text idiomaticity combined with national specificity of characters and situations. The broader the view of people's life is, the closer is the language to the folklore style, the more problems the translator attempting to recreate the cultural specificity experiences.

The main difficulty is a factor, which translation theorists call with various terms: "extralinguistic factor", "lexical and ethnic stereotypes mismatch", "background knowledge", etc.

"... Even if people speak the same language, they are not always able to understand each other correctly and it is often due to the divergence of cultures" (1.49). Czech scientists B.

Mathesius and V. Prochazka emphasized that the translation is not only the language replacement, but it is a functional replacement of cultural elements. Bulgarian researchers S. Vlahov and S. Florin called this problem "untranslatable in translation", and in their opinion, the reason of the "translator's torment" is the need to solve a well-known dilemma: to preserve national and cultural specificity of the original but not to fall into exoticization and to keep intelligibility and familiarity but not to lose the original flavor. Despite the statement of the problem extreme complexity all scientists working in the sphere of translating agree about the principle solvability of the problem.

To differentiate the techniques of the original national and cultural specificity display it is necessary to define the system of its components. Of course, it's not just about the vocabulary elements of the language or its grammatical forms, but about the original set of features by which artistic images, details specific to the life of depicted people, typical national comparisons, national phraseology and idiomaticity, cultural and historical reality, vocatives, obsolete and dialectal forms, connotation having cultural and ethnic stereotypes background are created. Needless to say, there can be no universal "common" technique of the original national and cultural specificity translation, the problem of the national coloring is both theoretically and practically complex and poorly investigated.

Theoretical studies analyzing the problem and having great practical value include the works "Untranslatable in Translation" /1980/ by S. Vlahov and S. Florin, "Translation torment" by S. Florin, "Personal Names in Literary Translation" by V. S. Vinogradov (Journal of LGU, ser.10,Philology, 1973, №5).

Translation techniques and solutions for recreating national and cultural phraseology and idiomaticity in Kazakh language are thoroughly considered in the well-known monograph by Omirzak Aitbaev "Audarmadaғy frazeologiyalyқ құbylys" (Almaty, 1975).

Let us analyze the issue of national and cultural realities of the Kazakh historical and ethical works translation into Russian. Any language has its hardly translatable words and phrases, as

well as phraseological units. The book "Untranslatable in Translation" by S. Vlahov and S. Florin suggests the following definition "A reality is a word or a phrase naming an object specific to the life or culture of one nation and alien to another one: as carriers of national and historical color they often do not have exact matches /equivalents/ in other languages therefore cannot be translated on a common basis, they require a special approach. Among the methods of realities transmission we can point out: descriptive translation, accurate translation, selection of analogues, transcription, transliteration" (2.131).

Translation of the realities is a part of the large and important issue of national and historical identity transmission, which is a base of the very birth of translation theory as an independent discipline. The concept of "reality translation" is twice conditional: the reality is usually literally untranslatable, and, again as a rule, it is expressed (in the context) not by the means of translation.

"If we talk about untranslatability, - L. N. Sobolev writes, - the realities are, as a rule, untranslatable". However, there is no word that could not be translated into another language, at least descriptively, i.e. through a common combination of that language words - it is regarding the direct translation and "what is not possible for a single element, is possible in respect of the whole complex", i.e. contextual translation.

Reality as a word meaning an important concept in the theory of translation is unfortunately not fixed (same as other ones, close to it: "non-equivalent vocabulary", "exoticism", etc.).

Reality has a broad meaning even within the cultural studies, which is not always fit into the framework of the word. As an element of extralinguistic reality, the word as a part of the language vocabulary is a sign by which such objects - their referents can get their linguistic difference.

Reality-term. First of all, reality is similar to the term. Unlike the majority of lexical units, the terms refer to precisely defined concepts, objects, phenomena; ideally, they are unequivocal, devoid of synonyms words and phrases often of

foreign origin, among which there are historically restricted ones. All of this can be said about realities as well. Moreover, at the junction of these two categories there are a number of units, which are hard to define as a term or reality, and quite many of those can legitimately be considered both as terms and realities simultaneously. A.Schweitzer has even introduced the concept of "term-reality". However, the difference between them is equally significant. The realities are without hesitation attributed to non-equivalent vocabulary, while terms belong mostly to the few language units having full language coverage, i.e. units translated through equivalents.

The form of reality as language. Speaking of the form, we should also mention the phonetic and graphic form of the transcribed realities. Transcription involves the transfer of a word to the translation text in a phonetically close (if not identical) form to the one it has in the original language, but not necessarily in the language used by the translator.

Speaking of the phonetic form of reality we should say a few words about the stress. Introducing new realities to the text, the translator does well if at least during its original use marks the stressed vowel, otherwise it happens that the reader saves a distorted foreign word in the memory.

The foregoing partially concerns vocabulary realities as well – those, which according to the translator's opinion the reader may not know.

Borrowing the realities. We can talk about the realities borrowing only from the perspective of translation studies, i.e. considering them through language pairs. Meanwhile, the widespread view that the realities are borrowings is to some extent contradictory.

Most often in the literature one can meet terms "non-equivalent vocabulary" and "exotic vocabulary" and along with them, often in the same or close meaning, "barbarism", "localism", "ethnographism", "background word", "words with a cultural component", "blanks", "gaps". These concepts are united by certain national, historical, local, modal coloring, absence of

matches (equivalents) in the language, and in respect of some of them by the foreign origin.

Quite different is the case with "non-equivalent vocabulary" (NEV). This term is used by many authors, who, however, interpret it in different ways: as a synonym for "reality"; slightly wider – as a "word, which does not exist in another culture and in another language"; somewhat narrower, as words that are typical for the Soviet reality, and finally, just generally untranslatable into another language words. NEV is lexical and phrasal units that do not have translation equivalents in terms of language. Within the NEV boundaries a significant place is occupied by the words that we would call non-equivalent lexis - units without, for whatever reasons, matches in the language.

The layer of non-equivalent and background lexis can be divided into two groups:

1. The words denoting the phenomena of contemporary reality familiar to the national audience

2. The words denoting the realities of the past, difficult to understand because of their archaism

The first group includes a small number of words: camisole, beshbarmak, mare, shubat, saukele, yurt and others. This NEV group is largely known to students of the national audience through mutual influence and interpenetration of cultures.

The second group of words denoting the realities of the past includes a significant layer oflexis with national and cultural semantic component. This group is widespread in the vocabulary of the Kazakh literature and much lessused in speech. This group has the following subgroups:

a/ historicisms serving as the only expression of the relevant concepts, phenomena of a certain historical period. They include, for example, the following thematic groups: types of instruments, armor, the names of the officials /government, military, spiritual/ - mullah, sultan, khan, etc.; institutions of trade and others, people, who maintain them; administrative and territorial units - bolys, aimak, etc.;

b/ ethnographisms - words that reflect the realities of everyday life. This class includes the following thematic groups of words: types of clothing, jewelry, dishes, crockery, tools.

Studying the culture of another people with the tools of own language, the creative translation enriches the original culture as well.

Analysis of literary translation of national and cultural realities made using the material of novels "Abai's Way" by M. Auezov and a trilogy "Nomads" by I. Esenbarlin in Russian allows us to identify the common translation methods:

I. Transliteration or transcription. This method is used when the reality bears a considerable functional load and represents an important cultural phenomenon.

For example, L.Sobolev–a translator of the M.Auezov's novel and M. Simashko – a translator of Esenberlin's novels use transliteration for translation of object realities bearing a historical and national flavor. (Shokpar, zoilo shot up into the air (Abai's Way), Chokpar, soyyl ("Nomads"). The national historic realities indicating weapons are a national and cultural phenomenon and with an intra-or extra-textual commentary bring the desired color to the text of the translation. Moreover, the Kazakh-Russian dictionary suggests equivalents, having inappropriate, Russified connotation "Club" and "Club with a thick end".The edge of acceptable transliteration is extremely thin: overuse of this technique leads to an "exoticization" of the translation.

For example, when translating I. Esenberlin's novels into Russian the reader strains trying to perceive "tundiki", "uyki", "cyby", "tursuki", "shakshi", "turgaushi".The wish to preserve the national character is faced with an objective process of the reality "hollowing out" on the level of the original text, a process that should be taken into account as in this case there is a possibility of replacing the objective realities on a functional basis.

2. The descriptive translation that is the disclosure of realities meaning through phrases.

A correct, undistorted understanding of the genetic nature of reality is needed here together with brevity of its meaning

disclosure not to disrupt the rhythmic organization of the original: "In summer warm and autumn dry evenings altybakans, constructed of strong iserdep swings, are put on the edge of the aul". Or "The leader was supposed to have two counselors, and they were called by the place where they sat next to him: sitting to the right hand - maymene, to the left hand –maysara".

3. Approximate translation is a method used to translate using an analogue: zhiңishkearch - twine, as beru - commemoration, aybalta - axe, tattiler - sweets /"Abai's way"/. As a rule, the method is used to translate neutral realities not bearing the national and cultural colorful accent.

4. Using functional analogue. This method should be used with caution. The analogue may be similar in function, but not equal to the degree of expressive connotation that provides recipients of the translation with far from the depicted reality associations.

Here is an example of M. Simashko's translation practice ("Nomads" by I. Esenberlin): "He was shorter, dressed according to the customs of sals - cheerful Saryarhin troubadours".

The analogue is close to the original by functions, but far by its historical and cultural connotations.

5. A descriptive translation usually accompanies a transliteration or transcription of reality. Retaining its flavor, folk sound the translator still has to explain its semantic meaning to the reader: "iridescent ringing of silver sholpy". Sholpy is gold or silver jewelry in the braids of girls and women. Or: Urker - strands.

Analysis of Kazakh national and cultural realities translation by Russian interpreters reveals the desire to preserve the people's colorful features and connotations, but here it is appropriate to recall the general mandate to the translators of fiction given by Chukovsky in his monograph: "It's all about the sense of proportion, tact, taste". Violation of this balance leads either to excessive exoticization or to the distortion of the ethno-psychological perception of translation and is one of the many problems of recreating the cultural specificity of the original,

which cannot be reduced to the solution of particular problems, but rather consists of a whole complex of features representing the synthesis of the national outlook, images, forms, situations and require painstaking scientific study.

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THE EDUCATIONAL MATERIALS' SPECIFICS IN THE FORMATION OF TRANSLATION COMPETENCE

This article analyzes the system of teaching translation at all stages of the translation. The author connects the goal of teaching the specialty "Translation Studies" with the variety of educational and methodical activities and with two speech works: text input and text output. The article examines the practice of teaching translation with texts of various genres and styles and translation technology issues. The author offers the most effective techniques.

Keywords: *translation activities, general and specific competences, teaching translation, translation competence, to perform translation activities, meaning of professionally-oriented component.*

In a constantly changing and evolving world market increase of contacts between different countries is inevitable. It becomes obvious that the market has impact on the intercultural relations. Translational science, being at the crossroads of different cultures, has an important communicative function. Translation studies enable communication between different lingual cultures. This may occur through the creation of cross-cultural and cross-language communication situations. Education of translation by its structure is objectively difficult and complex process. This is due to the fact that this kind of speech activity as a translation, being at the crossroads of different cultures, has some fundamental characteristics that distinguish it from ordinary communicative situation. The approaches to the analysis of the translation underlie the choice of teaching strategies of translation, certain methodological guidelines for translation competence, the formation of which will perform the task of training an interpreter. Translation, first of all, is considered as a form of speech activity in polylingual environment in which the interpreter is a language

mediator between two or more communicants. Furthermore, the translation activity is not spontaneous.

Various aspects of the effective organization of the content of education and the learning process in the training of translators in general are considered and analyzed by many well-known scholars such as V.N. Comissarov, L.K. Latyshev, I.S. Alexeyeva. The content of the professional competence of an interpreter are researched by scientists: L.I. Borisova, M.P. Brandes, B.C. Vinogradov, V.G. Gak, A.A. Zaichenko, R.K. Minyar-Beloruchev, G.E. Myram, O.V. Petrova, E.R Porshneva, V.I. Provotorov, V.V. Sdobnikov, T.S. Serova, A.V. Fedorov, I.I. Khaleeva, M.Y. Tswilling, N.J. Sagandykova and others. Theoretical foundations of model building specialist presented in the works of E.E. Smirnova, N.F. Talyzina, V.D. Shadrikova. Furthermore, I.V. Kochergin, Y. A. Tsitselskaya composed the model of specialist of intercultural communication.

It is noticed that scientists pay much attention on updating the content aspect of the educational material, which requires the development of a wide range of communication tasks aimed at training future specialist - translator.

The present study was carried out in the context of higher education in specialty "Translation studies". Training of this specialty requires a comprehensive approach to the study of the content of vocational training of students, and especially in the preparation of the practical training material for the formation of the translation competence. Also it is paid attention on preparation of students - future translators with the help of technology, providing the formation of a professional translation of intercultural competence.

Also great attention should be given to raising the level of professional competence by securing practical skills in order to create the translation of intercultural competence. This would ensure a high quality of professional training of future specialists.

One of the important directions of Kazakhstan educational paradigm advocates competence approach, which involves the formation of a person's ability to use existing and acquire new

knowledge and skills to solve specific practical problems. An important condition for the implementation of this approach is the formation of intercultural competence, which is necessary for effective professional activity. Therefore, the reform of Kazakhstan's education involves not only the concepts of "knowledge and skills", "preparedness" and "education", but also to the concepts of "competence" and "competency", which entails the upgrade of vocational education based on competence, with preservation of fundamental scientific and national science by strengthening the practical orientation of vocational education.

The basis of the formation of theoretical scientific statements related to the analysis of translation is a direct translation activity in the totality of its constituent species and forms of expression, as well as the results of this activity.

Existing methods of teaching translation, which are written in the concepts of translation textbooks, based on the conclusions of a practical nature related to the reflection of some aspect of translation and analysis of translation of texts as well as the basic tenets of the theory of translation, summarizing current knowledge of the whole complex of the type of activity in terms of its preparation, flow and results.

Methods of teaching translation should have a technological foundation, which is providing the learner not simply a collection of any techniques and methods of translation within the existing types of translation, but also creating functional-technological and functional-behavioural models, providing an interpreter technologies that are built on a conscious or unconscious understanding of the nature, the essence of this kind of activity and that allow the interpreter to respond adequately to standard or non-standard situation translations.

According to the academician M.N. Skatkin "the level of education, training of the people" considerably depends on the textbook. [1,7].

In the XVII century Y.A. Comensky put forward the idea that "a textbook is a special, based on pedagogical principles,

compiled book, which implements certain content of education" [2, 105].

A modern, common textbook definition does not considerably differ from the definition of Y.A. Comensky, that was given three and a half centuries ago: a textbook is a "book for pupils or students, which systematically presents the materials in the particular field of knowledge at the present level of science and culture, basic and leading type of educational literature" [3, 151]. In each of these determinations can be divided into three components: 1) the materials of the book; 2) the basis for selection of the material; 3) purpose of book.

Consequently, the textbook model of translation should be a product embodying the connections between theory, practice, procedure, operational technology and technical achievements against the backdrop of the pragmatic type of activity and its results. In the textbook model of integrated general conceptual provisions applicable to all language pairs and implemented the specific features of particular types of language combinations in the framework of translation.

The system of teaching translation is based on an objective manner constituting speech mental activity interpreter at all stages of the translation. It is also associated with a variety of educational and methodical activities in the two-speech product: text input and text output. Therefore, it reflects the basic provisions that form the categorical components of translation.

On the practice, the learning of translation is carried out in the work with the texts of various genres and styles. Here, the student is faced with problems of translation technology. However, textbooks are focused on making students acquainted with the basic problems of translation and the formation of practical skills of processing the original text into the target language.

In addition, workshops help to provide professional training of future specialists in the field of applied use of English, Russian and Kazakh languages, and focus on the practical application of modern translation technologies.

Moreover, the objectives of translation books should include the development of translation competence by fixing knowledge of translation theory and acquiring skills of their practical application, allowing to carry out a full written translation and oral interpretation.

This objective is achieved through a phased solution of problems in the development of this needed to translation skills regarding to the lexical and grammatical peculiarities of foreign language translation, basic features, laws and constraints. In addition, practical exercises aimed at developing the creative approach to translation work; practical skills of translation of various types of texts: scientific and technical, information, equipment manuals, business documents; as well as the knowledge of advanced translation technology and achievements in the field of translation. As a result, students develop the ability to analyze the results of their work, interpreting and justifying translation solutions.

The selection of texts, the development of training and control tasks focused on: developing the ability to perform analysis before-translational text and extra-textual inline parameters; the ability to determine, based on the analysis before-translational, adequate translation strategy; the ability to use different types of dictionaries (including, in combination), and reference books parallel texts, the ability to segment the text in the translation units; the ability to evaluate and select the language means in the translation process (taking into account peculiarities of language systems, language norms of foreign language and translated language).

On the phase of consolidation of the material it is necessary to use brief theoretical information about the kinds of translation and interpretation, exercises and activities aimed at strengthening and refinement of the translation skills of students in various fields of human activity, sample translations, texts for self-study.

For the comprehensive development of the student's personality, self-development and the development of a creative approach to solving problems of translation can be considered

games, role assignments for the development of personal growth, improvement of the learning efficiency, motivation to self-education and practical activities.

Thematically structured enables to use examples for different types of assignments, explanations of key terms, complex of tasks for the obtaining the knowledge of relevant concepts, skills and abilities, and also it is needed to have a list of recommended literature on practical training for self-study student.

Over the past decade, much progress has the scientific study of translation, the basic components of the professional competence of the translator are determined.

It's known that, the specific organization and management training, selection of educational material, the choice of teaching methods and ways of learning, and many other things that affect the results of the learning process depend on professional, methodical, pedagogical, linguistic and psychological competence of the teacher and his personal qualities.

The professional competence of the teacher of translation must comply with a number of requirements, which include all aspects of translation competence and surpass it in terms of knowledge and skills. Translation teacher should be able to explain the general principles, methods and techniques of translation, to suggest possible solutions of the translation problems, to show students the falsity of his options to comply with the conclusiveness of learning.

In today's world there are changes that show the continuity, consistency and rapidity. Due to the changing nature of work greater emphasis is made on mental activity, professional and social mobility, professional development of specialist are required.

Therefore, the modern university graduates must not only possess special knowledge, skills and abilities, but also to feel the need for achievement and success. It is necessary to rise in him an interest in the accumulation of knowledge, lifelong learning, because a constantly evolving system of continuing professional

education requires conformity of the content, forms and methods of teaching modern training of professionals, combining professional competence with civil liability.

Expansion of international contacts in various fields of economy, science, culture and education contributes to society's needs for qualified interpreters trained in the universities of the country.

Thus, translation activities are special manifestation of speech at the crossroads of two language systems functioning with all the features of their system-structural and functional-communicative elements. Teaching translation is professionally-oriented component of the overall language training and carried out on the basis of existing speech and language competence with their parallel development, and aims to create general and specific competences of the activity. The method of teaching translation should take into account all the components together constituting the translation competence; it should focus on teaching the student everything that he will need to perform translation activities in one or another form of its manifestations.

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PECULIARITIES OF TRANSLATION AND CLASSIFICATION OF PHRASEOLOGICAL UNITS

Key words: translation, phraseological units, classification, idioms, typology, semi-idioms.

First of all it is generally known that the role of English phraseological units has increased dramatically in recent years. It is reflected in the spate of dictionaries and practice books devoted to them which have recently appeared in Britain, especially it refers to so called phrasal verbs which play an integral role in Modern English.

The famous English scientist in the field of lexicology Logan Pearsall Smith said the following: "We have also in English a curious kind of compound verbs. In this kind of formation the 19th century was especially rich and gave birth to such modern expressions as to boil down, to go under, to run across. Verbs of this type are often colloquial, add an idiomatic power to the language, and enable it express many fine distinctions of thoughts and meaning". [1, p.36]

The vocabulary of a language is enriched not only by words but also by phraseological units. Phraseological units are word-groups that cannot be made in the process of speech; they exist in the language as ready-made units. They are compiled in special dictionaries. The same as words phraseological units express a single notion and are used in a sentence as one part of it. American and British lexicographers call such units «idioms». We can mention such dictionaries as: L.Smith «Words and Idioms», V.Collins «A Book of English Idioms» etc. In these dictionaries we can find words, peculiar in their semantics (idiomatic), side by side with word-groups and sentences. In these dictionaries they are arranged, as a rule, into different semantic groups [3, p.136].

A.I. Smirnitsky was the first among Russian scholars who paid attention to sentences that can be treated as complete formulas, such as How do you do? Or I beg you pardon; It takes all kinds to make the world; Can the leopard change his spots? They differ from all the combinations so far discussed because they are not equivalent to words in distribution and are semantically analysable. The formulas discussed by N. N. Amosova are on the contrary semantically specific, e.g. save your breath 'shut up'or tell it to the marines (one of the suggested origins is tell that to the horse marines; such a corps being non-existent, as marines are sea-going force, the last expression means 'tell it to someone who does not exist because rel people will not believe it') very often such formulas, formally identical to sentences, are in reality used only as insertions into other sentences: the cap fits 'the statement is true' (e.g. "He called me a liar."- "Well, you should know if the cup fits.").

Typology of phraseological units in English

Difference in terminology ("set-phrases", "idioms" and "word-equivalents") reflects certain differences in the main criteria used to distinguish types of phraseological units and free word-groups. The term "set phrase" implies that the basic criterion of differentiation is stability of the lexical components and grammatical structure of word-groups.

There is a certain divergence of opinion as to the essential features of phraseological units as distinguished from other word-groups and the nature of phrases that can be properly termed "phraseological units". The habitual terms "set-phrases", "idioms", "word-equivalents" are sometimes treated differently by different linguists. However these terms reflect to certain extend the main debatable points of phraseology which centre in the divergent views concerning the nature and essential features of phraseological units as distinguished from the so-called free word-groups.

Ellipsis

The deliberate omission of one or more words in the sentence for definite stylistic purpose is called the stylistic device of ellipsis.

The omission of some parts of the sentence is an ordinary and typical feature of the oral type of speech. In belle-letters style the peculiarities of the structure of the oral type of speech are partially reflected in the speech of characters (for example, the informal and careless character of speech).

Some parts of the sentence may be omitted due to the excitement of the speaker.

The stylistic device of ellipsis is sometimes used in the author's narration but more frequently it is used in represented speech.

Cumulation

Cumulation is the connection of sentences or phrases that are grammatically and semantically independent.

The cumulative construction is an independent sentence , logically it belongs to a different semantic sphere, and seems quite unexpectedly joined to the previous paragraph by the conjunctive "but".

Cumulative constructions are usually connected by the conjunctions "but", "and" sometimes "or".

Peculiarities of translation of phraseological units in Business English

Translation of phraseological units in English

Speaking about set phrases it is first of all necessary to differentiate between figurative and non-figurative set phrases. Non-figurative set phrases are translated according to the principles that have already been discussed in connection with words and free phrases. The main guiding principle here is to remember the norms of TL.

Figurative set phrases deserve special discussion. The main peculiarity of these phraseological units is their specific meaning that often cannot be deduced from the meanings of their components. It is the meaning of the whole, not of separate words, that should be rendered in translation. Based on imagery, phra-

seological units serve to make the text more expressive; they are also often responsible for stylistic coloring of the text. Since the text in TL must be as expressive as it is in SL and characterized by the same stylistic coloring, it becomes very important to find an adequate variant of translating every phraseological unit.

The peculiarities of translation of phraseological units in the business in the business world

We research phraseological units of English language of business speech, which divided of four large groups:

1. Phraseological units, united on the basis of the general concept «business and management»,

2. Phraseological units, united on the basis of the general concept «monetary relations»,

3. Phraseological units, united on the basis of the general concept «purchase and sale»,

4. Phraseological units, united on the basis of the general concept «economic and relations of production».

There are three types of categories regarded as part and parcel of the phraseology of any language. According to prof. A.V.Kunin, they are:

phraseological units, or idioms, with completely or partially transferred meanings, e.g. a *smart Aleck; Tom, Dick and Harry; Do you see any green in my eye?*

semi-idioms that have both literal and transferred meanings, e.g. *chain reaction* (a term in physics and a figurative expression), *lay down one's arms* (a military term and a figurative expression);

phraseomatic units have literal or phraseomatically bound meanings, e.g. *in a hurry, safe and sound, pay attention to smth* [Кунин 1984].

The characteristic feature of all the three groups is their stability which draws them together and affects the way of their translation.

A translator dealing with set expressions is confronted with some problems that are connected with their properties:

1) *complicated semantic structure* of phraseological units. It is made up of several components of meaning – figurative or denotational meaning, that is its actual sense; imagery component, i.e. literal meaning of a phraseological meaning; emotive charge; stylistic reference; evaluative component. Translation should reproduce all the components of meaning which is not easy to do since any of these components may be nationally specific, cf.

for a rainy day – на чёрный день (imagery compoment); задавать тон (both negative and positive) – to set an example in smth (positive), to set the tune (negative); Can the leopard change his spots? (literary idiom) – Чёрного кобеля не отмоешь добела (highly colloquial, verging on the vulgar).

2) *Polysemy* of many set expressions, often containing mutually contradictory meanings, e.g. *no love lost – а) неприязнь, враждебное отношение, ненависть друг к другу; б) взаимная симпатия, взаимная страсть, привязанность* (outdated).

3) *Similarity in the surface structure, difference in meaning*: a SL idiom and a TL idiom may be alike in their form, but absolutely different in meanings, cf. *to lead smb by the nose* (to control completely, to make smb do whatever you want) *– водить к-л за нос*.

4) There may be similar, though *not identical* SL units that should not be misinterpreted, cf. *to lose one's head – потерять голову, растеряться, to lose one's mind – сойти с ума, лишиться рассудка*.

5) An idiom can resemble a non-idiomatic expression, that is a free word group, but they have *no common* components of meaning, cf. *to appeal to the country – распустить парламент, to go in couples – быть неразлучными*.

These factors account for the major problems that arise in dealing with idioms which can be entered in special translation dictionaries of phraseological units and discussed on the basis of parallel texts of fiction. In the latter case idioms are used not only in their conventional form, but they often undergo different modifications which calls for special additional means of their adequate translation.

The most authoritative translation dictionaries of English and Russian phraseological units are the Russian-English Dictionary of Idioms by S. Lubenskaya (M., 2004), English-Russian Phraseological Dictionary by prof A.V.Kunin (M., 1984); Russian-English Dictionary of Proverbs and Sayings by prof. S.S.Kuzmin and N.L.Shadrin; Translator's Russian-English Phraseological Dictionary by prof. S.S.Kuzmin (M., 2001).

The compilers of these dictionaries have resorted in translation of phraseological units to two basic means of translation in TL: phraseological and non-phraseological.

To **phraseological** correspondences in TL refer:

1) (mono) equivalents, i.e., a TL expression coincides with the SL unit in meaning and in imagery, e.g. *the thread of Ariadna – нить Ариадны, to kill time – убивать время, fair play – честная игра;*

2) analogue, i.e., a set expression in TL that is equivalent to the SL in meaning, but differs completely or partially in its imagery. In such cases the authors use a symbol of approximate translation @ before a Russian analogue, e.g. *to have one's heart in one's mouth @ сердце упало, to know the ropes - знать как свои пять пальцев, to see eye to eye with smb- сходиться во взглядах*; *the naked eye @ невооружённый глаз*;

3) a selected synonym, i.e. a set of TL synonyms which can be used in translation either interchangeably or depending on the situation, e.g. *to pay the devil (coll) – трудная задача (neutr), @ сам чёрт ногу сломит (coll), кой-кому туго приходится (neutr), творится что-то невероятное (neutr);*

4) antonymic translation, i.e. rendering the meaning of a negative construction by means of a positive construction or vice versa, e.g. *don't count your chickens before they are hatched – цыплят по осени считают, не на того напал – you've picked the wrong person.*

Non-phraseological means of translation of set expressions include the following:

1) loan translation, i.e. a word-for-word translation of a SL idiom which has no ready correspondence in TL. This happens

when a translator wants to retain the nationally specific imagery of the SL expression which may also be culturally relevant, e.g. *as dead as a doormail – 'мертвый как дверной гвоздь'*, *as tight as a drum – 'тугой как барабан'* . This means of translation can be used only in cases when it does not destroy the sense of an original expression and does not result in a misleading phrase, e.g. *Чем дальше в лес, тем больше дров – The deeper into the wood you go, the more timber seems to grow* (S.S. Kuzmin).

2) <u>descriptive or free translation</u>, i.e. translation of a SL expression by conveying its meaning by means of a free word combination, e.g. *cross the floor of the house – парл. перейти из одной партии в другую, the cemetery vote – амер. голоса умерших избирателей, которые продолжают оставаться в избирательных списках.*

3) translation <u>by words</u>, i.e. as a result of such a translation the levels of a SL unit of translation and its TL correspondence do not coincide, e.g. *tit for tat – отплата, a stroke of fortune / of luck – удача, везение.*

The actual practice of lexicographic translation shows that different means of translation do not compete with one another, but very frequently they are used side by side to ensure the greatest possible reflection of various aspects of a phraseological unit, e.g. *King Log – Король Чурбан* (loan-translation with stylistic compensation), *(рохля, тюфяк* (analogues)*; пассивный человек, не умеющий использовать представившейся ему возможности (*descriptive).

The compilers of translation dictionaries of idioms stick to the principle that there should be for a reader a free choice of correspondences in order to make an adequate decision for a particular occasion. For this reason they resort to various combinations of translation means mentioned above, cf. *to twiddle one's thumbs – бездельничать, лодырничать* (word-level correspondences*); сидеть сложа руки, бить баклуши, лодыря гонять, валять дурака, почивать на лаврах, палец о палец не ударить* (selected synonym); *ни шатко, ни валко* (analogue*); to run before one can walk – 'начать бегать, не научившись*

ходить (loan translation); *пытаться сделать что-либо, не имея достаточной подготовки* (descriptive translation).

Apart from well-established means of translating set expressions there are some interesting solutions to idiomatic expressions which have no ready correspondences in TL. S.S. Kuzmin uses in his dictionary some additional ways of translation:

a) creates his own correspondences which are rhymed, e.g. *A Васька слушает, да ест – The cat listened to advice but didn't think twice;*

b) uses components of some ready English correspondence to make his translation sound idiomatic, e.g. *что бог послал – be told not to look a gift horse in the mouth.*

The analysis of translation of idioms used in texts of fiction shows that a translator faces a number of difficulties:

1) when there are sets of correspondences in TL created by different ways it is necessary to make an appropriate choice of a correspondence which might be the best for a given context both in meaning, style and form, e.g. cf. *a king's ransom – огромная сумма, миллион (neutr); златые горы (usu in negative sentences); чёртова уйма (coll). E.g. It was no fortune or anything; I'd spent a king's ransom in about two lousy weeks –Во всяком случае, не так уж много. За какие-нибудь две недели я истратил чёртову уйму.*

2) Sometimes none of the dictionary correspondences are suitable for a given context, then it is necessary to look for a contextual substitution that is appropriate for a case, e.g. *to set the Thames on fire – сделать ч-л необычное, из ряда вон выходящее; = достать луну с неба*, cf *"We make one big party. We all go to London to set the Thames on fire"* (D. Du Maurier, The Breaking Point) - *«Составим большую компанию и отправимся в Лондон. Кутнём так, что чертям тошно станет».* It is necessary to translate the SL expression by a highly colloquial unit. Another example: the phrase *'You can't eat your cake and have it'* is translated in A.V. Kunin's dictionary in the following ways: *нельзя делать одновременно две взаимоисключающие вещи; один пирог два раза не съешь.* But

in a text describing an illiterate rough man it is impossible to use either of the dictionary correspondences for semantic and stylistic reasons, cf. *Что же поделаешь? Что с возу упало, то пропало.*

3) A translator should be aware of the so-called pseudoequivalents which refer to idioms in two languages that are similar in their sense, but nationally specific in their imagery and form and possess a cultural colouring, e.g. *They ping-pong people from Paul to Peter – Иван кивает на Петра, а Пётр на Ивана.* In a text such correspondences can't be regarded as interchangeable as they are nationally peculiar and dependent upon a certain cultural background, so they would seem unnatural and out of place against a different linguacultural background, cf. *После поучительной беседы сотрудники милиции и спецслужб отпустили Машу-растеряшу домой. – The police and special branch officers gave that dizzy Miss Lizzy a few tips and let her go home.*

4) Phraseological units are often not merely reproduced in speech, but quite frequently they are modified in order to enhance their expressive properties. Various modifications of set expressions in speech pose additional problems to a translator. E.g. *Армию рубят – от ВДВ щепки летят.* This is a complicated case of the modified phraseological unit which is based on its literal interpretation. In translation into English it is possible to retain a hint at the English phraseological unit *You cannot make an omelette without breaking eggs* and render the complicated structure of the English idiom in the following way *Making Reduction: Breaking Air-Borne Forces.*

It must be stressed that the authors of parallel dictionaries of idioms realize that in many cases it is insufficient to merely translate their linguistic meaning in order to understand all the implications and associations which are culturally relevant. That's why very important information is supplied in linguistic and extralinguistic commentaries.

e.g. *Thumbs up! – Отлично! Чудесно! Вот это здорово! (восклицание, выражающее удовлетворение или*

удовольствие) – comment on the character and the sphere of usage;

sabbatical year – творческий отпуск (каждый седьмой год преподаватель американского университета свободен от лекций и аудиторных занятий) – extralinguistic information about the educational system in the USA;

a Mark Tapley – Марк Тэпли – человек, не унывающий ни при каких обстоятельствах (по имени персонажа в романе Ч. Диккенса «Мартин Чеззлвит») - information about associations connected with the literary image of the novel.

CONCLUSION

Idiomatic or phraseological expressions are structurally, lexically and semantically fixed phrases or sentences having mostly the meaning, which is not made up by the sum of meanings of their component parts. An indispensable feature of idiomatic (phraseological) expressions is their figurative, i.e., metaphorical nature and usage.

Translation of phraseologisms is a very complicated problem. Right translation is stipulated with finding the most concordant and equivalent words that is usually deprived of coloring in the translation as a usual lexical unit.

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